

Anatolii Valentynovych Nosulya

<https://orcid.org/0000-0002-3003-6472>

*Ph.D. in History of Arts, Associate Professor of Department of Solo Singing of The
Odessa National A. V. Nezhdanova Academy of Music
avn.odma@gmail.com*

NEW TENDENCIES OF MODERN COMPOSER POETICS (ON THE EXAMPLE OF CREATIVITY OF Y. GOMELSKAYA)

The purpose of the article is to examine current and fundamentally new trends in contemporary composer poetics in the XX – XXI centuries, highlighting Y. Gomelskaya as the main object of study for chamber-vocal heritage. The methodology of the article is based on a fundamentally updated analytical approach to the chamber-vocal work of the late XX – early XXI century period, including the chamber works of Odessa composers (using the example of Y. Gomel's creativity), on the basis of which it becomes possible to detect the characteristic features of the composer's stylistic complex. The scientific novelty is due to the fact that the article analytically substantiates the ways of interaction and the convergence of the phenomenon of modernization with theatrical-stage tendencies. The novelty factors should also include a broad contextual analysis of the chamber-vocal works by Y. Gomelskaya, and, in connection with it, the discovery of a new symbolic form of the dialogical interaction of musical and verbal-poetic series in the chamber works. Conclusion. Evaluating the composer's legacy of Y. Gomelskaya, it should be noted that each of the works of the composer demonstrates his individual system of organizing elements of the musical language, based on which we can observe the constant search and resumption of the techniques of musical expressiveness. For Y. Gomel, the typical is the process of diverse interpretation and experimental searches in the field of chamber music genre with the transformation of its traditional models. This interest is due, in our opinion, to the desire to reveal the possibilities of musical dialogue in all depths. The personification of timbres particularly emphasizes the role of the spatial perspective of texture as determining for the character of the figurative expressiveness of the participants in the storyline of the work. In each of his works, Yulia Aleksandrovna Gomelskaya offers her own special author's approach, her own reading, her own individual composer manner of writing, which allows her to fully reveal their figurative component.

Keywords: composer poetics, style, genre, psychology of creativity, comedization, composer thinking.

*Анатолій Валентинович Носуля кандидат мистецтвознавства, в.о. доцента кафедри
сольного співу ОНМА імені А.В. Нежданової.*

**Нові тенденції сучасної композиторської поезики (на прикладі творчості Ю.
Гомельської)**

Мета статті полягає у розгляді актуальних та принципово нових тенденцій сучасної композиторської поезики у XX – XXI ст. з виділенням у якості головного об'єкта вивчення камерно-вокальної спадщини Ю. Гомельської. Методологія статті базується на принципово оновленому аналітичному підході до камерно-вокальної творчості періоду кінця XX – початку XXI століть, у тому числі, до камерних творів одеських композиторів (на прикладі творчості Ю. Гомельської), на підставі якого стає можливим виявити характерні особливості композиторського стилістичного комплексу. Наукова новизна обумовлена тим, що у статті аналітичним шляхом обґрунтовуються шляхи взаємодії та зближення явища камернізації з театральньо-сценічними тенденціями. До факторів новизни також слід віднести широкий контекстуальний аналіз камерно-вокальних творів Ю. Гомельської, а, у зв'язку з ним, відкриття нової символічної форми діалогічного взаємодії музичного і словесно-поетичного рядів в камерних творах. Висновки. Оцінюючи композиторський доробок Ю. Гомельської, необхідно відзначити, що кожен з творів композиторки демонструє свою індивідуальну систему організації елементів музичної мови, в основі якої ми можемо спостерігати постійний пошук та відновлення прийомів музичної виразності. Для Ю. Гомельської типовим є

процес різноманітного трактування й експериментальних пошуків в області жанру камерної музики із трансформацією традиційних її моделей. Такий інтерес обумовлений, на наш погляд, прагненням у всій глибині розкрити можливості музичного діалогу. Персоніфікація тембрів особливо виділяє роль просторової перспективи фактури як визначальної для характеру образної виразності учасників сюжетної канви добутку. У кожному своєму творі Юлія Олександрівна Гомельська пропонує свій особливий авторський підхід, своє прочитання, свою індивідуальну композиторську манеру письма, що дозволяє у всій повноті розкрити їх образну складову.

Ключові слова: композиторська поетика, стиль, жанр, психологія творчості, камернізація, композиторське мислення.

