

Ye. Bondar

NEW SACRAL MUSIC: ARTISTIC AND STYLE FUSION OF TRADITIONS AND NOVATIONS (latine-speaking aspect)

The article investigates features of artistic and style fusion of modern choral neosacral music where opus basis are images formed by canonical Latin text. This paper presents some determination on signs of leading neosacred Latin choral music traditions in the context of the study of the phenomenon of artistic and stylistic fusion in contemporary choral works.

Keywords: choral work, neosacred choral music, intonation and artistic fusion, artistic and stylistic fusion

The modern choral work demonstrates steady attraction to the fusion process, which happens at different levels - intonation, genre and style, artistic style, and others. – and delivers a complex and hierarchical system. As we know from historical and musicological choral studies leading areas in the development of choral music confidently distinguish sacred (church and ritual, spiritual and religious, secular and spiritual), folklore (reconstructive archaic, neofolklore, ceremonial and ritual, stylized), secular-concert (with its stylistic and genre variations).

In contemporary composition activity sacral themes developed primarily toward basic Christian nominations - Orthodoxy, Catholicism, Protestantism. Creativity reflects composers tastes of creative application traditions of different churches, attempts of their opposition and combination of artistic and synthesis of style and intonation (see. "Requiem" D. Ligetti, «Stabbat mater» K. Penderecki, «Credo» A. Pärt etc.). Thus, even in case of brief look on creative panorama of domestic composers, we find that the polyphonic reproductions of protestant chants were used in the works of M. Schuch and A. Shchetynskyi; O. Kozarenko and Ye.Stankovych refer to characteristic features of passions and V. Runchak in "Passion for Vladislav" uses jazz-rock tone and involves multimedia means(video series, slide projector) and others.

For the purpose of consideration of the presented articles we define the characteristics of artistic and stylistic fusion of contemporary choral music where opus basis are neosacral images, formed by canonical Latin text. Accordingly, we

consider important the following tasks: the definition for major artistic and stylistic features of neosacral Latin choral music tradition; review some examples of phenomena intonation and artistic fusion of neosacral choral music.

Western European (Latin or Catholic) church tradition is represented primarily by reference to the Latin canon worship characteristic genre forms (such as Stabat Mater, Requiem), through technology citing various levels, free treatment, styling, etc in the works of contemporaries. Let's try to identify the genre and stylistic palette of Western tradition neosacral music, where the basis for the study of the interaction of components put as text, genre, composer technology. Examples universally choose the "sign" the works of the twentieth end - the beginning of XXI century works that are performed and the "repertoire" as well as performing with recorded interpretation as video or audio.

The stage of embodiment canon completeness in the works of contemporary artists is very different. Thus, in many cases the traditional model of reading ancient genres is played (eg, IV Raminsh «Stabat mater»); in others - the same object became only the text, but images embodied in applications to other style, other genre models, such as symphony for chorus, etc. (see. Alfred Schnittke «Agnus dei»); known are works in which the canonical text made out of a church traditions, confessions (see. M. Schuch «Via dolorosa»); Finally, there were works in which composers deliberately refused canon, keeping figurative and semantic content of a particular kind of choral art (see. K. Penderecki «Dies irae»). Of course, these trends do not exist in the "sterile" form, but still consider the defined areas in detail.

So, the first line is genre model reproduction with full text Vatican. Our attention was attracted by mass of I. Stravinskyi, where we face with the technique variations on style (style variations) as composer appeals to the intonation context of early music. According to a statement of Stravinskyi, he is not guided by settings to reproduce the style of ancient music, but at the same time archaic is itself "echo" of vintage frets, strict polyphonic style, using succinct intonation,

psalm reproduction, simulation techniques, playing style of Gregorian singing and others. [see more detail. 4, p.72-73]. A number of specific structural laws of the genre were followed: the principle of a text line construction, antiphonal correlation of chorus and wind ensemble, responsive comparison of choral tutti and solo chant (in parts Gloria, Sanctus), and so on. A model of medieval mass is presented "in the context of twelve-stage chromatic system and rhythmic irregularities - a kind of variation on the genre and style" [4].

Another phenomenon in a number of innovative works of the second half of the twentieth century appears «Dies irae» (1967) K. Penderecki for soloists, chorus and orchestra. This oratorio has become a kind of "encyclopedia" of the new choral techniques (both in terms of composition and performance activities). In the present work an organic relationship to tradition, and yet, there is a constant creative search for solving highly complex image and thematic tasks. This causes circulation of means of expression that would correspond to energy, intensity of feelings and this is the reason that "innovation not only stepped all past limits of music, but sometimes the boundaries of music in general" [8].

