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The Development of Western European Trends in the Kyiv Composition School (2010–2017)

Vakarų Europos kryptis Kijevo kompozicinės mokyklos raidoje (2010–2017)

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Abstract

In the article, changes that took place in the development of Kyiv's composition school in the 2010's are considered. Two ways of educating young composers are determined. The first one is connected with traditional education, which was formed in the third quarter of the 20th century. It was developed in the Ukrainian National Tchaikovsky Academy of Music's academic education programs. The second way is based upon forming a new sound environment, which has been actively developing in Western European and American composers' practice from the 20th–early 21st century. Attention in this article is paid to the second way. The activity of ensembles of contemporary music (Ensemble Nostri Temporis, Sed Contra Ensemble, Ukho Ensemble Kyiv), a concert agency (concert agency Ukho) and an education concert project (Kyiv Contemporary Music Days) is highlighted. Their conception and programs are analyzed. As an example of a new approach to creativity, Symphony for the violin solo *Letters to Anna* by Maxim Shalygin (Ukraine-Holland), which combines contemporary and traditional features of composition techniques is studied.

Keywords: Kyiv composition school, contemporary music, Ensemble Nostri Temporis, Sed Contra Ensemble, Kyiv Contemporary Music Days, concert agency "Ukho", Maxim Shalygin.

Anotacija

Straipsnyje nagrinėjami nuo 2010-ųjų Kijevo kompozicinės mokyklos raidoje stebimi pokyčiai. Išskiriamos dvi jaunų kompozitorių ugdymo kryptys. Pirmoji susijusi su XX a. trečiajame ketvirtyje susiklosčiusia tradicija, plėtojama Ukrainos nacionalinės P. Čaikovskio muzikos akademijos studijų programose. Antroji orientuota į naują garsinę aplinką, kurią aktyviai plėtoja XX a.–XXI a. pradžios Vakarų Europos ir Amerikos kompozitoriai. Šiame straipsnyje analizuojama antroji kryptis, pagrindinį dėmesį skiriant šiuolaikinės muzikos ansamblių („Nostri Temporis“, „Sed Contra“, Kijevo ansamblis „Ukho“), koncertų agentūros „Ukho“ ir edukacinio koncertų projekto „Šiuolaikinės Kijevo muzikos dienos“ veiklai, jų koncepcijų ir programų analizei. Siekiant atskleisti naują požiūrį į kūrybingumą, kuriam būdingas šiuolaikinės ir tradicinės kompozicinės technikos derinimas, nagrinėjama Maksimo Šalygino (Ukraina, Olandija) Simfonija smuikui solo „Laiškai Anai“.

Reikšminiai žodžiai: Kijevo kompozicinė mokykla, šiuolaikinė muzika, ansamblis „Nostri Temporis“, ansamblis „Sed Contra“, festivalis „Kijevo šiuolaikinės muzikos dienos“, koncertų įstaiga „Ukho“, Maksimas Šalyginas.

Introduction

The study of particular qualities of composition schools with integrative tendencies in the development of European culture in the 21st century is challenging. The problem involves, in my view, two factors. Firstly, there is no unified theory of composition school.¹ At the same time, with all the diversity of views, researchers agree that each school has its individuality, and its characteristic features. Ambrazas called intrinsic unity its major component (Ambrazas 1991: 10). Druch notes that “A school is designed to give the artist a sense of belonging to a certain community, in the first place, a professional one” (Druch 2010: 64). The indicated approach to this phenomenon sketches the second problematic factor. It seems the concept of composition school, as such, is losing its importance in the academic music of our century. I am fully aware that this thesis can inspire debates; however, if we consider only Europe, not taking into consideration general globalizing processes, we

will see that the creative search is directed rather towards mixing of techniques, linguistic practices, and ways of creation of sound matter, etc. More typical is the education of future composers in educational institutions in different countries, development of professional skills under the guidance of several masters, synthesizing as many traditions as possible. Such approaches to studying contributes more to the formation of the composer's personality than a specific school if its fundamental property is considered, according to the Dedusenko tradition (Dedusenko 2002: 7). In doing so, once again I want to stress that we are talking about tendencies that are generated in the 21st century.

In Ukrainian music, more precisely in the contemporary Ukrainian composition school, at the moment, an ambiguous situation connected with professional education, has been formed.

On the one hand, there is a system of educational institutions,² where the skills of young composers are formed.

However, the techniques of composition actually studied there, are most commonly based on the characteristic musical language of the second third of the 20th century. This situation is especially observable for the musicians who come to Ukraine. For example, the Italian conductor and cembalist Luigi Gaggero said:

The Ukrainian composition school is isolated. And this even has its own advantage, because it is not so strongly affected by globalization. Of course, there are great composers in Western Europe. But if we take the composers of the average level, we will hear the generalized features of Boulez, Shostakovich, Lachenmann and other's style: these styles students are taught in Conservatoires. But we will not be able to distinguish from which country or region are these or those composers. The Ukrainian composers that I have listened to, have some naivety in positive meaning. In Western Europe most often you notice a fantastic technique, but do not understand the general vector of a composer: why does he write. There I often miss this naïveté, or rather honesty, to be more precise. (Rostovceva 2015)

