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CREATIVE-PERSONAL PRINCIPLES OF THE COMPOSITOR'S POSITIONS OF D. SHOSTAKOVICH IN THE LIGHT OF THE AUTOROLOGICAL APPROACH

The purpose of this article is to determine the preconditions and factors of the musicological autorological study of the creative and personal principles of composer poetics of D. Shostakovich, to reveal the specifics of the cumulative image of the author, which arises in the style of the music of Shostakovich. The methodology of work is determined by the author's theory and autorological approach in their interdisciplinary meaning and in unity with the musical-textural method. The scientific novelty of the study is determined by the selection of personal parameters of creativity Dm. Shostakovich and giving them autorological explanation, specification in connection with the phenomenon of composer interpretation. The conclusions. Shostakovich is a type of universalized transitional personality aimed at reflecting the antinomic preconditions, factors of cultural human existence, thinks of tragic aesthetic categories, but conquers them with the cathartic height of the musical image, combining the leading paradigms of music of the twentieth century – neoclassicism and expressionism, hence the classical and aclassical indicators of composer's creativity.

Keywords: *creative person, composer poetics, Shostakovich's creativity, stylistic polylogue, transitivity.*

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Творчо-особистісні засади композиторської поетики Д. Шостаковича у світлі авторологічного підходу

Мета даної статті – визначити передумови і чинники музикознавчого авторологічного вивчення творчо-особистісних засад композиторської поетики Дм. Шостаковича, виявити специфіку сукупного образу автора, який виникає у стильовому змісті музики Шостаковича. Методологія роботи зумовлена теорією автора і авторологічним підходом в їх інтердисциплінарному значенні та у єдності з музикознавчим текстологічним методом. Наукова новизна дослідження визначається виокремленням особистісних параметрів творчості Дм. Шостаковича та наданням їм авторологічного пояснення, конкретизації у зв'язку з явищем композиторської інтерпретації. Висновки. Шостакович є типом універсалізованої перехідної особистості, що націлена на віддзеркалення антиномічних передумов, чинників культурного людського буття, мислить трагічними естетичними категоріями, але підкорює їх катартичній височині музичного образу, поєднуючи провідні парадигми музики ХХ століття – неокласицизм і експресіонізм, звідси класичні та аklasичні показники композиторської творчості.

Ключові слова: *творча особистість, композиторська поетика, творчість Шостаковича, стильовий полілог, перехідність.*

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Творчески-личностные основы композиторской поэтики Д. Шостаковича в свете авторологического подхода

Цель данной статьи – определить предпосылки и факторы музыковедческого авторологического изучения творчески-личностных основ композиторской поэтики Дм. Шостаковича, выявить специфику совокупного образа автора, возникающего в стилевом содержании музыки Шостаковича. Методология работы обусловлена теорией автора и

*авторологическим подходом в их интердисциплинарном значении и в единстве с музыковедческим текстологическим методом. **Научная новизна** исследования определяется выделением личностных параметров творчества Дм. Шостаковича и предоставлением им авторологического объяснения, конкретизации в связи с явлением композиторской интерпретации. **Выводы.** Шостакович является типом универсализованной переходной личности, нацеленной на отражение антиномических предпосылок, факторов культурного человеческого бытия, мыслит трагическими эстетическими категориями, но подчиняет их катартической возвышенности музыкального образа, соединяя ведущие парадигмы музыки XX века – неоклассицизм и экспрессионизм, отсюда классические и аклассические показатели композиторского творчества.*

***Ключевые слова:** творческая личность, композиторская поэтика, творчество Шостаковича, стилевой полилог, переходность.*

The relevance of the study of the composer's creative personality is a theoretical axiom of musicological science, since the professional experience of European academic music is built around the composer's figure, based on the principles of composer's activity in all its variety of manifestations. But there are compositional personalities that require in-depth attention, constantly remain in the focus of the study of musical and stylistic processes, because they determine their paradigmatic dimensions. The artist who defined the formation of the "style of culture" in the music of the XX century, marked his creativity as his pinnacle and remained a symbol of academic composer poetics of this era is Dmitry Shostakovich, whose personality acquires a new global globalized artistic and creative resonance with every decade. Despite the volume of a number of literary sources devoted to Shostakovich (see: [1–2; 4–5; 9–13; 18; 20–21], both scientific and nonfiction [6-7; 19], the question of his creative guidelines as an expression of deep semantics not only of the musical text, but also of personal consciousness, do not lose their acuity and the demand for musicological knowledge. In recent years, the importance of these issues has been reinforced by the attachment of the problems of the author and the autorological approach to them, concerning the music-creative process, in particular, and the necessity to highlight the phenomenon of composer interpretation as undoubtedly the original author's experience of the music art in general. Combining with the need to consider personal factors of musical creativity, the formation of the concept of music author (authorship) inevitably leads to the updating of stylistic definitions - to the updating of the category definitions in particular, as to the concept of the author's compositional style (see [16; 17]).