Носуля Анатолий Валентинович, кандидат искусствоведения, и.о. доцента кафедры сольного пения ОНМА имени А.В. Неждановой

Новые тенденции современной композиторской поэтики (на примере творчества Ю. Гомельской)

Цель статьи заключается в рассмотрении актуальных и принципиально новых тенденций современной композиторской поэтики в XX – XXI ст. с выделением в качестве главного объекта изучения камерно-вокального наследия Ю. Гомельской. **Методология** статьи базируется на принципиально обновленном аналитическом подходе к камерно-вокальному творчеству периода конца XX – началу XXI веков, в том числе, к камерным произведениям одесских композиторов (на примере творчества Ю. Гомельской), на основании которого становится возможным обнаружить характерные особенности композиторского стилистического комплекса. **Научная новизна** обусловлена тем, что в статье аналитическим путем обосновываются пути взаимодействия и сближения явления камернизации с театрально-сценическими тенденциями. К факторам новизны также следует отнести широкий контекстуальный анализ камерно-вокальных произведений Ю. Гомельской, а, в связи с ним, открытие новой символической формы диалогического взаимодействия музыкального и словесно-поэтического рядов в камерных произведениях. **Выводы.** Оценивая композиторское наследие Ю. Гомельской, необходимо отметить, что каждое из произведений композитора демонстрирует свою индивидуальную систему организации элементов музыкального языка, в основе которого мы можем наблюдать постоянный поиск и возобновление приемов музыкальной выразительности. Для Ю. Гомельской типичным является процесс разнообразной трактовки и экспериментальных поисков в области жанра камерной музыки с трансформацией традиционных ее моделей. Такой интерес обусловлен, на наш взгляд, стремлением во всей глубине раскрыть возможности музыкального диалога. Персонификация тембров особенно выделяет роль пространственной перспективы фактуры как определяющей для характера образной выразительности участников сюжетной канвы произведения. В каждом своем произведении Юлия Александровна Гомельская предлагает свой особенный авторский подход, свое прочтение, свою индивидуальную композиторскую манеру письма, что позволяет во всей полноте раскрыть их образную составляющую.

Ключевые слова: композиторская поэтика, стиль, жанр, психология творчества, камернизация, композиторское мышление.

Relevance. At present, musicology has accumulated considerable experience in the study of composer creativity, and over the last century, has actively sought an approach to unraveling the mystery of composer's individuality. First of all, it is a very voluminous research heritage, which mostly consists of specific monographic studies that in one way or another cover the phenomenon of individual composer creativity. There is no doubt that it is precisely a certain type of creative personality, its internal directions and worldviews, which largely determine the composer's artistic personality, the nature of his perception, thinking, creative method.

Y. O. Gomelskaya looks for the broad genre amplitude of artistic, with its unique organic nature and directness in the manifestations of its own composer's personality, the inexhaustible energy of this unique representative of the Odessa composer school. Drach, developing the views of V. Bobrovskiy, emphasizes that the composer's individuality fixed in the musical culture is a combination of several factors, the most important among which the author considers the manifestation of the artist's spiritual qualities, traits of his character, moral and philosophical principles, aesthetic ideals and personal ideals of the world [6, p. 82].

This combination, characteristic of the artistic nature of the creative personality, creates a unique quality, which can be conditionally called the "creative gene", through which the unity of style and the unique qualities of composer poetics are achieved. The desire to discover unique features directly in music means the search for a sound idea that is able to organically branch out, self-develop, thereby causing the movement of musical fabric, causing the logic of unfolding not only an individual opus, but also all creativity that can elevate composer's creativity to the level of metatext.

The aim of the article is to examine the current and fundamentally new trends of contemporary composer poetics in the XX-XXI centuries with highlighting as a main object the study of chamber and vocal heritage of Y. Gomelskaya. **The methodology of the article** is based on a fundamentally updated analytical approach to the chamber-vocal creativity of the period of the late XX - the beginning of the XXI centuries, including the chamber works of the Odessa composers (on the example of Y. Gomelskaya). **The scientific novelty** is due to the fact that the article substantiates the ways of interaction and convergence of the phenomenon of commercialization with the theatrical-stage tendencies. Factors of novelty also include a broad contextual analysis of chamber and vocal works by Y. Gomelskaya, and, in connection with it, the opening of a new symbolic form of dialogical interaction of musical and verbal-poetic series in chamber works.

Presenting the main material. Artistic creativity, understood as holistic poetics, becomes "the focal point of human culture insofar as it allows a person to make memory and created by man the same forms (artifacts) the objective conditions of human activity" [9, p. 106]. O. Samoilenko points out that such texts include artistic texts, because it is "from the poetics side it becomes clear that allows to combine the phenomena of culture, memory and

text” [9, p. 106]. In this regard, the concept of genre, style and phenomenon of composing is gaining new understanding and interpretation from the standpoint of musicology.

