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INTERTEXTUAL ASPECTS OF BORIS TISHCHENKO'S PIANO WORK

*The purpose of the article is to reveal the specifics of intertextual interactions in the piano work of Boris Tishchenko, to determine the peculiarities of the composer's transformation of the borrowed. **Methodological basis.** The article uses the method of intertextual analysis, which allows us to explore the uniqueness of the relationship between "own" and "foreign" intertext in the composer's work. **Scientific novelty.** For the first time, there was made an attempt to consider Boris Tishchenko's piano compositions, in particular his sonata, from the point of view of intertextuality. As this author belongs to those composers whose creative method differs in style multilayeredness, relies on a constant dialogue of "own" and "foreign", associated with the disclosure of "polyphonic" possibilities of each expressive technique, each figurative element. **Conclusions.** The specifics of intertextual thinking in the composer's piano work is connected, first of all, with style factors (according to A. Denisov). Those that are due to the general tendency of the composer to such intersections, representing a constant of his thinking. Intertextual mechanisms in Tishchenko's compositions are caused both by the specifics of the composer's personal consciousness and by the cultural and historical context [2]. The essence of quotations in Tishchenko's piano sonatas consists in non-conflict, inconsistency of "seamless" integration into the author's language of a foreign style fragment. Quotes, explicit and implicit, allusions, periphrases structure the sound fabric of opuses, creating areas of intramusical associativity. The nature of Tishchenko's work with the borrowed is of various kinds of transformation, modification-variation, it means, the composer's creative method presents a certain freedom in the choice of elements and parameters of citation. Since this is often associated with the loss of the object of identity and, as a consequence, its transformation into a quasi-quote, it is difficult to pinpoint the line that separates the quote from the allusion in Tishchenko's compositions and classify one or another type of intertextual interaction that is characteristic of composer's method. The installation of author-individual synthesis as a property of modern individual style in*

Tishchenko's work is realized in a unique plexus of associative connections, style re-intonation, in the context of which the citation-allusion method represents only one facet of the phenomenon of intertextuality.

Key words: intertextuality, citation, model, "foreign word", allusion, piano sonata.

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Інтертекстуальні аспекти фортепіанної творчості Бориса Тищенка

Метою роботи є розкриття специфіки інтертекстуальних взаємодій у фортепіанній творчості Бориса Тищенка, визначення особливостей трансформації композитором запозиченого. **Методологія дослідження.** У статті використовується метод інтертекстуального аналізу, що дає змогу досліджувати своєрідність співвідношення «свого» і «чужого» інтертексту в композиторській творчості. **Наукова новизна.** Уперше надається спроба фортепіанну творчість Бориса Тищенка, зокрема сонатну, розглянути з боку інтертекстуальності. Оскільки цей автор належить до тих композиторів, творчий метод яких відрізняється стильовою багатопшаровістю, спирається на постійний діалог «свого» і «чужого», пов'язаний із розкриттям «поліфонічних» можливостей кожного виразного прийому, кожного образного елемента. **Висновки.** Специфіка інтертекстуального мислення у фортепіанній творчості композитора зв'язана передусім зі стильовими чинниками (за А. Денисовим). Тими, що зумовлені загальною схильністю композитора до подібних перетинів, являючи собою константу його мислення. Інтертекстуальні механізми в творах Б. Тищенка зумовлені як специфікою особистісної свідомості композитора, так і культурно-історичним контекстом [2]. Суть цитацій у фортепіанних сонатах Б. Тищенка складається в неконфліктності, несуперечливості «безшовної» інтеграції в авторську мову іностильового фрагмента. Цитати, явні та приховані алюзії, перифрази структурують звукову тканину опусів, створюючи зони внутрішньомузичної асоціативності. Характер роботи Б. Тищенка із запозиченим — це різного роду трансформації, модифікації-варіації, тобто творчий метод композитора презентує певну свободу у виборі елементів і параметрів цитування. Оскільки це часто зв'язано з утратою об'єктом ідентичності та, як наслідок, його перетворенням на quasi-цитату, то досить складно точно визначити грань, яка відділяє цитату від алюзії у творах Б. Тищенка і класифікувати той чи інший тип інтертекстуальної взаємодії, притаманний методу композитора. Установка на авторсько-індивідуальний синтез як властивість сучасного індивідуального стилю у творчості Б. Тищенка реалізується в унікальному сплетінні асоціативних зв'язків, стильовому переінтонуванні, у контексті якого цитатно-алюзійний метод становить лише одну з граней феномена інтертекстуальності.

