

UDC 784.5 78.01 +

*E. Bondar*

## **ART-STYLE SYNTHESIS: INTERACTION OF “OWN” AND “STRANGE” IN MODERN CHORAL MUSIC**

*This article discusses some ways of creating artistic and stylistic synthesis in choral music because of the peculiarities of composers' creativity and modern choral performance. This thesis points out the peculiarities of the interaction of different types of texts – author's and quoted - in the field of contemporary choral art; the necessity of complex textual analysis of the work of performer with composer's text is proved.*

**Keywords:** *artistic and stylistic synthesis, choral work, modern choral music, citation, intonation and artistic synthesis.*

One of the common methods of modern musical art is to compare the achievements of the past, present and timeless. Most of the works in the direction emphasizes value plots, and the combination of stylistic, genre, intonation patterns. The most “sensitive” link were sacred works, especially those where on the example of intonation and artistic embodiment of the tragedies of the past composers seek to warn the world of the possibility of new disasters. Among the examples of cantata requiem are D. Millau “Fire Castle”, oratorio of A. Barro “Martyrdom of the holy innocents”, oratorio requiem “Thirty-three” of A. Yakovchuk, requiem-Kaddish “Babyn Yar” of E. Stankovic etc. The synthesis of musical intonations of Catholic Gregorian chant, polyphonic treatments of Protestant chants, Orthodox part choral singing, and the author's style of writing make up the tonal character of the foundation of many modern choral works and a kind of pulse artistic and intonation space.

We can also note works by contemporary composers, which Latin canonical texts combine the Ukrainian poetry, often voiced by Ukrainian melodies “Ukrainian Requiem” of A. Kozarenko, “Seven tears” of V. Zubytsky, “Lacrimosa” of V. Muzhchylyya, “The Suffering Mother” of A. Gaidenko, “Fragments of the Latin liturgy” of A. Shchetynsky etc.

*Purpose of the article* is understanding of some ways of forming artistic and stylistic synthesis in choral music because of the peculiarities of modern choral performance.

*Main objectives:* to identify the characteristics of the interaction of different types of texts – author’s and quoted, the interaction of which can be defined as synthetic at different levels in modern choral art; to justify the need for a comprehensive textual analysis of the work of composer musician text.

Significant place in the domestic art of XX - beginning XXI century was taken by sacred works. One of the most important was the requiem genre. In particular, many Soviet composers interpreted it as a memorial genre in memory of the victims of World War II (see Requiems of Yu. Levitin to lines of V. Lebedev-Kumacha; D. Kabalevsky to lines of R. Rozhdestvensky etc.). In this historical situation the most significant and recognized attempt to revive the genre of the traditional church-canonical Latin text was “Requiem” of A. Schnittke (1975). As E. Krivitska points out the creation of Requiem was one of the most important milestones in the work of Alfred Schnittke. “Requiem” in the works of A. Schnittke marks a stylistic turning point, the arrival of the composer's polystylistics such as brushwork, where intonation and artistic symbols of different eras are oddly confused. As you know, the first impulse to write the work of the composer was his mother's death. Almost simultaneously he received an order from the theater named after Moscow Council to create music for the drama of F. Schiller “Don Carlos”. The director Evghen Zavadsky decided to sound off the stage action with the sound of “invisible funeral mass”. Dull colors of the play where there is a disturbing atmosphere of foreboding disaster coincided with a personal mood of A. Schnittke and defined the concept of work (see a more detailed analysis in [4]).