It seems appropriate to recall the famous statement of M. Berdyaev about the mystery of the human personality, who believed that "human sources can only partially be understood and rationalized. The mystery of personality, its identity, is not fully understood by anyone. The human personality is more mysterious than the world. It is the whole world. Man is a microcosm and contains everything. But the actualized and decorated in his personality is only individually-special” [1]. These words, in our opinion, are very relevant to the personality of Yulia Olexandrivna Gomelskaya, to her life position, to her amazing creative personality, to her feminine charm.

A. Lunin in the book "The Composer in the Mirror of Modernity" finds very important words that can characterize the creative personality of Y. Gomelskaya. So, the chapter devoted to the study of the composer's creativity, the researcher entitled - "Perfectionism in music or music as a" sensible act" [7, p. 169], defining "perfectionism as the pursuit of perfection, the urge to work to the full, giving only a qualitative product" and "reasonable action" as "a tremendous effort to accumulate internal spiritual resources" [7, p. 171-172].

In the process of personal communication with Yulia Olexandrivna Gomelskaya, it turned out that she approached in any case extremely responsibly, with full dedication - she sought to “express herself, her own abilities, express herself in music to the fullest, and in no way indulge from herself to compromise” [7, p. 173]. For Gomelskaya, much of what had to be done with her own creative expression seemed extremely interesting, and that prompted her to embark on a variety of sometimes unexpected projects. This is because, on the one hand, she liked to test herself for strength, setting new creative goals, solving charade tasks, finding them an individual key, and on the other hand, the composer “does not know what is difficult or easy because she thought in other categories - if it is interesting or not” [7, p. 173].

It was the creative interest, the initial setting for creativity that was the main driving force behind its development - moving forward in the creative way, becoming an impetus in spiritual self-enrichment and growth. At the same time, as A. Lunin notes, in it “there is no posturing, outrage, self-admiration in music, a desire to please. Everything is natural: the quality of the musical texts, the professional approach in the work and the originality of the creative result” [7, p. 173].

Yulia Gomelskaya was born on March 11, 1964, received her first music education at the P. I. Tchaikovskyi Simferopol Music School, majoring in piano (class of S. Kanivskaya) as a composer (Professor O. Krasotov's class). All subsequent creative and teaching activities were closely linked to this institution, where she taught from 1991 until the tragic death on December 4, 2016.

Yulia Alexandrovna considered as her great luck creative development as a part of the postgraduate - aspirant study program at the International Composer's Courses of the Gaudeamus Foundation (Amsterdam, Netherlands, 1994) and master courses of Opera and Theater Lab (Kent, UK, 1996). In 1995, on a competitive basis, Y. Gomelskaya received a scholarship from the Guildhall School of Music and Drama, London, United Kingdom for graduate studies (Professor Robert Saxton's class). In 1996, she received her Master's Degree of Music in Mmus with Distinction degree and received her Master's Thesis from City University of London. Throughout her studies at SMD, Yulia Gomelskaya has won six Guildhall-School of Music and Drama composer competitions, including the V. Lutoslavskyi Prize, founded by Chester Music Publishers (UK), and two of her works have been compulsory for entrance examinations in GSMD [4].

It should be noted that in 2002, the chamber opera of Y. Gomelskaya "The Divine Sarah" on the libretto of Michael Irvin was recorded at BBC Radio 3 (London). In 2007, the composer held a series of masterclasses at the Berne Conservatory (Switzerland), and in May 2008, her ballet "Jane Eyre" (10 performances) was staged for the second time at the London Children's Ballet at Peacock Theater and recorded on DVD. Also, in 2008, a copyright CD of Y. Gomelskaya with chamber works was published with the support of the Swiss Foundation Progelvetsia. The works of Y. Gomelskaya were published by the Guildhall School of Music and Drama, by the publishers Micropress (UK), Sordino Ediziuns Musicalas (Switzerland) and recorded on CDs. She was a board member of the National Union of Composers of Ukraine, a member of the New Music Association (Odessa) and PRS (United Kingdom).

Among the large list of Yulia Gomelskaya's works, chamber works occupy a leading place, although there are works for symphonic works in her creative work ("Ithron - Phonium" (1998), "Exlibris" (1993), "Poem - Overture" (1990)) and the Chamber Orchestra ("Memento vitae" (1996), "Floridas" (1995), "Streampellatta Sounds" (2007)), "Jane Eyre" Ballet (1997), and the opera stage for mezzo-soprano and piano "The Divine Sarah (1999).

