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CREATIVE ARTISTIC AND THEATRICAL CONCEPT OF CONTEMPORARY ART "MODERN-ACCORDION"

The article describes the theoretical concept of Ukrainian art "modern-accordion", in which creative, artistic and theatrical performance were accented as inherent components of the instrumental game - essentially the main remarks of modern performing arts. The great potential of improving of artistic and performing technique of musicians-instrumentalists, according to the author, is a chamber art segment of "modern-accordion", which updates the personality of the musician-actor - creator who blends into the area of "instrumental theater", artistically-theatrical paradigm of modern culture.

Keywords: artistry, artist, actor, performer and innovator, performance art, modern-accordion (bayan) modern intonation, new music, postmodernism, psychosemantic, theatricality.

As is known to a wide range of composers, performers, critics, 90 years of the twentieth century - beginning of XXI century was marked by rapid development and the emergence of a "new phenomenon commonplace in accordion-art - "Modern Accordion" (a term of Yergiyeva I.) "[4, p. 65] as a new concept of *playing an instrument* (bayan, accordion), which has developed in parallel domestic and foreign outstanding creative artists-creators in conjunction with the appropriate style of composition creativity.

The above ***art concept of modern accordion game*** as the domestic version of the *world's new* accordion art of professional artists, creators of the second half of the twentieth century is the unity of performing, composing initiative in making the original highly creative compositions for accordion as "music for listening" including timbre sonorous effects in functions of specific graphic indicators – carriers of archetypal meanings of post-avant-garde music style.

A prerequisite for the birth of a new trend in Ukrainian musical art was a flowering of "high modernism" in the art world in the second half of the twentieth century, distinguished by decisive radical *inventio*, propensity for

stylistic innovation, search for a new "timbre-sonore" (including electronic), entertainment, apology of new aesthetics "concrete" music (P. Schaeffer), attempts to implement a new understanding of the universe, a new art-shaped areas: abstract, unreal, virtual experiment targeted, species transformation that is characteristic of all great "Educational project."

Development and growth of world art of modern-accordion from the late 60th century, was promoted by professional and cultural trends of the era of postmodernism: a reference to clear "significance" trace elements of expressiveness ("intonation images" by B. Asafyev) "mixed style" and "mixed genre" (M. Lobanov), "pluralistic method" (B. Zimmerman), "mediation" with its tendency towards spiritual and practical importance of musical expression (O. Markova), "the emancipation of consonance" (O. Markova, O. Kozarenko) "minimalism" (K. Poutter and E. Strickland), "diatonicity of minimalism" (D. Duvirak), theater of the absurd (S. Beckett), "Celtic Renaissance" (T. Leary), a powerful wave of rock and pop music, and such "remarks" of the era as deconstruction, irony, total visualization, communicative, performance, etc.

In a number of factors, which contributed to the birth of the phenomenon of the modern world-accordion *performing* primarily excreted as ***creative initiative*** modern accordion pioneers art that were "determinants" of creation of accordion avant-garde music by composers symphonies of the "first row".

Charisma, driving creative work of individuals - performers- *modern accordionists* in the era of total globalization of world culture differs by denial and self-sacrifice in the name of transformation accordion (bayan) - one of the last acoustic inventions of the twentieth century «*instrument from the street*» in the «*instrument of high art*» in the words of famous German composer

H.Kattser) in view of development academization range of accordion performing art by means of *new music*.

The practice of eminent contemporary composers, artists such as Yu Takahashi (Japan), A. Nordheim (Norway), G. Katzer, J. Yung, W. Dinescu (Germany), S. Gubaidulina, E. Dyenisov (Russia), E. Stankovic, A. Shchetynsky, K. Tsepkolenko, L. Samodaiev (Ukraine) and others showed that their way of writing for accordion (bayan) was and is based on texture-resonant offers of artists and innovators. It was not only destinations of desirable performing solutions, but some colleagues as traditional composer education was based and this time is based on knowledge of the tools of another kind than the accordion (bayan) and traditional composer rhetoric.

New tricks – expressive inventions - *inventio* of famous accordionists (bayanist's) of the world: Eleharda M., A. Piazzolla, M. Rantanen, F. Lips, S. Hussong, T. Antselotti, A. Melichar, etc., and the author of this article were not just "included" in the works of composers, but also made definite "rod" formation around which artistic whole was growing as a single semantic system.

Thus, S. Gubaidulina, who enthusiastically called accordion as a "monster that breathes", has adopted primarily techniques that it has demonstrated F. Lips: *Play air and cluster*, which not only created the original epicenter of the semantic expressiveness accordion in many of her works, but later became her style features in this genre.

