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# STYLE EVOLUTION OF THE GENERIC FORM OF THE STRING QUARTET IN THE CREATIVE WORK OF B. TISHCHENKO

*The article under consideration deals with a discursive musicological experience in the study of B. Tishchenko's creativity, which makes it possible to raise the question of the essential differences in the phenomena of style synthesis and polystylistics. It is proved that, despite the obvious use of foreign style techniques and the "variability" of the musical images created by him, the concept of polystylistics appears controversial with respect to the author's musical thinking of the composer. The purpose of the article: to clarify the content of the concepts of style, style synthesis, polystylistics with reference to the author's poetics of B. Tishchenko, realized in the genre form of a string quartet.*

*Keywords: style, style synthesis, author's style, polystylistics, genre form, string quartet.*

With the notion of style synthesis as indicating the connection of already well-known style models (style ideas), leading to a new quality of artistic integrity, it is possible to link almost all the achievements of secondary composer's creativity. "Installation on the style", which accompanies the formation of the composer's personality, means a generalization, a new integration of the past and modern to the given author's style experience in music.

In musicological researches devoted to the work of Boris Tishchenko, there are indications of a special style complexity – the breadth and multilevel – of his music. About this and the words of the composer himself: "... I went through imitation of all the samples of music known to me at that time. And the more I learned, the more I wanted to be like them. Obviously, I'm more driven by the love of someone else's music, rather than the desire to oppose something personal to it. "Citing these words by Tishchenko, B. Katz tries to analyze the "genealogy" of Tishchenko's music and notes that "metaphorically speaking, in Tishchenko's music there often found "alien" words" [1, p. 138].

"Not every sounding image in Tishchenko's music is its own discovery. In a varied dramatic process in various compositions, many links are borrowed. The dependence of its separate stages on folklore, on Bach's polyphony, on the tragedy symphonism of Beethoven, Tchaikovsky, Mahler, Shostakovich, and on a number of other sources is evident" [1, p. 96]. On the other hand, the researchers note the composer's special approach to alien style models. "This is principally and specifically for Tishchenko's music, – Katz writes, – someone else's word does not sound like alien ... The combination of intonations of different stylistic origin in Tishchenko's music, as a rule, does not produce a stylistic effect across the

striped patterns. Individual style of Tishchenko occures on the basis of authorization, mastering and assimilation of various stylistic influences "[1, p. 140].

V. Syrov finds in Tishchenko's music "an undivided alloy of various components on the basis of a single monostile". He also notes that "polystylistics as a method has not taken root because of the music of Tishchenko. If some of its forms still occur, then these are forms of special polystylistics. In them, elements of another's style are highly reconsidered and, in an authorized form, completely subordinated to the idea of the work, to the logic of the through dramatic process" [3, p. 142].

The individuality of the composer's style is determined by the choice of ways of combining different styles, selectivity with respect to the very models of style, the uniqueness of their compositional synthesis, which is determined by the peculiarities of the composer's aesthetic attitude.

Thus, style synthesis means the presence in each work, in every style formation, of the reconsidered of the preceding and "alien" styles; as a direct embodiment of the author's interaction and tradition, it is, in effect, the mode of existence of musical culture. It can be said that the phenomenon of style synthesis is connected with the phenomenon of polystylistics. The latter appears as a kind of style interaction in the context of the work of the individual author and the composition of a single work. The term "polystylistics", as is known, was introduced by A. Schnittke, that is, reflects the needs primarily of composer consciousness. Schnittke understood polystylistics widely – as a way of dialogue with music, in particular, with its style of the past – and very specifically – as a series of techniques, such as citation, style adaptation, allusion, collage, and others. Thus most important for polystylistics, in the quality that emphasizes Schnittke, the ability to express the semantic opposition within the image, create an intonational tension, up to the tragedy, reconcile the contraries.

