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CONCERT-CHANT "GLORIFYING THE BIRTH OF CHRIST" BY V. RUNCHAK: LOGOS IN THE COMPOSING PROCESS

The article substantiates the concept of "logos" in composing process on the example of Concert-Chant by V. Runchak. The research methodology is outlined, which consists in the use of terminological, genre-stylistic, systematic, analytical methods; this allows to highlight the meaning of logos in Concert-Chant by V. Runchak. The mentioned research methods contribute to the consideration of logos as a spiritual factor in the composer's choral work. The model of the choral genre represented in this work combines neo-folkloric vocabulary with the mystery type religious ecstasies. Exactly this allows us to attribute this work to the spiritual-concert direction in modern choral performance. The stylistic parameters of the Concert-Chant choral writing testify about the deep synthesis of neo-folkloric and avant-garde stylistics inherent to the musical composition of the late 20th century. It was found that logos in the choral work by V. Runchak determined not only its intonation system, but also the dramaturgical profile of the whole – "the way of spiritual ascent"¹, which was achieved by the means of morphogenesis. The peculiarities of the choral work logos organization (genre, facture, form, meter, rhyme, modern writing techniques) were analyzed. Logos in the compositional process is defined by the interdependence of the verbal text and the composer's thinking, which are in inseparable unity. The composer's dramatic concept was revealed: logos understanding in the interpretation of the biblical text. The application of various types of modern choral writing in Concert-Chant by V. Runchak was found: sonorism, aleatoric music, pointillism, multilevel factura, hyperpolyphony. The peculiarities of the choral facture in the work's structure, which is in functional variability, were determined. Scientific works on logos issues were considered, which helped to summarize the essence of this concept and outline its meaning in Concert-Chant "Glorifying the Birth of Christ".

Key words: composing process; Concert-chant; logos; choral writing; choral texture; hyperpolyphony; form-creation; the way of spiritual ascent.

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КОНЦЕРТ-КАНТ «ОСПІВУЮЧИ РІЗДВО ГОСПОДНЄ» В. РУНЧАКА: ЛОГОС У КОМПОЗИТОРСЬКОМУ ПРОЦЕСІ

У статті обґрунтовано поняття «логосу» в композиторському процесі на прикладі Концерта-канта В. Рунчака. Окреслено методологію роботи, яка полягає у використанні термінологічного, жанрово-стильового, системного, аналітичного методів, що дозволяє висвітлити значення логосу в Концерті-канті «Оспівуючи Різдво Господнє» В. Рунчака. Зазначені методи роботи сприяють розгляду логосу як духовного чинника у хорovому творі композитора. В даному творі представлено модель хорovого жанру, яка поєднує неофольклорну лексику з релігійною екстатикою містеріального типу. Саме це дозволяє віднести даний твір до духовно-концертного напрямку в сучасному хорovому виконавстві. Стильові параметри хорovого письма Концерту-канта свідчать про глибокий синтез неофольклорної та авангардної стилістики, притаманні музичній композиції кінця ХХ століття. Встановлено, що логос у хорovому творі В. Рунчака зумовив не лише його інтонаційний лад, але і драматургічний профіль цілого – «шлях духовного сходження»², що досягається засобами формотворення. Проаналізовано особливості логосної організації хорovого твору (жанру, фактури, форми, метру, риму, сучасних технік письма). Логос у композиторському процесі означено взаємообумовленістю вербального тексту і композиторського мислення, які знаходяться у нерозривній єдності. Розкрито драматургічну концепцію композитора – розуміння логосу у тлумаченні біблійного тексту. Встановлено застосування В. Рунчаком у Концерті-канті різноманітних

¹ The term of L. Sharovalova (2009).

² Термін Л. Шаповалової (2009).

типів сучасного хорового письма – сонорика, алеаторика, пуантилізм, поліпластова фактура, надбагатоголосся. Визначено особливості хорової фактури у будові твору, що полягає у функціональній змінності. Розглянуто наукові праці з питань логосу, які допомогли узагальнити сутність даного поняття та окреслити його значення у Концерті-канті «Оспівуючи Різдво Господнє».

Ключові слова: композиторський процес, концерт-кант, логос, хорове письмо, хорова фактура, надбагатоголосся, формотворення, шлях духовного сходження.