The beginning point of a new accordion-art is considered Danish unity - tandem: accordionist innovator M. Elehard → composer neoavant-garde writer of range besides bayan of O. Schmidt though the first attempts at introducing large accordion "serious" art were taken back to A. Berg, P. Hindemith, Prokofiev in 20-30th years of the twentieth century.

Thanks to the personal initiative of artists - art pioneers of "modern-accordion" and the aura of creative freedom postmodern space, this phenomenon was common in Scandinavia, Europe, America, Russia, Japan, finally, in Ukraine. Many of these outstanding artists were not only determinants of the emergence of the works *in the new style*, but also contributed to the development and establishment of *new styles of playing*, which had roots in improvisation, performances, theater.

The starting point of a new trend in Ukrainian art is believed the emergence in the early 90's of the experimental avant-garde works of K. Tsepkolenko "***One that comes out of the circle***" in the style of *new music*, determined and above all presented *in a new academic genre for performing manner* by Ukrainian performer (the author of the article).

Several aleatory episodes of compositions require the improvisational artist talent and thus have the status of elite performance exclusivity. In its subsequent bayan works according to the same composer, she refuses from plants on extremely complex performing tasks (improvisation, combinatorics) and relies on a thorough musical notation, on the one hand reduced the limits of performance interpretation, but on the other - made it possible to expand the number of performers range from elite to a mass.

New means of expression prevailing in the cooperative creative work of the artist (the author of the article) and composer-symphonist directed to new for the Ukrainian accordion music artistic and imaginative horizons require the artist not only perfect psycho, outstanding intuition, but also *new scenically-intonation technology* including implementation in terms of external representation.

Here it is appropriate to focus on the concept of "*modern-intoning*" as *the new* creative aspect of the severity of playing the bayan (accordion), the essence of which is playing along with interval-pitch (classical) logic music of new rhythm-timbre, dynamic-agogical transformations, which constitute the essence of *the* embodiment of "*playing pieces*" in sound leading where embryo-core expression may be *one even tone, cluster, resonant effect (ictus)*.

Modern intoning as sophisticated psychological phenomenon that is human performing inspiration of constructive microstructure compositions by contemporary authors, is aimed by performer on art and *new* artistic reproduction of the contents of *new music*.

This is indicated by V. Knyazev, analyzing the work of K. Tsepkolenko "One that comes out of the circle" as an example "... of specific intonation reflection and performing complex tasks of *postmodern music*, performing sophisticated *psycho* of the *artist based* modifying the nature of emotions concertist in the context of the semantic content of the music performed" (Emphasis added. – *I.E.*) [3, p. 13].

"Refined *psychotechnique*" of the artist is targeted on imaginative play of new music and new layers and becomes a paving the way for the final release of artistry in *the psychosemantic* without which, writes A. Samoilenko, "nothing will happen – neither with perceiving subject, nor a sign "appearance" of meaning offered him, that is, the act of communication will not happen, the meaning will not find its way to of the sign "(as well as the sender to the recipient Executive-public. - *IE*) [5, p. 25].

M. Cherepanin adds to this that "in this context meaning of the instrument is reinvented as "acoustic synthesizer", capable of "micro"- and "macrointonation" sound reproductions inherent in abstract art" [7, p. 130].

Development of art "modern-accordion" in Ukraine as a person contributed to the author of this article, who initiated the emergence of numerous works of Ukrainian composers of symphonic, Ye. Stankovych, K. Tsepkolenko, L. Samodaieva, O. Shchetynsky, Yu. Gomelska, A. Tomlionova, V. Larchykova, V. Runchak, et al. and foreign: J. Tamulonis, V. Hermanavichus (Lithuania), Raul De Shmeta (Belgium), Jacob ter Veldhuis (Holland), S. Berynskoho, M. Bronner, G. Kalimullin (Russia), V. Dinescu (Germany) M. Virsaladze (Georgia), and others in the style of *new music* in a wide variety of genres (from solo solissimo, performance, chamber and instrumental to the orchestral and opera), and the activities of some other world-class performers, including popular artists of Ukraine P. Fenyuk and V. Murza in collaboration with famous Ukrainian composer V. Runchak and V. Vlasov and young generation of artists, including A. Dube, R. Yusypey in cooperation with Kiev symphonies composer A. Zagaykevych, G. Havrylets, S. Pilyutykov, B. Poliova, et al.

