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**R. Rosenberg****INTERNATIONAL TENDENCIES IN THE WORKS  
OF ODESSA COMPOSERS**

*The Article shows a significant role of the international tendencies in the works of Odessa composers of all generations and geographic expansion of national ties in recent decades. The examples of works on the plots and texts of the authors of the East and West testify a creative approach of Odessa composers to the use of musical means and methods for their implementation in all genres of the musical art. Participation in the performance of the works of foreign artists contributes to the promotion of works of Odessa composers in different countries of the world.*

**Keywords:** *international tendencies, East, West.*

Themes and images associated with domestic life and culture play a leading role in the works of the Odessa composers. However, an appeal to the international theme has become a tradition and this tradition extends. We find images of people almost of all the nations of the world — East and West, Europe and Asia, Africa and the United States in the works of all authors — from the older generation to people who work today. The international theme is revealed in the works of all genres of music. The purpose of this article is to show the most significant examples of the development of international starters, expanding the range of themes and images in a variety of genres, through the use of foreign sources of authors and languages, links with the musical cultures of other nationalities, and attraction of foreign performers.

An opera genre in the works of Odessa composers is presented by operas of A. Krasotov “End of a Fairy Tale” for the libretto of V. Timofeev on the similar novel by Jack London, V. Vlasova “White Roses” for the libretto of R. Brodavko on the novel by Stefan Zweig “Letter from an Unknown Woman” and “The Snow Queen” for the libretto by R. Rosenberg based on the fairy-tale by Hans Christian Andersen, “Fate of Dorian” K. Tsepkolenko for the libretto of S. Stupak based on the novel by Oscar Wilde’s “The Picture of Dorian Gray”, Yu. Gomelskoy “Divine Sarah” for the libretto by M. Irwin (in English).

“The End of the Fairy-tale” by Alexander Krasotov is lyrical and psychological one-act chamber opera. The main plot and sense lines of the work are successfully concentrated in the libretto in the center of which there is a psychological duel brave, capable of a great sense of people: surgeon Grant

and his ex-wife Madge, who had left her husband, and fell in love with the hunter Strang. The action begins at the moment when Grant is requested to save a man, who was seriously injured in a snowy Klondike desert. Suddenly it becomes clear that the wounded person is a hunter Strang. The doctor did not agree at once to help the person who took away his beloved wife. First he puts a condition that after recovery of the hunter Madge should leave him. But seeing Madge's willingness to sacrifice herself for the sake of love to Strang, Grant having made the surgery went away without her: awareness of his responsibilities and humanity take triumph over personal feelings. His noble showed by him causes Madge to change her attitude towards Grant.

An opera by A. Krasotov "The End of the Fairy-tale" is written in a prose text, which affected its vocal style, which tends to be declamatory. However, the range of vocal language characters rather wide: from the "dry" recitative to *arioso* wide chant. The monologues of Madge ("No one can explain what love is") and Grant differ with especially bright melody.

A bit unusual composition of the opera, in which the tensed development of the main stress of conflict runs parallel with another storyline — a fairy tale which is told by Grant. Parallelism of the plot canvas underlines the leading idea of the whole work: self-sacrifice is typical to true love. This forms a kind of inclusion of one plot to another, and their interaction. This technique, of course, has become authors' interesting finding. Jack London's tale is an independent story in two parts, one by one and separately introduced into the story. In the opera by A. Krasotov a fairy-tale is Grant's monologue, which begins in the second scene and ends in the third one. But if the first section of the monologue is a story that, as it were insulated from the direct effect, its end in the third picture presupposes isolation. Grant's monologue is built on independent thematic material, however, accompanied by sound keynotes of the main characters. And it emphasizes the connection between the main line of development and content of the fairy-tale.

