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MODIFICATIONS OF THE CYCLICAL SYMPHONY IN THE ART OF UKRAINIAN COMPOSERS OF THE XX CENTURY: A HISTORIOGRAPHY OF THE GENRE

*The purpose of the article is to characterize the main stages of the evolution of the Ukrainian symphony in the twentieth century, to define the basic genre semantic symbols and tendencies of their modification, to reveal the historical principles of the formation of the national symphonic style. **Methodology** of the research is formed on the basis of historiographical, genre-style and aesthetic-stylistic approaches, provides for the principles of generalization and typing. **The scientific novelty** of the work is determined by the discovery of the historical role in the development of the genre form of the symphony of the interaction of social-event ideological and personality-semantic artistic factors, as well as the elucidation of the general genre trajectory of the development of Ukrainian symphonism as a stylistic phenomenon. **The conclusions** suggest that the cyclic symphony has its own destiny in the territory of the Ukrainian musical culture of the twentieth century, proves the role of ideological guidance in the evolution of large genres, evidences to the gradual release of Ukrainian composers from external formal prescriptions, their desire to lyricize the genre, which opens its new aesthetics-style resources.*

Keywords: *cyclic symphony, historiography of the genre, Ukrainian symphonism, "great" genre, lyricization*

Цзу Лінжуй – здобувач кафедри історії музики та музичної етнографії Одеської національної музичної академії ім. А. В. Нежданової

Модифікації циклічної симфонії в творчості українських композиторів ХХ століття: історіографія жанру

Мета статті – охарактеризувати основні етапи еволюції української симфонії в ХХ столітті, визначити основоположні жанрові семантичні ознаки симфонії та тенденції їх модифікації, виявити історичні засади формування національного симфонічного стилю. **Методологія** дослідження формується на основі історіографічного, жанрово-стильового та естетико-стильового підходів, передбачає принципи узагальнення та типізації. **Наукова новизна** роботи визначається відкриттям історичної ролі в розвитку жанрової форми симфонії взаємодії соціально-подієвого ідеологічного та особистісно-смыслового художнього чинників, з'ясуванням загальної жанрової траєкторії розвитку українського симфонізму як стильового феномена. **Висновки** дозволяють стверджувати, що циклічна симфонія має власну долю на теренах української музичної культури ХХ століття, доводить роль ідеологічних настанов в еволюції великих жанрів, свідчить про поступове звільнення українських композиторів від зовнішніх формальних приписань, про їх прагнення до ліризації жанру, що відкриває його нові естетико-стильові ресурси.

Ключові слова: *циклічна симфонія, історіографія жанру, український симфонізм, «великий» жанр, ліризація.*

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Цель статьи – охарактеризовать основные этапы эволюции украинской симфонии в ХХ веке, определить основополагающие жанровые семантические признаки симфонии и тенденции их модификации, выявить исторические основы формирования национального симфонического стиля.

Методология исследования формируется на основе историографического, жанрово-стилевого и эстетико-стилевого подходов, предполагает принципы обобщения и типизации. **Научная новизна** работы определяется открытием исторической роли в развитии жанровой формы симфонии взаимодействия социально-событийного идеологического и личностно-смыслового художественного факторов, выяснения всеобщей жанровой траектории развития украинского симфонизма как стилевого феномена. **Выводы** позволяют утверждать, что циклическая симфония имеет собственную судьбу на территории украинской музыкальной культуры XX века, доказывает роль идеологических установок в эволюции крупных жанров, свидетельствует о постепенном освобождении украинских композиторов от внешних формальных предписаний, об их стремление к лиризации жанра, что открывает его Новые эстетико-стилевые ресурсы.

Ключевые слова: циклическая симфония, историография жанра, украинский симфонизм, «большой» жанр, лиризация.

The relevance of the research topic is determined by the fact that symphonic creativity is central not only to the composer's creative work, but in the whole system of genres of academic musical art, acting as an indicator of professional equipment and maturity. It is a symphony that is strongly connected with the general ideological processes in culture, recognized *as a great genre or genre of a great theme*. Even when a symphony becomes chamber music, it does not lose its connection with great public ideas. It is no accident that the symphony immediately received the definition of "music for all", in contrast to the quartet (chamber genre), which was defined as "music for itself". The symphony is never written "for itself", it is written for many, it is a public oratorical genre by its ideological essence, so its study, namely, determining its historical, compositional and stylistic priorities is always a relevant task for musicologists.

