

Postmodernism in Ukrainian music: “Quiet Songs” by Valentyn Silvestrov



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Abstract: The article is devoted to the analysis of the vocal cycle of the modern Ukrainian composer “Quiet Songs”, which is considered in the context of Ukrainian music of the 1970s. The main features of its poetics as a transitional phenomenon between avant-garde and postmodernism are revealed: meditateness, uncertainty, blurring of the composition, variability of the rhythmic structure, intertextuality, polystylistic, reflexivity, self-absorption, etc. It is concluded that Silvestrov went through a complex evolution from avant-garde experiments to quiet simplicity, to small vocal form and poetics of introspection. He created a sound model of the world, immersed in contemplation and reflection, understood as the path of self-awareness, tragic and beautiful at the same time.

Keywords: Ukrainian music. Postmodernism. vocal cycle. Valentyn Silvestrov. “Quiet Songs”.

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Resumo: O artigo é dedicado à análise do ciclo vocal do compositor ucraniano moderno “Quiet Songs”, que é considerado no contexto da música ucraniana da década de 1970. Revelam-se as principais características de sua poética como fenômeno de transição entre vanguarda e pós-modernismo: meditatividade, incerteza, indefinição da composição, variabilidade da estrutura rítmica, intertextualidade, poliestilismo, reflexividade, autoabsorção etc. Silvestrov passou por uma evolução complexa de experimentos de vanguarda à simplicidade silenciosa, à pequena forma vocal e à poética da introspecção. Ele criou um modelo sonoro do mundo, imerso na contemplação e reflexão, entendido como o caminho da autoconsciência, trágico e belo ao mesmo tempo.

Palavras-chave: O Música ucraniana. Pós-modernismo. ciclo vocal. Valentyn Silvestrov. “Músicas calmas”.

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Introduction

In the second half of the 20th century, Ukrainian musical culture is characterized by a wide variety of styles and trends, an artistic renewal of the composer's writing techniques. Seriality, pointillism, aleatorics, sonoristics, dodecaphony, experimentation with sounds, timbres, new means of instrumental performance are the main features of musical works (RYABUKHA, 2016). In the 1960s, innovation was due to the rapid development of the "Ukrainian avant-garde". Such outstanding Ukrainian musicians as Valentyn Silvestrov, Vitaliy Godzyatsky, Yevhen Stankovich and many others belong to this trend. Chamber music is becoming more and more popular at this time, because, unlike genres such as symphony or opera, it is much more mobile and more easily amenable to new trends, dynamically responding to the requirements of the modern world. The flowering of chamber music was due to the emergence in Ukraine of a large number of professional chamber orchestras and ensembles. These are the "Kyivska Kamerata", "Kiev Soloists", Kiev Chamber Orchestra, the Lysenko String Quartet, the Lyatoshinsky Trio, which were very popular both in Ukraine and abroad. Among the outstanding composers who have done a lot for the development of chamber music in Ukraine, it is necessary to mention such names as Boris Lyatoshinsky, Igor Shamo, Lesya Dychko and many others, thanks to whom "the horizons of sound and musical self-awareness are expanding through overcoming normativity, shifting emphasis from the objective realities of the environment to the inner world of a person, the ideal spiritual world of being" (RYABUKHA, 2016, p. 275) in the Ukrainian piano culture of the 1960s-1970s.

The dodecaphonic technique of Arnold Schoenberg, the new sense of time and space of Anton Webern and Karlheinz Stockhausen, the structuralism of Pierre Boulez, John Cage's strategy of music deconstruction had a huge impact on the artistic consciousness of Ukrainian composers. Distinguished in a variety of styles and written for different instrumental compositions, numerous chamber works

of this period reflect the kaleidoscopic picture of the postmodern era. The chamber genre has provided contemporary composers with countless opportunities to embody a wide range of feelings, emotions and experiences of a person who is at the turn of the era. Many chamber works are based on the philosophical idea of understanding the new relationship between man and society or man and nature. Intensely experiencing negative changes in society, composers often do not find solutions to numerous conflicts between man and the world, feel doomed and pessimistic, perceive the situation that has developed in the second half of the 20th century in a tragic light. The piercing feeling of the impending "the end of the world" and the possible death of all mankind caused by the threats of terrorism and nuclear destruction of life on the planet gives rise to an experience of the tragedy of human existence, which previous eras did not know and could not imagine. No matter how devastating wars or other social upheavals may have seemed in previous eras, the certainty had always remained that human civilization will survive. In recent decades, humanity has been losing this confidence, so feelings of hopelessness, tragic-apocalyptic images are inherent in many works. The music of Ukrainian composers diagnoses the all-encompassing tragedy of being (BEREGOVA, 2000). The emergence and fruitful development of the leading trends in Ukrainian chamber music are due to the general focus on reflecting deeply personal feelings, the complex spiritual state of a person.