Many productions for the chamber ensemble are striking in their diversity not only in terms of instrumental compositions, which is one of the characteristic features of the poetics of the modern composer, but also in terms of the symptomatic nature of their titles.

Recognizing that most of the impulse to start working on the product comes from the customer, Y. Gomelskaya noted that she did not perceive the order as a rigid framework. Almost all the orders she received came from performers who were impressed by the composer's style, and getting the order did not mean for her the narrowing of possibilities in the choice of genre or means of embodiment, even the idea itself. Of course, some aspects of the future work were discussed, namely the composition of the performers, the chronotopic parameters, which, in Yulia's own assurance, was not a big problem for her. She believed that any commissioned work became a kind of creative challenge for the composer, a wonderful positive impetus for perfection and further personal creative growth, an exciting task, for which the composer should use the whole arsenal of his creative possibilities. "For me, ordering is a challenge", said Y. Gomelskaya. I'm starting to get excited about fantasy, extrapolate my ideas into music. There is a real brainstorming, and after a while the plot of the future work emerges" [7, p. 186]. The composer called the most important component of a modern musical work its emotion, living organic, energetic link, in other words - it was supposed to be the kind of music that left no one indifferent. The music of Julia Olexandrivna herself met her criteria very precisely, because she really leaves no one indifferent. It is interesting that chamber genres are the main expressers of the musical thoughts of the Gomelskaya steel, because small forms are the favorite genre forms, and when choosing instruments - chamber orchestra, string quartet, brass quintet, ensembles of different compositions, as well as violin, flute, cello, banal accordion, piano are on the top. The last one is especially important for contemporary chamber work, because in many cases it is treated as an ensemble of soloists.

The XX century, especially its second half and the beginning of the XXI century, is a time when string and wind instruments with their intemperance prove to be extremely popular and relevant, which is confirmed by numerous Gomelskaya opus. For the sake of justice, it should be noted that, as a piano, the composer imparts new properties, in accordance with the new acoustic and harmonic style of the XXI century music, which we can observe in the Concerto for Piano and String Orchestra (2007), "To the Sun" for two

pianos (2006), "O-counter-message" for piano (2006), "Hutsulka-Dance" version for two pianos and two percussionists (2006) and others.

Analyzing her own individual view of the phenomenon of composing, Y. Gomelskaya noted that it was "in the manner of ... musical expression, including its constituent elements as handwriting, style, language" [7, p. 190], it is possible to make a more detailed impression of the author. "When there is a period of search and construction of his own personalized creative laboratory and the composer finds himself, his creative manner, he begins to feel comfortable enough in the "mastered" space, to realize that he may and can do a lot" [7, p. 190].

It is well known that a musical work appears before the listener and the performer as an object. That means, as a fixed artistic structure that is formed by certain selected and sorted intonation harmonies. But in this artistic structure, in this musical work the personality of the creator – composer is also reflected, so the work also emerges as a subject whose process of knowing is dialogical [2, p.14]. According to I. Drach, this "subject" can cause both indifference and absolute pardon, irritation, fanatic passion. It is easy to find many examples - at least "the same Wagner" - hated or deified [6, p. 80].

Style, in most studies devoted to this issue, is understood as a manifestation of the patterns of interaction between aesthetic principles and compositional technique [3, p. 214], but "when we are given an example of style in general, we can appreciate its perfection, speak of historical significance, write treatises about it, but love does not arise in us" [10, p. 109]. In order to emotionally perceive music, one must first of all love it. The degree and completeness of our love for the composer as a component that forces him to turn to his music over and over again is determined not by the appreciation of his creativity in itself, but by the specificity of his individuality as an "intonational subject of style", which is achieved "in the scale of all life, not its individual fragment" [8].

As I. Drach [6] pointed out, being a composer to a certain extent means the ability and desire to show what is hidden inside you, the ability to show your true self. The music product from this position is manifested as the highest manifestation of openness, in the hope of appropriate understanding and love on the part of the performers and listeners. At the same time, the least composer tries to draw attention to himself as a specific individual. In the composer's creative work, the homiletic attitude of the artist of the rhetorical era becomes a confessional imperative of dialogical culture.

The content of confession changes every time, it is filled with new meaningful details, enriched, complicated, saturated, but the inability to portray someone else is unchanged. Like the actor, the composer demonstrates himself in different angles, in order to ultimately reveal himself, to convey his subjectivity to the listener. Regardless of its popularity and recognition, at the premiere of each new piece, the composer is not immune to the danger of rejection, because in each case the audience response is completely unforeseen. To some extent, music imposes itself on the listener, who must engage it in order to become aware of its own response to its main meaning and try to "recognize itself in it" [6, p. 94-95].

