

THE EVOLUTION OF CHAMBER ENSEMBLE

The historical development of chamber ensemble has been going on since the Renaissance till the present time. The standard structure and forms of an ensemble were established by the Viennese classics – J. Haydn, W. A. Mozart and L. van Beethoven (from trio to septet), its set of instruments was formed with the leading role of the string instruments. Such genre type had existed by 20th century. V. Barvinskyi, who mainly preferred the late romantic style, played the most significant role in the creation of the classical patterns (from trio to sextet).

Until recently time it was the quartet, which young composers used to try their hand in. the quartet has undergone great evolution from the last works by L.van Beethoven to the contemporary American composer Carter. One of its specificities mostly preserves the classical form and structure (J. Brahms, twelve-note 3rd and 4th quartets by A. Schoenberg, Quartto piccolo by V. Silvestrov, polyphonism and individualization of parts in Carter's creations). Another one is a program feature, starting from F. Schubert (even J. Haydn), Czech composers to D. Shostakovych and Ukrainian A. Filipenko. Figuratively, the implementation of a new style or individual musical language (C. Debussy and M. Ravel, 2nd quartet of A. Schoenberg with a voice part, the Czechs M. Kabeliacz and Kopelent, B. Bartok) may be considered as the third specificity. The peculiar individual style of an American G. Crumb is implemented in the string quartet "Black Angels" for the electrically intensified instruments with a specific role of the collage – the quotation from the quartet of F. Schubert "Death and the Maiden". Here the sonorism is excellently combined with the nostalgic retro of Romanticism. Such examples may be multiplied, however, quartet as such ceases to be the standard of chamber ensemble. Chamber ensembles of a French-Ukrainian M. Kuzan are distinguished by the prevailing role of the wind instruments and the individualization of the parts.

In the 20th century the transformation and disappearance of the notion "*chamber ensemble*" took place. The notion of the Instrumental theatre appears, which apart from the very music includes the acting of the performers. Instrumental theatre has lots of individual variants, depending on their authors, and often becomes the theatrical ant artistic actions on the verge of happening. Perhaps, the last highly classical examples of

chamber ensemble may be found in V. Silvestrov. His 1st quartet (1974) belongs to the most philosophically and emotionally filled creations of not only this genre. Apart from this, V. Silvestrov was the first in Ukraine who set an example of instrumental theatre in the 3-part “*Drama*” for the piano trio of that time. The implementation of the elements of the theatrical play, which acquires sharp and absolutely not musical features in the West, in “*Drama*” by V. Silvestrov is an organic element of expression (ceramic casks on the strings of the piano, blowing out of the matches). On the current stage, it is peculiar to combine the musical and not musical means of expression. At the same time, with the development of the artificial sound creation technique, its transformation and splitting up to the spectrality, the written opuses quickly started being combined with the live sounding. (It is significant that the Ukrainian composer C. Turkevych-Lukianovych at the end of her life, in the 1970’s took an interest in electronic music and wanted to create it). However, the next stage is the retreat from music in the concise meaning. It was initiated by J. Cage (“Silence” – and the destruction of the instruments) after his insipid early quartet. Happenings consider everyday life things to be the most impressive actions where the notion of instrumental ensemble is totally distorted.

The last and the most threatening fact is the comparison of musical and not musical sounds, absorption of music through extremely sharp, technically created, supplied with everyday noises and sensational actions. The permission of everything in music is the reflection of the modern life of society. It is worth mentioning Plato who considered that changes in music lead to changes in society, even to revolution. However, this case pertains the phenomena, less and less connected with music. The returning to differentiation of musical and not musical sounds is the condition of preserving existence of music *in ipso sensu*.

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