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TRADITIONAL AND INNOVATIVE IN THE INTERPRETATION OF VOCAL AND INSTRUMENTAL GENRES IN THE WORK OF E. DENISOV

The purpose of the article is to consider the interaction of traditional and innovative in the vocal and instrumental works of E. Denisov with the identification of intonational and stylistic complexes characterizing this process. The methodology of the work is determined by the genre and style, semantic and analytical musicological approaches, focused on revealing the dialogical interaction of the traditional and innovative in the works of Edison Denisov. The

scientific novelty of the article is determined by the fact that E. Denisov's vocal and instrumental work is considered in the context of the general evolution of the composer's individual author's style, highlighting the importance of the interaction of innovative techniques and traditional genre settings adopted in this genre area. **Conclusions.** In his works, E. Denisov relies, on the one hand, on the traditional for vocal and instrumental genres figurative structural, compositional and figurative foundations, and on the other hand, he finds ways to significantly update the interpretation of both the general genre basis and the musical and linguistic parameters. The composer's works are characterized by a strong connection between the musical and verbal levels, since the semantic load of the work, coming from the verbal text, has a powerful effect on the construction of the future work. At the same time, the desire to most fully reflect in his work the circle of artistic images that inspired E. Denisov to work, leads to the need to expand the boundaries of musical form, and — more broadly, musical art, leading to the synthesis of art, the inclusion of elements of instrumental theater.

Keywords: genre, musical culture of the «Soviet period», vocal and instrumental creativity, author's style, «The Sun of Incas».

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Традиційне і новаторське в трактуванні вокально-інструментальних жанрів у творчості Е. Денісова

Метою статті є розгляд взаємодії традиційного та новаторського в вокально-інструментальній творчості Е. Денісова з виявленням характеристикуючих цей процес інтонаційно-стилістичних комплексів. **Методологія роботи обумовлена** жанрово-стильовим, семантичним і аналітичним музикознавчим підходами, орієнтованими на виявлення діалогічної взаємодії традиційного та новаторського у творчості Едісона Денісова. **Наукова новизна статті** визначається тим, що вокально-інструментальна творчість Е. Денісова розглядається в контексті загальної еволюції індивідуально-авторського стилю композитора з виділенням значення взаємодії новаторських прийомів і традиційних жанрових установок, прийнятих в цій жанровій області. **Висновки.** У своїй творчості Е. Денісов спирається, з одного боку, на традиційну для вокально-інструментальних жанрів образну структурно-композиційну й образну основу, з іншого — знаходить шляхи суттєвого оновлення трактування як загальної жанрової основи, так і музично-мовних параметрів. Для творів композитора характерний міцний зв'язок музичного та вербального рівнів, оскільки смислове навантаження твору, що йде від словесного тексту, справляє потужний вплив на побудову майбутнього твору. Одночасно прагнення найбільш повно відобразити в своєму творі коло художніх образів, що надихнули Е. Денісова на роботу, призводить до необхідності розширення меж музичної форми, і — ширше, музичного мистецтва, при-

водячи до синтезу мистецтв, включенню елементів інструментального театру.

Ключові слова: жанр, музична культура «радянського періоду», вокально-інструментальна творчість, авторський стиль, «Сонце інків».

Relevance. One of the largest creative individuals in the musical culture of the «Soviet period», which had a strong impact on the work of many composers of the second half of the XX — beginning of the XXI centuries is Edison Denisov. The composer entered the history of musical art as one of the main representatives of the avant-garde trend in the musical culture of the «Soviet period» in the middle of the XX century and today his works occupy a significant place in the repertoire of contemporary performers. Speaking about the avant-garde trend in the musical culture of the «Soviet period», many researchers, including Y. Kholopov, proposed the distinction between the avant-garde movement of the early XX century (Avant-garde-I) and the 60–70s (Avant-garde-II) [5, p. 244].

Although the creative heritage of Edison Denisov is extremely extensive and diverse in genre composition, however, vocal and instrumental genres according to the testimony of the composer occupy a special place in it.

Denisov said that he constantly felt the need to write vocal music — «I always want to write vocal music, but I have to write the instrumental one» [2, p. 28]. It is in the vocal and instrumental works that the features of the composer's individual stylistics are most pronounced. Starting from one of the earliest works — the cantata «The Sun of Incas» (1964), Denisov sought to express his musical ideas beyond the traditional and generally accepted, which seemed to him overly academic and outdated.

The most significant period of Denisov's creative activity was in the 60–70s of the XX century, having a significant impact on the work of contemporary composers, which contributed to the process of updating the musical language and the search for new stylistic techniques. Today, in the context of the XXI century, when ideological prohibitions have been lifted, it is especially important to try to objectively examine the specifics of the manifestation of avant-garde principles in the work of the composer, who was one of the first to turn to the musical language of Contemporary music. It is important to understand how the composer's music fits into the trends of the time, and possibly influences the formation of these trends.

