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**CHORNOBYL'S THEME IN CHAMBER  
INSTRUMENTAL MUSIC OF E. STANKOVYCH**

In the activity of Yevgen Stankovych – an outstanding Ukrainian composer – the music dedicated to the topic of historical and political events and technological disasters<sup>1</sup> occupies a special place. A separate sector among these works is formed from the compositions on the topic of Chernobyl disaster. In particular, the opening of the theme of the terrifying consequences of Chernobyl catastrophe for the mankind is reflected in the work “Black Elegy”, written on occasion of the 5<sup>th</sup> anniversary of the tragedy.

The works “Music of the red wood” for the violin, the violoncello and the piano (1992) and “What has happened at the silence after echo

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<sup>1</sup> It is worth mentioning such works of the artist as “Kaddish-Requiem”, written in dedication to the 50th anniversary of the tragedy in Babyn Yar, “Requiem” and “Suffrage requiem” dedicated to the victims of the great Famine.

resounded” for the violin, the violoncello, the flute, the clarinet, the piano, the vibraphone, the cymbals and the triangle (1993) by Y. Stankovych continue the list of the composer’s opuses, in which figurative world is concentrated on the pictures of the response of the nature and psychic and emotional state of the mankind to the technological disaster.

Learning or partial research of music of Stankovych was done by the following researches – his contemporaries: V. Lisetskyi, Ye. Dzyupyna, O. Zinkevych, I. Zinkiv, O. Kozarenko, L. Kyyanovska and others. However, chamber instrumental activity requires more thorough examination in the aspect of dramatic art and architectonics, harmonious language in its modern interpretation and style to most extensively reveal particular features of Stankovych’s artistic writing style. The absence of the research of Stankovych’s works dedicated to the theme of Chernobyl disaster caused the topicality of the given article.

The aim of the work is the musicological analysis of the works “Music of the red wood” and “What has happened in the silence after echo resounded” directed at outlining expressive means of the musical language, author’s style.

This aim comprises the main objectives: the conduct of the complex analysis

The article investigates the peculiarities of dramatic art and architectonics of the works, analyses the principles of the horizontal and vertical structures’ formation based on the interaction of the harmonious and polyphonic factors which are inseparably interconnected.

The pictured scenery of the dead nature by the composer in trio “Music of the red wood” is declared by the epigraph in the score: “Because of the awful radiation, after Chernobyl tragedy the forest became red”. Music of all the three parts of the work – I The Beginning (Quasi Preludes), II Continuation (Quasi Ludus) and III The End... (Quasi Postludio) – pictures the images of the “frozen” beauty of the nature.

The images of stability, static character, rapier scene and absence of emotionality prevail in the last chapters of the trio. In their formation sonorous cluster harmony, minimal dynamics (ppp), ostinato, application of flageolet technique in the part of stringed instruments, glissando, linear texture organization belong to the dominant musical expressive means. The middle part of the trio is distinguished by the maximum expressiveness of the phrase, stipulated by dynamics (fff), active intonation and rhythmic movement in the parts of all the instruments. A special figurative contrast creates the sounding of the fis-moll sixth chord

in the piano part (t. 104, there is a rest in the part of the stringed instruments). Sonorism, aleatory composition; the maximum revealing of the instruments' timbre resources remain the key methods of the introduction of the work's semantics.

“What happened in the silence after echo resounded” according to the main idea is a work-tragedy that pictures the crash of the romantic hopes among the crazy mess and deadly scientific discoveries of modern life. The composition of the work is a ternary reprise with an introduction and with a coda with the usage of the transparent type of the theme development and, apart from that, dramatic principle of the image formation developed throughout the whole work. Each part consists of a number of episodes, among which the introductory music becomes the forming piece and which, like refrain, is introduced in every episode. Therefore, rounded elements may be traced on the level of ternary composition.

Topics which are presented in the first part of the composition are the important material for the dramatic development of the events in the following chapters of the play. In particular, music of the introduction serves as the link between the chapters of the composition, being figuratively transformed in the process of a dramatic development of the work. In the first part the introduction music does not yet acquire the thematic value and independence. Nevertheless, it becomes the thematic forming material of both culminations in the composition.

The interesting examples of the gradual extension and formation throughout the work are the thematic elements of the first chapter of the first part of the composition. For example, the thematic element in the part of clarinet-solo (d. 40 t. 10), which does not immediately reaches the image of the full value theme (in the classical meaning) serves during the future dramatic development as an important ground for the forming material accompanying the following themes.

Similar principles also refer to the lump accompaniment of the themes of this chapter in the part of the violin: the movement of the double sounding chords with the quartertone change which does not yet exceed the limits of the formation of the background for the sounding of the theme, in reprise it will become a distinct continuation of the violoncello theme. However, it is possible that these double sounding chords are understood in the subconsciousness, since in reprise they are treated like something which is known, reproduction of what was heard before.

