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THE SERIAL'S STRUCTURES IN COMPOSITIONS BY V.SILVESTROV

The article discusses the uniqueness of the application serial technique in some writings by V.Silvestrov of 60-s. As a material for analysis involved piano and chamber works of this period. The originality of the composer's style manifested itself in rethinking methods twelve-tone and serial technique and its synthesis with elements of intonation and motivic system.

Keywords: serial technique, Ukrainian avant-garde, V.Silvestrov.

Creativity by Valentin Silvestrov is the phenomenon in which reflected the immeasurable paradigms of contemporary art. This exploration is devoted the works by V.Silvestrov the 60-s. They represent the first avant-garde composer's period. In this works were formed the main aesthetic and stylistic foundations for future advances. Therefore, the *purpose* of the study is to identify those features of V.Silvestrov's style that became prominent in the future and retained its importance in the stylistic transformations of following decades. The main *objective* of this article is the study of the features in the composer's compositions avant-garde writing techniques, such as seriality. Despite the wide range of works in various aspects of issues concerning V. Silvestrov's style, there is still no studies that would be aimed at addressing our proposed issues. Some articles about early compositions by V.Silvestrov [3; 5] did not connected with stylistic attributes using him serial technique, so the *relevance* of this work is to further study patterns of contemporary music styles.

V.Silvestrov today is one of the most prominent Ukrainian composer of world level. In his works paradoxically combined philosophical depth, aesthetics harmony and beauty in its almost academic sense, and most significant tools and techniques that marked the past century. Silvestrov's activity actually began with avant-garde techniques. Like many of his contemporaries, belonging to the generation of the 60th (A.Shnitke, A.Volkonsky, S.Hubaydulina, E.Denisov, S.Slonimsky, G.Kancheli, A.Pyart, B.Tischenko, M.Terteryan, R.Schedrin, V.Tormis and many other extremely talented composers), appealed to the unknown at that time in the USSR compositional techniques, such as seriality and aleatorizm. It was an opportunity to go beyond the official art and ideology. It is symptomatic that the modern techniques of composition, that are purely technological methods of organization of musical expression, the authorities regarded as carriers unacceptable for the Soviet ideology.

This explains the great interest of domestic composers to currents, mainly European art, details of which are to some extent began to arrive after participating Soviet composers in festivals “Prague Spring”, “Warsaw Autumn”, from personal contacts between artists of the USSR and the West, which were very limited, but were during the “Khrushchev thaw”. Participation in artistic activities, the search for relevant literature and music (for example is the translation seriality textbook by Jelinek, which was brought to Kyiv L.Hrabovsky) provided an opportunity to expand the ideas of the modern music world and thus find their own way outside of Soviet ideology and aesthetics. Although it was not widespread in society and had not official recognition, extremely powerful young generation of composers who came to work at this time, systemic crisis of fundamentals of Soviet aesthetics in the form of exhaustion of domestic opportunities so-called “method of socialist realism” - all these factors have made irreversible rejection from system of soviet ideology young artists. Art avant-garde marked the beginning of process demythologization of soviet aesthetics. “Then avant-garde was just output beyond the limits of a certain type of music” [6, s.41].

Belated (in historical perspective) appeal young composers to avant-garde techniques of the first half century that has gone by that time in the past and in turn gave way to the second, post-war wave of avant-garde, was basically ignorance by Soviet artists in this field. Played a negative role phenomenon so-called “iron curtain” that Soviet society prudently guarded against penetration of “foreign” ideas.

The works of the 1960s are the first period of the composer. He tried to learn and make organic for their aesthetics and style the composition methods, which attributed to the first avant-garde with its innovative attitude to the fundamental paradigm of musical language.

Consider several works by Silvestrov, which is relating to this period, to mention the most striking stylistic trends that were in them.

Quartet- piccolo written in 1961. It is really “piccolo” - its sound lasts less than two minutes, but is, as it should be in the “big” quartet, consists of three parts: Allegretto, Andante, Allegretto.

