

GENRE-STYLE CONSTANTS OF CHAMBER SYMPHONY BY E. STANKOVYCH

Nataliia Mozgalova

Anna Novosadova

Yaroslav Novosadov

Yevheniia Pakholchak

Vinnitsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Olga Shcholokova

Ukrainian State University named after M. Drahomanova, Ukraine

Abstract. *The originality of the creative handwriting of Ukrainian composers of the end of the XX and the first quarter of the XXI century is becoming an urgent research problem of our time. A large number of components of the musical language of artistic compositions, understanding of new value orientations, genre-style synthesis - these and other features constitute the poetics of the work of domestic artists of the mentioned period. E. Stankovych took an active place among the constellation of Ukrainian composers of the end of the 20th and the first quarter of the 21st century. The article emphasizes that the chamber symphony genre in the composer's work shows the peculiarities of his creative handwriting. It was determined that the composer's legacy of E. Stankovych, in particular the study of his chamber symphonies, is a production for the training of teachers of artistic disciplines. After all, chamber symphonies reflect constant reforms in the field of musical language and composer's thinking. The purpose of the research is to identify genre and stylistic features of chamber symphonies by E. Stankovych. To achieve the goal, historiographical, genre-stylistic and comparative research methods were used. The genre-style model of E. Stankovich's chamber symphonies shows the specificity of postmodern art, which takes place in genre synthesis, understanding the semantic potential of timbre, and transformation of images. Fifteen chamber symphonies of E. Stankovych have a common principle of construction, which gives grounds for confirming the opinion about the emergence of the author's metastyle.*

Keywords. *artistic education, chamber symphony, genre, style, musical thinking, Ukrainian musical culture, worldview.*

Introduction

The modern perspective of domestic musicology is characterized by close attention to the heritage of national musical creativity of the second half of the XX – beginning of the XXI centuries. This period became the time of the breakthrough of the Ukrainian musical school on the world stage, penetration of the latest European trends into Ukrainian music. This process led to the discovery by domestic authors of new compositional techniques, to the enrichment of

intonation vocabulary, stylistic renewal of the musical language of their works, which to a certain extent contributed to the creation of a new picture of the world, the expansion of the creative possibilities of artists.

Among the many genres that received intensive development in the specified period, a prominent place belongs to the chamber symphony. The chamber symphony became a relevant work of the last century, incorporating the latest trends, synthesizing styles and genres, and creating a platform for composers' creative pursuits. E. Stankovich's chamber symphonies are a vivid evidence of this. «The role and place of Evgeny Fedorovych Stankovych in the history of Ukrainian music cultures are well understood in domestic musicology. An outstanding composer musical and public figure, professor, academician of the National Academy of Arts of Ukraine, laureate of numerous national and international prizes and awards, national artist of Ukraine, Hero of Ukraine – all these characteristics and titles become special scales, when the name of Evgeny Stankovych is next to them» (Chekan).

The chamber symphony genre in the domestic musical space was marked by a desire for innovation, which contributed to the formation of new positions of the composer's thinking, the formation of a new system of musical means. The chamber symphony is of great importance in the practice of art education. After all, the phenomenological markers of the chamber symphony are embodied in various transformations and demonstrate the cultural trends of the time. Understanding these and other features determines the professional training of teachers of art disciplines. «Genre and style diversity of the repertoire (activates the performance of students by including in the learning process of works of different styles and genres, from ancient to modern)» (Mozgalova et al., 2022, p.199). «The language is the most relevant issue since it is the principal factor of the formation of national consciousness, development of culture and art» (Moskvichova et al., 2019, p. 311).

Literature review

Many musicologists have pondered the undeniable value of the chamber symphony in the context of Ukrainian musical culture. O. Zinkevich (Zinkevich, 1999), M. Emelianenko (Emelianenko) and others studied the history of this genre in the context of national culture. Bolesławska notes that in the second half of the 20th century, the symphony seems to have lost its meaning and status, and it is difficult to predict any direction of its possible development in the future. (Bolesławska, 1956, p. 40). In our opinion, this statement applies to chamber symphonies.