Zygmunt Krauze expressed his opinion more sharply. He was the Chairman of the State exam on composer speciality in 2012, to the question "What is the impression left by the works of young Kyiv authors? Is there a feeling of national tradition?" the Polish author responded:

It was interesting to listen to those several works that are tightly connected with the tradition, however, first of all, the Russian one: I mean Shostakovich, Prokofiev. And it is just these works that are very well written technically. There were also opuses where composers tried to move away from tradition, tried to write as it is done in the West. But here is a problem: you could feel that these authors have little experience of knowledge and listening to Western music. That is why the music, where there is a tradition sounded good, and music where the composers wanted to go outside its limits, showed that there are difficulties in the implementation of those ideas. In general, the school you asked me about is first of all a traditional school that derives from the old masters, and it's very expressive aesthetics. But, proceeding from what I've heard, there is no further step forward. That is, it exists, but it is not completely implemented. It is, of course, the problem of the lack of contacts with Western culture. (Naydyuk 2012: 55)

Thus, both musicians emphasize the belonging of Ukrainian music of the 21st century according to its technique of composition, ideas, and methods of their implementation rather to the previous century than to the current one. I want to underline straight away that in this article, I do not set myself the objective of assessing the ongoing processes. It is only possibly to portray the task objectively in its current state.

On the other hand, in the last decade the interest in contemporary art music has increased sharply in Ukraine. A large number of non-state festivals, educational projects,

ensembles, specializing in music from the 20th–21st centuries is appearing. Therefore, not only is the audience's aural experience expanding, but young composers are given an alternative, in the form of academic educational practice, sources of information, and the possibility to master modern professional skills.

The theses, which have been described, led me to the conclusion that before talking about the specifics of the compositional schools in Ukraine in the 21st century, it is necessary to create a concept of the situation within contemporary art music. In the article, emphasis is placed on the past seven years, when Kyiv became the geographic centre. Kyiv composition school is chosen for analysis in this article because it is the strongest and of the largest-scale in Ukraine. Kyiv as the capital of the country attracts composers from all regions. As a result, in the Kyiv composition school, different regional traditions are synthesized. In addition, it can be considered as a significant example of processes, which take place in other Ukrainian compositional schools (Lviv, Odesa).

Certainly, the Ukrainian composition school is widely known not only in Europe but all over the world. Composers of both older generations (Sylvestrov, Stankovych, Skoryk) and middle-aged ones (Zagaykevych, Shchetynsky, Poleva, Yurina etc.) demonstrate high professional skills. Accordingly, young Ukrainian composers are not pioneers in their desire to "conquer the world". However, in this article I want to highlight the problems of academic education and alternative possibilities, which in our time influence the formation of young Kyiv composers.

Proposed observations and conclusions are based primarily on my own experience as a listener of various concerts and master-classes and as a teacher, communicating directly with young composers at the Ukrainian National Tchaikovsky Academy of Music. Preparing this article, I spoke with our composers who either are still studying at the Kyiv Academy, or have graduated recently and are continuing their education in European Academies, or live and work in Western Europe according to their profession.

It goes without saying that I represent only the first observations, which cannot create a complete picture. However, it seems to me to be very important to fix the changes occurring in the field of art music, to me as a contemporary of these processes. That is why the article emphasizes the historic perspective, over the theoretical problems of composition schools, which remained on the periphery of my attention.

Thus, on the basis of everything said above, this text focuses on the following issues:

1. A description of the changes in the situation with the performance and dissemination of music in the 20th–early 21st century in Kyiv.
2. Characteristics of the most exemplary educational projects in contemporary art music, which take place in Kyiv

but mainly outside the walls of the professional composer education center, the Ukrainian National Tchaikovsky Academy of Music.

3. Analysis of the Symphony for the violin solo *Letters to Anna* (2008–2011) by Maxim Shalygin (Ukraine-Holland) as an example illustrating the integration of creativity of a Ukrainian composer in modern European academic musical practice.

Sound surroundings

Traditional festivals of contemporary music have been taking place for several decades in Ukraine. Among the major ones, we should mention Kyiv Music Fest (Kyiv, founded in 1990), Premieres of the Season (Kyiv, founded in 1989), Two Days and Two Nights of New Music (Odessa, founded in 1994), Contrasts (Lviv, founded in 1994). Music of Ukrainian composers of different generations is played in them, but also compositions of European and Asian authors. From the projects with a long history, I can also select the EM-VISIA (Kyiv, founded in 2005). Its curator, the famous composer Alla Zagaykevych, remarks:

... the creative credo of the project is to introduce into the Ukrainian environment of modern music genres of current importance like electro-acoustic world music, the most radical high-technological projects of media art, and to introduce Ukrainian listeners to the limitless world of electro-acoustic art. (Zagaykevych 2015)

There is no doubt that contemporary music sounds not only at the festivals, but it is also performed at concerts by such ensembles of new music as Cluster (created in 1996), Ricochet (created in 1999), ensemble of soloists Kyiv Camerata (created in 1977) and others. Therefore, one cannot say that Ukraine is isolated from European trends in the development of classical music. However, in the past seven years the situation has fundamentally changed. The sound of academic music of the 20th–early 21st century has become more of a mass phenomenon. It collects not only in the chamber, but also in large concert halls. In June 2016, concerts took place even at various stadiums of Kyiv.

