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THEATRICALITY AS THE MAIN VECTOR OF DEVELOPMENT IN THE MUSIC OF KARMELLA TSEPKOLENKO

The author considers the principle of theatricality as a fundamental vector of development of the music of the famous Ukrainian composer Carmella Tsepkolenko. Theatricality as the principle of the game is present in almost every work of the composer. The play, theatrical performance captures the imagination of the composer, takes its search into the mainstream of psychologization of the events, role-playing, drama contrasting of the roles of dialogic confrontation and dialogic cooperation. Theatricality as a method of development is indicated in the philosophical parameters, as well as expressed in structured scenarios.

Key words: staging, scenary planing, play, theatricalize form.

Considering the creative work of Carmella Tsepkolenko from different positions, shaped theatricality of her music shall be noted. The play, theatrical performance captures the imagination of the composer, takes its search into the mainstream of psychologization of the events, role-playing, drama contrasting of the roles of dialogic confrontation and dialogic cooperation. Theatricality as the principle of the play that is present in almost every work of the composer.

The need for comprehension and theoretical justification of the principles of theatricality in her work gave rise to the scientific concept of "scenic design of a musical material," which was reflected in the thesis research [3].

Scenario development, or, as it is called by Carmella Tsepkolenko, causing principle of shape-generating idea lies in the fact that the composer deliberately determines the process of composing a script step by step. The term "scenario" underlines the fact that, as a shaping principle of not using the common vague idea, to a greater or lesser degree of specificity thought-out program of action, as well extended music that determines the structure of the product, its formative principles, points of emotional richness etc.

Scenario planning is the basis for creating and finding of the new forms of expression. This method of composition significantly increases the role of the living, direct experience in composing music, as to the cause of life to music just specific experiences inspired by "scenario"; in turn, the experience is transforming into

themes, acquire texture, etc. In addition, the music scenario assumes that any event in real life can be used as plot, adding to it the background and completion. Scenario planning is pushing the composer to find new solutions, from research and development ideas to the new forms of expression, makes the composer creatively reinterpret previous experiences and seek solutions to their problems. According to the degree of detailization Carmella Tsepkenko divides scenario planning into three parts: ideological, narrative and literary.

If we turn to the earliest works of the composer, for example, a vocal chamber symphony and chamber orchestra "Nine thoughts about the two worlds", we note that the idea of staging, playing the opposition, dialogical development was the basis for the design of this product. Dialogue of the conflict and dialogue as the solution to the conflict, union, parallel existence and inconsistencies between two worlds, two systems, two universes.

The quartet of the composer's "On the celebration of the four elements," the backbone of theatricality takes the idea of "quadripartite" multi-level variables (the number of members of the quartet, the possible number of parts of the quartet, the number of strings of stringed instruments, etc.). Fantasy performer and listener may suggest the direction in search of other non-musical "dimensions". They can be: part of the world, the seasons, the "classical" types of temperaments and even geometric figures, but the composer settled on the four elements: fire, air, water, earth. And that became the basis of a theatrical concept. One only philosophical designation of the elements as the basis of the universe was enough for intensive work of imagination and fantasy. Theatricality here as a method of development is indicated in the philosophical parameters and is not expressed in a structured script.

In a more structured and unfolded the principle of theatricality appears in other works of the composer – the suite "The history of the flute-Puritan" for flute, oboe, harpsichord, violin and cello.

The script is based on a poem VG Razhnikova "History of the flute-Puritan", which was written specifically as a poetic "fundamentals" of the work. Each part of the work was preceded by an epigraph verse:

1. Cornflower Road

*How it is simple -
happy June.
And your ears
is moved by meadow flute .
And in the sky island floats
and cornflower road to it.*

2. Sundog

*Quickly it runs somewhere,
but forgot about everything,
in thicket wheat of hair
Sundog –
Sunny Boy –
your first fan.*

3. New Moon

*Abyss turned over
and the moon pours on the bottom of precipices
its river swept away.
Among the stellar stones
girlish dreams get lost.*

4. Theater of stones – tired city

*He rehearsed love
Theatre stones – tired city
when he met you.
A mask ?!
They face more impressive.
Love is the game,
Theater is a game
the fate of knowledge,
all play ...*

5. Committed to the pastoral.

*He is not the first –
he quietly draws you.
You wait when being touched?
Picture:
cornflowers on the way home;
sunbeam is
for some reason unhappy.*

(V.G. Razhnikov)

The theatrical sonata for piano and clarinet principle also forms the basis of theatrical ideas, but expressed already elaborated program scenario constitutes a reproduction of the hidden idea of dramatic action with internal roles and behavioral lines. The prototype of the scenario planning was the play by Alexander Blok "Puppet Show" (Balaganchik). On the basis of this play and the theatrical form it was created "Theatre sonatas". It implements and pre-conditioned by the scene and dialogue Pierrot, Harlequin and Columbine. It should be noted that the theatrical form of principle detailed and apart from the ideological side (with its features light and captivating, giving impetus to the imagination and the appearance of their own musical ideas – "to write such a theater sonata") provides even "events", "actions" "collision" and so on, in other words, involves a detailed multi-vector "scheme" construction. Here we can observe the "theater presentation" with many actors.

