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PECULIARITIES OF STYLE FORMING IN THE WORKS
OF R. SHCHEDRIN

"It is important not to find but to make what you found your possession"

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The article is devoted to the style problems relevant for modern musicology, for considering which the author, applies such cultural concepts as "polyphonic dialogism", "cultural memory." The author offers applying his own concept to the analysis of the composer's heritage, based on ethical-dialogical approach to the phenomenon of style.

Keywords: *style, dialogism, montage, polyphony.*

The heritage of Shchedrin attracted and continues attracting the attention of music critics. Of course, in the national and Russian (previously – Soviet) musicology the most widely studied was the very Russian period of the composer's oeuvre. Considering quite well-developed base of scientific research, we propose using own concept in the approach to the analysis of the composer's heritage, which will be based on ethical-dialogical approach to the phenomenon of composer's style.

In this regard, let us turn to understanding the essence of the style phenomenon by the composer himself. Understanding style as "selection, advantage, distinct tendency" [6, p. 23] R. Shchedrin at the same time remarks that the issue of style "purity" is one of the most important ones for the composers at the turn of the century. It indicates that perhaps it was the "sterility" of predecessors' music style which led to the emergence of polystylistics, when the revolt against the "sterility" can be explained by the desire to be heard by any means, when the desire to be at the center of what is sounding around generates both collage, and polystylistics and eclecticism. According to R. Shchedrin, the works of contemporary composer must dialectically correlate both sides of style.

Let us note that for the composer, as evidenced by his own words, an extremely important role is played by the tradition, which is understood by him as inheriting the past experience. The composer says: "Each work ... must bear in itself the traces of the previous musical development. It should not be declared or somehow externally stated; but in new music it must be felt that it was created by the person who knows "Tristan

and Isolde", the research of the new Viennese, Scriabin's ideas of arts synthesis ... Each work must be correlated with the general musical process "[6, p. 27]. Perhaps, the reason for such a bold combination of different styles or "different musics", which in the previous epochs would have been considered eclecticism in the negative sense, whereas in the last third of the twentieth century – it is a justified dramatic method – is just in one of the declared forms of connection to tradition, a new relation to tradition. A similar idea was expressed M. Tarakanov. In the preface to the monograph of V. Kommisinskyi he wrote: "The starting one – the one that is accepted or rejected – is not some immediately preceding tradition, but many of them accumulated by music during its long historical path ... Instead of relying on some separate leading style the composer focuses on the music experience the entire history of mankind" [1, p. 7].

Most researchers of the composer's oeuvre paid attention to the fact that the works of R. Shchedrin are not based on any one style, even more – the composer focuses on different styles even within one piece. Thus, V. Kholopova even claims that the first polystylistic work in the Soviet music should to be considered second piano concerto of the composer, that it was this work, created in 1966, that for the first time used the principle of different styles mix – namely, concert style of contemporary composer with jazz and allusions to the exercises of Hanon.

Thoughts on the dialogueness of composer's creative thinking was previously voiced in the scientific literature. These works include, for example, the research of Ye. Sergiievskaya "On the interaction of styles (on the example of R. Shchedrin's works)" [4]. In the findings of her work Ye. Sergiievskaya attempts to classify the composer's works known at that time according to two *types of compositions* – *monologic* and *dialogic*. She notes that the method of working with the model is organically inherent mainly to the theatrical and program-instrumental works of the composer, while non-programmatic chamber ("24 Preludes and Fugues", piano sonata, cycle "Polyphonic Notebook") and symphonic music (the Second Symphony, the Third Piano Concerto) is more "monologue" in the stylistic terms. Nevertheless, the researcher notes that

dialogueness in R. Shchedrin's music never disappears completely, and even in the works which she has just referred to the monologic ones, in her own opinion, the dialogic principle still occurs (the cycle "24 Preludes and Fugues" is a reflection of the monumental works of Bach, interlude from ballet "The Seagull" – the feeling of "wearing a mask"– or operetta cancan or something very familiar).

In the named paper as one of the basic *style-forming principles* of the composer's works the researcher calls the use and interpretation of someone else's material, another stylistics, the interaction of "own" and "foreign". It is worth recalling the basis of how many works of the composer is the principle of style dialogue, to understand that it is the *style dominant* of his work. Music really lives the words: "Everything what is to me – is mine".

