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## **CULTURAL ASPECTS OF THE STUDY OF THE FILM MUSIC OF UKRAINIAN COMPOSERS**

*The article under consideration deals with the meaning of film music in the work of Ukrainian composers in the cultural context. The origins of composer's practice in Ukrainian cinema and their influence on the subsequent development of film music are discussed. An attempt was made to identify the problem field of cultural studies of the cinematic music of Ukrainian composers (film music as sounding reality, the communicative function of the musical-sound image and etc.), including the modern ones – V. Silvestrov, O. Kiva, V. Guba, A. Shchetinsky.*

*Keywords: film music, cinematograph, musical-sound image, composer's practice, author's music, applied music.*

In the rich and diverse world of the music culture of Ukraine of the 20th century, the creativity of professional composers, representing the national academic tradition, is of main importance. Names of the classicists of Ukrainian music – Borys Lyatoshynsky, Platon and George Mayborod, K. Dankevich, Igor Shamo, Ivan Karabits, Yevgen Stankovych, Myroslav Skorik, Vladimir Guba, Valentyn Silvestrov – are related to our primary, traditional ideas about the national originality and identity of Ukrainian music. And as usual, we are familiar mainly with the traditional genres of musical art, which constitute the main and undoubtedly the most valuable part of the creative heritage of the listed composers – symphonies, operas, chamber music, choral works.

However, in the work of almost every one of the above-mentioned composers, there is a less serious (due to its applied function) and simpler (in comparison with the author's classics) kind of musical art that reveals to us one more aspect of their talent. We are talking about film music, which, as it turns out, constitutes a certain "constant value" in Ukrainian composer practice of the second half of the twentieth century and modernity. Ukrainian composers are turning to the applied genre of "music for cinema" quite often, but this topic has not yet become the subject of scientific discussion (nowadays there are a dozen publications covering the issues of film music of Ukrainian authors). One of the most significant experiments in this regard was the attempt of the Ukrainian art critic Olga Litvinova to systematize music in Ukrainian cinema – the catalog "Music in the Cinematography of Ukraine" [1], which contains the personalities of the authors of the music for the films shot in Ukrainian film studios from silent films to our days. This catalog was published in Kiev in 2009 and today is a unique example of study of the problem of the development of film music in Ukraine.

Given the fact that the field of cinematography is one of the most extensive layer of modern culture, and the art of cinema has become an integral part of the life of a modern person, undoubtedly the relevance of the study is film music as an integral part of the most global and popular kind of the arts. Therefore, the purpose of the article under consideration is a panoramic review of Ukrainian cinematography as an essential and poorly studied part of the compositional practice of the second half of the twentieth century and the present. Within the framework of this material, the task is to outline the subject field of possible research approaches to this topic.

The first experiments of Ukrainian composers in the creation of music for cinema dated back to the end of the 1920s, the same time corresponds to the editions of original compositions by well-known Ukrainian authors (M. Verykovsky, B. Yanovsky, M. Kolyada) intended for sounding in the film. The fact that the Ukrainian Society of Playwrights and Composers considered it expedient to publish musical compositions of applied status, representing a "second plan" of compositional talent, speaks volumes. First of all, for the place and role of cinematography in the Ukrainian culture of the corresponding epoch. In the era of Soviet art, cinema was given enormous importance, its influence on the "mass" consciousness was undeniable: actually all the subjects and imagery of Soviet cinema performed an educational and edifying function, "... the screen was viewed as one of the serious means of general educational and even musical upbringing," writes O. Litvinova [1, p. 11]. And further: "The task of cinema from the point of view of party-directive bodies was to "activate public life", "shaping of the world outlook of every citizen on ideologically correct grounds", including ensuring patriotic consciousness" [1, p. 14]. Accordingly, in the cultural and ideological context of Soviet art, the music created for the cinema was entrusted with equally serious tasks and functions, as well as the most important of the "folk" and the mass arts in general. In this sense, the cultural idea of its time leveled the applied genre meaning of the cinema music, elevating it to the rank of an ideologically correct sounding reality. And this is an essential aspect of the development of "music in the cinema" in the conditions of Soviet culture, the semantic vector that determines the uniqueness of not only Ukrainian, but Soviet cinematography in general, including its expressed compensatory function (see [2]).

