

**TENDENCY OF THE GROTESQUE, WHICH ARE SHOWN  
IN YURI ISHCENKO CHAMBER-INSTRUMENTAL OEUVRE**

Yuri Ishchenko is one of composers who hardly work in chamber-instrumental genre nowadays. His works are creative result generated with desire not only in timbre mixing (mix of strings, woodwinds, harp and harpsichord), but in desire of giving to “the most popular soloists of chamber-instrumental scene”. He gave an opportunity to orchestra instruments to express its timbre (sonata for alto, bass, bassoon and trombone).

The most favorite for composer is string quartet that takes place in chamber-instrumental music (for 2013 year – 16 quartets).

Specific for Y. Ishchenko oeuvre is addressing to vintage genres, particular to partita. Here composer gives will for experimentation in a field instrumental ensemble, mixing harp with flute (Little partita № 1), harpsichord, flute, string and cello (Little partita № 3), also he has partitas written for solo instrument (Little partita № 4 for cello, Little partita № 8 for alto, Little partita № 9 for harpsichord).

One of the most significant places in chamber-instrumental creation belongs to sonatas for different instruments: cello and piano, bassoon and piano, clarinet and piano, trombone and piano etc.

Despite timbre diversity, cello timbre is one of the most favorite sounds for composer. Cello is represented in different instrumental contexts as a soloist in concert genre (concerts for cello with chamber and symphonic orchestra) and with piano (four sonatas, some of bright program plays – “Three seems to be sentimental waltz”, Rhapsody, “Adagietto and scherzino”, “Three humoresques” etc.) and as solo (Little partita № 4).

Let's see the characteristic of chamber-instrumental creation in which brightly and successively processed grotesque character in music by Y. Ishchenko. The greatest example in this field is already mentioned Little partita № 1 (1971)<sup>1</sup>. In the article “My harmony” composer wrote: “my

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<sup>1</sup> Little partita № 1 in original was written for flute and harp in 1971, but as said author, his idea was refused by flutists: they took music theme as

neoclassicism has fancy character and all works written in this style as a rule obey category of comic” [4, p. 264]. Grotesque as one of the comic shades is shown in this play. In my opinion the most fundamental principles of grotesque in music are:

1) Mix of those things that cannot be mixed. It intersects with opinions of A. Zucker (logic of illogic) [14], T. Malisheva (profanity) [9], T. Kurisheva (anomaly of music material that is inappropriate in this context) [7], T. Moshonkina (mix qualities that are native for this genre and those are unusual but added artificially) [11] and can be manifested:

a) *in vertical cut in music cloth* (grotesque counterpoint is mentioned by A. Zucker [14, p. 45]);

b) *horizontal, which we see in a process of development*. Wherein one can see work with ready music science (as B. Borodin underlined [2, p.37])

2. Deformation of ordinary that can be shown as:

a) deformation-start;

b) *crossing from “nodeformation” to deformation* (the formulated classification is based on Y. Mann’s theory about two types of the introduction of logic of illogic: illogic-start and crossing from “nogrotesque” to grotesque [10]).

In the first case, we deal with settled intonation structure, which composer quote in the way of deformation giving them grotesque interpretation (by T. Moshonkina).

In the second case the composer used the method of grotesque interpretation in a process of music development. The features of dramaturgy create factors that burn transformation-reincarnation.

3. Creation of a new autonomous world. Aesthetic ground of this principle is connected with poetry peculiar to grotesque (by T. Malisheva). The main thing here is non-normative case as a condition for weird combinations at the expense of mixing real and unreal. The feature text finds features of “theatricality” (often in music text we one meet interesting copyright remarks) as a result, valuable is not the result but the game. The grotesque world is not only secondary relatively real but built at the principle of “from opposite”.

Of nine Y. Ishchenko’s partitas the first one stands out as one of the few where the composer purposefully doesn’t follow scheme of vintage

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mockery over classics [4, p. 264]. In this way appears more famous versions for string and piano and for string and harp (1972). We analyze last version.

suite-partita (Alemanda, Kuranta, Sarabanda, Gigue) consisting of free parts: Prelude, Minuet, Aria, Siciliano. Aria and Prelude are full of grotesque the most. Plays in cycle preserved external features that allow us to recognize the genre whereas the internal features reveal that the author is an artist of 20 century. Besides this composer uses well known themes of two great baroque composers – Y. S. Bach and H. F. Hendel.

Thus Prelude opens with famous theme by Bach from Suite h-moll which sounds already in deformed way (in deformation-start way). A scherzo theme reminds the ones by S. Prokofiev and D. Shostakovich at the expense of intonation and rhythmic inaccuracy and melisma. Moreover, Y. Ishchenko uses here the theme that is stated as polytonality: violin theme conflicts with harp theme as the first was written in h-moll and the second in es-moll. So appears grotesque counterpoint that we saw earlier (by A. Zucker). Interestingly, in second section tones shuffle (solo theme is in es-moll and harp theme is in h-moll). In the second section the main theme is more remote from the baroque original: in the first tune one can see movement not by minor triad but by the reduced one. It makes that theme deformed. The game of two remote keys determinates tonal plan in Prelude: the first section ended in approval of es-moll, the second – in h-moll. Behind the idea of polytonality hides the idea of the game that is laid in the principle of mixture of things, which can hardly be mixed. Thus in Prelude we find this principle in vertical cut of music cloth (counterpoint h-moll and es-moll) and deformation-start (narration of theme).