Therefore, polystylistics is designed to reveal (create) the distance between "own" and "alien" style material, to sharpen the boundaries between the style components of the image, to declare the non-identity of style settings. Tishchenko rather removes than increases the distance between "own" and "alien" in music. He induced not to egocentrism, but to dissolving his creative "self" in those music-style spheres that, as the history of music shows, do not belong personally to anyone ... In this respect, Tishchenko's method reveals similarities to the method of Valentin Silvestrov. On the other hand, the composer turns to

well-known style spheres, that is, to those who have established themselves in the roles of the bearers of meaningful, powerful musical meanings, can be recognized in this capacity, capable of becoming "significant".

Such «significant» style material in the genre of the quartet was for Tishchenko, first of all, the music of Shostakovich. A combination of ideological positions arises between these composers, which is reflected in the presence of the tragic concept and in the proclamation of high ethical ideals, as well as the generality of compositional techniques, namely:

a) contraposition of continuum and discrete sound, the most frequent in connection with the opposition of the themes of vocal-speech and instrumental origin, which is used for the embodiment of image-bearing spheres;

b) the choice of genre-semantic prototypes, such as monologue-recitative, scherzo, march, chorale etc.;

c) the use of cyclicity with a variety of means of creating thematic arches between parts;

d) a special use of articulation and loud dynamics techniques: the predominance of legato sound and "quiet" dynamics in the embodiment of monologic thematic and staccato sound production, specific techniques – for example, punching the bow by the deck in the second part of the First Quartet – and "loud" dynamics in the embodiment of images motor-scherzo sphere.

Following the stylistics of the quartet work of D. Shostakovich is most noticeable in the First Quartet, which is a three-part cycle of Andante mesto – Allegro giocoso – Lento. It immediately attracts attention the slow completion of the opus and the scherzo character of the moving middle part, as well as the miniature dimensions of the parts and the laconicism of the cycle as a whole. Outer parts of the cycle bring together a monologic character. Inside the parts there is a thematic contrast but rather a comparative picture type; also inherent in thematic dialogical intonation stratification. Thus, the first theme of the first part begins as a solo viola and contains ascending intonations of a small second, a reduced quinta, followed by a downward movement in a minor triad, that is, it has a question-and-response structure. The second theme (cit. 4) sounds in the violoncello and viol in the march character and is shaded by the intermittent movement of the first and second violins. The first theme of the second part is a rhythmically capricious scherzo-staccato movement of the first violin by the

sixteenth on a strict dimensional "march" bass (underlined by flam). The second theme (introduced by glissando of violins) is a chanting, nocturnal, with the remark of dolce, especially beloved by Shostakovich and Schnittke, based on a clear functional division of the violin parts leading the melody, the viola that creates the swinging accompaniment pattern, and the bass (cello) support. One image replaces another, and only in the third part will the effect of conflict collision of contrast thematic beginnings: between the main image, the expressive melody of the first violin with a downward octave and the emphasized intonation of the opera (with the espressivo remarque) and the aggressive rigid theme of the choral warehouse in which the chromatic, this same intonation of the **soft singing** is accelerated, acquiring the character of a collective "lament" (verse 28).

In a negatively interpreted choral theme, glissando receptions, rhythmic dotted lines, high loudness dynamics are accumulated, which in such a way declare themselves as special dramaturgic signs. However, this image, like a kind of emotional "explosion", sinks, disappears in the "grand pause", after which the silent is resume, here mute sound of the cantilever theme resumes – at the first violin, as in the beginning, which in a certain way personifies it. It sounds against the background of choral pedals of the other three string voices,  restoring the positive semantics of the choral prototype. The quartet ends with morendo, that is, following Shostakovich's code-espionage model, creating a quiet – cathartic -–culmination of the cycle.

Already in the First Quartet of B. Tishchenko interpretation of the choral sphere confirms the connection with the principles of Shostakovich's quartet letter. As in Shostakovich's quartets, the chorale becomes a bifunctional character as a genre. On the one hand, he interacts with recitative-monologic constructions, generalizing them within the boundaries of one positive image (this is how the chorale is used in the first part). On the other hand, the chiral sphere is removed, acquires negative semantic functions (in this form, the chorale appears in the third part). The leading role of choral prototypes we find in the Second Quartet. Choral (and mostly in its formula expression) acts as one of the main sources of imagery in the first, second and fourth parts. The third part, devoid of choral thematism, is the area of motor scherzoness.

