



SPECIFICS OF THE MANIFESTATION OF NEOFOLKLORISM IN CONCERT CREATIVE ACTIVITY OF A. ESHPAY

*SPECIFICUL MANIFESTĂRII NEOFOLCLORISMULUI ÎN CREAȚIA DE CONCERT
A LUI A. ESHPAY*

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În articolul E. Sambrich „Specificul manifestării neofolclorismului în creația de concert a lui A. Eshpay” sunt abordate întrebările legate de cercetarea creației concertuale a compozitorului rus contemporan A. Eshpay prin prisma tendinței neofolclorismului. Partea inițială a articolului conține compararea principiilor neofolclorismului, care sunt caracteristice pentru compozitorii secolului XX. Autorul determină particularitățile lor, explică sensul noțiunilor „neofolclorism”, „undă folclorică nouă” și conduce demarcarea lor.

Analizând câteva din concertele instrumentale ale lui A. Eshpay, care sunt mai reprezentative din punct de vedere al tendinței de neofolclorism, autorul remarcă un rînd de particularități, care denotă refractarea individuală a principiilor neofolclorismului în creația compozitorului; din ele făcînd parte combinarea cu politehnicul contemporan (aleatorism, polistilistic etc.), folosirea diferitor genuri ale folclorului și diferitor culturi folclorice, adresarea la metodele diverse ale prelucrării folclorului etc. Autorul articolului face o concluzie despre varietatea manifestărilor principiilor neofolclorismului în concertele instrumentale ale lui A. Eshpay.

Among numerous styles of modern music, one of the the most firm tendencies, during last decades, remains neofolklorism. Its styling features were brightly illustrated in compositions of composers of 60'-80' of the XX-th century - Sviridov, V. Gavrilin, S. Slonimsky, V. Tormis, O. Taktakishvily, V. Salmanov, R. Schedrin, Yu. Butsko and others. Initially a new method has influenced at a great extend choral and chamber-instrumental genres, but later, it was discovered that no less decisive artistic regularities of neofolklorism were revealed in instrumental music. One of such significant examples is the creative activity of a modern Russian

composer Andrey Yakovlevich Eshpay. While studying his nineteen instrumental concerts, written in more than half a century, it can be revealed, on the one hand, a number of typical features, but on the other – individual and original refraction of artistic ideas of neofolklorism, reflecting the whole variety of styling research of contemporaneity.

To emphasize specifics of neofolklorism tendencies in concert creative activity of A. Eshpay. First of all it is necessary to mark the row of the general positions, concerning the given artistic direction.

As it is well known, neofolklorism of the second half of the XX-

th century goes up with its roots to creative discoveries of composers of the beginning of the century, in the first place, of I. Stravinsky and B. Bartok. Their work principles concerning folklore material turned out to be not only close to each other, but also perspective for the further development of music art. Now they are meticulously described in musical literature [1, 2, 4]. Summing up the most important styling constants, researchers note the following:

- 1) the singing principle of the thinking, handhold on microthemetism dominate;
- 2) various transformations become the basis of thematic development and forming formation;
- 3) rhythmic and metric liberty increase, connected with changeable rhythmic accent;
- 4) the role of emotive music playing improvisation increases;
- 5) new genres of the folklore appear, not used earlier, connected with wide figuratively-emotional range of folklore material.

Thus other aesthetic attitude to folklore is emphasized. Its artistic coding is given in new meaning key. Unlike the XIX-th century characterized by careful attitude to public attitude and mainly the citing of its reproduction, composers of contemporaneity use in a free way the folklore material, allowing its essential changes, up to figurative and genre transformation. The folklore songs are used as the original "intonational seedingses"(B. Yarustovsky), involving in themselves the unified melodic current, where the author is indissoluble engaged in folklore motive formation. A lot of significant metrorhythmical and temp changes are included. This reveals the variety of

voice changing.