The Requiem genre for mixed choir and orchestra of V. Artemov is interpreted in another way (Requiem in memory of victims of Stalinist repression (1987)). Although the composer used the traditional text quite clear, transparent musical language, but the bulk product is rich with variety of color effects, a harmonious bright combination, chromatisms. This is how Yu. Yevdokimova describes the Requiem of V. Artemov “Vyacheslav Artemov /.../, in proportion to the scale of the tragedy has created a huge sound epic, majestic monument with a thorough inscribing of all parts, weak strokes at the same time - is immense. As a grand painting, this work can be “considered” near for a long time, wondering semantic value of each sound details. But you can take a distance - and then it affects the honor, the total power of drama, dynamics of emotional development, powerful authoritativeness of artistic impression. /.../ We feel the inheritance of Requiem of Vyacheslav Artemov to the best works of this genre in world music, deep root connection with music J.S Bach. The illusion of infinite sound space, cosmic scale of “action” includes a seating associative analogies - with space of O. Scriabin. Radiant light Sanctus refers listeners’ memory to the pages of “Tales of the City of Kitezh” of M.A. Rimsky-Korsakov. And the concept works - redemption, quiet forgiveness, elevation of spirit in the face of eternity - is not healing concept /.../ of art! And yet profoundly modern dynamic contact of various musical and semantic layers, intonation and harmonic means appealing to listeners experience music and combined precise drama plan. And one thing must be said - the purity of the language of art works, beauty as the original premise of ethical drugs, methods of expression. No extreme influence over the listener, no pressure, no exceedances. The classical concept art!” [2].

Address of modern Ukrainian composers of the passions’ genre (O. Kozarenko V. Runchak, E. Stankovic etc.) is characterized by a variety of creative ideas. For example, O. Kozarenko in the oratorio “The Passion of the Lord our God Jesus Christ” rests upon Protestant

chorale, following the tradition of J.S. Bach. According to O. Afonin, the composer combines classical musical language of his own musical style, proven treatments in Ostroh tunes. This researcher rightly observes that the Protestant church music tradition in modern Ukrainian music is presented limitedly, due to the gravity of the traditional Ukrainian confessions. [1] V. Runchak in “Passion for Vladislav” uses jazz-rock tone, involves multimedia (video series, slide projector), that offers the listener not only intonation and artistic synthesis in the purely musical material, but offers special interaction of different arts - auditory and visual.

In modern Ukrainian music, there are cases where the canonical texts combined with other poetic works. “Requiem for Larisa” of V. Silvestrov for mixed choir, soloists and orchestra holds Latin canonical texts and poems of T. Shevchenko. Here the use of different texts written in a different language, one composition is seen as hollow in interpretative possibilities of biblical content, as finding of new angles of his interpretation, new layers of meaning.

“Agnus Dei” of A. Schnittke continues the choral cycle line towards erasing of distinctions between stylistic purely spiritual and secular works while maintaining the specificity of the two designated areas. We can recall that “Agnus Dei” was to be part of the world Mass, in order to unite in a common prayer - praying for the world! – the composers different either because of their ethnicity, and their creative look - O. Messiaen and R. Libermann, I. Mattsundayr and D. Menotti, A. Schnittke and K. Penderecki.

In “Agnus Dei” A. Schnittke the leading tool composer’s technology, feature of composer's thinking was the method of “stylistically limited citation” (a term of N. Vasilyeva), which manifests itself in the intonation level (in the use of “iconic” cross intonation, reduced and increased intervals - traditional symbols of the sufferings of Christ in Western

tradition) and in texture (strict polyphonic style, free simulation equipment, etc.). Art and stylistic features of “Agnus Dei” is a combination of language and a special present, however, in a rather rigid focus on the most significant liturgical heritage of Western music.

Private industry, which is of an extraordinary interest - the interaction of the quoted material and his own “words”.

First of all we note autocitation. Here choral music has a long tradition and includes in a separate field creativity, diverse in form and inner drama of development. Therefore, regarding the period of XX - XXI century, features of contemporary approaches should rather be emphasized. For example, the small female chorus of E. Denisov from the music for the play “Crime and Punishment” grew into an independent chant “World of quiet” for mixed chorus. In addition, the composer used work four times and twice in the choral genre. “Such a “continuation” touched Passion’s genre that originally “having appeared” in Requiem, resulted in a grand oratorio “The history of the life and death of our Lord Jesus Christ”.

The same can be said about the genre of the Mass and Requiem, which are present not only in the last two of the above works, but in the opera “Foam of Days” [5, p. 11].