Literature review of the problem. When studying the creative method of Edison Denisov, first of all, it is necessary to highlight the works of the composer himself, which become valuable material that allows you to identify the composer's views on the music of the XX century, on the principles and

foundations of the composition by which he was guided, as well as his assessment of the ongoing processes in the musical culture of the XX century. Among the musicological studies that played an important role in shaping the contemporary view of E. Denisov's work, the works of Y. Kholopov, who was one of the first musicologists who devoted his works to the study of the composer's work, should be highlighted. The monographic studies of Y. Kholopov and V. Tsenova «Edison Denisov», as well as the collections «The Music of Edison Denisov», «The Space of Edison Denisov», individual articles in various books, as well as a number of dissertation studies in recent years are widely known. However, despite the steady interest in musicology circles in the work of E. Denisov and a rather long series of works devoted to this issue, we can confidently say that the study of the work of E. Denisov is at the initial stage.

The purpose of the article is to consider the interaction of traditional and innovative in the vocal and instrumental works of E. Denisov with the identification of intonational and stylistic complexes characterizing this process. **The methodology** of the work is determined by the genre-style, semantic and analytical musicological approaches, focused on revealing the dialogical interaction of the traditional and innovative in the work of Edison Denisov. **The scientific novelty** of the article is determined by the fact that E. Denisov's vocal and instrumental work is considered in the context of the general evolution of the composer's individual author's style, highlighting the importance of the interaction of innovative techniques and traditional genre settings adopted in this genre area.

Presenting the main material. According to E. Denisov, vocal and instrumental genres occupy a completely special place in his work. In a conversation with D. Shulgin, the composer said that throughout his life he felt an urgent need to write vocal music. From the initial period of creativity to the last days of the composer's life, as Denisov said, «both then and now I have a feeling that my vocal music is somehow more natural and better than instrumental. At least, it's always easier for me to write it» [7, p. 262]. In addition to the ease and naturalness of working in vocal and instrumental genres, E. Denisov names another reason for his interest in this genre sphere, namely, his love for the poetic word — «poetry, which is especially dear to me, which seems to live in me and for me - it is always associated with some kind of music hidden inside me» [7, p. 262].

Among the genre trends that make up E. Denisov's vocal and instrumental legacy, one can find almost all genres associated with singing, namely the opera «Four Girls», «The Foam of Days», the oratorio «The History

of the Life and Death of Our Lord Jesus Christ», «Siberian Land», Requiem, cantata «The Sun of Incas», vocal-instrumental cycles «Cries», «Life in Red», «On a Snow-fire», vocal numbers for theatrical performances of «Medea» and many others.

Denisov started the search for new techniques and principles of composition, work on a significant update of the musical language and new sources of inspiration already in the 60s. This period was called by the composer «My second conservatory», since for about ten years he was engaged in independent study of that music and those styles that were completely inaccessible to study during training at the conservatory due to the complete ban not only on performing objectionable works, but also on studying them [7, p. 22]. According to his own assurance, this period of «self-education» lasted about ten years, resulting in the appearance of a number of works completely new to the musical culture of the «Soviet» period.

Like compatriots of the beginning of the century, E. Denisov with utmost sensitivity listens to the symbolist poetic text, as if recognizing its undoubted self-worth. The composer's increased attention to the sounding word contributes to the fact that, on the one hand, the most vocal expression in his chamber-vocal compositions is the vocal line's discrete discreteness, and on the other hand, the selection of keywords helps to identify the meanings of a number of stable melodic formations. Building poetry on a pedestal, the composer does not forget about the artistic integrity of romances and does not completely subordinate the sound-intonational principle to the poetic, which would inevitably lead to a decrease in musical expressiveness proper.

The vocal and instrumental works of E. Denisov are characterized by deep psychology. This, in turn, determines the «weight gain» of almost every musical intonation, which, according to the composer, contributes to the «general deepening of expressiveness and increasing intimacy... quiet... expression» [7, p. 340]. Another feature of the style is associated with the psychologization of musical thinking — the unconditional prevalence of restrained tempos in works. All this testifies to a tendency to deep immersion in the world of emotional experiences, to focus on its smallest changes. The in-depth psychologism of the composer's works is also associated with the tendency to plunge into the tragedy, sometimes gloomy-fatal sphere. At one time, this became one of the main qualities of poetical and musical symbolism: the motives of loneliness, doom, death, so frequent in the verses of the Symbolists, almost all authors of romances of the beginning of the century paid tribute. In the cycles of E. Denisov, the motives of doom and death are especially acute. However, the image of hope that the composer, in accor-

dance with his views, sought and found in poems of poets, also receives a vivid embodiment (for example, in the block cycle «On a Snow-fire»). So, there is an organic «entry» into poetry with the simultaneous manifestation of an actively expressed «counter» composer initiative, the dynamic conjugation of the verbal and musical ranks as a guarantee of a complete artistic synthesis.