Considering the works of the early period, V. Kommisinskyi in the work "On the dramatic principles in the works by R. Shchedrin" [1] notes the fact that the briefness of the thematic invention, its melodic-rhythmic ostinatism, frequency of theme structure which flows from here and which the composer is trying to disrupt by the introduction of contrast elements are associated with the fact that in this period in the work of Shchedrin an important place was occupied by ditty which is characterized by squareness, along with the asymmetry of construction, accented monotony of melodics, its narrow range, syncopated rhythm, multiple repetitions. Thus, in the early period of creativity in the musical language of the composer occurred the dialogic processes found in the interdependence of "foreign", in this case given in the form of folk genre, and "own" music. Appealing to the folk genre did not only "keep step" with the processes taking place in the musical art of the 60s, with the emergence of the "new folklore wave", but was imposed by the main orientation of the composer's style – the "vitality of associations" and "active perception of listener" (L. Diachkova). "The vitality of associations" was manifested primarily in the vivid coloristicness and plasticity of musical images which was largely promoted, on the one hand – by the genre orientation

of the thematic invention the other hand –reliance on folk genre, its intonation formulas and the transformation of people’s origins.

In the period from the late 60's the main dramatic method used in the works of the composer V. Kommissinskyi defines as the principle of *montage*. Its peculiarity is that it does not require the connection of thematic fragments with classical means which would ensure smooth transitions and the gradual maturing of contrast. The importance of the montage thinking principle in his own creativity was repeatedly spoken about by the composer himself. R. Shchedrin directly correlates it with the focus on the listener’s perception. In one of the interviews, he noted: "The challenge is not to endlessly develop the opinion expressed, but to insert the *code information* to the listeners, to keep their attention on what you want to say, and go on. People today should be *made listening*, you need to build your opinion, to put your concept into such a dramatic form that would get them intrigued, interested ... In my opinion, this kind of presenting the material, the correlation of its parts between themselves, without any connecting links, is the most appropriate today... And when ways are predictable, they derive people from the level of tension required for today's perception" (emphasis added. – O.K.) [6, p. 13, 14]. The composer calls such thinking "telegraphic style" when the material is presented extremely briefly and "transition" to the next "telegram" is immediately carried out.

We can assume that to the montage type of thinking are related genres such definitions of some of his works as "prelude" when montage is manifested in the design of the overall structure of the composer’s works. So, having chosen a unique form – a cycle of 24 preludes, three interludes and a postlude – for ballet "The Seagull" (1979), bringing the work to a number play, the composer as if shows in this cyclical composition the montage principle that informs only about the most important things [see. 5, p. 129]. The montage principle, based on the rapid transfer of action was also used by the composer in opera "Dead Souls". In the Second Symphony the montage principle was found not only in the succession one by one of a certain number of "preludes", but also in the montage of "lower order" – special "blackfades" that result

from the imposition of the next prelude beginning to the sound of the previous one. For the composer the use of the word prelude in determining the work is not so much a genre point but indicating the type of formation, is the "sign" of a certain type of form-making thinking [6, p. 14].

In the works of R. Shchedrin we can find *two types of montage*. This is the montage of stylistically homogeneous material and montage of the fragments sharply contrasting in stylistic terms. V. Kommissinskyi calls it *associate* and indicates that it occurs in psychologically intense works of the composer. The extreme presentation of montaging stylistically contrasting material is *collage*, which is understood by the researcher as a relationship of various types of codes – for example, the code of generalized psychological symphonism, jazz code and the code of specific noises in the Second Concerto for piano and orchestra. For the composer, in our opinion, the collage method is still one of the techniques of more understandable delivering an opinion to the listener. This method is usually discovered in sharp comparison of two musics, such as academic and jazz in the Second Piano Concerto or Tchaikovsky's music and own composition in ballet "Anna Karenina." The psychological justification of collage method in music is seen by the researcher in the fact that when it is used the processes of consciousness in the perception of the world are reproduced, when a person consistently pays their attention consequently to separate parts of objects and phenomena.

Speaking of interaction of "own" and "foreign" in the compositions of R. Shchedrin, it should be noted that in his works are found two main ways of relation to the "foreign" material. The first one of these is the impact on the borrowed material as if "remotely" when it is placed in a special kind of context, the second one – the impact on it "from within" [see. this: 4, pp. 113]. The first case is best suited by the method of collage. Collage is less typical for the works of Shchedrin, as the composer typically puts the borrowed material under considerable modification. In its pure form it occurs only in the "Toccatina-Collage" from the "Polyphonic Notebook" used in ballet "Anna Karenina" (the scene in Italian opera where sounds the episode of Bellini's opera "The

Capulets and the Montagues"), and in the climax of the Third Piano Concerto when the artists are also offered to participate in the very "creation" of the work themselves, choosing to perform any cadence of "foreign" classical concerts.

