

Lu Keting

PROVENÇAL "PROVINCIALISM" IN THE CREATIVITY OF DARIUS MILHAUD (BASED ON THE MATERIAL OF "BRAZIL DANCES" AND THE 2-ND SUIT "SCARAMOUCHE")

The article discusses the piano art of D. Milhaud in the aspect of the style phenomenon of «provincialisms» in the professional music of the last century. «Provençal provincialism» of the French composer in the «Brazilian dances» and the Suite «Scaramouche» is considered in the series of planetary interest in local dialect phenomena as a source of intensification of the national image of the world. Proposed justification Provençal style D. Milhaud in the context of the style paradigm of musical art of the twentieth century.

Keywords: provincialism, regionalism in music, dialect style, style, genre.

The relevance of the research topic is determined by the special role of "provincialism" in the artistic sphere, especially in the twentieth century. First, the dialect style of Italian verists and its analogy in the "native literature" of China (see Liu Binqiang [5, p.129-143], then jazz as a phenomenon of the southern edge of the New World, rock 'n' roll in the development of the "Country" culture, the principle of "chuipe" ("provincial tunes ") in the reformed Jingjia of the 1950s, etc., are all stages of the most significant artistic discoveries of the last century, in which the provincial provincial provincialism occupies an independent place in the art of France.

L. Kokareva's monograph, many studies on French music (including the works of I. Martynov, Filenko, G. Schneerson and others) is devoted to the works of Darius Milhaud concerning the creativity of the Six and Milhaud in its composition or somehow addressing this problem. However, noting the connection with the Provençal coloring of Darius Milhaud as his personal sign of the native of Provence, this manifestation of style position does relate anywhere to the epochal paradigm of the twentieth century.

The object of the study is the stylistic phenomenon of "provincialism" in the professional music of the last century, the subject is "provincial provincialism" by Darius Milhaud in a series of planetary interest in local dialect phenomena as a source of intensification of the national image of the world.

The aim of the study is to analyze the piano pro-provincial works of Darius Milhaud as the focus of the style paradigmatic of the 20th century. Specific objectives of the work are: 1) the substantiation of organics for the provincial style of Darius Milhaud's appeal to the Brazilian color, which is the "provincial" generation of Portugal, and this latter as the

province of the European South; 2) the analysis of the Brazilian dances and the Scaramouche Suite by Darius Milhaud in the direction of identifying in them the style integrations of the European-non-European-Old European qualities of musical expression perspective for the twentieth century. The methodological basis is the intonational approach of the B. Asafiev school [1] in Ukraine, with accentuation of the methods of the style comparative and musical hermeneutics, as it is the case in the works of E. Markova [2], Liu Binqiang [4; 5] and others.

The scientific novelty of the research is determined by the originality of the theoretical idea of examining the "Provencism" of Milhaud in the context of the provincial style gravitational art tendencies of 20th century in general. The practical value of the work is determined by the fact that its materials can supplement the special pianoforte courses, as well as the history of music and the history of piano performance in higher and secondary special musical educational institutions of Ukraine and other countries.

In the 20th century, the music of Provence received a worldwide resonance, firstly, through the popular sphere and culture of the French chanson, in which G. Brassens and his famous "Overnight Song" acquired the supranational significance. In the late twentieth - early twenty-first century, the practice of the "Nova cançon" was singled out, which is fundamentally close to the art of Catalonian Nova canço [9]. In the professional sphere, Provence sounded extremely convincing in the work of one of the Six - in the writings of the native of Provence, Darius Milhaud. His borrowings from many national sources were themselves classified as "provence-centrism" and formulated in one of the interviews:

"For me, Provence begins in Constantinople, reaches Rio de Janeiro, needless to say, with the capital in Aix-en-Provence - this is my Provincial imperialism" [3, c. 229]

This statement of Milhaud, a French Jew by nationality, is valuable by the indication of Constantinople, that is, the Byzantine sources of the culture of Provence, which he, a native of this land, absorbed "with the milk of his mother." To the same extent, Milhaud's artistic "provincialism" is displayed by his works written in the spirit of Brazilian music, which he got acquainted when he worked as the personal secretary of P. Claudel, the great French poet who was appointed the ambassador to Brazil. Piano compositions by D. Milhaud - Brazilian dances and Suite No. 2 for 2 pianos "Scaramouche" - constitute the source of Milhaud's piano "provincialisms."

