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SEMANTICS AND COMPOSITIONAL FUNCTIONS OF INSTRUMENTAL TIMBRE IN THE WORKS BY G. USTVOLSKAYA (ON THE EXAMPLE OF COMPOSITION № 1).

The purpose of the work is to identify the specificity of the individual and author's implementation of the instrumental timbre in G. Ustvolskaya's work, as well as the timbre peculiarity of the composer's works on the example of Composition No. 1. **The methodology of the research** basis of this study is the system-analytical and genre-style approaches. Textual and performing stylistic analyzes are attracted. **Scientific novelty.** The presented in the article side of the composer's handwriting of the composer today remains beyond authoritative studies devoted to the peculiarities of G. Ustvolskaya's style. This research perspective helps to reveal a qualitatively new sphere of imagery, different from the others, formed in the composer's work; expands the idea of the nature of music G. Ustvolskaya by determining the timbre qualities of her works. The timbre side of the composer's works also manifests itself in the author's invariable preference for certain instrumental timbres, among which the timbre of trumpet plays a significant role, which acquires a special structural and semantic significance in the development of the playwriting of G. Ustvolskaya's works. **Conclusions.** The author's interpretation of the timbres of instruments in Composition No. 1 is formed in the context of Ustvolskaya's concentrated compositional thinking, which does not even allow thought to be anything but superfluous, but simply about additional details. This orientation determines the importance of the features of thematic, rhythmic, vertical structure and dynamics in the alignment of the images of instrumental score.

Keywords: instrumental timbre, timbre dramaturgy, instrumental music, Composition, timbre of trumpet.

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Семантико-композиційні функції інструментального тембру у творчості Г. Уствольської (на прикладі композиції № 1).

Метою роботи стає виявлення специфіки індивідуально-авторського втілення можливостей інструментального тембру в творчості Г. Уствольської, а також розкриття тембрової своєрідності творів композиторки на прикладі Композиції № 1. **Методологічною основою** даного дослідження є системно-аналітичний та жанрово-стильовий підходи. Залучаються текстологічний та виконавський стилістичний аналізи. **Наукова новизна.** Представлена в статті сторона інструментального почерку композиторки на сьогоднішній день залишається за рамками авторитетних досліджень, присвячених особливостям стилю Г. Уствольської. Цей дослідницький ракурс допомагає виявити якісно нову, відмінну від інших, сферу образності, що сформувалася в творчості композиторки; розширює уявлення про природу музики Г. Уствольської за рахунок визначення тембрових якостей її творів. Тембровий аспект творів композиторки проявляє себе також в незмінній перевазі певних інструментальних тембрів, серед яких вагому роль відіграє тембр туби, що отримує особливе структурно-семантичне значення в розгортанні драматургії творів Г. Уствольської. **Висновки.** Авторське трактування тембрів інструментів в Композиції № 1 формується в контексті концентрованого композиторського мислення Г. Уствольської, що не допускає навіть думки не те що про зайві, але й просто про додаткові деталі. Така спрямованість визначає важливе значення особливостей тематизму, ритміки, будови вертикалі і динаміки в вибудовуванні образів інструментальної партитури.

Ключові слова: інструментальний тембр, темброва драматургія, інструментальна музика, Композиція, тембр туби.

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Семантико-композиционные функции инструментального тембра в творчестве Г. Уствольской (на примере Композиции № 1).

Целью работы становится выявление специфики индивидуально-авторского претворения возможностей инструментального тембра в творчестве Г. Уствольской, а также раскрытие тембрового своеобразия произведений композитора на примере Композиции № 1. **Методологической основой** данного исследования является системно-аналитический и жанрово-стилевой подходы. Привлекаются текстологический и исполнительский стилистический анализы. **Научная новизна.** Представленная в статье сторона инструментального почерка композитора на сегодняшний день остается за рамками авторитетных исследований, посвященных особенностям стиля Г. Уствольской. Этот

исследовательский ракурс помогает выявить качественно новую, отличную от других, сферу образности, сформировавшуюся в творчестве композитора; расширяет представление о природе музыки Г. Уствольской за счет определения тембровых качеств ее произведений. Тембровая сторона произведений композитора проявляет себя также в неизменном предпочтении автором определенных инструментальных тембров, среди которых весомую роль играет тембр тубы, приобретающий особое структурно-семантическое значение в развертывании драматургии произведений Г. Уствольской. **Выводы.** Авторская трактовка тембров инструментов в Композиции № 1 формируется в контексте концентрированного композиторского мышления Уствольской, не допускающего даже мысли не то что о лишних, но просто о дополнительных деталях. Такая направленность определяет важное значение особенностей тематизма, ритмики, строения вертикали и динамики в выстраивании образов инструментальной партитуры.

