

Grybynenko Julia,

<https://orcid.org/0000-0003-4891-5157>

Ph.D. in the History of Art, assistant professor of the department of music history and musical ethnography of Odessa National A.V. Nezhdanova Academy of Music.

j.a.g@ukr.net

FEATURES OF TIMBRE DRAMATURGY OF INSTRUMENTAL WORKS

GALINA USTVOLSKAYA.

The purpose of the work is to identify the original individual-author's techniques of timbre drama G. Ustvolskaya and the disclosure of the specificity of their embodiment using the example of the use of wind instruments. **The methodology of the research** is based on the system-analytical method; also the work develops textual and semantic musicological approaches. **The scientific novelty** of the work is to address the problem of timbre dramaturgy as one of the main methods of expressing music by G. Ustvolskaya; in considering the specifics of the use of wind timbres in the score of the composer as an integral component of the dramaturgy of her instrumental works. **Conclusions.** The peculiarity of timbre thinking Galina Ustvolskaya manifests itself in the music of all genres to which she refers. The extreme disproportions, the imbalance of instruments are combined in the composer's works with the principles of timbre personification, the limited composition with the richness of the timbre palette, the new functionality of the instrumentation with reference to the familiar timbres. All these factors point to an increase in the role of timbre in Galina Ustvolskaya's work as an emotionally expressive and composition-structural element, to increase its specific gravity in the general plot and the architectonics of her works. Particular importance in creating the whole composition Ustvolskaya gives the timbres of wind instruments.

Keywords: timbre, timbre dramaturgy, timbre personification, instrumental music, wind instruments.

Грибиненко Юлія Александровна, кандидат искусствоведения, доцент кафедры истории музыки и музыкальной этнографии Одесской национальной музыкальной академии им. А.В. Неждановой.

Особенности тембровой драматургии инструментальных произведений Галины Уствольской

Целью работы становится выявление оригинальных индивидуально-авторских приемов тембровой драматургии Г. Уствольской и раскрытие своеобразия их воплощения на примере использования духовых инструментов. **Методология** исследования опирается на системно-аналитический метод; также в работе развиваются текстологический и семантический музыковедческие подходы. **Научная новизна** работы заключается в обращении к проблеме тембровой драматургии, как к одному из основных приемов музыкальной выразительности произведений Г. Уствольской; в рассмотрении специфики применения духовых тембров в партитурах композитора как неотъемлемого компонента драматургии ее инструментальных произведений. **Выводы.** Своеобразие тембрового мышления Галины Уствольской проявляется в музыке всех жанров, к которым она обращается. Крайние диспропорции, дисбаланс инструментария сочетаются в произведениях композитора с принципами тембровой персонификации, ограниченность составов с богатством тембровой палитры, новая функциональность инструментария с обращением к привычным тембрам. Все перечисленные факторы указывают на повышение роли тембра в творчестве Галины Уствольской как эмоционально-выразительного и композиционно-структурного элемента, на увеличение его удельного веса в общей фабуле и архитектонике ее произведений. Особое значение в создании композиции целого Уствольская придает тембрам духовых инструментов.

Ключевые слова: тембр, тембровая драматургия, тембровая персонификация, инструментальная музыка, духовые инструменты.

Грибіненко Юлія Олександрівна., кандидат мистецтвознавства, доцент кафедри історії музики та музичної етнології Одеської національної музичної академії ім. А.В. Нежданової.

Особливості тембрової драматургії інструментальних творів Галини Уствольської.