In the evolution of the Ukrainian symphony of the XX - the beginning of XXI centuries, seven stages of development can be identified (see: [1: 9; 4]). Based on traditional periodization, *the first period* is the 1920s. During this period Ukrainian concert life and Ukrainian music school in different professional directions just begin to form; the creation of the Ukrainian symphony is connected with the difficult task of defining a new system of artistic images and the corresponding means of musical expression. The first steps in the field of symphony at that time were compositions based on folk (peasant) songs, as well as orchestrations of works by Ukrainian composers of the pre-October period, for example, R. Gliere orchestrates the works of M. Lysenko, M. Verikovskyi (Suite "Vesnyanki" which is recognized as the best work of this time), M. Arkas, P. Nyshchynskyi. Cyclical works by V. Femelidi and Y. Matus also belong to this period; B. Lyatoshynskyi creates "Overture on four Ukrainian themes". An organism that builds on true song tunes other than the first part, in

which Revutskyi introduces his own melody that bears a resemblance to the theme of freckles) [1; 9].

Describing this period as a whole, we can speak about the composers' attraction to the epic, to the objective music material, to the citation and stylization. But not less important factor in the formation of the symphonic genre is the development of the lyrical principle and the development of the principles of contrast dramaturgy.

The second period - the 30s - is associated with the development of musical theater and cinema. With regard to symphonic creativity, the main figure here is S. Lyudkevich with his vocal and symphonic cycles. They develop a type of romantic symphony, combining principles coming from P. Tchaikovsky, with some tricks of R. Wagner's harmonious language, as well as with the dramatic techniques of F. Liszt. Lyudkevich's creative portfolio includes 16 program symphonic works, poems, overtures and suites, 7 vocal and symphonic works, the best of which are "Testament" and "Caucasus". As for B. Lyatoshynskyi, in the 1930s he is writing the Second Symphony, which can be attributed to the expressionist line of his work, in addition, it belongs entirely to the lyrically-dramatic aesthetic variety of the genre. Unfortunately, the Second Symphony was severely criticized at rehearsal and, like the Fourth Shostakovich Symphony, it hasn't appeared for a long time in the archives. Lyatoshynskyi's second symphony demonstrates the tragedy, the individual and author's search for new musical expressiveness [11].

The third period is the military of 1941-1945s. At this time, the art was reduced to the limits of one main topic - the topic of war, liberation struggle. Musical art sought to engage more closely with popular genres, in particular, the mass song, in order to find a democratic language in which it would be easier to communicate with the masses. That is why symphonic music at this time is inseparable from the development of the cantata genre, which means that it reveals a rapprochement with choral genres, and it is this closeness that allows the symphony to rely on the Ukrainian song. During these years, the genre of cantata symphony is finally being formed, which will later become indicative for Ukrainian composers. The best works of this type are "The Thoughts on Ukraine-Mother" by M. Verikovskiy on poems by M. Rylskiy, "Oath" by Y. Matus on poems by M. Bazhan, "My Ukraine" by A. Stogarenko on texts by A. Malyshko and M. Rylskiy.

The music of B. Lyatoshynskyi's war years is connected exclusively with the folk melos. Among everything created by the composer during this period, you can name Ukrainian folk

songs in the works for both mixed choir *a capella* and for voice and piano, "Ukrainian Quintet" for piano, two violins, viola and cello, the Fourth String Quartet written like a suite for folk songs. After the "Ukrainian Quintet" for four years, Lyatoshynskyi did not write anything new - it was a time of crisis, the way out of which was in 1949, when the composer created choirs on the words of O. Pushkin and then on the words of T. Shevchenko. We can assume that he found a form (poetic elegiac paintings and inspired lyrical confessions) in which he could build a patriotic theme without sacrificing his stylistic self, because for Lyatoshynskyi there was always a painful break with what he sought to express and what he had to say and do. All his creative life, he was forced to take a conformist stance, which turned out to be the cause of his creative pauses, as well as over-employment of pedagogical and social work [10].

The fourth period is the end of the 40s - 50s. This stage in the development of the Ukrainian symphony can be characterized as a transitional, turning point. The main figure of this period is again the creative personality of B. Lyatoshynskyi; it is during these years that he finally begins to gather around him the best composer Ukrainian forces, and his real achievement is the Third Symphony, which was written in 1951. This symphony provoked a long series of discussions and critical attacks in the press; in musicology circles it received the nomination "Martyrs of Our Time". From the outset, this work was conceived by the author with the epigraph "Peace Wins War", which justified the overall concept of the symphony. The composer had to repeatedly rework the final part because of the need for an optimistic solution and completion of the symphony, its mass and official oratorio, which, in fact, distanced the final from the tragedy. In this symphony, Lyatoshynskyi addresses the problem of counteracting peace and war, but not the topic of victory for Soviet power; however, in spite of the author's intention, the symphony was still reoriented precisely in the ideological direction [11].

