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FEATURES OF NEOFOLKLORISM IN LATER WORKS OF R. SHCHEDRIN (on the example of the Concerto for Orchestra No.4 "Round Dances")

The article is devoted to the relevant for modern musicology problem of style dialogue, manifestations of which are seen as the interaction of the academic and folklore-everyday,, romantic and folk. The performed analysis of the Concerto for Orchestra No.4 by R. Shchedrin suggests making a conclusion on the relevance and prospects of the development of certain features of neofolklorism as a stylistic direction in musical creativity on the verge of XX and XXI centuries.

Keywords: R. Shchedrin, neofolklorism, cultural memory, identity, dialogism, polyphony.

The first half of the XX century, as we know, has given impetus to the development of many stylistic directions, the very names of which indicate their conscious dialogue with the heritage of the previous epochs or dialogue with other types of thinking. The emergence of new style formations was dictated by the changes in the world view and human consciousness that occurred as a result of global social changes, when art has taken on a mission for spiritual knowledge of the impacts of contemporary culture.

The relevance of the study is that in the XX century the expansion of cultural horizons occurs including due to the interaction of academic and folk, folklore traditions of the composer's creativity. "Folk" and "romantic" (according to M. Bakhtin [1]) types of culture existed at any point in history. But if earlier they used to coexist in parallel, in the XX century, their relationship changes drastically – the moment of synthesis-dialogue is extremely intense, and in neofolklorism the folklore and the author's exist as equal systems.

It should be noted that the current division into academic culture and folklore-everyday (in the terminology of M. Bakhtin "romantic" and "folk"), gives the very folk culture certain symbolism, when folklore can serve as a symbol of the epochs that ended one hand and, at the same time, a symbol of something stable and unchanging, and therefore valuable, on the other hand. Thus, the folk element in modern culture brings not only certain symbolism, but also manifests itself as a *security* function of the tradition, shows the accumulated volume of "*cultural memory*." Let us assume that this is one of the reasons for the composer's increased interest in folklore and causes several style waves associated with its processing. An

interesting observation was made by O. Derevyanchenko [2], who one of the features of neofolklorism sees in its opposition to the romantic tendencies. The anti-romanticism of folklore, in her opinion, is revealed in the pursuit of collective transpersonal consciousness to seek ways to overcome the crisis of European individualism.

G. Kocharova notes that appeal to folklore at the same time also gives prospect of enrichment of the style resources by possible style and genre synthesis. In this case folklore genre can be interpreted very "traditionally, through the light of the method "generalization by genre" and genre quoting (...) and as genre assimilation, contamination or genre "strangening" distortion or exaggeration" [3, p. 66].

Interestingly, the "new folklore wave" of the second half of the XX century showed itself in the time and in the works of those composers, for whom was finally opened a variety of technical findings of Western European composers of both the early XX century and contemporaries, known for their avant-garde. It is possible that such a sincere admiration of folklore was to some extent counterbalance to the music that due to technical findings, went far beyond the emotional immediacy. In this situation, the search for "live" intonation was carried by the composers from different sources – in everyday music, and sound realities of everyday life, and folklore. In the complex context of "modernization" of language resources, the folklore principle allowed composers to save communicativeness towards their own audience.

Features of the neofolklorism wave of the 60-70s we see, primarily in a close dialogue with the modern folk writing techniques and expansion of folklore genres and styles zone. New to this wave of neofolklorism was unprecedented "combination of incongruous": more works are more common where there is a "closure" of all the achievements of avant-garde composers' works with namely folklore. Thus, one of the most striking examples in this respect can be song "Do not white, white snow" from R. Shchedrin's opera "Dead Souls," which in its structure includes all the twelve sounds, and in sounding – the national-Russian, with characteristic quarter-tone intonations. Ancient folklore layers are combined with the most modern intonation work in "Crying" by E. Dienisova, manifested, for example, in a thin transition from diatonic to multi polydiatonics that at the ear is comprehended as a complex chromatics.

Neofolklorism horizons were also expanding by expanding the palette of the folklore genres – composers open those layers of folklore, which were unknown to

their predecessors. On the one hand, composers are able to meet the most archaic genres of folklore samples and on the other –folklore itself as a living phenomenon is "overgrown" with new genre varieties (the most striking example can be the interest in ditty genre, which is a folk genre, is quite young – it originated in the second half – in the late XIX century); we should also not forget about the discovery of geographic boundaries – musicians mastered not only their own sources, but also the folk music all over the world.

