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NEW GENRE PROPERTIES OF CHAMBER AND VOCAL MUSIC IN THE WORKS OF CONTEMPORARY COMPOSERS

The article under consideration deals with a range of searches of the composers of the end of the 20th – the beginning of the 21th century regarding chamber and vocal music. It identifies the key trends of shaping, thematic development, vocal and instrumental intonation. Identify new features of the "genre image of the author" and the provisions of the genre of chamber-vocal music.

Key words: *genre, chamber-vocal music, contemporary composer, author, chamber and vocal theme.*

The phenomenon of chamber-vocal ways of thinking and expression, respectively, genre organization of musical material, acquired over the last few decades, particular importance for Odessa composing and musicological schools.

In the work of the current generation of Odessa composers such as J. Freidlin, L. Samodaeva, C. Tsepkenko, Yu. Gomelska, A. Tomlenova some other, new form is very indicative of the innovative principles of interpretation of the composer's poetics and vocal and instrumental miniatures and organizing a series of cyclic thumbnails and a long nationwide compositional and dramaturgical terms of musical-semantic series.

Research works of Odessa musicologists develop new approaches to the study of transformational features of modern chamber-vocal music, especially embodied in nearby artistic precedents – in the works of Odessa composers.

Therefore, the **task of this article** we considered in identification those research intention of Odessa musicologists in relation to the chamber and vocal works of Odessa composers, which allow to justify *the new aspects of the theory of chamber and vocal work.*

One of the core research work in this respect is the investigation of O. Filatova [2], which develops the idea of genre forms "of the poem with music" as a special dialogic structure allowing modern authors to deepen the process of artistic reflection, to give it new features iconic, symbolic properties. O. Filatov says that in the chamber-vocal cycle can be represented fairly rare example of the composer's

"dialogue of identification", built on the basis of poetic thought, in which monologichnost musical idea prevails over the dialogic structure of the composite structure of chamber and vocal cycle.

This does not mean that the role of the author-poet is leveled but means that the verbal-poetic material that is used as artistic value, which is subject to renewal and re-creation of awareness through music (this is the distance between the presentation and the musical intonation and word; the latter can be shown as a close and at the same time inaccessible thing for composer's intention).

An example of such a dialogue is a musicologist in the creative work of Carmella Tsepkolenko «Ausgang» for clarinet, soprano, accordion and piano: in that order Tsepkolenko points out performers in a brief author's annotations to the score. According to O. Filatova it is very significant that the composer finds it difficult in determining the genre of his work, and mentioning about the cycle, and the cantata; In this work are originally united both trends of chamber vocal cycle, which were discussed earlier, which is a natural result, a kind of a closure of the musical form.

It is noted that, on the one hand, there is suggested enhanced performing composition (the phenomenon we found in the works of D. Shostakovich, I. Stravinsky, J. Freidlin). On the other hand, the timbre-spatial expansion is compensated by temporal compression. That could be a cyclic sequence of discrete series of miniatures on verses of various poets, compressed into one-part composition with features of rondality, repeatedness and concentricity (with elements of specular). Moreover, this compositional form (A-B, B-A) is due to the work with verbal text – due respect to the composer's poetic verbal material under his control as part of the musical form. Actually in the musical sound (in vocal and instrumental development) through the principle of development – nonrepeatability corresponding as it seems to express a single composer conceived the desire to "exit." It is no coincidence that the presence of the verbal text, not only does not free Tsepkolenko from the need to semantic commentary but also forces her to present her program, which exists as a kind of parallel world in relation to the poetic consciousness.

Using texts of various poets – Tychyna, Block, Fontane, Appolinaire and

Cummings – the composer retains the original language, therefore, in a relatively short compositions in Ukrainian, Russian, German, French and English texts, which in itself already strengthens the resonant aspects of vocal intonation and work as a whole. Also, each of the texts are used by the author is certain etnosemantic sign.

O. Filatova came to the correct conclusion that the modern composer's creativity work poses other problems of musicological analysis as implementing dialogue with a sense of music – value content of human life, if not achieved, welcome – "over his head" as a poetic text and genre rules of musical composition [2]. Due to this all previous known genre intonation prototypes of musical images are excluded. But the new genre and stylistic features such as transfer of self-signification of new genre forms, assume the resonant-cluster formations, different pedal sound, register, texture mapping, density or vacuum texture, purity, or estrangement, distortion tone purely phonic articulation techniques (including those which reproduce the effect of the percussion, various tapping-touch, not only to music subjects). In this respect, the work of Tsepikolenko detects the proximity to the cycle "Pastels" by Dychko and "Watercolors" by V. Bibik, the similarities with the latter is particularly vivid because Bibik freely interprets verses by A. Voloshchuk, compressing them in single-movement piece.