Ключові слова: інтертекстуальність, цитація, модель, «чуже слово», алюзія, фортепіанна соната.

Relevance of the research topic. The problems of intertextuality, a complex and multidimensional phenomenon, today belong to those that are being actively developed in musicology. Based on the opinions of linguists and semiotics, musicologists distinguish between two approaches to this phenomenon. In one of them, intertextuality is understood as a universal property of the text, which allows any text to be interpreted as intertext. Elsewhere, intertextuality is seen as a special quality of certain texts, in which one text is related to other texts through allusions, reminiscences, quotations, so, it contains certain references to the pretext. Different types and forms of intertextual interactions have a rich potential to create semantic “clots” in a concise form. That is, intertextual connections are not only an external form of intertextuality detection, but also factors in the formation of new, deep meanings of the text, the expansion of its semantic field.

Boris Tishchenko belongs to those composers whose creative method differs in style multilayeredness, is based on a constant dialogue of “own” and “foreign”, associated with the disclosure of “polyphonic” possibilities of each expressive technique, each figurative element. Throughout his career, the composer combines and reworks the “new” with the traditional, using intertextual connections and synthetic types of composition. Musicologists (B. Katz, V. Syrov, V. Kholopova, G. Ovsyankina, and J. Grybynenko) have repeatedly written about this dialogic thinking of Boris Tishchenko. And the author himself confirmed this with the following statement: “The more composers I learned, the more I wanted to be like them. Obviously, I am driven by a love for other people’s music, rather than a desire to oppose it to something “own” [3, p. 24].

The specificity of the dialogue conducted by the composer is that the author’s thought does not come into contact with “foreign” thought, “foreign” word, but, on the contrary, merging, acts with it in one semantic direction. The composer introduces allusions, reminiscences, quotes not to create a stylistic contrast, but to confirm his own thoughts. In other words, Tishchenko does not try to attach music to himself, to his personal compositional attempts, as to open opportunities for involvement in it – up to the “departure” from creative egocentrism.

Both the authors of distant epochs and historically close to the composer act as a musical material of interest to Tishchenko. Among them J.S. Bach, L. Beethoven, W.A. Mozart, F. Schubert, F. Liszt, P. Tchaikovsky, C. Monteverdi, J. Brahms, S. Prokofiev,

etc. In this series, as it is well known, a special place is occupied by D. Shostakovich, who had a great influence on his student. Tishchenko maintains a very close connection with the traditions of D. Shostakovich and often declares him. It should be noted that the composer's interests also include a passion for traditional music of the East, in particular Japanese music gagaku, ancient Russian choral culture, folklore.

Complex stylistic interactions, formed by a variety of quotations and individual characteristics of Boris Tishchenko's work, give birth to the author's unique style. This style, saturated with quotations, hidden or explicit, various style assonances, assimilates a huge range of musical and stylistic phenomena and contacts. This makes it legitimate to ask the question about the intertextual aspects of the composer's creative method. So, it makes it necessary to explore the features and dynamics of the relationship "own – foreign" in the compositions of the composer, his codes, techniques, technology of structuring intertextual relationships.

The purpose of the article is to reveal the specifics of intertextual interactions in Boris Tishchenko's piano work, to determine the peculiarities of the composer's transformation of the borrowed.

