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THE SECOND SYMPHONY OF V. SILVESTROV IN THE EVOLUTION OF THE COMPOSER'S WORK

The purpose of work. *The article is devoted to the study of stylistic laws in the work of V. Silvestrov. In the evolution of the composer's style, unchanged elements of the language that were formed during the avant-garde period were preserved. As a material, the product of the early period is chosen, the analytical consideration of which allows us to draw conclusions about the constant properties of stylistics V. Silvestrov. The methodology of the work is based on the provisions of the system analysis in the study of language means and the principle of historicity in assessing the evolution of the composer's stylistics. The scientific novelty consists in analyzing a work that has not yet found its illumination in literature, but is a significant artistic phenomenon in domestic music. The study of the Second Symphony allows us to draw conclusions regarding the formation of intonational and form-forming indicators of the style of V. Silvestrov in the avant-garde period and preservation of them as systemic in the next decades. Conclusions.* *The second symphony by V. Silvestrov, created at the beginning of the composer's creative path, in the style of avant-garde techniques, began to create values and means that were fully realized in subsequent works with another aesthetics and style. A special attitude to the sound as to the most significant value, the spatial arrangement of sound fields, the drama of prolonged attenuation and dissolution in silence, the transversal form will remain constant features of the composer's style.*

Keywords: *V. Silvestrov, Second symphony, evolution of style, sound elements, sonorous formations.*

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Друга симфонія В. Сильвестрова в еволюції творчості композитора

Мета статті. *Стаття присвячена дослідженню стильових закономірностей в творчості В. Сильвестрова. В еволюції стилю композитора збережені незмінними елементи мови, що сформувалися в авангардний період. В якості матеріалу обраний твір раннього періоду, аналітичний розгляд якого дозволяє робити висновки щодо константних властивостей стилістики В. Сильвестрова. Застосована в статті методологія спирається на системний аналіз в дослідженні застосованих в композиції мовних засобів та принципі історичності в оцінці еволюції стилістики композитора. Наукова новизна полягає в аналізі твору, що становить значне художнє явище у вітчизняній музиці, але який ще не знайшов свого освітлення в дослідницькій літературі. Аналіз Другої симфонії дозволяє робити висновки щодо формування інтонаційних і формоутворювальних показників стилю В. Сильвестрова в авангардний період і збереженні їх в якості системних в наступні десятиріччя. Висновки.* *Друга симфонія В. Сильвестрова, створена на початку творчого шляху композитора, в стилістиці авангардних технік започаткувала цінності і засоби, що в повній мірі були реалізовані в подальших творах з іншою естетикою і стилістикою. Особливе ставлення до звуку як до найзначнішої цінності, просторовість розташування звукових полів, драматургія пролонгованого затухання і розчинення в тиші, наскрізна форма залишаються константними рисами стилю композитора.*

Ключові слова: *В. Сильвестров, Друга симфонія, еволюція стилю, звукові елементи, сонорні утворення.*

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Вторая симфония в эволюции творчества В. Сильвестрова

Цель статьи. Статья посвящена исследованию стилевых закономерностей в творчестве В. Сильвестрова. В эволюции стиля композитора сохранены неизменными элементы языка, сформировавшиеся в авангардный период. В качестве материала избрано сочинение раннего периода, анализ которого позволяет делать выводы относительно константных свойств стилистики В. Сильвестрова. **Методология** работы основана на положениях системного анализа в исследовании языковых средств и принципе историчности в оценке эволюции стилистики композитора. **Научная новизна** заключается в рассмотрении сочинения, которое еще не нашло своего освещения в литературе, но представляет собой значительное художественное явление в отечественной музыке. Его исследование позволяет делать выводы о формировании интонационных и формообразующих показателей стиля В. Сильвестрова в авангардный период и сохранении их как системообразующих при кардинальных стилевых метаморфозах в последующие десятилетия. **Выводы.** Вторая симфония В. Сильвестрова, созданная в начале его творческого пути, в авангардной стилистике проявила ценности и композиционные приемы, которые в полной мере нашли свое отражение в последующих сочинениях с иной эстетикой и стилистикой. Сосредоточенность на звуке как на наивысшей ценности, пространственность в развертывании звуковых полей, драматургия пролонгированного затухания и растворения в тишине, сквозная форма сохраняют свою значимость как константные черты стиля композитора.

Ключевые слова: В. Сильвестров, Вторая симфония, эволюция стиля, звуковые элементы, сонорные образования.