The study of E. Stankovych's work can be found in the works of O. Zinkevich (Zinkevich, 1999)– the most important researcher of Stankovych's work in Ukraine and her students – Y. Chekan (Chekan), H. Lunina (Lunina,

2013). In particular, S. Lisetskyi, analyzing the works of E. Stankovych, singled out chamberness according to the following features: the small size of the works, the miniatureness of each part, episode, a relatively small composition of performers, the laconicism of the used performance tools, the avoidance of large sonorities, etc. (Lisetskyi, 1976, p. 36). It should be noted that H. Lunina, characterizing the process of the formation of E. Stankovich's style, notes that the features of early opus and compositions of the mature period echo. This opinion is especially important in the context of the study of the chamber symphonies of E. Stankovich.

In the dissertation «Chamberness as a genre-stylistic paradigm of instrumental and ensemble creativity» L. Povzun divides the concept of "chamberness" according to external and internal formal features. External – focusing on small spaces, a small number of instrumentalists-performers, a limited listening audience; internal – the genre semantics of chamber-instrumental works, which is the reproduction of the deep meaning of human existence (Reshetilov, 2021).

A. Kolosovych, researching the issue of the early composer's style, singles out two levels - the textual level, which consists of identifying the features of the composer's musical thinking and the analysis of the expressive means of the works, and the contextual level, which is characterized by the historical and stylistic trends of the musical culture of the corresponding time, the specifics of the national style, school, to which the author belongs (Kolosovych, 2011). Considering this statement, let us emphasize that the musical language of chamber symphonies is permanent.

Among the issues raised in the studies of A. Kolosovych (2011), O. Kolisnyk (2017), and E. Sirenko (2017), the problem of the chamber symphony genre is present, but it is not fully covered. Therefore, it is important to make an attempt to fill the indicated gap, focusing attention on the ways of development of the chamber symphony genre within the works of E. Stankovich, on the leading features of its interpretation by the artist.

The purpose of the research is to identify genre and stylistic features of chamber symphonies by E. Stankovych.

Methodology

Historiographical, genre-stylistic and comparative research methods were used in the work. The historiographical method was used in order to reveal the historical regularities of the development of the chamber symphony genre. The genre-style method made it possible to determine the traditional and innovative features of the chamber symphony genre. The use of the comparison method made it possible to identify the common features of the composer's chamber symphonies. The material of the research is the scores of chamber symphonies by

E. Stankovich. The criteria for choosing this research material are due to the fact that chamber symphonies are united by the presence of common features: soloing instrument parts, the use of non-traditional playing techniques, timbre dramaturgy.

Research results

The historical and cultural significance of E. Stankovych's work cannot be overestimated. His expressive style, which reveals the composer as a thinker-symphonist, is connected with a new stage of the formation of Ukrainian culture. The conceptualism of the artist's thinking, woven from the embodiment of life's realities, determines the innovation of the musical language, the enrichment of the spheres of genre creation.

E. Stankovich's compositional poetics is formed under the influence of the transformation of traditional genre canons and new musical vocabulary, stylistic kaleidoscopicity. These and other principles of music of the late XX – first quarter of the XX century saturate creativity with new compositional forms, genre nominations, and individual artistic content. The assimilation of the author's style and the style of the era is connected with integrative possibilities, which involve polysemantic formations, wide possibilities of synthesizing material. Based on this, the individual composer's orientation models genre laws. The complex interweaving of musical systems creates many options for combinations of figurative layers of drama, genre and style processes, forming compositional innovations in each work of the composer. E. Stankovich is constantly experimenting in the field of drama, as if veiling the genre orientation of his works, combining the intersection of different planes in a multi-layered architecture.