Formulation of the problem. Composer's creativity and artwork reflect his vision of the world, where the choral writing reveals the unity of thinking, linguistic discourse, and communication. The primary term "logos"³ in the choral writing system "is defined as a special connection of the verbal text with the principles of composer thinking (structural, harmonic, etc.)" (Zaverukha, 2012: 242) and is identified with the notions of the spiritual reality of the choral piece.

Analysis of the researches and publications. The concept of "logos" is discussed and studied in the scientific works of I. Romanyuk (2009), B. Stronko (2009), L. Shapovalova (2009). In these developments of the researchers logos emphasizes the modus of musical semantics, the figurative and symbolic world of spiritual music due to its typical genre-stylistic signs (canonical word, liturgical intonations). In the justification of the research ancillary source is the Personal research archives of the author of this article serve as an additional source substantiate the research (Zaverukha, 2013).

The purpose of the article is to substantiate the logos in composing process based on V. Runchak's choral piece.

Main part. The Concert-chant for the mixed choir and children's voices "Glorifying the Birth of Christ" by V. Runchak is an example of "speaking in his own language" (Zaverukha, 2013). The concept of the piece about the birth of Christ is revealed simultaneously with the thematic emphasis of the prophecy of His death (Crucifixion), which determines the choice of choral writing. At the same time, in V. Runchak's music, we can observe that the correct correlation between tradition and style, canonic text, and innovation in the reading of "the denial pathetic" of the classical picture of the religious ceremony singing are maintained. Here we speak about an unconventional example of music language elements, where traditional sacred chants are not visible. V. Runchak expresses an opinion that "new musical language presupposes other approaches to the music pieces study, which are different from the classical approaches" (Zaverukha, 2013).

Concert-chant by V. Runchak belongs to the religious model of the genre with dual genesis where the liturgical one indicates worship and prayers, and the folklore shows the innovation of the choral writing (techniques of the writing, XX century). It is necessary to highlight that the genres of the concert and the chant have both interrelated characters and distinctive features. Chant genetically belongs both to the spiritual and secular spheres of life. The concert traditionally contains a church and secular elements of the music language. These features are observed in concert-chant by V. Runchak, where its individual-stylistic features, come into conflict with the tradition of canonic Biblical texts reading.

Genre innovations of the Concert-chant by V. Runchak draw attention to the "hybrid" author's definition of the concert-chant notion. Its dual genre basis *vocal and singing*, on the one hand, which is connected with Ukrainian music language within the ensemble version (chant) and concert genre on the other hand due to collective improvisation with its free structure and stage representation.

Genre decisions are directly related to the choral writing technique, in which the various traditions of the choral culture development are synthesized, and interact dialogically. These moments are reflected in V. Runchak's choral writing (ritualism is combined with the instrumental improvisation (aleatoric, sonoric).

Concert-chant's conceptual meaning includes other principles – dialogue and stage representativeness. The colorful palette of choral textures in the piece of V. Runchak testifies to the features of the mystery, which is characterized by ecstasies. Prayer occasionally appears in "the singing of the angels" to the text "Do not be afraid I am making an Annunciation..." (n. 16), where the choir of children's voices performs a solo, also in Choral Prayer "Glory to God on heaven and peace on earth" (n. 21, n. 33). Such a decision reveals the essence of Runchak's dramatic conception – logos comprehension in biblical text interpretation. The verses-lines represent a consistent description of the Biblical Nativity plot and its typical Annunciation event row with the corresponding symbols ("King Augustus," "Bethlehem Star," "Holy Family," "Shepherds" and "Angels").

Twenty verses of the Gospel text from St. Luke I and 2 forms only the storyline of the Concert, which allows us to trace the dramatic emergence of a form.

³ I. Romanyuk states that the logos "is aimed at understanding and communication" and that it is subordinated to the word (Romanyuk, 2009: 130); B. Stronko defines logos as the basis "...of profound cognition of the logos of the human soul, intelligence" (Stronko, 2009: 101); L. Shapovalova, in her turn, defines logos as "the artistic meaning of music" (Shapovalova, 2009: 141).