What are the reasons for such an increase in its development? The main one, in my opinion, is that by the 2010's of the 21st century a generation of performers who specialized in professional work in the field of contemporary art music had been formed in Ukraine. It must be recognized that there are not many of such musicians in Kyiv, often you can see the same faces in different ensembles. Among the leading performers of contemporary art music in Kyiv at the moment it can be mentioned the flutist Sergiy Vilka, oboist Maksym Kolomiets, clarinetist Dmytro Pashynskiy, violinists Andriy Pavlov, Marianna Skrypa, violoncellists

Janna Marchinska, Zoltan Almashi, pianists Vitaliy Kyianytsia,³ Oleksii Shmurak. The list is not exhaustive, but fairly complete. Many of these performers are also composers: Vilka, Kolomiets, Almashi, Kyianytsia, Shmurak. In such a way, composers themselves create possibilities to perform both others and their own music. On the other hand, they become acquainted with new music and at the same time, they improve their own compositional technique.

I will mention three newly created ensembles from recent years that strongly influenced the spread of contemporary art music. The first one is Ensemble Nostri Temporis:

Ukrainian ensemble specializing in performance of contemporary classical music. ENT was founded in Kyiv in 2007 by composer and oboist Maksym Kolomiets, and composer and pianist Oleksii Shmurak. After having begun their concert activity with anthological programs of musical avant-garde and modernism, as well as programs dedicated to Giacinto Scelsi and Bernd Alois Zimmermann, the Ensemble subsequently concentrated on the popularization of works of the most prominent contemporary composers. From 2010 the Ensemble is headed by composer and musical manager Bohdan Sehin. Since then ENT has been a frequent participant of all the main contemporary music festivals in Ukraine, regularly produces its own creative projects, as well as performs internationally. (Ensemble Nostri Temporis)

It should be noted that the ensemble's most active period was from 2010–2014.

The second is Sed Contra Ensemble:

Sed Contra Ensemble was founded in 2013 by a group of young composers (Sergiy Vilka, Vitaliy Kyianytsia, Andriy Merkhel) from Kyiv, Ukraine. Musicians of the ensemble are postgraduate students from the National Tchaikovsky Musical Academy of Ukraine. The priority objective of the Ensemble is performing chamber music from the beginning of 20th century until nowadays, music of young composers, projects of electro-acoustic and improvisational music, interdisciplinary projects. (Sed Contra Ensemble)

The third one is Ukho Ensemble Kyiv for contemporary music, which was founded by the concert agency "Ukho" in 2015 (the activities of this agency I will characterize below).

The ensemble includes young musicians from all over Ukraine. For two years now, the group is directed by Luigi Gaggero, cymbalist, percussionist, conductor of the vocal ensemble La Dolce Maniera (Strasbourg), and professor for the cimbalom at the Conservatoire de Strasbourg. This very ambitious team during its existence has presented a large number of programs of the music of predominantly European, American and Japanese composers, such as Kurtág, Takemitsu, Grisey, Hosokawa, Gervasoni, Andreyev, Romitelli, Schöllhorn and many-many others. It should be noted that music of these authors are almost all not performed in Ukraine (so performing of *Partiels* by

Grisey was the premiere in Kyiv), many names and works were discovered not only by the general public, but also by professionals.

The youngest and the most original in its concept of such kind of projects became Kyiv Contemporary Music Days (KCMD). Kroiser Ensemble became its organizer, it includes musicians from different countries: Junya Makino (violin, Japan-Germany-Switzerland), Francisco Morais Franco (guitar, Portugal), Darko Horvatic (clarinet, Serbia-Austria), Albert Saprykin (composer, pianist, Ukraine). The composer Albert Saprykin also became the curator of the project in Ukraine. Presentation of the project took place in December 2015. It combines a concert and educational programs. 16 concerts and lectures were held in Kyiv and Lviv in December. On its Web site KCMD describes the beginning of their activity in the following way:

The opening of the Festival took place at the Mystetskiy Arsenal, with the participation of soloists from Ensemble Kroiser, who flew to us from Switzerland, Portugal and Austria – the concert with orchestra, to which 450 people came to listen to Murail, Scelsi, Dalbavie and Takemitsu, after it we had 16 concerts and lectures in Kyiv and Lviv during a 10 days term (we do not understand ourselves how it happened) with the participation of musicians and composers from 10 countries around the world. (Kyiv Contemporary Music Days)

There were master-classes and concerts in September and October of 2016. Especially the organizers prepared the Ukrainian premiere concert of Ligeti for the violin with the orchestra (soloist Junya Makino). From December 2016 to June 2017 a series of concerts and lectures took place. Among performers were Kontra-trio (Switzerland), Nina Janssen-Deinzer (Germany), soloists of International Ensemble Modern Akademie (Yuri Matzuzaki, Junya Makino, Miłosz Drogowski), musicians from Ukraine (Nazariy Stez, Viktor Rekaló, Vitaliy Kyianytsia), etc. In these concerts the works by Stockhausen, Saariaho, Scelsi, Andre, Ferneyhough, Holiger, Zimmermann and many other were performed. In September 2017 the next series of composition master-classes (master-classes for electro-acoustic composition), concerts and lectures took place. At the present time KCMD is an educational and concert platform for contemporary art music.

