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## **НАЦИОНАЛЬНЫЙ ЭЛЕМЕНТ В ТВОРЧЕСТВЕ КОМПОЗИТОРОВ ШКОЛЫ ДМИТРИЯ ШОСТАКОВИЧА**

Школа Дмитрия Шостаковича – направление в русской музыке.

В школе Шостаковича сформировалось два подхода к воплощению национального элемента. Один следует отметить как *опосредованный*.

Композиторами школы Шостаковича разработан и другой подход в воплощении национального элемента, который можно обозначить как *прямой*. Он предполагает непосредственную связь с фольклором, включение народных жанров.

**Ключевые слова:** школа Шостаковича, фольклор, православная музыка, фольклорная цитата, обработка, фольклорная мелодия.

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## THE NATIONAL ELEMENT IN THE WORKS BY THE COMPOSERS FROM THE SCHOOL OF DMITRY SHOSTAKOVICH

The school of Dmitry Shostakovich is the direction in Russian music.

Two approaches were formed in the Shostakovich's school for embodiment of the national element. This approach should be regarded as *indirect one*.

A different approach can be designated as a *direct one*. It suggests a direct link with the folklore, including an active use of folklore quotations, arrangements of folk melodies.

**Keywords:** the Shostakovich's school, folklore, Orthodox music, folklore quotations, arrangements, folk melodies.

As early as in mid-1970s Leo Mazel, a leading Russian music scholar, noted that the phenomenon of "Shostakovich's influence on other composers" would be a relevant avenue of research [1, 59]. The Russian music culture in the latter half of the 20<sup>th</sup> century saw the rise of many traditions, which began due to Dmitry Shostakovich's impact on his contemporaries and composers of later generations. Some forty years on the death of the Master has not only proved unmistakable significance of his work but its capability as well to enter into a quasi-dialogue with the most various musical styles and trends.

Shostakovich music co-opted features of many 19<sup>th</sup> and 20<sup>th</sup> century styles and creatively transformed them. It has provided dissimilar composers an impetus to create. His pedagogy, which was an activity of Shostakovich almost all his life long, enhanced the influence of his music on other composers. That was how the Shostakovich School took shape – a trend in Russian music in the latter half of the twentieth century, which has creatively developed traditions established by the Master. It has brought together many gifted composers with various degree of talent: Boris Tishchenko, Vyatcheslav Nagovitsyn, Gennady Belov, Orest Yevlakhov, German Okunev, Boris Tchaikovsky, Vladislav Uspensky, Dmitry Tolstoy and others. There are composers of the school who feature unique styles like Galina Ustvol'skaya. Some

masters demonstrate a strong adherence to Shostakovich traditions, like Boris Tishchenko and Viatcheslav Nagovitsyn. Others did not explicitly follow those traditions or they even denied their association with the school as Galina Ustvol'skaya and Georgy Sviridov did. However, all Shostakovich School composers shared preference genres, imagery, stylistic ideals, principles of thematic work, formal and textural aspects etc. **The style of the school is conspicuously nationalistic.** We shall discuss it in two aspects: as an influence of folkloric traditions and as that of national church music, the Orthodox liturgy.

The Shostakovich School has developed two different approaches to the national element. The first one goes back to the works by Shostakovich and does not directly relate to folklore or the Orthodox music. Quotations of folk music or folkloric genres are not typical of the approach. For example, it was only thrice that Shostakovich himself quoted Russian folk songs, his versions being but a travesty: "Ah vy, seni, moi seni" in his vocal set "Satires" and "Ya na gorku shla" along with "Svetit mesiac, svetit yasny" in his operetta "Moscow-Tcheriomushky". The approach implies that the national mindset of a composer is of crucial importance, which manifests itself as specific interpretations of music fundamentals (most notably, melody, tonality, harmony and texture), music forms as well as the dominant imagery and methods of its



and vocal parts of the work masterfully represent the hilarious atmosphere of a Russian folk theatrical improvisation, which involves the entire community. The composer's fascinating score pulled together rare and somewhat exotic Russian instruments, which one is unlikely to listen to anywhere except for a Russian village in a moment of merry-making (such instruments include wooden spoons, rattle-boxes, a saw and a wash-board).

Gennady Belov must have pioneered the use of some rare rural folklore genres in the piano music with his eight-movement piano cycle "Village Album" of 1962. Each of the genres reflects a particular episode of peasant life with the relevant imagery (unfortunately, it is impossible to adequately the titles of these "exotic" genres). The approximate translations of these Russian "exotic" genres are as follows: "An Instrumental Solo", "Fast chastushki (Chatter-song)", "Romance" (not an art-song genre but a folk lyrical song influenced by urbane culture), "Harmonica Passages", "Song of Lament", "Seesaw Couplets", "Doggerel Song", and "Spring Call". Ironically, the last one, "Spring Call" (in Russian "Веснянка") is dodecaphonic with twelve-tone row pervading both its vertical and horizontal dimensions of its texture (the example 2).

The composers, who used the *direct* method, also worked in the genres of the Orthodox church music, which long since became iconic representations of national spirit, and they produced quite a few works in those genres. Here, first, we should note "Canticles and Prayers" by Georgy Sviridov – a remarkable ecclesiastical choral cycle in twenty-seven movements. The composer worked on it during the last decade of his life but failed to complete.

Some of the Shostakovich School composers used both *indirect* and *direct* methods, namely, Boris Tishchenko, Orest Yevlakhov, and German Okunev. For instance, Boris Tishchenko employed the direct method in his vocal-instrumental suite "Palekh" and the indirect one – in the final of his Third Piano Sonata, where he interpreted the genre of Russian droning song.

In addition, one can encounter Oriental motives in the music of the Shostakovich School. In fact, this is a long-established tradition in Russian music prominent in the work by Glinka, Balakirev, Borodin, Rimsky-Korsakov, Rachmaninov to name but a few. As for the Shostakovich School, for example, German Okunev pioneered the use of Kyrgyz folklore in piano music with his Twelve Piano Preludes

## 2. Spring Call

The musical score for "Spring Call" is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The tempo is marked "Vivo" above the staff. The first measure contains a melodic line with a slur over it, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second measure continues the melodic line with a slur, starting on B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The piano part is marked "P non legato" and consists of a series of chords and single notes in the bass. The second measure is marked "quasi stacc." and features a more rhythmic bass line.

For example "Song of lament" has two themes: the first one is by author and the second is folkloric (the example 3).

composed in 1960 where he managed to create a colorful psychological picture-cycle due to his original interpretation of the ethnic music.

3. Song of lament

(the first them by author)

**Lento**

*pp*

*p*

(the second folkloric them)

*mf* *frespessivo > cantabile*

*p*

In the era of globalization, which erases the **nationalistic** touches in all spheres of life thus impoverishing psychology and spirituality of the human and bringing to naught the diversity of art languages, the experience of the Shostakovich School is highly instructive. It has demonstrated

that a possibility exists of putting together achievements of world art and national cultures. The experience shows us once more a wide range of the expressive potentials of the ethnic art and the ways it can enrich familiar European music genres with both new imagery and expression.

#### **Literature**

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