The work designed in classic twelve-tone technique. Twelve tones of series is thematic material of the work, all Quartet voices derived from themes series, which rotation is “c”. In the second part used almost the same disposition serial forms. The third part repeated the

locations and numbers of serial forms. As we see in the quartet followed very laconically. Delights the virtuosity in the use of the material.

Compression of scale led to a substantial maximum load of each element of the text: saturation designations dynamics and agogics, attention to extraordinary detail of texts becomes the main feature following decades. This style will be the most representative in the central works of 1970-1980-s.

Curiosity is twelve-tones of series in this Quartet his theme. Fragile elegance, exquisite nervous intonations, attempted to avoid even a hint of any frequency in metrics - all this creates an image of a capricious beauty. Meanwhile, in contrast to the traditional seriality, the active role played by the melody and references to the origins of the genre, which is not characteristic of serial style. Vocalization of romantic origin at the beginning and quasi-scherzo extension in the second half are in a very compressed space of the Quartet, but their nature is obvious genre. Besides the obvious is tonal contours in motive structure. This creates an additional expressive burden. In dramaturgy (if possible to apply this concept regarding this miniature piece) plays a significant role in V.Silvestrov works, especially during the 1970-1980's and beyond, effect of coda. It is hard not to notice in the Quartet stylistic features by A.Vebern. However, in 1961, when this composition was written, the composer was not familiar with the works by A.Vebern. A more appropriate to speak about coincidence of sound worlds V.Silvestrov and A.Vebern because of their special relationship to sound as self-sufficient microcosm.

“Five pieces” for piano written in the same 1961 and dedicated by Igor Blazhkov, according to V.Silvestrov, “most informed” in the field of advanced techniques among musicians of Kyiv. As Quartet-piccolo “Five pieces” is the twelve-tones composition. However, unlike the Quartet, written in a traditional serial manner, method is experimental and largely reflects the originality of composer's approach developed and established in the following compositions.

Methodologically unexpected was the comparison and combination in one work essentially incompatible factors - serial paraphernalia and intonation system. This is not a speculative “dialogue” the different languages in the broader of context. It is redefining the very nature of intonation and her potential. In terms of intonation, above all, it should be noted the special role of genre component that is an active element introduced by the very fact of naming plays: Prelude, Toccata, Melody, Chorale, Interrupted sonatina.

Relationship between genre prototypes and the piece's titles certainly exists, albeit in indirect form that is logical for works written in twelve-tone technique. This is most clearly reflected in the *Chorale*: complicated dynamic, combined with the "columns" chords, which are the vertical projection of the series, no doubt about the origins of the genre semantics. How prolongation of image – lamento of melodic solo voice, which opposed the chords. In *Prelude* the reference to a genre is manifested not in the expected traditional texture, that in a serial composition difficult to implement, but a witty comparison of the initial "free" constructor and the next section with elements of imitation. Thus formed allusion logical sequence prelude - fugue with their in their traditional sense. In *Toccatina*, ostinato of the rhythmic pulsation is like a hint of agility inherent in the genre, though devoid of the expected vigor of movement toccata. Instead, elements of texture endowed with soft coloring and create almost impressionistic sound picture. In *Melodies* links to external features of the musical language as a phenomenon ignored: the play recreates the subtle and almost ephemeral world, is pointillism built on effects of echoes and silence. Broken space of the sound oppositions creates the perfect image of the lyrical reflections. This is, perhaps, the clue for understanding of the titles: lyricism as ontological existence melodies is inalienable from it, through which the element of melody finds its reification in an unusual sound space of serial world. In *Interrupted sonatina* difficult to find even formal features of sonata (in the Second and Third sonatas created in the 70 's, illuminated name genre content and principles of sonata as such can be found in the areas of metaphorical or symbolic). The effect of interrupting related with the numerous comparisons themes diversity and the lack of its development. There is an inconsistency between the density and richness of material and compressed of piece. The logic of the form is based on the constant changing of material. There is a kind of modern Mozartian's style in serial modus. Therefore, arise the impression of interruption that perhaps defined with the "program" of the work. As we see, all the titles cycle initiated indirect signs of genre prototypes, but rather a metaphorical reference to the historical and stylistic context of their existence. Composer very thin and indirectly affects the content layers that are hidden in the depth and in its "activation" find new meaning in familiar and obvious genres. Later in respect of works of 70th and 80th years, this approach would be called metaphorical and it will be crucial in the poetics V.Silvestrov of following decades. The composition will act not only as a self-contained opus in the European tradition of modern times, and as a tool for opening other worlds, existing and expected sounds. In