It is known that the most famous figures of the Ukrainian music culture worked at Ukrainian film studios – such composers as *L. Revutsky* (who also has worked as a conductor

for a long time in the cinemas of Kiev) and *Yu. Meitus*, who has repeatedly collaborated with the directors of the Odessa film studio and is the author of almost two dozen films in the best traditions of Soviet realism. At the very beginning of the history of Ukrainian cinema was *V. Kosenko*, who in his youth worked as a film scoring professional in Zhytomyr provincial cinema and conducted phenomenal experiments on "adaptation" of R. Wagner's music to the silent film "Nibelungen" (1924) by the iconic German director Fritz Lang (the composer shifted Wagner's scores for a piano ensemble of three people). In this case, of course, it's not about the author's music in the cinema, but about the unique case of artistic enthusiasm and a fundamentally serious attitude to "the functions of music in the cinema" (which today are the basis of the scientific approach to film music) and that aspect of the composer's professional activity which was often regarded as an opportunity for additional earnings.

The classicist of the Ukrainian composers' school *B. Lyatoshynsky* is the author of music for 14 feature films, based on national history and its great representatives ("Karmelyuk", "Vysvolennya", "Taras Shevchenko", "Grygory Skovoroda"). Creative work of *B. Lyatoshynsky*, associated with the cinema, developed in the vein of the ideological and aesthetic concept of Soviet cinema, which is typical for most of the author's cinema music of the 1930s, military and post-war years, including for the classics of this genre *D. Shostakovich* (music for films "Simple People", "Young Guard", "The Fall of Berlin") and *S. Prokofiev* (music for the films "Alexander Nevsky", "Partisans in the Steppes of Ukraine", "Kotovsky", "Lermontov", "Ivan the Terrible").

The national peculiarity of the Ukrainian cinema of this epoch, which developed in the context of the seriousness and scale of the cultural aspirations of Soviet cinema, to a large extent, depended on the musical appearance of the films mentioned. And this is quite natural: the authors of music in this case turned out to be professional composers of the highest level who possessed the talent of "translating" the cultural ideas of their time into the language of music and were able to fully and adequately sound these ideas in an artistic sense – monumentally, without pathos, but always convincingly from the point of view of composer's professionalism, correspondence with the director's plan and the spirit of the times. Also the musical and sound images of Ukrainian cinema, created by *B. Lyatoshynsky* and *Yu. Meitus*, for example, fully corresponded to the images of psychological, emotional, aesthetic, spiritual life of their time. This informs them of the high communication potential and affirms the main function of the music recording of the given composers' –

communicative, which was originally laid in the cinema, as in any other of the arts. "One of the essential features of onscreen arts, – notes A. Shcherbakova, – is the establishment of the completeness of the reproduction of reality: the ontological nature of the image is photographics/ exactness. At the same time, for authors making movies, the individual subjective position is natural, that is, an active interpretation of the world picture with a hidden desire to reach the level of creativity inherent in other traditional developed arts. Such an antinomical situation can not be successfully solved solely by visual, pictorial means – additional "hints", "marks", "supports" are needed that focus the viewer's attention in the right direction ... In this role sound is very successful, especially music that can take on the solution of information, artistic, psychological and other tasks of any complexity ... [4, p. 2].

The high level of professionalism of the above-mentioned composers, which markedly "overlapped" the applied level of creating music for the cinema, set that serious and large-scale tone for the further development of film music in the works of Ukrainian composers of later generations, which we will try to outline in the framework of this article. The conversation about the scale does not come about by chance: the filmography of some composers is really amazing with its volumes, which points to the genre sphere of film music as a constant in the scale of the national composer school.

Thus, *Igor Shamo* wrote music to almost 30 films (including art, documentary, and animation). Among the directors with whom the composer cooperated were Vladimir Braun, Sergei Paradzhanov, Anatoly Slesarenko, Viktor Ivchenko, Les Shvachko, Timofey Levchuk. The most famous films with music by I. Shamo – "The Duma on Kovpak", "Flower on the Stone" and "Andries", "Burn, my Star." The theme of the Great Patriotic War occupies a significant place in the composer's work: as it is known, he wrote ballads "The Immortal Garrison", "Mound Stands Above the Volga", "Ballad of the Soldiers", "Frontline Workers", "Ballad of Brotherhood", "Hero-cities", "Let's Remember Friends". Songs about the war sound in many films to which the composer wrote music – "They were known only in person", "Far from the Motherland", "The Night Before Dawn", "From the Bug to the Vistula", "The Duma on Kovpak", "Carpathians, Carpathians...", "Commander of the Ship", "Rockets should not take off" and many others.

