

Kravchenko Anastasia
Ph. D. in Arts, lecturer of the theory,
history of culture and musicology department
of National Academy of managerial staff
of culture and arts
e-mail: LagutinaN@ukr.net
e-mail: anastasiia.art@gmail.com

THE GENRE OF CELLO DUET IN UKRAINE: COMPOSER'S WORK AND PERFORMANCE

The article is dedicated to study of chamber creative works of the Ukrainian composers and performing school in the End of the 20th – Beginning of the 21st Century. Genre of cello duo, which took more than four hundred-years way of its evolution in European musical tradition, however, until the mid 90s of the 20th century it wasn't represented in the works of the Ukrainian composers.

Keywords: chamber ensemble, cello duet, duet of cello and viola da gamba, Duo "Violoncellissimo".

Кравченко Анастасія Ігорівна, кандидат мистецтвознавства, старший викладач кафедри теорії, історії культури і музикознавства Національної академії керівних кадрів культури і мистецтв

Жанр віолончельного дуету в Україні: композиторська творчість і виконавство

Дана стаття присвячена дослідженню камерно-інструментальної творчості представників композиторської і виконавської школи України кінця ХХ – початку ХХІ століття, зокрема, жанру віолончельного дуету, що пройшов більш ніж чотирьохсотлітній шлях свого розвитку у європейській музичній традиції, але до середини 90-х років ХХ століття не був представлений у доробку українських композиторів.

Ключові слова: камерно-інструментальний ансамбль, віолончельний дует, дует віолончелі та віоли да гамба, Дует "Віолончеллісимо".

Кравченко Анастасія Ігорівна, кандидат искусствоведения, старший преподаватель кафедры теории, истории культуры и музыковедения Национальной академии руководящих кадров культуры и искусств

Жанр виолончельного дуэта в Украине: композиторское творчество и исполнительство

Данная статья посвящена исследованию камерно-инструментального творчества представителей украинской композиторской и исполнительской школы конца ХХ – начала ХХІ веков, а именно жанра виолончельного дуэта, который прошел более чем четырехсотлетний путь своей эволюции в европейской музыкальной традиции, однако до середины 90-х годов ХХ столетия не был представлен в творчестве украинских композиторов.

Ключевые слова: камерно-инструментальный ансамбль, виолончельный дуэт, дуэт виолончели и виолы да гамба, Дуэт "Виолончеллиссимо".

The chamber art is an inalienable part of musical culture, the evolution of the basic aesthetic and stylistic directions of which, found its reflection in various ensemble genres, in particular, in a cello duet – one of the eldest genres of chamber music, which has been attracting attention of composers and performers to its dialogic nature just for more than four hundred years. In the second half of the XX-th century, marked by the general "renaissance of the chamber culture" [4, 92] the genre of a cello duet went out on the qualitatively new stage of its development in works of the representatives of different national composer and performance schools, besides, not only of the European origin, but also of the other continents – Asia, Australia, North and South America. In the middle of 90-th of the XX-th century Ukrainian composer school also declared about itself, considerable creative achievements of which in the genre of cello duet, allow to determine the modern level of its development, in opinion of Olga Veselyna [6], as the leading in the world along with Swedish and Czech composer schools (composers: Ramon Anthin, Fredrik Hagstedt, Miklós Maros, Peter Schuback and others).

In spite of the wide distribution, the cello duet hasn't become the object of detailed study and remains one of the least researched chamber genres in Ukrainian music, what makes this article actual. In Ukrainian musical science composer's aspect is mainly illuminated: stylistic reference-points, imaginative content, timbre palette of duet works in scientific researches of Olga Veselyna, Alla Zagaykevych – authors who are simultaneously musicologists-theorists and musicians-practitioners. Therefore, on the new stage of scientific comprehension of the processes of functioning of the chamber art of Ukraine, the interpretation of the phenomenon of the genre of a cello duet in the theory and history of culture from positions of performance musical science, takes on the special significance.