Now let's review its structure. Leitmotif of the text "And it happened in those days ..." (n. 1) is based on the thematic chant "Shchedryk" by M. Leontovich, which is interpreted by the composer in the form of a sonorant-timbral commentary – the singing of vowel phonemes in the *divisi* of women's parties.

The exposition opens with a consistent presentation of the thematic material (Section A, n. 1) and choral glissando and polyphonic echoing. The text fragments are "superimposed" on each other, characterizing the "rumor" which spread among the crowd, the decree of King Augustus. "Shchedryk" intonations-chant, reciting on sustained sound, triplets on chord sounds are freely combined, covering the first two verses.

With further development (n. 3), a new one begins. It does not coincide with the text division of the lines. The stage in the development of the sonic-thematic complex is related to the tutti sounding of the choir and the initial intonation of the triplet background with the leitmotif of the composition. In n. 4, declamatory – narrative theme ("Joseph also went up from Galilee...") is superimposed on this background according to the principle of dual syntax (the previous section is not completed yet, but the beginning of the new one coincides with its ending). Only the rhythm structure (triplet, two-sixteenth-eighth) remains recognizable. It becomes possible due to the interval, mode, and sound freedom (without fixed tonal basis (nonmodal technique)). It constantly transforms in its texture complex from the relief to the background and vice versa. Texture mobility creates a sense of spatial importance, filled with human voices and natural noises. Storytelling is performed against these backgrounds.

Despite the rapid tempo and virtuoso figural movements in the texture background layers, content development is not observed here. Sounding merges into a single sonorous complex and form a spatial picture, which is expounded a lot of voices or in the technique of micro polyphony. This effect is achieved with the help of *divisi* voices and thematic "neutrality" of micro intonations that are freely united into a single sonorous complex. Its uniqueness is realized due to a fixed, consistent quart construction in *divisi* parties. By the end of the exposure, the intonations become, disconnected against the background of texture "enlightenment" (the author's remark – "whisper") and the sounding "freezes" on the fermata.

Subsection **B 1** (n. 6) again, as well as the beginning of a musical piece, is associated with a text-free sonority (singing with a closed mouth). Pure aleatoric comes into force. It is related to with the fragmentation of the words in the text and even individual syllables, tempo and dynamic *subito* shifts, exclamations,

and words transfers from one voice into another. The stability of writing is restored in n. 9 in the form of a high-pitched and tempo-rhythmic texture. Here appears a peculiar reprise of the original thematic elements, two of which are highlighted: warm-up – recitative based on "Shchedryk" rhythm formula and chord chorale to the text "And she gave birth to her Firstborn Son...".

In n. 10, the key choral phrase "and laid him in a feeding trough, because there was no room for them in the inn..." (which is pronounced in a whisper) is applied on words modulation, which are transferred from one voice to another with the help of polyphonic imitations. 12-tone chord for the first time appears in the *divisi* of all choir parties, covering all the spectrum of the chromatic scale. A sustained chord is immediately "split" into its half- and non-tempered chromatic side tones, which are intoned with a closed mouth with the downward dynamics from the top to the lower singing register.

The correlation between the relief and the background in V. Runchak's choral writing is connected not only with the differentiation of the texture, whose voices have equal potential, but also with the consistent implementation of the principle of alternation of stable and mobile structures (mobiles). The technique of the composer's choral writing of the, Concert-chant fixes the meaningfulness of such concepts as "rite-mystery" and "prayer ecstasies."

Stable structures emerge from the musical realization of the verses of the Gospel, and mobiles act as a background reaction to them. As a result, a religious choral composition with the paraphernalia of a choral concert was created. It is realized in the form of a dialogue, antiphonality, virtuosity, scenic representativeness with elements of cinematography. The virtuosity settings are transformed depending on the composer's linguo-stylistics, writing technique, and performing process, but in the acoustic perception, they are summarized by the choral texture.

Stable and mobile structures in the Concert-chant by V. Runchak function horizontally and vertically. The inclusion of stable construction with a specific interval-thematic relief occurs at moments of intoning of the verses. Stable material presentation with its polyphonic echoes and fragmentary transitions in *divisi* voices with the full coverage of the registry tessitura is replaced by aleatoric at first "sensa metrum – ad libitum" (n.15) in solo baritones, and then "improvizato", in which a full twelve-ton chord is formed on the downward diagonal pattern. It is formed from stable (second and third) singing and free nonmetric intoning of non-textual phonemes.