A special place among outstanding Ukrainian musicians belongs to Valentyn Silvestrov. His chamber music is distinguished by the constant search for a new timbre ratio of various instruments, the use of non-standard ensemble combinations and polystylistics, since "Silvestrov generates seductive and at the same time unprecedented opportunities for modeling a new existential world of 'sound entities'" (RYABUKHA, 2016, p. 375).

Valentyn Silvestrov began his career in the 1960s. For many years, Silvestrov's music has been heard at international festivals, his works have been performed by Gidons Krēmers, Ivan Monighetti, Alexander Rudin, Gennady Rozhdestvensky and

others. Silvestrov's works represented the Soviet avant-garde at the festival of contemporary music in Zagreb (1968). Silvestrov won the Koussevitzky Prize in the USA (1967) and the International Competition for Young Composers Gaudeamus in the Netherlands (1970).

The panorama of Ukrainian music was especially complicated by the fact that it developed in two directions, which were radically different from each other. One, which can be defined as "traditional", existed at the official level, was covered in the press, broadcast on radio and television. The second line –innovative – existed semi-legally and in a situation of ambiguous understanding and critical awareness, and sometimes practical condemnation, as happened with Silvestrov. The international recognition received by the talented young musician did not stop the Soviet authorities from expelling Silvestrov from the Union of Composers of the USSR. Silvestrov's first symphony was called "formalistic", the composer's graduation from the conservatory was postponed for a year, and the premiere took place only 14 years later.

The 1970s were marked by the suppression of young experimenters' works as if they did not officially exist. This was largely due to the lack of methods and means of professional musicological analysis of polystylistics, aleatorics and other latest techniques. These works did not correspond to the officially recognized system of aesthetic and artistic values. The result was an unexpected and surprising "transfer" of Ukrainian music abroad.

Silvestrov was a member of the Kiev Avant-Garde group, whose representatives, despite the harsh pressure from the defenders of the socialist realism aesthetics that prevailed in Soviet Ukraine, opened a new page in the history of music, focusing on the modern styles of Western European music and mastering the latest composing techniques. For example, Silvestrov uses dodecaphony, aleatorics, sonoristics in his works. In the music of those years, such a principle of development as 'wave dramaturgy' arose.

Postmodernism was an extraordinary worldview and artistic movement, so it is not surprising that there was a lot of discussion around it. To a certain extent, famous Ukrainian writer Yuri Andrukhovych was right when he asserted that "postmodernism is not a trend, not a fashion. Postmodernism is such a global cultural situation from which there is no escape, therefore we are all postmodernists" (ANDRUKHOVYCH, 1999, p. 56). Ukrainian postmodernism is somewhat different from the Western one due to a number of factors, primarily such as historical circumstances and national mentality. Ukrainian postmodernism began to develop even under the conditions of Soviet socialist realism, the then representatives of the underground stood at its origins in the late 1970s (PYLEVA, 2012). Despite the difficult conditions for development, the constant obstacles from the official authorities, postmodernism took root in Ukraine and began to develop fruitfully. As a musical style, it includes the characteristic features of artistic postmodernity: it is characterized by increased awareness, a high degree of reflection, focus on the smallest details, irony, blurring of the boundaries between 'high art' and kitsch. A new generation of composers quite freely began to use the principles of polystylistics, the first minimalist opuses appeared, as well as the genre of musical performance, almost unknown until then in Ukraine.