In this publication we suggest to appeal to the basic tendencies of development of the genre of Ukrainian cello duet of the end of the XX-th – the beginning of the XXI centuries, on the border of composer's work and performance, as an actual form of existence of the genre, on the example of work of musicians of the Duo "Violoncellissimo", co-initiators of founding of which are Olga Veselyna (violoncello) and Vadym Larchykov (violoncello, viola da gamba), what is the aim of our article. The choice of this ensemble is defined by the fact that its participants combine performance with other types of creative activity – composition, pedagogics, art-management and also carry out active scientific research.

The Duo "Violoncellissimo" exists as an independent collective from the beginning of its creative activity. In the process of forming of its creative portrait practically "2 repertoire focuses – new music and baroque were set from the very beginning" [3]. This stylistic distance in the repertoire preferences of the Duo is not random, because the artists consider the revival of the forgotten or rarely performed compositions of masters of the previous epochs and also the popularization of modern music to be the aim of their activity. Due to active participation of the Duo "Violoncellissimo" in various musical activities – festivals (more than 100), concerts and competitions of the chamber ensembles (for example, Premio Acqui Musica and Citta di Pietra Ligure, Italy, 2000) the collective became popular not only in Ukrainian, but in the world musical circles, in particular, got seven creative grants in the USA, Finland, France and Sweden, that testifies to the high level of performance mastery of the artists and recognition of their work on national and international levels.

The premiere performance of the Duo "Violoncellissimo" took place in the Gold Hall of the Odesa Literary Museum in November, 23, 1995 with the composition of Vadym Larchykov "Inter Lacrimas et Luctum" ("Among tears and sorrow") – the musical and philosophical essay on determination of the author. As the following events showed, this not large fragment in rich musical life of Odesa became a powerful impulse to further development of performance and composer work in the duet sphere, because "this very date became the birthday of both the Duo "Violoncellissimo" and the genre of a cello duet in Ukrainian music" [5, 125].

After performing of "Inter Lacrimas et Luctum" of Vadym Larchykov the thirty modern Ukrainian composers – representatives of Kyiv, Odesa and Zaporizhzhya regions of Ukraine showed interest in this genre, which caused the creation of more than twenty compositions for a cello duet, known to the author of these lines to date. A considerable contribution to forming of the genre of a cello duet belongs to Kyiv and Odesa regional composer schools, in creative asset of which, there are works that demonstrate the variety of aesthetic and stylistic reference-points, idea and imaginative content, principles of form-formation and combination of the elements of music language. Among them, written in the technique of free atonality, masterly and showy composition of Oleksandr Schchetynskyy "Pa-de-de" (1996), inspired by the Japanese poetics play with the microtone alteration "Fueki-Ryuko. Hayku I" (2004) of Vadym Larchykov, pierced by the aesthetics of post-modernism work of Volodymyr Runchuck – "The fifth corner". The thrill at the aimless search (audioclip)" (2005), where the facilities of the spatial moving of musicians on the stage are used and other compositions. The honoured masters of Ukrainian composer school also paid attention to the genre of a cello duet, for example, Valentin Sylvestrov wrote three compositions – "Five serenades" (2002) and "Cycle-greeting" (2004), which consists of two plays: "2.06.1810... to the day of birth of R. A. Sch." and "21.03.1685... to the day of birth of J.S.B", devoted to R. Schuman and I. S. Bach accordingly.

In works for the cello duet of the end of the XX-th and the beginning of the XXI century the wide arsenal of composer and performance techniques, methods of withdrawal of sounds and articulation is used, the experiments with which considerably extend the traditional ideas about violoncello, exposing boundless possibilities of the instrument in intonational and sonoristical sphere. Microchromatics plays the special role in the modern lexicon of violoncello, the use of which in the genre of cello duet is considered "both in horizontal melodious and in vertical deep textured expression" [6, 86], which on the one hand serves as the means of creation of intonational integrity of works and on the other hand forms the unique intonational sonoristic space of musical composition, fully corresponding to the new paradigm of modern music. Besides, the resources of extramusical character are included in the arsenal of facilities of expressiveness of the duet cello works: "concrete" music, actor play, choreography, video-row, multimedia and electro-acoustic effects, the eccentric techniques of sound withdrawal by the means of different accessories and other, which underline the special emotional and imaginative aura of compositions and take the genre away from an actually musical sphere, creating the new musically spectacle form of its functioning.

