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“DIPTYCH” MYROSLAVA SKORIKA: GENRE FEATURES

The Author deals with genre features “Diptych” of the Ukrainian composer Myroslav Skorik. For the first time this work in a version for string quartet was performed in 1994 at the world famous American summer festivals “Music Mountain” by the Quartet named after Leontovich. In Ukraine this option of the work is often performed by a student quartet “Classic-Modern” of the Lysenko Lviv National Music Academy guided by Oresta Kogut-Vankovich.

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“Diptych” for String Quartet was composed by Miroslav Skorik in 1993 by order of Irene Stetsyura - American patron of Ukrainian origin, which has done a lot to support Ukrainian singers, orchestras and composers in the United States to promote our music in the American continent.

In the periodization of creativity of M. Skorik, offered by L. Kiyanovskaya, “Diptych” can be attributed to the fifth period of creativity, which is indicated by the researcher – “In the Labyrinth of Style Game” [1, p. 207].

“Diptych” belongs to the group of works that, on the one hand, being written in the United States, under the influence of a controversial art palette of the New World, reflected a fresh attitude of the author related to the impressions of “hyperdemocratized” culture, and on the other hand – with a strive natural for a mature master the noble simplicity and beauty.

For the first time “Diptych” by M. Skorik was performed in 1994 at the world famous summer festival “Music Mountain” by the Quartet named after Leontovich. In Ukraine this version of the work is often performed by a student quartet “Classic-Modern” of Lysenko Lviv National Music Academy guided by Orestes Kogut-Vankovich. The version of “Diptych” for chamber orchestra is a repertoire product of the student orchestra of the High Institute of Music in Lviv guided by M. Skorik and, along with “Melody”, can be considered a “visiting card” of the collective.

As noted above, the “Diptych” belongs to the period of “style of the game” in the works of the composer (the term of L. Kiyanovskoy) and, is written in the

dynamics. Lamentous seconds “sighs” are characteristic for the melody. So, in the initial topic seconds – “sighs” are combined with flowing helplessly endings of phrases, crawling descending chromatics. In this case theme turns tonally are similar to “Weeping Ariadne” by C. Monteverdi. In the middle section (*Più mosso et affettuoso*) declamatory and pathetic is sharpened; it recalls the beginning of the culmination of “Adagio” by T. Albinoni.

But Cantilena of baroque type is stylized in a more modernist style, dissonant sharpened key. Baroque lamento is faced with intense linear development and dissonant counterpoint interweaving lines in the spirit of the Hindemith neoclassical polyphony. The line of each instrument is personified that resembles a “music-making voices” in *ricercars* in the Renaissance. Generally, a significant place in the “Diptych” polyphonic techniques of development take (in the extreme sections of the first part choral movement with features of *podgolosochnost* and on the average - imitation polyphony dominate).

Talking about the technique of writing of M. Skorik, you cannot help but mentioning the monograph “Structural and Expressive nature of Acords in the Music of XX century” written by him, where the author consistently reveals his songwriting position.

Skorik does not separate the polyphony and harmony as two different compositional techniques. Just classical harmony is the next stage of development of overtone series: “Figuratively speaking, monophonic music, even with all its complexity and refining reminds space, harmony and counterpoint is a volume. The human ear felt need for a new dimension in music - sound vertical” [3, p. 16].

To expand his understanding of harmony Skorik uses the concept of “modal functionality”, emphasizing the direction of the modal harmony, “Harmony of the European music are based on two main intonation intervals: tone and semitone. Harmony functionality arises from unevenness, the difference of these two qualities intervals and order them in alternating sequences sound ... It is so dominant and subdominant function is not determined by acoustic relations and tonic, and according to degrees of melodic movement system” [3, p. 16].

The composer already understands tonality as a twelve-tone diatonic harmony, which synthesizes the characteristics of many different harmonies combined in one tonality area. For this reason, Skorik often does not exhibit signs at key. Figuratively speaking, his tonality is a “white paper”, which the composer fills with different harmony inclinations forming a synthetic unity.