Traditional is placed in the selected composer genre - oratorio, and accordingly, in the traditional for this genre of performer staff; in the title of the work - "Day of Wrath" - that immediately before the execution, was associated with images and contents of medieval sequence and the most dramatic part of the Catholic funeral service - requiem; in 3 part form; in the "dead" Latin language, through which, it is translated (except Greek) poetic texts lost their one-dimensionality, unambiguous, but gained extratime measurement, obtained value of generality, universality. Moreover, the content of the oratorio poetic text is not a description of the facts is not "retelling" of Vatican text, but it is emotional and associative, intuitive palette of images, states and affects. As for the vocal and choral texture and resolution means, different levels of dialogue should be noted: interaction, contradiction, opposition and finally the fusion of different styles, different history, different being forms as singing, recitation, whisper, psalm singing, chants, shouting, howl; choral singing,

seriality, sonor singing, monody etc.

Pay attention to another example towards a combination of multi-style (origin) musical and intonation of speech. Thus, in 1993 the premiere of the mass in D was performed by a Moscow composer G. Dmitriev on canonical text for soloists and choir a cappella. "Double experiment" drew our attention in this work: first, mass is created for soloists and for chorus a capella that appeals to form a capella mass, traditional for Dutch Renaissance polyphony and, secondly, at the same time appeal to old forms, composer use serial techniques in the framework of vocal and choral polyphony. Thus, this work is an example of modern technology broadcasting within the ancient form.

Indeed, composers are working safely with the structure of the cycle, and compose their texts, sometimes involving poetry of secular authors. A striking example of the author's attitude to the canon is Requiem by A. Schnittke. As you know, according to the canon the whole funeral mass outlined two cornerstones postulates - "Eternal peace" (Requiem aeternam) and "Eternal Light" (Lux perpetua), leaving for a man hope for eternal life after earthly life. Music accentuates these main themes and images, emphasizing the importance of the Christian postulates of faith, namely the author withdraws stanza (with Introita) and whole parts (Lux aeterna, Libera me), namely those related to the idea of "eternal light", and introduces "Credo". As you know, the ritual text for the Credo is not included in the memorial service, but Schnittke not only introduced this part, but did culmination (№13), stating "the belief in one God, the Lord Jesus Christ, God from God, Light from Light. .. "(Deum de Deo, lumen de lumine).

Reaching the highest point of tension, the sound of «Credo» is somehow dropped to immerse us again in meditation as existing intonation outside of time in the first part - «Requiem aeternam». Thus "Requiem" ends, forming a circle, which underlines the infinity of life transition and death.

Vocal and intonation Requiem component of A. Schnittke is quite complex, characterized by the interaction of different polyphonic writing techniques, includes performing range of psalm singing, choral to the chants. Special, "emphasized not

canonical" is instrumental cast. Composer eliminates string instruments, saying that the string instruments are too "warm", "humane" timbre, but instead prefers timbre of two electric guitars, trumpet, trombone, celesta, piano, organ and applying a large group of percussion instruments, creating all sorts of "theater" effects (bells as a church symbol "zavyvayuchyy" Flexatone etc. etc.). "Requiem" by A.Schnittke is "subordinated" only to experienced, "universal" performers in performing terms. This work is in the repertoire of various groups, including it was performed by the choir at Odessa Music Academy, but we know that the new recognized the best record of Schnittke's Requiem was made by Chamber Choir of the Moscow Conservatory under the direction of B. Tevlin [9].

Another example accentuates in the genre of "Requiem" is found in the American composer of Uruguay origin Miguel del Aguila. His "Requiem" was performed for the first time by the student choir of the Odessa Conservatory and Philharmonic Orchestra and received rave reviews. In particular, this multipart work traditionally contain: canonical Latin text, traditional block construction, but also a combination of modern intonation and impressive facilities, which lead to a change in the image and semantic fullness of the work. For example, in the number 12 «Sanctus» - that is traditionally one of the brightest and solemn form numbers composer uses freely declamatory organized polyphony, requiring artists to sound gradually reached a state of chaos and hysteria (instructions for this are contained in verbal author's remark). Taking into consideration the intonation and artistic means in the last issue form (formula repetition range of small motifs, chord texture and radiation etc.), time and its impact on the number of students can not be expected, as it causes the dissonance between traditional figurative and semantic content of the text music and submission of performance. This method is not applied anywhere else throughout the work. So this number is certainly increased informative, it requires some emotional stress as the performance and the process of perception. Composer combines polar phenomena: mediation and hysteria metrorhythmic strict orderliness and chaos altitude intonation and singing whisper. This effect is achieved by performing aspect of the interaction of numerous means of music broadcast, sound

settings (timbre, dynamics, etc.), grammatical systems (principles of organization), and articulation as one of the most brightest and actual of modern choral expression.