The compositions for two violoncellos, which appeared on the joint of the XX-th and the XXI centuries, are, mainly, in manuscripts and they are kept in personal archives of the Ukrainian composers, what actualizes the problem of their introduction to wide musical performing practice.

At the present time, in the repertoire list of the Duo "Violoncellissimo" [3] there are about 100 original compositions for a cello duet of the 66 authors from 26 countries of the world (without the account of plays in treatment, the ensembles of another compositions with participation of one, two or three violoncel-

los, works for a cello trio with an orchestra) and also all the compositions of the Ukrainian authors in this genre. Thus, near one third from the mentioned number of compositions were performed by the artists of "Violoncellissimo" for the first time, what can be explained by the active communication of the musicians of the ensemble with Ukrainian and foreign composers and initiation of the creation of the new duet works, which undoubtedly extends a cello repertoire and assists in popularization of the chamber art as a whole.

Among the compositions of the Ukrainian authors, which were created on order or devoted to the Duo "Violoncellissimo" – expressively epatage play of Sergiy Zazhytko "Epitaph to marquise de Sud", sonoristically meditative, "postapocalyptic" composition of Ludmyla Yurina "Removal" (both works were written in 1996 and were first performed by Olga Veselyna and Vadym Larchykov in Italy, city Kazal Monferato), and also the diptych "Forgotten dances I" (1998) of Ludmyla Samodayeva and based on the classical the 12-th tone series work "Gravitation" (2001) of Alla Zagaykevych (the premieres of the last plays took place in Odesa). The repertoire of the artists also include the transcriptions, among them there is a composition "Duel-duo" № 2 (1997) of Karmella Tsepkoenko, originally written for the violin and violoncello (1993) and then specially instrumented by the author for the duet of violoncellos (the premiere in performing of the Duo "Violoncellissimo" took place in June, 20, 1997, in Warsaw).

As it can be seen from the foregoing material, the world premieres of some compositions for two violoncellos took place outside Ukraine, that testifies to the special attention of the Duo "Violoncellissimo" to the question of popularization of Ukrainian music abroad. In particular, among the last programs, presented by Olga Veselyna and Vadym Larchykov, it is worth to mark the concert "Music and a word of new Ukraine", which took place in Moscow in December, 10, 2012 [1], and was organized at direct support of State Administration of Affairs of President of Ukraine and National Cultural Centre of Ukraine in Moscow. Except the pieces of music for two violoncellos (of Alla Zagaykevych, Sergiy Zazhytko, Viktoriya Polyova, Ludmyla Samodayeva, Ludmyla Yuryna and others) the poetry of the modern Ukrainian literati: Yuriy Andruhovych, Nikolay Vorobyov, Sergiy Zhadan, Yuriy Izdryk, Lina Kostenko, sounded in the program of concert, that became the "sparkle" of this literary and musical evening.

The artists of "Violoncellissimo" do not perform only the monotimbre ensemble plays and aim to extend the range of facilities of musical expressiveness of a cello duet due to plugging in the repertoire of works for the duet of violoncello and viola da gamba, that gives an opportunity of introduction to modern performance practice of this ancient instrument. Ensemble combination of family, near in a range and size, but different in the timbre colouring sound of instruments creates the unusual artistic effect of comparison or contrasting of timbres, that in accordance with composer's intention, used as one of the facilities of the development of dramaturgic line of work. In modern plays the technique of performance on a viola da gamba can yield to transformation, that it is frequently caused by the use of microchromatics of melismatic or sonorous type for a satiation of somewhat muffled, "mat" sound of instrument with a brightness and expression.

