

**THE SYMBOLIC DIMENSION OF SONATAS
FOR THE VIOLIN AND THE PIANO NUMBER 2
BY MIROSLAV MIKHAILOVICH SKORYK**

Music boundless creativity carries a lot of mystery. Veiled characters and encoded symbols are very common in musical works. Some of the characters are deliberately included in the work of a composer, while other turn to be enigmatic and in need of decoding. In the process of decoding and in-depth study of musical text, interpreters and researchers are able to deeply feel and experience the emotional and philosophical attitudes which are inherited in the product of the author. With characters one can uncover the true content of the work, and convey to the listener the idea that the composer was perhaps unconsciously laid.

Symbols in music are different. This text can be laid in tonal relationships, or tone pitch (the monogram of Bach, the monogram of Eugene Izayi (e - g - e - es - a), the monogram of Schumann - (A) sch, and D.Shostakovich DEsCH).

In the text even entire melodic phrase or fragment can also be seen as a symbol ("Dies Irae" is used in various works, such as symphonies: Tchaikovsky - Manfred, Rachmaninoff - 1 and 3rd, -14 Shostakovich, Khachaturian - 2 nd).

We can consider the number that occurs in music as symbols: Alban Berg, who was fond of numerology used in his "Lyric Suite" digital "signature" 23 and 10 (his number and his beloved Hannah), "The Magic Flute" of Mozart – sacred number 18, Zarastro appears in the 18th stage of the choir Duration Es lebe Zarastro – exactly 18 cycles, the first full vocal rhythm in the first act – Zu hilfe, zu Hilfe – 18, 18 notes on the test fire and water to the string quintet. 3: Three servants, three of genius, the three ladies, three trials.

Based on these observations, we can make the assumption that symbols breathe the music, which we did not think about while listening to the performance. In our view, among the Ukrainian composers of music Miroslav Mikhailovich Skoryk's work contain hidden and possibly existing symbols. The example is his Sonata № 2 for the violin and the piano (1990), which is widely popularized among performers and listeners. This intelligence is devoted to the study of hidden symbolic characters in the drama of one of the most popular sonatas that is relevant

and present in the repertoire of the best performers in order to uncover deeper composer's plan.

Among researchers, who was one of the first to notice the symbolic nature of Sonata № 2 for the violin and the piano by M.Skoryk was Lubov Kyyanovska, who claimed: "... surprised imaginative designs as well as material used intonation, which can reached by Skoryk in implementing of their fascinating concepts ..." and "acts to the programme additional philosophical and symbolic terms of perception ..." [2.171–172] the expression of researcher gives rise to reflection about the symbolism of names of the sonata parts. Another researcher, Eugenia Basalayeva writes: "... an active stimulus for the development of polystylistic thinking, that is included in the modern system of composers' trends, where one of the brightest areas is neoclassic ... as well as the interest in the influence of philosophical generalization of image enhancement and dramatic roles copyright statement" [1.77]. This confirms the ambiguity of interpretation of the sonata by Miroslav Mikhailovich, and ultimately, necessity to decode its philosophical content.

As if summarizing the preliminary exploration Igor Pilatyuk in his dissertation "Violin creativity of Skoryk in socio-cultural context of the second half of the twentieth century", notes that: "... Sonata № 2 for the violin and the piano attracts attention exclusively by "thick" layering elements from different styles, multidimensionality of possible symbolic interpretations and the cycle as a whole and its parts, as well as certain specified elements and text, expressing the system, such as: thematic, methods of development, harmonic effects, spatiality of musical fabric, rhythm, etc" [8,139].

All the authors drew attention to the feature of this sonata, its philosophical essence, the multidimensionality of characters, even to the symbolic program work. In this article we will try to research these signs more deeply.

