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**VIOLIN TRANSCRIPTION  
IN THE FIELD OF CHAMBER MUSIC  
(problems of methodology of analysis)**

Exploring the nature of different forms and types of art creation and performance in its formation and evolutionary modifications belongs definitively to the fundamental problems of musicology. Presently we have a significant number of researches of composer's and performance creation in a variety of directions – from the psychological analysis of the phenomenon of creativity and interpretation, generalization of development of composer's and performing styles and manners in certain

historical epochs, in separate national schools, in a social setting in connection with dominating aesthetic and philosophical priorities, – to the determination of individual transformation of universal models of a particular composer or performer.

In view of the theme dedicated to the instrumental chamber art as a special kind of intonation image of the world and awareness of the role and the specificity of the works resulting in rethinking the thematic material of previously created artifacts and transforming it according to certain canons, such approach should take its rightful place. In the chamber, the key personal transformation of artistic and imaginative concept of “*other work*” gets the most diverse manifestation.

For example, one of the world’s greatest artists Franz Liszt, the creator of many versions of “*music on someone else’s word*”, understood transcription as an artifact in which the role of the author of the new version is no less significant than the original author, as the “translation of a musical work written for a voice, one instrument or group of instruments to another transfer the contents of this work with a help of “another sound means“ [1]. Thus, he captured only chamber type.

Works “*on the theme*“ occupy a special place in the music of the second half of the twentieth century, particularly in the Postmodernism, where the use of “*foreign words*” in all forms of art, including “*foreign music*”, is often one of the leading methods of transferring the content of an author. At the present stage this process affects not only the academic culture. The works “*on the subject*” play a significant role in the field of popular arts (movies, shows, etc.), including entertainment music (various remakes, etc.).

Transcriptions and translations of classics, made in a modern style (especially in an elite chamber and instrumental field of music), help to solve the existential contradiction. In the enormous field of intonation marks, familiar and positively experienced by many generations of listeners, they operate the transcriptions and other genres of the derived music. Works of contemporary authors have lost that tight elitism, especially in opuses written in avant-garde techniques. In the unity of “*old and new*”, “*familiar and relevant*” the transcription is poised to become a truly powerful tool of influence on the audience without losing its innovation.

Illustrations of modern aesthetic and philosophical interpretation of the transcription of music of the past in various forms are present in chamber and instrumental works by A.Casella, L. Berio, A. Schnittke, E. Denisov; in Ukrainian music – in works by Ye.Stankovych, M. Skoryk,

V.Silvestrov, V.Runchak, V. Huba, J. Ishchenko, W. Kaminsky etc.

These problems at different angles are considered in the works dedicated to musical aesthetics, psychology, sociology, theory of interpretation, culture, fundamental philosophical intelligence, history of music: B. Asafyev, M.Bakhtin, L. Vygotsky, E. Nazaykinsky, V. Medushevsky, O. Markus, M. Wertheimer, I. Pylatyuk, N. Rozhkova, E. Kurt, C. Jung, A. Schopenhauer, C. Rogers, M. Romenets, O. Samojlenko, M.Mikhajlov, H. Holovinsky, M.Aranovsky, R. Barth, Bakhtin, I. Kohanyk, J. Kristeva etc.

However, there are still numerous areas of *terra incognita* in this field. They need more serious scientific consideration, an attentive look of researcher, practically related to performance art. To such sphere belong genres of musical translations, transcriptions, potpourri, bundles, fantasies, arrangements and the similar ones. The purpose of the article is formulated on the basis of above-mentioned ideas: to consider general aesthetical and stylish problems of derivative genres, main violin transcriptions in the system of chamber and instrumental music. Varieties of derivative genres in the creation of the modern Ukrainian composers, which also are sufficiently numerous and make a substantial part of repertoire of Ukrainian performers, to this time, have not become the object of scientific research and comprehension yet.

In fact, a musical inheritance includes not only the standards of original creation of a composer. At all historical stages of civilization development an enormous place is occupied by works created on the basis of stranger themes, for example, different translations, transcriptions, paraphrases, variations, fantasies and other works “on themes“. They were present in art for many centuries, beginning from medieval *missa parodia*, baroque artifacts, as for example J.S. Bach’s clavier concerts, written on the basis of violin concerts by A. Vivaldi, without regard to the compendium of translations and transcriptions by F. Liszt, N. Paganini, F. Kreisler, S. Rachmaninoff, L. Godowsky and other prominent and more modest composers and performers of romantic days – to the XXth century.

Creation of new works on the basis of already existing is an important phenomenon of musical culture during the whole historical evolution, which represents the hierarchy of artifacts in the structure of public consciousness, and at the same time, allows reconstructing artistic infrastructure of certain historical period and environment. In view of the chamber, musical ideas are extraordinarily rich, their transformation is subtle and flexible, directed more “inward” than “outside“. Therefore, this sphere of musical activity, both creation and interpretation and

reception needs innovative historical, social, psychological, aesthetical and philosophical comprehension.

Indeed, the music written on the basis of already existing intonation ideas differs from original composer's idea; it is a special phenomenon. There simultaneously exist two musical layers in works on a "stranger theme": the layer of the original source and the layer of new work created on its basis. Such music needs a special perception and analysis.

The theme of "stranger word" was constantly present in the musicology. It was connected with transcriptions, translations, "reinstrumentation" of works (for example, settings for different instrumental compositions).

