

"Memory of Culture" in Memorial Music by Siberian Composers*

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Abstract—The paper deals with the realization of memorial music phenomenon in the music by Siberian composers. "Music of memory" concept is an important thematic area in the creative activities of contemporary Russian composers. The phenomenon is connected with the idea to memorialize. Compositions might have various "addressees": history, phenomena, and personalities. A peculiar feature of "in memoriam" music in regional conditions is not only a tribute to the memory of Russian and world-class significant figures, but also preserving "memory of regional culture". Since 1950-ies there has been a sustained interest of Siberian composers in that sphere. These are the composers from Abakan (A. Kenel, G. Chelborakov), Barnaul (E. Kravtsov), Irkutsk (V. Tikhonov, V. Karpenko), Krasnoyarsk (V. Beshevi, O. Meremkulov, O. Prostitev, I. Fleisher), Novosibirsk (Yu. Yukechev, G. Ivanov, Z. Blyakher, S. Kravtsov), Omsk (I. Kheifets), Ulan-Ude (J. Batuev, P. Damiranov, Yu. Irdyneev, V. Usovitch). Dedications to people who have left a significant cultural mark at the regional level are the most important to the memory culture development in Siberia. The main memorial features found in Siberian music reflect the all-Russian tendencies: range of genres, musical expressive means.

Keywords—*memorial music; contemporary Russian composers; memory of culture; Siberian composers; musical dedications*

I. INTRODUCTION

Memorial music concept as a phenomenon of preserving memory of the past is an important thematic area in Russian music. Between the last quarter of the 19th century and the beginning of the 20th century Russian composers presented various examples of "in memoriam" music. For instance, Pyotr Tchaikovsky. Trio in A minor "À la mémoire d'un grand artiste" (1882); Sergei Rachmaninov. Trio Elégiaque for Piano, Violin and Cello "In Memory of a Great Artist" (1893); Dmitri Shostakovich. Trio for Piano, Violin and Cello No. 2 (dedicated to the memory of Ivan I. Sollertinsky) (1944); Georgy Sviridov. Concerto in Memory of A.A. Yurlov for unaccompanied mixed chorus (1973); Alfred Schnittke. Piano Quintet in Memory of Mother (1975); Mieczyslaw Weinberg. Symphony No. 12 In memoriam D. Shostakovich (1976); Sergei Slonimsky. Northern Ballad to the Memory of Grieg for piano (1999); Andrei Eshpai.

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"Etudes" for the orchestra in memory of V. Listovaya (2005) and many others.

To date, there has been a continued interest in memorial music phenomenon among Moscow and St. Petersburg composers and regional authors. This tendency causes the need to take a closer look at "in memoriam" music and study it more carefully.

The heightened interest in memorial music among composers has led to a greater attention of researchers to this topic. However, this phenomenon is increasingly being considered by the example of works by lead authors from Central Russia whereas the present study attempts to comprehend it in the context of Siberian region.

The specific character of memorial music regional examples is a dedication to outstanding personalities who have contributed to the development of the Siberian region culture.

The purpose of this paper is to bring the specificity of memorial music to light by studying the creative activity of Siberian composers as an object of keeping the regional culture memory alive (keeping the memory of regional culture).

II. THEORETICAL BACKGROUND TO THE RESEARCH

The methodological framework of the article was made up of theoretical works which provide justification for memorial music concept (O. Sokolov, M. Lobanova, E. Nazaikinsky, L. Kazantseva, V. Kholopova), doctoral theses on memorial music phenomenon (T. Andrushchak, N. Sokolvyak), as well as the study of genres connected with mourning rituals (S. Studennikova) and separate works designed to promote better understanding of the phenomenon.

Thus, V. Kholopova defines memorial music concept as a "special genre class"; E. Nazaikinsky introduces the notion of musical "memorial monuments"; O. Sokolov considers memorial music phenomenon as a special "genre mood". L. Kazantseva points to the widespread distribution of mournful musical offerings in the music of the last century, motivated by "one of the general tendencies of 20th century music to express one's attitude and express oneself" [1].

Here is the definition by musicologist M. Lobanova: "Мемориал – жанр, олицетворяющий память в культуре,

предполагает непосредственную связь различных стилей, эпох индивидуальных манер, опирается на "технику припоминания" (в частности, принцип монограммы, приемы анаграммирования), символику, устанавливающую ассоциации с "прошлым", "чужим словом" [Memorial is a genre that embodies the memory in culture, it involves a direct link between different styles and periods of individual manners, it is based on the "recall technique" (in particular, the monogram principle, anagramming devices) and symbols establishing associations with the "past", "someone's word"] [2].