Another example – “Miserere” (for soloists, choir, instrumental ensemble and organ) of Arvo Pärt, where the composer adds to the penitential psalm Dies irae (with full text, which includes Tuba mirum and Rex tremendae) - autocitation of “Requiem”. Thus, the text of penitential psalm – “God's mercy on me ...” - filled with additional content: You can say that it is the last life hour prayer or prayer with the thought of the highest court.

As for the reference to “foreign” or “other” words, composers mostly treat very carefully “other people's opinions”. For example, a choral work “Statuit ei Dominus” (1990) Gregorian chant quoted by Arvo Pärt, according to musicologists, is held unchanged, and even retains an authentic

square choral notation and enter of stanzas of author tintinnabuli-music is built on the principle of contrast (imaginative, dynamic, texture).

It should be noted that the tone technology statics of tintinnabuli-music A. Pärt<sup>1</sup> contradicts traditional tone with its combination of dynamic features, this music does not modulate, has almost no chromaticisms, its harmony is not functional, the constant presence of one triad reminds modal music Burdon. At the same time “temperament and pointing out of triads” do not allow to call this music “neomedieval”. Thus tonal characteristics are implied, what are associated with the presence of the central tone triads or central system. Indeed, temperament is very important because the music of A. Pärt is performed on modern instruments, written for them.

Another direction of work research of A. Pärt was formed, which is associated with spiritual meaning comprehension of tintinnabuli-music and style of the author of such properties, which are caused by religious consciousness of the composer (see works of N. Hulyanytska, R. Meleshin, M. Kuznetsova, O. Osetska). The examples can be spiritual concerts from Church Slavonic texts.

The study of E. Tokun contains interesting generalizations, including “style properties of tintinnabuli cause paradoxical assessment:

- auditory sense of music is inextricably connected with the simplicity of sound, but comes from the strict and exquisite musical organization;

- basic elements of musical language - simple modal and tonal resources, with high-rise system is the traditional modal tonality or structure to the full;

- sound works image creates a strong feeling of naturalness of musical fabric deployment, in fact, the area of freedom reveals in very strict

---

<sup>1</sup> Most recognized records of choral music of A. Pärt were performed by P. Hilyer with “Hshyard ensemble” - two CD “Passio” and “Miserere”, and vocal ensemble “Theater of voices” - CDs “De Profundis”, “I Am the True Vine” (harmonía mundi usa).

limits, where each musical tone matter is subordinated to rigid structural laws - numerical formulas, algorithms and laws of symmetry /.../;

- structure of the musical fabric is “counted” to the smallest detail, however, the “programming” of development does not lead to mechanism;
- main features of shape - a special uniformity, avoiding contrasts, lack of tonal dynamics /.../.

The style of tintinnabuli - is always mobile balance of archaic and modern components; expressed at different levels. The feeling of archaic and therefore approaching to original, eternal, comes from the basics of musical language of tintinnabuli – a kind of elements of modal and tonal music - and the same quality of intonation process consistently associated with intonational layers and compositions methods of medieval, Renaissance or Baroque music. The sound modernity of this ancient principles in music of tintinnabuli provided by their new “feeling”, the latest technical “retreatment” through a special numerical method, which is expressed above all in harmony, as well as instrumentation, experience of the composer with styles (inherent old style component of tintinnabuli - Gregorianic, Bach's and baroque principle) "[6].

An example of a special synthesis: the synthesis of multi-style quoted material from his own musical language is the product of V. Muzhchylya “Adoratio Sancta Mariae” (1999) for three soprano, chorus and orchestra. The work is a musical devotion-worship to the image of the Blessed Virgin and the works of these composers. In particular, q. 3 quote sounds - music “Ave Maria” of D. Caccini, and q. 8 - cited material “Ave Maria” of F. Schubert.