Метою роботи стає виявлення оригінальних індивідуально-авторських прийомів тембрової драматургії Г. Уствольської та розкриття своєрідності їх втілення на прикладі використання духових інструментів. **Методологія дослідження** спирається на системно-аналітичний метод; також в роботі розвиваються текстологічний та семантичний музикознавчі підходи. **Наукова новизна** роботи полягає в зверненні до проблеми тембрової драматургії, як до одного з основних прийомів музичної виразності творів Г. Уствольської; в розгляді специфіки застосування духових тембрів в партитурах композитора як невід'ємного компонента драматургії її інструментальних творів. **Висновки.** Своєрідність тембрового мислення Галини Уствольської проявляється в музиці всіх жанрів, до яких вона звертається. Крайні диспропорції, дисбаланс інструментарію поєднуються в творах композитора з принципами тембрової персоніфікації, обмеженість складів з багатством тембрової палітри, нова функціональність інструментарію зі зверненням до звичних тембрів. Всі перераховані фактори вказують на підвищення ролі тембру в творчості Галини Уствольської як емоційно-

виразного та композиційно-структурного елементу, на збільшення його питомої ваги в загальній фабулі і архітектоніці її творів. Особливе значення в створенні композиції цілого Уствольська надає тембрів духових інструментів.

Ключові слова: тембр, темброва драматургія, темброва персоніфікація, інструментальна музика, духові інструменти.

Relevance of the research. The timbre dramaturgy becomes one of the distinguishing features of the composer poetics of G. Ustvolskaya. Due to the purposeful selection of timbres by the composer, their mutual disposition and development determines the basic principles of the musical drama of instrumental compositions. G. Ustvolskaya opens new functional possibilities of orchestral instruments and the orchestra itself as a whole – from the use of author’s performing techniques to the imaginative “personification” of the timbre.

The purpose of this article is identification of original individual-author’s techniques of timbre dramaturgy by G. Ustvolskaya and the disclosure of the originality of their embodiment using the example of the use of wind instruments.

Statement of the main material. Galina Ustvolskaya’s instrumental inherity is quite extensive and is represented by a variety of forms and genre definitions: from extensive large-scale the First, the Second and the Third symphonies, two symphonic poems, program epics for bass and orchestra to chamber violin and piano sonatas, piano preludes, trios, octets and three “Compositions” for various ensemble compositions. The instrumental compositions of Ustvolskaya’s work are rather unusual. It should be noted that they are not accidental and have always been carefully considered. The composer was categorically opposed to any arrangements of her music and, that is indicative, of its transposition to other instruments. According to Ustvolskaya, such changes reduced the prayer power of her compositions, turned them into a kind of entertainment, which was unacceptable for her.

For the composer’s poetics of Galina Ivanovna in the early period of her creativity (until the 1970s) it is symptomatic to appeal to the expanded composition of a large symphony orchestra, and the enlarged one is not trivial. Thus, the distinctive feature of the First Symphony written in 1955 is the expansion of the traditional composition of the orchestra due to the increase in the shock group (it includes timpani, tambourine, plates, a big drum, tam-tam); brass band (attention is drawn to the presence of a large number of trombones – only five of them, including trombone piccolo and contrabass – three horns and tubes); and also due to inclusion of timbres of minor orchestral instruments (celesta, harp and piano). We will add that the composer quite often uses additional instrumental timbres in the

early period, coloring his scores with the sound of an English horn, bass clarinet, contrabassoon, celesta and harp.

The Second Symphony (1979) is also written for orchestra and voice. It is called “True and Eternal Goodness”. The timbre palette of this work is dominated by wooden and copper instruments – six flutes of piccolo, six oboes, six tubes in B, a trombone and a tuba. Using such an unusual composition of wood and copper, the composer does not forget about the balance of the orchestral sound – the parties of wooden wind instruments are twice as large as the brass ones, which balances them. It should be noted that Ustvolskaya always cares for this aspect of orchestration. Quite often, we meet in our writings with a request to balance the complexes of all groups of instruments (as is the case, for example, in the Second Symphony) or the sonority of individual parts (as, for example, in the Fourth Symphony – the trumpet and the grand piano, *tama* and piano).

Pipes play a special role in the symphony, the timbre of which receives a peculiar religious-symbolic interpretation. We add that it becomes a through for all symphonic works of the composer: in the First Symphony four chimneys sound, in the Second – six, in the Third – five, in the Fourth and Fifth one pipe.