The model polystylistic opus with bold transformations of romantic Requiem tradition became, according to music critics, "Requiem" by E.L. Webber. This is really one of the serious rethinking samples of the semantics genre, where there are neither paintings of doomsday, nor image of fate. I. Hulyesko defines this work as a fusion of requiem and mass. Academic argues it as follows: "There is no traditional requiem polarity in any sphere, the forces of evil, violence, fate are absent, they served in the cycle as illusions" [2]. The author opposes the faces of one state - the light, goodness in the eternal cosmological timeless categories. The trend of dedramatization and non-conflict drama type dominates in a series. Presentation that corresponds to the modern view of the world of modern man also dominates in requiem.

"Ukrainian Requiem" by O. Kozarenko continues the tradition of this genre in the national musicians' creativity of XX-XXI centuries: it is dedicated to all the "victims of repression, deportations and famine."

The basis of the work is 12 parts of Latin funeral mass, sung by the poet Nazar Fedorak. The composer proposed combination of genre foundations of Western church tradition with the colors of the national intonations. This is primarily embodied in the instrumental composition, which was added by Ukrainian folk instruments (cymbals, floyara, tylynka, trembita etc.). As Patriarch Cardinal Lubomyr Husar during Kyiv premiere, the sound of these instruments in combination with timbre of symphony orchestra was the "personification of the unity of the Ukrainian people - from the Carpathians to Slobozhanshchyna- the whole Ukraine cried for the innocent victims, regardless of who perished - Lemkies or whether Poltava citizens "[7]. In addition, the correlation of European and national principles is also evident in the level of musical intonation: tone music combines elements of European Baroque and Slavic folklore (particularly laments topics) [1]. Music of "Ukrainian requiem" grows from one pospivka that a lamentation thought "grows tree" e associated with it

motifs that without losing the connection with the rhetorical figure of catabasa, the end product of more "enlightened", showing their national Ukrainian nature. So on the musical level the main Requiem idea was reproduced - from suffering through prayer to peace and tranquility, discovered in the Lord [1].

According to Doctor of Arts, Professor of Lviv National Music Academies named after Mykola Lysenko Stephaniia Pavlyshyn "Ukrainian requiem" of Oleksandr Kozarenko is decent national response to funeral mass of famous European composers (especially, Krzysztof Penderecki, particularly his "Passion According to Luke" in memory of the victims of Hiroshima "Polish Requiem"), according to which work by O. Kozarenko brings not only the subject but also the depth and originality of the implementation plan, based on a combination of national perven to its Modern interpretation [7].

An example of the fusion of not only the genre, but also synthetic combination of genre and religious grounds is organ mass «Via Dolorosa», which the composer M. Schuch elects as a meaningful and emotional symbol, freely interpreting canonical structure and outlining text only «Kyrie eleison» and excerpts from "Credo". Complementing these traditional sequence of the mass «Stabat Mater», imitated Gregorian chant, church organ improvisation. Organ mass of M. Shuch «Via Dolorosa» created in the tradition of the French mass, where the basic principle is suite cycle. Music style combines features of Gregorian chant and specific treatments of Protestant chants in old-German polyphonic tradition. Thus, this work of M. Shuch represents different incarnation of the single European Christian tradition, combining the traditions of various Christian denominations, types of church ritual music; is an example of transformation processes in the field of traditional genres and forms; is an important attempt and actually experience the artistic and stylistic synthesis at levels of intonation, verbal texts, traditions, music-making, religious identity.

Another important dimension in the development of neosacral music of Latin (Catholic) traditions were works that do not contain the canon of the mass or Requiem, but its themes, drama development, figurative and thematic characteristics