In vocal music, E. Denisov finds implementation and a number of other trends associated with the manifestations of musical symbolism at the turn of the century. This concerns, in particular, the problem that T. Levaya characterizes as a «polarization of the means of expression,» which is realized when symbolist plots and ideas are embodied. The researcher notes the characteristic figurative antithesis of two principles — «a frantic impulse and the fettering forces of silence, death, non-being» [3, p. 27]. Moreover, the first, effective image is often absorbed by the second and then «silence» becomes prevailing in the ratio of interacting forces.

One of the first works that attracted special attention with the novelty of receptions and the boldness of the design is the cantata «The Sun of Incas» to the verses of Gabriela Mistral. Thanks to this work, Denisov was talked about as a vivid representative of the avant-garde movement in the music of the second half of the XX century. Moreover, thanks to the activities of E. Denisov and his closest associates — A. Schnittke and S. Gubaidulina, the Soviet avant-garde oxymoron was born in the foreign press.

The premiere of the work took place in 1964, and as the composer himself has repeatedly said, it was hardly the only work of the period that had a premiere at home. The initiator, inspirer and organizer of this premiere was G. Rozhdestvenskiy, who accidentally familiarized himself with an incomplete score, expressed a desire to perform this work at a planned concert. The conductor carried out his intention and held two concerts, at which the cantata «The Sun of Incas» was performed with stunning success. As S. Slonimski, who was present at this concert, testified, E. Denisov was summoned to the stage more than ten times under stormy applause. The expected reaction from the official authorities was not long in coming, and as the composer told in an interview with D. Shulgin, the directors of the Philharmonic who approved the concert repertoire were removed, and G. Rozhdestvenskiy was reported in a rude manner. However, these oppositions to new trends, new aspirations of young composers only convinced the latter of the correctness of the chosen direction and it was with this work that E. Denisov's world fame began. As you know, after the work premiere at the Darmstadt show, the world famous composer and conductor P. Boulez

included the «The Sun of Incas» in the program of the concert «Domaine musicale», accompanying it with a letter inviting the author himself to the concert. But since these events unfolded in 1965, the author's arrival at the concert was not possible for a number of reasons [5].

Studying the principles of serial technology and using the knowledge gained in his composing activities allows E. Denisov to develop his own unique style lines and stylistic devices. The most important place in his creative searches is occupied by serial technology, which serves as the basis for the organization of the material in most works of this period.

On the way to develop his own style, E. Denisov uses a number of characteristic techniques — from free tonal comparisons, sharp-dissonant writing, to working with serial, dodecaphone techniques. The work is written in an unconventionally interpreted serial technique with widespread use of sonoristic techniques. The appeal to the work of the Chilean poetess Gabriela Mistral was accidental — «I read at random one poem, the other... seemed interesting... and, as I often do, I started marking up, doing some kind of editing. Well, in sort, I began to work» [7, p. 35]. The composer borrowed the name cycle from another poem by Gabriela Mistral, which, incidentally, was not included in the cycle itself. Such a choice of name was due to the general position of E. Denisov in program titles, since, in his opinion, this is a very important and difficult stage in creating a work. He said that it sometimes takes longer to search for a title than writing the work itself, since «the title is very important, in my opinion, and it is important, first of all, to understand the composition, to tune into that understanding» [7, p. 35].

The «The Sun of Incas» consists of six parts, in which the idea of alternating two different plans is realized — instrumental (first, third, fifth parts) and vocal (second, fourth, sixth parts). The instrumental parts are subtitled as follows: Prelude, Intermedia, The Cursed Word; vocal ones are: Sad God, Red Evening, Song of the Finger. The fifth part («The Cursed Word») becomes the dramatic peak of the whole cycle, in which the text uttered by the reader finds its embodiment exclusively by instrumental means.

In «The Sun of Incas» particular attention is drawn to the use of various techniques and techniques of composition by E. Denisov, which he masterfully combines to create unique combinations of technological methods. So, in the first part of the Prelude series, the principles of serial and pointulistic techniques are intertwined; in the second part («Sad God»), the free development of the series unfolds; in the third part («Intermedia»), the composer considers the number «6» as the basis of the series, using 6 shades of loud dynamics, 6 tones, 6 initial sounds of the series, 6 rhythmic groups;

in the fourth part («Red Evening»), the composer combines the aleatory and serial principles; in the fifth part («The Cursed Word»), the composer uses a combination of all the techniques that were heard in the previous parts; in the sixth part («Song of the Finger») a set of techniques is used, including sonorica; seriality; quasi-diatonic; elements of spatial music (application of tape recording).

