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TRANSITIVITY TENDENCIES IN CHAMBER-VOCAL WORKS OF THE RUSSIAN COMPOSERS OF XIX – THE BEGINNINGS OF THE XX CENTURIES.

The purpose of the work – to light the general style tendencies of development of chamber vocal genres in works of the Russian composers of XIX – the beginnings of the XX centuries as indicative for formation of national style of musical art, to highlight the quality of transitivity in the style system of the Russian music of this period. **The methodology** of work is formed by crossing of three main methodical installations: historical and cultural, genre-style art criticism and semiological musicology. **The scientific novelty of article** is defined by attempt to build genre-style model of language (semiotics) transitivity in music on material of the Russian music, to define transitivity tendencies which pour on development of chamber-vocal genres and cause their entry into the system of secondary composer creativity. **Conclusions** of work allow to project determination of the national-style principles of the Russian music of her classical period to the sphere of chamber-vocal creativity, to open aesthetic and language prolegomena of national musical consciousness in the genre plane of chamber-vocal music.

Keywords: chamber-vocal creativity, genre area, transitivity, style, national musical consciousness, musical language, classical period.

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Тенденції перехідності у камерно-вокальній творчості російських композиторів XIX – початку XX століть.

Мета роботи – висвітлити загальні стильові тенденції розвитку камерних вокальних жанрів у творчості російських композиторів XIX – початку XX століть як показові для становлення національного стилю музичного мистецтва, виокремити якість перехідності у стильовій системі російської музики даного періоду. **Методологія** роботи утворена перетином трьох головних методичних настанов: історико-культурологічної, жанрово-стильової мистецтвознавчої та семіологічної музикознавчої. **Наукова новизна** статті визначається спробою вибудувати жанрово-стильову модель мовної (семіотичної) перехідності в музиці на матеріалі російської музики, визначити тенденції перехідності, які впливають на розвиток камерно-вокальних жанрів та зумовлюють їх входження до системи вторинної композиторської творчості. **Висновки** роботи дозволяють проектувати визначення національно-стильових засад російської музики її класичного періоду до сфери камерно-вокальної творчості, відкривати в жанровій площині камерно-вокальної музики естетичні та мовні пролегомени національної музичної свідомості.

Ключові слова: камерно-вокальна творчість, жанрова галузь, перехідність, стиль, національна музична свідомість, музична мова, класичний період.

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Тенденции переходности в камерно-вокальном творчестве русских композиторов XIX – начала XX веков.

Цель работы – осветить общие стилевые тенденции развития камерных вокальных жанров в творчестве русских композиторов XIX – начала XX веков как показательные для становления национального стиля музыкального искусства, выделить качество переходности в стилевой системе русской музыки данного периода. **Методология** работы образована пересечением трех главных методических установок: историко-культурологической, жанрово-стилевой искусствоведческой и семиологической музыковедческой. **Научная новизна** статьи определяется попыткой выстроить жанрово-стилевую модель языковой (семиотической) переходности в музыке на материале русской музыки, определить тенденции переходности, которые влияют на развитие камерно-вокальных жанров и обуславливают их входение в систему вторичного композиторского творчества. **Выводы** работы позволяют проецировать определения национально-стилевых принципов русской музыки ее классического периода в сферу камерно-вокального творчества, открывать в жанровой плоскости камерно-вокальной музыки эстетические и языковые пролегомены национального музыкального сознания.

Ключевые слова: камерно-вокальное творчество, жанровая область, переходность, стиль, национальное музыкальное сознание, музыкальный язык, классический период.

Urgency of the research deals with the concept of «transitivity», which acquired a categorical significance in domestic musicology relatively recently (in the work of N.O.

Gerasimova-Persydska [5]), but immediately declared itself as methodically important and showed great flexibility and meaningful scope, yet did not find the required musicological application. At the same time, his promise regarding a number of genre-stylistic processes taking place in the history of music and indicating its most important constitutive moments is unquestionable.