Later, in the 1970s, representatives of the former avant-garde Valentyn Silvestrov, Vitaliy Hodziatsky, Volodymyr Zahortsev became more "moderate": neo-romantic tendencies intensified in their work, a tendency to simpler form-creating structures prevailed. Silvestrov evenly renounced the usual techniques of the avant-garde, focusing on postmodernism. The author himself calls his style "meta-music" ("metaphorical music") (SILVESTROV, 2004, p. 152). Meditative, contemplative moods distinguish his works of this period. The leading place is occupied by an appeal to the styles of past eras, as is typical of postmodern aesthetics. A characteristic feature of Silvestrov's style is *postludiumness* (from lat. *postludium*),

and the leading feature of development in these works is the prevalence of periods of decline and diminuendo (BEREGOVA, 1999, p. 166). There is uncertainty at different levels of composition, which is typical of the postmodern paradigm. It is implemented at different levels of the text, namely: it is impossible to detect clear compositional schemes, musical thinking is characterized by spontaneity, rhythmic structures become changeable, it is difficult to track and reproduce bizarre intonation, his works seem to tend to dissolve in the air. An individual feature of the texture is the presence of a sound pedal, a background that serves to line up a series of musical allusions, which allows us to speak about the predominance of intertextuality in the composer's style.

Typology of the vocal cycle

The vocal cycle is one of the most popular types of classical music. There are so many vocal cycles written by Russian and foreign composers over the last two centuries that it is difficult to compile a complete list. The vocal cycle is understood in this article as a multidimensional system, the elements of which form an interpretive bridge between language and music, mind and emotions. "The genre is unique in view of its being an organic unity of poetry and music, as well as a mediator between poetic and musical meaning, interpretatively linking the poet, composer, performer and listener outside of space and time" (BORISOVA and KLIMENKO, 2018).

The vocal cycle is a complex genre that combines several romances or songs, which opens up a wide range of new possibilities for the composer, allowing a deeper and more complete revealing of the meaning of individual phenomena, deeply conveying the emotional states of the lyrical character, expressing the ups and downs of his inner life in their diversity and unity. The vocal cycle stands closest to the instrumental suite in the general typology

of complex genres. There are several ways to create a song cycle. Firstly, the composer and poet can work together on a vocal cycle, as in the case of *Die schöne Müllerin* or *Winterreise* by Franz Schubert, *Without Sun* by Modest Petrovich Mussorgsky. The composer can create music to the text of an already existing poetic cycle. Individual poems by one or more poets can be selected in accordance with a specific idea (e.g., the cycles by Georgy Sviridov, Dmitri Shostakovich or Valentyn Silvestrov). They are arranged in a certain order, and their content is interpreted in its own way in order to overcome their initial fragmentation. Each part of the vocal cycle reveals a separate aspect of the lyrical plot. The poetic text determines the dramaturgy of the cycle and its general mood, but music still plays the leading role. However, it is the word that provides the basis for the artistic integrity of the cycle, either plot or ideological and thematic perspective (SOKOLOV, 2012).

The chamber-vocal genre has gone through a complex evolutionary path. Its fruitful and intensive development from the Renaissance to the present, an extremely wide field of textual supports were due to the intensive rise of creative attention to the embodiment of a unique personal principle, the gravitation towards the ultimate individualization of the musical reflection of reality. Romance is just such a genre, capable of fully and deeply expressing the moments of a person's comprehension of himself and the world around him. The result of such a detailed interpretation is the development of cyclicity. Chamber vocal genres are characterized by the significance of the philosophical and monologue beginning, the strengthening of the role of accompaniment, which becomes an active subject of the musical process, endowed with important dramatic functions. Dramatic ballads, romances-monologues, cycles of romances by Ylius Meitus are vivid examples of this trend. An expanded cyclic awareness of the romance genre is the leading feature of the vocal cycle "Colors of Legends" by Vitaly Kyreiko – a kind of history of Ukraine in romance colors, a cycle of romances to the verses of Yevgeny Yevtushenko. Romance cyclicity also develops in the

works of Vitaly Hubarenko, Valentyn Bibik, Valentyn Silvestrov, Lesya Dichko, Gennady Lyashenko, Ivan Karabits, Yury Ishchenko and other Ukrainian composers (UMANETS, 2003).

There are many appeals to the chamber-vocal sphere in the heritage of Valentyn Silvestrov. These are "Quiet Songs" (a cycle of 24 songs for baritone and piano to the words of classical poets, 1974-1977), "Simple Songs" (a cycle of six songs to poems by an anonymous author, O. Mandelstam and O. Pushkin, 1974-1981), "Steps" (a cycle of 11 songs to verses by Russian poets and John Keats). The aim of this article is to analyze the main principles of composer's thinking that determined the specifics of the musical poetics of silence in Silvestrov's cycle "Quiet Songs".

