

# **Voicing and Features of Natural Language as sources for Contemporary Instrumental Chamber Music**

**(By example of the violoncello duo genre)**

**Olga VESELINA**

**National Music Academy of Ukraine – Kiev**

Broadening of the sources and palette of expressive means in use is one of the most spectacular general features of music creation after the Second World War.

The aim of the proposed paper is endeavour to investigate and systematize diverse ways and forms of manifestation of voicing or vocality, as well as different ways of application of a literary text, phonemes and gestures of natural language in the creations written during the last half-century in the genre of violoncello duo.

Pieces written for two cellos by composers from both Ukraine (Larchikov, Polyova, Yurina, Zazhitko) and world-wide (Anthin, Arnaoudov, Dinescu, Globokar, Haubenstein-Ramati, Jasenka, Sharafyan, a.o.) are to be considered on the matter.

We can discover two principal ways of usage of the vocality and / or voice potential of a performer (cellist in our study) in instrumental composition: evident or hidden. As for the cases hearable for the audience, there might be either singing of performer simultaneously with his instrument playing (f.e. like in “Amen, Hayr Surb”, 2006 by Vache Sharafyan, Armenia, or “In Memoriam: Simple Chains of Sweet Sorrows”, 2005 by Ramon Anthin, Sweden), or the use of pronounced phonemes, loud breathing in and outward as a part of musical material in composition (“Multiple I” by Roman Haubenstein-Ramati, 1969). Unusual way of hidden vocality is created in cello duo “The Voice”, 2005 by Ukrainian composer Victoria Polyova: in fact, we find here the pure instrumental piece in terms of sounding result, but its every pitch is grounded on St. Silouan’s Psalm as if “vocalising” on cello, - so, this piece requires to use typically vocal logic in bowing, articulation and phrasing.

The above mentioned material gives us also possibility to examine the theory of Japanese-American cellist Kumi Kondo (“When the cellist sings, the voice resonates through the cello so that the voice and overtones mix with the sound and overtones of the cello, projecting them out together as one rich sound”).

Contemporary violoncello duo creations give us quite a lot of examples of incorporation of some literary text pronounced by performers during their playing. In most of those cases, such text is used as a simple quotation (with the aims to expose some concrete composition program, or to direct the recipient’s imagination in some specific way, etc.). But sometimes we discover the text very organically implanted in the universe of instrumental composition which appears therefore as synthetic one. Among the most spectacular examples of this kind are “Paramatma”, 1991 by Lithuanian Antanas Jasenka and “Distanzierung”, 1996 by Ukrainian Liudmila Yurina.

Further, we have to study here the cases of application of space and theatric means such as moving of the cellists during the performance, their acting play (text pronouncing or mimic gestures), etc. These extra-musical means explore either literary texts or non-verbal meaning resources which transfer piece written in the violoncello duo genre to synthetic multimedia composition. Some of the best examples (all of clear

Post-Modern nature) are «Koexistenz», 1976 by Vinko Globokar, «Szene», 1969 by Erhard Karkoschka, or from Ukrainian music “The Fifth Corner. Delight from aimless search (audioclip)”, 2005 by Volodymyr Runchak.

The group of chamber compositions most indirectly connected to the current topic of our study but still based however on the idea of natural language resources use are those pieces where the composer tries to express by pure instrumental means the image of some philosophic or even scientific (verbal in its nature!) concept. Here the semantic and symbolic means of both natural and music languages are of the primary importance. That group is quite large in number and it gives us sometimes very interesting source for investigations. Among the composers' names to be mentioned on the matter (in the framework of the cello duo genre) are Violeta Dinescu (“on doit briser le moi pour devenir soi...”, 2000), Peter Schuback (“Speculatio”, 1992), Vadim Larchikov (“Inter Lacrimas et Luctum”, 1995, and the other “essays” as the composer calls his own creations), etc.

As we could conclude, contemporary instrumental chamber music presents the full range palette of the vocality / voicing and the means of natural language usage ways, and in many cases such kind of expressive means became the very immanent feature of composition in the genre of our study.