Y. Gomelskaya agreed with this position, and added that personally as a composer she remained a person who doubted for the rest of her life. The composer said that her most important task was to convey the fullness of feelings and experiences, but one can never be sure that these emotions will be understood, felt and interpreted as the composer thought. In addition, one can never be sure that the work that the composer seems relevant and understandable is "felt" by the performers and listeners. She said: "I believe that creative doubts are absolutely normal for the composer, as for every creative thinking artist. In this case, this is a very positive factor, as creative doubts are a powerful impetus to creating something new. In my creative work I try to move on, to look all the time only forward" [7, p. 189].

The movement towards the transmission of secret contents, deeply personal experiences has led to the fact that most works with similar dramatic and meaningful orientation clearly feel the general tendency of commercialization, compression of form, reduction of sound time. Y. Gribinenko points out that for the characterization of such a form and principles of its thematic development in musicological studies, definitions of monothematicism, mono-intonational contrast-variant development are proposed. The researcher points out that "this definition emphasizes the main feature of such compositions - the variant development of a single theme, in which, however, there is a contrast of small and large constructions, motives, individual turns, as well as whole, relatively isolated sections" [5]. Such thematism forms a merged process of thematically-concentrated deployment (V. Bobrovskyi's term), and the musical form can then be completely thematic. Hence the special meaningful concentration, aphorism, importance of each element of construction, informative capacity. All of these features are largely characteristic of Y.

Gomelskaya's chamber works as a whole, and in particular - for her chamber opera "The Divine Sarah" and mono operas.

Studying the creativity of contemporary authors is a complex and topical task, the solution of which is also necessary to understand those internal processes that take place in contemporary composer poetry. The study of the problem of tradition and innovation remains the most relevant for Ukrainian music of the late XX - early XXI centuries, as it demonstrates the balancing of the composer's thoughts between the two poles. But our attention is drawn not to the percentage of the two categories in each product and the corresponding inclusion of the composer in the camp of traditionalists or innovators, but to new ways of solving "old" problems, their new life.

Linguistic stylistic turn and attention to the smallest structural units of the product (sound, interval, motive, etc.), the search for new quality of sounding music by introducing new, unusual colors and timbre effects, combining different logic of musical thinking characterize composer's poetics of Y. Gomelskaya as a whole. In music today there is a process of synthesizing, generalization of the previously found, in the united there is combined the different, and in the different the single is revised. The creative process is in the stage of completion, there are no dramatic changes in the style, but the individual compositional style reveals its substantially renewed essence on the basis of synthesis - the main property that determines the thinking of artists of the XX - the beginning of the XXI century. As a result, the style becomes openly associative and relies on a variety of style interactions forms.

Conclusions. Assessing Yulia Gomelskaya's composing work, it should be noted that each of the works of the composer demonstrates her own individual system of organizing elements of musical language, on the basis of which we can observe the constant search and restoration of the techniques of musical expression. The constant process of modification of sound fabric, its various "sliding", "transfusions" and all kinds of mutations, macro-ostinato and noise effects blur the line between static and instantaneous variability, repetition and stability, identity and diversity. In other words, the line between those categories that focuses on the logic of the spatial and temporal relations of acoustically reproduced musical text is blurred.

Typical for Y. Gomelskaya is the process of various interpretations and experimental searches in the field of the chamber music genre with the transformation of its traditional

models. In our opinion, such interest is due to the desire to open the possibilities of musical dialogue in all depth. The personification of the timbre especially emphasizes the role of the spatial perspective of the texture as determining the character expressiveness of the participants in the story outline of the work. In each of her works, Yulia Gomelskaya offers her own special approach to authorship, her reading, her own individual composer style of writing, which allows her to fully reveal their figurative component.

In the works of Y. Gomelskaya the programmability of the titles of her works, which become a kind of significant epigraph to the works, set the listener in a certain way, draws attention - "... Herbarium ... music of memories", "Scream", "Crying Autumn", "Whispering words", "Florida", "Memento Vitae", "Winter Pastoral", "Triumph of Adrenaline", "From the Lowlands of the Soul", "Beyond the Shadow of Sounds", etc. Perhaps the author seeks to emphasize the psychological orientation and veil of the figurative sphere of the work, conveying her feelings in the flow of reasoning, memories, and dreams. A complex world is unfolding before us; deeply I can feel anything and a thinking artist whose figurative vision of the world is instantly born before our eyes. In her works Y. Gomelskaya demonstrates wide genre amplitude of artistic pursuits and aspirations, but the focus of these searches there is always the person with the whole complex of her hard inner experiences.

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