Here the composer's self-report of her thesis concerning the writing of "Theatre Sonata":

"The idea of writing a sonata for clarinet and piano is the result of the order. One of the leading clarinetists of the city asked to compose some spectacular sonata. I immediately wanted to begin to compose it, but found that writing in traditional forms of sonata I was not interested, besides there wasn't new idea that could stimulate imagination and fantasy. This went on for more than six months, I was engaged in other work, at times recalling the sonata. The idea somewhere fly in the air, but alas, was elusive, until one day in one of the conversations we are not talking about the theatrical art. My interlocutor felt that the music should be "dramatized from the inside." The idea seemed to me interesting and then extrapolated to the sonata. Just somehow reminded of the famous puppet characters – Columbine, Harlequin, Pierrot. He turned to literature. Most strongly interested me version, as reflected in the "Puppet Show" by Alexander Blok. I created the script, which was the basis for the sonata "[3, p. 58].

Now try to see how the sonata was born with the principles of staging. The three main characters – Pierrot, Columbine, Harlequin – in the work united by passionate gusto game. Once the game is not interpreted in a narrow sense as a

certain relationship due scenic action, and the game in the sense that this term gave Friedrich Schiller, when he said: "... the man only plays when he is in the full sense of the word man and he is a real man only when playing "[4, p. 302]. Therefore, the theme of the play is the basis of all the unfolding events. This theme is the beginning of sonata. It seemed to open the "curtain" – the game of events began.

The first from the game theme was born the image of one of the main characters – Columbine, which joined the appeal, external effects, and insincerity, falseness, artificiality. The musical material is based on the theme waltz structures that contributed to the disclosure of such qualities as the heroine of the ease, grace, mystery. Broken intervals emphasizes its affectations, coquetry and elegiac, inherent in the subject, reveals femininity, softness of Columbine. It would seem that the topic is very attractive and positive in its characterization, but Columbine's ambiguity and duality is reflected in the musical material – the last link in the intonation sounds undercurrent theme-cautious and becomes a replica of the piano, followed by a fixed value of the theme of death. Columbine's story line is exposed twice, and on its background there is the story line of Pierre, who anticipates the theme of the game again. Pierrot and Columbine are separated and united by the theme of the game. Fate brings their roads together.

Piero is definitely an antagonist. His image the composer builds on such emotional message as sincerity, purity, trusting, sincere generosity, soul. He is by nature a thin, shy, empathetic, capable of self-sacrifice. Interestingly built the composer Piero threads tonal material – on the one hand, it is a wide breath, outrushed to the height, the last element is constructed with interval break as if predicting the fate of the hero.

The story line of Pierrot imposed by the story line of Harlequin. He seemed to be running out onto the stage, where Piero has not left yet. Action is changed. Harlequin is characterized by bizarre, a little pretentious intonations. This is the conclusion of exposition of the sonata. If exposition of the sonata the composer builds on the dominance of the theme of the game, in the development of the material is based on the elements of the theme of death. Shrilly, high-registered at the piano

sounds the theme of death, which begins the first section of the development. Here in stretto conduct, is the theme of Harlequin (clarinet) and the theme of Columbine (piano). As conceived by the composer Harlequin is for Columbine a fairly easy target because he is in something of the most important akin to her. In a sense, it is similar in its essential qualities to Columbine — hypocrisy, insincerity, cruelty. Therefore, as the subject of Harlequin is not for her secrets, mysteries, she quickly seduces him and absorbs his first victim. The musical material is expressed as a composer. Initially, the theme of Harlequin and Columbine are in stretto holding almost indistinguishable from their initial prototypes on display, but little by little, in the musical material of their "idyll" is woven elements of themes of the death, which at first almost imperceptible but gradually their presence expands, gradually absorbing Harlequin theme. Story line of Columbine reinforced elements of the theme of death like "swallows" Harlequin, the topic of which remain only the sixteenth jerky movements, interrupted by pauses. Story line of Columbine acquires mystical and frightening shade – and heart-rending and shrill sounds (holding themes in Septimus), accompanied by an eerie howl of the sixteenth in the low register. Through the story-line of Columbine slip as the last cries of the dying, torn threads of Harlequin, which are converted to the inverse of the theme of death. Harlequin defeated.

The next section is devoted to the development of Piero and his relationship with Columbine. As conceived by the composer Piero – a hero pure and whole aspirations. He is an impulsive dreamer and is capable of high achievements. Piero at first sight falls in love with Columbine and carries her own ideas. She cleverly plays along, and Piero finds in it this associate, a man with a soul mate. Piero is happy twice – because he found not only the beloved but the spiritual "brother." Columbine also contrary to her intentions falls in love with Piero. Now she is already dreaming not to kill him and make his soul mate, that together with him under the guise of good and obedience to sow evil and cruelty. Realizing this, Piero refused in horror. He is confused. Columbine persuades him. Unintentionally, and perhaps especially, it shows its true face – the face of death. For Piero truly human ideals more than lives

defending them, he comes into the fight with death and died. This plan covers the next two sections of planning.