Modern-accordionist originally determining symphonist - composer for creating new compositions commissioned by, and then performing standards and reproducing these works as world premieres, shows exactly *creative artistic* components *of* musician-artist.

Besides solo works initiated by named *artists, innovators*, large layer of new art made and chamber music featuring accordion Ukrainian composers of symphonic, reflecting certain genre shift aimed at specific transformation, significantly expanding the impressive "geographical map" of the world chamber accordion art the last half century.

After the first attempts of A. Berg, P. Hindemith and S. Prokofiev the most significant here are achievements of global composers: A. Pyatsolla

(Argentina), J. Cage (USA); I. Young, G. Katzer, M. Kagel (Germany); J. ter Veldhuis, T. De Marets Ouinz (Netherlands); A. Nordheim (Norway); R. De Smet, J. Fontin (Belgium); J. Tamulonisa, V. Hermanavichusa (Lithuania); S. Hubaydulinoi, S. Berynskoho, M. Bronner (Russia); M. Virsaladze (Georgia), E. Stankovic, A. Shchetynsky, L. Samodaieva, V. Zubytsky, K. Tsepkenko, Yu Gomel. A. Tomlionova (Ukraine) and others.

In chamber music the accordion (bayan) significantly expands the genre and stylistic imagery and artistic possibilities. Thus, the outputs are: the *neo-classicism* («Permusica ad astra» J. Tamulonisa; is dedicated to duo "Cadence" O. Yergiyeva - violin, accordion I. Yerhyeiv - accordion) on *neompressionism* ("Seascape" S. Berynskoho, assign. duo "Cadence"), and in *quasiseriality and mediation* («Together» A. Shchetynsky written for the duo "Cadence"), on the eastern *neofolklor* using modal constructions of improvisational presentation of musical material ("Tatar dance" of S. Gubaidulina for accordion and two basses; «Insight» R. Kalimullin for violin, accordion and percussion; "Children's Suite" L. Samodaieva, «Lun Y» V. Dinescu violin and accordion), *expressionism* ("Duel-Duo №5" K. Tsepkenko, the last four pieces dedicated to the duo "Cadence"), others.

Such a variety of composers, styles techniques significantly expanded the *artistic technique performers* to the *theater*.

For example, "**Children's Suite**" L. Samodaieva, which essentially are performances selected from music to theater performance "On Pike" by the author of the article require the same technology performance "dramatization", which includes artistic dialogue between artists, communication with the spectator-listener, customing, actor's reincarnation in images in the play, the game standing, locomotion, elements of dance ...

Work of **M. Bronner** (Moscow, **Russia**) "**Adam and Eve**", written and dedicated to duet "Cadence", designed for the game instrumentalists, actors: Adam (accordion) and Eve (violin), when artists first play back to each other, then face the hall Finally, facing each other, embodying the birth of love, shows the position of creative coincidence composer and performers, "influenced music through the image associated with domestic *theatrical* moment." The composer believes theatricality in contemporary performing the compulsory. *Performance game* for him is "theater - direct or indirect." The listener, in his opinion, should take place "with some action" (Emphasis added. – *I.E.*) [2, p. 25].

As a result, we state the great potential of improving artistic and performing technique of bayanists accordionists due to chamber segment of art of "modern-accordion." The last actualizes the problem of modern education of *accordionist-actor* who fits into the overall-dramatically theatrical paradigm of modern musical culture that embraces and alternative courses of music: rock, fusion-, pop, DJ, et al.

Thus, modern instrumental and performing arts, involving "various *ensemble combinations* with classical instruments, synthetic combination of visuals, electronics" [4, p.65], including due to the art modern-accordion is back on a new artistic circle of "spiral" to archetypes of organic ritual syncretic culture where the content-richness of instrumental game is enhanced with action entertainment of "instrumental theater" through conversation, singing, movement, dance, etc.

As pointed out by Vladimir Knyazev, "*visualization-accordionist theatricality*" is "... not only by the bright play of video flexible specific indicators, but also as a reflection of *the new imagery* ... The new stage of

context requires rethinking and improving *dramatically-theatrical aspects* of accordionist's performing technique, because modern concept accordionist performing technique involves masterly possession ... not only the whole gamut of technical and expressive instrumental means of expression, but also the presence of a complex qualities *of acting* "(Emphasis added. - IE) [ibid].