In subsequent symphonies, the performers staff gradually decreases, while maintaining the scale and grandeur of the idea. The Third Symphony (1983) entitled “Jesus Messiah, save us!” is written for the equally original orchestra composition: five oboes, five pipes, one trombone, three tubes, two large drums, one military drum, pianoforte and five double basses. The listed instruments are not at all like what is meant by the word “orchestra”. Rather, it is a “multi-choral” composition, intended to give the composition a timbre multidimensionality.

The fourth (1985 - 1987) symphony "Prayer" was written for contralto, pipe, piano and *tam-tama*. The fifth (1989 - 1990) is intended for six performers and is called “Amen”. Both symphonies are chamber music, ensemble by composition, in contrast to the first three. Note that in the last symphony G. Ustvolskaya uses her author’s instrument – a wooden cube with wooden hammers, which was previously introduced by the composer in Composition No. 2. The originality of the idea and the unconventionality of the instrumental compositions of symphonies makes it impossible to uniquely classify them as symphonic or chamber genre. The composer herself repeatedly denied the chamber “nature” of her compositions and asked – “if someone wants to write about my music, call it *instrumental*”.

In the 1970s, there was a turning point in the instrumental preferences of the composer, who expressed himself in the desire to create works for laconic instrumental ensembles. The most characteristic stylistic feature of the composer's work during this period is the short duration of the works, one-part, in other words, Ustvolskaya gives chamber properties to her compositions.

Composition No. 1, written for the piano, flute piccolo and tuba, Composition No. 2 for eight double basses, percussion instrument and piano, and Composition No. 3 for four flutes, four bassoons and royal are added to the already described ensemble compositions of the last two symphonies by Ustvolskaya being indicative for this phenomenon.

It should be noted that the principles of timbre dramaturgy in the works of Ustvolskaya are updated with the instrumental composition of the works. Thus, the parties of soft, singing strings from the piano concerto in the First Symphony exclude themselves not only in the next four symphonies, but also in other works. After the 1970s, the composer introduced only parts of low strings into her scores. In the Third Symphony there are five double basses and in Composition No. 2 they are also double basses. However, here there is already an eight-voiced layer, which is associated with a chorus of low male voices. The muffled timbre of double basses sounding in a tight loud speaker from three to six *f*, acquires a specific menacing tone. N. Vasilieva notes that such an association with male quasi-unison singing as the primary form of medieval monody can testify to the archetypal interpretation of the timbre and the composer's appeal to the sacral nature of sounding [1]. Performances of strings in the part of the Composition are presented quite widely: from long-lasting sounds (the author's note: all contrabasses change the bows at different time) to the traditional *pizzicato*.

Particular attention is attracted by the percussion instrument used in the composition – a cube made of thick pressed plywood. The interpretation of the timbre of this author's instrument can cause associations with such sacral instrument as *semantron*. *Semantron*, or *xylon*, was a board hit with a special beater hammer. "The interpretation of the beating reflects the apocalyptic ideas of early Christianity" [3, 19]. *Semantron* correlated with the image of the Crucifixion: it "is the image of the nails with which the hands and feet of the Lord were perforated" [3, 20]. And in medieval mysteries, for example, the timbre of percussion was inseparable from the idea of the Devil, just as the timbre of copper – from the idea of God and the Last Judgment.

The piano part, the third full member of the Ensemble of the Composition, receives, as in the previous work, the interpretation of the percussion instrument. It has bell-ringing sounds, diatonic and chromatic clusters, filled and empty inside. Most often the composer carefully writes out all the notes of the chord-clusters: this principle of recording characterizes each note, every sound, and, therefore, emphasizes the importance, meaning, the value of each note for the composer. An outstanding pianist, the performer of G. Ustvolskaya's works, Oleg Malov believes that the composer's striving for the ultimate enlargement of the tone is due to the interpretation of the pianoforte as a "thousand-voice choir", which creates a sense of ritual nature of playing music. [2]

Quasi-choronic strata are typical for the musical language of Composition No. 3. They are formed by voices of a wooden group, which is represented by four flutes and four bassoons encompassing the extreme registers of the range of woodwinds. The imitation texture in the bassoons' parts reproduces the impression of the sound echo, thrown upwards by powerful piano strikes. Ringing rolls of flutes with characteristic ostinato motifs pass into piercing whistles, and only in the final section they conduct melodic moves woven from thematic lines of other instruments.