The aim of this article is to determine the prerequisites and factors for musicological autorological study of the creative and personal foundations of composer's poetics of D. Shostakovich, to reveal the specifics of the composite image of the author, which arises in the style content of Shostakovich's music.

The main content of the work. The path from the term "composer" to the personal self-esteem of the music author, expressed by the means of the composer's interpretation as a polyological type of communication, is quite complicated and requires a special study of the factors of art activity of the creative subject - the composer, aimed at the text of the musical work, which should be considered as an autonomous linguistic phenomenon. According to I. Konovalova's research, these sides of the research path lead to the identification, as essential to the issues of composer's consciousness and musical thinking, questions of musical and linguistic explication, as a result, lead to the identification of the "logistic sphere of self-representation". The latter is a very widespread phenomenon, because it manifests itself in a "double-semantic quality", leading not only to musical but also to verbal creativity, verbal self-expression - verbal self-identification - to the artists of music. As I. Konovalova notes, the composer may appear in the post of *verbal author* (see p. 170). This perspective of the composer, which determines the crucial importance of the verbal components of his musical poetics, has been repeatedly emphasized by other musicologists, but has not been singled out to this day as a separate "Logos of autopoiesis". Meanwhile, it provides opportunities (and I. Konovalova makes good use of it in the last section of his research) to demonstrate provably the personality-existential indicators of the creative thinking of the composer, to identify the synergistic potential of the image of "musical author".

Today, it is quite common for references (among musicologists and performers) to expand the academic horizons of musical creativity, to open up in composer creativity, in accordance with the processes that take place in musical reality - the linguistic sound space of music, completely other "horizons of understanding", which often do not include understanding of not only academic, but also extra-musical factors, thus rebuilding the phenomenon of musical programmability. Therefore, it acquires a different, higher, level of generalization of the concept of composer creativity, which is able to enter the middle space between the academic canons and outside the academic freedom, that is, another type of canonization, which comes from the process of massaging the musical consciousness. The concept of the modern composer, for example, «Modern composer - the creator of the musical picture of the world - the experimenter and the "architect" of the sound space, the artist and the analyst, acquires a new content load, spiritual and universal values and laws» [17, p. 56]. This definition should first and foremost indicate the artist's direct connection with time; *modern*, that is, literally consonant with time, getting along with it and creating its

own temporal relations, the composer is the personal phenomenon that allows to specify the stylistic intentions of the composer's interpretation.

For a composer's art, XX century is already symptomatic of "free ownership in the process of creating music by all the accumulated culture of genre-style experience", both with its holistic modeling by style epochs and with selective representation (p. 341 diss.), when "a musical work becomes specific communicative and semantic space and representative of the composer's copyright" (p. 359 diss.). And a convincing example of such a generalized and individualized, universal, at the same time author-personal representation of the meaning and text-forming possibilities of music is the work of D. Shostakovich. Its position on the verge of academic and extracurricular - as a broader and more accommodating academic experience (the aspiration of the composer of mass-applied genres as liberating from the shop floor) is obvious - it does not prevent, even contributing to Shostakovich's concentration in the poetics of all compositional academicism. The conditions of the author's awareness and realization of the principles of purely academic and extra-academic musical "linguistic thinking" are mastering the whole system of musical genres of the varietal, but also the primary origin, which enables to *demonstrate* the historical transitivity, transitivity of the composer's method in combination with its culture. Drawing on tradition, mastering, first of all, large operatic and symphonic forms, that is, mastering the content of the great in all respects, both in structure and in thematic material of genre forms, the composer uses new genre installations - musical and linguistic principles. Therefore, it is quite fair to evaluate his method as universal and philosophically focused, with neoclassical features and a "modernist" orientation, sensitive to technological innovation and conceptualizing, that is, reaching a semantic depth of musical and linguistic reception. "A unique personality is endowed with universal properties" [17, p. 431] - thus I. Konovalova defines the paradoxical logic of the Shostakovich composer's thinking, which includes in the list of style features of the artist almost the whole set on the art of the XX century aesthetic and cultural nominations: "The essence of the phenomenon of the composer in the dynamics of the development of avant-garde-modern-postmodern creativity of the XX century, define universalism, conceptualism, dialogism, experimentalism, technology" [17, p. 477]. Effective in determining the personal nature of the author's style is the notion of chronotope, which best demonstrates its potential in studying the attitude of the composer to the time offered to him the way (form) conceptualization of time.