In Ukrainian music at the moment only two compositions are created for the instrumental composition of violoncello and viola da gamba, namely "Quiet music of memory of Alfred Schnittke" of Vadym Larchykov and second play of diptych of Ludmyla Samodayeva "Forgotten dances II" (both works are written in 1998 by the representatives of Odesa composer school). Due to the versatility of talent of Vadym Larchykov, that identically perfectly masters a violoncello and viola da gamba, these plays were included in the repertoire and are regularly performed by the Duo "Violoncellissimo".

Aspiration to take a cello duet as a genre of chamber music out of the especially chamber scene inspired the Ukrainian composers to the creation of compositions for the ensemble of a duet of violoncellos with an organ and the revival of the genre of concert for two violoncellos of solo with an orchestra. This idea appeared as a result of study of the history of becoming of the cello duet and borrowing of the genre palette formed in European musical tradition. In music of the XX-th century and at the modern stage the monumental genres for a cello duet experience the new source of their development with the appearance of the considerable number of compositions of such authors, as: Indra Rise (Latvia), Fredrik Hagstedt (Sweden), Mirjam Tally (Estonia), Timo Steiner (Estonia), Kalevi Aho (Finland), Antanas Jasenka (Lithuania), Raoul De Smet (Belgium), Chris Arrell (USA) and others.

At the present time in Ukrainian music the only pattern of instrumental composition of duet of violoncellos and an organ is the work on the biblical subject "Mystery II. Most honorable and life-giving Cross of Lord" (2003) of Vadym Larchykov, which for the first time sounded on the stage of the Odesa National Musical Academy named for A. V. Nezhdanova (concerto program "Dialogue of times about eternity", on March, 28, 2004) in performance of the Duo "Violoncellissimo" and Olga Yephremova (organ) and was highly appreciated by the musical critics of Odesa [2]. This work is written by an author in two versions, the second version supposes replacement of an organ for twenty stringed instruments. The Duo "Violoncellissimo" made the presentation of orchestral version of the composition of Vadym Larchykov on the XIV-th

Kyiv festival "The Musical premieres of the season" (2004) along with the Rivne Chamber Orchestra under the management of Peter Tovstuha. In addition, the absolute decoration of the repertoire of artists is the work "Concertino Grosso" (1996) in five parts for two violoncellos of solo and the chamber orchestra, belonging to the prominent master of Odesa composer school Alexander Krasotov (1936 – 2007), who on the basis of appeal to the cello suites of J. S. Bach was the first to create the orchestral work for a cello duet of solo in Ukrainian music.

Both ancient and modern works of these genres occupy the most important place in the repertoire politics of the Duo "Violoncellissimo", on the one hand, it gives an opportunity to the listeners to perceive compositions of previous epochs in their authentic interpretation, and on the other hand, assists in reconsideration of traditional line of instruments by application of modern performance technique in the genres of new music. Performing works for the duet of violoncellos and an organ, the artists of the ensemble "Violoncellissimo" come to the collaboration with the Ukrainian and foreign musicians of contemporaneity. The permanent partners of the Duo are the organists Olga Yephremova (Ukraine, Odesa), Natalia Letyuk (Ukraine/ Russia), Narine Simonian (France) and Arne Johansson (Sweden). Compositions for the duet of violoncellos of solo with an orchestra sound in performance of the Duo "Violoncellissimo" with the symphonic and chamber orchestras of Ukraine (the philharmonic orchestras of Odesa, Dnipropetrovsk, Zaporizhzhya, Lviv, Sevastopol and others), Transnistrian Moldavian Republic, Lithuania (the orchestra "NovaLT") and Sweden (the Ensemble of soloists of Goteborg University) under the management of such conductors as: V. Gnedasch, I. Gorskiy, S. Dudkyn, Yu. Yennanov, I. Kazhdan, V. Kym, N. Ponomarchuk, V. Protasov, V. Redya, P. Tovstuha, I. Schavruk (Ukraine), V. Lukochus (Lithuania), G. Moyseyko (Transnistria), F. Hagstedt (Sweden).

