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RELIGIOUS AND CULT FOUNDATIONS OF CREATIVITY G. SVIRIDOV

The purpose of this article is to identify the religious and cult foundations of the compositional method as the leading paradigmatic properties of G. Sviridov's works. The research methodology is based on a systematic analytical approach, highlighting the musical-historical, etymological, textological, and semantic musicological methods, and makes it possible to trace the paths to the formation of the stylistic attributes of G. Sviridov's work. **The scientific novelty** of this article is contained in the identification of the Orthodox liturgical tradition as a cultural dominant in the works of G. Sviridov. **Conclusion.** The main stylistic installations and leading semantic aspects in the works of G. Sviridov clearly demonstrate that religious-cult tendencies take on the value of a paradigm, and in the late period of his work they reach a philosophical, even theological, generalization. On the one hand, the composer aspires to oratorios as one of the permanent forms of musical expressiveness endowed with stable intonation-thematic formulas, as a reflection of the sphere of collective songwriting as a wide musical metaphor of memory - conciliarity, on the other, it strives to song as the ideal natural way of being of music.

Keywords: religious and cult tradition, cult, catholicity, canon, canonical text.

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Релігійно-культурні засади творчості Г. Свиридова.

Метою даної статті є виявлення релігійно-культурних засад композиторського методу як головних парадигматичних властивостей творчості Г. Свиридова. **Методологія** дослідження спирається на системний аналітичний підхід з виокремленням музично-історичного, етимологічного, текстологічного та семантичного музикознавчих методів, що дозволяє простежити шляхи формування стильових ознак творчості Г. Свиридова. **Наукова новизна** даної статті міститься у виявленні православної богослужбової традиції як культурної домінанти у творчому доробку Г. Свиридова. **Висновки.** Головні стильові настанови та провідні семантичні аспекти у творчості Г. Свиридова наочно демонструють те, що релігійно-культурні тенденції набувають значення парадигми, а у пізньому періоді його творчості досягають філософської, майже богословської узагальненості. Композитор прагне з одного боку до ораторіальності як до однієї з постійних форм музичної виразності, наділеною стійкими інтонаційно-тематичними формулами як відображення сфери колективної піснетворчості як широкої музичної метафори пам'яті – соборності, з іншого – прагне до пісенності як до ідеального природнього способу буття музики.

Ключові слова: релігійно-культурна традиція, культ, соборність, канон, канонічний текст.

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Религиозно-культурные основы творчества Г. Свиридова

Целью данной статьи является выявление религиозно-культурных основ композиторского метода как ведущих парадигматических свойств творчества Г. Свиридова. **Методология** исследования опирается на системный аналитический подход с выделением музыкально-исторического, этимологического, текстологического и семантического музыковедческих методов, позволяет проследить пути формирования стилевых признаков творчества Г. Свиридова. **Научная новизна** данной статьи содержится в выявлении православной богослужбной традиции как культурной доминанты в творчестве Г. Свиридова. **Выводы.** Главные стилевые установки и ведущие семантические аспекты в творчестве Г. Свиридова наглядно демонстрируют то, что религиозно-культурные тенденции приобретают значение парадигмы, а в позднем периоде его творчества достигают философской, даже богословской обобщенности. Композитор стремится с одной стороны к ораториальности как к одной из постоянных форм музыкальной выразительности, наделенной устойчивыми интонационно-тематическим формулам, как отражению сферы коллективного песнетворчества как широкої музыкальной метафоры памяти - соборности, с другой - стремится к песне как к идеальному естественному способу бытия музыки .

Ключевые слова: религиозно-культурная традиция, культ, соборность, канон, канонический текст.

The relevance. In modern musicological thought it is possible to distinguish a number of topical issues that correspond to important areas in contemporary research, namely, addressing a problem that, without exaggeration, can be considered as one of the leading

issues in the contemporary humanitarian sciences, it is the problem of spiritual culture and the phenomenon of spirituality; another group includes the issues of unique qualities, leading stylistic settings, the features typical to a national thinking, properties and attributes of composer's work who is a witness and an exponent of the main spiritual and axiological dimensions of his epoch. One of the most significant figures in whose works the main dramatic events of the last century are reflected is G. Sviridov, one of the most outstanding artists of the twentieth century, whose influence not only on Russian but also on the world culture is difficult to overestimate. Today's addressing to G. Sviridov's work is symptomatic with special attention to the spiritual and religious component of his style, although most of the works of the composer are widely known and investigated but it was impossible to fully identify unique stylistic qualities of the choral writing in the "Soviet" period of the twentieth century, which is a direct heir to the Orthodox canonical singing tradition.