Very interesting experience with “alien” text is represented in “Kyrie” (1991) of E. Denisova. The work for mixed choir and chamber orchestra was written on order in Stuttgart Bach Festival, which is dedicated to the 200th anniversary of the death of V.A. Mozart. The customer’s idea consisted in completing unfinished or partially lost scores of Viennese

classics. In this case the choice of E. Denisova fell on 37-bar passage Kyrie C-dur (KV 323)<sup>2</sup>. Composer completely preserved musical text of V.A. Mozart - 37 bar-lines were a kind of an original impetus for writing of their own new Kyrie. Leaving the original text intact and even for a while keeping style of writing, V.A. Mozart (to 42nd bar-line), the composer gradually moves away from the original style, closer to their own. Finally, still in the womb of individual style, using only rhythmic musical fabric tokens of the original. Return to Mozart takes place only in the reprise, where a synthetic fusion of music of V.A. Mozart and E. Denisov.

In the work of D. Shulgin according to the materials of talks with E. Denisov an interesting fragment of an interview with the composer for writing Kyrie is presented: "... But I had no desire to restore, reconstruct his Kyrie. For me it was just like the initial shock, the initial idea, the initial few pages gave me the idea to further deployment of music. /.../ And this, in general, well, I think, a natural extension of what is written by V.A. Mozart, but not modeling of his writing, without necessarily preserving its style, its features harmony, voice-leading and so on. And the work is not collage - there is not the slightest hint of any collage! .. The slightest element of collage! Just everything starts as a natural extension of Mozart material and then the music begins to thicken, and then appear intonation that for V.A. Mozart's quite unusual, they go away from his music, and then, as you can see, there comes a real reprise (139 bar-line).

In fact, there are also some bars, and whole pieces that are written entirely in the same language, which I wrote all the last works, quite in the same manner. There is no fundamental separation from V.A. Mozart, on the one hand, but on the other - there is no fundamental break with what I usually do in other works, particularly in other variation cycles. The method

---

<sup>2</sup> According to research of G. Aberteya, this passage contained the whole Kyrie fifty three cycles, and, in his view, the bar-lines from the thirty-eighth to fifty three were written by abbot M. Stadler and it is in this version of the work that was issued under the name "Regina coeli".



is almost generally the same: the first is topic, then its variation, which gradually leads you to a total strain, and then reprise - I have it in a variation on G. Handel, and variations on J.S. Bach, and variations in Y. Haydn ...” [7].

An interesting is also an interaction found in one product of “antagonistic” techniques - live and recorded sound, that is phonogram. For example, let’s pay attention to the great work for triple choir, orchestra and tape “Te Deum” of A. Pärt. Composer emphasized their orientation on the ancient examples of temple singing, but at the same time combined the features of the ancient traditions of possibilities of means. Intonation of melody approaches to the tradition of the Gregorian chants that emphasizes metro-rhythmic design, structure, range and texture that resembles organum (in two-voice). The main principle of material design was chosen responsory and antiphon - the contrast between soloists and choir groups, choirs, orchestra. Let’s note that the first recording of the work was done by Tallinn Chamber Choir and Orchestra under the direction of Tinu Kalyuste in 1999. Although all choirs and the orchestra were arranged frontally with enough visual symbol choir division into three parts, but the idea of the composer of three choirs potentially gives the possibility to implement various projects for daring spatial arrangement performers and directing productions.

Another example of a combination of live sound and recording is “Requiem-quartet” of E. Petrychenko for flute, violin, cello, piano and sound authentic music (2007). The peculiarity of this work can be traced to several parameters. First, it is a complete lack of canonical Latin text and transformed genre title. Secondly, the sound of folk instruments. Thirdly, the author of the score of the work provided participation of such a creative unit as a soundtrack recording of authentic singing (funeral laments). This combination of “live” and “fixed”, “non-live” music creates a unique intonation and work character.

Let's note that a separate genre line makes up transcription and cover-works (see vocal transcriptions of instrumental pieces performed by the vocal ensemble "Manhattan Transfer", "Take 6T, "Pentatonix"; choirs "Mlada", "Oreya" etc.).