So, the genre of cello duet passed more than the four hundred-year way of its evolution in European musical tradition, however to the middle of 90th of the XX-th century it was not presented in the works of the Ukrainian composers, in any case, now home musicology does not know the facts of existence of such works.

Belonging to the musicians of the Duo "Violoncellissimo" the idea of creation of the first national standard of the genre of a cello duet and, simultaneously, the duet performance composition, in our view, became unique and innovative in the home musical space, because, on the one hand, it was turned to the world musical property, and on the other hand, it opened the further prospects to the Ukrainian chamber art in the independent searches of the ways of becoming of the genre of a cello duet.

Due to the combination by the musicians of the Duo "Violoncellissimo" of composer and performance line, and also the intensive creative communication of the artists with modern composers, the works for a cello duet are regularly included in musical practice, that gives an opportunity to trace the basic tendencies of genre development, which, in our view, are the revival of ancient instruments and their use in the genres of the new music (the creation of the genre invariant of a duet of violoncello and viola da gamba), and also desire to overcome the frames of chamberness and take the duet of violoncellos out on the large concerto scene in an ensemble with an organ or as the solo instruments in the orchestral compositions.

We should note the contribution of Odesa composer school, the representatives of which created not only the first national standard of a cello duet (Vadym Larchykov), but also at the present time the only compositions for the duet of violoncello – viola da gamba (Vadym Larchykov, Ludmyla Samodayeva) and the cello duet of solo with an orchestra or in the ensemble with an organ (Oleksandr Krasotov, Vadym Larchykov).

In spite of the "youth" of the genre, the compositions for a cello duet of the Ukrainian composers has got the wide recognition of art lovers both on the national and international level, that testifies to the considerable artistic value that in combination with the high level of performance interpretation allows to add the best patterns of the Ukrainian cello duet to the property of modern musical culture.

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Ліва Наталя Валеріївна

кандидат мистецтвознавства,
викладач кафедри музикознавства
та інструментальної підготовки
Вінницького державного педагогічного
університету імені Михайла Коцюбинського,
докторант Національної академії
керівних кадрів культури і мистецтв
e-mail: Natka197133@rambler.ru

РЕЦЕПЦІЯ САКРАЛЬНОГО В КОНТЕКСТІ ДОСЛІДЖЕНЬ АНАЛІТИЧНОЇ ПСИХОЛОГІЇ ХХ СТОЛІТТЯ

Центральне місце у статті посідає аналіз еволюції сприйняття сакрального у європейській культурі ХХ століття в контексті досягнень аналітичної психології. Зокрема, детально розглядаються сутнісні засади психоаналітичного методу Карла Юнга, а також – соціальне значення цього методу як феномену культури. Дослідження Юнга інтерпретуються як такі, що виявляють приховані еволюційні процеси у характері рецепції сакрального пересічним носієм європейської культурної традиції.

Ключові слова: сакральне, аналітична психологія, Карл Юнг, європейська культура, духовність, криза, європейське суспільство, християнство, підсвідомість, колективне безсвідоме.

Левая Наталья Валерьевна, кандидат искусствоведения, преподаватель кафедры музыковедения и инструментальной подготовки Винницкого государственного педагогического университета имени Михаила Коцюбинского, докторант Национальной академии руководящих кадров культуры и искусств.

Рецепция сакрального в контексте исследований аналитической психологии XX века

Центральное место в статье занимает анализ эволюции восприятия сакрального в европейской культуре XX столетия в контексте достижений аналитической психологии. В частности, подробно рассматриваются наиболее существенные аспекты психоаналитического метода Карла Юнга, а также – общественное значение этого метода как культурного феномена. Исследования Юнга интерпретируются как выявляющие скрытые эволюционные процессы в характере рецепции сакрального простым обывателем европейской культурной традиции.

Ключевые слова: сакральное, аналитическая психология, Карл Юнг, европейская культура, духовность, кризис, европейское общество, христианство, подсознание, коллективное бессознательное.