Therefore, this problem area is always relevant for scientific research and especially significant for musicology today, because the phenomenon of spirituality of religious culture in its artistic variety is an important factor in the historical evolution of musical art and the formation and development of the genre-style system of music, it turns out to be its ethical and aesthetic self-determination.

The purpose of this article is to identify the religious and cult foundations of the compositional method as the main paradigm properties of G. Sviridov's works. **The research methodology** is based on a systematic analytical approach, with the highlighting the musical-historical, etymological, textual and semantic musicological methods, and makes it possible to trace the ways of the stylistic features formation of G. Sviridov's work. **The scientific novelty** of this article is contained in the identification of the Orthodox liturgical tradition as a cultural dominant in G. Sviridov's works.

Review of literature on the issue. Although during G. Sviridov's life his works often became the subject of musicological study and reflection but the majority of studies had certain limitations due to ideological circumstances that do not diminish their significance and solidity today. Among such works A. Sokhor's monograph should be noted, in which the scholar traces the genre-style foundations of the composer's work in the early 70s and determines the parameters of musical-poetic synthesis, which is an expression of the composer's unique approach to the literary primary source. T. Kuryshva, L. Polyakova, I. Gulesko, V. Zhivov's continue to study the creative style of the composer but most

researchers focus on the problems of the dramatic structure of the works, on their musical and linguistic features practically bypassing the religious and cult aspects and usage of the liturgical symbolism in the composer's works.

The presentation of the main material. Spirituality as the leading factor of culture for the entire existence of mankind was initiated by artistic efforts both in the sphere of the liturgical tradition and beyond its borders in the artistic sphere, because the artistic world, unlike the real, allowed to overcome life limitations. As S. Averintsev wrote, "In this world of ideas, spirituality is transformed into material force ... And material force allows spiritual content to come true" [1, p. 579].

It is not by chance that T. Cherednichenko wrote about G. Sviridov's paradox, pointing out that he managed to make his own individual author's norms understandable, "as if the composer found what was long established in culture for the first time" [11, p. 384]. Moreover, G. Sviridov was able to express his personal attitude to the problem of preserving and using the traditions of Orthodox liturgical and singing culture as an important component of his composer language, although it was hidden in works written before 1980 for obvious reasons and manifested itself mostly in generalized semantic forms. He managed to reproduce spiritual meanings in their most exalted sense with a very laconic, even ascetic musical and linguistic means.

In this connection, Karl Bart's statement is very appropriate, paraphrasing which we can note that "after meeting with the composer's soul, any music became his music", because "he freely - and every year freer - moved within the laws of art of his period. But he did not make revolutions, and did not shake the basis, did not destroy authority. He sought and found his purpose in always being himself while keeping a connection with the music of his time. It is in this riddle, in this phenomenon something "special" should be sought that was inherent in him" [3, p. 6].

We can say that the main pathos of contemporary research of G. Sviridov's creativity is to find the stylistic "fulcrums" of musical thinking as the main argument of the composer's creative method. P. Florenskiy believed that the main task of the artist, his general direction is to find this fulcrum or the direction of forces confirming the loyalty of his decision [9]. The main idea of the artist, the master is realized in his model of reality, as indicated by many researchers, including Y. Lotman [5] who compares the researcher of literature, who hopes to comprehend the main idea of the work in isolation from the author's system of

modeling the world, that is, from the structure of works, with an idealist scientist who are trying to separate life from the specific biological structure which function it is. The idea is not contained in some quotations, even well-chosen, but is

In fr. Pavel Florenskiy's opinion a true artist wants not only his own, not the creation of something selfish-individual in spite of everything, a true artist seeks to create something really beautiful, "objectively beautiful", that is, "artistically embodied the truth of things" [8, p. 556]. According to Florenskiy, provided that this is really truth, the value of the work, its axiological dimensions will be established without extra help and special efforts. A work can be real only in the general stream of human history; the deliberately invented is not true and this happens primarily because it is not canonical. The acceptance of the canon is a feeling of inseparable connection with humanity and the consciousness of the inheritance of all the treasures that were created by previous generations of creators. "Tested and cleaned by a council of nations and generations" [8, p. 557], the most valuable and real was fixed in the canon.