The research of I. Konovalova makes it possible to notice that in discussing the role of chronotope in the composer's poetics, it is important to refer to the *author's statements*, because, as I. Konovalova observes, "in the verbal messages that result from the work of individual consciousness, the specifics of the composer's thinking and style are revealed and vectors of his creative activity, spiritual and mental orientations and aesthetic dominants of creativity are revealed. These texts reveal a semantic connection with musical authorial discourse and reveal the intellectual intentions of the creators, which determine the ways of their individual-style evolution" [17, p. 389].

Thus, to the theoretical realm of *creative-personal factors study of composer creativity of the author-interpretative phenomenon* is also added the idea of a holistic composer Logos, which most clearly appears verbally, "focuses on fundamental and conceptual studies of historical-theoretical and theoretical (theoretical and critical articles, reviews, reports) pertaining to the realm of "composer musicology" and show a depth of insight of musical art "Mechanism", literature contained personal managing" [17, p. 428]. With the help of the composer's word you can approach the hidden meanings, mysterious areas of the composer's poetics - at the level of the origin of a musical idea, touching the origins of musical thought, or the completion of a creative project, as a method and technological achievements generalization, awareness of his own contribution to the musical logosphere, expression of logic. Hence the possibility of enhancing musicological analytics when comparing verbal and logical and musical and logical principles, that is, an attempt is made to make a comparative characteristic of musical and verbal types of logic. The theme of composers' verbal thinking, or the question of comparative study of the musical and verbal logospheres, as equally involved, though with different consequences, in composer's poetics, seem to be a branch not only of the problem of composer's activity, but also of the leading theme of authorship in music - of composer authorship as increasingly complicated to a broad phenomenon that affects the nature and position in the cultural world of the semiosphere of musical art, develops new principles of holistic organization of the given semiosphere, in which the musical beginnings still remain initiating, but verbal ones provide programmatic communication, semantic definition, and "transliteration" of the musical intent.

We emphasize that the composer's understanding / thinking involves special ways of interpretation; it always took into account the semantic properties of the word, the seminal functions of verbalization. But there are different kinds of words; a word in music and a

word about music, and although in the composer's poetry these two varieties are closely related, but in terms of musicological discourse these connections still need to be proved; verbal clarifications and explanations of the composer's method are of authoritative significance and authenticity only when they are based on direct communication with the master of music, that is, they are literal and dialogical, and include the flare of words (consciousness) of the composer himself.

On the basis of research that restores the "direct voice" of the author, even given their prevailing journalistic nature, it is possible to build an idea of the composer's style thinking - to offer a theoretical model of the author's style. No wonder K. Meyer defines the leading purpose of his book on Shostakovich as an effort "to present Shostakovich as fully as possible, regardless of the contradictions and ambiguities, in the broad context of this multifaceted personality," that means he directly addresses the personality of the artist, introducing him to all discussions [19]. This semi-memoir work, like the book by S. Volkov, and some other journalistic and personal studies of Shostakovich's creative path allow us to convince ourselves that the style of the composer is a reflection of the main tendencies of the style self-determination of music of the XX century, confirming the "transitivity" as an essential paradigm of his musical paradigm.

The universal stylistic cut of the composer's experience allows Shostakovich to reflect - to modernize the antinomic features of the spiritual culture of the XX century, finding a special author's embodiment of the transformation of the principles of semantic polyphony and the related field of stylistics. The phenomenon of style polylogue in Shostakovich's work becomes part of a complex mechanism of genre transformations: the polyphonicity of style is interdependent with the dialogue of the genre.

Considering Shostakovich's work from the point of view of their polylogue, that is, "as well as music about music turned to music", it is possible to explain a number of specific signs of neo-romanticism and, more broadly, the non-stylistic tendencies of modern music. Thus, the rise of the author's style to the level of "epoch style" is directly related to its generalizing and integrative capabilities, that is, its ability to polysemantic formations. At the same time, thanks to individual stylistic decisions, music of the XX century opened the most important and polyphonic contents. In involvement with these processes, one can see the purpose of composer poetry of Shostakovich as a whole.