*Myroslav Skoryk* – author of music for more than 40 films, including "Shadows of Forgotten Ancestors" (directed by Sergei Paradzhanov, 1964), "Living Water" (directed by Grygory Kokhan), "Personal Life" (directed by Vladimir Dovgan), "The High Pass"

(directed by Vladimir Denysenko). The most famous film music of Miroslav Skoryk is the famous Melody from the movie "The High Pass". The director of the film, not sharing the interpretation of the script, which imposed Soviet censorship, turned to Miroslav Skorik with the request to write such music to a film that could "tell" the viewer something that could not be shown. Originally the work was written for flute and piano, but later the composer made a variation for violin with piano, and violin with orchestra. "Melody" is often used today without the knowledge and consent of the author for commercial purposes (for example, in the multi-series film-show of the Russian-Ukrainian production "The Milkmaid from Khatsapetovka", 2007).

Film music is also represented in the work of *Valentyn Silvestrov*, a composer who represents not only modern Ukrainian music, but also significant in the representation of musical culture on the all-European scale. The creativity of this composer has been sufficiently studied. However, V. Silvestrov's film music has not yet been the subject of a special study in Ukraine. The composer wrote music for more than ten films, including "The Punching Man", "The Rooks", "The Garden of Gethsemane" (directed by Rostislav Sinko), "Farewell Time" (directed by Francois Ozon). Cooperating with such a bright contemporary film-director as Kira Muratova, whose films are now organically written in the style context of European art house cinema, V. Sylvestrov, one way or another, turns to the artistic principles of postmodern culture, in the course of which Muratova's works as a film-director are usually considered. Silvestrov has written music for such films as "Piano-turner" (2004) and "Chekhov's motives" (2002). Music as a component of the expressive-semantic element of intellectual cinema is undoubtedly of cultural interest, since the function of the musical series of the film is to create the completeness of the meaning of the complex audio-visual unity, which in the films of K. Muratova is always hypertrophied in its complexity and sometimes absurdity.

The composer Oleg Kiva is also known for his numerous experiments in the field of "applied" genre of cinematic music. After graduating from the Kiev Academy of Music in 1971 (Miroslav Skoryk's class), he writes not only ballets, chamber cantatas, piano and orchestra concerts, symphonies, chamber and choral compositions but also music for films and television films. Among the most famous films with music by O. Kiva are "Hearts of Three" (according to Jack London, 1992), the Ukrainian-Swiss film "Blind Alley" (1998), as well as the popular series "Countess de Monsoro" (1997), "Kill the Snake", "Doll", "Ashes

of the Phoenix". In total, the composer wrote music for 36 films, among which, from about the 1990s, serials so popular in modern mass culture prevail. Mostly the music of O. Kiva is written for the films of Russian film-directors, among which Vladimir Popkov is especially worthy of special mention, the collaboration with him was a kind of creative tandem: most of the director's films had soundtracks based on the music of the Ukrainian composer.

Another interesting and undoubtedly noteworthy figure in the world of Ukrainian cinema music is Vladimir Guba, a composer who, in essence, specialized in making music, is the main part of his work. After graduating from Kiev Academy of Music in 1977 (he studied together with Lyatoshinsky and Shtogarenko), he worked as a music editor at the Ukrkinochronica, film studio. V. Guba is the author of music to more than forty films (artistic and documentary, as well as cartoons). The most famous of them are "Olesya", "Zakhar Berkut", "Kashtanka" (1970s), "Tomorrow Starts Today" (1983), "More than Love" (2010), "Bright Personality" and "One-time Eternity" (2000s). Today the composer is an honorary member of the National Union of Cinematographers of Ukraine, as well as the Creative Union "Cinematography of the Slavic Peoples".