The timbre of the piano in the dramatic work is contrasted with the sound mass of the woodwinds, which is characteristic of other compositions. As well as in other compositions, here the piano is used exclusively as a percussion instrument, but here its sound is softer and dispersed and only at the moments of the dramatic unfolding the second bunches of clusters collapse with full force.

The palette of timbres in all three compositions is unique. Each work is based on three kinds of instrumental timbre, while the piano becomes through for all compositions. In addition, timbres in compositions tend to be enlarged, forming "ultra-timbre": "ultra-contrabass" (in the fusion of eight instruments), "ultra-flute" or "ultra-fagot" (in a combination of four voices, in both cases).

The strife to thicken the instrumental voices of one group was already outlined in the early works of G. Ustvolskaya. Let us remind the six piccolo flutes, six oboes, six tubes in B from the Second Symphony, five pipes and five oboes from the Third, etc. With this very special device of instrumental thinking, G. Ustvolskaya is radically distinguished from a number of avant-garde composers, who are looking for original sonoristic effects and timbre mixes.

Another distinguishing feature of the composer's instrumental thinking, which reveals the specificity of Ustvolskaya's timbre drama, is the active use of leitmembrity. The use of this principle is observed throughout the work of Ustvolskaya. For certain instruments, even special moods and images are fixed, which become end-to-end.

Preference for the presentation of a few light, calm, lyrical themes G. Ustvolskaya gives the timbre of a flute or a flute of piccolo, which is confirmed by the main melodies of these instruments in the piano concerto (in the flute), in the first part of the First Symphony (in the piccolo flute), in both symphonic poems (in the flute of piccolo), in a symphonic suite (in a flute).

Along with the flute, the timbre of the double bass becomes one of the leading in Ustvolskaya's creativity. The composer instructs it to display in his works gloomy, menacing images. So, for example, to create a gloomy mood of the theme of the main game in symphonic poem No. 1, Ustvolskaya uses contrabasses in cooperation with violoncellos. The initial melody is based on the cohesion of two elements, timbre contrasting: restrained creeping intonations of low stringed instruments and three-sonorous sustained chords from flutes. The contrabass timbre brightly manifests itself in the Third Symphony. The main theme of the work, based on the sounds of the whole-tone ascending gamut, is performed in five double basses. Each sound of the theme is emphasized by a dynamic stroke – *f*.

In Composition No. 2, one of the three main themes of the work is described by three-sound diatonic clusters in double bass parts. Its rhythm is based on a constant asymmetric pulsation. Evenness, even the mechanic-likeness of this theme is emphasized by the manner of sound reproduction in double basses. "The deadly and aggressive sound of eight double basses chanting the theme – sequencing" makes a completely horrible impression: the image of "risen from the dead" is created almost naturalistic. Here the author has found a very strong expressive face" [1, 45].

The timbre of the pipe distinguishes a special semantic orientation in the instrumental creativity of Ustvolskaya. In the seventh section of the symphonic suite, the sounds of the pipe are used in a fairly traditional context: they are habitually recruiting and persistent, they return the listener to the cheerful atmosphere of sports games. The sacred direction of the sound of this instrument is emphasized, beginning with the Second Symphony.