Ключевые слова: инструментальный тембр, тембровая драматургия, инструментальная музыка, Композиция, тембр тубы.

The relevance of research. The peculiarity of Galina Ustvolskaya's timbre thinking manifests itself in the music of all genres to which she refers. The extreme disproportions, the imbalance of the instruments in the works of the composer are combined to the principles of timbre personification, the limited syllables with the richness of the timbre palette, the new functionality of the instruments with reference to the traditional timbres. All of these factors indicate the increasing role of timbre in Galina Ustvolskaya's works as an emotionally expressive and compositional structural element, an increase in its share in the overall plot, the architectonics of her works. However, the interest in this side of the composer's instrumental writing today remains beyond the borders of authoritative studies on the disclosure of the peculiarities of G. Ustvolskaya's style. This research perspective helps to reveal a qualitatively new, distinct from others, sphere of imagery formed in the works of the composer; it expands the understanding of the nature of music by G. Ustvolskaya by determining the timbre qualities of her works.

The purpose of this article is to identify the specifics of the individual author's embodiment of the abilities of instrumental timbre in the works by G. Ustvolskaya as well as the disclosure of the timbre originality of the composer's works by the example of Composition No. 1 "Dona nobis pacem".

The presentation of the main material. In the instrumental compositions by G. Ustvolskaya auditory perception is directed to a separate sound in which the complex interaction of parameters - high-altitude, modal, harmonic, metre-rhythmic, dynamic, articulation and timbre - organizes the energy of a particular voltage of the entire musical matter. The sound matter of this music creates a field of high emotional degree. You can not only listen to it, you need to live it - it burns with expression and pain which is hidden under the thin shell of "external severity, isolation, deliberate impartiality" [1, 101]. Therefore, it is the immanently musical factors that play a crucial role in the emotional-figurative embodiment of composer's statements.

The sound in the works by G. Ustvolskaya is individualized with the help of instrumental timbre which is personified, since it is endowed with timbre characteristic. In composer's works the timbre of musical instruments is assimilated to the sound of a human voice. He is also identified with a "voice" of a tragic hero by the author. The linguistic prototype in instrumental plays is refracted in different ways. In one case, in the melody of the instrument solo the vocal tessitura of the sound is sustained, in the other - paradoxically, the instrumental performing range is not limited but it is often "marginal".

Tatyana Cherednichenko draws attention to the priority of the last quality in all the instrumental creation of G. Ustvolskaya. There is a big "inconvenience" factor when performing the composer's works,

it is indicated by the fact that the performers play in heavy registers “that are not recommended in the instructions for orchestration”. “Each voice repeats its pattern at the limit of possibilities, in the high-altitude and / or loudness zone that almost physiologically resonates with a feature of human accomplishment” [7, 362].

A. Gnatenko also draws attention to the factor of physical discomfort present in the works by G. Ustvolskaya. In his study of the composer's piano works the musicologist gives examples of author's remarks the performance of which causes pain to the pianist when playing, for example, the Fifth or Sixth Sonatas [2]. In our opinion, these remarks are valuable and necessary for performers as they help to place semantic accents in works that are not easy for performing in the metre-rhythmic aspect as well as for understanding the internal orientation.

It should be noted that the internal state of a tragic hero in Ustvolskaya's works determines the relationship with the author's perception of the surrounding world. A special personality-subjective, confessional tone of musical expression comes from here. The works by G. Ustvolskaya give the impression of a mystery - they are “encrypted”, but attentive listening reveals a “naked feeling, not a confession” in them [3, 16]; “There is nothing more significant and grander than selflessly jealous appeal of a lonely person to God” [3, 14]. Confession determines the “conceptual line” of Ustvolskaya's creation and becomes one of the most important topics of her musical philosophy.

Instrumental consist of the Composition № 1 "Dona nobis pacem" is quite original. This piece is written for three instruments - piccolo flutes, tuba and piano. The role of each instrument in the work is unusual, as well as the general instrumental consist. There are no “ultratimbres” in the composition, each instrument acts as a soloist. In the drama of the work there is a clear separation into two plans-voices assigned to the parts of the tuba and flute piccolo. The piano timbre is the unifying link, which is presented in the form of percussion-sonant sound. The batch of this instrument is saturated with sharp clusters, second bunches that are thrown carelessly, desperately, and resemble a metallic chime in high register.