Before turning to the analysis of the most colorful characters the polystylistic nature of dramatic sonata should be noted first and foremost. Focused on postmodern traditions, the ideas of philosophical sonatas are viewed as basic idea of M.Skoryk and show the comparison between subjective and objective world. Besides the comparison, it is necessary to understand those philosophical ideas of piling the environment, and the time in which the author works. In our case M.M.Skoryk is a contemporary composer who combines different emotional states, from the depths of life claims not to bright romantic programming. In sonata different emotional directions coexists: from the lyrical and emotional elation to depression and even grotesque sarcasm. Given the names of parts (Word,

Aria, Burlesque), and their contents, there is also a multiplicity of styles. But we believe that the comparison between different genres is not random, and view it as a symbolic attempt to decipher the essence embodied in sonata characters.

One kind of symbolism is a symbolism of the name. Miroslav Skoryk gives the name for each of the parts of the sonata. And while the title of the 2nd (Aria) and 3rd (Burlesque) units are associated with musical genres, the 1st part of sonatas is called “Word” and refers to easy comparison with the music. When we look at the history of the origins of the word, in particular, the main translation of the Gospel, all that came to us is in Aramaic and Greek, and the Greek word ‘logos’. ‘Logos’ (Greek λόγος) is the period of ancient Greek philosophy first mentioned by Heraclitus of Ephesus (540-480), the meanings being: “meaning”, “concept”, “category”, “determination”, “judgment”, “view“, “reasoning”. The term and the concept of “Logos” is one of the most original creations of Greek genius Heraclitus, and the philosophy of the Logos is both the fire and the meaning of things that are the most tangible ones. Let us not underestimate the importance of the meaning of the “word”, but in the musical context one can detect some features that are just such definitions of “logos” as “fire” and “divine mind”. It is a symbol of “fire” as the identification of the Logos to be founded in the first part of the “Word” of the first sonata cycles. There are three series of outbreaks that are developed due to chromatic descent of small seconds, as if emphasizing the fluctuations of the flame. The piano plays the role of igniter, accumulating “tart” power chords of “divine mind”. The violin transfers all the variability and stability of the element of fire.

Sarcasm, though sincere expression of blend genres such as “Aria” and “Burlesque” is almost the essence of the struggle between them. “Aria” (Italian aria, Eng., And French. Air) is a genre of vocal music for the construction of a complete episode (number) in opera, oratorio or cantata. Compared with the song and romance, Aria has a more complex multipart structure, often three-parts. While “Burlesque” (Italian ‘burlesca’, from “burla” – a joke, fun) is one of the comic genres of poetry, which appeared in the literature in the Renaissance (Francesco Berni, “Le Rime Burlesche”, 1520) and designated for the parody, and is a “sublime” theme taught by the burlesque language. The main feature of burlesque is the contrast themes and language processing. Even after a short excursion into the terminology we see a striking gap between these parts and the analysis of further communication brings to the opposition of “Word” to other parts of the sonata, not as the development of the basic ideas of the

1st part, but as a musical and satirical comparison of human problems of versatile genre, which began as a kind of musical conflict put on some weight to the universal conflict. Consciously sublime subject is trivial, everyday interpretation is taught emphatically by “low” style of 3 parts of sonatas. As to “Aryans” only the middle part is a little bit similar to certain aria, which is called that name. Instead of expressing melodies, melodic lines get the custom dissonance of “chords for setting” in the violin, which is due to the dynamics of prescription, and only worsens the melody and the general nature of the 2nd part, as identification of all the beautiful and harmonious. This effect increases by M. Skoryk’s integrated approach to the perception of the 2nd and 3rd parts as the two forces combined for the countered purpose.

Instead of symbolic names the sign symbols are used in sonata. In the first part it accumulates its essence. There is a failure to sweep tunes in the first cycles since the first part (innuendo) is suggested with an association of a figure catabasis, descending the melody down, which was used for the symbols of grief, dying, memorizing to the grave. And also because no integrity tunes can prove connection with figure aposiopesis-shutting, the pauses in all voices were used to describe the death (despite not written piano pause, the sound gradually disappears, and there is a complete silence). During the deployment of the main melodic line of the party of the first part, it comes to displaying the so-called “cross shape” (if you start from baroque symbolism that came to us as a “theory of affect” or “bias”), thus creating even more tragic image.