Relevance of the research. The direction of the research to reveal the laws in the evolution of the composer's work is to a large extent called to reveal the patterns of a more generalized plan, namely, changes in the artistic and compositional values that are occurring in contemporary creative activity. The applied stylistic means are derived from the "picture of the world" inherent in the artist. And in the reverse direction – the specification of representations about the "elemental" ordering of the composer's vocabulary allows us to come closer to solving the problems associated with modern composer thinking.

Purpose. The article is devoted to the study of stylistic laws in the work of V. Silvestrov. In the evolution of the composer's style, unchanged elements of the language that were formed during the avant-garde period were preserved. As a material, the product of the early period is chosen, the analytical consideration of which allows us to draw conclusions about the constant properties of stylistics V. Silvestrov.

The main contents. Creativity V. Silvestrov has undergone significant stylistic changes. The Sixties, an apologist for the national avant-garde, one of the most significant symphonists of the second half of the twentieth century at the turn of the new century, came to a new aesthetics and style, which radically reflected on the genre and compositional palette of newest works. Changes largely resonated with external shock, but made up their

own story of style transformations. The research intelligence of different genres in relation to the phenomenon of the composer's work of the prominent Ukrainian master makes up a rather wide spectrum. These are works of a concrete analytical plan, as well as works in which there are attempts to determine the general tendencies in an extremely complex picture of contemporary national music [1, 2, 4, 6]. But the attempt to investigate the continuity of stylistics and stylistic principles in chronologically distant works means trying to identify signs of compositional evolution in the work of Sylvestrov – on the one hand, and in the opposite direction, to see elements of constancy that form the essence of the letter of the Ukrainian master. It is in the dialectic of the relationship of the permanent-variable stamped mechanisms of styling. In this article we restrict ourselves to the "first step" (paraphrasing the expression of the composer) in the search for answers – the analysis of the Second Symphony, which has not yet found its reflection in research intelligence.

Symphony is written for flute, percussion, piano and strings in 1965. This work initiated a decisive period in the work of the composer - the approval of new aesthetic and stylistic values, different from the avant-garde searches of the 1960s. The symphony was a certain "point of reference", from which, according to the author, the "path", consisting as a sequence from Symphony No. 2 (1965), "Cantatas" in verses Tyutchev and Blok (1973), "Serenades" for string orchestra, began as a sequel) (1978), "Autumn Serenade" for soprano and chamber orchestra (1980 ... 2000), "Intermezzo" for chamber orchestra (1993), "Epitaph" for piano and string orchestra (1999) and "Anthem" for string orchestra (2001) [4, 18]. As we see, this is a separate series of works selected by the composer among the set of others of the same period, stretched over time from the avant-garde 1960th to the early 2000th, when the avant-garde values in the style of Sylvestrov changed dramatically to absolutely different aesthetic and compositional principles. In addition to its unconditional artistic value, the Second Symphony is attractive and with purely research positions: it is written at a time when the Ukrainian musical avant-garde is flourishing. It was an absolutely original period in the history of domestic musical art, when, contrary to the official aesthetic doctrine, "activated" the musical vocabulary of the early twentieth century. In the evolutionary line of stylistic patterns, the national avant-garde of the 1960s played the role of the "postponed" avant-garde. He fell out of the chronological context of his appearance and was designed at the time of the "Khrushchev thaw" as a response to the colossal rejection and opposition to official ideology by the artists of the new generation. Young composers

were able to freely choose, modify and operate avant-garde techniques of the first wave in an already irrelevant time for these techniques. They were also free from the influences of a certain style trend, which always in some way imposes or adjusts the linguistic vocabulary of contemporary composers. Perhaps this factor has become crucial in the extraordinary freedom and originality of the embodiments of the principles of the avant-garde of the first half of the twentieth century in the works of the Ukrainian composers of the sixties. In addition, the atonal means of writing resonated in an emotional atmosphere conventionally speaking of the 60-th (although by definition some of the researchers of this period, the avant-garde of the sixties was already exhausted already at the beginning of the decade [2]. The attempt to deeply separate from the official aesthetic ambiguities is not best liked by the intonational alienation and the severity of the atonal and serial sound constructions.

As for the differences from the first (pre-war) European avant-garde, the technological and aesthetic findings of which were based on composer innovations of the 1960th, it was already somewhat expressed (including the author of this article [1, 104-131]. But the theme remains unexpired. In this sense, there is a need to investigate the regularities of the organization of the Second Symphony in aspects of its linguistic vocabulary, sound composition and compositional organization. The choice of such parameters meets the requirements of the system approach and provides the opportunity to fully reflect the originality of the sound world of the work and designate those features of the composer's stylistics, which will become general in the work of Silvestrov in the next decades.