The following is distinguished among the features of the oeuvre of domestic composers of the period concerned: genre-style metamorphoses, saturation of works with folklore intonations, polystylistics, techniques of aleatory music, pointillism, sonorism, and others. It should be mentioned that the free use of genre models applies to all musical categories (Mozgalova, & Novosadova, 2022, p.58). Chamber symphonies of E. Stankovych are marked by a characteristic use of unconventional instrumentation:

- flute, clarinet, trombone, harp, piano, violin in Chamber Symphony No.1;
- Chamber Symphony No. 2 «Meditation» was composed for two flutes, oboe, clarinet, bassoon, piano, percussion and string instruments;
- the instrumental palette of Chamber Symphony No. 3 is represented by flute and string orchestra;

- baritone, piano and string orchestra – Chamber Symphony No.4 «In Memory of the Poet» with lyrics by Pushkin;
- Chamber Symphony No. 5 «Secret Calls» was composed for clarinet and strings;
- Chamber Symphony No. 6 «Alarms of Autumn Days» was composed for French horn and chamber orchestra;
- instrumental set of Chamber Symphony No7 – violin, harpsichord, celesta, piano and chamber orchestra;
- Chamber Symphony No. 8 was composed for vocal, flute, clarinet, violin, cello, piano and percussion instruments;
- Chamber Symphony No. 9 «Quid pro quo» – for solo piano and string chamber orchestra;
- Chamber Symphony No. 10 «Dictum No. 2» was written for piano and string orchestra (Mozgalova, & Novosadova, 2022, pp.58-59).

Among the author's notes of E. Stankovych's handwriting, it is worth noting the use of timbre dramaturgy. Among the techniques used by E. Stankovich, we note timbre intensification, timbre collapse (in the final sections), timbre crescendo (at the beginning of the piece). Timbre, as the main element of E. Stankovych's musical language, subordinates the organization of the work. Its properties can replace harmony, melody, thematics – traditional basic elements of a musical composition.

For example, the dramaturgy of E. Stankovich's First Chamber Symphony, written for seven performers (flute, clarinet, trombone, timpani, xylophone, bells, harp, piano, and violin), is based on the alternation of timbres of different instruments. And part of the Preludes symphony, consisting of 21 micro-preludes, is «an example of instrumental theater in the form of an "intricate mosaic created according to a clear logic» (Kolisnik, 2017, p. 136). In the Second Chamber Symphony «Meditation» the timbres of certain instruments play an important role in the embodiment of images. In particular, «the composer entrusts the main themes of the symphony to the flute in G - an instrument with extraordinary expressive emotional capabilities on the one hand, and an instrument that can best convey the state of meditation - on the other» (Kolisnik, 2017, p. 146). «One of the most important tools in the Sixth Chamber Symphony is the sound-imaging aspect: the coloristic juxtaposition of the timbres of various instruments, as well as special sound-imaging techniques of performance (horn with mute, string flags); sound imitation of folk nagrases, bells, quasi-Carpathian melos (in part I in the flute part)» (Kolisnik, 2017, p. 166). In E. Stankovich's chamber works, timbre interacts with articulation and dynamics. An interesting technique is the differentiation of dynamic shades that develop in the instrument, as well as simultaneously in other parts. E. Stankovich often uses timbre imitation. For

example, we find an imitation of the sound of bells in the Second Chamber Symphony «Meditation». The timbre imitation of the sound of folk instruments is present in the Sixth Chamber Symphony - a coloristic comparison of timbres of different instruments, as well as special sound imaging techniques, sound imitation of folk songs, bells, quasi-Carpathian melos is presented in a very diverse way (Kolisnik, 2017, p. 166).

