

*L. Gorelik*

**REVISITING GENRE AND STYLE SPECIFIC NATURE AS WELL  
AS PERFORMING SPECIFICITY OF «QUIET SONGS»  
OF V.SILVESTROV**

*This article analyzes the genre and stylistic features and performing specificity of "Quiet Songs" of V. Silvestrov considered in course of evolutionary paths chamber song cycle in the European cultural and historical tradition.*

*Keywords: cycle, chamber song cycle, "Quiet Songs", silence, meditative.*

A. Robertson, thinking over semantic essence of chamber music, noted that it "... provides means to express innermost thoughts ... does not suggest effects associated with large bursts of sound, a great variety of colors, or a demonstration of great virtuosity. In chamber music, there is a place only for entities all formal verbiage here avoided "[15, p. 10]. German musicologist Ludwig Nohl [11] emphasized the unifying function of chamber music as the most essential quality at the end of the XIX century. Focus on a wide range of manifestations of human personality, deep psychology as an organically inherent in chamber music, made it possible to B. Asafiev to define this genre sphere of creativity as "a closed music-making" [1, p. 213]. Considering in comparison the sphere of chamber and symphonic music in their historical development, the author determines their semantic differences, not on the basis of "quantitative" factors (which often appears in the research literature), but primarily because of substantial-semantic content of the genre: "Chamber music, eating as well as any music perception of life, but also as a self-absorbed, less prone to fine and exposes the "raw material of the senses" is much more refined formal and stylistic processing than what we see in the genre of the symphony "[1, p. 214].

That which was said in the greatest extent correlated precisely with

the scope of the genre of chamber-vocal music, as well as with the practice of the professional art of singing in which the testing of new ideas, new techniques and experiments on the execution of authentic vintage compositions is solved on the basis of a chamber vocal and genre sphere associated with it. Vocal cycles defined basic discoveries of modern and avant-garde in the twentieth century - "Pierrot Lunaire" by A. Schoenberg, "Tales" by Stravinsky, Romance without Words by Prokofiev, "Hammer Without a Master" Pierre Boulez, "Songs of the world" L. Berio. The above and other works testify to the attribution of chamber and vocal performance in the conditions of anti-traditionalist art. Outlined aspects of chamber vocal art fully correlated with vocal heritage of V. Silvestrov, realizing the composer's creative motto - "go beyond the music ... not leaving it." According to T. Frumkis, "it means - to try to recreate the "sounding memory of music", select the echoes, "messengers "from "all styles" and thus acquire a "new universal style", based on the understanding of music as a language with an infinitely extended vocabulary, "words" that are the heritage of the creative efforts of ages and personalities. But having become a "word" this word somehow releases from the selfish authorship, becomes the property of the language, which belongs to everyone and no one ... "[14, p. 31-32]. The semantic and genre diversity of intonation chamber vocal art of V. Silvestrov, attracting to it a multifaceted interest in musicology and performance practice in facing the development of the cultural heritage of postmodernism, determine relevance of the theme of the present article. Its subject is focused on the study of poetic and unique intonation of a vocal cycle "Quiet Songs" and especially its interpretation, all of which is determined not only stylistic specificity of V. Silvestrov, and genre typology song cycle in the European cultural and historical tradition.

The phenomenon of recurrence can be considered universal. It covers a variety of the human being. The etymology of the word "cycle" comes from the Greek «kyklos», literally means "circle" (in the rhetorical sense, "Everything", "God"), which defines the use of a multi-faceted concept. Usually, the cycle in the broad sense refers to the *circle* of "interrelated phenomena that make up a coherent system of development" [2, p. 7]. This concept has become one of the most important characters and attributes of art and mythology, symbolizing "infinity, perfection, completeness ... the continuity of the universe, time, life and their unity" [4, p. 196-197]. Thus, the cyclical phenomenon that occurs in the early stages of the art development, has a connection with a particular religious-mythological sense of time and history. Therefore cyclicity becomes legitimate in many ancient folk genres, and later in the literary cycle of antiquity, the Middle Ages, the Renaissance and modern times.

The chamber vocal cycle, which arose at the dawn of romanticism as antithetical unity of secular life, spiritual and universal, was realized in the musical-poetic synthesis, demonstrating a different cyclization which is different from the previously established sonata-symphony. Vocal cycle, being a genre mobile enough (as well as poetry) is not programmed on a clearly defined number of sections, as the "super-idea" and conceptuality become an essential quality of the genre, that can be implemented by different number of pieces ("linked thinking", according to L. Tolstoy). Each of the song cycle, reflecting (as well as poems) a kind of "cross-sectional" sense - image, becomes an important part of a larger whole in the cycle, fixing presentation about *human way of living* in existential-essential and everyday-life forms through the worldview of the author (or authors - poet and composer). The foregoing is consistent with the above-

mentioned etymology of the word "cycle" imprinted in this scenario, "circle" (the embodiment of "God", "Cosmos"), the most significant phenomena of life, that is i.e. "heart of Life, Spirit, Soul", realized in the era of Romanticism by chamber vocal means. XIX century, "raises on a shield" song-romance area of creativity and, in particular, a song cycle in which the "memory of the genre" now joins the musical manifestation of the creative personality of the composer.