Thus, in Ustvolskaya's the Fourth Symphony there is a stratification of musical tissue into two layers. The trumpet and canto are like two "voices", and tam-tam and piano –

percussion-bell sounding. It would seem that the trumpet and clusters of the piano should be felt alien in this prayer sound, but they, on the contrary, “fill it with depth and spaciousness and, together with the gong-like blows, the tam-tam merge into a quiet, holy step, above which creates a solitary prayer of contralto” [4, 13-14].

It should be noted that the solo pipe is fixed in the religious consciousness of Christians as a kind of “sign” of the greatest and crucial moments. The trumpet is repeatedly mentioned in the texts of the Psalms, which were interpreted as prophecies about the coming of the Messiah. So, by including in some sections of the requiems sounding the solo trumpet, romantic composers tried to revive the ancient semantics of the instrument and emphasize its religious symbolic meaning in this genre. The timbre of this instrument was associated with praising the name of the Lord, in the section “Hosanna in excelsis” or proclaiming the appearance of the Lord on the day of the Last Judgment in the section “Tuba mirum spargens sonum”.

Ustvolskaya is close to similar interpretation of the timbre of the pipe and this confirms the special focus of her work of the 1970s-90s: religious texts are used by the composer in the names of the compositions “Dona nobis pacem”, “Dies irae”, “Benedictus, qui venit”; the texts of prayers are used in the Third “Jesus Messiah, save us!”, the Fourth “Prayer” and the Fifth Symphony “Amen”. Ustvolskaya herself spoke of the religious fullness of her work: “Although my works are not religious in the liturgical sense itself, they are filled with a religious spirit, and – as I feel it – they would sound best in the temple room, without musicology prefaces and analyzes. In the concert hall, that is, in the “secular” environment, they sound different...” [From Ustvolskaya’s letter to V. Suslin]; “My works, and this is true, are devoid of religiousness in the “external”, liturgical understanding, but they are full of religious feeling and, in my opinion, would sound best in the church...” [1]. However, the author herself specified that her “music is spiritual, but not religious”.

In this regard, we cannot say about the stereophonic side of the sound of Ustvolskaya’s works. In Compositions No. 2 and No. 3 for the first time on the title page of the composer’s scores, drawings appear, indicating the landing of performers on the stage. The Third, Fourth and Fifth Symphonies are accompanied by drawings, in which author’s wishes for the location of the instruments are presented. This attention to the “stereo effect” says, about Ustvolskaya’s desire to approach the archetype of the temple space. “The space

in the arrangement of the musicians in relation to the proscenium and the listener gives rise to a special filling, the stereophony of the musical field of the compositions” [2, 128].

The copper group in the whole in the compositions by Ustvolskaya serves to create the most diverse palette of images. To create heroic moods in the epic for the orchestra “Stepan Razin’s Dream”, the composer uses the sound of powerful, piercing fanfares from copper. In the symphonic poem No. 1, the side play, demonstrated by flutes, is dynamized by the pipes and trombones. Now it sounds in a new way – a strong-willed, courageous theme with its characteristic intonations: a wide initial melodic jump to the fifth and a rhythmic aspiration to the reference sounds. In addition, brass brasses take an active part in creating images of glee, as it happens, for example, in a symphonic suite. The eighth section of this work is of a dancing triumphant character, with victorious rhythmic sounds.

Conclusions. Thus, it can be said that in general the timbre of the instrumental works of Ustvolskaya is distinguished by:

- the composer searches for new timbre compounds, structural solutions and the organization of musical fabrics in order to convey an unusual imagery that is specific to her style only;
- arrangement of works composition with the means of timbre dramaturgy, that leads the timbre component of the score to the thematic level;
- refusal from the traditional composition of the symphony orchestra in favor of the use of small instrumental groups;
 - striving for one-part, conciseness, aphoristic form;
 - monothemism, caused by the growth of thematicism from intonation grain or a complex of motifs;
- the importance of articulation, bar-technique, important components of the timbre side of Ustvolskaya’s works. It is worth noting that the works written after the 1970s are deprived of performing interpretative freedom. The composer rigidly regulates it by means of sufficiently detailed instructions of the execution techniques;
- The presence of a rich nuance that allows the composer to achieve a large number of timber-colouristic “gradations” in works, create a kind of “relief” inside the orchestral fabric or its individual layers.