The setting to a violin became the object of discussions in the direction of interpretation for this instrument of the standards of different styles – from baroque to contemporaneity. The practice of prominent performers had solved this question. However, in scientific researches the problem of violin transcriptions appears rarely. The object of the scientist's interest in the history of violin performance was connected with extraordinarily bright individuals which did much for assertion the violin as one of the brightest concerto instruments, – such as Niccolò Paganini, Karol Lipiński, Fritz Kreisler, Jascha Heifetz or Yehudi Menuhin, or composer's creation for a violin in the genres of interpretation, related to the creative activity of prominent virtuosos. Some of composers which wrote in the derivative genres in the 20<sup>th</sup> century were exceptional extraverts, for example, F. Kreisler, P. de Sarasate and J. Heifetz. Extravert nature of the musician-performer – the author of derivative genres – is always directed to the "opened communication" with the widest circle of public unlike the situation with reserved eliteness.

A separate group form works for a pedagogical repertoire that was exceptionally intensified in the XX<sup>th</sup> century by the development of musical pedagogic. Music must represent voice image of its time. Transcriptions and interpretations of classics done in the modern key, especially in such elite sphere of musical art, as chamber-instrumental, help to solve this contradiction.

Different types of interpretations existing, in particular, in chamber violin literature must be analyzed in connection with certain compendium of works of this genre in a definite national culture. Hence, the inheritance of a separate artist should be taken into account, as well as certain historical period etc. The basic functional levels of violin translations as derivative genres, their position in the hierarchy of chamber music objectively were outlined by scholar Ye. Nazaykinsky. He

defined this fundamental genre as the “polysyllabic combined genetic structure, original matrix on which creator makes other artistic safety” [2, pp. 94-95]. Here the scholar underlined communicative content; he examined this genre as a typical model of work in the structure of communication. He came to the conclusion that communicative characteristics of this genre can change. At the same time he outlined the “skeleton” of communicative structure, typical for any genre, certain relations due to which musicians-performers socialize with the listeners [2, p. 97].

Encyclopedic definitions of “matrix”, as well as “genetic structures”, mark a primary model, which can be modified (mutated or adapted) in the future. Therefore, the genre content is an invariant with the basic emotional descriptions. In the system of chamber genres an elegy or adagio can change terms and methods of implementation. However, as a “matrix element”, they have a lyric tune of melody, regardless of amount of performers or genre mutations. Still, such approach seems fully logical in relation to interpretation of the original source. In fact, “the nearer texture components are located in musical space and time, the stronger are the phonic gravitations (integration) between them, and, furthermore, the more obvious is diminishing of these gravitations (pushing away, separation, differentiation)” [3].

The basic direction of interpretation of development of derivative genres with participation of the violin is connected with gradual rolling up of the semantic borders, - from the general, typological, gradually formed traditions of interpretation of instrument in music of baroque and classicism, normative to stylish priorities in multiplicity of artistic directions and tendencies of romantic days, to concrete historical projects in chamber works of different epochs and national schools. Taking this into account, it is desirable to choose a concrete example on which general principles of derivative genres must be designed in a chamber sphere, for example, the national musical culture of modern period.

Besides, through the analysis of interpretations and other derivative genres as the variety of chamber-instrumental creation it is possible to extend a recognition of the creative inheritance of different historical periods, to get rid of a few illusions, which still remain in public consciousness. In fact, the creation of prominent composers of the past quite often appears in our modern understanding in two different ways: on one side, as the artistic absolute, which contains universal postulates, identical and operating for all times and geographical longitude and, thus, autonomous enough from the queries of the concrete surroundings; while

on the other – as a megaphone of concrete time and environments, which definitely “removes” values of remote (or not very distant) epochs and people. The truth, as usual, hides in the middle, and the relationships of certain artist with the society within that or other historical segment are more difficult and more many-sided, than they seem at first sight. Varieties of derivative genres, which are examined as a dialog of composers with the artists and their artifacts from a distant historical prospect, help us to understand the versatile nature and capacity of the hidden meanings in the historical evolution. Ukrainian philosopher V. Sukhanceva has given a very convincing philosophical definition of musical genre in sense of semantic and specific synthetic of interpretation of genre models: “concrete musical genre ... in the context of style formation integrates in the integrity of higher order. A genre, keeping typical qualities, opens up inward and outward, obtains cultural sense and, naturally, loses utilitarian, ceremonial and etiquette functions. Genre, peculiarly, is a concrete historical localization of human space, because ontological preamble of its crystallization is given in the completeness, in the final cultural mythology” [4, p. 142].

Consequently, actuality of problems stated in the article is predefined for two reasons: firstly, due to the popularity of genre of chamber transcription in the European musical culture both in the past and in modern composer’s creation and, secondly, because of performance practice. It seems possible to light up its ontological expedience in different historical periods and at the same time to understand flexibility of genre reincarnations, because music represents public and cultural processes. Reversely, it is necessary to compare the universal descriptions of translations of “stranger word”, operating for certain national historical environments, with the specific of the violin derivative genres in Ukrainian instrumental tradition of the past and its continuation and transformation in works of national composers of the present.

At the same time it seems possible to link social and historical terms, all wide context of origin and functioning of derivative genres with professional activity of performers and to project them on the concrete result of composers’ and performance creation in the chamber-instrumental sphere. Such approach seems correct as it helps us to understand the soul of music from within, the way of composers’ text in certain historical-stylish dimension before its realization in the process of performance interpretation.

**Keywords:** *transcription, translation, intonation sign, chamber and instrumental works, derived genres.*

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