"The Fate of Dorian" by Carmella Tsepkoenko is the tragic opera in two parts, for five soloists and chamber orchestra. In the opera there are: Dorian — tenor, artist Basil — baritone, Lord Henry — bass, actress Sybil — soprano, and — Ghost introduced by the librettist — countertenor. The libretto saved major conflicts and situations of the novel: the creation of Dorian by Basil, depicting him as a young man being in love with Sybil, happy and serene. Next there is the evolution of consciousness of Dorian, who became cruel and cold-blooded under the influence of the theories of Lord Henry, Dorian's role in the death of Sybil and Basil, the death of his soul.

However, the end of the opera is inspired by one of the last works of Oscar Wilde — confession “De Profundis”, where the author is aware of its moral decline that was a tragedy for him. The last essay of Wilde “Ballad of Redingskaya Prison” — repeats the theme of “The Portrait of Dorian Gray”. “He killed his beloved and that’s why he was put to death”. The image of Dorian in the opera has been rethought. If he plunges a knife into his portrait in the story, which stood out all the features of its criminal image, and he is still young, in the opera, he kills himself. His ghost also dies, and so he saves his soul. So opera embodies the idea of purification through sufferings and death.

The main conflict of the opera is a conflict between Dorian, under the influence of Lord Henry who turned his life in the service for pleasure, and Basil, preaching moral principles. Here there is also the ghost mocking at Dorian and becoming the master of his soul. And in the end of the opera there is an internal conflict of Dorian that led him to suicide. In the opera music there is leith-intonation, describing characters. In Dorian’s case it’s a motif based on the repeat of small-second intonation “D — E flat” for the words “I would have given my soul for it”, which is repeated several times. In the vocals there are modern means: an expressive recitative, chant, glissando, voices, sprechstimme, whispers and whistles.

Eight episodes of the opera “The Divine Sarah” by Julia Gomelskaya reveal the face of the great French actress Sarah Bernhardt in different angles; they are dedicated to the events of her stage and personal life. At the heart of the opera drama there is the conflict between Sarah, the actress who is not broken by tragic obstacles of her own destiny, who retained her talent till the end of life, and its detractors. In music, this conflict is revealed in the confrontation keynote fate and characteristics of the crowd. The leitmotif of the fate has been decided by sonority — colorful chords, developing into a peal. The leitmotif of the crowd of enemies is a whisper that the pianist says. The image of death also takes part in its semantics. In the opera music there are aleatory techniques, pointillism, and polyphonic techniques. The vocal melody part of the soloist includes recitative and declamatory phrases. The active role is also played by the pianist involved in the stage action. In the opera structure there are features a rondo — as in the whole work, and in some parts. Plastic solution, acting game, finding actors in the open area can determine the composition as an opera scene.

Images of the European literature and art were embodied in the ballet genre in the works of Odessa composers. A striking example in this respect was the ballet of Julia Gomel “Jane Eyre”, created on the basis of the novel

by Charlotte Bronte. The ballet was staged twice in London with the participation of children gathered at the ballet school of the English capital. The ballet has two acts and ten scenes — five scenes each. In the first two stages of the main heroine of the ballet Jane is still an orphan girl. She is sent to a school for the poor, where she suffers abuse. The highlight of the show childhood becomes a conflict between the director of the school and Jane, when she stands up for her girlfriend Helen, who was ill with tuberculosis.

Next Stage: Jane has grown, she is 17 years old, and she is a teacher at the school where her life is still difficult. And then there is a change of action: Jane received a letter from a wealthy owner of the castle of Rochester, who invites her to him as a governess for his daughter Adele. The third, fourth and fifth stage — in the house of Rochester, where Jane was well treated and she is calm and cheerful as long till the house suffered from fire, which was arranged by the mad wife of Rochester — Bertha.

The fifth stage is the culmination of the first act. Jane saves Rochester, who is trying to extinguish the fire. Here there is a new storyline of the ballet — there is a feeling of love between Jane and Rochester, who asks her to marry him. Jane is preparing for the wedding, puts on a wedding dress and here comes Berta, tearing her dress, and beats her. Jane finds out that Berta is the wife of Rochester. She immediately leaves the castle. At the bottom of Jane's heart there is an internal conflict: she loves Rochester, but she has to part with him, even though she knows that his wife is insane.