The first part of the quartet is written in a sonata form with a traditional comparison of the figurative spheres of the main and second theme. The primary area is an energetic and effective image, it unites the genre signs of march and dance. The main theme of the first

violin contains two upward moves to a clean quart, the descending movement coming down with sixteenth notes. In the transition, which in general, according to the imaginative tone, adjoins the sphere of the main, the color of the march is exaggerated (the thematicism is formed by the sharp mechanistic chords of the ensemble of instruments, which are interrupted by quarter pauses, against which then appears a figure of four sixteenths at the first violin).

A contrasting image sphere is represented by a side game (dolce). Its first stage is a lyrical theme in the first violin in conjunction with a theme outlined by large durations (whole and half notes) with characteristic seconds and quart moves. These moves are used as the basis for the second section of the side part, where it is presented in the octave of the first and second violins as choral-recitation, with the predominance of whole durations accompanied by quart pauses in the cello part (c. 15), which later will also acquire monologic cantilever expressiveness 16-19). In its origins, this image is associated with a cult monody. It is the archaically interpreted chorale in the formula stylistic expression and "unearthly", subtracting the quiet (PP, smorzando) sounding represents the final party (c.20).

The chorality in the exposition of the first part of the quartet is one with the thematicism of the vocal (ariozno-romance) origin of the figurative sphere and contrasts with the effective, strong-willed images of the sphere of the main party. In development – in the section Largo (c. 45), in the culmination zone – the choral thematicism sounds on the FFF and shows a generality with the theme of the main party, represented in rhythmic enlarging. However, in the reprise choral motifs sound in their original figurative meaning (on the dynamics of the PP, smorzando).

The second part, Largo, opens with a solemn introduction, the themes of which are formed by "layering" harmonic pure quints with a rise "from the depths" of the lower register in combination with pantheistic (with a touch of pentatonicity, reminiscent of the "bird theme" in Onegger's third symphony) repeat of the first violin. This theme will be used in the fourth part, where harmonic quints form the basis of Basso ostinato. The main theme of the second part, the song-arioso character, in the process of its development leads to a climax (c. 15), the tension of which is achieved by simultaneously holding figurative sixteenths in the first violin and chorale in the three lower voices. Moreover, choral thematicism is formed by "pure" harmony of the triad C – dur'a, Es – dur'a, fis – moll'я, As – dur'я; In this form it will be used in the fourth part.

The textural solution of the climax indicates the use of the "one-time contrast" reception, when the choral sound of the lower voices is opposed by the expressive figure of the first violin. Choral, due to the clarity and simplicity of harmonic sound, acts as a positive image. The further development of thematicism leads to a repetition of the choral theme of entering into a semitone higher (c. 20), which ends with an affirming sound on the FFFF. In the final section of the movement, the theme of the introduction sounds a further half (P). Thus, during the second part of the quartet, the choral thematicism is repeatedly fixed in its positive meaning (the recitation of the topic at a new height in this case can be interpreted as a meaningful "ascent-uplift").

The third part does not contain choral prototypes, since it is a sphere of scherzo images with "negative" semantics. The thematicism is dominated by a motor-instrumental character with features of marching, dissonant sounding, loud dynamics (FF, FFF) and those methods of sound production (pizz., glissando) that have become typical for the embodiment of the scherzo sphere in the works of Shostakovich and Tishchenko. In the initial image of the third theme, the intonations of the transition of the first part are reproduced, which emphasizes the intonational unity of the cycle.

