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**TRANSFORMATION OF PIANO IMAGE IN THE CREATIVE WORK
OF IMPRESSIONISTS: ON TIMBRE -REGISTER PROPERTIES OF PIANO
PLAY**

The article under consideration allows you to select and classify the features of the composers-impressionist style, which led to the discovery of new techniques and methods of piano performing interpretation. We discuss the concept of piano texture, piano textured ideas, piano tone-painting, piano style of articulation.

Key words: impressionism, piano play, interpretation, performance phonation, the sound image.

Piano pieces by composers-impressionists are opened to understanding in the context of the poetics of both genre and stylistic integrity, equally addressed to "the mysteries of the infinitely small and infinitely large quantities" (terminology of N. Gerasimova-Persidskaya [2]), to the microcosm of human life and the macrocosm of the universe. In this respect, their poetics is typical of the range of the problems which the artistic culture of the XX century is connected with: "... modern "man with unprecedented force attracted to the reflection on the treasures of human culture, and in them he finds not only the joy of aesthetic experience, but consonance of aesthetic ideals ... Our rapid century ... inevitably gave rise to an attraction to find permanent, unchanging values "[2, p. 33].

"Typicality" composer's method of each of the impressionists, the latest in a row of which can be regarded as Olivier Messiaen, for the search for composers of the 20th century and the impact that they "state" universally valid concept shaped in a bright style in an individualized manner, in the unique language system for which quite often "exception becomes the rule, the rule is the exception." It should be noted, and those similarities that occur between the subject-textual manifestation of the way of piano thinking of K. Debussy, M. Ravel and Olivier Messiaen. They are expressed in static imagery; to move the focus on phonocoloristic properties of motivic-intonation elements and the prevalence in the melos of "chrome-forms"; to attract all sorts of varieties of microstatic structures; in the creation of a special complementary-sonorous polyphony, which is most commonly used "... aiming at creation of a contrapuntal

background for thematic accomplishments in culminating point of the form of highlights accomplishments, or as a kind of sound-color and actively moving environment from which periodically, as the most dynamically bright flashes stands out melodic elements "[5, p. 25]; to create a new idea of music as a resonant-ornamental phenomenon. The development of this idea in the works of Messiaen Zaderatsky connects with "multiple" admiration ", " found sounding" with "attentive listening" in their acoustic nature" — which leads to the understanding of "colour Scheme" is immeasurably greater than that of those composers who use the coloristic techniques for the colorization of the idea but not for its education.

Stylistic searches of composers-impressionist organically included in the total "world view" that occurs in the works of French composers of the turn of 19-20th centuries, the first half of the 20th century, becoming an integral part of the national tradition. Thus, R. Kunitskaya put the name of Messiaen alongside with the names of Varese, Jolivet, Boulez and Dutilleux, not simultaneously, contrasting them Debussy: from the latter they are separated (and alienated) by the desire to raise their subjective emotional mood to the level of a universal concept, "science" to back own vision of the world to justify its deep philosophical and aesthetic, or any other "objective" theory [6].

Meanwhile, significant aspects of the poetics of Olivier Messiaen, the nature of its symbolism is closely linked with the creative discoveries of Debussy; Comparison of methods Debussy and Messiaen could provide better understanding of the latest creative discoveries, including the interdependence of the "revolutionary" and "evolutionary and continuing" lines of his artistic principles.

From "music composed for the unspeakable" to the "charm of impossibilities" – in such a way may be regarded the path traversed by O. Messiaen at the time of the creation of piano preludes, which V. Ekimovsky calls "impressionistic "retreat" in the works of the composer". Undoubtedly, in the work of Olivier Messiaen, as in many others, the desire emerges in the words of Claude Debussy "to become a Frenchman again" [3], or rather, to be named, be approved as a national artist, in spite of all the "vicissitudes" of the original creative method.

However, it is difficult to agree with the definition by B. Ekimovsky of imagery plays of the cycle as "familiar associative", as well as the characteristic of Olivier Messiaen arguments "in favor of his 'Self' 'as the shaky". Indeed, Messiaen declares: "I recognize that the names are quite Debussy's ...; but the music is different from the music by Debussy using "modes of limited transpositions" ... You can also find polymodal education ... some experiments with the form ... a certain interdependence of sound and color ... "However, it remains unclear what the words "Debussy's names" mean to Messiaen, and what he modestly calls" some experiments with form. "Ekimovsky recognizes that "Prelude" by Messiaen is very close "to his favorite illusory symbolism", but not decode the nature – the nature and purpose – of the latter [4, p. 20-21].