The development and establishment of *Ukrainian "modern-accordion"* significantly accelerated the festival movement of 90th of the last century against the backdrop of democratization of Ukrainian society. Festivals initiated by composers non-bayanists (including K. Tsepko - "Two Days and Two Nights" of new music"), not only helped to strengthen the new branch in Ukrainian art, but became active demonstration of new platform of *dramatically-theater* versions of solutions in modern scenic representation - bayan play, stimulated the *formation* of new *artistic and performing engineering* for the entire academic performance, aimed not only at the domestic implementation of experiences of *the new spirituality* (new imaginative spheres) by *sonorant new means of expression* (including copyright and performance), but the visualization, entertainment, action, unconventional, sometimes "non-academic" stage solution.

"Gallery" of prominent modern bayanists and accordions of the world: (G. Note, M. Elehard, M. Rantanen, E. Moser, S. Hussonh, M. Kern, A. Melichar, F. Lips, A. Sharov, M. Miki, Y. Gurevich, etc.) and their innovative activities give rise to summarize in a generalized description of "modern-accordionist" as the artist-individual:

- Setting to *innovation in the work* as the main factor of the play;
- systematic collaboration with contemporary composers and their *creative determination*, when instead of a chain - "from the composer"

there is a complex type of "forward and reverse" way of relationship of artist and composer, preparing the world premiere;

- *creative construction of new synthesis - genres, including: installations, performances, choreography, etc .;*

- approval of accordion / bayan as a solo instrument in academic concerts of chamber, brass, symphony orchestras;

- aesthetic improving of *stage art technology in* theatrical direction.

Thanks to the joint efforts of composers E. Stankovic, V. Vlasov, O.Schetynskyi, K. Tsepkoenko, L. Samodaieva, V. Runchak, A. Tomlionova, A.Zahaykevych, V. Poliova, G.Havrylets, S. Zazhytko, etc. . and the activity of leading Ukrainian performers: P. Fenyuka, A. Dubiy, R. Yusypeya, V. Murza, I. Yergiyeva there are new evolutionary conquest Ukrainian art "modern-accordion" as a self-sufficient and parallel to the original Scandinavian, Latin, German, Polish , French, Italian, Spanish, American and other national phenomena of art of modern-accordion slightly apart with respect to the original Ukrainian music of 70-80 years for the positions:

- the use of resonant-aleatory play;

- opposition to "socialist realism social realism" of 50-80 years;

- attraction to meaningful, deep spiritual significance of accordion art;

- formation of Ukrainian chamber bayan genres;

- expanding the scope of the original shaped accordion music toward abstraction, virtual reality, eclectic mix of real and unreal areas in sense images - expression;

- Overcome the limitations of accordion music style: neo-classicism in the works of A. Tomlionova, V. Runchak, V. Larchykova; postmodernism in quazi-

serial and meditative expression of A. Shchetynskyi; expressionism in the works of L. Samodaieva, K. Tsepkenko, Y. Gomelska, etc.

Chamber bayan genre is not the deciding factor of Ukrainian accordion entry in the "civilized" family of the world academic instruments through the accumulation of original repertoire.

According to A. Stashevskyi, "the vast majority of chamber and instrumental opus involving accordion is created by Odessa composers for the modern artist and promoter of accordion music Ivan Yergiyev who combines both *solo work* and *ensemble* (first in the duet "Cadence", as well as various instrumental storage)" [6, p. 22].

According to Doctor of art history M. Cherepanin, modern accordion as phenomenon, "the essence of which lies in the evolution of accordion performance towards only "new" original music, "new" composers and therefore "new" artists and their collaboration with the creators of this music (P. Fenyuk - V. Runchak, V. Murza - V. Vlasov, I. Yergiyev - K. Tsepkenko, L. Samodaieva, Y. Gomelska)" was "... a new branch in Ukrainian art "[7, p. 130], and "propaganda ... of modern ("new") music was one of the defining features of *Odessa accordion- bayan school* that claims significant achievements not only in narrowly-performing terms, but also in the fundamental aspects of vocational education" (Emphasis added. – I.E.) [ibid, p. 135].

So theoretical concept of contemporary *art of modern accordion* summarizes practical "level of performance *skills of* leading Ukrainian accordionists reflects the general trend in the growth of *creativity* and enrichment *dramatically, theatrical* and musical intonation *means of artistic influence*" (Emphasis added. - I. E.) [1, p. 302].

For determination of the creative aspect of performance of modern accordion concept of *productively, progressive activity* can be used that manifests itself in a world premiere *-dramatically- theatrical etalons- interpretations* as the antithesis to reproductive crafts (academic formalism - art "lost emotions").

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