Presenting the main material. Piano heritage belongs to one of the leading in Boris Tishchenko's work. It is with music for the piano that the composer begins his career (variations for piano (1956), the First Sonata for piano (1957)), and ends it with the Eleventh Sonata for piano (2008). It is the piano that Tishchenko recognizes as his favorite instrument, for which it is necessary to write as for an orchestra, but even better [9, p. 32]. Eleven piano sonatas confirm these words of the composer: in scale and variety of images they are parallel to his symphonic opuses. All sonatas create a special content in the composer's work, born at the intersection of the experience of an outstanding modern symphonist and a wonderful concert pianist.

Tishchenko turned to the genre of piano sonata, which, in our opinion, very accurately reflects the dialogic thinking of the composer throughout his life. The first sonata is separated from the last by a distance of fifty-one years. It is significant that the sonata becomes the final composition of all the creative work of the composer. The life of each sonata is unique, each has its own unique concept, but in all of them the composer uses style blends, integration and construction of different style complexes and models, which is very characteristic of Tishchenko's creative method in general.

In Tishchenko's sonatas the influence of S. Prokofiev is most noticeable. This is manifested in the "frame-by-frame" display of events, genre-dance themes, homophonic composition of the triad harmonic vertical, light major color. In this sense, the Second, Sixth and Seventh Sonatas are especially significant. We can also note the textured reliefs of music by G. Ustvol'skaya (main part of the Fourth Sonata), Bach's polyphony (Part II of the Second Sonata), irregular accent rhythmic of I. Stravinsky (finale of the Fourth Sonata) [4].

Avoiding stylizations, in the first sonata dedicated to D. Shostakovich, Tishchenko reproduces a generalized image of the music of this author, especially in the first part of the work. According to G. Ovsyankina, this sonata includes a self-portrait (Part II (Presto)). This is indicated by the composer's use of the genre of foxtrot – one of Tishchenko's favorite dance genres, as well as in the second lyrical episode of the allusion to W. A. Mozart interspersed with DESCH, and the end of the author's monogram – "B" [7].

In the Second Sonata, typically Prokofiev's traditions are compared with characteristic elements from the music of D. Shostakovich and P. Hindemith. The middle part of the cycle is based on the opposition of the theme of crying and blues with swing intonations. All this multiplicity of genre and stylistic connections is complemented in the finale by a popular pop motif.

In the Third, Fifth, Seventh, Eighth, and Ninth Sonatas, classical music serves as a model, but it only becomes the impetus for the composer's work. The cycles rethink certain layers of music of J.S. Bach, L. Beethoven, F. Schubert, partly F. Chopin, J. Brahms. In the Fifth Sonata in Intermezzo, before the finale there are used allusions of music of J.S. Bach and L. Beethoven. The stylistic fabric of music of the neoclassical Seventh Sonata is interwoven with a barking melody, referring to the work of S. Prokofiev. This opus develops the theme of the church alarm, also in connection with the broken chromatisms of the theme of weeping. The image of the exhausted human soul, which tries to find a way out, becoming strong-willed and active, refers us to the images of music of L. Beethoven.

The Eighth Sonata, also of the neoclassical direction, is a kind of brilliant compositional "game" in the classical sonata style. Beethoven's compositions and Schubert's great sonatas, used by Tishchenko as a model, are contrasted with modern musical language, passages of the aleatory plan, and dodecaphonic elements in particular. The finale of the Sonata, as G. Ovsyankina notes, is connected with the

figure of Gennady Bانشchikov (the sonata is dedicated to him). Here is a kaleidoscope of comic masks, candid caricatures, household sketches and quotes-parodies. Among the latter, for example, is the well-known polka by A. Spadevecchia “Stand up, children, stand in a circle...” (from the film “Cinderella”), which is interrupted by allusions to F. Liszt’s rhapsody [7].

