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PECULIARLY AUTHOR'S ASPECT OF STYLE SYNTHESIS IN PIANO SONATAS BY V. SYLVESTROV

The purpose of work is to examine ways and means of implementing style interactions in Valentine Silvestrov's piano sonatas, as well as defining the individual and author's aspect of style synthesis as a reflection of the concept of an «intuited worldview» in the second half of the twentieth century. **Methodology:** historiographic, genre-nominative and analytical musicological approaches are applied in the work. **Scientific novelty** of the work is to broaden the notion of the immanent properties of V. Silvestrov's compositional style, in defining typical features of polystylistics in his work. **Conclusions.** In the composer poetics of V. Silvestrov, we find a convincing example of polystylistics, which requires the appearance of a new nomination, since it does not fit into any of its known types. Proceeding from the peculiarity of individual composer poetics, we propose to define the polystylistics of V. Silvestrov as centrifugal. This nomination essentially clarifies the composer's creative method, the riddle of which lies in the fact that V. Silvestrov not so much creates a distance between «one's own» and «another's» as he tries to approach the latter closer, strives in this dialogue to find a new affinity, a new stage of identity.

Keywords: piano sonata, polystylistics, style, centrifugal polystylistics, weakened dynamics, sonority

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Индивидуально-авторский аспект стилистического синтеза в фортепианных сонатах В. Сильвестрова

Целью работы становится рассмотрение путей и способов реализации стилистических взаимодействий в фортепианных сонатах Валентина Сильвестрова, а также определение индивидуально-авторского аспекта стилистического синтеза как отражения концепции «интонируемого мироощущения» во второй половине XX века. **Методология:** в работе применены историографический, жанрово-номинативный и аналитический музыковедческий подходы. **Научная новизна** работы заключается в расширении представлений об имманентных свойствах композиторского стиля В. Сильвестрова, в определении типичных особенностей полистилистики в его творчестве. **Выводы.** В композиторской поэтике В. Сильвестрова мы находим убедительный пример полистилистики, требующий появления новой номинации, поскольку он не укладывается ни в один из известных ее типов. Исходя из своеобразия индивидуальной композиторской поэтики, предлагаем определять полистилистику В. Сильвестрова как центробежную. Эта номинация существенно проясняет творческий метод композитора, загадка которого заключается в том, что В. Сильвестров не столько создает дистанцию между «своим» и «чужим», сколько пытается подойти к последнему ближе, стремится в этом диалоге найти новую близость, новую ступень тождества.

Ключевые слова: фортепианная соната, полистилистика, стиль, центробежная полистилистика, ослабленная динамика, сонорность.

I

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Индивидуально-авторський аспект стилістичного синтезу у фортепіанних сонатах В. Сильвестрова.

Метою роботи стає розгляд шляхів та способів реалізації стилістичних взаємодій в фортепіанних сонатах Валентина Сильвестрова, а також визначення індивідуально-авторського аспекту стилістичного синтезу як відображення концепції «інтонуємого світовідчуття» у другій половині XX століття. **Методологія:** в роботі застосовані історіографічний, жанрово-номинативний і аналітичний музикознавчий підходи. **Наукова новизна** роботи полягає в розширенні уявлень про іманентні властивості композиторського стилю В. Сильвестрова, у визначенні типових особливостей полістилістики в його творчості. **Висновки.** У композиторській поезиті В. Сильвестрова ми знаходимо переконливий приклад полістилістики, що вимагає появи нової номінації, оскільки він не вкладається ні в один з відомих її типів. Виходячи зі своєрідності індивідуальної композиторської поезити, пропонуємо визначити полістилістику В. Сильвестрова як відцентрову. Ця номінація істотно прояснює творчий метод композитора, загадка якого полягає в тому, що В. Сильвестров не стільки створює дистанцію між «своім» і «чужим», скільки намагається підійти до останнього ближче, прагне в цьому діалозі знайти нову близькість, новий шабель тождественості.