Music of the second chapter of the work “What happened in the

silence after echo resounded” continues the principle of a gradual development and formation of the initial theme of the first part, which focuses not so much on the intonation division and development but on the free alternatives of the application of this theme. It is only possible to speak surely about the imagery and the rhythmic intonation connection between the topics of the first and middle parts and also about the fact that these topics are on the verge between the development and the change.

However, in this chapter a new theme sounds in the part of the clarinet and violoncello (d. 80 t. 7 – introduction of the clarinet and d. 80 t. 9 – introduction of the violoncello) leading to the top of the first culmination wave of the work that is built on the complicated musical introduction language: the theme sounds in the part of the triangle-solo; at the same time the separate intonations of the previous topics are accumulated in the accompaniment part.

With the appearance of a new theme the reprise part seems to be the culmination of the development of the work’s images. This new theme combines the intonation features of both the first and the second part (rising and falling movement of the reduced and increased octaves, culmination tension which reaches its climax in this theme), although with a different image loading. At the end of the second wave of the culmination reprise and the whole work (from d.160 t. 2) introduction music sounds absolutely transformed which makes another thematic link with the first part.

Thus, in the work “What happened in the silence after echo resounded” the composer implements the idea in free ternary composition with the coda and an introduction the music, which creates the imagery framing of the work. All the themes of the parts in the composition are on the image and intonation level connected with the first theme in the part of the flute and the violoncello which sounds differently every time presenting various sides of its image. In reprise there is the final and culmination formation of the image of this theme.

The musical theme of the introduction also develops and transforms from the quiet and inert movement at the beginning into unstoppable powerful dance in the reprise.

Secondary but also very important thematic formations and accompaniment to themes have also “survived” a kind of transformation during the text: figurative movement in the clarinet theme (d. 40 t. 10) sounded in the first part and in the continuation of the violin theme in the middle of the work (d. 70 n.10-d.80 t. 2); double sounding chords with

flageolets in the violin part, which served as an accompaniment to the theme in the introduction (from d. 30 t. 1) and in the first part (from d. 39 t. 10) became the culmination continuation of the violoncello topic in reprise (from d. 130 t. 7); and finally, semitone moves in the violoncello part which were the accompaniment to the first theme in the middle part (d. 60 t.) became the final sign of the tension and moved to the parts of all the other accompaniment instruments in the second reprise culmination (from d. 110 t. 5).

All the themes and topical elements of the work are closely connected with their function at the very stage of the development; the role of each element is not random and is extremely important. A typical principle of Stankovych - when the introduction theme becomes an important “character” and during the dramatic development of the work it grows into the powerful image – a composer also used in the quartet Chamber symphony №3.

The image variety of the work is full of contradictions: on the one hand, the pictures of the artificial stability, mechanistic mood and hostility are expressed, on the other hand, people’s suffering and internal spiritual pain. In particular, while listening to the introduction, the picture of the dead area appears in the imagination: dead forests and cornfields, frozen cities and villages, the silence of which is only disturbed by the noises of the radioactive charges and twinkling of the cold stars above this terrifying picture. However, in the next duet of the distinctive theme in the part of solo flute and quasi-solo violoncello of the first chapter in the first part one can hear the suffering scream, pleading, expressing the bustle and fear in the people’s souls. Appearance of the next thematic element in the part of clarinet solo (d. 40 t. 10) increases the mood of spiritual anxiety. The mood of the first reprise theme – flute and clarinet duet (d. 110) is also extremely pessimistic and looks as if reflecting the fatigue after the useless fight. Like intolerable soul pain scream sounds a new theme (d. 120 t. 2) which appears in the reprise. Its image of the theme absorbed all the despair and anger which change almost into exaltation.

During the second reprise culmination wave and the whole work (from d. 160 t. 2) completely transformed introduction music plays, which probably pictures the energetic dance of life of the whirl of death. While listening to this music (from d. 160 t. 2) “The great sacred dance” from “Springs of the holy” by I. Stravinskyi (second part) appears in one’s mind. Like in the final not only of the second part of the whole work, the maximum music tension is reached in “The great sacred

dance”. In the development of the symphonic idea (from the introduction to the end of the second page) it is a necessary ending because it sounds like the overcoming of the “panic feeling” in the victim’s ideas, in the exaltation intentions. Didn’t Ye. Stankovych intend to express similar idea, but in the aspect of nowadays, in the reprise “What happened in the silence after echo resounded”?

The figurative sphere of not big but deeply meaningful coda returns the listener back to a sad and frozen reality. There is again nothing alive there, everything is frozen except for the memories and thoughts about what the future holds...

One of the important expressive means of the work is the absence of the tonality features in its romantic meaning (diatonic row with the altered level) or any other tone oppositions, shape, system colouring of the verticals which could be traced in the other works of Stankovych. The composer uses a twelve stage tonality with the equal status of all the twelve tones. Apart from that, the characteristic features of the work become the quartertone rising and reducing intonations and untempered soundings like glissando in the stringed and wind instruments or while playing on the piano strings with the pinch and while playing the adapted piano.