Among Tishchenko’s piano sonatas, the Eleventh is a particularly interesting object for musicologists in terms of intertextual interactions. It happened so that this work is out of scientific attention and, as we know, it becomes the center of theoretical reflection only once. The specifics of the composition of this Sonata, the embodiment of the principles of modeling in it is discussed in the article by G. Ovsyankina, dated 2012 ([6]).

The Sonata occupies a special place in the creative work of the composer in general and in piano work in particular. And this is due not only to the fact that the last Sonata was created after a long “silence” of the composer in the sonata genre (almost eleven years; so far, such significant breaks were not typical for the composer in appeals to the sonata genre). The peculiarity of the position of the cycle in the composer’s creative path is also due to the fact that the Sonata was created by the composer in the environment of such lyrical and tragic opuses as the Eighth Symphony (op. 149, 2008) and Requiem Aeternam (op. 150, 2008), in which the role of intertext becomes important. It also seems important that at this time the composer is engaged in orchestration, editing of his earlier compositions and opuses of other authors. According to G. Ovsyankina, the said and giving preference to the composer’s method of creative modeling promotes a certain activation of intertextual parallels in Tishchenko’s work at the beginning of the XXI century [8].

The Eleventh Sonata, like all previous ones, has the author’s dedication. It is addressed to one of Tishchenko’s students – Svetlana Nesterova, a young talented musician from Yekaterinburg. For her, Boris Ivanovich is a favorite teacher, mentor and friend. The Violin Concerto with Orchestra (2008/2010) and the Sonata in Memory of a Favorite Teacher for String Orchestra (2011) are dedicated to him. It was Svetlana who instrumentalized her teacher’s unfinished last Ninth Symphony and repeatedly acted as editor of his other compositions, including piano sonatas.

The Eleventh Sonata consists of three parts. Each part of the cycle has a name: the first part – “Sphere”, the second – “Swirl”, the third – “Disappearance”. These abstract guidelines, indicated

by the composer, allow us to define the programmability of the cycle as generalized and off-plot (R. Shitikova). But taking into account the year of writing the opus, its relation to the late period of Tishchenko's work, in our opinion, it would be appropriate to consider the three parts of the Sonata as certain stages of human life in the author's and personal rethinking. This view helps to clarify the change of the traditional classicist complex "action – contemplation – play" in this sonata to "action – play – contemplation" and, accordingly, the transformation of the functions of the parts in the Sonata (slow – fast – slow).

The first part (*Sostenuto tranquillo*) is based on the deployment, sometimes the transformation of the same theme within a conventional three-part form. The first part begins with a quiet eight-bar preface, which is based on the intonations of the future theme and introduces us to the general atmosphere of the whole cycle. From the ninth bar the main theme enters. It consists of two parts and has a question-and-answer structure. The first part is laid out in high register (4 octaves) on the background of bourdon quintets. The second is a monophonic melody in the bass (contra-octave). Both parts of the theme are characterized by variability of metro-rhythm. A small chordal connection leads to a re-variation conducting of the main thematic material: from bars 19 and 28. Next is the development of individual intonations of the theme in the upper voice, and in the lower we see the figure of the anabasis, often used by the composer in Sonatas. After passing the theme completely from *des*, there begins the development, which is built as a gradual textural compaction - up to five voices and is accompanied by a constant variability of the meter.

The reprise in bar 85 begins with the main theme set out in a mirror image with register changes. The development of this section is aimed at a single culmination of the part. It occurs in bar 97 on the *mf* and is achieved by dynamic consolidation, adding voices (five-syllable), highlighting the intonations of the main theme in the lower case and bourdon sounds in the middle and high registers. The small Coda is also based on the intonations of the main theme, which gradually freeze and dissolve.

In this part the feature inherited by Tishchenko from D. Shostakovich is clearly shown – interest in the recitative-choral beginning that allows to pass from unison (monodic constructions) to polyphony (complication of the invoice) on the basis of one type of intonation, within one genre prototype.

