

Multimedia Presentation of Creative Works of Young Ukrainian Composers

Valerija Shulgina
National Academy of Leading Personnel's of Culture and Art, Kyiv

Bogdan Krivopust
Member of the National Union of Composers, Kyiv

The development of modern academic music art in Ukraine for the past decade of the 20th century and first decade of the 21st century features a series of peculiarities. Despite the predominance of entertaining music demanded by broad strata of population, the modern academic music finds its listener and developed permanently. It is caused by society globalization and democratization processes which have taken place in Ukraine at Independence epoch. The great information flow which arrived at the end of the 80's and beginning of the 90's has made to review both composer's and listener's attitude to the acoustic space. Therefore, at the beginning of the 90's there appeared a generation of composers, each of which has reviewed certain global tendencies, having inscribed them into its music in a harmonic way. It is neofolclorism of V. Zubytskyi, structuralism of O. Schetynskyi and O. Grinberg, music theatre of S. Zazhytko, minimalism of I. Scherbakov, spectralism of A. Zahaikevych, sonoristics of V. Laniuk, polystylistics of S. Luniev, and new simplicity V. Poliova.

The creative works of each of these composers is a bright page in history of the global music culture. Their works are constantly played in and outside Ukraine.

The modern music is not a commercial product with rear exceptions, so features some specific features in its sale. And attraction of broad audience to the concert where the modern music is played is possible in the following events:

- a) playing of work in the same concert with classical repertoire;
- b) presentation of work by a player of global scale;
- c) festival situations;
- d) music synthesis with the other types of arts;
- e) separate concerts, mainly monographic

Each of these models exists in Ukraine. The philharmonic concerts, where besides the works of V.A. Mozart and I. Brahms the works of B. Liatoshynskyi and V. Silvestrov are played; New Music in Ukraine series, initiated by V. Runchak; visits of such musicians as Gidon Kremer, Yuriy Bashmet, Recherche ensemble, Zurich ensemble of new music, presenting the best works of composers of the 20th and 21st century; Kyiv Camerata and National Symphonic Orchestra of Ukraine; a series of a renowned conductor R. Coffman Ukrainian Avant-Garde.

A special place in promotion of modern music is held by festivals. This is Kyiv Music Feast, Music Premiers of the Season, Forum of the Young Musician's Work (Київ), Two Days and Two Nights (Odessa), Contrasts (Lviv), Paint Tones (Kaniv), a newly-established Gogol-Feast (Kyiv) and Music Marine Fest (Odessa). Most of them were initiated at the beginning of the 90th and, despite all the difficulties, they still exist.

The great composer of the 20th century, A.G. Shnitke, told that nowadays only a forty-years old person can become a composer, for an artist can find its music language only subject to free, organic use of a number of new music technologies. In fact, the current living environment of a creative person allows approaching the composition only in the rational channel, and the composer passes a rather long way polishing its acoustic field. With the time passing by the music language, motifs and guidelines in music can change, but the music development physiology and major theses of creative work remain unchanged.

Sometimes the very way of creative evolution can be more interesting than the composers' works written in a more mature age. The creative works of Ukrainian composers are promoted by chamber teams who with support of various institutions, in particular foreign ones, perform separate concert events.

One should mention the project *Between Word and Sound*, organized with support of the Polish Ministry of Culture, where the works of young Ukrainian composers, the former scholars of GAUDE POLONIA. The works were written by order of the Polish Institute in Kyiv and played by the Polish orchestra of youth *Sinfonia Iuventus* in April 2009 in a concert tournament about Liublin, Warsaw, Lviv, Vinnytsia, Odessa and Kyiv.

The central playground for presentation of modern music of young composers is the Music of Young Composers international forum. This festival was established by the Ministry of Culture and Tourism of Ukraine, Public Committee for Family and Youth jointly with Kyiv municipal state administration and National Society of Ukrainian Composers in 1992. Since then the festival has been taking place every two years, and is one of the brightest events of the modern academic music in Ukraine.

Similar forums are held in Ukraine in most of the leading music countries of the world, in particular in Germany, Austria, Poland and Russia. Their major task is discovery of new names, entrance of the artists of young generation, i.e. composers and performers, to the stage, for the concert programs consist mainly of the composers' works (under 35 years old), which later on will dictate the major esthetic and stylistic trends in academic music of the 21st century. The program of events is not limited to solely music performances, but includes interaction of music with literature, art, choreography and cinema.

The very notion of forum bears a communicative function, for an important role is played by the round tables, master-classes, various experimental and electroacoustic projects. The development of a music work is a rather sophisticated process passing the way from conception to writing and playing, that's why it is communication between the composer, performer and listener performed on the level of concert performance and open discussion is a stimulus to subsequent creativity in the segment of music art. An important factor is the fact that most of the performed works are the global premiers.

The uniqueness of the Music of Young Composers forum consists in the fact that the composers and performers are not constrained by any esthetic and stylistic canons and can use any means for expression of own opinions. For the national music process the perception of works of young Ukrainian composers in the context of modern global young music culture is very important, for the forum is visited by the composers, performers, and top music critics from abroad. Therefore, one can trace the development of the music process and follow the individual features and tendencies in development of the music continuum of a specific country. In general, the forum is addresses to the music circles and persons interested in modern art.