The main culmination of the ballet is the eighth scene: Berta, escaped from a drunken maid, once again set the castle on fire. In the fire Rochester gets burns, and Bertha dies. After learning about the misfortune Jane returns, she finds Rochester — blind and fired, but still loving her. Jane is also true to her feelings and stays with him forever. This is the ninth painting — catastrophe of the action. The tenth picture is epilogue: the characters are happy despite all the adversity. The musical dramaturgy of the ballet is based, respectively, through the development and counter-through action. All conflicts are associated with the image of Jane, and we can talk about multistage of these conflicts leading to the general climax of the second act.

The leitmotif of Jane, appearing in the first two stages is the melody of the instrumental plan, ringing in the flute and violin — sad theme that transformed harmoniously throughout the ballet. The music of the adverse camp is hard, “assertive” theme with percussion instruments. Rochester's telling about his love to Jane in the fourth stage is accompanied by a lyrical and pathetic love music Adagio.

Bertha's features are related to the theme of fire, with the fire episode. It is embodied in an ostinato bass, hard sound of all the instruments of the orchestra and — especially — in the “cries” of the tree-piccolo — “lights” ballooning flame. The conflict between the themes of love and the theme of fire is the most dramatic in the ballet. It defines the culmination of the fifth scene of the first act, and even more sharply and tragically — the culmination of the eighth scene of the second act. The theme of the lyrical love Adagio joyfully and solemnly sounds in the happy ending of the second act. The techniques of both classical and character dances, as well as advanced techniques of modern ballet art — gymnastics and acrobatics are used in the choreography of the ballet “Jane Eyre”.

Sergey Shustov wrote a ballet in five paintings “The shock of Love”. This romantic ballet, created the scenario Bernard Zamaroni (Luxembourg), in a bright episode in the life of the famous Georgian original painter Pirosmiani (Pirosmianishvili). When he was in Paris, his beloved was the French woman — dancer Margarita Fevr. Conquered by her, the artist has thrown a “mountain” of oranges at the feet of his beloved (the story transformed into a romance by R. Pauls to the words of A. Voznesensky “Million of Scarlet Roses”, known as performed by Alla Pugacheva).

A musical and stage work of Jan Freidlin is a ballet “Guernica”, as defined by the author; a “choreographic mystery” was written and presented on the stage of the Odessa Philharmonic. In terms of genre “Guernica” is a characteristic of the art of the twentieth-century version of a chamber ballet performance. The choreography involves three equal (solo) parties. The music is written for an ensemble of instruments consisting of flute, violin, cello, piano and synthesizer. The scenery is the backdrop, reproducing the great work of the same name by Pablo Picasso. The libretto of ballet is characterized by abstract symbolism, which is really reminiscent of the mystery action to partly obscure, perhaps lost or encrypted semantics. However, in the basis of the libretto (as the basis for substantive plan of painting by Pablo Picasso) there is an unforgettable historical fact cruel and senseless act of terrorism destroying the Basque town of Guernica air units of the Luftwaffe in 1937 during the Spanish Civil War. The expressive music and a dance range are involved in a series of intense dialogue with Picasso. Freidlin appealed to the principle of Leith-intonations and leith-tones, due to which the ballet drama acquired features of clarity, shaped certainty, and prominence. Based on the performance staged at the Philharmonic at the Odessa television a film-ballet “Guernica” was created. If the opera and ballet of Odessa composers are mostly associated with images of the West, in the

chamber vocal and instrumental music the images of the East are also embodied. Representatives of all generations worked and work in these genres. A significant number of vocal compositions — songs and romances — are written on verses of foreign poets.

Vocal cycles of Tamara Stepanovna Sidorenko-Malyukova “Four Yellow Ballads” to the words of Garcia Lorca (in translation of Tynianova), written for the 75th anniversary of the birth of poet and “Songs of a Handful of Words” in the verses of Spanish poet R. Retamar are of great interest. In the cycle “Four Yellow Ballads” the author managed to maintain a kind of philosophy of the lyrical cycle of Lorca, to transfer the sad watercolor, the tragic “freezing” of its “yellow colors”. A music solution of ballads is subordinated to the imaginative and poetic texts structure. The duality of the first one — “On the mountain, high mountain”, which compares the nature and lonely man, two-darkness of the romance (variations on two themes) is emphasized.