The composer is characterized by namely the "creative" approach to the implementation of the "foreign" music in his own text. In in that regard it is worth mentioning the theme from music by P. Tchaikovsky's in ballet "Anna Karenina" – they all are only a certain impulse for Shchedrin to "talk" himself, but the way P. Tchaikovsky would have made it, when occurs the process of "*re-creation*" of what already exists. In all such cases, there is an influence on "foreign" material from deep "within". Perhaps this is why rather important place in the composer's works is occupied by transcriptions: we mean world famous ballet "Carmen Suite" and the symphonic transcription "Two Albeniz Tango", created already in the foreign period in 1996. In all the cases the composer tends to considerable rethinking of the original material, the "foreign" to which he refers surprisingly charily, yet is only a model for own creativity. In the case of "Carmen Suite" indeed minimal changes have led to a new concept and a new genre.

Along with the use of borrowed material, the works of Shchedrin are quite common the episodes when there is no source of borrowing in general, we only see an *allusion* – "variation on style" (the term of S. Savenko). In our opinion, "*variation on style*" in the composer's works is found in several varieties. The first of them is connected with the folk origins of his work – many works of the composer have the episodes permeated with "people's" spirit. In ballet "Anna Karenina" with the help of this method, the composer depicts a general sound portrait of the musical culture of the first half of the XIX century – its listening tastes (the music episode in Betsy's salon, the wind music in the races scene, indirectly – the scene in Italian opera), performing traditions (improvisation in the abovementioned scene in Betsy's salon), etc.

Another way are presented "variations on style" in opera "Dead Souls". First of all, it features their grotesque ironic connotation. Yes, the grotesque features of the characters are based "on intonation clichés and forms of the opera of the XIX century,

many of which were already dead stamps at that time" [4, p. 115]. Yes, Manilov is a frank traditional type of hero-lover with typical for this party gentle cantilena, with underlined nuance of *r*. The grotesque image appears due to combining expressive means with the text and situations not typical for it – "debunking" of image is taking place. Ye. Sergiievskaya also points to some signs of composer's "debunking" of image through musical means, which is the result of "disagreement" of different lines of voice leading in understanding the harmonious development – when one of the voices sounds as "false", "straying from the course" of the chosen tonality, being constantly corrected, but in the end nothing can help it (the scene of lunch at the public prosecutor's: the phrase "Treat yourself to shchi ..."). This very "system of deceived expectations" along with the mismatch of the image and the text situation create grotesque effect in opera (both in this and other episodes). In addition to "variations on style" in opera it is not hard to find also a "parody on genre", in this case the composer parodies definite opera stamps that have already suffered repeated "composer's" criticism throughout the entire XX century.

From this perspective, R. Shchedrin's opera, we believe, continues the tradition coming from another – earlier – interpretation of Gogol's story – opera "The Nose" by D. Shostakovich. Both operas have things in common not only in Gogol's original source, irony and the grotesque with which the writer's works were imbued, but also some means of musical embodiment of grotesque images and the composer's relation to certain conventions of opera genre. Let us recall the ingenious solution of D. Shostakovich for the scene in newspaper expedition, where major Kovalev came to give announcement about the loss of his nose. This scene was written by the composer with a clear parody of typical for opera ensembles with many participants who are at the same time pronouncing different texts simultaneously. Hence is the use by the composer of canonical presentation in the interval of second of thematic formation and strengthening its ironic-grotesque color through the use of hocket genre which emerged and was developed in the Middle Ages. The opera scores of R. Shchedrin are characterized by the

use of sustainable operatic models with typical for them expressive means: different kinds of arias – bravura, love, duett-approval (duet of the Manilovs couple) and duett-quarrel (duet of Chichikov and Korobochka), different types of ensemble, including the famous decet, which is performed by the participants of lunch at the prosecutor's. These typical for opera-seria opera techniques used by the composer in certain dramatic situations, create parodic effect. In addition to the signs of the named type of opera, the composer uses the features of another opera type that emerged somewhat later – opera-buffa. Its features are found in the construction and general nature of the final scenes of the first and second acts, and almost in all the scenes of the third act. In this case, the composer did not have to parody in any way the features of this type of opera, since in its essence, it had already been ironic mockery over everything serious, and the combination of these two types of opera principles also creates grotesque effect.

It should be noted that in this case the works of R. Shchedrin demonstrate one of the peculiarities of the contemporary artistic process, which is that as a model for the artist appears not only the surrounding world, but also the art itself. In this respect, the composer's works continue the tradition that comes from his great predecessor I. Stravinsky, whose heritage is characterized by choosing namely the artistic model for creating own concept. We mean, first of all, such his works as "Pulchinel", "The Fairy's Kiss" working on which the composer sought to speak the language of his predecessors. Ye. Sergiievska remarks that such a situation is typical of other arts, when "art performing the modeling function becomes in this case the phenomenon being modeled. But along with the phenomenon of art of the past the picture of the world, reproduced in it, is also modeled. Through the double mimesis contemporary culture seeks its way to recreating history "[4, p. 119]. Comparing the concepts of historicism in the art of M. Lobanova and I. Sokolova with the above quote, we can state the fact of historical orientation of the creative process of contemporary artists, including, Rodion Shchedrin. Let us pay attention to the fact that in the composer's works the historicity manifests

itself at the level of style not only through using the method of variation on the style, but also because of the important role of interpreting and reflecting styles in his works.

