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GENRE OF STRING QUARTET IN THE WORK OF THE ODESSA COMPOSERS' SCHOOL

This article is dedicated to the studying the genre of the string quartet, its evolution in Ukrainian music and Odessa composers oeuvres. Evolution of the genre, during all historical period of existence of Odessa composer's school, was traced, as well were determined main style signs of string quartet creativity, belonged to different generations composers represented it.

Keywords: string quartet, Ukrainian music, Odessa composer's school.

String Quartet for more than two and a half centuries, there is one of the most popular genres of instrumental chamber ensemble of music as composers and performers (both professional and amateur) and listeners. The representatives of the Odessa school of composition have not passed over string quarter, although, as we shall see, it is not a leading one, if we consider the whole range of genres of creative writers and Odessa composers somehow connected with our city.

The main purpose of this article is to determine the place and importance of the string quartet genre in the work of the Odessa composers' school. To achieve this goal it is necessary to solve the following tasks:

1. To determine the specificity of the genre of the string quartet.
2. To look through the emergence and development of the genre of the string quartet in the world history of music.
3. To find out the reason attraction string quartet composers and performers, depending on the era.
4. To trace the evolution of the genre features a string quartet in the works of Ukrainian composers.
5. To analyze some samples of string quartets Odessa composers of different generations.

The main specificity of the string quartet genre was definitely described by G.L. Golovinsky "Timbre homogeneous string quartet entails individualizing parties, the widespread use of polyphony, melodic richness of each voice" [Golovin with. 758]. Since quartet involved, usually four voice-tool, then the billing is based on its four-part. As demonstrated by the centuries-old practice, this is the optimal number of votes for the creative intentions of composers and for the perception of the audience.

Thus, the specific feature of the quartet is the equality of the four homogeneous and at the same time different in timbre separate, independent voices. If the same happens throughout the quartet cases highlight the leading voices that accompany the other three voice-instrument (for example, in the string quartet N. Paganini E-dur), it will be a violation of the letter and the specifics of the quartet is a feature of the author's style of the composer.

It is worth mentioning that the desire for independence from each other by voice traffic is detected even since XIII century (Ars antiqua), then clearly manifested in the art of Ars nova of the next century, the norm of which was the avoidance of voice traffic parallel perfect consonance (fixed in a treatise by Philippe de Vitry) resulting in duplication of votes and a loss of independence. Especially, it was strongly manifested in the ban polyphony strict style in the XVI century. We emphasize that avoiding parallelisms perfect consonance passed and the next free writing, XVII century, although many other constraints strict style disappeared. Note that four-part gradually becomes optimal for the polyphonic works of various genres, including orchestral, in which it becomes the norm since the beginning of the XVIII century. Adoption four-part in musical practice as the prevailing norm of the number of simultaneously sounding voice due to a purely practical composer's thoughts (on the one hand, four-part provides sonorous sound, on the other - possible equality of votes, the increase in the number of votes inevitably leads to duplication and loss of contrast that occurs between the melodic - rhythmical lines), and the psychology of the perception of the audience, which is difficult and sometimes impossible to track the large number of votes. It is significant that in teaching and teaching practice in the course of four-part harmony confirmed it, and all training is directed by choral texture with a uniform rhythm in all voices in more or less independent voice traffic as it passes non-chord tone and various forms of configurations.

Therefore, on the basis of the above, the emergence of the genre string string quartet was according to the logic of the development of musical and historical process, not only in the field of instrumental music, but most intensively it is prepared during the XVII century, in line with the development of the genre of trio sonatas, which was the immediate predecessor of the string quartet (and its tools, and the cyclic structure, the relationship of parts, texture).

The first samples of the string quartet appear in the first half of the XVIII century, and there is Alessandro Scarlatti - four sonatas, intended to the performance of the four string

instruments. A. Scarlatti sonatas in the upper three voices completely independent and equal to each other, and the lower the voice of functionally defined as a bass, as a typical basso continuo, in trio sonatas. Thus, A. Scarlatti sonatas are the link from the trio sonatas to own quartet, which under that name appear some time later at George. B. Sammartini, created twenty samples of this genre. Fully genre string quartet stabilized and received intensive development in the works of Haydn, who wrote, apparently, the greatest number of works of this genre (83) for 47 years (from 1755 to 1802 years).

In the future, the string quartet genre was most widespread among composers as a contemporary of Haydn and future generations. It seems that the creation of composers for string quartet becomes a measure of their skill level compositional technique is the ability to create a movement of four equal voices contrasting with each other, using only homogeneous instruments. This was one of the reasons for such a wide popularity among the composers of the genre. Another equal important reason is the feasibility of the string quartet, which does not require much effort sufficiently only four artist. Therefore, this genre was so popular with artists, including amateur musicians seeking various forms of ensemble music that flourished in XVIII - XIX centuries. Need to amateur music-making is a powerful incentive to create a large number of string quartets by composers from different countries. By virtue of the circumstances set out in the genre string quartet composers turn, created mostly vocal-choral and theatrical genres. So, the only string quartet J. wrote. Verdi, Massenet, G. Sviridov.