Polyphonic texture: constant supporting voices, imitations, canons, contrastive polyphony, multilayered musical texture became an important expressive means in the work “What happened in the silence after echo resounded”.

A special place is occupied by the instrumental duets (flutes and violoncellos in the first part, flute and clarinet, clarinet and violoncello in reprise) where the parts of both instruments complete each other with the imitation melodic movement. Supporting voice is also inherent to the accompaniment part. In particular, in the middle part the appearance of the supporting voice in the parts of the flute, the clarinet and the violoncello (d. 70. tt. 7-10) becomes an addition of the image picture of the first theme in solo violin part.

Sometimes the interpreted canon with the elements of a supporting voice and imitation sounds in such a free way as a duet of the flute and the violoncello in the first part (d. 40 t. 1, d. 40. t. 5, t. 9): the introduction phrase in the flute part starts with the increasing move to a big Seventh ( $es^1-d^2$ ), in the violoncello part – reducing leap at the same interval, substituted enharmonically with the lower octave ( $as^1-a$ ). A similar type of a thematic development may be noticed in the first part (Prelude) Concerto Grosso №1 by Alfred Schnittke where there is also an expressive dialogue of the various instruments, in this case – of the first

and the second violin (d. 2 t. 1).

The imitating supporting voices in the form of the selected theme intonations in the flute, clarinet and vibraphone parts are the accompaniment to the new reprise theme.

Sonority together with the aleatory means became one of the basic principles of the musical texture organization in the work “What happened in the silence after echo resounded”. Very often the main place in the composition is occupied by the timbre of an instrument, consonance phonism, and combinations of the various sound clusters. The composer uses background sounds, flageolets of the stringed instruments, creation of the dimensional factor using register contrast, different clusters, echo etc.

For example, the introduction picture is made with the help of the following expressive means: 1) first chords of cymbals’ introduction are immediately treated as half-noise after which there is a long echo; 2) in the piano part the ostinato movement has mechanical, lifeless character, 3) high register in the piano part and long double sounding flageolets in the violin part serve as the figurative implementation of the look from above and together with the variations in the vibraphone part at p dynamics, all this creates frozen, stable, cold colouring on the one hand, and, at the same time, active, mechanical and lifeless – on the other hand.

Implementation of the dimensional factor may be noticed also in the second part of “The Carpathian Concert” by M. Skoryk, although in absolutely different image loading.

Usage of the unexpected hit-explosion of the kettledrum during the key composition moments is an interesting sonorous dramatic means, which abruptly finishes leaving only long echo after. The so called “resounding silence” effect is then achieved.

The important expressive means is the usage of phonism of the melodic of harmonic intervals, sonorous consonances. Among the most frequently used intervals are reduced and increased octave, seventh, sixth, reduced fifths and reduced fourths. Consonances clusters are widely used by the composer.

It is worth mentioning that such instruments as, firstly, the flute and the violoncello, and secondly, the violin – belong to the most used ones by the composer. In the chamber symphony №3 the main themes are also given to the flute (main part) and Violoncello (the theme is being designed), in the Quartet the main part sounds in the violoncello part.

Together with using sonorous and aleatory means the author adds numerous recommendations concerning the usage of certain musical

shades, in particular, we can see such of them as:

- d. 40 t. 10: violino – short glissando up ↑↑, down ↓↓ within  $\frac{1}{4}$ ,  $\frac{3}{4}$  tone;
- d. 40 t. 10: violino – short glissando up ↑↑, down ↓↓ within  $\frac{1}{4}$ ,  $\frac{3}{4}$  tone;
- d. 40 t. 10: piano – playing with left hand the necessary strings glissando in the indicated registers with the metal thing for fingers etc.

Therefore, the works of Ye. Stankovych “Music of the red wood” and “What happened in the silence after echo resounded” are dedicated to the theme of Chernobyl disaster. Taking these works as the example, the article demonstrates the peculiarities of the composer’s writing in the aspects of architectonics, harmony and musical expressiveness. There belongs free interpretation of the principle of the ternary form, transparent development of the themes, polyphoned texture (constant supporting voices, imitations, canons, contrastive polyphony, multilayer of the musical texture), sonority in a combination with the aleatory means. Timber of the instrument, phonism of the consonance, colouring of the various sound combinations play an important role in a composition. The composer uses background sounds, flageolets of the stringed instruments, creation of the dimensional factor using register contrast, different clusters, echo etc.

The quartertone increasing and reducing intonations and untempered sounding such as glissando in the stringed or wind instruments or in a form of playing with the board on the piano strings and also playing the adapted piano. The modern problems reflect the philosophical titles of the works.

The works by Ye. Stankovych “Music of the red wood” and “What happened in the silence after echo resounded...” open to the listener a wide range of modern means of composer’s techniques in the combination with the individual features in the creative work.

**Keywords:** *E. Stankovych, chamber instrumental creativity, Chernobyl, formative aspect.*

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