Thus, the second section begins with the development of the theme of the game. It serves as an intermission between the events that preceded and followed that. After the "intermission" Piero appears. The theme sounds dreamy and soulful at the piano. Then, the topic moves to the clarinet, and at the same time there is the theme of Columbine in the low register at the piano. It is intertwined with the theme of the game. The story line of Columbine changed internally. It sounds sincere, gentle. By interacting, the two topics are increasingly merged with the theme of the game, and eventually Pierrot and Columbine are connected to the theme of the game. The game becomes the personification of their idyll. Sounds canon based on this topic. Thus gradually this canon begins interspersed with the individual notes of the theme of death. While this is only the elements, momentarily breaking the idyll but appears in the upper register clarinet, the story line of Columbine which sounds very strongly and vociferously and then there is the theme of death in piano ostinato background to increase in the low register. Large dynamic growth of this material leads to a climax, where appears in the lower register clarinet theme of Columbine as a mockery of all the ideals of Piero.

The next section presents the development of a double fugue – Death Fugue. The first theme of the fugue is written on a theme material Columbine is a broken, angry, energetic theme. The second theme of the fugue is on the theme material Piero wide of breath, soaring. In the development of the fugue appears the theme of death, which becomes a kind of ostinato, becoming countersubject first and second order. Repeated stretto of the first and the second lead to the climax in which appears the ominous tone of the threads to increase the Columbine (clarinet and piano). The theme of death concludes. Fugue ends and its development throughout the sonata.

As conceived by the composer the reprise is a semantic culmination of all the work. At first glance it may seem that this is the complete triumph of evil. Columbine won, she rejoices. At the moment there is Harlequin, or rather his spirit, which briefly tells his sad story, the memory of it is even more fatal to Columbine. Columbine

gloating, reveling in his power. Inside its power is so great that its "outer shell" can not withstand the pressure and she dies, eats his own black force (as noted by the death of the composer originally Columbine was not part of the plan, but in the course of the logic of the layout of the material is required to continue). At the site there Columbine Piero, his appearance symbolizing the victory of love, spirituality and kindness. In music, this idea was embodied as follows: a reprise is "sinister" Waltz, which takes place mainly at the piano. Waltz appears as if from a distance, gradually all the sounds obsessive and intrusive, reaching fortissimo. Subject Columbine presents chords. Suddenly breaks Saul clarinet, which takes the theme of the Harlequin. The theme sounds very sad, plaintive, occasionally punctuated by sinister waltz. Annoying repeating motif sinister waltz acquires more and more sounds in the climax comes to a complete frenzy, and for three fortissimo suddenly dropped. And then there is the topic of Pierrot, which runs from the clarinet, it sounds bright and gentle. Ends sonata theme of the game.

It is interesting to note that the energy of the inner form of the sonata, which was born plan, worked on its outer form. So I get a combined form that combines the principles of sonata form and operatic drama.

Concert – Drama for piano and orchestra is a theatrical symphony concert with the screenplay written out and the architecture design is based on motives of novels – Goethe's Faust and Bulgakov's The Master and Margarita [2]. The concert-symphony as the principles involved operatic drama and theatrical performance. Musical themes and elements and textures are endowed with features as an actor. Before us there is a Goethe's Faust, Mephistopheles, Bulgakov's Master Woland and his entourage etc.

Actors in the story line come to all the vicissitudes of a complex of acting with ease, cunning, strength, tenderness, creating a complex polyphonic fabric, full of drama and emotional development of the characters states, their confrontations and mergers, their happy moments and sufferings of love and jealousy. Before us unfolds a spectacle where the musical characters talk "musical words" of their characters suffer and rejoice, cry and laugh. The development of emotional states, literally a visible sense of movement of feelings "of the characters" of the highest states of

recovery, inspiration, before falling into the depths of psychological remorse, creates a picture of a theatrical action and the listener in the emotional and meaningful sense, gets the same emotional and semantic concept as if it I attended a performance in the theater. As in the theater, and a symphony concert the main outline of the work of the movement, the play of feelings, is actually what is behind the words in theatrical plays and music of the sounds.

Another form of this time of psychological dramatization takes place in the play of Carmella Tsepkenko "Evening Solitaire" [1]. Here we capture the element of the game both in its domestic and its external manifestation. The internal plan of staging – a dramatic struggle "player" with the fate and the external background – a small theater performance, which plays a performer. Thus, the degree of staging this play captures not only the internal development of storylines but also makes the artist to play a purely acting role.

This two layers of theatricality inherent in the composer's other works such as "Solo Solissimo №1» for violin solo, "Ten transformations in nothing" for chamber orchestra, "Princess" – performance for the flutist, who plays for 4 flutes (piccolo, standard, alto, bass and contrabass) and String Quartet, "Cab for eight" for 8 instrumentalists.

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