In the work of the famous young Ukrainian avant-garde composer *Alexander Shchetynsky*, who in the late 1980s was one of the organizers of contemporary chamber music festivals in Ukraine and Russia, actively composed and promoted "new music", and there is also an appeal to cinema. A. Shchetynsky is the author of music for two films of the young Ukrainian director Igor Podolchak, who today represents the experimental film line in Ukraine. The film "Meninas" (2008) was the first Ukrainian project to take part in the Rotterdam Film Festival in 2008 (later this film took part in more than 27 international film festivals). Refusing the linear plot action, the film-director as if drags the viewer into the strange atmosphere of the film, offering him the role of an "invisible observer", devoid of any attitudes to the perception of what is happening. Thus, the viewer at some point ceases to feel the line between his own reflection and the reflections of the characters in the film. It is at this point of "erasing the borders" that the connection between the film and Diego Velasquez's film of the same name becomes apparent, to which the film-director appeals. Since the main character of the film the Mother is a former violoncellist, and the Son in his childhood learned to play the piano, most of the music was created for these instruments. Without casting off the completely traditional use of music in the cinema as a background for dialogues or means of emotional coloring of the frame, the director and composer

focused on the independent role of music as a semantic counterpoint to words and visuals. In many scenes, music comes to the forefront and combines with noises natural as well as artificially created, which are mounted according to musical principles. Therefore, the entire sound sequence of the film can be considered as a complete sound installation. For the 15-minute film scene (memories and delirium of the Son), which does not contain a single word, Alexander Shchetynsky created the Sonata for cello and piano – an independent concert composition that can be performed separately from the film. The stylistic palette of music, correspondingly to the multifaceted semantic structure of the film, is quite broad – from Baroque, classical and late romantic allusions to complex seriality and sonoristics. However, the composer himself claims that he avoids the collage of different styles, striving for their integration and synthesis.

In the film "Delirium" (2012), the film-director and composer originally planned to use *Dies irae* (Day of Wrath) as part of the Catholic Mass. Therefore, six completed instrumental parts were named, corresponding to the sections of the Latin text of the mass: *Dies Irae*, *Quantus tremor*, *Mors stupebit*, *Ingemisco*, *Tuba mirum* and *Lacrimosa*. At the same time, Shchetynsky limited himself to the means of the symphony orchestra and did not use any text or vocals. Music did not contain direct illustrations, and, in particular, thanks to avant-garde style techniques paradoxically combined with the names of parts of the mass, appealing to the principles of surrealism, which fully corresponded to the aesthetics of the film. However, during the work the authors decided to use only two musical parts – *Mors stupebit* at the beginning of the film (initial titles) and *Dies irae* on the final captions. When the action of the film comes, music does not sound at all. The only exception is the prayer-recitative of the priest, where the text of *Dies irae* was used (in the scoring of this episode the composer himself took part). Thanks to this, the initial and final musical fragments acquired additional dramatic significance: introduction to the "problematic" of the film (the effect of tuning on the corresponding aesthetic "wave") and semantic generalization. At the same time, the Priest's prayer specifies this problematic. A. Shchetiansky's film music has enough complexity and originality due to its semantic saturation, while it does not "put pressure" on the viewer, but it never gets lost from the "field of vision", often refuting the famous thought of Y.Tynyanov: "Music in the cinema is absorbed – you hardly hear or watch it. (And it's good – music, which in itself is interesting, will distract you from action, it will invade cinema like a stranger) "[3, p. 90].

Thus, it can be affirmed that the film music represents a very extensive area in the works of Ukrainian composers of the second half of the XX century and the present. And in some cases the music created for the film is only a partial manifestation of the creative talent of the composer (like Boris Lyatoshynsky, Miroslav Skorik, Valentin Silvestrov, for example), in other – we are dealing with real experts in this field, whose array of works is connected precisely with the "production" of music for the cinema (Vladimir Guba, Oleg Kiva). And in this case, we use the notion of "production" because the abundance of music for TV-shows, for example, in the work of Oleg Kiva, testifies to the organic inscription of Ukrainian composer's practice in the cultural context of the present, the dialogue of the creative individuality of the composer brought up on the classical musical tradition, with mass popular genres of cinema.

No less remarkable aspect of the study of the film music of Ukrainian composers may be the *geography of the film-directors* with whom they cooperated: the films listed by us show that Ukrainian composers have written music for the films of film-directors representing different national traditions – Russian, Georgian (S. Paradzhanov), French (Francois Ozon), and of course, Ukrainian.

An absolutely separate theme of the study of the film music of Ukrainian composers can be the problem of the musical series in the context of a specific and complicated modern film poetics and experimental cinema, for example, in the films of Kira Muratova and Igor Podolchak, with whom Valentin Silvestrov and Alexander Shchetynsky cooperated. Problematics of film music can be expanded further as this area of composing practice in Ukraine was not presented fragmentarily, but to a certain extent, symptomatic, demonstrating some consistency. We have only been trying to outline the contours of this phenomenon which is of undoubted interest for the study of modern Ukrainian culture.

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