The Brazilian dances by D. Milhaud represent some continuation (or parallel) in relation to "Dances" of I. Cervantes, composing a cycle of program piano miniatures on habanera rhythm. Actually, this Cuban genre or "Andalusian tango" is cited as a source of Saudades of Milhaud [3, p. 234], because either the rhythm of this type or its reversed version fills in the above mentioned plays.

The first type of rhythm is correlated with the rhythm of the Habanera - plays No. 1 "Sorocaba" ("Under the Wild Pear"), No. 3 "Copocabana" ("Raft"), No. "Ipanema" (City), No. 7 "Corcovado" ("Street"), No. 9 "Sumare" ("Ball of Orchids"), No. 12 "Paysandu". The "Converted" variant of the second type is manifested in play No. 11 "Payneras" ("Tree with silk fibers"), "imposition" of the indicated rhythm formulas is given in paly No. 8 "Tijuca" ("Swamp plant"); other. exceptions are provided in No. 2 "Leme" ("Wheel"), where the base is another syncopated figure, and No. 11 "Laranjeiras" ("Orange Tree"), the rhythm of which contains a cant-chanson rhythmic figure (a quarter plus two eighths), but in the concomitant of rhythmic sequence in the spirit of the Habanera (see lines 2, 4, 6, etc.).

It is clear from the above description that the Habanera formula is the most used, and, like I. Cervantes, and the tempo-figuratively formula is extremely diverse: the moderate movement of "Sorocaba", "Corcovado", "Sumare", slow movement of "Copocabana", "Tijuca", fast movement of "Iparema", "Paysandu", etc. Moreover, there is a free rondal structure in the cycle of 12 plays, in which the numbers in the rhythm of the Habaners perform the function of refrain, and other plays (Leme, Paineras, Laranjeiras") are something like episodes. The program headlines are dominated by indications of exotic plants as well as urban species. As "time signs" in Milhaud's Habanera there are numerous polytonal manifestations defined by the textural idea designated by L. Kokoreva as the unity of the harpsichordists' covenants and the methods of playing the guitar and banjo [3, p. 236].

The noted textural principle of the "Brazilian dances" by Milhaud defines the components, of which one type (linear tri-voice in the manner of harpsichordists) indicates an academic source of thinking, while the second ("a chord depot imitating the guitar or banjo") refers to "provincialisms" of the Brazilian world connected with the Spanish (guitar) and the Negro (banjo) instrumental traditions.

Characterizing the polytonality by Milhaud, the said author indicates "alternation of two functions (tonic and dominant)", which is "synchronized" in 2 keys, that is, the tonics superimposed on each other alternate with two dominants" (e.g., the first section and the

reprise of "Sorocaba", D/B, the beginning of "Copacabana", H/G, "Corcovado", G/D, "Botofaga" f/fis, the initial and final sections of "Tijuca", a/A - Fis/A, etc.) [3, p.237-241]. The conclusion is drawn that "It is known that such fluctuation between major and minor thirds of frets is characteristic of Negro folk music, which comes from a peculiar reception of intonation in it" [3, p. 239].

The above reasoning of the researcher is valuable as it is direct evidence of the local ("Provincial") color of the Brazilian city suburbs, for which the presence of the black population has been and is an inherent quality of national life that is incomparable with ethnic intersections of many other Latin American countries and unrepresentative for Europe.

The very idea of habanera as the basic genre-rhythmic structure of the cycle fixed the color of the "overseas Spain", which had established itself in France since the time of Habanera from "Carmen" by J. Bizet, but the introduction of polytonal strokes filled with communication with the frets of the Negro intonational system in the New World created in Milhaud's works the color of the "backwoods" of the mysterious "Portuguese province".