It is no exaggeration to say that Messiaen "takes the music" where Debussy "left" it and that similarities with the "Claude of France" is not limited to the cycle of "Preludes" and appears wider and deeper – within the entire poetics of Olivier Messiaen. Although there is in "Prelude" "literal and conscious contact" with the works of Debussy and allows most clearly state novelty of Messiaen's interpretation of program cycle – especially from the perspective of an update by him the ways of symbolizing of musical images.

Absolute perfection – both formal and value-sense – in the way of the music of Debussy and Messiaen combined with the repetition of meaning and reception, and with stylistic limitations in the interpretation of the image. These properties determine the specific nature of musical symbols: their appeal to the widest universals of human existence, even the well-known transcendence, meaning enlargement, scarcity, but the internal variability, emphasizing the complexity and ambiguity of interpretation – respectively, the complexity and ambiguity of phenomena, "compressed" in the semantic space of the symbol. In discussing the main features of the character S. Yarotsinsky points out two of them: "incompleteness" of the meaning transmitted by the symbol and the "dynamic" nature of its transcriptions, – as a result, indicating the nature of the multiple interpretations of the character [8, p. 50-73].

However, the multiplicity – property of any artistic interpretation, as well as the

ambiguity – the property of any artistic sense. In this respect, art – and culture in general – is always an experience of symbolization of human consciousness. This observation of Yarotsinsky does not give the key to the analysis of the specificity of the musical symbols of a particular historical style, of a certain author. In addition, it is not the semantic "unfinished" as the initial state of the symbol but the infinity of meaning – as its targeting, determination – the main feature of the symbol, which explains the words of J.W. Goethe achieve "infinite purpose" as "the commandments of all truth" in the completion of "Faust". It should be also noted that in reality the symbol of its semantic content remains undifferentiated unity of subject-material and spiritual sides; Any escape from the "objectivity", "materiality" of the symbol (in the music – from the specific sound structures) becomes the loss of its meaning. This makes Averintsev to get away from the usual question of the division of culture to material and spiritual in its discussions as a system of symbols, as in his capacity as culture promotes that "... spirituality turns into a material force ... and the material power enables true spiritual meaning come true " [1, p. 234].

Addressing the direct study of musical experience symbolization, S. Yarotsinsky somewhat contradicts their arguments about the same general character. For example, he writes about the "uniqueness of symbols" by Richard Wagner, repuls C. Debussy from Bayreuth's master: "... devoid of any subtext were symbols (leitmotifs) of Wagner are brought in front of Debussy as semantic substitutes which supplied cheap mental entertainment to unscrupulous bourgeois ... "[8, p. 98]

In relation to Debussy, Yarotsinsky notices desire to get free "from any a priori", including "sound of traditional symbolism." Moreover, he believes that in arabesque (free ornamentation) Debussy fascinates above all its abstractness and absence of certain symbolic meanings. Yarotsinsky not consider Debussy as a symbolist, but repeatedly returned to the idea of looking for a new symbolism in the works of Debussy, which would free the music from the "yoke" of familiar semantic interpretation.

To avoid such conflicts should be assumed as the different types of

characters in the music (historically conditioned) and different criteria of symbolic possibilities of musical language. However, avoiding classification issues will narrow this assumption to identify the problem of continuity of Olivier Messiaen in relation to Debussy – in search of the last aspect of the "new symbolism" – and the significant differences of Messiaen's method that put him beyond impressionist innovations.

So, three trends in the understanding of the opportunities and purpose of music connects the names of Debussy and Messiaen, and indicate the kind of creative relay between the two authors:

- availability of programmed verbal designations in the form of common names of opus (its parts) and a set of characteristic verbal remarks;

- "salutary lavation in the healing springs of sonority" (Yarotsinsky) rather sonority: the attitude to music as first of all to the sound phenomenon;

- desire to overcome – to reconsider – "Faustian" began in the culture, to go beyond the psychological stereotypes of the "Western" person, including – the stereotypes of musical perception. In connection with the latest trend emerging so-called orientalism of C. Debussy developing into a steady east-west universality of musical language in the works of Olivier Messiaen.

Discussion of the programming in the works of Debussy and Olivier Messiaen, primarily due to the cycle of piano "Prelude", makes us to stop for consideration of the necessary problems regarding the subject that interests us – the criteria and aspects of the analysis of the musical text as a whole programming. Among them are aiming at identifying the distinctive features of the poetics of Messiaen, which, if you recall Bakhtin's approach, "is systematically defined, should become aesthetics" of musical creativity; Addressing the technical methods, including for the first time open by Messiaen, who contribute the most to a new quality of dialogue and interpreting the new nature of symbolism in his music, as well as the characteristic principles of form creation, including – attitude to the genre of music forms; an explanation of the choice of methods and types of intonation, including their rhythm and texture, harmonic characteristics; identify static and dynamic factors in the composition of their

interrelation.