The fifth period covers the end of the 50s - 60s of the XX century. In the Ukrainian symphonic music the active creative path of L. Dychko, L. Grabovskyi, V. Bibik, V. Sylvestrov, M. Skoryk, E. Stankovych, I. Karabits begins. Thus, a whole galaxy of highly talented people enters the arena of Ukrainian music, each of whom is a striking author's personality and fully possesses a professional composer language and modern music technologies. It was in the 1960s when Ukrainian music finally rose to the European level. For many of the composers, first of all for Sylvestrov and Grabovskyi, it was a period of admiration

for avant-garde discoveries, the development of serial pointillist technique, from which Sylvestrov later departed [4; 8].

The 60s of the XX century coincided with the final stage of B. Lyatoshynskyi's work. This period is called "Slavic" because it is caused by trends of neo-folklore; combining them with his expressionist sentiments, Lyatoshynskyi overcomes the national restrictions of the Ukrainian symphony. He relies on the melos created by several Slavic peoples, greatly expanding the folklore base. At the same time, the composer is looking for new possibilities of amplification, exacerbation of the symphony's musical language, expands the range of harmonic textural spheres, introduces dissonant complexes, creates a special intonational conflict that no longer has such a tragedy, but deepens the internal musical antithesis, its internal contradictions.

B. Lyatoshynskyi "goes deep" in musical language, freeing himself from the need for programmatic interpretations of his own music. Examples include the Fourth and Fifth Symphonies, which are very complex and ambiguous musical works in which the author extends the boundaries of the harmonic language. In genre-aesthetic terms, they are epic, lyrical, dramatic, and tragic. This period of composer's work also includes "Slavic Concert", "Slavic Overture", "Slavic Suite" (Fifth Symphony also has the name "Slavic"); symphonic poems "Grazhina" and "On the Visla banks" - as a development of the Polish theme, some piano works [11].

With regard to the *sixth and seventh periods* of the development of the Ukrainian symphony, we can speak here of the second half of the 70s - 80s as the stage when the Ukrainian symphony becomes, by O. Zinkevich's definition, a "multi-genre genre" (what, in fact, was predicted by Lyatoshynskyi with the genre-aesthetic gravitas of his opuses). In this period, there are widely presented non-national contacts with the Russian school, with the Caucasus Symphony, Western European culture, due to which there are many internal varieties of symphony.

Ways of development of the Ukrainian symphony in the 70's - 2000's are theoretically generalized by O. Zinkevich, who carefully studies the symphonic work of Yevgeny Stankovych. He proposes the typology of the Ukrainian symphony, determines the style tendencies and peculiarities of the Ukrainian symphony, compared to other schools [4-7].

Thus, according to A. Zinkevich, in the 1960's and 1970's, Lviv and Galician composer schools existed in a wide space of culture, bringing the Biedermeier elements closer to

postmodernism, seeking to assert the meaning of life in everyday life, and instead of proclaiming the great values of culture by proclaiming the little values of the individual. At this time, loud searches for the meaning of life are declared impossible. These tendencies - tendencies of decrease in stylistic height, simplification, "suppression" (silence) of musical sound - are most clearly manifested in the work of V. Sylvestrov [7; 9].

In the 1970s and 1980s L. Dychko, V. Sylvestrov, M. Skoryk, E. Stankovych, V. Gubarenko became the leading figures of Ukrainian musical culture [5; 3]. This period can be considered the culmination not only in symphonic music, but also in the history of Ukrainian musical culture of the XX century. This stage represents a galaxy of composers *after* Lyatoshynskyi (among them there are many of his students), who are outstanding creative personalities, create individual stylistic trends, and educate their own students.

V. Sylvestrov, who has been trying to move away from stereotypes from the very beginning of his creative career, does not obey any genre canons. In the early period of his work he is fond of, mainly, piano and chamber instrumental music, as well as serial writing. In the 70s, he returned to the classical channel, combining the techniques of classical musical language with a very detailed rhythm and intonational dynamic phrasing, that is, with micro-intonation on the one hand, with melody and intonational openness of form - on the other. An example of such a fluid meditative form is the one created by him in the 80 cantatas of the "Ode to the Nightingale", which is a sequence of certain sonar techniques. A series of 24 songs, "Quiet Songs" for baritone and piano, as well as two quartets, gained wide popularity among listeners.