And the last thing I would like to highlight from the events of the past years is the activity of the concert agency “Ukho”. Its organizers are two contemporary music-lovers who are not professional musicians: Sasha Andrusyk and Eugene Shimalsky. The Agency has been working actively and creating original projects since 2013. Thanks to their activities such famous ensembles as Kronos Quartet, Ars Nova Copenhagen, L’Homme Armé, Apartment House and other ones came with the concert tour to Kyiv. It is especially worth mentioning the series that took place in

2015: New music: Ukraine, where the creativity of Ukrainian composers blended with the global context. The programme of each concert consisted of two parts: a Ukrainian composer and a European composer. For example, Alla Zagaykevych – Šarūnas Nakas, Maxim Shalygin – Louis Andriessen, Maksym Kolomiets – Johannes Schöllhorn, Ludmila Yurina – Giacinto Scelsi.⁴

Among a large number of actions, organized by the Agency (for example, in the 2015/16 season 32 concerts were organized) the project “Architecture of the Voice” (2014–2016) can be mentioned. Its concerts were held in various locations in Kyiv (a pool, Paleontology Museum, churches, cinemas, stadiums). Memorable also was the new music festival “Visionaries & Illuminati” (November, 2015), that offered perhaps the whole diversity of academic music of the 20th–early 21st centuries (from terminovks to extreme vocal, from Scelsi to Meredith Monk).

Attention was paid only to the most important, from my point of view, projects. It is possible to enumerate festivals, concert halls, and individual concerts for a long time. I would like to stress once again the most important fact that in the past seven years, a lot of high-level professional performers of contemporary art music have appeared, opportunities to obtain auditory experiences have expanded, conditions for the professional realization of young composers are being created gradually in Ukraine.

Education

Probably because it is composers themselves who are the organizers of the above mentioned ensembles of contemporary music, much emphasis in their work is given to education. In March 2012 the first master-classes for composers took place in Kyiv and was titled *Kyiv International Master-Classes For New Music: Course*. Ensemble Nostri Temporis became their organizer. The traditional structure was used: selection of participants by given scores, weekly classes with teachers and musicians of the ensemble, lectures given by the teachers of the courses, and a final concert. The professors invited in 2012 were: Gerhard Stabler, Tadeusz Wielecki, Sergey Newski. Similar ENT Master-classes had been organized up to 2015. During this time Johannes Schöllhorn, Jerzy Kornowicz, Caspar Johannes Walter, Clemens Gadenstatter, Martin Smolka and many others worked with students. Participants of the master-classes were Ukrainian and also European and Russian composers.

In 2015 this educational initiative was picked up by Kyiv Contemporary Music Days. It should be noted that the majority of the concerts, held in December 2015, were concert-lectures, where performers not only played, but also talked about composers, their understanding of the main ideas of performed works, explained new ways of playing

the instruments. Among the lecturers who demonstrated and analyzed their works were Sergey Newski (Russia-Germany), Agustin Castilla-Avila (Spain-Austria), Jaime Reis (Portugal), Tomasz Skweres (Austria-Poland), Michael Quell (Germany), Mauro Saleri (Italy). In September 2016, KCMD organized fully-fledged Master-classes, where the invited professor was Jaime Reis, and participants gathered from Ukraine, the United States, Great Britain, Greece, and Sweden. In KCMD concerts members of the ensemble Sed Contra took an active part as performers.

In September, 2017, the second composer master-classes organized by KCMD took place. This time they focused on electro-acoustic composition. The organization ran by the model scenario that includes both an educational programme and a final concert. The invited lecturers of this season became Åke Parmerud (Sweden), Alla Zagaykevych (Ukraine), Mehmet Can Özer (Turkey), and Jaime Reis (Portugal).

In April, 2017 composer master-classes were organized by the concert agency "Ukho". The following structure was chosen: six months before the event applications from potential participants were given, among whom 10 composers were selected; they were given the task to write a 10-minute concert for solo instrument with an ensemble, performed under the Skype leadership of Gervasoni and Andreyev; at the final stage the participants came to Kyiv, where for a week they worked with teachers and Ukho Ensemble; for the final concert the best 5 from the point of view of the jury were selected.

So far in this essay, I have focused on three innovative principles and important undertakings. It is possible to add, for example, lectures of invited composers, given at the Ukrainian National Tchaikovsky Academy of Music. Most often their initiator and organizer is Alla Zagaykevych. Among the guests who visited the Academy only in 2015 include Lidia Zelinska, Sarunas Nakas, Leonid Hrabovsky, Johannes Schöllhorn and others can be named.

Thus, judging by the number and specificity of the described events, it can be concluded that the younger generation of Ukrainian composers have had many more opportunities to get acquainted with modern European music, and learn their craft at lectures and master-classes. In doing so, I stress that, most educational projects are free of charge. The key point in this context becomes the desire and willingness of musicians to learn and develop.

Another aspect of the integration of young Ukrainian composers in the European environment is training abroad. Most often this is either a scholarship programme (one of the most attractive for Ukrainians is Gaude Polonia, Poland) or advanced training in Magistracy. Among those, who in the past seven years studied in Magistracies of various countries or currently are continuing studying Maxim Shalygin, Alexey Retinsky, Anna Arkushyna, Illia Razumejko, Maksym Kolomiets can be mentioned. For

example, Shalygin after graduating from Magistracy stayed in The Hague (Netherlands) and now has successful compositional activities.