Shostakovich's stylistic intertextual innovations are addressed in Solomon Volkov's book "Shostakovich and Stalin" [7]. Moreover, the culturological approach to Shostakovich's work contributed to the discovery of these innovations, that is, the desire to find in his music typical signs of the culture of his time. Thus, Volkov discovers the content of Shostakovich's music, based on its socio-cultural context, helps to find in Shostakovich's style a typical model of cultural style.

The style of culture becomes the property of the composer's individuality, or the individual composer's style rises to the value of the cultural style precisely when the composer's creativity has the ability to style transitivity. As it was noted in the work of M. Yemelyanenko [16], it is precisely by acquiring the features of the interstyle, that is, broad stylistic transitivity that Shostakovich's authorial style rises to the epochal level, that is, becomes the basis of the general "composer's legislation". One of the constant stylistic parallels in Shostakovich's music is the intonational material of Mahler's works (this is especially emphasized by S. Volkov [7, pp. 322–323]), and this parallel between Shostakovich and Mahler leads to a deep similarity in the level of musical thinking and aesthetic thinking. I must say that Shostakovich repeatedly pointed to his closeness to Mahler and his particular interest in him (while working on the Fourth Symphony, Shostakovich's piano, as friends recall, contained the notes of Mahler's Seventh Symphony). In general, the symphony from the first acts is recognized as the work of Shostakovich, however, in the final piece of the third part, which begins with a funeral march, there is an undeniable influence of Mahler's symphony with his philosophically and cathartic perception of death.

S. Volkov also notes that the features of contemplation, so characteristic of Gustav Mahler's "Songs of the Earth", are characteristic of Shostakovich's oratorio "Song of the Forests", which has not been noticed before. Musicologists have always considered this not the most popular opus of Shostakovich as a melodious piece of music with reminiscences from Glinka, Tchaikovsky, Mussorgsky, but not in any way correlating it with Mahler's stylistic thinking [7, p. 562-563]. Influenced by Mahler's work, Shostakovich revisits his methods in repeating the musical form that finds place in his vocal "The Jewish Cycle" - the first three songs of the cycle (they have clearly audible references to "The Magic Horn of a Boy") are three lullabies, with a paradoxical in aesthetic sense of their interpretation.

Polyphonic and compositional and dramatic activity of using polyphonic techniques and forms has always been characteristic of Shostakovich's music. In this respect, he shares the aspirations inherent in the work of composers of the XX century, in particular, Mahler's work. The irony of Shostakovich's symphony, as a new kind of humor in music, is also seen as an inheritance of the character of the Mahler symphony.

Although Shostakovich views Mahler's music as a "field" for quotation, he goes further by modernizing and individualizing (authorizing) the musical language. M. Sabinin in his book "Shostakovich as a symphonist" indicates that the image of the funeral march in the finale of the Fourth Symphony Shostakovich did not receive such a grand development in Mahler. The researcher notes that although the figurative and dramatic significance of the march genre is inherited by Shostakovich's symphony from Mahler, the latter does not find a march similar to the finale of the Fourth Shostakovich Symphony; the latter is to be compared with Scherzo's first Mahler Symphony, a mourning march in Callo's manner with whom he is remotely similar [21].

Musicological discourse allows us to state that the idea of comparison-borrowing, joining-continuation, reverberation in historical time and in the musical-textual space is not at all unnecessary for the realization of the original author's origin, creative self-identification of the artist. It is in this way that Shostakovich finds the defining features of his own creative personality; it allows him to realize and deeply embody the transitional qualities of his musical language, to create a full-fledged image of an author who is responsible for witnessing the "breaking of time", the turning point of epochs.

The scientific novelty of the study is determined by the separation of creative and personal parameters of creativity D. Shostakovich and providing them with an authoritative explanation, concretization in connection with the phenomenon of composer's interpretation.

The discovery of the content and purpose of the composer's dialogue over time in its historical and contemporary (for the artist) meaning leading to personal-stylistic installations leads to the **conclusions** that Shostakovich, like Mahler, is a type of universal transitional personality, aimed at reflecting the antinomic, the factors of cultural human being, he thinks with tragic aesthetic categories, but subdues them to the cathartic height of the musical image, thus combining, up to a complete merger in the author's style, leading paradigm music of the XX century - neoclassicism and expressionism, hence the classical and classical indicators of composer creativity. This allows the composer's interpretation to gain a limit of

artistic latitude, opening up new dimensions of musical academism, projecting extra-academic trends in the author's musical thinking.

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