Addressing the vocal cycle of poems by G. Uspensky on poem by M. Tsvetaeva, O. Filatov calls it a typical fashion cycle "the poem with music," confirms the existence of "their" style in the tradition of the genre. Its arguments are constructed as follows. Firstly, Uspensky leans on own choice and arrangement of poems by Tsvetaeva, creates a cycle in its sole discretion, based on the musical concept.

Secondly, the basic semantic message is placed on vocals; features of vocal monologue are hypertrophied. **The piano part** is treated in four functional positions: in a direct dialogue with the vocal, that is by alternating of instrumental and vocal utterances; (striking examples are number 1 and 2); as a distant plan and general background for vocal voice generated by a pedal chord (example is in the 3rd, 5th, 8th, and in some other numbers); as a close, even more annoying background –

context created by ostinato repetitions of a phrase (give examples 6, 7, 9, 7, and 9 numbers, which are also distinguished by the functional diversity of the piano part); as an active motility – "brisk", close to toccatina, textured momentum, becoming a sign of the objective course of life, to absorb, to stifle the voice of the person.

Thirdly, it is noted that the semantic orientation of each number the composer represents clearly enough by a characterological remarks and signs of dynamics. Therefore, the overall semantic logic cycle becomes quite clear when comparing the remarks of the first and the last numbers: decisively, energetically, boldly, narratively, F, mF (first number); slowly, sadly, in the haze of memories, P (9th number). Move to the multi-valued tone tonalities contributes to the tragic character and care contributes.

Others numbers have consistently used the following remarks: slowly, prayerfully (2nd number); widely, voluntarily, with boldness (3rd number); smartly, dashingly (4th number); Worried prayer (5th number); Impulsively, gently (the second number); passionately with love (7th number); wailing (8th number). The most active and vivid numbers of the cycle are the third and fourth; not by chance in the fourth number, the only once in the cycle shown sharp tonal scope of H-dur (dis-moll in the end of the number). In general, ladotonal mood of melody is sufficiently clear; You can even talk about a greater propensity to diatonic composer that does not exclude effects of polymodality, complicated harmonious vertical. Especially typical becomes quarto-second vertical structure, the introduction of a second in tertian structure that makes the sound a bit distracted. Small as well as long second can be considered as leitinterval of the whole cycle, in harmonic as well as in melodic exposition.

The fourth, typical for the cycle "poems with music" feature of music of Uspensky is thorough compositional development. It is related to the stylistic homogeneity (uniformity) of the cycle, which does not interfere with the dynamic and figurative semantic contrasts. Thus in a greater degree it results in its free treatment of form as a direct demonstration of the essence of vocal monologue. The composer deviate from the traditional strophic form, but retains a sense of the nature of strophic

verse by repeating support phrases.

The composer is very sensitive to the register properties of the piano. Location of the musical material in a range of high – low octaves, or in opposition to them, in the second – the fourth octave acquires independent semantic meaning and can be similar to "a dialogue with the rock" as a confrontation between the image of the poet, her personal search for the life circumstances in which she was involved by her fate. In some numbers piano accompaniment is fully withdrawn in the high register (numbers 6, 8); in the 7th restricted number of piano sound high register is used when the composer tends to emphasize the loneliness of the heroine, her voice disunion from discordant life.

Thus, in the vocal and instrumental parts of the cycle by Uspensky there are formed for each specific expressive techniques, the purpose of which is to create a dramatic unity of all nine numbers of the opus. The composer achieves a functional definition, each shaped concrete stylistic means. At the same time it preserves the simplicity, clarity, transparency, even presentation of the musical material and, together with the laconic, seeking a classical purity, balance, harmony in the imagery of the product. Not so clearly as V. Silvestrov in "Silent Songs", Uspensky still uses allusions to convey attitude toward poetry of Tsvetaeva as classically perfect page of the history of Russian literature.

An important general conclusion of the study of O. Filatova becomes that in vocal and chamber music in cooperation of vocal and instrumental parts there opens the main structural principle of dialogue. These parties are the leading actors of dialogue in their appeal to the third, ideal over-addressee, in the terminology of M. Bakhtin – to the semantic integrity of the piece of music. The instrument of this dialogue is binding of the meanings of semantics of the image of certain stylistic solutions, figures, that is an appeal to the musical symbol *"as the most laconic according to specific individualized structural and compositional features and the most extensive on the text value of the meaning b expression in music"* [2, p. 188]. O. Filatov specifically emphasizes that it is not a necessary part of accident, it may be said, a composite unit of chamber vocal cycle is a miniature, but there are two sides

in the Performing chamber and vocal genre explains its special role of the media "culture of dialogue" in music. Therefore, a special methodological position takes and the idea that the properties dialogue that develops the chamber vocal cycle, formed on the basis of specific properties resulting from functional differences ("discrepancies" in the dialog) and functional approach ('consent' in the dialog) of performer of instrumental party (parties) and vocalist 188-189.