Ключові слова: фортепіанна соната, полістилістика, стиль, відцентрова полістилістика, ослаблена динаміка, сонорність

Relevance of the research topic. One of the leading trends in contemporary

composers' creative work is the development of polystylistics towards style synthesis and monostyle, which, in turn, can be regarded as a kind of victory of the author's style over the polycentrism of historical musical consciousness. Polystylistics in the twentieth century is recognized as a universal method of composers' creative work; at the same time, each of the contemporary authors finds their way to polystylistics, by building special artistic relations with it. In the piano pieces by Valentyn Sylvestrov, creator of a unique musical style, these aspects find an original embodiment.

Analysis of research and publications. Range of problems of this work specified the appeal, first of all, to studies highlighting the specific character of V. Sylvestrov's compositional style. Among them, the works of O. Bilyk [1], D. Zhaleiko [2], E. Zinkevych [3], S. Pavlishyn [8], I. Kokhanyk [4; 5], A. Salm [9]. An important role in the article was played also by the published interviews of the composer, giving an idea of the worldview of V. Sylvestrov, his aesthetic priorities. This book, ordered by S. Pilyutikov, "Wait for music" [11], the conversation of the composer with M. Nestyeva [7; 10], A. Lunina [6] etc. We also note separately that V. Sylvestrov's pianistic sonatas are not sufficiently studied in the context of the stated problems: in part, this aspect concerns authors of authoritative monographs and scientific articles such as V. Kholopova [13; 14], E. Chigareva [12], and others.

The purpose of the given article is to examine ways and means for implementing style interactions in Valentyn Sylvestrov's piano sonatas, as well as defining the peculiarly-author's aspect of style synthesis as a reflection of the concept of an "intoned worldview" in the second half of the twentieth century.

Statement of basic materials. V. Sylvestrov's appeal to the genre of a sonata for piano can not be called frequent and permanent. The first works in this genre were written by the composer even in the period of study in the conservatory – in the early 1960s. This is sonatina, Classical Sonata and the first sonata for piano. In 1975 and 1983, the second and third piano sonatas were created. Thus, to assert that the piano sonata is a kind of "through-composed" genre of V. Sylvestrov's works, for example, G. Ustvol'skaya (her six sonatas cover more than forty years from 1947 to 1988) or B. Tyshchenko (eleven sonatas for pianoforte of this composer are chronologically limited to 1957 and 2008) is impossible. However, let's pay attention to the fact that it is the piano (chamber-instrumental) sphere that becomes a kind of thesaurus of stylistic features, key author's words and constants of the logic of compositional

thinking of V. Sylvestrov, it is what is formed in it that will later become an important and necessary component, for example, for symphonic music of the composer.

Indeed, the works of the chamber genre occupy one of the leading places in the work of V. Sylvestrov. Among them: often performed quintet for two violins, viola, cello and piano, two string quartets, Drama for violin, cello and piano (two of the three parts of this work are sonatas), postlude for cello and piano, postlude DSCH for soprano, violin, cello and piano, and many other works for the chamber orchestra. It should be noted that the sonata genre of V. Sylvestrov is also represented by the sonata for the cello and piano written in 1983 with the dedication to Ivan Monighetti and the sonata for violin and piano, created in 1990, entitled "POST SCRIPTUM", which is significant for the composer's work.

The selection of the piano sonata as the central definition of this study is largely due to the creative task that the composer sets himself within this genre. According to V. Sylvestrov in the 1960-70s, one of the central problems in his work (and not only him) was, first of all, the desire to find the unity of all musical systems, overcoming the antagonism between the old and the new. One of the earliest works in which the claimed one finds a special embodiment is "Meditation", a symphony for the cello and chamber orchestra. However, according to the composer's remark, the presence of a relatively large orchestra, a variety of musical expressive means provided the possibility of many ways for the embodiment of a polystylistic composition. This was the reason for the following reasoning by V. Sylvestrov: the idea of a new unity only "will prove itself to be viable, when the same thing can be done for one and the same instrument" [11, 87-88]. As a result, it is the piano sonatas of the composer that become a kind of experimental field for solving the problems posed by the author in the mainstream of the polystylistic trends that are relevant to composers of the second half of the twentieth century.