The second part (*Allegro*) also contains three sections, unbalanced in proportions. The last, rather small sections are opposed by a large-scale middle, which lasts about 200 bars. In this part of the Sonata, as well as in the previous one, the three-part is combined with variation. In general, *Allegro* is characterized by improvisational freedom, brightness, scale, concert and some spontaneity of sound.

The main theme is multi-component and includes fifths moves, rapid descending and ascending sextoles and a number of chords. Harmonic fifths (*bourdons*) from the first part are transformed in the theme into melodic couplings of three fifths, thus providing intonation unity between sections of a cycle. After two repetitions, the theme is constantly changing, varying, becoming texturally and metrically complicated, expanding, thanks to various intonation inserts, additional elements of general forms of movement.

Starting from the bar 68, the piano texture clearly exfoliates into three layers, which is emphasized by the peculiarities of the musical notation (the appearance of the third musical state in the score). The function of the harmonic skeleton and the middle layer is performed by “bagpipe” fifths in the lower register, and as a melody in the upper register is the main theme, hidden in the general forms of movement.

The development is based on the principle of gradual waves that are constantly pumped and lead to the central culmination of the Sonata at the end of the second part. Initially, the rhythmically enlarged theme takes place in an octave doubling in the left hand, with general forms of movement in the upper voice. But this development is interrupted by the presentation of new material: a dotted theme in the bass against the background of roaring triplets. The next stage of development returns the main theme again in rhythmic magnification. Then there is a consolidation of the texture – the transition to clusters, which are later connected to the octave doubling of the main theme – all this indicates preparation for the culmination. It occurs in bar 243 (*fff*) and leads to a small dynamic rollback (up to *ff*) and textural rarefaction (from five-sound to two-voice). A small ligament, in the form of the fifths and sixths clutches, leads to reprise.

The short reprise (only twelve bars sound) is built on repetitions of the initial elements of the main theme and ends on a large sonority (*fff*), which is the third culminating wave of the part. Throughout the whole part, the composer allegedly “plays” with the ostinato repetition of the theme, showing it in different rhythmic patterns, in different registers, in different dynamics.

The third part (*Larghetto*) is a variation of the basso ostinato on a twelve-bar waltz-like theme, laid out in quiet, slow (*legato*, *dolce*) unison in major and contra-octaves.

The first variation consists of twelve bars. The main theme takes place in the bass in octave doubling against the background of interval chains, which are dominated by fifths (already well known to us in the two previous parts of the Sonata). The second variation differs from the previous one very little: except that by lengthening by one measure and reducing durations. While maintaining the line of the bass voice, in the upper voices there is a measured movement of the eighths. The third variation begins with bar 38, and sounds twelve bars. The bass line is saved, but instead of the sound “e” (as in the previous ones), here the theme passes from the sound “g”. Meanwhile, in the upper voices, the interval movement of the eighths continues. The fourth variation lasts only eight bars. It traces textural complications, namely, the presence of three clearly marked layers: melodies in the bass voice, harmonic thirds in the middle layer and smooth movement of the eighths in the upper. The fifth variation, which begins in bar 58, retains the same principles as in the previous one, but with slight rhythmic-intonational changes in the middle voice. From the bar 66 there comes the sixth variation. In it, the transformation concerns the line of the bass voice, which is set out from the sound “f” and sounds against the background of a triple wave-like movement of the eighths. The seventh variation (bar 74) lasts 11 bars. From the very beginning, the consolidation of voices to the six-sound and textural expansion is noticeable, which required the inclusion of the third musical state. In the lower voice, the bass line disappears (the main theme), instead a four-sound chord on the pedal sounds. In the upper voice there is a trio movement of the sixteenths. The variation of a number of chord sequences in which the bass line is represented by the harmonic fifths comes to an end.