Consequently, we can already admit that the work of most Russian composers at the turn of the nineteenth and twentieth centuries has a transitional significance, and this is its paradigmatic feature, because it determines not only genre pragmatics, but also stylistic semantics and compositional logic of musical works, testifies about increased search and tendency of collection – consolidation of those aspects of musical creation professional experience, which can enter the thesaurus of culture, that is, acquire meaning of its value realities. It is known that the concept of "transitivity" is associated with the study of types of culture, arises precisely in a circle of historical issues, including questions about genre priorities and the essential needs of artistic poetics. Such questions were posed by D. Likhachev's research [10], which paid attention to the phenomenon of "transition" from the frame of ancient literature to the systemic bonds of a new independent literary art. It is noteworthy that in the study of D. Likhachev the concept of transitivity is closely linked with the concept of transplantation; "Transplantation" and the assimilation of someone else's, inoculum, experience becomes for Russian art a way of discovering its own and, in this way, moving forward, creative "restructuring." Based on the medieval experience, Likhachev finds that transitivity a transitory phenomenon in the history of Russian culture, and its extraordinary brightness is explained precisely by the brightness and mobility of the experience of transplantation. In other words, the constant readiness for dialogue, the diversity of its forms and the openness of its communicative units, the broad spectrum of "dialogic interests" (located from East to West) is a typological characteristic of Russian culture, which predetermined such a feature as "world responsiveness" (the words of F. Dostoevsky concerning Poetics of Pushkin). The given cultural property also influenced the formation of the composer's logic of thinking.

The need for creative dialogue as such – with the experience of Western European music, with the historical past, as a general European and specifically national, with the traditions of the Russian composer's school, that is, in general, the search for authoritative foundations of individual poetics, and authoritative from the standpoint of "great" historical

dialogue – constant need, the main artistic dominant of Russian masters of music. This explains the significance for their creativity of transitivity as a general stylistic feature, but dictated by the search for an ideal genre form, which is thus expressed most clearly in the compositional structure of a musical piece of work, in its form in the narrow sense of the word.

With all, it would seem, obvious, after the works of D. Likhachev, the importance of the concept of transitivity, to the study of Russian chamber-vocal music of the 19th-20th centuries, it has not yet been used.

The prerequisites for identifying of transitivity in chamber vocal music – as a structural-semantic paradigm of musical thinking, which, above all, arises from genre-stylistic prototypes (prolegomenes) of musical creativity are provided by the works by V.Vasina-Grossman [2-4] and O. Durandina [8-9]. An important contribution to the problem mentioned is the study of M. Dolgushyna [6-7], which reveals a wide range of Western influences on the creativity of Russian musicians, covering the compositional formulas of "romance française", with typical texture decisions and the traditional circle of images and moods, and principles of the construction of the features of Italian melos, as well as manifestations of German musical "scholarship", expressed in the complication of shaping, harmony, texture of instrumental accompaniment. At the same time, the author denies that Russian composers found their own intonational content of "transplanted" genre forms, mainly influenced by the national song culture, but also due to the complex interaction of various sources, which forced them to seek new ways of organizing intonational integrity. Thus, the stylistic environment from which the "intonational dictionary of the era" grew, and later – the national musical language. M. Dolgushyna outlined that, for example, the Italian influences were most significant for the concert "Russian song", which caused most of the formation in the work of M.I. Glinka type of operatic arias. The genre of vocal nocturnes, through amateur instrumental music and salon singing, has reached a dispersion of a kind of romance and instrumental play of lyrical character. In both of these plans, vocal and instrumental, the ballad penetrated into the field of Russian music, which became the leader of dramatic romantic imagery and especially bold stylistic innovations of poetic and musical text.

The material of M. Dolgushina's thesis research allows to assert that already in the first half of the 19th century, Russian chamber vocal music, with its indispensable instrumental

additions, gained a genuinely encyclopedic scope in genre-stylistic and intonational plans, absorbed into itself, assimilated the experience of practically all the leading European composer schools, with their primary genre presumption and folklore foundation. Thus, even the attempt to introduce the term "melody" into musical practice, the similarity of stylistic means of Russian and European "romance-prayers", the reliance on so-called "European standards" when creating author's collections of vocal works, claiming stylistic endurance and program-shaped certainty, have a single name.

Thus, the main direction in the development of the chamber vocal genre sphere is the creation of a rich, diverse "stylistic memory" that is inherent in Russian music in its so-called classical period, that is, the period of the formation of its own composer's school, capable of forming national-style priorities and rebuilding in accordance with them the leading genre structures of European musical art. This direction is connected with the persistent desire for synthesis as a new "compositional harmony" of various ways of musical form-making, which remains an indicative tendency of stylistic thinking of the Russian composers and at a later time, in the approach to the twentieth century. Thus, in symphonies and oratorios by S. Taneev, in the symphonic works of O. Glazunov and S. Rachmaninov there is a special type of "synthesizing themes" (often in the final sections), which unite different musical material not only vertically (known polyphonic way) , but also horizontally (author's discovery of Taneev). This compositional technique enhances the impression of monolithicity that composers seek in the finals, as well as in those general climaxes, which should cover the main ideas of works.