His works have been performed at many music festivals worldwide, including Gaudeamus Muziekweek (NL), Musical Contrasts of the 20th Century (RU), Musical Youth Tribune and GOGOLFEST (UA), GAIDA Festival (LT), and CIME/ICEM (US). Leading contemporary music ensembles who have performed his works include Asko Schönberg, Amsterdam Sinfonietta, Doelen Kwartet, Insomnio, Nieuw Ensemble, Slagwerk Den Haag and Keuris Quartet. (Shalygin)

In general, we can say that Ukrainian composers of a younger generation are oriented toward the European context and try to correspond to it. For example, on the question whether there is a fundamental difference between the European and Ukrainian composers scores, flutist and composer Sergey Vilka replied:

There is no super principal difference between our and foreign scores... Sometimes (but not always) I have the feeling that our people are eager to stuff everything they know and can into one piece. And it produces "effects for the sake of effects". [...] Our composers love to become enthusiastic about something (especially modern techniques of playing instruments), and begin to write everything they learned in one work. And then a problem arises that things working in the theory don't sound in reality. (Vilka 2016)

However, the composer's education problems still exist. All people interviewed by me both today or former students who were participants of Master-classes, or those who are studying at European Academies now mention the lack of auditory experience, of the knowledge of the most modern trends in the development of European classical music.

The fact of constant communication with the newest musical material at European Academies, unlike the situation at Ukrainian educational institutions, is indicated by all of my interlocutors. Anna Arkushyna describes her acquaintance with European composer's techniques during her education in Kyiv in the following way:

I always looked through a lot of the post-war period's music, in particular, Lachenmann, Boulez and Stockhausen, myself. In our Academy composers learn these names officially at the third or fourth year... As for me personally, this "looking through music" without any available analytical literature on these specific works was the first source, where from you can take all kinds of techniques, comprehend them, what technique can be used in this or that particular situation as a rule, and what is behind it, etc. (Arkushyna 2016)

Thus, a certain ambiguous situation has arisen in Kyiv at the moment. On the one hand, there is a traditional composer school that is developing traditions concerning genres, forms, and specific features of musical language, created in

the early and mid-20th century. In Kyiv its leading representatives at the moment are Yevhen Stankovych, Yuriy Ischenko, Myroslav Skoryk, Levko Kolodub, Olexandr Kostin, etc. The most known composers of the middle-aged generation (for example, Shchetynsky, Poleva, Zagaykevych, Yurina) either do not have active teaching practice or they do not have many students in comparison with composers belonging to the older generation. On the other hand, certain alternative centres are formed at contemporary art music ensembles that organize Master-classes, lectures, educational concerts, etc. It looks like in the past seven years the situation has changed; the developmental trends of European classical music are becoming more and more familiar to Ukrainians. Ideas and technique of composition in their works are becoming more original and sophisticated. And at concerts of modern music it is often impossible to identify by ear whether the opus belongs to a Ukrainian or European author.

Creativity

Returning to Maxim Shalygin's (b. 1985). His creativity in this context, is primarily due to the fact that he is one of the very few Ukrainian composers, who lives and works (and is not on a grant, or scholarships, etc.) in Western Europe. After graduating from Magistracy Royal Conservatory in The Hague in 2011, he stayed in The Hague (Holland).

If we consider the compositional school as "a system of certain knowledge, skills, beliefs, and also principles and methods of their implementation, i.e. the well-known program" (Ambrasas 1991: 10), then Shalygin is a typical representative of the modern school, synthesizing various teaching methods and approaches. He began studying composition under the direction of Ivashenko, for a year his teacher was the renowned Russian composer Tishchenko (at the Rimsky-Korsakov St Petersburg State Conservatory), in 2010 he graduated from the Ukrainian National Tchaikovsky Academy of Music (class of Prof. Shcherbakov), in 2011 – got a second Master's degree at the Royal Conservatory of The Hague (studied with professors de Bondt and Wagenaar).⁵ Mixtures of different techniques, methods, world views, inherent to his teachers,⁶ multiplied by the talent and personal qualities of Shalygin himself formed his compositional individuality.

A number of the opening nights of Shalygin's works that took place only in the summer and autumn of 2017 evidence his creative activity: in June, in Kyiv (Ukraine) *The Marian Antiphons* for 12 voices was performed, in August in The Hague (the Netherlands) – the ballet *The Case Carmen* (choreography by Lonneke van Leth), in September at the *Gaudeamus Muziekweek* (Utrecht, Netherlands) – *Lacrimosa or 13 Magic Songs* for 7 violins. At the same festival Shalygin was presented as a composer on stage. This form

assumes a direct premiere communication of a composer with musicologists and listeners. This information, I think, gives objective evidence of Shalygin's vigorous professional activity and dissemination of his music (for example, in March 2017 the symphonic composition *Lullaby* was performed in Australia).