However, in the history of music there are times when the fame of the string quartet was reduced. Since the middle of the XIX century, not all great composers turned to this genre, sometimes by principled ideological reasons or feeling to it addiction. So composers Balakirev circle "Mighty Handful" first string quartet consciously neglected, considering its peculiar "German" school of composition, tending only to demonstrate the "bare" art without deep musical content. In this regard, the letter

Alexander Borodin, written in 1875 : "To the dismay of Stasov and Modeste (meaning Mussorgsky. - A. Antropov) sketched a string quartet" [op. by: Raab, p. 144]. But it is very typical that later "kuchkistov" (except for the

Mily Balakirev and Mussorgsky) to some extent turned to the genre of the string quartet, which has become so popular among the composers of the late XIX century. The same great composers like Chopin, Scriabin,

Sergei Rachmaninoff, Mahler never applied to the string quartet into force obviously insufficient attractiveness of this genre for them personally. In general, the string quartet as a genre of professional composer's creativity remains one of the most popular in the world music of the twentieth century; one example is the work of many leading composers of the last century, of different styles and directions: Viennese School composers: Hindemith, D. Milhaud, A. Honegger, Myaskovsky, Shostakovich, Prokofiev, B.N. Liatoshynsky, Alfred Schnittke and others.

String Quartet as a whole is not leading in the works of Ukrainian composers. Indeed, to this genre addressed not so much Ukrainian authors. For various reasons, did not apply to this genre such major composers as N.D. Leontovich, K. G. Stetsenko, Y.S. Stepovoy,

L.N. Revutsky, S. Meitus, Maiboroda, whose interests lay primarily in the vocal-choral and theatrical genres. Since the middle of last century, with increasing role of instrumental genres in Ukrainian music, amplified and interest in and to the string quartet, although in the 1920s some authors have sought to try their hand at this genre, we are largely, as we have said, indicator of a composer.

In the given table compiled in chronological order there are presented more or less significant Ukrainian composers - authors of string quartets (or works intended for the performance of a string quartet) with the dates of their creation (Table drawn up on the basis of the monograph Y.U. Sokolovsky "quartet class" [12] and various reference books [7; 8; 13]).

Composer, date of birth	String quartet	Date of creation
Lisenko N.V (1842 – 1912)	1 quartet	1868
Ralachievskiy M.M. (1851 – 1907)	1 quartet	
Zariemba S.V. (1861 – 1915)	1 quartet	
Rachinskiy I.I. (1861 – 1921)	3 quartets	
Ludkievich S.F.	Ballad. Form of variations	

(1879 – 1979)	on an Ukrainian theme	
Barvinsky V. (1888 – 1963)	2 quartets	1912; 1935
Bogatiriev S. (1890 – 1960)	2 quartet; Suite	1916; 1924; 1955
Lyatoshinsky B.N. (1894 – 1968)	4 quartets; Suite for Ukrainian national song	1915; 1922; 1928; 1943; 1944
Boguslavsky K. (1895 – 1943)	The quartet for national song “Mosquito”	до 1937 г.
Kostenko V. (1895 – 1960)	8 quartets	1924 – 1957
Verikovsky M.I. (1896 – 1962)	1 quartet	
Tits M. (1898 – 1978)	3 quartets	1949; 1959; 1969
Borisov V.T. (1901 – 1988)	3 quartets	1926; 1928; 1965
Parhomenko N. (1902 – 1964)	3 quartets	1923; 1935; 1948
Shtogarenko A. (1902 – 1992)	«Armenian outline»	1960
Kolessa N. (1903 – 2006)	1 quartet	
Gaidamaka P. (1907 – 1981)	9 quartets	
Klebanov D. (1907 – 1987)	Scherzo; 6 quartet	1920; 1925; 1936; 1933; 1946; 1966; 1968
Filippenko A.D. (1911 – 1987)	5 quartets	1939; 1948; 1971; 1977; 1979
Shamo I. (1925 – 1982)	5 quartets; Suite «Meridian»	1950 – 1980
Kireiko V. (p. 1926)	Fantasy and fugue; 3 quartets	1957; 1974; 1984; 1985

Stsurovsky U. (1927 – 1996)	1 quartet	1949
Karminsky M. (1930 – 1995)	«Retre-suite»	1990
Karamanov A. (1934 – 2007)	3 quartets	1953; 1954; 1963
Grabovsky L. (p. 1935)	2 quartets	1958; 1980
Silvestrov V. (p. 1937)	«Quartetto piccolo»; 2 quartets	1961; 1974; 1988
Skorik M. M. (p. 1938)	1 quartet; Part № 3; Part № 6	?; 1974; 1996
Ischenko U. (p. 1938)	10 quartets	
Guba V. (p. 1938)	6 quartets	1968 – 1997
Lyashenko G. (p. 1938)	1 quartet	1974
Dichko L.V.. (p. 1939)	1 quartet	1975
Bibik V. (1940 – 2003)	5 quartets	1990; 1996; 1999; 2002; 2002
Stankovich I.F. (p. 1942)	Allergo Moderato; suite; quartet № 1; elegy	1967; 1971; 1973; 1997
Karabits I. (1945 – 2002)	1 quartet	1973
Kiva O. (p. 1947)	1 quartet	1975
Vilensky K.M. (p. 1949)	2 quartets	1978; 1985
Zubitsky V. (p. 1953)	2 quartets	1978; 1990
Kusmich K. (p. 1954)	3 quartets	1977; 1980; 1986
Gavrilets A. (p. 1958)	3 quartets	1981; 1997; 2003
Schetinsky A. (p. 1960)	«Preacher's word» for soprano and string quartet	1991
Zagitko S. (P. 1962)	1 quartet	1982
Kozarenko A.V.. (p. 1963)	3 inventions для 4 instruments; a quartet for 4	