The beginning of the cycle in which the first play ("Under the Wild Pear") demonstrates some "non-facade" display of the country where the plant presented in the program does not strike with exoticism, but sets the prose of an abandoned garden, - noting the author's attention to the characteristic "deviations" of the non-city manifestation of "nature in the city". The dance base of the rhythmic scheme in each of the plays does not remove the main distinctive quality of the texture - the vocalization of the melodic image, being the focus of the expressiveness of the plays. In this respect, the composer intensified a kind of the trace of French "provincialism" of the 17th - first half of the 18th centuries, when the regular component of the ballet was air-type numbers, and the basis for the latter was spiritual singing.

The use of the concept of suite-variations, which is organic for the French artistic tradition, in which the thematic function is performed by a dance rhythm-texture cell, mainly in the spirit of Habanera. Moreover, this rhythm-texture set has a thematic meaning in relation to its prolongation in each subsequent play, since few deviations in the beginning and conclusion of individual pieces from the rhythm texture of the Habanera restore its expressive appearance in the central section or in the form of an additional motive-image on one or another section of the deployment of the piece.

So. in play No. 11 Larasjeiras - "Orange Tree" - the initial rhythm-formula, as a whole, is approximated to the cant-chanson figure, although in paired bars (see lines 2, 4, 6, 8, etc.) "broken" thirty-second dotted line appears in first quarter, creating a "colorized" analogy to the main figure of habanera. But in the middle section (lines 25-40), the habanera rhythm complicated by syncopation stands out. Something like this is happening in play No. 2 "Wheel" - "Leme": the first and third sections of the three-part reprise form do not show the type of habanera in rhythm; But the middle part (lines 32-50) is also marked by the complicated pattern of the Habanera, which is noted above. The foregoing suggests the following conclusion: the rhythm formula of habanera is something like a rhetorical theme, focusing the idea of "Latin American provincialism, while the significance of each piece is aimed at capturing the specifics of the "fragment of life", manifested in the cautious grace of the marshy "Tujica" (No. 8) or the human body stream of "Streets" (No. 7 "Corcovado"). By the way, in this play last named a sequence of complicated construction (see 3-4, 7-8, etc.), which appears in the middle section of "Laranhieras" and "Leme", is presented in the form of a counterpoint to the main figure of the Habanera.

The meaning of the rhetorical theme acquires the bifunctional-bitonal correlation of the tone-melodic and chord "chips", which are represented then "diachronously", in the comparison of the motifs, then "synchronously", that is, in the simultaneous imposition of notes marked with modal peppering, then "chromaticisms in the distance" are formed followed by "cluster" chromaticisms, thus creating the above-mentioned principle of detonation, which is indicative of musical constructions formed at the junction of European temperament and fretless formations of non-European origin.

A record of all the plays without key signatures is noteworthy, that is, relying on broadly interpreted fret C with a series of tone-modal structures on the black and white keys, thus indicating a special intonation and fret togetherness of play compositions. The compilation of the cycle of "Brazilian dances" from 12 numbers, 6 in each theater relates to the traditions of the sonata suite of the 18th century. - cf. with opuses of A. Corelli, J.S. Bach, trio-sonatas of Couperin, etc. The above analogies emphasize the connection with the "past" pre-classical - classical European music of modern times, stating "style-time provincialism" as an architectonic tone decision, borrowed as a structural skeleton of "Saudades do Brazil" by Darius Milhaud.

There is another cycle of Darius Milhaud at our disposal, representing it as a "provincial" creative complex on top of his creative maturity and on the material of his native Provençal experience. This is a suite for two pianos, 1937, "Scaramouche", the final play of which is noted, as stated above, by the memory of Brazilian impressions, which is emphasized by its headline "Brasileur", but the inscription of the latter into a figurative series of characteristics of the character of the people's theater of the South of France once again testifies to the "provincialism" of Milhaud, covering, in his own words, the territory from Constantinople to Rio de Janeiro.

"Scaramouche" is written for two pianos, which forms a special kind of "semi-solitary - semi-philharmonic" type of sound, forming a certain "middle" line of French piano music, directed, on the one hand, to the traditions of the salon engendered by the French spirit of culture, and, on the other hand, reflecting the theatrical instrumentalism of philharmonic performances, so indicative of German music.