A kind of a continuation of the research concept of O. Filatova, at the same time, the discovery of a new problematic issues in the study of chamber and vocal music becomes the study of O. Lisovaya [1], which is widely represented by genre interference phenomenon. This phenomenon of the researcher offers to consider the main condition for the evolution of vocal chamber music, and its mechanism is in imposing signs a form to a different genre, not only with each subsequent change, but also preserving the original features.

In this connection O. Lisovaya indicates special stylistic "bilingualism" of chamber and vocal music, arising from the interaction within it different genre tendencies. The main one, the most indicative of the current stage of evolution of chamber vocal art becomes closer compositional and dramaturgical standards cycle and the opera, so that chamber vocal cycle significantly dramatized, acquiring the features of theatrical and opera reaches the limit of its intimacy, focusing in the monologue drama that is becoming a mono-opera (mono mini-opera as this kind of genre is called by Odessa composers).

The basis of the process of genre interference O. Lisovaya considers in lyrization – "as the deepening of personal beginning, elevation and idealization; she connects it with separation of chamber genre as the most authorized, autobiographical, even "confessional"; connection of this separation with the problem of implementation of the most profound symbols of the incarnation which is particularly creative activity of personal consciousness; freedom of choice and interpretation of the compositional and stylistic prototypes in chamber music, allowing the possibility to deepen the specific musical language; autonomy of position of the performer as a soloist – even with the participation of ensemble (duets,

trios); of particular importance for the report of lyrical musical semantics of vocal intonation – "live" spiritualized sound of the human voice as *a phenomenon in sound unique mental picture of the person*.

Therefore, according to O. Lisovaya, that particular "lyrical intonation" becomes the link between the chamber and vocal cycle and chamber opera that seems to us an important indication of the future development of musicological perspective in the study of chamber vocal art.

The researcher rightly points out that for a chamber opera and chamber vocal cycle the leading parties are the compositional and stylistic, that is, the structural conditions of the composition, its an individual decision, and – something that makes the composer build his work, his vision, stylistic purpose of the sense. One of these purposes is programming as a genre paradigm of vocal chamber music, which can be characterized as a setting of a sense in which the main conditions for the formation achieved immanent musical means (weakening or pushing away the word, plot, external sequence of actions) [1, p. 175].

O. Lisovaya suggests to use the concept of symbolic programming as coming from the music, immanent musical, finding in this type of programming that connects the chamber vocal cycle and chamber opera. In her interpretation, symbolic programming inherent, firstly, depth psychologization of tragic image ("tragedy of the characters"), thus the psychological figure of tragedy most clearly emerges in small – chamber – vocal forms, and secondly – portraiture as a genre quality and the opera, and chamber vocal cycle. Specificity of symbolic software chamber vocal creativity associated with its monoimage-structure, consequently, with different methods of monothematicism and monodramaturgy [1, p. 177].

Thus, the research of O. Lisovaya allows us to conclude that the chamber vocal cycle is moving towards the opera due to the introduction in the musical drama of staging techniques (prosopopoeia, event musical drama), leading to the dramatization. Chamber opera is moving in the direction of the cycle due to the greater detailed musical writing, lyrization that affects the behavior of artists (external performing speaker's dynamics is minimized). In this regard chamber opera

does not failed to be a drama (that is theatrical genre), and chamber vocal cycle does not cease to be the lyrics in the literal sense of the word (such as self-expression of the poet, composer, performer). But these genre properties overlap.

The resulting mutual complementarity – interferential allows you to connect, on the one hand, dramatization (theatrical elements) – from the other hand, lyrization (psychological characteristics, including – escape from the outside newsworthiness). Moreover, this complementarity is implemented on a musical level, and the main burden falls on the musical row, whereby the musical style takes on symbolic functions that allows you to talk about programming as a specific symbolic-musical phenomenon. As O. Filatov and O. Lisovaya comes to the final judgment that in vocal chamber music, there is a particular dialogic musical-shaped process in which the image of the "hero" relates to and approaches more to the author's image up to identification of the author's "Self" with a musical event-series. The poet is ruled by this identification, serve as rather an alter ego of the composer, and monialogueness becoming the leading dramaturgical property and chamber opera and chamber vocal cycle [1, p. 176].

Thus, the chamber and vocal works of Odessa composers is precedent of update, theoretical "reformatting" of research musicological concepts, contributes to the emergence of fundamentally new approaches to the genre musicological nature, the essence of musical art. At the same time, musicological assessment, ways to deploy scientific discourse and its categorical reasons allow the composers to be more aware of their own stylistic intent, manage music and creative process from the broader context of understanding of the dialogic nature of art.

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