In the “Diptych” M. Skorik does not write any signs at key, thinking with a single synthesizing harmony tonality.

Holding of already the main theme of the first part is indicative of the characteristics of the composing method of Skorik. Here we are observing not just the combination of polyphonic and harmonic principles, and their organic synthesis. Functional development of the theme is totally dependent on the melodic voices of musical texture. Moreover, big and small seconds act as structural intervals in the voice traffic. Features of the topic vertical (kvint accords and their parallel movement) suggest the comparison with medieval organum. This is due to the semantics of the most imaginative themes.

The Article by O. Kozarenko deals with the following: “Similar to Baroque “Cross motif” is one of the pan signs of the musical language of Skorik - chromatic motive linked seconds ... chromatically bound seconds motive of semi-question, semi-doubt that literally permeates all the work of the composer. In addition to traditional musical and rhetorical sense, the semantics of the sign “works” similarity of Bach BACH and shostakovychivska DEsCH anagram, an allusion to the medieval sequence Dies ihae ... this intonation symbol of doom, complete hopelessness is a group of so-called “eschatological” signs, over which (and over them!) Skorik never ironize” [2, p. 243].

Thus, the first part of the “Diptych”, as a prologue to the second act, acts as a symbol of “eternal truths” (the words of the author). No coincidence that the initial motive of the first part will frame the entire work.

Let us now analyze the second part of “Diptych” (Presto). The second part of “Diptych” by M. Skorik is written in the form of a rondo with various holding of

refrain, short introduction and coda. However, you can trace the features of sonata form with the episode in the development and the forms of the second plan.

The engine character of the part already sets a three-beat performance: ostinato rhythmic repetition of triplet figures on one sound (d) recalls leytrhythm of fate of Beethoven's Fifth Symphony. With the introduction of the theme, this pulsation transfers into the accompaniment. It is interesting that a triplet "pulse" of the second part is already anticipated in the middle section of the first part, creating a monolithic form.

The targeted traffic of the refrain topic is related to the baroque toccacity and contemporary urban images. It can be divided into three elements:

1. Annoying triplet "trampling" on tones of small seconds. It is this element that predominates in the development of the topic, isolating from all the material and shall be transformed into the intonation of a "groan" sounding of the whole composition of instruments at the culmination points.

2. Arpeggiando passages by tertias.

3. Downward movement based on the tone of the game and halftone the intonation in common with the themes of the first part of "Diptych".

Techniques of imitation polyphony play an important role in the musical development of refrains, but in each refrain they are used in a different way.

Thus, in the first holding of the refrain (A) the third element of the theme is canonically held. Then the musical fabric gets more compacted due to the "singing" themes in all voices, its range increases, the dynamics comes to ff. The first element of the theme in the short-term fragments is scanned by the entire composition of instruments.

The second holding of refrain (A1) starts with a four-part fugato based on the first element of the theme. The fragments of all three elements act in the role of countersubject, but with the introduction of the fourth voice in the bass the theme is carried entirely in the increase. It anticipates the transformation in the last episode with which it sounds to increase in pace Moderato con moto in violins and viola, and cello playing excerpts of jazz themes of this episode.

The final refrain (A2) is Presto con prestissimo that represents a dynamic wave of mp to fff. Starting with a fugato based on the first element, the musical development is coming to the isolation from the topic of intonations of a small second (ges-f, as-g) that scanned by all the tools at fff in the range from minor to a third octave. All breaks with a pause with fermata in all voices, for a period of the whole cycle.

In a two-beat code (Lento) the main theme of the first part returns, framing the whole work. It sounds like a helpless exclamation, due to the dynamic design of ($f > p$).

Let's consider episodes. They are not just contrasted with the refrain, but even in conflict, dinamizing the form and giving it the features of a sonata form.