Speaking about the design of the work, E. Denisov pointed out that the basis is the juxtaposition and interaction of the two planes — the instrumental and the vocal, realizing the idea of «point-to-point transfer of sounds from one instrument to another — it's like flickering sound material that constantly changes its colors - the structure here runs from one instrument to another, it is constantly repainted and repainted, not only due to timbre shifts, but also to range changes. A change of ranges... gives... in... compositions some amazing timbre rapprochements» [7, p. 147].

The composer uses the series in its main form in the «The Sun of Incas» at the beginning of the parts, and the development techniques and segmentation throughout the entire part. The cycle as a whole is based on one series, but this is not orthodox dodecaphony in its purest form: the author allows the use of fragments of the series, both horizontally (melodically) and when connecting segments of the series into vertical ones in tune; a separate part of the cycle can be built in support of a fragment of the series (in the third part of the cycle, support for 1–6 sounds of the series; in the fourth part, support for 7–12 sounds of the series). According to D. Shulgin, in this work for the first time in the creative method of the composer «the letter of the serial type, but in free, informal refraction... from accurate complete conducting of the series to its various modifications, crushing, microserial work» appeared [7, p. 148].

We also note that E. Denisov's attraction to vocal genres is a stable feature of his author's style, which finds its embodiment in the principles of melody of vocal and instrumental cycles, and also influences the structure of the series, in which the composer chooses tertz intervals, the received movement, individual melodic turns. Many researchers and fellow composers noted the leading importance of melodism in E. Denisov's interpretation of serial technology, including. Speaking about «The Sun of Incas», A. Schnittke noted the «intonational value of each interval,» which is due to the features of E. Denisov's serial technology [6, p. 278].

Denisov applied in «The Sun of Incas» all his achievements (at that time) in modern compositional techniques. It was important for the composer to understand and put into practice in an artistic form the possibilities

of new techniques, to find an organic measure of freedom for themselves in the possibilities of their connections. In his approach to the serial method, Denisov did not adhere to strict rules for organizing the material that exist in orthodox dodecaфония. On the contrary, he repeatedly spoke of his understanding of seriality as a method that provides considerable freedom: «I never considered it necessary for myself to strictly align all forms of my series with appeals, shellfish, and so on» [7, p. 134].

Conclusions. In his work, E. Denisov relies, on the one hand, on the traditional for vocal and instrumental genres figurative structural, compositional and figurative foundations, on the other hand, he finds ways to significantly update the interpretation of both the general genre basis and the musical and linguistic parameters. The composer's works are characterized by a strong connection between the musical and verbal levels, since the semantic load of the work, coming from the verbal text, has a powerful effect on the construction of the future work. That means, according to the testimony of the composer himself, that in most cases, the source of inspiration and the starting point in creating the work remains the literary source.

At the same time, the desire to most fully reflect in his work the circle of artistic images that inspired E. Denisov to work, leads to the need to expand the boundaries of musical form, and — more broadly, — musical art, leading to the synthesis of art, the inclusion of elements of instrumental theater. This organic and natural combination of the traditional (and even academic) in composer art with the desire for new composer techniques, ways of working, for new artistic opportunities coming off as a result of mastering new ways of composition — is the uniqueness and originality of the author's style of Edison Denisov.

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АНТИНОМІЇ ТРАГІЧНОГО У СВІТЛІ МУЗИКОЗНАВЧОГО ПІДХОДУ

***Мета статті** — відкрити двоїсте значення трагічного як базової естетичної категорії та її вплив на формування виразової системи музичного мистецтва. **Методологія роботи** базується на естетичних, культурно-історичних та музикознавчих підходах до вивчення природи та смислового призначення трагічного, передбачає поглиблення текстологічного аналізу та нове розуміння явища стилю. **Наукова новизна** дослідження обумовлена запровадженням двох понять, що утворюють парну категорію трагічного та виявляють його антиномічну сутність, трагедійності та посттрагічного, що дозволяє ширше розглядати втілення трагічного протиріччя в музичному мистецтві. **Висновки** роботи вказують, що посттрагічне є важливим феноменом у культурі ХХ століття, особливо другої його половини, зумовлене розвитком музичної мови та розумінням провідних смислових завдань музики на рівні її стильових домінант, веде до відродження ідеї міфологізації музичної форми та сприяє новій гармонізації як музичних виразових засобів, так і соціальної свідомості, тому глибоко впливає на уявлення про музику як поетику в цілому і на конкретні композиторські жанрово-стильові підходи.*

***Ключові слова:** трагічне, трагедійне, посттрагічне, музична поетика, стиль, стилістика, музична мова.*