The dominant part of the choral sphere is the fourth part. It begins with a strong approval of the chorale (FF). Formed in the second part of the harmonic skeleton is lined up in an eight-bar theme, followed by eleven variations on the basso ostinato. In the process of variation, the texture is stratified, the average voices acquire a more mobile, lyrical character. From p.10 they are joined by a chorale melody with a descending movement in front of the first violin. With p.14, the cello voice performs sixteenth-grade hamo passages, only on strong beats of bars, relying on the key sounds of basso ostinato (c, Es, fis, As); after that the melody of the chorale goes to the middle voices surrounded by the mobile figures of the first violin and cello. The episode ends with the replacement of chorality with thematic motility, instrumental character, based on a rigid mechanistic rhythm. However, with c. 21 chorals are restored in the sound of FF. Coda (c. 23) is based on the theme of the chorale (in the form in which it sounded in the introduction to the second part) in the dynamics from the sounding on the PP to the approving exclamations of the FFFF. Thus, the positive outcome of the dramatic process is represented by the composer by interpreting the sphere of chorality as a symbol of higher harmony, that is, in an understanding related to the style of J. Bach.

Third quartet – four-part cycle with a the trend of merging into one-part (the first three parts are atacca) and the thematic arch between the first and fourth part. The first part can be interpreted as an attempt to build a "microcosm". The main theme, which is presented unanimously (whole notes), rests on intervals of pure octaves and fifths, which contribute to the archaic nature of sound. This part is built on the principle of polyphonic variations, in the process of which the main theme is "overgrown" with voices, as a result of which its meaning is stratified. Moreover, the intonational structure of interpreting voices reveals the proximity to rhetorical figures (to motifs similar to the motif of the cross, to the second intonations of lamento), which makes one recall the principles of Bach's choral treatments/adaptation.

The second part already habitually translates into a scherzoic sphere with "negative" semantics, conditioned by discrete thematics with characteristic performing techniques (glissando, stacc., Pizz.). Some moments of sounding cause associations with dance genre prototypes (mostly due to rhythmic formulas), but the possibility of such associations is suppressed by the semantic novelty of the timbre-sonorous thematicism, which begins to predominate. The third part is the concentration of the semantic tension, conflictness, elaboration, which explains the fugue, with the elements of the march, the structure of its theme, the polyrhythm, the intense dissonant sounding of the vertical. Polyphonic, linearity of development in the third quarter of the form goes into a two-sheet texture (one layer – the excited voice of the first violin, the second – dimensional chord "beats" of the remaining voices of the quartet). This technique, characteristic of Shostakovich's style, promotes the transfer of the ultimate tension of confrontation, after which further developmental movement, interrupted by the "sounding" of general breaks, leads to a reprise of the main themes.

The fourth part performs the function of silent cycle codes. The outcome of the tragic events in this quartet is an appeal to the ideal of "actually beautiful": the dialogue of "accord" of two violins, solved with the help of thematicism of a cantile-arioso-romance plan with the characteristic intonation of "waggling". The revival of the theme of the first part in the context of this quiet harmonious music symbolizes the reconciliation of the "inner" and "outer" planes of being. An interesting episode (verse 65) in the fourth part, decided as the opposition of octave unison in viola-cello (FF) and tertiary intonation, which goes to octave on the PPP for the first and second violins. It is perceived as an opposition between the

collective and the personal and will cause associations with the reduced chiral sphere, while simultaneously recalling the reception of "polyphonic dynamics" in the Shostakovich quartets. The outcome of this dialogue is the reproduction of the original intonations of the fourth part.

Thus, in the Third Quartet, along with the themes of vocal-speech and instrumental origin, another type of intonation is used, which in Shostakovich's later quartets is only intended - timbre-sonorous. Conflict, the semantic tension in the quartet is realized due to the opposition of a genre-specific, mainly vocal origin, thematicism and timbre-sonor complex. The dance-scherzo sphere becomes a transitional one, which is used in the traditions of Shostakovich and is addressed mainly to negative imagery.