Formally, Minuet is based on classic tradition (three-part form with a trio). In contrast to Minuet which is gallant by its nature, Prelude and Aria seem to refer to the baroque. The main Minuet theme sounds in inappropriate harmonic accompaniment as a result of edgy consonance. Here the composer consciously uses the logic of illogic (according to A. Zucker). Glissando flies with backing on the main melody (bit 10), piece transference from the first octave to the second one (bit 11) and the chromatic that is used amiss (bit 15) introduces naughty adjustments in Minuet theme. The repetition (from 21st bit) in fugato style makes the theme sound in Des-dur and D-dur but in cadenza (with *ff*) the author underlined that he could state the main tonality (C-dur). Thus native for Minuet is the mixture of those things, which cannot be mixed in vertical cut of music cloth (theme and accompaniment).

In the Aria with variations of H. F. Hendel's theme Y. Ishchenko demonstrated unusual courage and ingenuity. The theme appears as

accurate quote but within the confines of the first four variations one can see the transformation of baroque theme. In the first variation the shape of the main theme remains preserved. Here the composer plays with B-dur and b-moll, so the theme ranges between minor and major. Thereby the glissando flies as the cutting shape of the theme feels as something like a mirage form. In the second variation sings of future transformation are born. Shape of theme is browsing in staccato arpeggio. Here jazz elements appear in accompaniment. Constant tempo transformations are underlined in “scherzo-playing” theme. In virtuoso third variation these tangency is aggravated: it sounds like vortex that is taken to the fourth variation (the top of the play) – appearing of brassy ragtime, as the author wrote [4, p. 264], that is full of sharp rhythms, melisma and glissando in accompaniment. The sound is unexpectedly cut down in the play – everything disappears like a mirage. The pause with fermata brings deep semantic sense. Allegro con moto transfers into Lento. The dramatic modulation and transition to the final fifth variation where everything returns back to first baroque theme switches on here. It appears (like in the first variation) to be accompanied with sings of B-dur and b-moll and stating of the main tonality (B-dur). Thereby in Aria we see horizontal mix of things that cannot be mixed at the expense of ragtime appearance in the fourth variation. Thus, H. F. Hendel’s theme appears like accurate quote and qualitatively transforms into another genre (ragtime), here the grotesque principle is preserved – crossing from “node formation” to deformation.

Let’s see the manifestation of grotesque in Little partita № 2 (1986) and Sonata № 1 for cello and piano (1969). In both plays favorite for composer cello timbre is featured which he consciously preserved for exteriorizing his deep ideas.

Little Partita № 2 was written in summer after an awful Chernobyl catastrophe that had drastic influence on its dramaturgy. As M. Kononova rightly said, comic and tragic science are in inseparable antonymic unity [5, p. 132]. In the article “My harmony” Y. Ishchenko pointed that baroque stratum here hypothecates in structure and in invoice, whereas in modern stratum – in melody and harmony [4, p. 264]. After Saraband, which as the author said, is tragic center among comic “revelry” [4, p. 265], unawares appears unbuttoned and playful Gigue. It draws up figure-semantic archway to the first two parts of the cycle and provokes associations with carnival. In this part the Medieval quote enters– the Dies Irae sequence, which at first is submitted by cello part (bit 17) and

then penetrate into all music invoice. Thus all music score is infected with fatal music sign. As M. Kononova quotes, Partita finale is reincarnated into the actual dance of death [6, p.129]. The composer semantically deforms a theme and presents it as convivial Dies Irae [4, p. 265]. After all, there is a visibility of tragicomic finale of the cycle. So, the grotesque here appears at first in the mixture of medieval sequence and credulous gigue. The figure transformation of Dies Irae materializes in gigue in the second place (which we determine as deformation-start).

Sonata № 1 for cello and piano testifies the recognition of the creativity of Y. Ishchenko abroad. In the final second part of a cycle the top of culmination is clothing part of piano (bits 121–166), in which the composer addresses popular melody of the 60–70's of 20th century “And I walk, I walk around Moscow”. It thematically grows up from the main theme (bits 43– 44, 66–68) crystallizing its melodic and rhythmical canvas. Tonally deformed theme is defiantly presented in piano part and symbolizes objective reality where there is a lyric hero. Flageolets and cello glissando pizzicato, which sound at the background of the theme, sound as angry exclamation: in that way the composer expressed dissatisfaction and protest against soviet totalitarianism. As a subject to Little partita № 2, in which existential questions of life are raised, the Sonata № 1 is dedicated to the review of pressing problems of society and grotesque appearing in connection with deform quote of melody “And I walk, I walk around Moscow”.

Summarizing, we can point out that the grotesque in Y. Ishchenko's works is often connected with the quotations of famous themes resulting in what appears to be a deformation-start (Y. S. Bach's theme in Prelude from Little partita № 1, Dies Irae in Gigue from Little partita № 2 and melody of a song “And I walk, I walk around Moscow” in finale of Sonata № 1 for cello and piano) or crossing from “node formation” to deformation (in Aria from Little partita № 1 the baroque theme “transforms” into ragtime). The composer is often led by the principle of mixing things that cannot be mixed in vertical cut of music cloth (grotesque counterpoint in Prelude and Minuet from Little partita № 1) rather than mixing things that cannot be mixed horizontally (appearance of ragtime in the context of variation theme based on Hendel's theme from Aria of Little partita № 1). As we see, the sense of grotesque should be found in its cranky and random aesthetic logic, logic of illogic which is close to Y. Ishchenko creative thinking.

**Keywords:** *chamber-instrumental work, Partita, Sonata, grotesque.*

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