Designated quality of genre typology of chamber song cycle, with all the diversity of historical and evolutionary adjustments, to a certain extent are preserved in the works of prominent authors of our time, as evidenced by the cycle "Quiet Songs" by V. Silvestrov. This work was created in the period from 1974 to 1977. In his comments, the composer notes the lack of original ideas on the holistic concept of this cycle: "He had been composing for about three or four years ... More precisely, he had not been composing, but forming imperceptibly. Firstly, I wrote the song "Through the mists wavy" of Pushkin. At first it was alone, and then it was added by other songs ... Thus, at first it was just individual songs, which have nothing to claim. But thanks to the fact that they have begun to unite, they became mutually reinforcing: progressively the concept was developed, and only then in 1977 a whole composition was formed. That is, I did not compose "Quiet Songs" deliberately ... I just lived that time and that is called, *lived* them "[13, p. 112]. Such "free" cyclicism was reflected in the cyclical variation of interpretation of this work, as indicated by the composer. Holistic performance of all 24 songs of the cycle does not preclude an individual interpretation of its components without affecting its semantic content-essence. "I am convinced - said the composer - that fragment can be more powerful and rich than the whole, if

it carries the whole in itself, because then there is freedom around it" [13, p. 114].

Explaining the meaning of the title of this cycle ("Quiet Songs"), V. Silvestrov refers primarily to the manner of its interpretation, generalized by the remark *sotto voce*, appearing in almost every song. It is interesting to note that Annensky's poetic cycle appears under a similar name in Russian poetry of the Silver Age (1904). According to the composer, he was not familiar during the work on his cycle with the writing, and never turned to poetry of Annensky. However, many aspects of the genre and style of this cycle, attracting the attention of Russian Symbolists and Acmeists, are remarkably in tune with the poetics of the works under consideration of V. Silvestrov. So genre "dominants" of these two works are songs, elegies, songs, ballads and epitaphs. At the same time, the compositional whole of these works does not exclude the presence of "internal" cyclical [see. more on this: 3].

The artwork of V. Silvestrov differs in richness and diversity of his poetic foundations, relying on samples of high domestic and foreign classics (E. Baratynsky, A. Pushkin, M. Lermontov, F. Tiutchev, T. Shevchenko, S. Esenin, O. Mandelstam, V. Zhukovsky, J. Keats, P. Shelley). Nevertheless, the poets whose works are included in the cycle are akin in "the motives of the road, meeting, separation and memories, loneliness and finding peace, merging with the nature of spiritual" [10, p. 82]. Ultimately, the "Silent Song" of V. Silvestrov are conjugated with the idea of a total human way of life, look at the past with a view to gaining the spiritual and ethical support, appealing to the artistic discoveries of musical and poetic art of the past. Fixing the attention on the "melancholy, nostalgic leitintonation" of "Quiet Songs", their semantics (as well as

other vocal works by V. Silvestrov) Kuznetsova notes the following: "The feeling of exhaustion, the limit of life makes it a true reflection of the spiritual act of farewell. This explains a special "truth" tone of copyright monologues, insight tone, hidden sayings ... Understanding of spent time captures a facet of two times. Suddenly it becomes clear - the best has passed, it is only in the past. Only on this brink possible that "the last frankness" (Mandelstam) through which said being with us. " Reflecting further on the relationship of semantic subtext analyzed vocal cycle and its musical and creative realization, the researcher points out that such an "introspective look becomes Silvestrov's leading creative principle is largely possible due to appeals to the poetic text. As a result, the time of invocation, referring to the distant "dear companions" (V. Zhukovsky), not just a dialogue with them, but the repetition of words like his, their spiritual experience - as some, it all becomes not so much an artifact but the experience of time connection, transcendental experience "[7, p. 29-30].