Replays inherent in the text of the second ballad — “Today the whole earth is yellow” led rondalility of the romance and special expressiveness of its declamatory refrain. A tragic symbol of loneliness dominates in this romance. On the basis of the third poem — “There are two red oxen” the composer creates a picture of the sad procession: the heavy tread of the extreme sections of music gets the tragic transformation of a funeral march in the middle of the episode of the romance. And only last enlightened the ballad — “I’m going across the sky” — the author treats more freely, bringing a song and dance features. Gently and subtly conveys Sidorenko-Malyukova Spanish flavor of music — the use of remote registers, accompanied by, the introduction of elements of guitar tunes, capricious change *lato-tone* *chiaroscuro*.

The vocal triptych “The Song of a Handful of Words” in the verses of R. Fernandez Retamar — Three Romances “words in the language are not considered”, “How many words”, “White Leaf”. All songs are of a declamatory plan. In the first romance there are two sections, the romance is framed with a topic of entry. The second song is dedicated to the theme of love. The third song is different *ostinato* in the accompaniment, is dramatic, the culmination of the accounts for the last bars. Among the vocal compositions T. Sidorenko-Malyukova also owns two works on verses of the Japanese poets of the collection “Songs of Hiroshima” — “Farewell to the Sea” and “Life”.

Most vocal cycles Alexander Krasotov were created on translated texts, but a lot of what he was able to feel the moods and feelings of each of his chosen poet to convey his personality of his image world. In poetry, the

beauty is not looking for foreign storyline, and seeks to reveal the psychological subtext verse reveal its internal reserves. The first song cycle on poems by the composer Jacques Prevert, written for High Voice and Piano, includes three songs: “Song”, “Quicksand”, “A huge, red”. Dramatic line planned in selected poems by the composer, is a gradual increase in the wave of emotional stress from carelessness, peace and happiness to the anxiety caused by the thought of the possibility of losing the beloved one.

In each of the three poems by Prevert arises its image, which is associated in the mind of the hero with the love itself. The composer embodies the image using leith-intonation that runs through all parts of the cycle, resulting in enhanced sound works the main theme — the theme of love. In its disclosure directed all means of expression. In each of the three poems by Prevert there is its image, which is associated in the minds of the hero with the most love. Composer embodies the image using leith-intonation that runs through all parts of the cycle, resulting in enhanced sound works the main theme — the theme of love. All expressive means are directed to its disclosure. Impressionistically colorful matching of sixth chords are combined here with sequences, romantic tonal shifts and seizure the top vertex points in highlights — all this gives romances dramatic tension. The final song (“Huge, red”) and contains a dramatic culmination, the code and the whole cycle.

Krasotov’s second song cycle “Life starts its run” differs with its multi-colored paints, versatility and complexity of image content. Seven romances of the cycle are written on poems by Cuban poet Nicolas Guillen. They are connected by a thin associative relationship, and emotional shaped unity began.

Although the song cycle is written for bass and piano, in two of his songs we hear the true sound of the female voice — the composer introduces a high soprano, singing vocalize like personifying multifaceted image of the heroine works — Cuban woman. The drama of the cycle is unique and multifaceted. The three central rooms are three different dramatic climaxes: the third part — “On the Road” — the culmination of civic sense, social protest; in the fourth part — “Havana is dancing” — the culmination of sorrowful feelings of the people mourning the dead sailors, in the fifth — “To see you” — the culmination of an intimate drama. So there is a detailed “climactic zone” cycle, which focused most intense, full of drama and expression page.

Especially a subtle sense of national color of poems by the composer, its imagery shall be noted. In his poetry Nicolas Guillen is based on a characteristic metro-rhythm of the Negro and Spanish folklore — dance and song.