In P. Florenskiy's absolute conviction the canon has never been an obstacle for artistic creativity, and "hard canonical forms in all branches of art were always just a bar where nonentities broke and real talents sharpened" [8, p. 556]. As fr. Pavel Florenskiy marks that the canonical form releases the creative individuality and creative energy of the artist, "the requirements of the canonical form or, more precisely, the gift from humanity of the canonical form to the artist is liberation, not a restriction" [8, p. 556]. Thus, through the accepting of the canon, communication with humanity and comprehension of truth, tested and cleared by a council of nations and generations, is carried out. The more ontological is the creative vision of the artist, the more it turns out to be "common to all mankind" (P. Florenskiy), the canonicity of the form in which his vision will be expressed. "The canonical form is the form of naturalness itself," P. Florenskiy writes, [...], "it is easy to breathe in canonical forms: they wean from random interfering movement. The steadier and firmer the canon is, the deeper and cleaner it expresses the universal spiritual need: the canonical is the ecclesiastical, the ecclesiastical is the cathedral, the cathedral is common to all mankind" [8, p. 556]. Perhaps this is precisely the main explanation of G. Sviridov's paradox, his composer's worldview: in a rare combination of stylistic fusion of canonical attitudes and individual personality properties of musical creativity.

The canonical forms and ways of interaction between the verbal and musical layers in them can be considered as a leading reference point in G. Sviridov's work, because he manages to reproduce the unique features of artistic synthesis in secular works which is the main representative of the canonical church tradition. In this connection, V. Losskiy's thoughts, who pointed out that although it is very difficult to work out unified criteria regarding the cult singing tradition (in his own words - "church music recipes") are relevant. The composer's aspiration to cultivate the "catholic" consciousness of the Church in himself is the most important and most significant criteria, that means that the artist should avoid "self-praise" and apply certain self-restrictions on himself in order to "serve the people of God, and not to impose his "private" thoughts and tastes to the others"[4]. In other words, the artist "comprehends freedom in the Holy Spirit" and "achieves true originality in the "unity of the Spirit "with a "host of witnesses" through "kenosis" due to the refusal to categorically impose his position as the exact opposite of the idea of "catholicity" [4].

Proceeding from this, V. Losskiy concludes that the word and music should be united but the expression "music serves the word" must not be interpreted as diminishing the role of music, its going to second place, because it absolutely contradicts the liturgical nature of music. The word and the music must be merged together so that you can say that the word sings and the music informs [4].

The category of spirituality can be considered as a throughout leittheme of G. Sviridov's works, through the prism of which it becomes possible to look at the composer's work in a completely different way. In many different humanitarian studies the concept of "spirituality" is viewed from different perspectives, including relationship "existence - being" in the ontological sense through which in the creative act of human freedom is realized; from the position of axiological dimensions spirituality is the ability of a person to go beyond the limits of empirical being to higher unconditional meanings and values. Fr. Pavel Florenskiy pointed out that "the meanings that occur here are represented not by concepts but by visual contemplations, embodied images, materially. And the Supreme Sense will occur here as a corporeality so that later his perfect spirituality will turn out" [10, p. 142]. We want to add that it is easy to understand, using music as an example, that spirituality is a general condition that involves the consent of people, the convergence of their essential features. With another development of this category when spirituality is not directed towards

revealing signs of catholicity, spirituality ceases to exist as a necessary part of cultural creativity.

According to Florenskiy's concept "music of worship" can be interpreted as a special kind of carrier of catholicity, the unity of Orthodox culture as a memory. In passing this idea and in the accomplishment of the act of catholicity in living experience, or complicity, is the main function of "music of worship" which is able to explain the aesthetic nature of this phenomenon, its purpose "to embody" grief, to turn "gravestone weeping" into joy, into cathartically enlightened state of consciousness in particular. "The music of worship" becomes the leading semantic side of the Orthodox singing tradition, it provides the symbolic properties of its figurative and iconic levels and their unity [6, p. 77].