answer genre categories. As an example we can cite cantata of Luigi Nono "And canto sospeso" ("interrupted song") - a work which is characterized by high information content, over expressiveness of musical expression and acute effects on the listener. The study of L. Kyryllina "Luigi Nono" [6] find links to the work of the Italian musicologist of M. Mila, who expressed the view that the whole cycle is based on the structure of the Catholic funeral mass, where there is no "Gloria", but there is "Dies irae". In particular, M. Mila proposed the following interpretation: the first part with "vague gray" color recalls Kyrie. Then, the second part - "die for peace, which will shine with this light, this beauty, that my sacrifice will be nothing compared to this" (words of the Bulgarian teacher and journalist Anton Popov) - a cappella choir as Credo. In the third part the fragments of letters of three Greek boys were used as well as three solo voices, of course, express the sacred meaning of the Trinity. The next part is comparable to section of Crucifixus. Part V for tenor and orchestra in content and literary text timbre decision can be likened to Lacrimosa: "If the sky was paper and all the seas of the world ink, I would not be able to write you my song and all that I would see around me. I only say "goodbye" and cry "(Pole Haim, 14 years). Part VI is treated as Dies irae: "Doors are opening. Our killers are going. Dressed in black ...". The sense of Lubov Shevtsova's words from Chapter VII: "Goodbye, Mom, your daughter Lyubka goes in wet earth" relate to the content of Agnus Dei. Rows of chapter IX - "I do not fear death ... I go with faith in a better life" - finish the cantata with an impressive sense of sacrifice peace and bright look to the future [see. more in 6].

In the "Interrupted Song", according to the composer's words, relationship with polyphony of the Renaissance and early Baroque is felt and even polytextual motets of XII century. When writing the cantata Nono expressed a special interest in mass h-moll of Bach and Requiem by Mozart, especially as polyphonic pieces, which different texts are used in simultaneously sounding [see. 6].

The work was written in serial technique, which is used not only in the context of intonation. But it is placed in the rhythm and dynamics. The pointillistic means

were inserted in the work with poetic text by the author. In this regard, we note that the position of the listener, the meaning of the text seems slipping away from us. It happens because no phrase sounds as one voice from the listener's position: the pointillistically words are placed vertically and diagonally and are divided into syllables and phonemes. Word scattering and shading happen not only due to their division between special voices, but by contrast and dynamic shades mobility.

Indeed, the composer techniques of L. Nono aims to "highlight" emotions, poetry, and even a sound phonism of separate components. As we know from musicological research the interest in the "spatial hearing each element composition and musical semantic stereophonism" is indicated in the mid-50s in the works of Nono. E.V. Denisov in the article "Dodekaphony and problems of composer's modern technology" provides a number of tone series features, which was used by Italian composer in "Interrupted Song": "The series is built as a series of concentric circles of sound, diverging from the starting point, and has its basis in the opposite movement of two chromatic lines ... the word «sospeso» (sospeso in Italian means both "interrupted" and "that is hanging") can be successfully applied to the series itself, since it is "interrupted", although in principle, it could develop a way to infinity "[3].

As an example of special artistic and stylistic fusion concert M. Shukha "And I said in my heart" (1992) on the text of Ecclesiastes and parts of Latin requiem - «Kyrie eleison», «Lacrimosa» and «Agnus Dei» can also be given. Musical and stylistic features of western Christian tradition became quoting of thropé chorale of XII century «Agnus Dei» and following broad jubilus. The composer suggested styling of Protestant chorale polyphonic arrangements in Bach's tradition. The experimentation field also is presented involving noise and synthesized "substrates" to live instruments and voices, which distinguish the work features, in connection with an appeal to the genre of the concert, and make sense of overtime and overplacing. Just as in many modern works of neosacral thematic dialogue of tradition and modernity in musical language is seen. Here is an appeal to the rhetoric of the Catholic and Protestant churches, the genre of the concert and its formative

features that reflect polyreligion of modern Ukrainian space, to specific intonation and artistic fusion of different styles and musical means of broadcasting of different times.

Therefore, a study of the interaction of components as a genre, text, songwriting technology towards neosakralnoyi choral music (considering analyzed works), you may find quite a coherent structure that in some way reflects the processes of artistic and stylistic and genre and stylistic fusion in the modern choral creativity.

Panorama of modern processes and displays the corresponding transformation can be described as follows:

- Works – reproduction of canonical genre model and structural construction, i.e. "new interpretation of old forms";
- Works - transformations based on changes of some genre characteristics: structure, interpretation and interpreting of imagery and content components, reproduction of genre and intonation components;
- Works – functions where the feature becomes an appeal to model of different style and genre as a composing and a performing areas, but with accented sense of canon text and the artistic image semantics, intonation areas (often involving quotations or allusions);
- Works – fusions based on specific intonation interactions of music broadcasting, canon and poetic texts, intonation and certain music (texture, articulation, etc.) of various religious features, style, genre, time supplies, technology of specific implementation and so on.

Being limited by the scope of the article, we are not able to consider all possible manifestations of the process of artistic and stylistic fusion in neosacral music direction of Western music tradition well enough. In addition, a separate study requires consideration of neosacral music features of Orthodox tradition. The mentioned areas may be the goal of some articles and create tasks for these works.

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