The important point is that there are some folk genres in their various versions genre. Thus, ditty, which appealing to which can be considered "a sign of the" second wave of neofolklorism and interest to which was manifested in the works of many composers (should be mentioned "Russian notebook" and "Pryspivky" for choir a cappella of V. Gavrilin, "Farewell" for choir and "Dierieviensky album" for piano by G. Belov, cantata "Vecherok" by Yu. Butsko, "Vireneya" and "Pisnehorky" by S. Slonimsky, Concerto for Orchestra "Naughty limericks", the First piano concerto, fragments from the ballet "Humpbacked Horse" and opera "Not only love" by R. Shchedrin), showed itself in different ways in the composers' works – and it sounded like the lyrical "suffering" and as choral, close to weeping, lamentations and clergy, along with that existed in its "provocative" version – jokes and humorous forms.

In our opinion, another point typical of neofolklorism of this stage, is the dialogue of the folklore and the spiritual. The latter was a continuation of the tradition that went back to ancient times. This is also drawn attention to by Shevliakov E. [4], who notes that in Russia everyday rural prayers combined with folk intonation experience. The combination of the above two poetics was established and displayed in the works of the composers of the "new folklore wave". Thus, the researcher gives an example from the opera "Vireneya" by S. Slonimsky, one of the acts of which, namely "Prayer" begins with prayer focus, and gradually changing in character, it germinates intonations of different folklore genres – weeping, clergy, cries. Something alike was noted by M. Tarakanov in he studying choir "The execution of Pugachev" by R. Shchedrin, where occurs "specific synthesis ... of choral clergy, crying, half-spoken patter and liturgical music" [quoted by: 4, p.81].

Neofolklorism, existing since its inception as a combination of two poetics – folk and professional, in the 70 years in Soviet music received its specific characteristics. Neofolklorism of this period really should be seen as fully independent stylistic phenomenon, different, including from its previous waves – not

by chance its got another name – the "new folklore wave ". Without leaving its main feature – the combination of two poetics – "new folklore wave" demonstrated their deeper interpenetration which was, in our view, in the following:

1. The inclusion into the composer's arsenal of new folklore genres, "discovery" of which occurred both in the vertical section – through promotion back in centuries and finding the most archaic folklore genres, on the one hand, and the application of new genre forms that have emerged over time, on the other; and horizontal – through geographical expansion and spaces within their country and in the opening by the Soviet composers "exotic" folklore of North and South America, etc.;

2. "Closing" of the folklore beginning with the most modern composer techniques of the second half of the XX century. It underwent a process of understanding of the composition activity gains due to the fact that it was hidden deep within folklore samples;

3. Dialogue of folk music and spiritual tradition, which took place as in the past, i.e. in their national existence, and continued its private life in the composer's creativity.

We would like to draw attention to two points. The first of these is associated with features of "work" of the composers with folklore material: should be noted that one of the main features of the "new folklore wave" is extremely strong role is copyright interpreting its prevalence of folklore; folklore exists as assimilated in composer's text. In spite of such a wide palette of folk genre, the author's has not ever dominated, not absorbed the borrowed – often in the author's text there is only a hint of intonation source, although the national spirit is not objectionable. The use of the folk has widely entered the composer's practice only as a verbal text, while the music – the author's own, written as a possible option of folk for the text, it is worth mentioning some works of Lesia Dychko; also, as an example, can be mentioned solo from R. Shchedrin's Opera "Not white, white snow"; riddled with "Russian spirit" music of "Vireneya" by S. Slonimsky as if woven of intonation characteristic for various folk genres, while direct borrowings are hard to find.

Second. Neofolklorism of the second half of the XX century is not limited by chronological framework of the late 50's – early 70's. Its manifestations continue by the composers of the subsequent periods, including R. Shchedrin, whose works in this

style trend are fairly stable, proving a number of his works, which in one way or another, demonstrated their connections with folklore.

Widely known and indisputable fact in relation to the composer's legacy is that Shchedrin entered the history of music as a composer, whose work of the early period is based on Russian folklore. Less emphasized is the role of folk principle in later works. However, the implementation of the folk by the composer is evident not only in his addressing the stylistic features of Russian folklore, found primarily in the use of ditty melodies (opera "Not only love" – 1961-1971, the First Piano Concerto "Naughty limericks" – 1963 concert for piano solo "Chastushky" – 1999), folk recitative, mourners' laments, clergy and weep (Choir "The execution of Pugachev"), choral chants (scenes from the ballet "Humpbacked Horse" -1955, the new edition – 1999), female and male manners of singing (opera "Dead Souls" – 1976), sounds of balalaika ("Balalaika" for solo violin without bow – 1997 "Self-Portrait" for orchestra, in the annotation to which the composer speaks of "imitation of mournful lonely balalaika sounds"), accordion tunes, shepherd's tunes (interlude No.1 "Russia's shepherds" to the opera "Charmed Wanderer" – 2002), playing spoons and bells chimes (Fourth Concerto for Orchestra "Round Dances" – 1989). Russian folklore actually reflected in the creative minds of Shchedrin. Feeling Russian soil of his work is in the love of various genres and popular layers of national culture, natural attraction to the language, reincarnation of new instrumental techniques of the XX century in the nature of the national folk tradition, the derivation of the stage folk characters, the choice of topics and subjects, which sounds a pain for the fate of Russia. The folklore for the composer appears as a form of creative thinking, on the one hand, and as one of the manifestations due to tradition, on the other.