To summarize, we want to emphasize the fact that one of the characteristics of contemporary sacred music, particularly in the works of composer expression polyspatiality is special. We have in mind the fact that the work of one composer's contains opus for different faiths, we meet the coexistence of Catholic and Orthodox subjects (in textual terms), different intonation components; mutual impact of folk and church ritual music; special interaction of sacred and secular aesthetic music. Indeed, the concept of construction of the universal church, in which the harmonious fusion of different religious traditions takes place, is put forward by various scientists, philosophers, in particular, was close to the ideas of V. Solovyov and J.I. Andreev. And in this regard the statements of Yu . Kholopova seems to be particularly relevant: "Arguably, XX century should be understood as an era of dramatic change in the development of religious consciousness in general. More simply, after the "first religion" - paganism and that is in quite foreseeable time, "second religion" - Christianity - there was no revision of Christianity but turn to a total religious synthesis, so to speak, "the third religion" [8 , p. 89].

Thus we can speak about one of the most typical features of sacred choral music of the verge of XX - XXI century - possibility of coexistence, interaction and mutual influence, crossing artistic and musical (first - intonation and style) images of various denominations, religious and magical rituals in a single product. So we can not talk only about hypertextuality (in connection with the principles cited and allusion), but also on creating of metaworks, in which sacral themes are updated as the basis of modern art intonation and imaginative thinking.

A special feature of the modern artistic thinking with its tendency towards “comprehensive” expression becomes quotations. This composers’ and performers’ technique as a special type of creative thinking and form of expression is set to a certain aesthetic universals of modernity.

Interaction with old, including medieval, baroque, genre, emphasizes the dialogic modern choral work, which becomes a kind of basis for the phenomenon of artistic and stylistic synthesis. The originality of the creative individual in the context of the implementation of universal reflects general cultural tendency to solve problems of national and global interactions, past and present, traditional and innovative in the modern choral works.

#### ***LIST OF REFERENCES***

1. O. Afonin European integration trends of music in Ukraine in the late XX - early XXI century: Dis. ... Candidate of Art History, spec. 26.00.01 “Theory and History of Culture” / O.S. Afonin. - Kyiv: National Academy of Culture and Arts, 2011. - 199 p.
2. Yu. Evdokimova Abstract for CD “V. Artemov. Requiem” (p) “Melody”, 1989 ((c) “Melody”, 1991): [electronic resource]. – Access mode:
3. <http://intoclassics.net/news/2009-03-14-4461>
4. And the light is in the dark. About Music of Anton Webern (1945-1995) // Scientific works of Moscow State Conservatory / Compiler Yu.N. Kholopov - Coll. 21. - M., 1998. - 168 p.
5. Kryvytskaya E.A. Shnytko. Requiem: [electronic resource]. – Access mode: <http://www.mosconsv.ru/ru/disk.aspx?id=138780>
6. S. Potapov Choir in Edison Denisov’s creativity: synopsis of thesis... Candidate of Arts: special. 17.00.02 “Musical art” / S. Potapov. - Moscow: State Institute of Arts, 2011. - 30 p.
7. Tokun E. Arvo Pärt. Tintinnabuli: Technics and style: Thesis of Candidate of Arts: special. 17.00.02 “Musical Art” / E.A. Tokun. - Moscow: Moscow State Conservatory named after P.I. Tchaikovsky, 2009. - 272 p.
8. Shulgin D. Recognition of Edison Denisov. On material of conversation. Monography research, 1985-1997 / D.I. Shulgin. - [2nd edition] - M.: Composer, 2004. - 465 p.
9. Kholopov Yu. Cage's contribution to musical thinking of twentieth century / Yu.N Kholopov // John Cage. To 90th anniversary from date of Birth: mater.

of scientific. conf. // Editors: Yu.N. Kholopov, V.S.Tsenova, M.V. Pereverzeva. -  
Moscow: scientific works Moscow State Conservatory named after P.I. Tchaikovsky,  
2004. - P. 79-90.