The powerful sound of the tuba in the contraoctave and the whistling sound of the piccolo flute play the role of opposite plan-poles in the composition. Selected timbres are often "orchestral" in strength that balances them. Among the few musical instruments of the composition the composer entrusts the leading melodic line to the tuba. It is its solo that opens the sound of the composition. Although at the same time each instrument has the right to be called a soloist in this work. Timbres merge despite the fact that it is difficult to believe in their compatibility at first glance. The instruments sound in a single round dance, in a rushing stream describing the general stressful nature of the work.

Attempts of musicological comprehension of Composition № 1 did not lead Ustvolskaya's researchers to a unified opinion. So, for example, in this work B. Katz shows a reflection of the concept inherent in D. Shostakovich's creations which can be embodied according to the following scheme: the first part is pressure, disintegration, disaster, the second part is opposition, protest and the third part is numbness, prayers [3]. All listed stages are clearly expressed in D. Shostakovich's Eighth Symphony. Other musicologists including O. Gladkova and A. Gnatenko view the Composition as an appeal to the inner state

of the individual, to showing the way of finding inner purity by a man. This figurative development is based on the dialogical confrontation of spheres - peace and glamor, destruction and silence [1, 2].

A special property that shows the depth of timbre qualities of the instruments selected in the Composition on the one hand, the ultimate expression becomes the immanent component of Ustvolskaya's musical language on the other hand. It arises as a result of the desire to oppose the dynamics, and each of the nuances is brought to the limit (a frequently used composer's note "espressivissimo" also confirms the high emotional tension of the works). Inside the work the dynamics range from *pppp* to *fffff* in a wide variety of gradations. There is an example of the general dynamic plan of the first part of the composition:

ff fff p fff ffff p fff ffff ff fff p fff fff fff f ppp pppp

Such dynamic fluctuations contribute to the expansion of the area of the G. Ustvolskaya's sound. The composer confronts the extremes of the dynamics, as well as the extremes of the registers and timbres. Author's remarks in scores often give transcendental gradations of loudness (from five forte to five pianos) but for G. Ustvolskaya it is important not only the borderness of the dynamics in itself but the desire for perspective, for true distance, for the "Highest in eternity": the use of transcendent dynamics is a symbol of the will that conducts beyond any limitations in some way.

The composition has three parts. However, due to the presence of basic intonation that is present throughout the musical material of all parts of the work, they are perceived as a continuation of each other. In addition, according to the composer's intention the second and third parts of the composition should be performed *attaca*. Thus, in the construction of the form of the Composition there is a clear desire to make it feel like one-part.

The entire first part is clearly divided into seven sections, dramaturgy and the structure of which are based on the variation of the leading intonation of the main theme. Each of the sections is contrasting with respect to the previous tempo and / or differs in timbre filling.

The first section begins with a powerful sounding of tuba solo. The main theme is performed with the help of a sharp emphasis on each note. Interestingly, this stroke penetrates the parties of all members of the ensemble and is removed only in the third part, which reconciles both sides. The lonely growl of the instrument in the contraoctave is soon joined with the sharp piano clusters in high register. Cluster sounds serve not only for a huge dramatic tension (images of crying, suffering, because they are based on the bunches of second intonations in a harmonious sound) but also create a sense of ritual nature of playing music.

The grain theme is built on second moves that slowly expand their range to the edges of the forth. It is characterized by subtle sound sequences of a direct mostly ascending or undulating pattern. In such movement preference is given to second intonations which, in the process of unfolding, become well distinguished and sound like lamentable moves, or as protest intonations, shouting (in the expressionistic interpretation), or ecstatic, monotonously repeating intonations of "painfully blissful insanity". We want to note that the tendency to thematism of such format based on short chantings, impulses is characteristic of the whole creativity of G. Ustvolskaya.

The melodic content of the theme is framed in an extremely laconic (often at the level of the motive) melodic-intonational “cores”. The timbre sonorous factor plays an important role in the creation of thematic specificity in the composition. Along with the traditional ways of development (picking the element from the thematic organization and its development; rhythmic change of motives, polyphonic transformation (reverse, circulation), variation, etc.), G. Ustvol'skaya creates her own circle of techniques, including register-timbre repainting and changing of articulations, which have become an important and integral part of counterpoint permutations, since each thematic element in the exposition is assigned to a certain type of articulation. Such thematism, in which not only melos but also timbre and articulation are paramount, is a special “intonation organized on the basis of smoothly functional (in the sense of focusing on creating the effect of thematic characteristic) interaction of various expressive factors” [5, 52]. The use by the composer of such thematism in her work confirms the view that the works by G. Ustvol'skaya have a deep semantic capacity, a high level of informativeness and content. Such thematism allows the composer to achieve the full realization of these stylistic features.