Indicated a high spiritual implication of "Silent Songs" is largely due to a significant role in their semantics images of silence and meditative acquiring the art of postmodernism special significance. Last properties of the selected largely associated with the direction of meditative lyricism, relevant for European and national culture of the early XIX century. Her samples submitted in separate works of A. Pushkin, M. Lermontov, F. Tyutchev, E.A. Baratynsky, V. Zhukovsky etc are focused on the spiritual and philosophical and ethical comprehension of existence. Based on the poetry of these authors, V. Silvestrov in "Silent Song" creates its own original and unique "sound-world." According to M. Nesteva, "the language of the composer ... seems not only simple, but

also familiar – turnovers of old English ballads, pre-Glinka miniatures, songs by Tchaikovsky are caught. But soon - further the author notes - you stop to fix attention on every single song in the audio stream and start clearly distinguish between "out" of that familiar style - in an unexpected design cadence, intonation nepredugadannosti vocal ... Gradually infinitely lasting chain elegiac songs creates a single cathartic state. And there is the illusion that you listen to one text, one song. The shape of the whole is perceived as open, music as a meditative "[10, p. 82].

Appealing of "Quiet Songs" to the images of silence is largely due to the author's position - commentary, V. Silvestrov, who claimed that "the one who will listen to all the songs [in this series] ... a feeling of peace in the minds must remain " [13, p. 122]. This image, which has become one of the characteristic signs of the musical art of the last third of the twentieth century., sufficiently deep and multidimensional, because it covers a wide range of concepts, which include understanding of peace and as an acoustic phenomenon, and as a philosophical and aesthetic, spiritual category and as nezvuchashey based musical process, and so on. d. Silence thus presented as a "march of a miracle," synonymous with mystery, the essence of which is attractive, but is hidden from the human comprehension, ancient universal symbol, esoteric through which we come to understand a single, worldwide, the sacred language of the spirit of great-linking time and space "[9].

Poetics "Quiet Songs" V. Silvestrov anyway tends to like universalism expression that manifests itself in poetry appeals to different ages and national schools, and in an address to a multi-valued by their semantic load typology Preludes, Postlude, chorale, odes, lyric romance , ballads, elegies. The latter is not only the genre "sign" proper "Elegy" (№

19) and "Meditation» (№ 21) on the texts of Pushkin, but determines the emotional tone of the whole semantic song cycle as a whole. An additional source of semantic interpretations of many songs cycle becomes the fact that the composer often appeals to the famous poetic texts repeatedly voiced in the musical-historical practice of previous eras ("Winter Road", "Lone White Sail", "I met you," "When the waves yellowing cornfield "," Peaks ").

The high spiritual order "Quiet Songs", the lack of figurative semantic builds of "home life terms" determines the specificity of musical language in this series, "genre inclination" which E. Zinkevych defines as "vocal meditation" [5]. This quality in combination with the above spiritual semantic "filling" of the silence image is concentrated in a variety of methods which determine the style of songs of each cycle, as indicated above, allows to take the whole product as a whole at the level of "audio tracks" and "a text. "

At the direction of the composer, the basic nuance, way of interpreting "Quiet Songs" is *sotto voce*, the meaning of which relate not only to the *gromkostnoy* gradation ("softly", "with a small force of sound", "in a barely audible voice"), but also, by definition B . Asafiev with "psychological nuance" to himself, "that comes from the general concept of the work and its era [see. this in more detail: 6, p. 96-103]. This technique greatly complemented remark *leggiero*, the meaning of which is concentrated on "the ease of sound and movement" [6, p. 201]. These designations are in turn associated with the corresponding dynamic scale, which are the dominant multiple gradation "piano". Orientation of V. Silvestrov to "a sense of silence" (see above) as the end result of auditory perception of "Quiet Songs" as an integral product is constantly



reinforced by the remark «tacet» («quiet", "silence"). In such circumstances, "distantly mediumistic, sublimely raised voices interpretation helps to create a special atmosphere of secret truths suggestibility heard in confidence and dispassionately, in affectively "expressing "as the revelation of" I "- the inner" [7, p. 31].

Vocals and instruments are abound with lots of copyright directives specifying literally performing the process. In conditions of slow (meditators) rates, rubato numerous dynamic "wishbone" symbolize not only a special kind of finesse, filigree chamber vocal performance, but also become a sign of a special kind "ripple-beat" melodic "fabric", a musical-poetic way, in the framework of which for the external static and simplicity of expression hides a deep and intense "life of the soul and the heart."

The designated range of musical means of expression, which V. Silvestrov gives clear preference, combined with the reliance on tonal thinking can also relate the "Quiet Songs", as well as other compositions of the author, a neo-romantic trend in the music of the last third of the twentieth century. "Simplicity, quiet sound of his compositions sometimes seem somewhat naive and recall a bygone era of Schubert and Mendelssohn. Surrounded by shocking the audience opus competing in originality of the avant-garde, displayed her true purpose - to address the most straightforward and artless side of human nature, to the lyrical and contemplative state of mind, a calm and enlightened system of thought" [12, p. 79].