“Five pieces”, it follows that the first shoots of attitude to the phenomenon of music and its appointment as the mediator that initiates response in the sound space, obviously in the serial compositions already in the 1960-s.

Genre as a metaphor, as a stylistic allusion or reference to the sometimes-distant contexts are substantial factors in shaping a holistic style. In the serial compositions reflected the composer's special relation to intonation in to its widest, but still classic sense, which manifests itself in understanding of melody as a carrier of meaning and structure melodic contours. Linear deployment as a direct property of melody in general plays a decisive role in "material" design of “Five pieces”. In the Prelude it is evident in the using of various texture; in Toccata, branching in linear layers to create three plans, three-dimensional volume model of the physical world; in Melody lines in splitting atoms sounds as opposed to the previous graphic pieces create type of "nonphysical", but rather speculative space. Different types of lines are the basis of the melodic nature of the work, which, in the words of the author, "... should be regarded the shape as a melody" [6, s.314]. Therefore, melodic phrases, which is the foundation of tonal organization, are saved even in serial topics; they are obvious and clearly monitored. In some moments to emphasize, the tonal nature of motive structures introduced non-serial impressive voices or disturbed serial sequence.

Mostly classical in origin are methods of thematic development. In the cycle, of course, sustained conditions of serial composition, inheritance norms serial arrangement is preferred. However, the attitude to the series as a thematic and melodic complex, as discussed earlier, in fact, distorts the very essence of the method. It is not just "free" adding notes and expressive tones, etc., but also in the application of standard techniques promotion of material. For example, the gain imitativeness before culminating reprise in the Prelude; braking ostinato in Toccata - traditional signal before of coda; clash of opposing the semantics of content in the chorale phrases, etc. From it, we can derive *some conclusions*: composer, using serial technique, remained in composite coordinate's intonation system. In favor of this serves as a self-sufficient significance melodic component, which in its various forms (purely linear, texture and composition) is crucial to the direct laws of serial configuration, deployment tools and material significance in shaping the genre.

An interesting example of the composer's continuing transformation can serve piano cycle "Triad" (1962), which suggests of consistently sustained method of composition. This

cycle was the next stage of implementation of new principles of compositional thinking V.Silvestrov. It contains three distinct micro cycles with colorful names: "Signs", "Serenade" and "Music silvery tones". Poetry and sophistication these title correspond peculiar beauty of this work. The initial thematic formation, and the whole material "Triad", based on complex interval: second, third and fifth in different versions and reversions. They are contain in the horizontal and vertical planes, but are freely distributed in the musical. The reversibility of intervals as constructive sign, the absence fixedness characteristic of the series elements acts as a unifying factor. As the cycle "Triad" are aphoristic miniatures, thanks the limited space are clear signs of initial constant theme in its various versions in numerous proceedings and transformations. Consistency of intervals looks like a serial model organization. It increases metric and non-recurrent, but clear and fine texture. By unusual compositional technique is the fact that the theme and the completely thematic material of "Triad" - the *illusion* of seriality, its author's model and imitation of the serial system. That is configuration creates an image of the seriality in its most representative features. It is not that the composer does not maintain standards serial configuration. The principal difference is in conceptual the approach to the creation of forms.