The concept of the 11th Music of Young Composers forum, held last year, corresponded to one of its root postulates, each concert representing a separate conceptual project. The forum geography covers several countries, i.e. Ukraine and Ukrainian Diaspora, Russia, Belarus, Azerbaijan, Poland, Israel, and Holland. The festival innovation was the expansion of performers' corpus. At the concerts the symphonic and choir music is presented besides the chamber one. Also one of the peculiarities is inclusion in concerts of works of the globally renowned composers, previously written in an early period of their creativity. Therefore, one can follow a genre and stylistic direction of each concert.

The concert programs of the 11th Music of Young Composers International Forum consisted of seven separate events, including the concerts of symphonic and chamber orchestras, choir ensemble of soloists, modern music ensembles *Ricochet* and *Nostri temporis*, *Post scriptum* string quarter and a solo project of the violinist and composer Zoltan Almashi, a master-class of an electroacoustic music studio, as well as the polilogue of composers, musicologists and lecturers of the composing departments.

The sequence of projects is planned in such a way that it represents a way from modern academic to advance-guard music trends. Such direction is represented by the first festival concert, starting with the 1st Symphony of L.M. Revutskyi, a classic of the Ukrainian music. It is interesting that this work written when the master was 27 years old was his diploma thesis. The symphony performance is dedicated to the 120th jubilee since Revutskyi's birthday, and is actually the second performance of this work. The first performance took place in 1959 while the composer was alive under conducting of a renowned musician V. Tolba. This time the work was played by the Public Academic Variety Symphonic Orchestra of Ukraine guided by Mykola Lysenko. A Ukrainian melos, penetrating the whole symphony, is the basis of the whole heritage of Ukrainian academic music, that's why two following works are built on the material of folk songs. Caprice for violin with orchestra on the song by A.Cos-Anatolskyi, *Oi Ty Divchyno*, by Oleh Bezborodko, and a paraphrase to the theme by M. Kolessa *Oy u Poli Krynychenka* by Bohdan Kryvopust, is a bright evidence of the fact that the use of the Ukrainian song melodic in the modern music space is still in place. The last concert performance was *Ab initio* Symphony by Liubava Sydorenko. Therefore, the first festival concert has developed a certain evolutionary process within the framework of symphonic genre, from tradition to advance-guard aleatoric acoustic field.

The idea of reconsidering of the genre is one of the concepts of the 11th Music of Yong Composers Forum. Thus, in the *Way towards East* project presented by the composer and cellist Zoltan Almashi the dancing genres of the baroque style are included.

The project author himself is a renowned composer and performer both in and outside Ukraine. After Bach's *Suite La Minor*, performed with addition of a plastic composition of LELIO choreographic studio, there was performed a small partita by Victoria Havryk, as well as incomplete Suite cycle from the *Prelude* by Anna Leonova, *Sarabanda* by Olena Ilnytska and *Burre* by Serhiy Piliutikov. The concert form was supplemented by Yaroslav Vereschagin's poems performed by Yaroslav Dovzhyk, and the way from the most western work of Bach to the eastern *Firudin* Alahverda (Azerbaijan) showed much in common with intonation and form-creation processes despite the composer's mentality.

In Ricochet ensemble concert the waltz genre was presented in various stylistic directions. The minimalism technique with Kostiantyn Yaskov – *One, Two, Three ... According to the Motifs of Waltz by I. Strauss in C*, music theatre by Maksym Kruhlyi – *Let's Play the Waltz*, as well as folklore elements combined with sonoristics with Aiaz Gambarli – *Waltz from the Old Disk* represented waltz not as a part of a polystylistic vision but as a genre, the basis of a new music meta-language.

For the first time in the form there was held the composers' contest represented by *Nostri Temporis* ensemble. The composers' contest format is interesting in that its second stage was performed in the form of the concert: upon performance of works the author's name wasn't announced and the jury function was performed by the audience. Therefore, the winner was chosen in the most democratic way.

In the conclusive festival concert, the *Ethnic Modern* at participation of Kyiv Camerata – there were presented the works using the folklore elements both instrumentally and structurally. The works were presented by young composers. One of the brightest was the *Ultima Thule* by Oleksiy Retynskyi, a combination of a theatre of tsymbals, bells and stringed instruments was brilliantly performed in the minimalistic repetitive technique, which is a part of the folk music. The concert culmination was *Glossae* by Danylo Pertsov, in which the author combines an improvisation of instruments from various countries of the world with sonoristic, detailed sound matter of the stringed orchestra. That's how the mutual penetration of two being spheres takes place, regardless of the esthetic, territory and historic reference.

The 12th Music of Yong Composers International Forum is scheduled for May 2011. The major concept of this festival is combination of music and other types of art. Therefore, at the listener's discretion there will be presented the joint works of composers and directors, choreographic performances under the music of Ukrainian and Polish composers, synthesis of music and painting as well as other events which will become separate projects in future.