The first sonata was written by V. Sylvestrov during the period of compositional style formation. It draws attention to the author's vision of pre-classical and classical music. This is the most traditional and familiar of all the sonatas of the composer. It is known that it was created under the impression of the tragic fate of a close friend, the performer of his works of Stanislav Veredina, to whom the opus itself is devoted.

The sonata combines the concentrated psychological depth and intimacy of the tone of the utterance, the improvisation of the thematic exposition with "total" melody, which permeates the entire piano texture, built on the principle of "... chanting as a method of

intoning" [7, 90].

This work uses the principle of alternation and return (repetition) of the main thematic sections, each of which has its own genre and stylistic features. The most vivid of the possible genre prototypes is the waltz: the side part of the first part – the waltz – is a modified version of the theme of the introduction. It is associated with a sufficiently smooth and uncensored melodic movement, as well as with the general dynamics of "sounded silence". As contrastive according to the pace, loud dynamics, the method of articulation, the Allegro episode is associated with the appearance of a dotted rhythm, small rhythmic durations, trio constructions, with a wider coverage of the texture.

The second part is opened by a consonant-title: a triad with a missed tertia, set out by an entire duration on pp. The song simplicity of the melodic contour and the predominance of the triad harmonies reflect the character "*dolchissimo*" that prevails in this part, as well as the dynamically muted, emphatically chambered narrative of intonations.

The second piano sonata opens one of the most significant periods of the composer's creativity, characterized by the intensification of lyricism, emotionality, and the dominance of tonal and modal elements in the musical language. As well as the previous given sonata has a dedication. Written in 1975, it is dedicated to its first singer – Aleksey Liubimov, who has already stepped into musical history as one of the best interpreters of V. Sylvestrov's creative work.

In this work the author, according to S. Pavlishyn, is "a direct continuation of the lyric line created by F. Schubert" [8, 51], despite the unconditional modernity of the musical language. Here the reference point for V. Sylvestrov is formerly "irrelevant" romantic style. The gradual formation in the bowels of the atonal/none tonal system of a wide tonal cantilena, the presence of an impressionistically discharged transparent musical tissue with a fine refined dynamic nuance, the spatiality of the sound, a new colorfulness due to the timbral-register factor, and leading to sonority become also common for the whole sonata [2]. All of the abovementioned will later become one of the foundations of the intonational dictionary of the subsequent works of V. Sylvestrov.

The second sonata attracts attention by shifting in the direction of fast tempos, as well as tangible fluctuations in the tempo within its one-part composition. The form of this sonata could be called a poem, but with the proviso that V. Sylvestrov understands

"poem" more in Chopin's way than in Liszt's music. F. Chopin is a hyperbolized miniature, which by virtue of the contrasts that appear in it reveals a similarity to the cycle.

The composition of the sonata is based on a dialogical comparison of recitation and general forms of movement, a contrasting opposition between high and sustained sounds. The logical result of the interaction of these elements leads to the appearance in the development section of the aged chorale and sonorous tone.

Particular attention is paid to the diversity of the sonata's performing techniques, which the composer explains in detail, writes in notes, they all become an integral part of the style system of V. Sylvestrov. This is the abundant pedalization of the sonata's musical tissue with the author's specification of the depth of the pedal point (the composer distinguishes three levels of the pedal point, denoting them 1/2, 1/3), and various performances of cluster accords by punching, fringing hands, knuckles, fingertips, fingernails, and silently pressing the keys, and striking the strings, etc. All of the above enriches the musical fabric with overtone echoes, creating a special sounding space. Noting this quality of the sonata by V. Sylvestrov, M. Nestiev marked that one of the important tasks of the interpreter, the artist, who plays and sings the composer's pieces "is to catch and bring to the listener that spiritual aura that gave birth to the composition and only partially materialized in notes, a tangible trace of the subtext in the fixed record" [10, 66].