In the early 80's Sylvestrov wrote a whole series of postludes for soprano with instrumental accompaniment and for violin solo, introducing this genre into Ukrainian music. From now on, the "weak" style in his work begins to be tested. Postlude can also be attributed to the Fifth Symphony, which the composer himself refers to as "post-symphony", since it lacks cyclicity and the traditional sonata form, and there is only "slow and long flow of quiet music" (the duration of the symphony sounds about 50 minutes). It can be said that the Sylvestrov Symphony begins where the traditional understanding of symphonism ends, it is a true style discovery, at the same time bring a kind of farewell-reasoning. Post-symphony is also an after-tone. In recent years, the composer has been writing music on Orthodox texts, generally continuing to adhere to his idea of quiet music.

The most striking symphonist of this period is Evgenii Stankovich, who creates both epic symphonic works of the symphony oratorio ("I assert myself") and a chamber form of symphony (laying in them an agitated, pathetic, emotional presentation of musical thought, which distinguish between concerts for viola with orchestra and alt with orchestra). A. Zinkevich notes the connection of Stankovich's symphony with Shostakovich's and Mahler's works (the presence of philosophical reflection and heightened emotionality), points to the neo-folklore direction and interest in the national tradition as continuity in relation to Lyatoshynskiy [6]. E. Stankovich writes music also for the musical theater - these are the ballets "Olga" and "Fern Flower", which are a synthetic action that uses all musical expressive means. The sophisticated symphonic side also distinguishes his "Kadish-Requiem" - a work dedicated to all national victims of World War II.

In the 70's - 80's the works of Ukrainian symphonic music began to appear. They are connected with numerous creative responses to the symphonies of B. Lyatoshynskiy's and D. Shostakovich, showing a similarity to the symphonic method of these two composers. Among them there is the Third Symphony of Y. Ishchenko, the First Symphony of E. Stankovich, the Fourth Symphony of B. Buevskiy, with the music of whom 20 films were released. One of the main genres in Buevskiy's work is the symphony, as this genre allows to combine classical traditions, typified techniques of musical expressiveness with *epatage* and theatrical effects, to create vivid time dramaturgy. One of the peculiarities of Buevskiy's symphony is carnivalization, introduction of elements of satire, grotesque, parody, which lead to ambivalence of images. In compositional terms his symphonic works are connected with the means of installation, personnel, creation of an open form. Particularly distinguished in this regard is the Fourth Buevskiy Symphony, which Zinkevich calls cosmogonic, while the Second and Sixth Symphonies are defined as urbanistic [4].

70's - 80's change the "genetic formula" of Ukrainian symphony; it gains expressive openness and accelerated pace of development. In the symphonic music of this period there are tendencies of restructuring the cycle structure, strengthening the meditative beginning, various syntheses (genre, style), editing and stereo dramaturgy (search for new background sounds of the orchestra), a vivid embodiment of what is the Seventh Symphony of V. Bibik and also the Fourth and the Fifth Symphonies of V. Sylvestrov. Speaking about the influence of Lyatoshynskiy and Shostakovich, Zinkevich comes to a very interesting conclusion, pointing to two levels of this influence, depending on the gift of the composer. The first level is *imitation*

(such as, for example, the Third Symphony by G. Mayboroda and the Fourth Symphony by K. Dominchen), that is, the simplest features of similarity that are traced in the thematic and compositional plans. The second level is *assimilation* that means the deep learning and subordination of ideas involved in one's own tasks, spiritual affinity of ideological positions, which is manifested at the level of musical language.

During this period more than 150 symphonies have been written by Ukrainian composers. Symphonies of V. Kireyko, D. Klebanov, G. Taranov, A. Shtogarenko, G. Mayboroda are written as works that confirm the genre canon. Symphonies that violate stereotypes are written - they include works by V. Bibik, B. Buevskiy, V. Zubitskiy, V. Sylvestrov, E. Stankovich. Since the mid-80s, as Zinkevich notes, such independent, semantic varieties of symphony as the *symphony-epic* have emerged - among them the First Symphony by Karabits, Stankovich's Third Symphony "I assert myself" (with the involvement of the choir); *Pamphlet* Symphony - Fourth Buevskiy Symphony; *symphony-meditation* - "Largo" by Stankovich, Fourth Symphony by Sylvestrov; *Burlesque* Symphony - The Third Symphony by Kolodub. The type of *lyrical symphony* - the Fourth and Seventh Symphonies of Bibik, the Fifth Symphony by Sylvestrov - is very clear. But the "golden age" of the Ukrainian symphony was not long, by the end of the 80s the symphonic spill began to subside, and in the 90s the cyclical symphonic genre departed for the second and further plans of creative interests.