Proceeding from the traditional genre spheres, Tishchenko takes the direction of sonorous influxes ("chromatic noises"), which are associated with images of chaos. In connection with this semantics of sonics, special pauses ("sound of silence" is used in the most developed third part of the cycle) acquire special expressiveness. Expressive intonational complexes in the thematic quartet are extremely compressed (this is a kind of micromotives). Leit-tonic significance is acquired by the second moves-as a rhetorical formula of suffering, unison-octave moves (and the harmonic vertical, which is determined by them), which act as a "sign" of objectivity, of general order.

Tishchenko can give a special expression to even one sound (for example, the second part of the chapter 22, where legibly lingering sounds resist the discrete texture of the scherzo, serves as an example of another possibility of receiving a "one-time contrast").

An essential difference between the creative means of Tishchenko and Shostakovich is a different outcome-the completion and solution-of a tragic "event". If in Shostakovich's later quartets the sensation of the tragedy of personal being becomes the result of a dramaturgic process, then for Tishchenko the positive, lyrically clarified, completion of the cycle becomes normative. In the first quartet in the third part, the original positive image is resurrected in the affirmative meaning after the invasion of the aggressive choral textural complex. The second quartet ends with the affirmative sound of the chorale in the semantic position of the higher positive beginning. In the third quartet, clarifying and reconciling is the entire fourth part, solved as a dialogue of the consent of the two violins.

Like Shostakovich, Tishchenko relies on traditional genre prototypes (recitative, scherzo, march, chorale, etc.), but in his works genre prototypes are common and

generalizing signs of historical styles. Shostakovich in his work is more inclined to rethinking traditional genre semantics (for example, to giving genre images a meaning that is not identical to their semantic program, to the interpretation of the scherzo and genres of popular music as a sharply negative image sphere, etc.), subordinating known semantic prototypes to specific means of the author's evaluation . Tishchenko also uses already known musical meanings that have developed within the framework of those or other styles, both organic and for his musical thinking, which predetermines the more "quiet", "objective" tone of his music.

In Tishchenko's quartets, the stylistic signs are particularly compacted, their development reduced to aphorism. Such, reduced to the formal brevity, appears and the choral sphere (in the Third Quartet). Nevertheless, the key intonations in the Third Quartet can also be related to two aspects of the interpretation of the choral prototype that Tishchenko inherited from Shostakovich, namely, with personality-affective and objective-transpersonal. Thus, only the last Tishchenko treats in a positive way, perceiving the idea of Eternity as completely "humane", comforting ...

Thus, unlike Shostakovich, the objective-transpersonal Tishchenko is not inclined to treat as dehumanized and hostile to man. Having perceived the two "readings" of chorality (as a religious symbol of a higher order, on the one hand, and personally tragic on the other), Tishchenko in his work opens up the possibilities of their synthesis. This reveals the ability of the composer to perceive the past as a living reality, his appeal to the historical universals of music, as well as the "aesthetics of inevitability" important for the realization of style synthesis and the "strong gift of assimilation" [1, p. 141].

A positive solution to dramatic collisions, the rise above them becomes a kind of "semantic invariant" of Tishchenko's quartets, which he preserves, spreading and complicating, to the interpretation of the symphonic "large" cycle, thereby emphasizing the fundamental importance of this invariant for his creativity as a whole. Consequently, the genre form of the quartet becomes capable of influencing other, broader and more general genre spheres of music.

Increasing the role of author's poetics, personal-author's style intentions, the author's desire to transform the canons of the chosen genre form in his own way complicates, although not abolishes, the possibility of typing the content of the genre, that is, the possibility of a genre tradition. One can agree that the work of contemporary composers puts

researchers in the challenge of finding each time for each author separately a special way of analyzing music analytically and the features of the language of the discussion of this music ... If over a number of centuries music, as a specific area of genre-style experience, from authority (as a force of the collective habit) to authorship (as a manifestation of personal style), the last decades show rather the reverse process − the movement from the author's beginnings but, which often becomes an object of trust − in comparison with collective experience − to a new musical authority. Without abandoning his own, brightly individual authorial attitude to the quartet works, B. Tishchenko simultaneously contributes to the creation of a certain genre tradition, reproducing and developing ideas and compositional experience of D. Shostakovich.

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