Symphony for the violin solo *Letters to Anna* (2008–2011) was created by Shalygin when he was graduating from the Ukrainian National Tchaikovsky Academy of Music and studying at the Royal Conservatory of The Hague. From my perspective, this is one of the best works of a Ukrainian composer, written after 2010. The Symphony was awarded honourable mention at the 2012 Gaudeamus competition.

It is difficult to say whether it would be possible to include this work in any particular school of composition. The symphony is extreme by two indicators: the emotional intensity and requirements to performance craftsmanship. It captures the attention from the first second of playing time and keeps it until the last sound (with the total length of the work about 30').⁷ At the same time, I will write from the position of a listener, the complexity of the Symphony, particularities of composer's technique, even its duration is perceived only after repeated (and recurring) listening. The first impression is the immediate emotion, infinite passion, despair and suffering that are increasing all the time from part to part of the composition and become appeased, dissolving together with the sound, at the end. Beyst in September, 2012, after listening to the Symphony in Utrecht, wrote:

And, that scale of playing techniques is not so much a formal device, as rather an array of expressive techniques, devised for the expression of an equally broad array of expressions: from languorous singing to biting sarcasm or melancholy resignation. Here also, the composer seems to dispose of a whole gamut of moods, tapped from the depths of a fathomless soul. (Beyst 2012)

If we start from the above-mentioned two extreme points: expression, the way it has been presented and performing possibilities, then, at their intersection, one can probably see the influence of two schools: Ukrainian and Western ones. Ukrainian music in general is characterized by emotionalism, direct emotional participation of composer in the process.⁸ But the search for new sound possibilities of the instrument, means that techniques of performance have led to an exponential move towards trend present in Western Europe. In Shalygin's Symphony, it seems to be evident the conceptual idea of *Sequences* by Berio, seeking to preserve the nature of the instrument and to develop its capabilities. Beyst noted:

Thus Shalygin extends the traditional array of playing techniques, not so much by resorting to 'extended techniques' like Lachenmann in his string quartets, or Sciarrino in his Sei



Figure 1. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, mm. 1–4

Capricci per Violine, who tend to transform the sound of the violin into something totally unexpected. Rather, Shalygin is out to unfold the sound of the violin in all its congenial sonority. No academic formulas hence, nor avant-garde radicalisms, but rather a self-conceived scale of playing techniques in its own right that, otherwise than Lachenmann's 'manuals', never severs the ties with sonority, and thus allows for maintaining a thoroughly tonal language. (Ibid.)

The Symphony is preceded by an epigraph from the diary of Edward Munch:

*I felt as if there were invisible threads between us,
I felt as if invisible threads from her hair still twisted themselves
around me.
And when she completely disappeared there over the ocean,
then I felt still heart hurt where my heart bled,
because the threads could not be broken.*

And this invisible threads tension between Him and Her ever present in his work due to the active development of those techniques of violin playing, which in the romantic-music tradition of classic played a secondary role: trills and glissando. The Symphony is these techniques apotheosis. It should be noted that it is the tendency of highlighting methods and techniques of the sounding and producing the sound that were rather subsidiary, decorating, demonstrating redundancy in the music of preceding centuries, are characteristic to the practice of the 20th–21st centuries.

The initial thematic complex which is developed throughout the works, is brought out, it seems exactly from a trill (see Figure 1).

Singing rotation around the sound *d* represents a trill in a particular slowed-down motion. Taking into consideration the glissando, uniting sounds, very high register (the third octave) and dynamic contrasts, it becomes clear that a very high degree of expression, and tension is inserted by Shalygin from the very beginning of the work. Hereinafter, trills and glissando appear in various versions: trill by double notes, quarter tone trills in two voices in conditions of micro-chromatic, glissando in conditions of micro-chromatic (pitch material develops the same idea of a trill), glissando in two voices in conditions of micro-chromatic, and combination of a trill with tremolo (see Figures 2–6). To these examples we must add the use of all kinds of bow technique (*sul tasto*, *sul ponticello*, *flautando*, *detache*), their combination and frequent shift, playing by double notes with jumps in different octaves at a fast pace, connection of

conventional production of the sound, *pizzicato*, *flautando* with pitch octave jumps (see Figures 7–9). Sharp dynamic shifts, sudden crescendo and diminuendo, maximum low and high sounds (for example, 4th octave, mm. 212–218), etc., are also used. Examples of these techniques are given below in a series of figures.



Figure 2. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, m. 40, trill by double notes



Figure 3. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, mm. 56–57, quarter tone trills in two voices in conditions of micro-chromatic



Figure 4. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, mm. 71–72, glissando in conditions of micro-chromatic (pitch material develops the same idea of a trill)



Figure 5. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, m. 140, glissando in two voices in conditions of micro-chromatic



Figure 6. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, m. 111, combination of a trill with tremolo

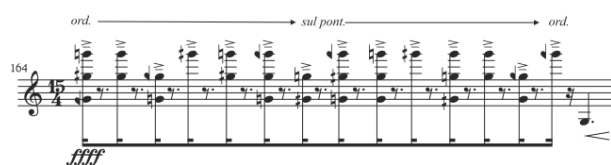


Figure 7. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, m. 164, use of all kinds of bow technique (sul tasto, sul ponticello, flautando, detache), their combination and frequent shift



Figure 8. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, m. 208, playing by double notes with jumps in different octaves at a fast pace