Among the scientific publications devoted to Silvestrov's works, we should first of all mention the studies by Oleksandr Kozarenko (2000), Maryna Nestyeva (1983), Stefania Pavlishin (1989), Liudmyla Shapovalova (2007) and Svitlana Shchelkanova (2018). The popularity of Silvestrov's works led to a large number of scientific concepts. Valuable sources for understanding the philosophical and aesthetic foundations of modern music, the features of the genre, style, semantic and dramatic organization of individual works of the Ukrainian composer are the works by Elena Zinkevich (2007), Nina Gerasimova-Persidskaya (2012), Svetlana Savenko (1994) Also, the theoretical works by Valentyn Silvestrov (2004; 2011) will be useful to the researcher. His monographs are written in the format of a dialogue that allows to cover a wide range of topical issues of musical creativity in a lively conversation with a brilliant artist, to better understand his position.

The modern musical language is determined by the individual development of the artistic style. The technique of composition becomes not only a creative method, but also the principle of composer's thinking, modeling a new picture of the world. Avant-garde as a type of thinking leads to the rationalization of emotional expression. The compression of time in avant-garde music is compensated by the metamorphoses of the content, in which

the complex and multidimensional range of human psychology is embodied with extreme depth. Lyrical worldview in the culture of the second half of the twentieth century becomes not only a peculiar way of intimate, reflective self-knowledge, immersion "into oneself", associated with the development of the psychology of introspection of spiritual perception, traditional for late romanticism. The search for new ways of musical expression led to the formation of a new type of thinking, which scientists define as a "reflexive style of worldview" (SHAPOVALOVA, p. 196), reflecting the contradictory state of the introverted being of a human in the modern world.

The researchers note that in Silvestrov's works as "independent entities" the poetics of sound images reflects the intertextual space of the infinite semantic space of the artistic world of the modern era (UMANETS, 2003, p. 64). The process of expansion and complication of musical imagery and the essence of sound is reflected in the ideas and symbols of being, immortality, space, nature. In Silvestrov's work, "the volume of sound worlds created by music, their cosmic infinity, is striking" (MELNICHENKO, 2017, p. 299). The texture of each individual sound (volume, density, moment of birth and decay) plays an essential role in the score, as it "becomes a similar category attached to the formation of musical dramaturgy" (RYABUKHA, 2016 p. 167).

Poetics of Valentyn Silvestrov's vocal cycle "Quiet pests"

The cycle "Quiet Songs" was written for voice and piano on the verses of classical poets. It consists of 24 songs, which reveal the composer's deep love for Ukrainian and Russian poetry, for the beauty of the feelings and the glorified nature embodied in it (SILVESTROV, 1985):

1 Five songs

No. 1 "A sick spirit heals a chant ..." (verses by E. Baratynsky);

No. 2 "There were storms, bad weather" (verses by E. Baratynsky);

No. 3 «La belle Dame sans merci" (verses by J. Keats);

No. 4 "A sad time, an eye charm!" (verses by A. Pushkin);

No. 5 "Farewell to the world, farewell to the earth..." (verses by T. Shevchenko);

2 Eleven songs

No. 6 "What is in my name for you ..." (verses by O. Pushkin);

No. 7 "I will tell you with the last frankness" (verses by O. Mandelstam);

No. 8 "I drink for the health of the Mayor" (verses by O. Pushkin);

No. 9 "Winter Road" (verses by O. Pushkin);

No. 10 "A lonely sail turns white ..." - poems by M. Lermontov);

No. 11 "I met you ..." (verses by F. Tyutchev);

No. 12 "The Island" (verses by P.-B. Shelley);

No. 13 "Unspeakable, blue, tender ..." (verses by S. Yesenin);

No. 14 "The golden grove dissuaded ..." (verses by S. Yesenin);

No. 15 "Tops and swamps ..." (verses by S. Yesenin);

No. 16 "Winter Evening" (verses by A. Pushkin);

3 Three songs to the verses of M. Lermontov

No. 17 "When the yellowing field is agitated"

No. 18 "I go out alone on the road ..."