The next third piano sonata, Valentyn Sylvestrov, dedicated to Valery Matiukhin, the Ukrainian bandmaster and head of the National Ensemble of Soloists "The Kiev Kamerata". It was under his supervision that the premiere performance of works by many Ukrainian composers, including Valentyn Sylvestrov, took place. Written in 1979, at the moment, the Third Sonata is the final example of this genre in the composer's creative work.

For the third piano sonata, created during the period of creative maturity of V. Sylvestrov, is peculiar the combination of a kind of improvisation and structural clarity. O. Bilyk defines the form of the given work as "form-state, static process" with pronounced symmetry of sections [1].

In all parts of the sonata – Prelude, Fugue and Postlude – the most frequent sign of loud-speaker dynamics is *ppp*, and the notation "leggierissimo" is added to the "dolchissimo", "legatissimo" remarques. In addition, the attention of V. Sylvestrov to the phenomenon of sound in principle attracts attention here. All phases of sound in the sonata are differentiated in

detail through dynamic instructions. For the composer, every stage of the "life" of the sound is important. Marking the beginning, middle or final phase with the *ritenuto*, the composer consciously seeks to "hold" the sound, listen more attentively to it, control all stages of its deployment.

In this sonata, new types of intonation dominate, related to the discreteness of the texture, the unrepeatable sounds of the melody, which give it a resemblance to the series. Among the genre orientations in the cycle, you can name *etude prelude*, the chant in conjunction with the declamatory expression of the horizontal melodic contour, but completely extinguished, however, by means of "quiet dynamics". We note V. Sylvestrov's addiction to the dotted, triadic figures, which can not but cause a certain analogy with the "dance-flying" images of A. Scriabin.

Of great importance in the sonata are the means of sonoristic expressiveness as an indication of the external reality, actualized and unceremoniously breaking into human life, aggressive towards it.

As a result of presented analytical reasoning in sonata cycles, it is possible to find out the following features of V. Sylvestrov's polystylistic method:

- serial, pointillistic and sonorous ways of organizing of musical fabric expand their sense range, are able to "carry" not only the actual-aggressive, but also the "world of silence", "sounded silence", which are most often associated with V. Sylvestrov's stylization and appeal to "outdated phonemes", which they pronounce as their own;
- improvisation of the presentation of musical material, combined with a well-thought-out, clear organization of all structural elements;
- the weakening of dynamics – literally loudness as well as semantic – as a way to point to the author's presence in the material. In sonatas, V. Sylvestrov seeks to further deepen the region of "quiet dynamics" (this region undoubtedly prevails in his piano compositions);
- the building up of dramaturgy of compositions, first of all, with the help of sound palette tools;
- the strengthening of sonoristic freedom and, in general, freedom from any specific genre addressing of music is associated with the appearance of new performing signs and, more broadly, a new manner of addressing the composer to the performer;
- the desire for one-part, compositional conciseness. In the chamber sonatas of V.

Sylvestrov, on the one hand, there is a tendency to laconicism and concentrated form; on the other – complex intonation-style and imaginative interactions, pointing to the scale and conceptuality of thinking in this genre;

- the prevalence of slowed-down tempo, the opening of sonata compositions with a slow part allows us to see in this a kind of reflection of the composer of the second half of the twentieth century on the theme of the genre of the sonata: it is perceived and presented as fundamentally serious, conceptual;

- psychological self-centration, introspection [2] that turns into meditation is inherent in all three piano sonatas of the composer, whose figurative structure he treats in a lyrical manner.

For V. Sylvestrov, the starting principles in music are genre and intonation, the latter being, after all, genre-conditioned, but in much greater historical time – in much larger, and therefore more responsible, semantic scale. The composer is not so much trying to attach music to himself, to his personal compositional attempts, as many are discovering the possibilities of familiarizing with it – right up to the "departure" from creative egocentrism.