Figure 9. Maxim Shalygin's Symphony for the violin solo *Letters to Anna*, mm. 240–242, connection of conventional production of the sound, pizzicato, flautando with pitch octave jumps

However, all these very complicated implementation techniques are not used by themselves, for their own sake. Shalygin builds an unbroken line of enhancing expression, and its emotional relaxation takes places only in the final section (mm. 219–260). And the partition of the Symphony itself is possible only in large-scale parts, because every new episode (the appearance of a texture complex) is derived from the preceding one, varying the material of the exposition section. In general, in this work the two large sections are marked out (mm. 1–70 and 71–218 respectively) in addition to a much smaller final one, which can be interpreted as code. The limits of the sections, firstly, are marked in the text by the composer with indication of the movement speed (a crotchet is equal to 40 in the first part, 120 – in the second one, in the code there is the deceleration from 100 to 95). Secondly, each of them ends with the culmination that unites texture techniques used in them.

At the same time, the continuous strengthening of emotional tension, building of a coherent structure is achieved by Shalygin through traditional methods, and standard models of European musical thinking.

One of them is the acceleration of the movement. Starting from the crochet equal to 40 according to the metronome and the predominance of half-note and crochet durations, he finishes the second section with the indicator of a 120 and sixteenth and thirty-second notes.

The second one is the method of repetition and variation (it is generally very characteristic for the creativity of the composer). For example, the initial thematic complex (“the slowed-down trill”, see Figure 1) consists of three “lines”, the second and third of which vary the material of the first one. Further on this complex is repeated thrice with changes in the octave location (the third, second, first), dynamics (*f–ppp*), the way of making sound (vibrato – senza vibrato), octave sound of individual sounds (for example, the conclusion of the first line: small Octave – Third Octave). The same technique is observed in the code where the same thematic complex is repeated six times with a gradual slowing of the speed of the movement, variation of the octave position of sounds, methods of sound-making, dynamics, etc. In general the whole Symphony consists of precise or variation repetition of individual segments, and of combining them in culminations. It must be emphasized, however, that by their pitch they all are derived from the primary thematic complex. Thanks to this rather simple method the unity of the whole composition is achieved; the use of extreme registers, dynamic jumps, various methods of sound-making, micro-chromatic add to the strengthening of the material expression.

The third one is the observance of the classical laws of narrative: from the simple to the complex, the shift of culmination in the final part, the presence of recapitulative conclusion. The structure of both sections of the Symphony is similar: stating of the thematic complex, its variation, repetition, development by picking out and pitch displacement of a small fragment, the appearance of a new contrasting texture material, variation development by turns of two different ideas brought to the extreme technical complexity and sounding in a very high register, stopping of motion. It is just this building, tested for centuries, makes it possible to embody the crescendo increase of expression.

Thus, in the Symphony *Letters to Anna* Shalygin combines the innovative broadening of technical possibilities of the instrument with traditional methods of presentation and development of material that, in our opinion, allows the author to achieve ideally direct emotional impression on listeners. Certainly, there is a great desire to find historical and technical parallels to the Symphony from, naturally Chaconne from Partita in D minor by Bach to the experiments of Berio, Xenakis, Sciarrino and many others. But in this case I wanted to present the composition in its self-sufficiency and uniqueness.

Final remarks

Therefore, this article was an attempt to synthesize those new processes that are taking place in the Kyiv composer school in 2010's. I think this period is marked by qualitative

changes in the perception and comprehension of both listeners' audience and professionals in academic music of the 20th–21st centuries. The enlargement of borders is connected not only with the greatest possibility for young composers to develop their technical skills in European countries and spreading of their music outside Ukraine if we compare it with the possibility of preceding generations. In addition, in the ability to listen to the live performances of compositions that have already become classic or have only been just been created, to participate in the Master-classes and lectures proposed by leading specialists in Kyiv. In these conditions the main features of the national composer school, in which emotionality, typical for the Ukrainian mentality, and logic of narrative is united with the exquisite European technique of composing, are saved and demonstrate themselves in new ideas and their technical realization.

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- 1 A variety of approaches can be seen, for example, in the works of Ambrasas (Ambrasas 1991), Druch (Druch 2010), Dedusenko (Dedusenko 2002), Kyuanovska (Kyuanovska 2000) and others. This list does not purport to be exhaustive, but aims only to demonstrate the multiplicity of concepts.
- 2 The main ones are located in Kyiv, Lviv, Odesa, Kharkiv. Before the invasion of Russia on the territory of Eastern Ukraine in 2014 the Academy of music had existed also in Donetsk.
- 3 The pianist of International Ensemble Modern Akademie for 2017/18 season in Frankfurt.
- 4 This project was described in the article by Dorofeeva (2015).
- 5 This information is situated on the personal site of the composer (see: Shalygin).
- 6 It is not only in the class of their speciality. A great influence on the formation of Shalygin had been the famous Ukrainian composer Lunyov.
- 7 It is not by chance that at the moment it is performed only by unique Dutch violinist Emmy Storms. In different records Storms plays it 27' and 29'. It is possible to listen to the Symphony in the Internet resource youtube: <https://www.youtube.com/watch?v=AWMapadMp2s>
- 8 It is true, you can put the question differently: is not this feature indicative of Eastern European mentality? But this thesis will remain outside the limits of this text.