The serial technique becomes the leading organization of musical material: on its basis, textural principles are created, E. Stankovich freely combines the series with other compositional techniques, compares it with tonal organization. The above allows us to talk about the individual interpretation of serial writing, which is composed within the framework of symphonic music and transferred to works of other genres. For example, from the very first measures of the Third Chamber Symphony, E. Stankovich forms a cluster vertical es-ges-f, which continues to develop. In harmony, timbral compounds supplant chord progressions. It is based on equal twelve-tonality and free use of dissonance. Harmonic consonances, namely their function in the musical organization, approaches timbre, becoming color.

The canvas of E. Stankovych's chamber symphonies is built up by clusters, sonorous layers. For example, the important compositional instruments of chamber symphony No. 7 «Paths and steps» are cluster chords, glissaded endings of phrases in themes, rhythmic aleatorics in the form of arbitrary acceleration or deceleration of a rhythmic pattern, playing trills by each instrument at a different tempo and at a relatively different pitch.

Polyphonic thinking, which is generally characteristic of composer poetics of the 20th century, is also noted in the chamber symphonies of E. Stankovich. It consists in the canonical introduction of voices, conducting themes, roll calls between different orchestral groups. We observe this in the First, Third, Sixth Chamber Symphonies.

The one-part composition of the Fifth Chamber Symphony is built on the basis of the plot theatricality of the action, the change of contrasting episodes, shots, which includes: lyrical-dramatic coloring of climaxes, scherzo melos, pointillist watercolors. The intonation canvas of the symphony is realized through the choice of instruments: the special timbre of the clarinet, which represents the real sound world, conducts a dialogue with the string quartet, which has great expressive possibilities. The composition of the orchestra and the presence of the soloist's part allow us to draw parallels with the concert genre. On the other hand, the features of the symphony are manifested in the philosophical idea, through thematic development, the tendency towards monothematism in the cycle. The division of strings into a large number of lines is one of the most common textural techniques in the music of the second half of the XX century. Such a solution allows, on the one hand, to create a more transparent sound (combined with quiet dynamics and a not very dense arrangement of lines), or vice versa - a rich,

expressive sound with a closer arrangement of voices and loud dynamics. Let's note the divis of the string group in relation to each part, which makes it possible to use them in polyphonic chords that fill the entire vertical. Playing *Dietro sul ponticello*, *molto ritmato*, *glissando* contributes to color effects.

The Ninth Chamber Symphony was commissioned by the organizers of the Warsaw Autumn International Contemporary Music Festival in 2000. The symphony orchestra consists of nine violins, two violas, two cellos and a double bass. One of the peculiarities is that E. Stankovich does not divide violins into first and second, but uses *divisi*. The performance composition of the work - solo piano and string quartet - immediately attracts attention. The juxtaposition of *tutti* and *solo*, the soloist's virtuoso performance - all this allows us to draw parallels with the concert genre. The piano, like the string group, has technical flexibility, plasticity, wide timbre possibilities, which realizes the expressive embodiment of images.

Conclusions

E. Stankovych is one of the most famous figures of Ukrainian musical culture. He is a bold innovator, whose style is characterized by updating all parameters of musical syntax. In particular, the reformation affected genre and style laws. The chamber symphony became the creative laboratory of the composer, in which E. Stankovich's boldest ideas were embodied. Genre dualism is one of the important features of E. Stankovych's interpretation of the chamber symphony. The composer combines features of a symphony and a concerto (Fifth Chamber Symphony, Ninth Chamber Symphony). It is also worth mentioning the use of techniques of timbre dramaturgy, which play one of the main semantic roles. We attribute the listed features to the conceptual features of E. Stankovych's creative method.

The music of E. Stankovych is a whole world in which the philosophical content is uniquely combined with the mastery of musical sound recording. From the first bars of sound, his music captivates and does not let go until the last sound subsides. Born from silence, it appeals to the depths of the universe, the tragedy of human existence, prompts reflection, understanding of eternal values. Freedom of musical thinking, rejection of established features and canons, individuality of structures – these and other features distinguish the unique compositional handwriting of E. Stankovych.

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