The sounds of the tuba which exhibit the main theme are endowed with a special depth and density of sound which the author demands from the performer. Ustvol'skaya asks the tubist to play each note in a meaningful, deep way, as if a syllable of a deeply meaningful word fell on it. In the score this request of the composer finds expression in the accentuation, articulatory underlining of each note in the parts of the tuba and flute piccolo, each note or consonance in the piano with *sforzando* and / or *marcato* techniques. This performing method indicates the significance, the deep semantic content of each sound of the main theme and each sound of the work, on the one hand, and forms a high degree of tension in the score of the Composition, on the other.

For brass instruments *marcato* is the most natural and widely used touch. It should be noted that the term *marcato* in the wind practice is very often used as a synonym for the term “accent” since in everyday life accentuation is considered to be a characteristic feature of this touch. According to O. Kharitonov, these concepts must be clearly separated. The term “accent” should be primarily associated with the sphere of dynamics and mean the dynamic selection of the entire sound, or the selection of the beginning of the sound with an active dynamic decline in the “stationary” part. The term *marcato* should mean a specific touch, that is, a qualitatively definite complex phenomenon in which accentuation is only one of the components of sound extraction

Accentuation is not a unique phenomenon, not inherent only in the *marcato* touch, but is generally characteristic of an articulate, discrete type of sound extraction. This fully explains the large number of accented sounds in the musical matter of Ustvol'skaya's works which become an immanent component of her style.

The loud accents that accompany the theme are always understood, open, obvious. A characteristic feature of this phenomenon is the “horn” which strengthens important semantic points of the work to shout. Ustvol'skaya as the author “screams”, yells when communicating with the performers and listeners as she treats the phenomena of the surrounding micro and macro world extremely seriously in her work.

Attention should be paid to one more detail, *marcato* is a touch that is used in a very limited tempo frames in the wind practice - from slow to moderate. The process of extinction takes time in order to have time to be reproduced and perceived. But Ustvol'skaya sets the task for the tubist to perform fast sound sequences which cause the cyclic mode of the respiratory muscles (strengthening and decrease of their activity on each sound) to rapid fatigue, and therefore requires additional effort from the artist. To some extent, the composer "makes the artist suffer" the text of the Composition as it was once difficult for her. We want to add that Ustvol'skaya spoke about the "suffering" of her works several times. So, if she definitely did not like something in the use of her music and she was against it, the composer categorically declared: "I suffered not for that."

In addition, *glissando* method becomes important in the articulation field which remains the prerogative of the piccolo tuba and flute parties throughout the Composition. Ustvol'skaya interprets this performing method as significant in building the figurative framework of the main theme and as a method that destroys the equal temperament of the musical language and "frees" its music that allows us to go beyond the limits.

The theme represented by tuba (as well as the part of this instrument in general) sounds mainly on *f* in a variety of gradations. These dynamic shades add metallic gloss to the thick timbre of the instrument. The sound does not seem to fit in the instrument and the tube begins to tremble finely along its entire length. This nuance specific for a tuba was noticed not only by G. Ustvol'skaya but was widely used by other composers. Such a tube can be heard in the ballet by S. Prokofiev "Romeo and Juliet".

The initial theme of the Composition will invariably be repeated twice: as an introduction and full-fledged conducting in parts of flute piccolo and piano. Further, developing the theme, the composer entrusts it to the piano in the party of which it (the theme) undergoes various transformations (we will hear it in circulation). Against the background of the ongoing variational development of the elements of the main melodic construction the second theme will start to form, which takes in one of the motives of the first. Separate motives from the first and second parts are picked out and alternately sound in all voices: from the piccolo flute to the piano, and then in the tuba. B. Katz compares these rollcalls with the polyphonic method of conducting the second theme in a double fugue [3].

The third part begins the development of two main themes. In the intense, expressive sounding individual intonations collide, echo in parties of different instruments and change their timbre. The musical matter is either compacted with the help of incredibly powerful chromatic clusters, or it appears in an expressive monophony. In a fast round dance two themes are weaving and spinning, merging and colliding, openly conflicting. There is an extremely loud dynamics - each instrument repeats its pattern at the limit of its own tessitura capabilities; the composer fills the fourth and fifth parts of the work with such general chaos.