In addition, the line of constant interest of the composer in the wind group of the orchestra as a whole and in the sound of its separate instruments in particular is traced in Ustvolskaya's instrumental work. Accentuation of timbres, namely wind instruments, can be explained by the identification of the voice of these instruments with the voice of Ustvolskaya itself, which most accurately reflects the composer's desire to express himself in his works.

It should be noted that, in contrast to woodwind instruments, all representatives of copper are endowed with the ability to reproduce not only extremely consequential *crescendo* and *diminuendo*, but also to give a sharp, sharp-percussed sound at once with any shade of power from piano to thunderous *fortissimo* inclusive. This ability of "copper" is native technique for Ustvolskaya's composer poetics. The composer, as noted above, uses polar comparisons of dynamics in each of his works and the copper group in this respect is a good help for Galina Ivanovna. The use of mute on pipes, trombones and partly tubas makes this area of artistic expressiveness even more contrasting, which also does not contradict the composer's aspirations towards extreme means.

Discreteness, characteristic of the thematicism of Ustvolskaya, also to a certain extent determined the frequency of use of brass wind instruments in her work. Since the obligation is not inherent in this orchestra group, like its representatives (with rare exceptions), the style of Ustvolskaya is alien to the style of wide breathing.

Thus, the nature of the use of brass instruments is due to the peculiarities of Ustvolskaya's composing style. To create the author's intonation sphere, the composer finds it necessary to use non-traditional methods of playing on brass instruments, specific methods of sound extraction not related to their natural features. The use of marginal registers, both upper and lower, with a stable tendency to expand was characteristic of the use of timbres of brass instruments. These instruments are, first of all, treated as orchestral in the early period of creativity with a tendency to transition to a solo-melodic interpretation in later works.

The growth of technical complexity, the expansion of the boundaries of the working range, the creation of a variety of dynamic and timbre colors led to the weight (in all senses of the word), to the authority of brass instruments in Galina Ustvolskaya's creativity. In the process of chambering instrumental compositions of Ustvolskaya's works, the "ultra-timbre" phenomenon gives place to the use of individual representatives of the brass group. At the same time, the trumpetness, zealness of the appeals peculiar to the thematicism of

Ustvolskaya, is retained by the composer not at the expense of thickening of timbre component, but due to the use of special articulation and dashed technique. In connection with this, the especially active use of pipe and tuba timbre by the composer becomes a peculiar feature of Ustvolskaya's instrumental style.

References:

1. Vasilyeva N. (2004) Creativity Galina Ustvolskaya in the aspect of the «new sacredness»: dis. Candidate of Art History: 17.00.02. Novgorod. [in Russian].
2. Gladkova O. (1999) Galina Ustvolskaya. Music is like an obsession. St. Petersburg: Musica, [in Russian].
3. Makarov S. (1999) Pipes, beats and bells as sacred musical instruments (to symbolic interpretation of the «trumpet» and «ringing»). Music bells. SPb, P. 15-21. [in Russian].
4. Sanin A. (1990) Galina Ustvolskaya: the word is said. *Soviet music*. № 10. P. 10-15. [in Russian].
5. Terteryan P. (1986) About the role of timbre and timbre dramaturgy in the modern Soviet symphony: the author's abstract. dis. for the competition uch. degree of cand. art studies: special. 17.00.03 .. M. [in Russian].
6. Tsytovich V. (1973) About the specifics of timbre thinking of Bela Bartok: author's abstract. dis. for the competition uch. degree of cand. art studies: special. 17.00.03. L. [in Russian].
7. Cherednichenko T. (2002) Music stock. The 70th. Portraits. Cases. M.: Novoe Literatyrnoe Obozrenie, [in Russian].

Date of submission 22.03.2017