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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 20th 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 19th and 20th 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

representation. Despite the breadth of the artistic context, classical Russian music, literature and art as well as contemporary Russian literature are of particular importance in the development of musical imagery and language. For example, Shostakovich used Leskov and Gogol' works for his operas ("Katerina Izmailova", "The Nose" and "Gamblers") and lyrics by Krylov, Pushkin, Tsvetaeva, Blok, Dostoevsky, Sasha Tcherny, and Yevgeny Dolmatovsky in his chamber vocal music.

One may call the approach an *indirect one*. It is typical of the works by Boris Tchaikovsky, Vyacheslav Nagovitsyn, and Galina Ustvol'skaya. Thus, Galina Ustvol'skaya's compositions feature neither folklore quotations nor evident sign of ethnic genres. However, her musical language subtly incorporated melodic patterns found in Russian folk songs of lament, ritual songs and incantations as well as in an Ancient Russian ecclesiastical style – *znamenny raspev*. Particularities of her melodies and monody structure, her tendency towards *monorhythm* (the term coined by Valentina Kholopova to define progressions of notes of equal value, which are typical of the Russian church music) and the absence of bar-lines signal that some features of Ancient Russian canticles and other national ritual music are present in Ustvol'skaya's works (the exampl 1).

However, the Shostakovich School composers also developed a different approach to express the national element, which one may call a *direct method*. It implies a close connection with folklore, including frequent incorporations of folk quotations and arrangements of folk tunes. The more so than in the case of the indirect method it employs allusions to and assimilations of Russian folk songs and instrumental melodies, and the use of folkloric genres. Moreover, the goal of the method is to voice contemporary ideas and imagery through an up-to-date representation of the national element rather than to produce a stylization. The concept aligns with *the neo-folk wave*, a Russian artistic trend formed in 1960s. The *direct method* is typical of Georgy Sviridov, Gennady Belov and Vadim Bibergan.

Due to the long history of Russian state and the expanded geography of the country, the Russian folklore differs considerably in time and space. As for the Shostakovich School composers, they largely benefited from the North Russian rural folklore, particularly, the twentieth century one, and the Orthodox choral singing, Sviridov also evincing great interest in the folklore lyrical music of urban suburbs. For instance, no music quotation is present in six movements of Vadim Bibergan's concert suite "Russian Merry Songs" composed in 1968, though the composer used folkloric verses. However, both instrumental

1. The Sixth Piano Prelude G. Ustvol'skaya



Znamenny raspev



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 image shows a musical score for a piece titled "2. Spring Call". The score is written for piano and consists of two measures. The first measure is marked "Vivo" and "P non legato". The second measure is marked "quasi stacc.". The music is in 3/8 time and D major. The score includes a melodic line with a slur over the first two measures and a bass line with a similar slur. The notes in the melodic line are D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, 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3. Song of lament

(the first them by author)

Lento

pp

p

This musical score consists of two systems of piano accompaniment. The first system begins with a piano (*pp*) dynamic and a tempo marking of **Lento**. The music is written in a minor key with a 3/4 time signature. The second system continues the piece, featuring a piano (*p*) dynamic. The notation includes various melodic lines in both hands, often with slurs and ties, and some chromatic movement.

(the second folkloric them)

mf *f* *espressivo* *cantabile*

p

This musical score also consists of two systems of piano accompaniment. The first system features a melodic line with a triplet of eighth notes and a dynamic of *mf*. The second system includes a dynamic of *f* and a tempo marking of *cantabile*. The piece concludes with a piano (*p*) dynamic. The notation includes complex rhythmic patterns and chromatic passages.

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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