It can be acutely felt in the poems selected by Krasotov and written in free verse: Guillen's verse is clearly metaphorical, allegorical and full of symbolic images, it's really musical. An important role is played in the rhythm of frequent repetition of words or phrases. Perhaps it is their secret magic, mysterious and unexplained effect and charm of Guillen's poetry.

The composer felt fine and "voiced" all these magical refrains and felt fine in music. One of the important methods of expression in the cycle becomes a welcome genre of generalizations. For example, in the romance "Oh, my sad rose" genre features are emphasized by syncopation, imitation of the sound of marimba and guitar accompaniment. The rhythm formula of Rumba in the number "Havana is dancing" — it is only an external form to create dance-steps of tragic mourning. Multidimensional polyphonic techniques are used — from ascetic two-voicing to creation of multiple simultaneous sounding of contrasting seams. Ostinato plays an expressive role in almost all parts of the cycle. Discoveries are interesting and harmonic. But the main thing is that in the cycle "Life begins its run", the composer managed to convey significant verses of Guillen with peculiar poetic flavor of life in Cuba.

From the vocal cycle of Jan Freidlina on the texts of foreign poets — "Antique Notebook", "The Glass Bead Game" and "Theater Beranger" a special interest and greatest popularity gained "Theatre Beranger", written for mezzo-soprano and piano, violin and cello. The author chose sharp, satirical poems of Beranger and created a song cycle, which is built on the dramatic social conflict. The cycle begins with opening ritornello and ends with final ritornello. The cycle consists of 6 scenes:

1. "Praise to the Poor";
2. "Puppets";
3. "Louis XI";
4. "Mr. Iscariot";
5. "Ants";
6. "Praise to Nature".

In the cycle there are two intonation arches: in No.1 "Praise to the Poor" and No.6 "Praise to Nature" in No.2 "Puppets" and No.5 "Ants". The culmination of satirical beginning of cycle "Theatre Beranger" is a grotesque march transmitting "heroic march of" ant invaders. Bright impressions composer reaches quite simple means. Almost all the songs are written in couplet form, the music of their songs. In some scenes there is the beginning of the genre. Due to polytonal overlays, sound and voice moments the composer achieves vivid theatricality, grotesque incarnation of images.



In a series of Alena Tomlenova on the words of Rabindranath Tagore for baritone, tenor and piano titled “Lyrical Notebook” there are four romances. Built on the principle of a dialogue, they reveal different states of the feeling of love — from gloomy mournful to the enlightened and enthusiastic.

An interesting combination of the content of texts and language is a series of Carmella Tsepkoenko “Ausgang” for soprano, clarinet and piano. The author uses a text P. Tychyna, A. Block, T. Fontane, G. Apollinaire and E. Cummings — respectively sounding in Ukrainian, Russian, German, French and English. The mood of the tragic vision, images of death lead to skepticism and sarcasm. Expressive techniques and tools are related to the sonority.

Chamber cantata “My sister — the night” by Julia Gomel for mezzo-soprano, flute and piano on poems is created on verses of the English poet Dolly Radford (5 poems and romances). They reflect the image of the night in its various sensations heroine. A system of leit-motifs, consistently appearing in the musical material is typical for compositions.

Original vocal compositions of Lyudmila Samodaeva, written in languages of the selected poetic works: romance “1909” on poems by G. Apollinaire, romance “Lady Lazarus” on verses of the American poet Sylvia’s Place, a chamber cantata for soprano, alto flute and piano on poems by the English poet Gwyneth Lewis “Out of Gravity”, vocal-instrumental cycle for Argentine ensemble “Andino” Spanish poems from the cycle of Rafael Alberti “the angels” and others. In these works, the authors use a variety of means of expression, particularly characteristic of contemporary vocal music. The artists of different countries are involved in their performance.

Thus, in vocal music of Odessa composers there are stories and images of the West and the East. International tendencies are typical for creativity of Odessa composers in various genres of instrumental music.