Therefore, the **purpose** of this article is to highlight the general stylistic tendencies of the development of chamber vocal genres in the works of Russian composers of the 19th and early 20th centuries as indicative of the formation of the national style of musical art, and to highlight the quality of the transitivity in the style system of Russian music of this period.

Main contents of the thesis. Wide stylistic synthesis was the basis of the development of chamber-vocal genres, primarily in the direction of acquiring chamber-vocal miniature features of the author's musical piece, which has signs of individual style. This synthesis led to the development of chamber vocal genres in the works of M. Glinka and O. Dargomyzhsky, then – members' of "the Mighty Group", finally determined the essence of the individual manners of the letters of P. Tchaikovsky, S. Taneev and S. Rachmaninov. In the work of the latter, and not only in chamber vocal music, but in a much wider genre

volume, the musical symbols of different historical origins (including "great symbols" of culture) reached the balance – objective remarkable intonations, the motif of *Dies irae*, the "school language" of Russian music (stylistic phenomena relevant for St. Petersburg and Moscow schools). The fusion of various stylistic tendencies, coming from the works of M. Rimsky-Korsakov, S. Taneev, P. Tchaikovsky, reveals the work of O. Glazunov in the 1990's. Finally, there is also a unique semantic "Russian synthesis" of the personal and social, human and cosmic, "divine". It is performed in the opera "The Legend of the City of Kitezh" by Rimsky-Korsakov, and in "Bells" of Rachmaninov, and in "Orestey" Taneev, reaches a high degree in the work of O. Scriabin. The very sequence of ideas – "The Divine Poem" – "The Poem of Ecstasy" – "Prometheus", the idea of the Mysteries reflect the growing understanding of the idea of human self-affirmation as passionate self-expression in the feat of creativity. Both Scriabin's personality and creativity are typical of his era; in them the culture inherent in transitivity has reached the upper level – boundary crisis point – the interconnection of "the whole world" and "the whole man." At the same time, he achieves a marginal merger of "instrumental" and "absolute" value-based music, due to the special semantic concreteness of the author's musical language and its self-canonicity – by conducting generalized intonational-thematic complexes known as areas of supreme grandeur, higher sophistication, politicality, through all works. V. Bobrovsky does not accidentally remarks: "the world and personality are united here in a single focus ...; the objective world and the world of the human person do not resist ... each other, because the other contains all things in existence" [1, 149].

The theme of transformation receives in Scriabin's creative work a literal expression as a transformation of a single original musical material, is consistently conducted through the main figurative and thematic plans. This is the specificity of Scriabin's monotheism and the new quality of his program. B. Bobrovsky does not hesitate to call Scriabin's music "a light-bearing triumph of the spirit" and contrasts it with Rachmaninov as a composer "the theme of inevitability of fate", anxious excitement. The apocalyptic mood of the era was really clear in the tragic tones of the Rachmaninov's music; it clearly indicates the split of human consciousness into the suffering and idyllic reality and the dream. Therefore, Rachmaninov's "theme of the year", marked in *Dies irae*, is of particular importance.

However, the "catastrophic" understanding of history and human fate leads not only to the reproduction in music of a well-known model of tragedy. It opens up new semantic areas

of Russian music, associated with the departure of the world of fairy-tale visions, "free" from the external vital objectivity of imagination, into the world of imagination, which is expressed in a musical language in a completely different way than the world of imaginary play. Thus there appeared a fragile world of Lyadov's miniatures, even the scale of which is said to be thirsty to hide, squeeze, get away from everyday and acute problems. Hence the craving for charisma – the exaggeration of some stylistic means, not only grotesque, which contributes to a special refinement, refinement of the letter. The self-value of the colorful game, abstracted from the genre and thematic realities of music, in general, the departure from the generally accepted intonational objectivity, interest in those "stylistic states" of music, which are identified with the states of consciousness – the world of personal experience – the key points of author's poetry of Lyadov, which affected his genre choice and program intentions. However, one can not but emphasize the special importance for Lyadov self-irony, which gives rise to a grotesque tendency, self-irony, unthinkable, for example, in the musical world Taneev or Scriabin, admitted Rachmaninov only in the last work – "Symphonic dance". However, the aphoristic nature of musical expressions is characteristic of the late Scriabin. Thus in it, it is not a consequence of musical self-irony, but a prerequisite for revealing the musical form as an openly symbolic – the compositional and substantive limitations of the musical work opens infinity, the infinity of its semantic intention.

It is no coincidence, from this point of view, that is from the point of view of aesthetic ways to the meaning, the opera "Golden Cockerel" by Rimsky-Korsakov became a parody stylization of the Russian classical opera and, more broadly, the experience of Russian history, a rare example of doubt in the power of the mysterious "Spiritual knowledge".