In general, when summarizing the development of the symphony in these years, we can speak of the emergence of a new symphonic situation, when a whole array of contemporary music - I. Stravinskiy, A. Oneger, O. Messian, P. Hindemit - opens to the composer's youth and mature authors.

The seventh period in the development of Ukrainian symphonic music is associated with a decrease in the number of symphonic works. The last "knight" of opera and classical symphony was composer Vitaliy Gubarenko, together with the death of which the fate of the symphonic genre becomes very controversial.

V. Gubarenko is the only follower of the opera-symphonic tradition, who revealed all the traditional genre parameters of opera. The composer created opera-symphony, opera-ballet, opera-oratorio, mono-opera, turned to epic, dramatic, lyrical, chamber forms of opera. His early works were written in the symphonic genre, but in the late 60's he wrote "The Death of a Squadron" - an opera that immediately became a repertoire and glorified the name of the composer. Later, Gubarenko created the ballet "The Stone Lord", on the basis of which he

wrote two suites for a symphony orchestra. After writing the opera "Mamai" (at the turn of the 60's - 70's), Gubarenko turns to mono-opera (monodrama) and writes "Letters of Love". It is an absolutely innovative work, carefully crafted by compositional development and intonational dramaturgy. The main topic of the opera - the theme of love-separation, love-forgiveness - is developed in the 80's in the lyrical drama "The First Commandment"; in a sense the symphony-ballet "Assol" is also devoted to the topic of love. The "Zaporozhets" choreographic scenes, the lyric and comedy opera «Swat in Captivity», and the «May Night» ballet were commissioned by the Odessa Opera and Ballet Theater. Already on the Kyiv ground the production of the opera-ballet "Howl" is being performed, the opera-oratorio "Remember My Brothers" is being created, the mono-opera "Loneliness" and the lyrical scenes "Juliet's Monologues", the symphony-ballet "Liebestod" ("Death of Love") and also a clarinet aria accompanied by a string orchestra and Adagio for an oboe are written.

In the genre of symphonic music, Gubarenko is the first in Ukrainian music to write symphonies, chamber symphonies and ballet symphonies. V. Gubarenko's creativity is devoted to I. Drach's monograph [2], which rightly points out that at the initial stage the work of Shostakovich and Prokofiev had a great influence on the composer, and on the whole the composer builds on the traditions of philosophical symphony, related to Mahler. The works of V. Gubarenko are characterized by psychological aggravation, increased emotional tone, the desire to create a bright image of the author, to subordinate the genre design to his own personal style.

Concerning *the modern period of the history of Ukrainian academic music*, the dominant works are choral, the revival of the choral tradition in its canonical variety, which is confirmed by the fact that many composers are turning to the official spiritual genres. On the other hand, chamber creativity is intensifying at the moment, and the trend of commercialization prevails in both vocal and instrumental music. This is due to the fact that new style discoveries are usually made in the field of small genres and only then brought to the level of "big". Therefore, in the works of composers who are inclined to reconstruction, the creation of a new type of software in music, is dominated by these trends. There is a creation of genre forms of authors, in connection with which the composers come up with their own genre names. Today we can talk about the emergence of *predicative genres* (based on the meaning of the term "predication" as "expression"), when the genre's external form of music organization is constructed as the

"direct language" of the author, his appeal to the public, and successful in all such experiments are carried out in *the atmosphere of the festival*.

In general, **the scientific novelty** of the work is determined by the discovery of a historical role in the development of the genre form of the symphony of the interaction of social-event ideological and personality-semantic artistic factors, the elucidation of the general genre trajectory of the Ukrainian symphony development as a stylistic phenomenon.

The conclusions suggest that the cyclic symphony has its own fate in the territory of the Ukrainian musical culture of the XX century, it proves the role of ideological directions in the evolution of major genres, indicates the gradual release of Ukrainian composers from external formal prescriptions, their desire for the lyricization of its genre that opens its new genre and style resources.

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