No. 19 "Mountain Peaks"

4 Five songs

No. 20 Elegy (verses by O. Pushkin);

No. 21 Chorale (verses by F. Tyutchev);

No. 22 Meditation (verses by O. Pushkin);

No. 23 Ode (verses by O. Mandelstam);

No. 24 Postlude (verses by V. Zhukovsky).

In all works of the cycle, the harmonious unity of poetry and music, the similarity of their expressive means can be traced. The beauty of a continuous musical line is emphasized by the richness of shades and the variety of melodic turns. "Quiet Songs" follow the tradition of romantic vocal cyclicality. The author himself divided this large-scale cycle into four sub-cycles. The first one is defined as spiritual songs – the embodiment of emotional concentration, the second one includes spiritual songs, where sincerity and cordiality come to the fore, the third one expresses the transformation of the spiritual principle into beauty, and the last sub-cycle is a transition to a philosophical monologue. An important role in the cycle is played by the variability in the deployment of a common poetic and musical basis. This is due to the conscious avoidance of bright, detailed interpretation detailed interpretation rful, emotionally intense, conflicting means of expression. The action is directed deep into the emotional-contemplative, philosophical understanding of the world. There is no the final point in this comprehension, therefore "Quiet Songs" are perceived as an open form embodying the lyrical mode of the worldview (UMANETS, 2003, p. 75).

From a musical point of view, it is customary to distinguish two types of unification of vocal cycles, although the boundaries between them are rather vague: 1) musical-dramatic type and 2) genre-stylistic type (SOKOLOV, 2013). The first type involves emphasizing the dramatic functions of individual numbers, turning points in the development of the plot. The second one is based on the choice of a genre orientation common to all parts of the cycle and is supported by additional musical techniques, such as a certain type of intonation, rhythmic similarity, general principles of melody construction, harmonic and tonal means. Valentyn Silvestrov describes the Quiet Songs cycle as follows (SILVESTROV, 2004, p. 30):

If we take, for example, Schubert's *Winter Road*, then there is still a character – the lyrical hero himself, in fact – Schubert himself, who goes through this path. And here we have the removal: it seems that every poem has a character, but still the character is lyrical poetry itself.

"Quiet Songs" constitute a single dramatic composition, the author rightly insists on the cyclicity of these songs, prescribing their entire performance. There are no dramatic contrasts and waves, a purposeful line of development leading to a climax and a conclusion. We share Sokolov's statement that the music of the cycle "plunges us into the atmosphere of the Russian romance of the first half of the 19th century, recreated with amazing sensitivity by a modern composer" (SOKOLOV, 2013, p. 112). This is eloquently evidenced by the finest harmonic details and unexpected turns in the development of musical thought. Staying in this atmosphere seems to have no boundaries, artistic time, devoid of contrasting stages, stretches slowly and bewitchingly evenly, subdued dynamics evoke a feeling of memories of the distant past. The deep inner unity of this cycle is thus a pure example of the second type of vocal cycles.

The first performers of "Quiet Songs" were pianist Jozsef Ermin and singer Natalia Polovynka. Sharing his impressions of the cycle, Ermin said:

I do not know what will happen tomorrow, but today it is Silvestrov's music that is very close to me. I feel that his works conceal a very important message for the world and for humanity. It's hard to say what it is, but I feel that this process is close to the spontaneous generation of the nature of music: out of nothing, out of chaos, a certain outline of a melody is built, the idea is formed slowly, step by step. Music, as the composer says, is like a lost ship that is looking for a way, and now there is the lighthouse that the ship follows in this boundless space is looking for its way. Silvestrov found it. (ERMIN, 2019).

Natalia Polovynka, a famous Ukrainian singer, theater and film actress, teacher and director, founder of the Theater Center "Word and Voice", who has been involved in the Ukrainian tradition all her life, is convinced that Silvestrov's work is important primarily because "it takes a person to a level where there are no borders, no wars. This is the path of all life, what makes a person" (POLOVYNKA, 2019). All 24 songs, as conceived by the author himself, should sound like one work, like one endless song. In his famous book "Waiting for the Music" the composer says: "this is a European raga", "an eternal song"; there is no lyrical hero in Quiet Songs; "each poem has a character, but still the most lyrical poetry is a character" (SILVESTROV, 2011, p. 202).