The ways of neofolklorism of the first half of the XX-th century were creatively developed in the second half of the century. The compositions of Sviridov, S. Slonimsky, R. Schedrin and others of the 60's were noted in musical literature as new hits of interest. They were the materialization and renovation of folklore and got the name of "a new folklore wave" [4]. However G. Grigorieva writes that "creative practice of the following years has proved not the wave principle of the development of this current – the decline in it has not followed" [1, c.65] and this proves that the term "neofolklorism" introduces an essentially given method, its receivership in evolution.

The works of the second half of the XX-th century composers, in turn, have enriched neofolklorism by a new artistic approval, demonstrating its whole its extensive development:

- 1) mastering the folklore of neuro-pian cultures, syntheses of the music facilities typical for Orient and West;
- 2) approbation of new ways of sound receiving, new phonical and timbre effects;
- 3) reconstitution of syncretic actions and broader - syncretic thinking;
- 4) style syntheses of folklore material with modern composition techniques – the dodecaphony, aleatoric, sonoric, minimalism.

To save its importance and former styling features is revealing for combined polysemantic and creative productivity of folklore. It strengthens its artistic ideas. In the creative activity of A. Eshpay they acquire an individual peculiarity, confirming the inexhaustibility of

concrete forms and methods of the materialization of folklore sources in composer's creative activity.

So, devil of folklore noted concerts for piano and orchestra nr. 1, for violin nr. 1, 2, 3, for orchestra nr.1, for oboe, flute, clarinet, double-bass, french horn, tuba. Herewith direct folklore borrowing are used not in all compositions: in the First piano concert sounds five quotings from mari folklore, in the Second violin concert - one, this russian folk song close on style mari, in Concert for flute and orchestra - one mari tune, vastly reintonised, in Concert for double-bass - hungarian, in Concert for oboe - a chuvash folk song. Thereby, authentic folklore tune in instrumental concerts as a whole turns out to be few.

The handhold on folklore reveals itself in creative activity of A. Eshpay multiform and is realized on different levels - intonational-thematic, genre, compositional. Such materialization of the folklore is very characteristic for present stage of the development of the music culture. On observation of A. Utkin, the concert materialization of public tradition is realized in modern music on two directions: "One of them consist in maximum approximation to folklore prototype, transmission of the whole complex characterizing its features. Other expects generalised interpreting the folklore, borrowing only some separate devil public genres. < > For this lines it is important reproduction not genre as such, but the general devil of the national culture, temperament, systems of the figurative presentations" [3, c. 82]. The first direction leaves their own headwaters in artistic principles of "Powerful small circle", the second turns

out to be the close creative surges of composers of the "new folklore wave".

The concerts of A. Eshpay demonstrate the refraction of both principles. Except this, in them is presented and, conditionally dialect, Bartok's folklore direction, which sense is concluded in reconstitution, modeling of folklore genre in modern context.¹ The tribute of B. Bartok is tracked on length of the whole creative way of A. Eshpay that is expressed, in particular, in emphases to hungarian folklore, close mari due to the general acne-finnish origin ("Hungarian melodies" for violin and orchestra). In Concert for double-bass A. Eshpay resorts to quoting of hungarian folk song in original harmonization of B. Bartok, as well as denotes him the *Third violin concert* - "Bartok-concerto", where creative reconstructs the handwriting of the hungarian master.

So, in melodics composer rests in short motifs with diatonic construction and prevalence of quart intonations, threehord turns, modal changes and metric liberty that is, first, typical devil for hungarian and mari songs, but secondly, points to very ancient, archaic origin of melos. Aside from this, invoice differs the grafical voice moving, and, as effect, significant increase of dug of the polyphonic acceptances; in harmonies are often used quart chords, complex dabled, which are quite often used for dissonant harmonization of diatonic tune. Aside from given concerts, and such style elements meet in the other creations, which allow A. Eshpay to give the instruction in score "a la Bartok" (n. 30 in Concert for tuba).