The "Triad" as a piano "Elegy" (1967) unlike the serial technic is not just that the composer did not try to maintain the basic requirements of the system - the need to build a composition as various modifications selected serial numbers, causing there is a form of interval variations of the original series. The rules in the establishment of thematic material and its subsequent variations not kept V.Silvestrov because that composer followed other than new Viennese composer's artistic and aesthetic values. The difference is fundamental, conceptual, and contained primarily in different of relations to the method of deployment musical material as one of the fundamental provisions musical poetics that is in relation to selecting composer methodology, which in turn is derived from the system of aesthetic and philosophical values. In terms of organization of dense sequence elements interdependence must compensate for the lack modal attraction that the active compounds the material in the tonal system. Total structural subordination of the serial tones is the basis of the deployment of a complete musical material in the sound construction.

However, the *deployment* of serial composition and *development* in the compositions are different of content unit. The qualitative change in a given thematic material in the process of layout within the musical work is as meaningful transformation that relies on a

range of expressive means. That is, the idea of the tonal compositional work is contained in the plane of musical intonation, largely relying on the genre archetypes, direct or indirect. Principle same deployment, for example, of A. Vebern, has a completely different origin. Building its crystalline sound design, the composer comes from the idea out of music, and so, out of intonation: logic permutation and their sequences feeds constant maintenance features original interval set, namely layout is the consistent development of sophisticated, but completed in its perfect sounds structures that grow from the initial themes. This development is comparable with development of minerals or corals. Vector dynamic orientation in the first case (in development), and the static, self-sufficient, through structured - in the second. In works of serial organization that were considered, V. Silvestrov actually paradoxically combined phenomena mutually exclusive. Serial or similar serial numbers are the basis for rethinking their pure intonation system techniques inherent to tonal music. If you start to formulate the difference to use bases in serial technique V. Silvestrov relative to its classic designs, it will look like the embodiment composer major external recognizable signs of the method but not its essence. It is not only insufficient mastery of serial layout knowledge in this area at that time, which also took place, but, most importantly, a different aesthetic composer's systems thinking. National school of composers have always relied on the need to display the music processuality, emotional, moral, and not just aesthetic expression. Experience local authors, who at the beginning of his career turned to the serial method, proves that the desire to "preserve and restore the nutritional power of expressiveness and humanity inherent in great musical works of all time" [4, s.5]. In addition, at the same time, attempts to go beyond the routine of official style of Soviet aesthetics and open new opportunities for self-reflection were the main motives in the transformation of domestic serial works of the 1960-s.

Style of V. Silvestrov works of the 1970-s caused a great resonance in the media among critics of his works and among colleagues. It first, conscious refusal of composer from "soul" serial - the principle of designing and selection of priority tones as self-contained musical elements of speech. Secondly, in your serial V. Silvestrov period began to form a new aesthetic that identified his style revolution in the 1970s: sound, silence, tone, theme as a reflection of other sound worlds, which need to touch and thus initiate the revival of sound in the present. Cardinal stylistic fracture occurred in the early 1970s. As the composer himself, "in these years among the composers who write music avan-guard, experienced

some fundamental crisis" [6, s.61]. The reasons are several. As we have seen from previous works of 1960s, the determining trend in them was departure from the traditional seriality toward the prevalence of tonal intonation. In other words, the works of this period were in a kind the "search zone" that laid the foundations for achievements of the next decade. It is important for the further development of the new style: in the works of the 60-s it was reflected in the use of genre features, stylistic allusions, tonal elements of speech. That is, there was rethinking serial patterns in the context of national traditions.

A major impetus for the fracture in V.Silvestrov's style was depletion the serial technique by the end of 1960s. Seriality at that time did not coincide chronologically with the trends of world music. It was the heyday of the postwar avant-garde submitted in works L.Nono, P.Bulez, K.-H.Shtokhauzen etc., which opened the new sound worlds. Interest Ukrainian composers towards seriality was largely artificial, and after a period of intense development and mastery of "exotic" techniques actually has become search more topical original vector art.

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