Section D (n. 16), the solo of the children's choir, signifies the key critical course in the dramatic development of the form ("Do not be afraid I am making an Annunciation..."). In this "angelic choir", the four-voice singing of the polyphonic composition is clearly adheres. The thematic material which is used here is already familiar because of the previous relief-thematic formulae (trichordos triplets, second recitals, elements of a harmonic figuration).

The final chapter **R** is represented by the recovery of the chorus tutti from the divisi of voices ("Here is a sign...") with a vertical union of stable and mobile structures which freely flow through the voice-parties of the chorus. The sound writing is organized so that it creates the effect of spatial approaching and distancing; it reminds cinematographic zoom in technique. Cinematography is embodied in the form of articulation complex, where the principle of assimilation of the three types of articulation ("a whisper," "half voice," "in full voice")⁴ is applied along with the text relief and background over hyperpolyphony. All this is united in the 18 -voice sheet music into sound chaos. The musical-time movement stops here, fixing the reaction of a surprise and ecstatic enthusiasm (the main figurative modus of the religious concept of the Concert-chant by V. Runchak. This figurative modus provides the achievement of the logos.

In n. 21, a direct appeal to God or a prayer appears ("Glory to God in the highest heaven, and on earth peace to those on whom his favor rests"). The genre of glorifying chant is on the intonational basis and it confirms the heterophonic duplication of the variant type in the parties of the first soprano, alto, tenor, and bass that sound in unison. Other voices continue performing the function of background.

The composer does not use the direct stylization of chant's ensemble-choral nature. He leaves only its texture features such as duplications of thirds, which are "joined" in unison in the cadences. Then they move into antiphony dialogue which is typically for the Concert, and is based on the material of prayer intonations. The course of the event in the drama is restored using the choral texture ("It happened, when

the angels went away from them into the sky, that the shepherds said one to another, "Let's go to Bethlehem, now, and see this thing that has happened, which the Lord has made known to us.").

The tutti-soli principle is often used in V. Runchak's choral writing. Tessitura and timbre zones are differentiated quite clearly. Their alternation creates the effect of deep space. Solo groups of the chorus (soprano, tenor, less often – alto and bass), caused by the storyline. It happens at the beginning of the words and key lines (verses) of the text, where stable thematic impulses occur and permeate the compositional structure of the Concert. Thus, in the tenors part (n. 23), the thematic material is based on the modified intonations of the soprano theme starting from n. 4. to the text "...Joseph also went up from Galilee". The semantic arc promotes the integrity of the composition. The "step" motive is gradually drawn into the textual crescendo. As a result, the culmination is achieved n. 32 ("All who heard it wondered at the things which were spoken to them by the shepherds...") where the concert antiphonality prevails.

The sacral point is achieved in the code (n. 33) to the text "Glory to God in the highest heaven, and on earth peace...". This point is built on the variant reminiscences of the micro-elements with the leitmotif of the Concert-chant. In the textual performance, there is a gradual dynamic fade with the reduction of the voice number from 8 to 4, then to 2, and finally to the solo soprano. After the canon, which is based on the material of the recitation to the text "This is the sign to you ..." we can observe the sounding of chanting (based on the minor third) with a lullaby of words "you will find a baby wrapped in strips of cloth, lying in a feeding trough" against the background of the chorus pedal (the tone *g*).

Conclusions. Concert-chant by V. Runchak is the author's example of the biblical plot realization on its original stylistic basis. The analysis of the logos organization of the choral piece reveals the specific nature of the composing process: the genre ambivalence (spiritual and concert), the differentiation and variability of the texture, the peculiarity of the form formation, the use of the aleatoric of pace, meter and rhythm, sonorous, and methods of pointillism. The logos in the composer's process is determined by the correlation of the biblical text with the thinking criterion.

⁴ These authors' notes highlight the specific nature of «timbre-, noise, sound visualisation» (Sokol, 2009: 158). According to A. Sokol's classification, it should be classified as «melodies and speech» (Sokol, 2009: 158).

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