Elements of grotesque are inherent in the personal vision of the world of the Lyadov (suggesting, in particular, the cartoons, belonging to the "nib" of the composer); most clearly they are seen in the late piano cycle "Grimaces". Exaggeration, excitement, game with a style model – techniques that will find further broad development (as well as the scope of the grotesque) in the works of I. Stravinsky and S. Prokofiev. However, their "homeland" here – in the transition of the Russian culture at the turn of the epoch.

Thus, Russian music, with its genre and stylistic searches, gave original answers to general philosophical cultural questions of its time, confirmed and transformed their value content. It reproduces a rather complete positive pathos of the era and its doubts. The

experience of the creativity of the best masters of the three generations of composers who met on the threshold of modern times was a broad end to the traditions of the classical period, with its breadth opening the possibility of their renewal, updating the "memory" in the future. This experience is based on the dialogic correlation between "absolute" cultural values and "instrumental" value realities of music (genre-stylistic, stylistic, compositional), which aims to discover new possibilities of language of music, to strengthen self-sufficiency, self-worth of musical images.

In n music of the late 19th – early 20th century can be distinguished two main style directions. The first of them characterizes the rise of the value of a personal beginning – the autonomous human consciousness as the transforming power of liberation, the search for eternal values that can contribute to the unity of the united culture and the extremely broad understanding of the instrumental value of music – up to its mysterious dissolution in life (which is a reflection of the concept of the meaning of creative work of B. Solovyov), special attention to "genre memory" and due to its to the canonical style of the beginning, the search for traditional music content, respectively retrospective style stylistic searches.

For the second leading traits there is a premonition of grandiose changes such as catastrophe, eschatological and apocalyptic, the desire to "defend" the "free" beauty of art, escape from the life pragmatic functions of music, symbolic "substitutes" of psychological reality, self-irony, skepticism – as a stylistic "changing dress" of style norms, dissent, and ignorance (allegory), finally, inflammation of known forms of expression – their reaccessionation – revaluation (the latter implies both reduction and increase).

Differentiation of these two directions does not exclude the possibility of their interaction, a vivid example of what we find in the work of Scriabin.

The most significant author's figure in the area of those genre tendencies, which are associated with the idea of the single unity of culture, is S.I. Taneev, whose creative method was based on the transition from Russian to Western European and vice versa, as in the general ways of knowing the world (in the form of positive scientific knowledge), and in the artistic-aesthetic musical – assessments. The problem of transplantation for Taneev was expressed in the task of completely mastering the Russian composers of all historical forms of polyphony, which meant targeting the experience of Western European music, especially the Renaissance with its strict polyphony and choral writing. Moving beyond known cases of identity of spiritual (religious) and polyphonic traditions, Taneev is looking for a new way of

their synthesis, which in its entirety will translate into a classic idea of the universalism of musical language. His achievement is the last cantata of Taneev "After reading the psalm."

Thus, from the beginning of the nineteenth century to the beginning of the twentieth century, in the Russian music two equally marked tendencies of genre-style transition are clearly marked; the first of them is connected with the development of traditional European genre forms and the approval of high professional credibility of composer's creativity; the other leads to the opening of their own national intonational and stylistic resources, in particular, to the growing interest in Orthodox beginnings and cult (worship) practices. Instrumental and vocal genres, the last in their choir and solo-chamber genres, are equally tangent to both of these transitivity tendencies and in connection with all the experience of secular composer creative work.

Chamber vocal music of the Russian composers until the end of the 19th century is becoming increasingly authoritative, obeying the growing initiative of the personal composer's beginning, more deeper into the territory of high secondary professionalism. The Russian composers go further and from the customary pragmatism of cinema singing, the so-called utility of chamber and vocal manner, raise it to special vocal-stylistic, musical-linguistic artistic and aesthetic norms. Thus, the genre sphere of chamber vocal music contributes to the development of a new style experience, which allows the formation of a national language both from the point of view of figurative and semantic content, and of specific expressive techniques.

Consequently, the **scientific novelty** of the article is determined by an attempt to construct a genre-style model of the linguistic (semiotic) transition in music on the material of Russian music, to determine the transitivity tendencies, which pour into the development of chamber-vocal genres and determine their entry into the system of secondary composer's creative work.

Conclusions of the thesis allow to design the definition of the national-style principles of Russian music of its classical period to the sphere of chamber vocal creativity, to open aesthetic and linguistic prolegomenes of the national musical consciousness in the genre plane of chamber-vocal music.

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Date of submission: 22.06.2016