The sound of two pianos is involved in the emphatic texture "mirror" of the re-motions of the themes from the first piano to the second and vice versa, which creates a "two-part - two-facedness of one", but in no case a dialogue of different characters. Scaramouche is a character of the folk theater, a kind of Spanish Figaro, the main feature of which was the ability to be everywhere under the principle: "... Figaro is here - Figaro is there...". Surprisingly, the phonemic similarity of the "Scaramouche" - "skomorokhs" is noted, as the Russian craftsmen often celebrated in clothes of other nationalities - we recall the special trusting contacts of the Kievan Rus and France in the eleventh century, then the Orthodox one, when Sophia of Kiev was lined up and the frescoes on it were depicted with the image of the skomorokhs. And the evidence of these cultural contacts was the marriage of Anna Yaroslavna with Henry I of France.

The first bar-lines of the "Scaramouche" Suite are already presented to us by the "French provincial Figaro", the theme of which is shown in Volume 1 of the first grand piano, and in Volume 2 of the second one, and this "trick" is repeated many times - see lines 4-5, 7-8, before the stormy bustle of the character is confirmed in the "two-facedness" of the image of the hero from line 14, from which the first piano becomes the leading one, and the second accompanies it. Although, as it was the case in line 3, 6, the complete unison, marked by an accentuated syncopation of the beginning of the passage, demonstrates the "fusion of essences" that are "thrown" in the space of instrument sounds. This characteristic unison

"solidarization" of the two pianos is preserved even after volume 14, after the inequality of the participants in the ensemble was functionally designated - see unison with syncopation passages in lines 18, 21.

The middle section of the first part of the suite (from line 33) is distinguished by the "ringing fusion" of the march theme from the second grand piano and the ostinato dotted lines (the "flight" figure) in the first piano - both are located in a high "ringing" register, which are very clearly separated from the full-register coverage of the initial section. Line 74 is followed by a reprise, presented in a somewhat abbreviated form. But in general, the contours of the three-part reprise form are outlined in a rather bold relief.

The entire first part is in C, demonstrating the various modal "faces" of the same tonal quality. In the first and third (reprise) sections C is shown in diachronic cc and flat fillings up to the imposition of C and Es in lines 19-23. However, the local output in bitonality is preparing the dominant fret F in the middle section (from line 33), that is, with reference to altitude c when the F tone row is expressed. Isolation of C-dur is an intermittently turning-pre-reprise indicator preparing diachronic-bitonal effects of the reprise section, based on C.

The second part of the suite, the program header of which states the tempo designation (Modéré - moderate), is solved in the key of B, with marked signs of variability of B-dur - b-moll, thus inheriting the color variability of C-dur - c-moll of extreme sections of part I. The textured idea of "Modér" is an option, that is an ancient spiritual singing tradition making kin old Europe with North African and Negro-American specimens of synagogue and church-singing Christian. This clearly marks the "provincialism" of sound engineering, in which the echoes of the blues rhythms of American marginal music and the spiritual heritage of old Europe are recognizable.

The second part is also built in a three-part reprise form with a contrasting middle. The latter is manifested by music in the rhythm of the Sicilians (from line 27), i.e., with the display of the revolutions of the ancient song form of the South of Italy, preserving the memory of the Byzantines of melodic filling. The textual presentation of the theme is a melody with accompanying voices, but from line 32 a counterpoint of the dotted movement is formed, correlated with the "pick-up" of the first section. The middle - in F - overt indicators of the dominant fret B, because from line 39 the scope of B-dur - b-moll establishes, creating proto-reprise structure, whereas the reprise enters from line 50, in which the contrasting polyphony of the parties of both piano is expressed, the melody with

"responding pickings" is shown in the second piano, while the first grand piano shows the figures of the "colored pedal" on f.

The final piece of the suite - Brasileiro - is a play automated into performing refractions, which is executed in addition to the cycle, its arrangements for different compositions are made. At the heart of the music of Brasileiro there is a bi-rhythmic figure combining bilobate and ternary rhythms, refined by the author's remark: *Mouv't de Samba* (samba in motion). Here, this play presents the dominant twist from F, where the progress is implemented by the end of the piece, to the tune of the dominant fret in B, with the confirmation of the final tonic F. As we can see, the exotic Brazilian samba is in direct succession to the dominant fret structures prevailing in parts I and II of the cycle, is clearly related to the European province of the European South.