Of course, Bartok's style and

its modeling in Ashpay's concerts are conditioned not only by neofolklorism. As is well known, to representatives of the given direction refer, aside from B. Bartok and I. Stravinsky (the early period), such composer as L. Yanachek, E. Vila-Lobos, M. de Falya. None of them can be not named neofolklorists in net type, each builds its artistic world on crossing the different directions. So addressing to style of B. Bartok will add the additional depth to panorama of the artistic world of A. Eshpay. As a result in creations is formed up the dialogue two poetics - folk and modern professional, which is complicated and mediated by reflection of style and attitude of the great artist of the XX-th century.

As a whole, such approach reflects the principles of composers of the "new folklore wave". Here meet different methods of the processing of the folklore - from traditional quoting of public tunes before use separate typical intonations, melodical turns, bright folklore intonations and broader - before creation generalised music images though and not reproducing typical line of some folklore genre, but public on spirit that is to say resting in the total line of the national culture, mentality, customs and artistic traditions. All this is given through the prism of modern attitude, in interaction with the new music culture and the most rich possibility of its music language.

All named methods of the work are used in instrumental compositions of A. Eshpay with folklore material. The hungarian, russian and native for composer mari folklore (which in professional music before this practically was not developed) is taken as a prototype. Hereunder, the

composer introduces the fresh intonational line in academic genres, updating their music language.

For instance, in the *First piano concert* and the *First violin concert* are broadly attracted folklore of the quoting, on interpretation and development of which are built large sections of the form; aside from this, some themes written by composer intonational close to mari songs, will reconstruct their style. The principles of interpreting of the folklore in data concerts continue the traditions of russian composer's school, reconstructing within the framework of classical composition authenticity public melody. Such approach, expecting deepening of the expressivenesses of the quoted source is typical for the initial stage of the formation of many young composer's schools and as a whole peculiar to soviet music of 40-50-th of the XX-th century, when ensemble of symphonic suits, rhapsodies, overtures with national tunes was created.

Gradually in creative activity of A. Eshpay on change of direct quoting of material comes the other type of its materialization, representing itself syntheses of folklore elements with modern composer's technics. In early concerts these principles only appear, wider they reveal itself, as from Concert for orchestra nr.1. Among the late compositions folklore influences retreat on the by-play or completely are absent.

In modern music of the academic tradition pass the complex assimilation heterogeneous elements of folklore poetics that demonstrates, in particular, *Concert for oboe and orchestra*. If in early compositions of A. Eshpay at variety folklore influences leading is an idea of the artistic

refraction the different genre and different national sources then in Concert for oboe are used received folklore style features that is expressed in specific for folklore variant methods of transformations of themes. At subject are built as quasi-quotes, forming the most fine style associations. Thereby, folklore allusions are born, on the one hand, inwardly thematism on modal-intonational level (modal changes, personified in play high and low steps in the main part, introduction of threetone turns with fleeting touched of lidic quart in side). With another, they are tracked in leading dug of the principles of variational-variant development, penetrating all sections of sonata form, but brighter emerging in multiple variant undertaking of main and side parts in exposures and reprise.

The refraction of folklore principles is combined with modern polytechnics since composer resorts to aleatoric, polystilistics, installation, broadly uses symbolical program, where in dug the sign-symbol act the different thematic complexes (the symbol of time, chaos, eternal valuables, fate). However folk elements is given birth in Concert for oboe, either as in row late (Concert for flut, Concert for french horn, Concert for tuba), all remain on the second plan in imagic-thematic dramaturgy of concerts.

Thereby, individually-style feates of Ashpay's neofolklorism is concluded that resting in ensemble of different folklore elements, he liberally connects them with modern polytechnics, obtaining organic, highly artistic syntheses. Given phenomena, on essences, turns out to be the intrastyle (author's) sign in concert creative activity of the composer.