The eighth variation (*legato*) – fast – hides the main theme in the staccato sounds of the left hand and complements the movement of the sixteenths. The ninth variation (bar 97) is a mirror image of the previous one, as the transformed main theme moves to the right hand, and the fifths are placed to the left by the sixteenths. In bar 109, the tenth variation begins – again a mirror change. The eleventh variation (bar 123) lasts 10 bars. The appearance of the third musical state should be noted; it is introduced in order to emphasize the equality of each of the voices: bass pedal and

trio movement with the sixteenths in the middle and upper voices. This variation, like the seventh, ends with a series of chords with a fifth in the bass. The twelfth variation (legato) is very similar to the eighth, however, instead of the movement of the sixteenths, here we see the descending triplets of the eighths. In the thirteenth variation (bar 145) the bass line (main theme) returns, which sounds from the sound “a”. It takes place against the background of the alternation of dimensional motion by the eighths, on which the triplets are superimposed. The fourteenth variation occurs in bar 157. Bass voice line is unchanged, but from the sound “gis”. It is complemented by the movement of thirds in the upper voices. The next, fifteenth, last variation sums up the important elements of the previous ones. From the beginning the material of the first variation sounds, then the bass pedal with the triplets of the sixteenths reminds the eleventh variation. This variation, like the seventh and eleventh, ends with a series of chords with fifths in the bass.

Thus, throughout the third part mainly intonation-rhythmic, register and timbre-color modifications happen with the main theme. It should be noted that dynamically the whole part is sustained in the nuance *p* (so, no dynamic waves or changes in nuances during the finale, the composer in the musical text does not provide). Perhaps this compositional irregularity is due to giving performers some freedom in interpreting this part.

In general, the part differs in internal depth. The principle of monologue here is combined with a chain of almost continuous bass performances, resulting in a lyrical-epic story with a special view of the world and man, a story in which own and impersonal, instantaneous and timeless are closely intertwined.

In B. Tishchenko's work, the appeal to variations of basso ostinato, as well as the use of the ostinato principle of development, becomes an important feature of his polyphonic style. The composer, using the creative work of J.S. Bach, P. Hindemith and D. Shostakovich, expands the dramatic, figurative interpretation, genre refraction of ancient traditions and brings them modern meaning.

This allows us to conclude that the Eleventh Opus is a kind of retrospective of previous compositions in the genre of sonata. G. Ovsyankina points to the special method used by the composer in this cycle – micromodeling, which she defines as the reconstruction of individual elements of a new whole, born from memories of what was created earlier [6]. Among them are positivity, lyrical mitigation of tragic tension, end-to-end monothe-

ism, thesis in the exposition of thematic material, comparison of spheres of vocal-intonation and motor-instrumental themes, sonoristic and choral episodes, growth of the theme from one voice to nine voices, polystructural combination of variational-strophic form, sonata form and end-to-end development, variety of forms of rhythmic irregularity, etc.

Conclusions. The specifics of intertextual thinking in the composer's piano work is connected, first of all, with style factors (according to A. Denisov). Those that are due to the general tendency of the composer to such intersections, representing a constant of his thinking. Intertextual mechanisms in Tishchenko's compositions are caused both by the specifics of the composer's personal consciousness and by the cultural and historical context [2]. The essence of quotations in Tishchenko's piano sonatas consists in non-conflict, inconsistency of "seamless" integration into the author's language of a foreign style fragment. Quotes, explicit and implicit, allusions, periphrases structure the sound fabric of opuses, creating areas of intramusical associativity. The nature of Tishchenko's work with the borrowed is of various kinds of transformation, modification-variation, it means, the composer's creative method presents a certain freedom in the choice of elements and parameters of citation. Since this is often associated with the loss of the object of identity and, as a consequence, its transformation into a quasi-quote, it is difficult to pinpoint the line that separates the quote from the allusion in Tishchenko's compositions and classify one or another type of intertextual interaction that is characteristic of composer's method. The installation of author-individual synthesis as a property of modern individual style in Tishchenko's work is realized in a unique plexus of associative connections, style re-intonation, in the context of which the citation-allusion method represents only one facet of the phenomenon of intertextuality.

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