In the book by S. Yarotsinsky we come across the following observation: "In search of a new symbolism of Debussy gradually and unconsciously liberating music from the yoke of semantic interpretation before it began to emerge the idea of salutary lavation in the healing springs of sonority". With this "salutary lavation" the author relates that after Debussy's "one begins to talk not about the chords, but about the harmonies, the birth (up to Schoenberg) ideas of Klangfarben melodie, a new synthesis of the audio material, and – in broad sense – " some kind of a new concept of sound space organization" [8, p. 221, 223].

The latter leads to the idea of "arabesque music" – the impact of "pure beauty", "not individualized, devoid of any psychology," the culture of ornament as an expression of the beauty of the laws included in the comprehensive laws of nature "[8, p. 155]. Hence – the extension of the interpretation of dynamics and articulation of the sound, a new rhythmic freedom, enhancing the role of "small" time and polichrony (the appearance of additional rhythmic values, which "pass" to Messiaen, leading to a "blurring" of rhythmic pulses and fusion "sound", primarily sonoristic content), autonomy of horizontal vertical sound systems, new non-harmonic sense "chord melodies" special purpose onomatopoeia, including the glock, the transformation of silence into expression a factor, ambiguity of textural techniques, just expressing the play of the imagination, "extra sensitiveness" – as a result of the search of "what can not be analyzed" (P. Boulez) and some others.

All of the above is important – and for him traditional – prerequisite method of Olivier Messiaen. Through the development of sonority in music Olivier Messiaen is moving closer to Debussy in the most important - a new understanding of music as an aesthetic object. This understanding is becoming a common source of orientalism of Debussy and Messiaen. Hence, the positive pantheistic comogenesis of both that acquire value of continuously directing trends formation of the second. However, that is in the works of Debussy only planned, suggested in Messiaen's music takes on the character of rigid self-restraint in the language ("charm of impossibilities"), the precision of his own established laws of logic forming, leading to consolidation and

fixation of sounds symbolization methods. If Debussy appeal to ornamentation associated with the desire to overcome the "symbol convention", then for Messiaen it becomes a new treatment, it is a significant amount of its conventional symbol. To a certain extent this position of Messiaen explained his religious norms; at the same time it helps to understand the meaning of religious experience for Messiaen, defined by him as "a drama of faith."

Concluding the discussion on the possible continuity of relationships of Messiaen, Debussy, pay attention to the fluent, without reference to the source, replica S. Yarotsinskogo on the negative assessment of Debussy "Faustian civilization began." Meanwhile, the concept of a "Faustian" began in the culture, as well as discussion of the aesthetic function of ornament and fundamental symbolic importance of this phenomenon for the arts, including music, in Spengler could be key in addressing the issue of originality poetics Messiaen - how continues the stylistic innovations of Debussy.

However, as the stylistic dominant of "Faustian" and the most difficult to uniquely defined, because it can not be limited to the technical principles, structural and compositional standards, it is very clearly gives the feeling of the need for a broad approach to the style in the art as a bearer of generalizing the ideas of culture. According to Spengler's research "The phenomenon of style is rooted in ... nature of the macrocosm in the archetypal phenomena of culture ... The style is revealed, penetrating and far above all conscious artistic intent - ... unconscious psychic element that I have described in words" the idea of existence". Style is destiny "[7, p. 295-296]. Based on this understanding of style, Spengler identifies "Faustian group of arts" as a form around the ideal of "pure spatial infinity", calling it instrumental music "focus."

He also notes that "artistic conquest of infinite space" music, starting with the "internal rate of cathedrals", concludes with Wagner's Tristan and Parsifal, and the general crisis of the art of the XIX century is completed with "senility" and "dying" of Faustian culture. Impressionism is anti-Faustian to Spengler who believes that "... back to the earth's surface from the fields of music of Beethoven and Kant stellar spaces. His space is known, and not experienced, seen and not uzreno, it reigns mood, not destiny. "

And further Spengler continues even tougher: "Dangerous arts, pedantic, cold, dark, designed for extra-subtle nerves, but extremely scientific, vigorous in all that relates to overcoming technical obstacles, program pointed ... Only in Paris of Baudelaire could it all settled down "[7, c. 417].