Sound material – this is a generalized designation of the acoustic material, which is the objective nature of the musical work. Other definitions are possible: sound objects, sound environment, acoustic formations, etc. All of them combines the principle output beyond the interpretation of sound as a tone "point" sound-sight fundamental element of musical vocabulary. The sound-tone that formed the basis of musical creativity, in the twentieth century gave way to a much wider palette of acoustic factors. The sound manifests itself as "any acoustic phenomenon (and not only the tone), which became an element of the composition" [4, 53]. Such a generalized definition of the primary element of musical thinking in the context of contemporary art is the most appropriate infinitely extended thesaurus of sound formations.

In Silvestrov's Second Symphony, sound elements of different nature are used, such as high-rise structures in the classical sense, a game of a stand, a game of strings inside a piano,

a friction on the rear side of the bone comb along the strings, a game of artificial and natural flagship, an atoll improvisation in the specified register, etc. (a list provided in the preface to the musical score sheet). It is unusual that the twelve-ton formations with specific pivotal-percentile indicators (exposition) are compared with sonorous elements of different origin (middle and final sections). Thus, the composer in the choice of acoustic material turned to diverse entities of sound as a content element of a musical composition.

The Symphony's wide spectrum of non-singing acoustic devices is created by a complexly organized sound organism. A sound point through a series of transitional forms is matched with sound-sonorism. And the regularity of the transformations of the original 12-tone sound material with the timbre and the tone of the tone of the torn line and the concretized pointillist determinations of the dynamics (which prompts to expect a serial composition) before the introduction of sonorous means and the complete rejection of the definite sounds pitch in the final stage gives an opportunity to realize a certain plot in a number of changes in the sound spectrum and effective drama. The original musical sound, even complicated by the "serial" load, is inferior to the meta-sound. It designates two boundary points of the work: impulse, action – and completion, exhaustion of the idea. The broken line of the original theme (the author's remark "rapidly and tense!"). As an image of a complicated, fragile, sophisticated, but determined world, outlined by point-specific and autonomous sound-perceptions, is transformed into a finite, shimmering, sparse spot that is scattered and absorbed by silence through the chain of gradual modifications. final ferrum). This can be understood as the leakage of the drama of the idea of sound-tone, the content of content that constituted the general axis of classical musical thinking. To a certain extent, the same concept of "post-object" (in this case, the "object" was the genre of the symphony) became the basis of the Fifth Symphony, the post-symphony by the definition of the author. In symphony-code, the idea of scattering, absorption by silence is the basis of dramatic art. On the half way between the Second Symphony (the first embodiment of the idea of spraying – meaningful metamorphoses of sound as the embodiment of the logos) and the Fifth Symphony (1982, "afterword" to the history of the genre) are the First String Quartet (1974), The Second Piano Sonata (1975), vocal cycle "Quiet songs" (1977). Conceptually, dramatically, in the aspect of shaping, they prolong and develop the semantic construction introduced in the Second Symphony.

The deployment of a drama of sequential annihilation of the sound-logos is quite a

storyline, through the passage of the stages of transformation of the original date. Exposition "theme" consists of twelve participants. It has nine sounds pitch and the dynamics of certain elements with the addition of three strikes in percussions. But introduced is only a twelve-tone image with characteristic and recognizable signs of the series. None of the composite standards of serial technology in the Symphony is not followed by the composer. This is not the only example of the application of the characteristic serial intonation in the avant-garde period of Silvestrov's creativity as the sound symbol of the torn space-time, which, in its constancy and figurative brightness, can be compared with Baroque themes-formulas [1, 104-131]. In composition according to serial norms, the abstractness of sound material is balanced by clarity and definite algorithms in its ordering, which densely binds the form and gives it exhaustion. In the Second Symphony, other methods of composite binding of the form are used - the function of the unifying factor assumes a "plot" of a series of intonational transformations. It consists in the gradual reinclusion of the high-definition sound in the timbre.