Meditative sound images can be traced in Silvestrov's works since the 1970s: the symphony for cello and piano "Meditation" (1972), String Quartet No. 1 (1974), Sonata No. 2 (1974-1975), Symphony No. 4 for brass and strings (1976), "Serenade" for string orchestra (1978), "Quiet Music" for string orchestra (2003). Silvestrov's system of meditative music generates various modes of psychological states of a person immersed in inner contemplation: an image of a certain state of the soul, reflection, self-deepening, an image of silence, an image of "mental speech" (RYABUKHA, 2016, p. 46). This is the sphere of lyrics, concerning the inner psychological space of the soul, striving for spiritual purification and transformation, this is the state of a person who reflects on the meaning of being. In Silvestrov's meditative lyrics, the image of time changes: the infinite horizontal space of the sound is intersected by the vertical of spiritual uplift. The display of reflexive consciousness is combined with intonational plasticity, agogics, tempo and dynamic nuances and articulation-stroke score of lyrical expression. The composer seems to think in terms of sound lines, relying on timbre sonorous layers. The wave-like breath of the development of the musical theme is combined with the emotional richness of the melody, with a deep spiritual movement, and the musical gesture correlates with the detailed elaboration of the sound material. Refinement of strokes, microagogics, microdynamics (within *sotto voce*), careful attitude to every sound and pause, exquisite play with overtones due to pedal layering – all these are not only the characteristic signs of meditative contemplation, but also the constants

of a mature worldview that make up the essence of the composer's individual style. The dominance of the meditative model in his works can be characterized by a comparison with the image of an undercurrent that "bursts out from the depths of the soil, but, as if obeying a strict will, soon calms down, again goes into the depths" (SILVESTROV, 2004, p. 23).

The sound image of silence is a manifestation of the highest degree of spiritual concentration, an echo of meditative consciousness. In Silvestrov's music, the semantics of silence is perceived as a sign of the divine presence, a symbol of contemplation, tranquillity, harmony and enlightenment. The sound image of silence manifests in different ways: at a moderate tempo, in the smooth movement of musical themes that seem to freeze or fade away among numerous pauses, in the extremely quiet dynamic piano-pianissimo mode, in the sonorous effect of timbres, which corresponds to the "airy" principle of sound extraction and extremely careful pedalling. Here is how, for example, the song "Winter Evening" (lyrics by Alexander Pushkin) begins (example 1):

Example 1 - "Winter Evening", bar 1-10.

10. ЗИМНИЙ ВЕЧЕР

Стихи А. ПУШКИНА

Larghetto con moto ♩ = 60. Очень сосредоточенно, чуть свободно

The musical score for "Winter Evening" (bars 1-10) is presented in two systems. The first system shows the vocal line and the piano accompaniment. The piano part begins with a dynamic marking of *pp leggiero una corda*. The tempo is *Larghetto con moto* at 60 beats per minute. The score includes various dynamic markings such as *ppp* and *pp*, and pedaling instructions marked as "Red." (pedal). The second system continues the piano accompaniment with further dynamic markings and pedaling.

Source: SILVESTROV, 1985.

Silvestrov wrote out the technique means in great detail so that the performers would not go beyond the limits of piano (rarely mezzo piano), and it is required that the power of sound not only increase, but become even weaker. Here we can observe the extremely active role played by pauses, breaking up the musical fabric into separate fragments. And at the same time, the composer emphasizes their coherence with legato. The architectonics of all the songs of the cycle is organized in the same way. Here is another example of the final part of the song "There were storms, bad weather ..." (lyrics by Yevgeny Baratynsky) (example 2):

Example 2 - "There were storms, bad weather...", bar 54-65 (SILVESTROV, 1985).

*) Вариант ad lib. (Этот вариант в данном случае лучше, чем основной)
с 6822 к

Source: SILVESTROV, 1985.

It creates a feeling of Eternity, "frozen time", embodied in the musical text. Immersion in the world created by the composer is

possible on the basis of an intuitive speculative comprehension of the truth, the result of which is insight.

For Silvestrov, melody remains a vehicle of truth and beauty. The return of the melody to music in the second half of the 20th century is associated with the release from the "intonational stupor" after dodecaphonic opuses. The "endless melody" sounding against the background of a pedal is also a dominant feature of Silvestrov's style. He wrote that "a musical text should carry a sense of movement, flight, bliss. In this case, there is harmony. If the aesthetics of bliss, flight, which can elevate you above the ordinary, disappears, the very purpose of art disappears" (SILVESTROV, 2004, p. 145).