The sixth part is a reprise in which the original tempo returns, intonation chanting in flutes and piano clusters, but unlike the exposition where the main theme is in the tuba, it is held in the lower register of the piano here, which is smoothed and sounds not as sharply and intensely as it was performed by tuba. The first

part ends with a coda that is built on intonation from the main theme: ascending seconds in bass echo the outgoing moves in a different voice.

The second part of the Composition breaks into the silence with sharp chromatic clusters similar to the musical material of the first. The composer describes accurately and in detail the performing techniques of picking the sound of the clusters which are represented very diversely. The drama of the second part is based on the opposition of bunches of clusters in the piano part and the recitative intonations of the tubes - its melodic moves are not new, they are all the same second chantings of which the main theme of the first part was woven.

B. Katz sees the structural-intonational connection of the leading melody of the second part with the significant melody. The building of a melodic line on the basis of a limited number of short chantings recalls the works of Russian masters of the pre-Peter the Great era. Each section of the melody parts is called a line by the musicologist, whereas the motives could be called poglasitsas. But the strength of the originality and individuality of Ustvol'skaya's musical language is such that this kind of incarnation merged with the individual style of the composer that became her only author's expression [3].

Each subsequent part of the Composition is reduced in volume and the third part is only the fifth part of the first. The meaning of the third part takes the form of epilogue, it sounds like an echo of those dramatic events that unfolded in the first part. The whole part sounds in *p* (in various dynamic gradations from *p* to *pppp*) which immediately brings in sharp contrast to the overall deployment of drama of the Composition. There is the dispersal of musical matter - extended consonance of the piano and unstressed quarters in the party of the tuba (instead of thirty-second, sixteenth and eighth) also contribute to creating the effect of detachment. The roar of clusters and the scream of the flute interrupt the timid alternation of the third and fifths of the piano, the deaf, low, long sound of the tuba and the melodious passages of the flute as a reminder of the moods of the first part. But then several pacified sounds of the theme of the flute, the aloof intervals of the piano and echoes of the tuba return. The third part is a kind of compromise in balancing the extraordinary instrumental composition of the piece, since the sound of the piano, the tuba and the flute piccolo acquires sufficient harmony when getting together into the choral.

Conclusions. The author's interpretation of timbres of instruments in the Composition № 1 is formed in the context of Ustvol'skaya's concentrated composer thinking which does not even allow a thought about superfluous or even additional details. Such orientation determines the importance of the features of thematism, rhythm, structure of the vertical and dynamics in building images of instrumental score.

In Ustvol'skaya's creations the importance of elements that were previously considered secondary in the relation to timbre making, such as articulation, touches and dynamics increases. The presence of a big quantity of nuances allows to achieve a large number of timbre colors "gradations", to create a kind of "relief" inside the orchestral matter or its separated layers. It "" determines" the intonation of almost every sound" endowed with "the expression of dissonance and consonance" (V. Kholopova). There is often a very thin distribution of colors within a single phrase in the works: the dynamic shades, the nuance of separated tones are precisely thought through. Special signs are used to determine the character of intonation - all sorts

of conventional symbols to indicate the types of sound extraction and playing techniques in which the composer finds the exact equivalent of the image. Finally, what used to be within the framework of performer's will, is often taken into account in notes.

The interpretation of the timbres of instruments changes in the process of the mastering of Ustvol'skaya's instrumental creativity. The reduction of instruments and consequently of the orchestral voices of the score leads to a contraction of the scale of the form to single-partness. At the same time, the role of each instrument in the drama of the work grows, on the one hand, and the importance of composing and performing techniques increases, on the other hand.

The timbre of the tuba is of particular importance in the compositional construction of "Dona nobis pacem" in which G. Ustvol'skaya managed to discern the potential of a solo-melodic instrument. However, we want to note that there are much works in the composer's creativity in which the tuba manifests itself primarily as an orchestral and ensemble instrument, as an integral member of a brass wind band, as a faithful vassal that maintains the sound of the entire orchestra with its timbre-profundo.

Ustvol'skaya's orientation to the extremes, the rejection of "medium" states, the contiguity of expression, the polar opposition of dynamics, brought to the limit of nuances - all these key features of the composer's style explain the presence of the tuba in the instrumental matter of the majority of works. The massive rigorous timbre of this instrument, low in register, becomes the extreme pole of Ustvol'skaya's score, its support. Tatyana Cherednichenko noticed that the high-altitude scale in the texture of Ustvol'skaya's works acts as a system of plateau located one above the other and directed upwards. A strong bass voice is below. The voice of the tuba. "Its line is served in a poster zoom due to the wide and dense timbre which gives a start to the direction of the composer to the personal absolute" [7].

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