The "point of reference" is the exhibition theme. It contains the central element of the system: a half-tone second and a tritone. If the sounds in the contrast ranges are organized into a chain, then there will be c - des - f - d - es - g - e - h - f with the addition of three percussion sounds. The double-repeated "motive" of second-tier (c-des-f, d-es-g) becomes the central element of the system, the carrier of the intonational content and as the through "manifests itself" in various sound constructions: fis - g - b - a (n. 1 t. 3) fis - f - as, d - cis - e (n. 3 t. t. 1, 2); g - fis - a, b - h - d (n. 5 t. 1, 2, 3, 4 at position 10"), and so on. From the number 5 begins a kind of "development": the construction of connected intonation elements of the second, the tertiary and the quinte disintegrate into components that continue to exist autonomously. The second is the basis of diverse sonorous formations and absorbs all the sound space. The final "motive" of the expositional conduct of the quintus and the tritone (e - h - f) as a component of the "theme" in its further development takes on an independent significance in relation to the semitone concentrations – the chain of quinds, the embodiments of the consonance (e - h - fis - cis) completes their existence in the Symphony. That is, as in the classical design, certain products of the traditional intonational development are used in the work: the elements of the exposition material are separated and they acquire their own "history" of intense transformations.

In the development of the drama Symphony, several stages of the gradual

transformation of the sound-logo into the sound-sonoran act as an intermediate step. The first introduction of a spontaneous cluster occurs at n. 4. This is a twelve-ton "spot", which in its extension is reduced to one point ("as") and rapidly absorbs the space in the opposite direction. Its activation becomes the beginning of active inclusions outside the high-rise means: *col legno battuto*, *gliss.*, *Bacch. di gomma*, piano string playing, etc. This, so to speak, solo performances of instruments, in which the timbre of the members of the ensemble is preserved. The color spectrum is gradually replacing the zealous-pointillist. Simultaneously with the new "players" of the drama into action are becoming increasingly active purely donor cluster formations. In the dynamics of their applications, there are various graphical configurations with almost visual effects, the essence of which lies in different models of compression and expansion of sonorous objects. The form is created by mediating the spatial fluctuations of the sonorous formations of various spatial configurations. Different models of ripples in the sound space of the Symphony create expressive dramatic relief. He is subject to a certain rhythm of change. Its essence lies in the spread of large sonorant fields to the middle of the work (after 9th to 11th numbers), after which the "action" enters more fragmentary constructions. But they are supplemented by solo colored inclusions of uncertain altitude origin. That is, a dramatic wave is formed with the existing effect of inhibition after the culmination, similar to the dynamic profile of classical origin. At the end of the Symphony, the sonorant shimmering cloud with the fading effect of time complements the configuration of traditional drama. Thus, the instrument used in the product of the spectral smoothness of sound outside the specified altitude data, which inevitably transforms the tone into a timbral object, has conceptual and form-forming functions. According to the authoritative statement of P. Boulez, "language integration of the timbre and the musical object is perhaps the most important issue of the present" [quote by 5, 51]. That is, the musical sound beyond the altitude becomes a colorful unit with a different spectrum of expressiveness. There is a kind of modulation from the exposition of the sound system in the beginning of the work with graphically defined elements (tones) into the system of colorful sound-sonorates. The process of transforming the sound-logos into a sound-myth, defined rationality into cosmic immateriality in the context of the compositional thinking of the composer, takes place in the course of time, acquires a dramatic and conceptual sense. A separate issue is the organization of time. Sound as "a multidimensional microstructure dispersed in multidimensional time and space" [quote by 4, 63] takes various forms of time

organization. The unit of time measurement in the Symphony takes a second. Thus, the metric nature of the tact is based on the principle of equal values of the intervals of time and, accordingly, on the rhythm of the ripples, gave way to a completely free time flow of sounds. The second part of the clock measurement in the artistic world of Symphony is transformed into the formation of different content density. Time loses its significance for a uniform irreversible predicted flow. His being becomes a spatial relationship between the sonorous entities of different nature. The density and rarity of sound fields form the corresponding density and rarity of the flow of time. Sound matter melts time into space just as the sound-tone is melting into sound-sonor.

The next Symphony by V. Silvestrov will be the Symphony "Eschatophonia" (1968), in which the theme of completion, exhaustion is defined and verbally outlined by the name itself. Although the composer's stylistics has undergone dramatic changes, the aesthetics of sophistication, meaningful loading of each element of the sound world and the idea of code measurement of a musical work as an artistic phenomenon in the 60'th have found their full disclosure in the further work of the composer.

Conclusions. The second symphony by V. Silvestrov, created at the beginning of the creative path of the composer, in the style of avant-garde techniques, began to create values and means, which were fully realized in subsequent works opposite avant-garde aesthetics and stylistics. A special attitude to the sound as to the most significant value, the spatial arrangement of sound fields, the drama of prolonged attenuation and dissolution in silence, the transverse form remain the constant features of the composer's style.

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