So, in the legacy of Nicholas Grzybowski undoubted interest is in three of his cycles “Album Musical Journey”: I — “Hungary, Vietnam, Cuba”, II — “Bulgaria, Ethiopia”, III — “India, Mexico”, in which the composer has included folk material.

In his “Japanese suite” for chamber orchestra the composer Gennady Glazachev used music dances and songs of medieval Japan. The suite has sections such as the “City of Ed (Tokyo), immersed in a dream”, “Lion Dance” (samurai ritual dance), “Procession”.

Bright, original writing was Symphony No.3 by Alexander Krasotov “A minute of silence at the edge of the world” for narrator, chorus, two pia-

nos and harps, written for verses of a Kazakh poet Olzhas Suleimenov. The symphony was completed in 1980, which defined its concept, which can be called journalistic. “Action” takes place at the tomb of Gandhi in the day when America was killed by his successor, Martin Luther King. The musical theme of “Tomb Gandhi” occurs in the sound of the choir at the beginning of the first part and becomes a theme, reminiscent of the end of the final. The three parts of the works, opening monologue narrator — Prelude, chorale, Toccata — are developed two major symbolic ways: the fighters for justice and the artists participating in this struggle. Spicy and journalistic topic addressed by modern musical means of expression, and the author has restricted the score a little instrumental composition to highlight the vocal side, and meaning of the text reports. The choral score used modal technique, aleatory, various methods of expression.

Igor Asseev wrote a symphonic suite “Festival of the meeting”, differing with a genuine internationalism. It consists of five parts:

1. Overture;
2. “Banjo” — the image of black man, singing about the house;
3. Dockers from Wonsan — sound here two themes from folk songs of Dockers Korea;
4. Girl from Ho Chi Minh City, where we use the intonation Vietnamese music;
5. “Carnival” — in the central episode of the play the songs sound tone Indians of Central America “kegua”.

From the works of chamber and instrumental creativity of Jan Freidlina including “Gothic bends”, “lament the memory of Brothers Vincent and Theo van Gogh” and other “Sonata in three letters” for violin and orchestra based on a novel by Henri Barbusse “Tenderness” has a special interest. The work is decided in the spirit of the expressive poetry and drama conflict. Convex, bright thematism creates intense development activities, in which there are intimate lyrical and contemplative episodes (I and III parts) are replaced by “attacks” of severe mental pain, a state of decline and weakness. The palette of expressive means of extensive and intensive: melodious lines and fluctuation movement opposed broken “graphics” of polyrhythm synthetic melodies and textures.

Among the works of Carmella Tsepikolenko there are “Funeral Symphony”, dedicated to the memory of her ancestors — the witnesses and participants of the tragic events of the genocide of the Armenian people and the Armenian Sardarapat battle with the Turks. The “concert drama” of Tsepikolenko Piano scenario development is based on the motives of “Faust” by

Goethe and “The Master and Margarita” by Mikhail Bulgakov. The basic idea of the concert is the personality with the ups, downs, insights, finding its way. Works on international topics are created and other composers in a variety of genres. So, George Uspensky wrote choral works to the words of B. Zamaronna.

Alexander Sokolov created a choral work “Contrasts” (“Ballad of a new time”) on the words of the Romanian poet M. Benyuk for mixed choir with piano accompaniment. There are two pieces: the tragic and sublime, solemn. A number of works for folk instruments in jazz style is written by Victor Vlasov and others.

If in past decades opera and vocal works were created on the translated texts, in recent years, the authors often use the original texts — English, French, German, and Spanish. Artists from around the world, thus promoting the works of Odessa composers take part in the execution of works. An important role in this is played by international festivals, especially occurring annually in the Odessa Festival “Two days and two nights of new music”. A number of works is written by authors of Odessa for foreign artists or on order. These are works of Samodaeva, L. Yu Gomel, G. Uspensky, K. Tsepkoenko, and V. Vlasov. For example, mini-mono-opera of K. Tsepkoenko “Tonight” Boris Godunov” is written for the Austrian singer and actor Rupert Bergmann. So, international ties of Odessa composers are increasingly expanding.

#### **REFERENCE LIST**

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