Dedicated stylistic and typological quality of "Quiet Songs" is inextricably linked with the peculiarities of their interpretation, as well as the author's approach to the phenomenon of singing voice as such. Last

associate composer with personal subjective qualities of the individual, with the manifestation of his spiritual essence, as evidenced by comments V. Silvestrov - "to sing, as if listening to a restraint of expression ... without psychology, strictly ...". Accordingly, "the actualization of his own voice in the act of singing is a manifestation of beingness of the highest order, and listening to the singing of his own identity in listening to himself. At this level homo cantor turns into homo meditans. ... The author treats the process of singing not as a process of extroverted plan aimed at communication, message, but as a kind of spiritual mysteries like hearing your own spirit, thereby realizing introverted accents. " [7. 31].

Concluding the review figurative sense and genre-stylistic specificity "Quiet Songs" V. Silvestrov, we note that the work fully correlated indicated in the beginning of the article typology chamber song cycle as the focus of "innermost thoughts" and "essence" of spiritual revelations, For, according to O. Sedakova

«who loves the word, and that it knows

Who loves the sound that it sounds:

As in Adamant beam winds and rattles

A sudden stroke of iridium.

And in the bright cloud sound

His reward in full

Kings and kingdoms of the world in vain dreams,

Sweet silence» [8, c. 21].

#### ***LIST OF REFERENES***

1. Asafiev B. O. About symphonic and chamber music / B. Asafiev. - L.: Music, 1981. - 216 p.
2. Darwin M.N. The cycle problem in the study of the lyrics: Text-book / M.N. Darwin. - Kemerovo State University, 1983. - 105 p.

3. Dubinskaya A. S. The lyrical book of I.F. Annensky "Quiet Songs": diss. ... Cand. Philology: 10.01.01 - Russian literature / A.S. Dubinskaya. - Omsk, 2013: Internet resource – Access mode: [dissercat.com / content / liricheskaya - kniga - if - annenskogo - tikhie - pesni](http://dissercat.com/content/liricheskaya-kniga-if-annenskogo-tikhie-pesni)
4. Yeliseyev I.A. Polyakova L.G. The dictionary of literary terms / I.A. Yeliseyev, L.G. Polyakov. - Rostov-on-Don: Phoenix, 2002. - 320 p.
5. Zinkevych E. Valentin Silvestrov / E. Zinkevych: Internet resource – Access mode: [www.musica-ukrainica.odessa.ua/zinkevich - silvestrov. html](http://www.musica-ukrainica.odessa.ua/zinkevich-silvestrov.html)
6. Koryhalova N.P. Musical performance terms: Origin, development of values and colors, use different styles / N.P. Koryhalova. - SpB. : Composer, 2000. - 272 p.
7. Kuznetsova M.V. Vocal cycle of Valentin Silvestrov in the dialogue with the tradition of meditative lyricism / M.V. Kuznetsova // Musicology. - 2005. - № 4. – P. 28-33.
8. Kuznetsova M. V. "... That creativity with the peace agreement, the idea of spiritual fervor in silence ...". Once again on the non-conceptual conceptuality of "bagatelle style." To the anniversary of Valentin Silvestrov / Kuznetsova // Academy of Music. - 2013. - № 4. - P 17-23.
9. Nekrasov I. The whole universe: revisiting the problem of the study of the poetics of silence / Nekrasov: Internet resource – Access mode: [www. gez 21. ru / gezeta / 42- articles / 1202- inna - nekrasova](http://www.gez21.ru/gezeta/42-articles/1202-inna-nekrasova)
10. Nesteva M. Simply about significant / M. Nesteva // Soviet Music. - 1980. - № 9. - P. 82-83.
11. Nohl Ludwig. Historical development of chamber music and its significance for musicians / Ludwig Nohl. - SpB. : Publishing house of Jurgenson; typ. A.S. Suvorin, 1882. - 162 p.
12. Protasov P.G. Valentin Silvestrov: finishing touches to the portrait of the composer / P.G. Protasov // Vestnik of Kemerovo State University of Culture and Arts. - 2009. - № 8. - P. 79-83.
13. Silvestrov V. Waiting for music. Lectures, discussions. According to the materials of meetings organized by Sergei Pilyutikov / V. Silvestrov. - K: DUKH I LITERA, 2010. - 368 p.

14. Frumkis T. Spirit of risky freedom. To the portrait of Valentin Silvestrov / T. Frumkis // Academy of Music. - 2008. - № 1. - P. 23-35.
15. Chamber musik / Edited by Alek Robertson. - Penguin Books, 1970. - 427 p.