Another manifestation of connection with tradition in the inheritance of Shchedrin is the use of church music style, with which the folkloric origins of his work merge. For example, significant stylistic melody became the basis for several works of the composer of various genres, including "Styhira on the Millennium of Christening of the Rus" for orchestra (1987), which is based on the recorded hooks and deciphering described in the styhira by the composer for the feast of Vladimir's Icon of Tsar Ivan the Terrible. The same number of works include Russian liturgy "Sealed Angel" – choral music (1988), to some extent memorable melody used in the opera written by the novel of M. Leskov "Charmed Wanderer" (2002).

Let us consider how the folk elements are found in the Concerto for Orchestra No.4 "Round dances." This concert was ordered for the composer for international program celebrating the third anniversary of Suntory Hall in Tokyo in 1989. The first performance of the work took place on Nov. 2, 1989 at Suntory Hall Tokyo Symphony Orchestra under the direction of N. Totsuka.

In addition to the traditional composition of string group to the orchestra that the composer used in this work, is expanded by brass band where the woodwinds are represented by four flutes, the first and third may be replaced by two piccolos, and the fourth – alto flute *in G*. In addition the flute family is represented by another very unusual kind – contalt flute dolce, that is baroque flute or block-flute, which is charged with the first thematic formation. Well represented is the family of the clarinets where there is piccolo and clarinet, and bass clarinet. The remaining wooden is traditional for the triple structure – two oboes and English horn and three faggots. Traditional is also the composition of brass wind. But the expansion of percussion instruments can be considered a sign genre of orchestral composition for orchestra concerts in the works of R. Shchedrin. Like in the Third concert for orchestra apart from performer on kettle-drums and piccolo-whistle, the score still requires five drummers, the instrumental palette of which is represented by diverse instruments. Strengthened in the score is the role of colorization instruments, along with the piano harp, harpsichord and celesta are used in it. It is colouring as one of the main expressive means of the concert requires unusual playing techniques on traditional instruments too.

The folklore beginning in the concert is served by the composer as if fanned by romantic aura. "Romanticized" vision of folk scenes from the past is revealed in the first opening episode of concert Lento assai. The composer emphasizes the mysterious-fantastic sounding of basic thematic formations of the concert. Thus, the first theme of the introduction is assigned to solo baroque flute on the background of muted stretched sound of violins and cellos harmonics in the high register and *glissando* of two flutes performed on separated mouthpiece with relative accuracy of intonation. It is on this coloristic background there appears written in folk style, pastoral theme of the flute. It is strongly associated with improvisation of shepherds, performed on folk wind instruments. The "folk" nature of the theme is underlined not only by the features of orchestration, but the peculiarities of its structure: the theme is based on the ascending fourths solo based on the lower foundation which is typical of

many examples of folk art. Typical for the Russian folk art are the fret features of the theme found, firstly, in using Lydian mode system: the theme is based on the tone B flat major with emphasized Lydian quart in the basis; secondly, in the modal variability, because its structure can be considered the two major foundations – F and B-flat; thirdly, the structure of the theme has other frets "deviations" and "variability" found in the use of increasing of the second stage (in relation to B flat major), and in the use of Lydian quart if temporary support is considered F, ie in the sounding of B-Bekar instead of B flat.

In the structure of this concert the leading principle of construction is montage, in this case detected in contrasting comparison of varying episodes. Thus, the second construction (figure 2, Allegretto), which is based on a small melody conducted by chembalo and duplicated by violins in *pizzicato* on the background of tremoling quart of violas, combined with the previous construction only by stretched pedal of flutes and second violins with cellos. The dynamic conduction of the first theme (this time only two cycles instead of the previous six with condensing the textured picture) can be seen as a kind of reprise of small introductory section of the concert.