Do not dwell on the exaggerated, subjectivism, sometimes – contradictory judgments of Spengler. They do not interfere with, ultimately, cultural relevance of his main ideas. But note that, in criticizing impressionism, Spengler does not affect his musical and stylistic expression, does not mention the French school of composition, not yet "seen" by Debussy ... He does not notice that, starting from the last, and possibly going on – longed by Spengler – implementation of the new tasks of the Faustian culture. "And now we see face to face the last great task of Western thought, the only one that will have the spirit of an aging Faustian culture, one that is predetermined by our soul lasting centuries of development" [7, p. 234]. The contents of this problem according to Spengler, "the general physiognomy of all existence, the morphology of the formation of all humanity, reaching on its way to the highest and the latest ideas"; "Penetration into the perception of the world is not only his own, but of all souls, in which there is so far manifest the great opportunities and whose embodiment in fact serve the individual culture" [7, p. 234-235]. The most interesting that, according to Spengler, the solution to this problem requires a "view of the artist, moreover, an artist who feels like around us sensual and tangible world completely dissolved in the deep infinity of mysterious ties ..." Therefore, a new Faustian task in its entirety appears as the idea of a comprehensive artistic symbolism, coinciding with the "high symbolism" with "impressions ultimate reality" with "with the signs and symbols in the picture of the world, caused by the existence of the soul, as the expression of its essence," "with the magnificent music of the spheres" [7, p. 235-236].

Thus the idea of conquering the "infinite space" ("spatial infinity") is transformed into the concept of Spengler in the idea of conquest, exploration – boundless symbolics (symbolic infinity) in art. As it is implicated in cosmological topic of the new character of musical symbols manifested in the works of a number of composers of the first half of XX century. Among them, G. Mahler

(with his exclusively Faustian 8th symphony), A. Webern (creating a new type of spatial-temporal organization of music), P. Hindemith (programmed idea of "Harmony of the World"), A. Honegger (introducing a new dimension of liturgical spiritual themes and special symbols birdsong in 3^d Symphony and the oratorio "Joan of Arc at the Stake"), Alexander Scriabin (in the "Promethean" images), S. Taneyev (with demiurgical motives in "On the Reading of a Psalm") and some others.

However, only in the works of Debussy and Olivier Messiaen, taking into attention the particular stylistic baton that has arisen between these two French masters of music, there is a program-symbolic interpretation of the piano texture in its full technological and semantic volume. In this regard, it is possible to speak of the emergence of a new symbolically interpreted type of textured piano thematic.

Since the creative romantic, musical theme becomes very broad phenomenon and finds his special factors not only in metroritmatic or altitude of the sound, but texturally-tembro- dynamic spatial-depth aspects of the musical text. Of particular importance is the music and the "density", Verdichtung; a term introduced by Einstein, which indicates not only the "density", but also on the "density" of particular fullness of the musical text. This concept uses Eero Tarasti, Finnish musicologist that offers to consider it as one of the basic.

Considering thematism in the works of the Impressionists as a system of principles of spatial and temporal organization of the musical sound it can be noted that, firstly, in their piano works exist through genre and stylistic complexes that act as semantic signs, and secondly, the most common and basic views thematism the so-called common forms of motion or ornamental and figurative thematism. On the basis of intonation and textural features of "common forms of motion" that define piano articulation represented by the following:

- gamma movement (on diatonic scale);
- movement on the chromatic scale;
- chord-harmonic figuration (from triad to complex singing of the seventh chord,

nonchord, non-standard chord - non-tertian - structure);

- movement of broken intervals, including the octave passages of particular importance (often using doubles);

- parallelisms (including chord, polyphonic parallelism);

- unison complexes (two-voice), and, optionally, a monophonic intonation (and important role of the two-voice constructions);

- melisma (fiorite complex). From it can be considered a derivative thematism based on rhythmic crushing, reduction;

- repetitive ostinato figure;

- trill, grace notes (that is actually melisma) as that decorative element which creates an additional sonorous effect.

Analysis of the piano works of Debussy, Ravel and Olivier Messiaen allows to notice that the new theme features the so-called "common forms of movement" are due to strengthening them in certain types of intonation. Namely, a vocal-speech (all versions of cantilena, declamatory) or rhythm-movable (from simple dance to the prelude, tokkata and so on), or, finally, timbre and sonorant, which is directly connected with the dynamic properties of the threads (contrasts of dynamics, a comparison of the extreme registers), with piano sound – underlined by overtone sounds, autonomous phonism of musical construction. In some cases, there is a simultaneous increase in engine and rhythm and vocal-speech (declamatory) began, which explains the particular semantic relief of the given complexes. In some cases, free-figurative movement does not lead to any specific genre associations and thematic textured movement becomes the basis for the formation of a new genre of arabesques.

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