	instruments	
Frolyak B. (p. 1968)	4 quartets(4th for string quartet и sting orchestra «Lux aeterna»	1990; 1996; 1997; 2011

Against the background of the string quartet genre in Ukrainian music composers achieve the Odessa school of composition do not look quite so modest. In our table composed string quartets created by the Odessa writers of various epochs, including composers, one way or another connected with Odessa and have a significant impact on the formation of the Odessa school of composition is reflected, as far as possible, all the works of this genre, except for a very young generation of composers. Among them are composers, representing, of course, multiple destinations.

Molchanov P.U. (1863 – 1945)	1 quartet	
Zolotariiev A.V. (1872 – 1964)	6 quartets; № 6 – «Russian national songs»	1899; 1902; 1906; 1912; 1915; 1943
Malishevsky V.I. (1873 – 1939)	4 quartets	№ 2 – 1905; № 3 – 1914
Kogan A.L. (1895 – 1980)	1 quartet	1950
Orfieiev O.R. (1904 – 1974)	4 quartets	1930; 1932; 1941; 1946
Dankevich K.F.. (1905 – 1984)	1 quartet	1929
Femelidy V.A. (1905 – 1931)	1 quartet	
Hitsunov S.I. (1912 – 1966)	1 quartet	1947
Malukova-Sidorenko T.S. (1919 – 2005)	2 quartet s(№ 2 – «On Ukrainian themes»)	1945; 1952
Asieiev A.M. (1921 –	1 quartet	1983

1996)		
Krasotov A.A. (1936 – 2007)	«Consequences»	1998
Gomelskaya U.A. (p. 1964)	3 quartets	1989; 1995; 1997
Larchikov V. (p. 1967)	1 quartet	1992
Azarova S. (p. 1976)	«Hotel Charlotte»	2005

The table provides that in general, the authors of Odessa began to explore the genre of the string quartet rather earlier than Ukrainian composers in other regions of the country (excluding the Quartet Lysenko, which was written more as an educational essay while staying founder of Ukrainian classical music at the Leipzig Conservatory). Overall, Odessa composers created 28 string quartets (including the founders of the school); the percentage of a number of Ukrainian quartets counting is meaningless, since it is necessary to take into account the importance of the works of art, and not merely the formal number.

The framework does not permit a more or less detailed focus on specific examples of the genre string quartet in the work of the Odessa composers, so we restrict general observations. Odessa composers who created before the 1990s, created the string quartets in the traditional style of the genre; it does not reduce their artistic value, each has its own strong personality. Thus, the quartet of T.S. Malyukova Sidorenko, written in traditional sonata-symphony cycle fourfold form, is literally permeated with intonations of Ukrainian songs. All ideas of the first part are based on the theme of Ukrainian folk song "Pavochka." The quartet also

I.M. Asseva one movement; He continues the tradition of Shostakovich in many ways. Note that its gradual fade at the end of the quartet sound reminiscent of the end of the Fourth and Fifteenth Symphonies great composer, thereby creating a similar concept.

Analyzing the chamber and instrumental music of the Odessa-garde composers, A.I. Kravchenko concludes gravity of the Odessa school of composition "to tradition of synergizm and to innovation in the genre on the base of style and content levels that represent the historical communication between different cultures, epochs ... "[4, p. 115]. These stylistic features fully manifested in the string quartets. Note that the avant-garde

composers prefer to use in their quartets unconventional compositions, or append to the usual string quartet stringed instrument or a vocal voice that generally peculiar to the composers of the twentieth century. For example, K.S. Tsepkenko guest performance "Princess" for all types of flutes, alternately playing and string quartet (1996). It is also possible to replace one of the traditional string to string quartet instruments. So, the same author has a quartet, in which one of the violins replaced by a marimba («Wandering in the Space of Triangle», 1994). If the avant-garde composer and uses the traditional structure of the quartet, the language of music and performing techniques have bright innovative. These quartets Y.U. Gomel, V. Larchikova and S.A. Azarov.

Thus, we found that on the background of the overall picture of the development of Ukrainian music string quartet genre role in the Odessa school of composition is quite significant, due to its different origins. Quartet genre in the works of composers of Odessa has been very significant evolution - from the very traditional to avant-garde designs, including the latest techniques of compositional technique. In the future, analysis of specific works will allow more detail to trace the history of the genre in the work of the Odessa writers throughout the historical period of the school.

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