Catholicity in the Orthodox cultural environment acts as a literal social unity of people and their indirect psychological unity that determines the commonality of musical and linguistic means and principles of their use; on the one hand, it contributes to the development of those artists who are part of this culture, and, on the other hand, ensures recognizability of the characteristic features of their style because catholicity, becoming an independent artistic idea, an autonomous figurative semantic branch, leads to the strengthening of certain stylistic qualities of composer writing which finds a very indicative expression in G. Sviridov's work that suggests the catholicity to be the main ideological composer's attitude.

The identification of the component that becomes the only center, intersection point and unifying factor of G. Sviridov's musical creativity is particularly important, namely a spiritual content which is expressed with a canonical text, in some cases, in others with an artistic and poetic one, which determines a special semantic purpose of each of the identified aspects. The phenomenon of spiritual culture with the extraction of its religious-cult aspects is the leading factor in the formation of G. Sviridov's style, where a reliance on the liturgical mission and the confessional belonging of the canonical texts used by the composer, or on those projections of canonical texts that can be seen in his many works plays the important role.

One of the most illustrative examples of a substantially updated look at G. Sviridov's work may be the research assessment of "Pathetic Oratorio", thanks to which and despite the detailed and thorough characteristics existing both in the Soviet period and in modern musicology, new aspects of the work are revealed that are able to change the established

interpretations. Thus, in the majority of musicological studies when considering No. 2 of “Stories about Captain Wrangel’s escape” it is rightly indicated that the theme of church singing “Now lettest thou depart” is the main dramatic load of this item, it creates a plurality of independent and non-merged voices and consciousnesses, according to M. Bakhtin, a real semantic polyphony. At the same time, it is in connection with the analysis of this number that an erroneous judgment arises, and more precisely about the canonical text which belongs to the tradition of the burial service.

As is known, “Now lettest thou depart” is a part of the vespers, and the text is St. Symeon the God-receiver’s prayer which he speaks at the temple in Jerusalem, when he sees the forty-day-old infant Christ brought in accordance with the law of the Jews by the Virgin Mary. There is an intonation of death arrival in the text of this item, but death was predicted more than three hundred years ago because it was revealed to the righteous Symeon that he would not die until he saw the Messiah - Christ. Moreover, as M. Skaballanovich points out in his “Explanatory Typicon”, the highly poetic text of this prayer-song has the spirit of gratitude and demonstrates a state of rest in the face of death, which is explained by constant thought not of himself but of the world and the people, their spiritual salvation [7, p. 179].

That’s why the symbolic load of the item of “Pathetic Oratorio” named “The story about Captain Wrangel’s escape” is particularly complex and fundamentally important, taking to account a complete impossibility of applying the canonical text in the years when this work was written. The combination of V. Mayakovskiy’s poems with their “ideologically correct” inclination with such a significant prayer text was extremely bold and significantly changed the general dramatic and semantic orientation of the literary text of this item.

Conclusions. The main stylistic attributes and leading semantic aspects in G. Sviridov’s works clearly demonstrate that religious and cult tendencies take on the significance of a paradigm, and in the late period of his work they reach a philosophical generalization. On the one hand, the composer tends to oratorios as one of the permanent forms of musical expressiveness endowed with stable intonational-thematic formulas as a reflection of the sphere of collective songwriting as a wide musical metaphor of memory which is catholicity, on the other hand, he aspires to singing as the ideal natural way of being of music. Religious and cult symbolism allows G. Sviridov to reproduce the dramatic events of the first half of the XX century and the tragedy of the person whom the gaining

momentum totalitarian machine throws into a very difficult moral and ethical dilemma and sometimes breaks. Therefore the symbolism of temple singing represented in many works of absolutely secular orientation, or direct appeal to canonical prayer texts and the appearance of works that can be called a link between the best achievements of the Orthodox cult tradition of the XIX to the border of the XX-XXI centuries, allow us to speak about G. Sviridov as a unique figure in musical culture in the difficult period of atheistic attitudes of the "Soviet era".

The words addressed to S. Averintsev in the introductory word to his "Valuable pearl" can be fully applied to G. Sviridov: "the mystery of man is in his absolute uniqueness. Each man is a unique personality ... Our real "I" is not identical to the social and is determined by what we love, what we have made to get our personal identity, not by what surrounds us. Love and service make us ourselves, because the real "I" of a person can display itself only before God and in God when we, like Abraham, leave the space of "earth" and "kinship" and enter into the sacred space of communication. Love is attached to love. Heart to heart. Light to light" [2, p. 8].

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