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SYMPHONY № 7 “MAJDAN” BY A. JACOBCHUK: PARAMETERS OF AN ARTISTIC INTEGRITY¹

At the present stage we can observe changing of the paradigm of the symphony genre. In the context of such process the symphonic works of A. Jacobchuk is of great interest, which is inherent in a philosophical understanding of important events in Ukrainian history. Created under the impression of the tragic events of Maidan in 2014, the symphony in one part No. 7 belongs to the non-canonical type. In general, the product has inherent features of sonata form, instead of development section, an episode is used, a large introduction with several solo themes carries important semantic value. The latter determines the important role of the monological factor in the symphony. Artistic integrity is manifested in the deep intonational connections of themes, in bright figurative contrasts, reasonableness of dramatic and form moving.

Keywords: *Ukrainian music, symphony, symphony works by A. Jacobchuk.*

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СИМФОНІЯ № 7 «МАЙДАН» А. ЯКОВЧУКА: ПАРАМЕТРИ ХУДОЖЕСТВЕННОЇ ЦЕЛОСТНОСТІ

Виявлено, що в контексті змінення парадигми жанра симфонії на сучасному етапі великим інтересом представляє симфонічне творчість А. Яковчука, котрому присуще філософське осмислення важких подій української історії. Визначено, що створена під враженнями трагічних подій Майдана 2014 р. одночастна симфонія № 7 належить до неканонічного типу. Вивчено, що в загальних рисах в творчості спостерігаються риси сонатності, замість розробки використовується епізод, велику смисловою навантаження несе вступлення з декількома сольними темами. Нарешті визначає важливу роль монологічного фактора в симфонії. Доведено, що художественна цілісність проявляється в глибоких інтонаційних зв'язках тематизма, яскравих образних контрастах, продуманності драматургії та формоутворення.

Ключові слова: *українська музика, симфонія, симфонічне творчість А. Яковчука.*

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СИМФОНІЯ № 7 «МАЙДАН» О. ЯКОВЧУКА: ПАРАМЕТРИ ХУДОЖНЬОЇ ЦІЛІСНОСТІ

Актуальність. Притаманна сучасному етапу історії музики модифікація парадигми жанру симфонії зумовила вивчення її нових інваріантів в аспекті досягнення художньої цілісності. Вагомий симфонічний доробок О. Яковчука, що представляє цілий спектр різноманітних рішень ідеї симфонізму, є перспективною темою для такого дослідження.

Мета дослідження — висвітлити параметри художньої цілісності Симфонії № 7 «Майдан» (2015) О. Яковчука в контексті інноваційного підходу митця до жанру симфонії, зокрема акцентування монологічності як суттєвого засобу оновлення жанру.

Методологія. Дослідження ґрунтується на застосуванні культурологічного підходу, джерелознавчого, текстологічного методів, а також методів цілісного аналізу та інтерв'ювання.

Результати. Дослідження засвідчило тенденцію до концентрації авторського вислову, що відбилася в одночастинності твору. Значну роль у становленні цілісності відіграє детально продуманий тематизм на основі інтонаційних зв'язків. Роздуми автора про особистість у революції окреслили увагу до монологічного чинника у вигляді численних соло. Трагедійний задум спричинив впровадження хоралу мідних духових, авторського стильового прийому.

Новизна. У статті вперше проаналізовано і надано оцінку художнім якостям симфонії № 7 «Майдан» О. Яковчука зважаючи на належність її до неканонічного типу жанру.

Практичне значення. Матеріали і висновки дослідження можна використовувати в процесі викладання курсів історії сучасної української музики, аналізу музичних форм, у класі симфонічного диригування, а також у наступних розвідках щодо шляхів розвитку жанру симфонії.

Ключові слова: українська музика, симфонія, симфонічна творчість А. Яковчука.

Formulation of the problem. The modification of the paradigm of the symphony genre inherent in the modern stage of music history calls for the study of its new invariants in the aspect of achieving artistic integrity. Significant symphonic works (8 symphonies, 2 symphonic poems, 11 instrumental concerts) of a representative of the Kyiv composer's school, the Honored Artist of Ukraine, the winner of the prize. I. Oghijenko, A. Vedel, Alexander Jacobchuk (b. 1952), representing a whole spectrum of various solutions to the idea of symphonic thinking, is a promising field for such research. The artistic world of the artist is characterized by the spirit of intellectualism, the philosophical approach to comprehending historical events, the relief of lyrical expression, the bright possession of the method of

symphonic thinking and the possibilities created by it, the skill of orchestral writing.

Analysis of recent research and publications. In connection with the situation of postmodernism and its derivative influences on the structure of the musical composition, its features the problem of the artistic integrity of music works causes considerable attention. In particular, concerning the Ukrainian music of the 1970s and 1990s B. Syuta (2006) devoted considerable attention to this problems in his monograph, where the hierarchical nature of the systematic organization of a musical work was clarified, intertextuality and fragmentation as the dominant principles of the organization of artistic integrity are outlined.

Evolutionary parameters of the genre of symphony in the 2nd half of the 20th – early 21st centuries are widely updated in the works by M. Aranovsky, A. Vinogradova-Chernyayeva, E. Zinkevich, V. Ivanchenko, A. Laskova, M. Lobanova, M. Tarakanov, V. Kholopova and others, which the general tendency of thinking about decisive changes in the functioning of the genre, the variety of vectors of its existence is traced. In the channel of such changes there is a symphonic works of Alexander Jacobchuk, some of which has already been analyzed in other articles by the author of this paper. In particular, the author investigates: the evolution of the symphonic thinking of the artist in comparison with the early and mature periods of creativity on the example of the symphonic poem “Golden Gate”, the First Symphony and the Fifth Symphony “Nostalgia” (2017); manifestation of signs of Neo-Romanticism in the Second Symphony in the observed innovation of the artistic concept, the modification of the cycle, timbre drama (2014); the individual approach of the composer to the involvement of solo singers and choirs in the Third and Fourth Symphonies (2013); the intensity of the process of evolution of a genre in the Violin concerto No. 2 (2014); the role of a group of brass instruments in shaping (2019).