Among the main genre and semantics prototypes attracted by Sylvestrov, one can name the cantilena, classical cantilena (mozartian pattern), chordal choral constructions, active movements inside the texture, reminiscent of genres of improvisational nature – fantasies, toccata, about common forms of movements with their inherent mechanistic smoothness, generalized dance, scherzo-dancing introduction, fantastic scherzo (within which, in particular, contrasting structures of texture can be realized). The named genre-semantic prototypes can be found not only in the music of V. Sylvestrov. Moreover, for him it is important that many of them he "takes" from the already existing experience of their interpretation, from the "hands" of some other author. Therefore, in the music of V. Sylvestrov, "Schubert-style", "Couperin-style", "Haydn-style", "Mozart-style", "Prokofiev-style", "Shostakovich-style" and some other things are very often heard.

Valentyn Sylvestrov gave this new composer's position a very clear justification. In one of his interviews, he pointed out that he never deals with literal historical reconstructions of music or theoretic experiments. V. Sylvestrov recognizes two main types of music: performance and author's music, and performance identifies with an anonymous and universal beginning in music, and the second with autonomous, peculiarly composer's. However, he argues that anonymous, universal as a "common land" should be present in any

composer's opus. "Pure individuality," writes V. Sylvestrov, "constantly demonstrating oneself, can turn into absurdity" [10, 13]. In music, V. Sylvestrov seeks to discover indestructible, that is, constantly present moments; According to him, "the world shines through musical-bodily forms – intonation, genre" [10, 13].

In music by V. Sylvestrov, first of all, attracts a positive sense, purity, a sense of life, spiritual twinning of people and epochs. Therefore for him the melodic possibilities of the formation and development of music remain extremely important. The composer himself admits that he is trying to build the form as a melody; in any case, for V. Sylvestrov, melodic-cantilevered properties of the musical language and those European styles that are associated with the development of melodic thinking are important.

Valentyn Sylvestrov is difficult to call a neoclassicist, although he is all in a dialogue with the objective experience of musical creativity, which lies beyond his personal "I". He is extremely subjectively, in his own manner, as a rule, feels distance in time, and, denying it, uses someone else's style experience. However, no style experience, according to V. Sylvestrov, can not be too alien. He writes: "In whatever language you speak, any work is strongly not a direct meaning, but an allegory" [10, 14]. Therefore V. Sylvestrov discovers for himself the opportunity to use "outdated phonemes", but pronounces them as his own.

The mystery of V. Sylvestrov's polystylistic method lies in the fact that they are not so much creating a distance between "one's own" and "another's" as they try to approach him more closely, strive in this dialogue to find a new affinity, a new degree of identity. Such a method of polystylistics does not fit any of the existing definitions of types of polystylistics in the interpretation of V. Kholopova (here we have in mind the typology of polystylistics proposed by this musicologist, in particular, the isolation of diffuse, collage and pluralistic polystylistics) and requires a new name.

We suggest the definition of "centrifugal polystylistics" – as the most accurately reflecting the features of compositional techniques of V. Sylvestrov. The polystylistic dialogue in the music of this author is realized not only as a dialogue of "one's own", but also as a "meeting" of the old and the new, already well-known, even traditional, and unexpected, individualized in semantic meanings and composition-stylistic organization of musical images. However, the new – as the author's own intonation, found by him through the complex interaction of genre and style "signs" of music – reveals himself as an update of musical memory, that is, the repetition-renewal of those musical ideas without which it is

impossible to imagine the value complex of musical culture. The intonational-stylistic novelty, the authorization of V. Sylvestrov's musical-dramatic concepts turns out to be a different linguistic form in comparison with the forms of expression of those main senses known to him, to which art consciousness is always drawn, which are a constant aspect in the evolution of the artistic method. Such meanings are irreplaceable; they can only be repeated – but in such a way to bring closer, give a new specificity, a new vitality to the two values. the "genre Memory" of music is preserved renewable together with such semantic values, revealing its new polystylistic capabilities.

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