Two elements can be identified in the theme of the episode *B*:

1. Rising diatonic melody;
2. Descending chromatic melody echoing with the third element of the theme of the refrain and the main theme of the first part of "Diptych".

Thus, already in the theme of the episode there is a contradictory duality: on the one hand, chanting light melody (it can be defined as a theme of hope), and on the other hand – chromatic descending movement (in the rhetoric it is a symbolic image of death). At the same time, a chromatic motive remains until the end of the episode, and a rising melody is transformed into a broken tone of descending thirds, sounding in violins in the background of ostinato rhythm of the other instruments.

Episode C (p. 10, Moderato assai) is a turning point in the drama section. It has become an open conflict.

The episode starts with reminiscences of the main theme of the first part. But it is not a static repetition, the theme sounds like the reaction of the hero of all previous development: it is carried an octave higher, and the dynamics amplifies to fff:

But three-beat ligament (before p. 11) brings us back to the motor movement parts: sound here excerpts of the first element in reducing the refrain theme.

In the second part of the episode (p. 11) an “urbanized” vulgar and calling tune of American origin suddenly appears (it is styled in the “retro” manner with commercial features of jazz, Broadway theater numbers). This theme is a direct personification of evil, chromatic theme of the first episode was just a premonition of it: L. Kiyanovskaya thinks that: “It is this vulgar melody stipulates – images of evil, reveals the true sense of dance macabre”[1, p. 179]. All is subject to the smooth movement of the subject: first staccato ostinato ripple becomes smoother, subject to dance movement. With figure 13 the jazz theme goes in the accompaniment (Violoncello), and the theme of the refrain in increase sounds in the all instruments.

Episode C is an effective culmination of all the work. Bright theatrical drama “Diptych”, being rich with interaction and thematic contrast, lets us talk about the features of sonata form. The rondo can arbitrarily designate the sections of the sonata form as the form of the second part of the plan. Then we get the following: three-beat entry; exposure, where the refrain (*A*) acts as a GP, and an episode of *B -PP*; development with the episode (*A1 + C*); reprise (*A2*), and codes.

In summary it can be noted that for the creation of a bright theatrical drama the composer skillfully uses techniques of a style game, as well as the laws of musical rhetoric. The leading role is played by the principle of multi-level contrast of the parts among themselves. At the level of formation it is the contrast of a simple ternary da capo forms in the first part and the second roundel. Such a choice of forms is associated with stylistic imagery and thematic parts. Topics of the first part of arias are full of turnovers lamento, even having specific associations: turnover close to the main theme “Weeping Ariadne” by C. Monteverdi, and the beginning of the middle section reminiscent of the climax “Adagio” by T. Albinoni. The second part is subordinated to the motor skills movement, and the theme of the episode is in the nature of dance.

It is interesting that the contrast thematism of parts more closely interacts here among themselves, bringing the form of the cycle to composite two-part contrast. Thus, the main theme of the first part as a symbol of the ideal of eternal

truth appears at the climax of the second part (in the episode), openly opposed to all of the previous development. The same theme frames all the work. The principle of a reprise brings an element of tripartite balance in a two-part cycle, structurally breaking the first one. The proportion three manifests itself in the number of occurrences of the main theme of the first part in the “Diptych”: at the beginning of the work (the first part), at the climax (the second part, episode B) and in the code. Thus, this theme asserts itself according to the laws of rhetoric as the dominant over the rest of the musical material of the work (it can be defined as the enduring theme of spiritual truth, unattainable ideal).

Not less significant unifying factor is mono-innovative principle. Different interactions of large and small seconds are typical for the entire first part of intonation, as well as they play an important role in the themes of the refrain and episodes of the second one (in the episode *B* the chromatic descending diatonic theme accompanies the diatonic rising one, as a result of which changing the appearance of the first one; and in the episode *C* they openly contrast with the main theme of the first parts and sprawling tango dance theme, which also includes a chromatic movement).

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