Only in some concerts folklore constants predominate over in imagic composition, daring that in sphere dance (Concert for clarinet), that, less, epic inclination (Third violin concert), herewith noticeably becomes complicated their style context to account of modern chromatic lexicon. And, finally, minority form the concerts, in which folklore influences practically are absent: there are symphonic concerts (for viola, for cello, Fourth violin concert) and compositions interacting with jazz tradition (Concerts for saxophone, fagotto, Double concert for trumpet and trombone, Concert for orchestra nr.2).² All this demonstrates the variety of style foundations, their active interaction and creative refraction in each concert composition of A. Eshpay, where one of the most important style landmark is neofolklorism. In turn, multiplane manifestations principles of neofolklorism promotes, first, address to different methods of materialization of the folklore - from quoting long tunes before introduction separate intonation, style details (modal, metrorhythmic), use the variant methods of the development. Secondly, in dialogue enter the different genres of the folklore (singing, dancing) and, broader, facility of the folklore of the various folk - mari, russian, hungarian are attracted. In the third, at a rate of intonational, without quoting are reproduced the most small folklore language units, becoming element of the own music language of A. Eshpay. Quite often in one creation on various levels act the attributes and signs of different style systems, forming complex artistic unity that creates ground for forming monostilistics of the new type (G. Grigorieva), detectable not

only in separate creation, but also within the framework of the whole

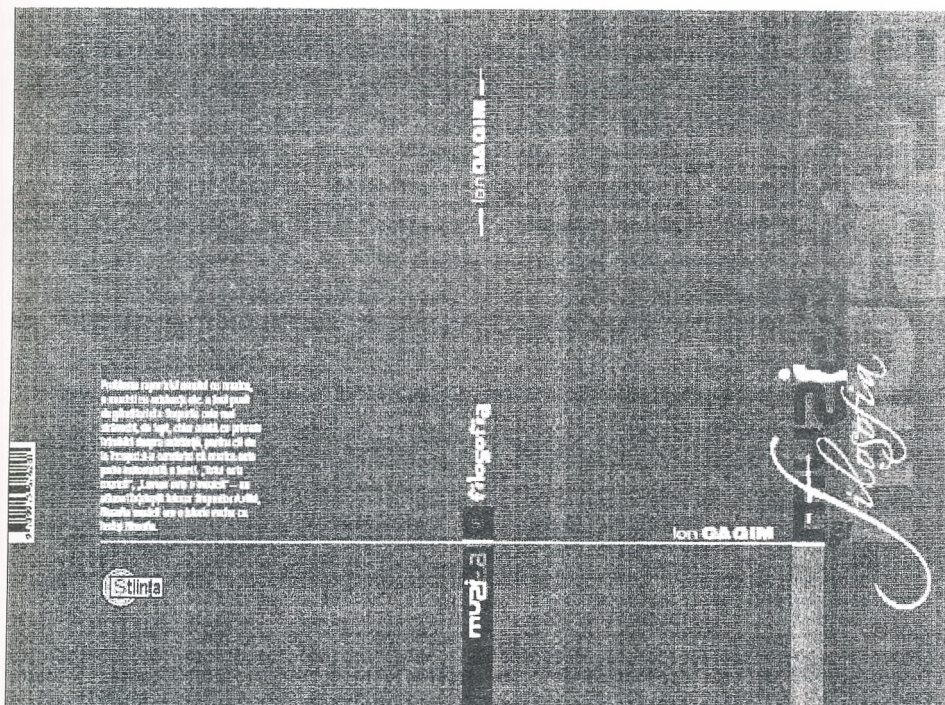
concert creative activity of the composer.

Notes

1. Such a method is closed also to I. Stravinsky.
2. However if restore the genesis of jazz, rising to afro-american culture, that and here influence of folklore tradition will turn out to be unchallengeable. Herewith "point of the slope" of folklore headwaters of different cultures is the practice itself of improvisation.

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În curs de apariție

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