The main section of the concert (figure 4, Allegretto) starts with familiar material, which first appeared in the middle of the introduction construction. It is on this background in the fifth cycle enters the solo block-flute with a new theme, the formation of which occurs gradually – this thematic formation is every time "strung" by a new continuation. Thus, the composer reproduces in shaping the concert thematism the principle of gradual introducing to the dance more new participants. Attention should be drawn to the fact that the main theme of the section written in the key of D flat major, is characterized by the same features of modal structure inherent to the theme of the introductory section: they are Lydian mode (detected and accentuated in the second conduction of the theme – after figure 5) and variable basis – A flat – D flat, and Lydian quart in relation to variable tonic A flat (ie D Bekar instead of D flat – the last motif of the first conduction), etc. Upon "stringing" to the original motif of the main section of more and more motifs, there occurs textural "layering" – new characters – orchestral instruments are also gradually be included in the general playing. When the composer's opportunities of motif "stringing" and textured "layering" within a given image are depleted, there begins *first orchestral-textured variation* (figure 7): the main theme is conducted by the clarinet and duplicated by the harp and the background accompaniment (melodies on the theme of

the introduction) are given to the flutes and the piano. In *the second variation* the composer assigns the main theme to the English horn, and the accompaniment obtains new material. In the *third variation* the theme returns to the solo clarinet.

On figure 13 there appears a new version of the main theme: it stands out by the introduction of new size – 5/8. But in reality it is not a new theme, but merely a new version of it as akin remain the fret features of both thematic formations. The new version of the theme is underlined not only by changing meter, but the change of texture and dynamics – on *f*, before that *p* dominated.

In the development process the theme undergoes further dynamic variant-variational transformation that include also texture variations and variations based on motif varying. In general, in the first section of the concert these principles of development dominate along with the motif stringing mentioned above.

The beginning of the second section (figure 32), which we define upon the conduction of the new theme, is introduced by familiar to the composer technique of "montage combination" – after one of the remote variants of the theme of the first section, on which motif accompaniment figuration are also based. This episode, which sounded in *f*, does not end, but is rather suspended and two flutes on *p*, according to the author's remark "as if from far away" hold the two-voice theme of the second section written in the folk spirit. The composer remains committed to those principles of the theme structure that have been applied by him concerning the theme of the first section: firstly, the very "ripening" of the theme is gradual, it is again almost formed not even from the motif, but only from the first intonation, gradually "conquering" own range; secondly – like for the previous theme, the theme of the second section is characterized by the modal variability that manifests itself in the use of parallel major-minor; thirdly, and this theme Lydian mode of major is defined. In many ways, there are common principles of development of the very theme, as they are based on a variants of its conduction by different instruments – first by flutes, then clarinets (figure 36), then faggots (number 38), horns (cycle after figure 40), oboes and English horn (figure 41). In the second section of conducting significantly altered theme is passed to the brass group (excluding horns which already sounded) – first trombone and tube (figure 43), and then the tubes (figure 44). In the third section there appear mixed timbers – at the beginning horn and block-flute (figure 45), with duplicating the rhythm by string quartet (without contrabasses). The gradual "layering" of new orchestral sounds leads to the culminating

proclamation of the theme by all the instruments of the orchestra (figure 46) – it is in the third section that the version of the theme is the most remote from the original "matrix". The nature of the theme is also changing completely – from lyrical-dance it becomes motor-dancing and in parties of separate instruments (harp, chembalo, celesta) there are gradually formed cluster layers that partly overlap rhythmic pulsation of the theme. The gradual fading of the energy of general dance, which is based on some selected motifs of the theme leads to a new climax, after which there suddenly starts quite deployed coda, which also performs the role of dynamized shortened reprise. Combining two functions – reprise and coda – is evidenced, on the one hand – by the scale of this section, which in some way may be considered a reprise in the other – repetition not only of the theme of the second section of the introduction, on which was also built the first primary section of the concert, but also the very theme of the main section. Speaking about the coda is possible due to returning to the thematic material of the second section of the introduction in the same texture form, that the first time, changes have occurred only in terms of tonal section – D major instead of D flat major. On figure 67 the first theme of the introductory section returns with minor changes in its tonal structure and its sounding as if evidences of the occurrence of the "real" coda, since after it again sounds the material of the second section of the introduction in the initial key D flat major.

Thus, in the Fourth Concerto for Orchestra "Round dances" the composer proves the "vitality", relevance and prospects of the development of certain features of neofolklorism as a stylistic direction. In particular, its features are found in this concert in the following:

- figurative-thematic targeting, which is claimed in the title of the work and is directly correlated to the Russian folk tradition;
- reproducing folk music-making and creating the coloring of folk orchestras and separate folk instruments by expanding the group of woodwinds and percussion instruments that imitate the sounding of the folk ones, including – reedpipe;
- modal features of the main thematic formations of the concert found in modal variability, use of the features of Lydian mode, change of basic foundations of construction;
- predominance of variant-variational principles of thematism development over any other, which is typical for the folk tradition;

- peculiarities of thematism formation – gradual "stringing" new intonations to the previously formed theme, that is "music" imitation of the process of gradual inclusion to the round dance of new more new members.

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