In the developed section of widely used “cross shape” the design is more tragic than the nature of exposure. It is significant that in spite of the intensity of development it has very little size. The pauses allow each instrument to speak separately as a matching conversation between two people who are the driving force of destruction. The researcher V.Nosina noted that the pause that cut through melody (figure dissection) conveys a sense of fear and horror. In the late sonatas’ series the chords sound at the end, forming a sort of a code section implemented as a sequence: G major, E minor to major, minor and seventh chords from small tone F sharp, which is treated as dominant accord to B major, triads, and which ends the first part. According to the “theory of emotions”, such balancing of tonal chords could mean the following human emotions: G-Dur – gentle, joyful; e-moll – serious and majestic; c-moll – gloomy and sad; H-Dur – harsh and plaintive.

Considering sonata in philosophical and religious aspect, we try to combine not only the interpretation of keywords, but also involve numeric characters. One of these characters, we believe, is number 22. Additional

party in the first part of the sonata cycle starting at 22 has a striking opposite point. We believe that its essence lies precisely in number 22.

The values of number “22” are associated with 22 letters of the Hebrew alphabet, the number of creatures in the book of Genesis and twenty-two books of the Old Testament. Occultists enthusiastically argue that the Old Testament contains twenty-two books, although the Christian version counts much more. According to accepted Judeo systematization there were twenty-four books, but Joseph, the Jewish historian of the 1st century AD, and some other authors named their total number as 22. This figure is also of interest for the occultists, as it coincides with the number of letters in the Hebrew alphabet. Jewish and Christian commentators estimated that during six days of creation the God created twenty-two things – primary matter, angels, light, sky, land, water and air on the first day, the firmament – on the second, sea seed and grass – on the third, the sun, moon and stars – on the fourth, fish, reptiles and birds the – on the fifth, and finally, wild and domestic animals, terrestrial reptiles and human beings on the sixth day (this list is suggested by Isidore Seville in the 7th century). The Lord used the twenty-two Hebrew letters to create twenty-two things that represent “all things”. Consequently, these twenty-two letters contained the secret of creation of the universe. And anyone who fully understands these letters can recognize the overall concept and mechanism of the universe. 22 is the number of the Creator, the number of copies of the Earth Heavenly Creator who created all things by this number.

The second sacred number is 3. “One has given rise to two, two gave rise to three, and three gave rise to all numbers”. Number three is a symbol of a higher synthesis of two opposites, thesis and antithesis. The three represents the solution to the conflict marked by binary system; it displays a harmonizing effect on the unity of duality. In this context it is worthwhile mentioning the image of the Hindu Trimurti – the three highest gods, which represent Brahma – creation: Vishnu – conservation, Shiva – destruction of the world. Among the Greeks, this number is associated with the image of world order: there are three mountains (daughter of Zeus and Femida: Eunomia – legality, Wild and Eyrena - Justice and Peace; 3 Moiras (the goddess of fate), 3 Yerynyias (the goddess of vengeance).

The number three also relates to the spiritual universe. In Christianity it is the number of the Holy Trinity.

Skoryk’s Sonata consists of 3 parts. Its first part corresponds to the dramatic content of the interpretation of the number three. Home and adverse party synthesizes a different character value of accumulating a

struggle between two principles, and the basic idea of the eternity of the Lord God as the prototype of all life on earth.

This brilliant masterpiece of Skoryk once again demonstrates that a chamber and instrumental music rose to the highest philosophical generalizations and gives us an interesting play of symbols that makes up the dramatic sonata.

Keywords: *symbolic measurement, Sonata, M. Skoryk, "Theory of affects," a word, number 22.*

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