The purpose of the article. To highlight the parameters of the artistic integrity of Symphony No. 7 “Maidan” (2015) in the context of the innovative approach of the artist to the genre of symphony, including emphasis on monologism as an essential means of updating the genre.

Presentation of the main research material. During the annual Music Festival “Music premiere of the season” (2018) organized by National Union of Composers of Ukraine, the Symphony No. 7 “Maidan” by Alexander Jacobchuk in a talented performing of the Honored Academic Symphony Orchestra of the Ukrainian Radio (conductor Volodymyr Sheiko) has been perceived as a real artistic discovery. In this work the composer deeply reflects upon the recent events of our past – the Apocalypse of the Maydan

2014 with its victims and the Revolution of Dignity, which shook the entire world community.

Symphony No. 7 “Maidan” (composed 2015) was conceived as the first part of a peculiar symphonic diptych, the second part of which is Symphony No. 8 “Non-corroded” for a large brass orchestra dedicated to the heroes of the ATO (on October 27, 2016 it was brilliantly interpreted by Honored Academic Exemplary Orchestra of the Armed Forces of Ukraine under the command of Lieutenant Colonel Valery Vinnikov during the author’s concert in the Great Hall of Tchaikovsky National Music Academy of Ukraine).

The present work is not only marked by the intense energy of symphonic development, but also demonstrates a significant role of the individual source – several deployed instrumental solo (trumpet, viola, cello, English horn, folk instruments – Pan-pipe, duduk). They significantly influence the concept of the work, emphasizing A. Jacobchuk’s plan: the most important is not the spontaneous power of the crowd, but the concrete person, his life, feelings, actions, in the end, the trace which he left for his contemporaries and descendants. Alexander Jacobchuk as a master of the symphonic “brush” fills one-part composition with interesting timbrally decorated images. At the beginning of the work the expanded solo of the trumpet pipe concentrates on the main grain of the thematic material of the musical canvas, creating a powerful atmosphere of the tension of the human crowd in anticipation of a direct confrontation. The following material is endowed with the same semantics of anxiety, where low strings, playing a pinch, are divided by arhythmic pauses and sound in a weakened dynamics. Completing the introductory section of the symphony the choral of mournful character in the brass band (bassons, horns, trombones) symbolizes a premonition of the tragic events will soon become. After this the composer skillfully represents next section – exposition – where we can see formation and development of the main musical theme in the first violins (General Part, figure 3, bar 10) as a peculiar image of Ukrainian national soul. From the long viola solo (4 bars to fig. 3), the split melody is gradually saturated with the mass of the whole orchestra up to the lyrical revelation of the broken soul in the cello solo (Secondary Part, fig. 5, bar 7), interrupted by the theme of the fate in whole orchestra. In the middle section of the symphony the composer introduces a large sarcastic episode at a rapid pace (*Piu mosso*, 6 bar to fig. 8, *Allegro*, fig. 8 – 7 bar to fig. 17) that transmits the animal horror of the “titushkas” and “Berkutites” of Yanukovych before their own people. Here, through the prism of the memoirs of the author who personally was present on the Maidan, the almost visible state of uncontrolled chaos and elements of the bloody popular rebellion on Maydan in February 2014 is reflected.

The result of the collision is the human sacrifice on both sides: in the general climax (Moderato, 10 bar to fig. 18) the author places the choral of bassons and group of brass instruments through the mournful character of which the idea of commemorating the fallen heroes is embodied.

The final section of the symphony (fig. 18) begins with the theme of Secondary Part – the monologue of cello solo, where at the end of it we can observe intonations of the theme of the Cross from the Cello Concert (2006) by A. Jacobchuk, devoted to the victims of political repressions. Before the listener this autocitate forms the author's reflections on what happened on the Maidan to what extent it justified itself. The original timbre discovery is duet of the Pan-pipe and Armenian folk instrument Duduk, which are performed by General Part in reprise (fig. 19, bars 13–15). The use of their gloomy-enlightened voices symbolizes the eternal memory of the first fallen Maidan – Armenian Sergei Nigoyan and Belarusian Mikhail Zhiznevsky, heroes of the Heavenly Hundred. The tragic victory of the Ukrainians (the final holding of General Part, fig. 21, bars 7–13, fig. 22, bars 1–6) was outlined by the author indefinitely, because on the East of Ukraine the so-called “hybrid war” has begun and continues to this day.

Conclusions. The one-part Symphony No. 7 “Maidan” by A. Jacobchuk belongs to the non-canonical type (V. Kholopova, 2012) of the genre, where the composer understands the tragic events and deadly battles of the 2014 Dignity Revolution in Kyiv. The philosophical and dramatic conception of the work is based on the threefoldness of the sonata form with the expanded introduction, replacement of the development section by an episode. Used numerous solo (trumpet, alto, cello) emphasize the significance of the monologue factor as a common feature in instrumental music of the modern period. For the first time, the duo of Pan-pipe and duduk used to symbolize the fallen heroes S. Nigoyan and M. Zhiznevsky, enriching the timbre palette of the performing composition. We can observe typical method for A. Jacobchuk composer style – introduction of the “chorus” of brass instruments in the nodal points of the form. The artistic integrity of the symphony manifests itself in the deep intonational connections of the themes, bright contrasts between artistic images, reasonableness of dramatic and form moving.

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