Brasileiro, as well as the previous two parts of the suite, built in a three-part reprise form, that is, the whole cycle is "a variation on the structure" in the spirit of the early sonata suites of the early XVII century. This neo-classical touch to the structure of the suite complements the flavor of "temporal provincialism" as features of early Baroque music with explicit contact with the fragments of the mass cultural image of "Latina" creates some tart mixture of actual modernity and pre-classical style of professional music, thus creating capacious metaphorical "compounds of the different."

In the context of the common names of the suite - "Scaramouche" - this combination in the form of "the French Figaro" of provincialisms of the Old and New World provides the character with planetary omnipresence, the coverage of the popular audiences of different continents. Although, the establishment of "Scaramouche", as noted above, the 1930s, the presence of "color province" and the tone of the Brazilian samba defined an extraordinary demand for suites in general and independently for "Brasileiro" in the second half of the 20 century till present.

It should be noted that "Brasileiro" of 1937, in comparison with "brazilism" of Milhaud in the 1920s (suite "Brazilian Dance", 1926), clearly comes off in presenting rhythmical and phonetic rise from habanera, the sign of which prevails in the works of French composer in the 1920. In this context, "provincial "Scaramouche" is fundamentally closer to "brazilism" of the 1950s and 1960s, reliance on which nominated global stylistic emblematic values of Latin American jazz.

Perhaps, it is this kind of premonition of an epochal shift after 1950s that allowed Milhaud to survive calm enough through the fateful feature of generational change, which made leave this world the most consistent exponents of the "new youth" of the pre-war generation, Arthur Honegger and Francis Jean Marcel Poulenc, while "the stock of provincialism "accumulated by Milhaud in the 1920s – 1930s was the path to the psychology of the era of" country "and" provincialism "of chanson and ballad songs of the 1950s - 1960s.

Thus, the piano suite "Brazilian Dance" and the Suite for Two Pianos "Scaramouche" imprint:

1) "Provincial regionalism" by D. Milhaud, which, according to the composer himself, covered the territorial space of "Constantinople to Rio de Janeiro", capturing the characteristic stylistic anachronisms of "provinces", updated neo-folklorism of the twentieth century, with its tendency towards local archaisms and exoticism of not national, but purely regional sense;

2) the mentioned piano works of D. Milhaud make up stylistically "the middle" towards the "Latin American provincialism" of J.Bizet, I. Albéniz, I. Cervantes with their reliance on Habanera and folklore modal "rigidity" and neo-folklorism openings of the twentieth century, highlighting the stability bitonality at the white and black keys by Milhaud and the interest of the latter to the samba, which was promising for the second half of the twentieth century, opening Latin American jazz, in which the rhythmic samba model took a leading role in the expression of this kind of music;

REFERENCES:

1. Asafev B. Musical form as a process. - Moscow-Leningrad: Music, 1971. - 379 p.
2. Kaminskaia Markov-EN The methodology of musicology and musical challenges of cultural science. Devoted to the 50th anniversary of pedagogical activity/E.N. Kaminskaia-Markov. - Odesa: Astroprint, 2015. - 532 p.
3. Kokoreva L. Darius Milhaud. Life and art. - Moscow: Sov.kompozitor, 1985. - 336, [8]- (International Music. Masters of the twentieth century.).
4. Liu Binqiang. Musical and historical parallels of the development of the Chinese and European art. Monograph on the cultural history of music academies, universities and colleges of art/ Liu Binqiang. - Odesa: Astroprint, 2014-440 p.
5. Liu Binqiang. Musical and historical typology in the Chinese and European art. - Odesa: Astroprint, 2011. - 212 p.
6. Martynov I. Essays on foreign music of the first half of the twentieth century/I. Martynov. - M.: Music, 1970. - 504 p.
7. Filenko G. French music of the first half of the twentieth century/G.Filenko. - L.: Music, 1983. - 232 p.

8. Schneerson the French music of the twentieth century. Second edition, amended and revised / G. Schneerson. - M.: Music, 1970. - 576 p. Petukh i Arl. - p. 161.

9. Internet resource: www.top4man.ru/otdih/muzika/novie-trubaduri-starogo-provansa