The picture of the world, formed in the Ukrainian socio-cultural context, characterizes the specifics of the artistic concept of Silvestrov's vocal cycle. Each work of art, in turn, is a kind of form of knowledge and artistic embodiment of the laws of life, a reflection of the artistic and ideological vision of reality and the composer's style. The concept of the image of a human being is determined by the type of artistic consciousness, Silvestrov's personal outlook and attitude to reality. This is a kind of philosophy of life, the spiritual experience of the individual, which create the poetics of the style and the musical piece as a whole.

Conclusions

The center of Silvestrov's musical thinking is sound, since a separate sound-timbre, sound-rhythm, even a pause create a metaphysical sound image of reality. In a speculative dimension, his music is a means of embodying beauty, which is generalized through the sound image of the world in the Platonic sense – as a "substantial idea", expressed in "eidos sounds" (LOSEV, 2012, p 109). The sound image in Silvestrov's work acquires the highest

aesthetic value. It stands out against the chaos of the avant-garde era, becoming a kind of embodiment of truth and beauty, conveying the reverent attitude of man to the world and being. Silvestrov enriched the way of sound reflection and feeling of human and natural being, reproduced with the help of the composer's individual stylistic means and the artistic and acoustic capabilities of musical instruments. The sound picture of the world created by Silvestrov is based on a special way of the composer's attitude as a musician, thinker and lyricist. The poetically refined and nobly lofty world of images reflects the special state of Silvestrov's inner world, combined with professionalism and composer's skill. The philosophical and aesthetic foundations of his work are associated with innovative concepts of sound, silence, "new simplicity", "panmelodism", introspective meditative lyrics, as well as with intonation plasticity of rhythm and a sense of melos. His works magically combine the dissonant avant-garde writing technique with song lyrics, introversion and cordocentrism, which extremely accurately characterize the mentality of the Ukrainian soul, as well as introspection, philosophical meditative thinking of a modern person with an appeal to tradition, characteristic of Silvestrov's works in the late 1970s.

Silvestrov's self-deep lyrics are the inner voice of the singing soul. The composer's inclination towards the principle of "panmelodism", which entered into each element of expressive means, which led to the strengthening of the role of timbre. In the intonational ordering of the "singing form" (NESTYEVA, 1983, p. 80), the line of intonation development is built around the sound-atom – the sound impulse. At the same time, the intensity of the internal dynamics of "quiet singing" (as a rule, in the p-ppp range) increases the semantic significance of the smallest nuances, details, which brings the listener into the sphere of the metaphysics of sound, plunging consciousness into eternity. Silvestrov's music requires from the interpreter, first of all, a deep penetration into the sounding text, intense listening to the inner sound sphere, which, in a barely audible whisper, reveals

the magic of being. It hides in the depths of the sound image and can be felt through the "semantic overtone sphere" as the composer puts it (SILVESTROV, 2011b p. 217), which is present in his work. It cannot be rationally expressed in words and terms. The typology of sound images in Silvestrov's work in the 1970s moves from avant-garde experiments to a "post-human" sound sensation and the search for a quiet "spiritual beauty" of a small form. These constants of the author's style are reflected in his vocal cycle "Quiet Songs" as a holistic phenomenon, testifying to the universality, globalism and conceptualism of the composer's thinking.

The work of the outstanding modern Ukrainian composer Valentyn Silvestrov is a major phenomenon in the cultural space of the era, since it represents the image of a person with features characteristic of the modern worldview. The composer with a lyric-subjective type of expression, prone to the "philosophy of music", to "immersion in contemplation, in the inner world" (KOZARENKO, 2000, p. 83), with his art exalted the image of a person to a creative spirit. The formation of a new musical picture of the world, which took place in Ukrainian culture in the second half of the 20th century, testifies to the internal transition of a person into a new spiritual space. The image of a person, reproduced in Silvestrov's music as an integral, all-encompassing unity of lyrical (spiritual consciousness) and ontological (existing) being, is reflected in the semantic movement of consciousness. Thus, the musical thinking of the author of "Quiet Songs" reflects the holistic concept of his work, the path of the artist's self-knowledge, going through the philosophy of the heart to the philosophy of the spirit.

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