Another peculiarity of style-forming in the works of R. Shchedrin is associated with the polyphony of his thinking, which manifests itself not only in the use of polyphony as a type of musical material presentation, not only in addressing polyphonic genres and creating cycles of polyphonic plays, but in special implementation of polyphonic principles in musical dramaturgy. This enabled L. Diachkova call this peculiarity of the composer's musical thinking polydramaturgy that joins the works of Shchedrin with the major trends of contemporary art, one of which is defined as dialogism and polyphony in the terms of M. Bakhtin. The polydramaturgy of R. Shchedrin's works is, according to the researcher, in the contrapuntal, parallel development of several independent and contrasting musical-dramaturgic layers, lines, causing the duality of music material presentation, the phenomenon of "two musics": it could be a confrontation of two musics in ballet "Anna Karenina" – the music of action and the music of psychological condition; or comparing "two opera acts" in the dramaturgy of "The Dead Souls" – events in the folk scenes, travel scenes and events from the life of the landlords.

The focus of the composer's works on the audience, which is manifested in the search of intonation imagery, makes R. Shchedrin often use in his works a complex system of sound symbols, based on their ability to disclose generalized meanings, use a wide range of associations. This method has the ability of introducing into music the psychological subtext to emphasize the image conflictness (ballet "Anna Karenina") or to give it diversity and depth ("Carmen Suite").

L. Minkin in his study "Focusing on the listener. Notes on the sound symbolism" [3] determines several types of signs that make up a kind of Shchedrin's music fund and provide focus on the listener. These are genre-stylistic signs, signs-intonations, plastic and subject-sound signs. Thus, the signs-intonations, providing conflict-problematic thematism of the composer include known since the romanticism times sigh intonations,

quartality as a sign of attention, chromatism, the use of which the researcher considers the sign of the author's speech. To the plastic symbols L. Minkin refers the danceability of ditty, as well, for example "search" movements as modeling heavy movement through obstacles to the long desired goal or overcoming-winning by means of arrow-like accelerations-slowdowns of rhythm. The peculiarity of the application of subject-real signs is that the bold introduction by the composer of vital sound material in the work carries vivid and concrete imagery at the same time, "recoding" in the system of musical connections and relationships, acquires new, more comprehensive and profound art-symbolic meaning "[3, p.32]. For example, the image of railway, the train chug in ballet "Anna Karenina" are not naturalism, but the desire of the composer, starting from the realities of life, to give vivid sound implementation of events, and at the same time the symbol, image of the fateful force from the effect of which the heroine dies. In our view, similar meaning have some other symbols in the music of the race scene at Betsy's salon or in the scene of Italian opera stage.

Extremely important in the composer's music became *genre and style signs* the use of which occurs in the form of semantically and associatively expanded genre-style models, which often replace quote. Thus, in the Second Piano Concerto of R. Shchedrin uses both genre-style models of jazz and stylization – Hanon exercises or Russian extended song (c. 64-65), ditty (c. 32, 34). Along with this, in the first part are used motor figures of neoclassic type. In the Third Piano Concerto the typology of chant is realized as the sign of the highest spirituality, quasi-impressionist "musical vocabulary" is used (c. 7-8, 10-11, 15-17, 20, 22) and there was offered a choice of conventional "sign" in the climax – cadenza from classical concert.

L. Minkin concludes that "Shchedrin's sound-symbols ... are a mobile system the condition of existence of which is the dynamics of the correlation of bright characteristic material, which each time takes on a new meaning in the deep perspective of the whole, in the new blocks of connections. It expresses the composer's concern about the focus of his music on the audience "[3, p.32].

Thus, the main peculiarities of style-forming in the works of R. Shchedrin are seen by us as follows:

1. The style dominant of the composer's works is the principle of stylistic dialogue which can occur at different levels;

2. The basic dramaturgic principle of the composer's works is based on the montage, which may take the form of various style layers and the montage of stylistically homogeneous material;

3. The style of Shchedrin's works is distinguished by polyphony and polydramaturgy, the latter of which is understood as parallel development of several independent and contrasting musical-dramatic layers, lines, causing the duality of musical material presentation;

4. A significant place in the composer's works is occupied by sound symbols in the function of which the composer often uses "foreign" word.

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