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Santrauka

Šiuo metu ukrainiečių muzika, o tiksliau – šiuolaikinė ukrainiečių kompozicinė mokykla, dėl tam tikrų profesinio ugdymo aspektų yra patekusi į dviprasmišką padėtį. Viena vertus, šalyje sukurta jaunųjų kompozitorių ugdymui skirtų mokymo įstaigų sistema. Tačiau ten studijuojama komponavimo technika dažniausiai paremta XX a. antrajam trečdaliui būdinga muzikine kalba. Kita vertus, pastarąjį dešimtmetį Ukrainoje ypač išaugo dėmesys šiuolaikinei akademinei muzikai. Rengiama daug XX–XXI a. muzikai skirtų festivalių, edukacinių projektų, buriasi šių muziką atliekantys ansambliai.

Šio straipsnio tikslai:

1. Apžvelgti pasikeitusią XX–XXI a. pradžios muzikos atlikimo ir sklaidos situaciją Kijeve.
2. Aprašyti sėkmingiausius šiuolaikinės akademinės muzikos edukacinius projektus, daugiausiai vykdomus už Ukrainos nacionalinės P. Čaikovskio muzikos akademijos ribų.
3. Išanalizuoti Maksimo Šalygino (Ukraina, Olandija) Simfoniją smuikui solo „Laiškai Anai“ (2008–2011), parodant, kaip ukrainiečių kompozitoriaus kūryba gali puikiai

integuotus į šiuolaikinės Europos akademinę muzikinę praktiką.

Tradiciniai šiuolaikinės muzikos festivaliai Ukrainoje vyksta jau kelis dešimtmečius. Šiuolaikiniai kūriniai, be abejonės, skamba ne tik festivaliuose, bet ir koncertuose. Negalima būtų teigti, kad Ukraina buvo visiškai izoliuota nuo Europos klasikinės muzikos tendencijų. Vis dėlto per pastaruosius septynerius metus situacija iš esmės pasikeitė. XX–XXI a. pradžios akademinės muzikos skambėjimas tapo masiškesnis. Ši muzika pritraukia pilnas ne tik kamerines, bet ir dideles koncertų sales.

Kokios priežastys lėmė išaugusį susidomėjimą šia muzika? Pagrindinė, mano manymu, yra ta, jog per pirmąjį XXI a. dešimtmetį Ukrainoje susiformavo nauja profesionalių šiuolaikinės muzikos atlikėjų karta. Daugelis iš šių atlikėjų taip pat rašo muziką. Taip kompozitoriai patys sukuria galimybes atlikti tiek savo, tiek kitų kūrėjų muziką, ne tik susipažįsta su nauja muzika, bet kartu tobulina savo pačių kompozicinę techniką. Šiuolaikinę muziką atlieka tokie ansambliai kaip „Nostri Temporis“, „Sed Contra“, Kijevo ansamblis „Ukho“. Kitas šiuolaikinės muzikos sklaidos kelias – edukaciniai koncertų projektai ir koncertų agentūros, tarp kurių populiariausi yra Kijevo šiuolaikinės muzikos dienos ir koncertų agentūra „Ukho“.

Nuo 2010-ųjų padaugėjo kompozitorių meistriskumo kursų, kuriuos daugiausia organizuoja šiuolaikinės muzikos

ansambliai, Kijevo šiuolaikinės muzikos dienos ir koncertų agentūra „Ukho“. Straipsnyje apžvelgiamos meistriskumo kursų koncepcijos, dalyvių ir kviečiamų profesorių sąrašai. Kalbant apie Maksimo Šalygino (g. 1985) kūrybą šiame kontekste, būtina paminėti, kad jis yra vienas iš nedaugelio Ukrainos kompozitorių, gyvenančių ir dirbančių (bet ne su stipendija ar pan.) Vakarų Europoje. M. Šalyginas atstovauja šiuolaikinei mokyklai, sujungiančiai įvairias mokymo sampratas ir metodikas. Jis pradėjo studijas pas I. Ivašenko, metus mokėsi pas įžymų rusų kompozitorių B. Tiščenko (Valstybinėje N. Rimskio-Korsakovo konservatorijoje Sankt Peterburge), 2010 m. baigė Ukrainos nacionalinę P. Čaikovskio muzikos akademiją, prof. I. Ščerbakovo klasę, o 2011 m. įgijo antrą magistro laipsnį Karališkojoje Hagos konservatorijoje (mokėsi pas profesorius C. de Bondtą ir D. Wagenaarą).

Simfoniją „Laiškai Anai“ M. Šalyginas parašė baigdamas Ukrainos nacionalinę P. Čaikovskio muzikos akademiją ir studijuodamas Karališkojoje Hagos konservatorijoje. 2012 m. simfonija buvo garbingai paminėta „Gaudeamus“ konkurse. Simfonijoje galima išžvelgti dviejų – Ukrainos ir Vakarų – mokyklų įtaką. Ukrainiečių muzikai būdingas emocionalumas, tiesioginis emociingas kompozitoriaus įsitraukimas, o naujų instrumento skambėjimo būdų, išraiškos priemonių ir atlikimo technikų paieška labiau primena Vakarų Europos kompozitorių kūrybą.