Specific figurative, informative and musical features of memorial music are analyzed in the doctoral theses by T. Andrushchak ("Memorial Russian Music of the Last Third of the 20th Century (to the study of the phenomenon)") and N. Sokolvyak ("Memorial Quartet in Russian Music: History, Evolution, Style"). When covering memorial music in the research literature, various authors highlight such main informative features as thematic motives of lamentation, memories of the past, comparison of philosophical categories of life and death, the tragic and the enlightened, the subjective and the objective (for more details, see: [3]).

The memorization process is a central idea for memorial works that often manifests itself as a program dedication. Studies on memorial music present various examples of thematic dedication group classification. For example, musicologist T. Andrushchak identifies the following groups: works that have a collective "addressee"; "in memory of an artist" compositions; "personal dedications" to relatives, friends [3]. Researcher N. Sokolvyak writes that "the main types of funeral dedications had already been made at the early stages, those types originated from the classification of funeral services into individual and universal ones: personal commemorative dedications (where definite people were indicated by the authors) and generalized ones (where a certain collective image of an artist, a painter, or a hero, etc. was indicated as the addressee)" [4].

Researcher S. Studennikova in her work named "The Requiem Genre in Russian Music: History, Traditions, Modernity" considers the development of this genre in the context of memorial music in the creative activities of Russian composers. The author classifies requiem dedications into antiwar and political memorial; subjective personal epitaph [5].

Thus, taking into consideration the typologies presented, it is possible to distinguish the following main thematic groups of "in memoriam" music:

- dedications to historical events;
- dedications to loved ones: family, friends;
- dedications to iconic figures of the period: creative personalities, politicians (for more details, see: [6]).

III. MEMORIAL MUSIC PHENOMENON IN THE CREATIVE ACTIVITIES OF SIBERIAN COMPOSERS

The thematic area of memorial music phenomenon as one of the significant trends in contemporary Russian music

is reflected in the creative activities of Siberian region authors. These are the composers from Abakan (A. Kenel, G. Chelborakov), Barnaul (E. Kravtsov), Irkutsk (V. Tikhonov, V. Karpenko), Krasnoyarsk (V. Beshevli, O. Meremkulov, O. Prostitov, I. Fleisher), Novosibirsk (Yu. Yukechev, G. Ivanov, Z. Blyakher, S. Kravtsov), Omsk (I. Kheifets), Ulan-Ude (J. Batuev, P. Damiranov, Yu. Irdyneev, V. Usovitch) and others (for more details, see: [7]).

A large number of scientific studies are devoted to the works by Siberian composers (such as I. Belonosova, S. Voitkevitch, L. Gavrilova, S. Goncharenko, O. Kunitsyn, N. Nayko, L. Pylneva and others). However, only a few of them refer to memorial music phenomenon.

The works by Siberian composers represent each of the memorial music groups listed above. Dedications to historical events can be found in the following pieces: Symphonic overture "Memory"¹ concerned with the Great Patriotic War by G. Chelborakov; Trio-requiem for violin, cello and piano "In Memory of 6,000,000" (1985) created in memory of the victims of the Holocaust by I. Kheifets; Terzetto for two violins and piano dedicated to victims of the events of October 1993 by O. Prostitov (1993); Vocalise "In Memory of the Fallen" (2004) written in anticipation of the 60th anniversary of Victory in the Great Patriotic War by Igor Fleischer.

The second group includes dedications to loved ones: Three-part String Quartet No. 2 (dedicated to the memory of my uncle E. Ganzherli) by V. Beshevli (1980); Sonata for cello and piano in memory of N. Damiranov by P. Damiranov (1985); "Buryat and Mongolian sacred songs" (fragment No. 58 "In Memory of..." – "Little Requiem" in memory of my deceased friends: poets, musicians and singers") by Yu. Irdyneev (1989-1993); Symphony No. 1 "In Memory of My Parents" by G. Ivanov (1991-1992).

The last and the largest group comprises dedications to outstanding personalities. There are memorial dedications to icons of the period (including cultural figures). For instance, Concert for piano and orchestra "In Memory of Vladimir Lenin" by A. Kenel (1958); Concert for the orchestra of Russian folk instruments "In memory of Igor Stravinsky" by E. Kravtsov (1972); Trio No. 1 (Three Pieces) in memory of B. Britten (1977), Fantasy for symphony orchestra in memory of Andrey Petrov by V. Karpenko (2007); Piece "In Memory of Yu. Kramarov" for viola d'amore, viola and tape recorder (1983), Piano Trio No. 3 in memory of I.I. Sollertinsky (1983), Piece "In Memory of V. Khlebnikov" (1987), "In Memory of A. Tarkovsky" (1987), Piece "In Memory of J. Brodsky" by Yu. Yukechev (1996); Symphony for chamber orchestra No. 2 in memory of I. Stravinsky (1983), "Lamento in Memory of a Great Master" for orchestra, female choir, piano and organ, dedicated to the memory of Andrey Petrov (2007) by O. Prostitov; Concert for cello and orchestra in memory of Pyotr Tchaikovsky by I. Kheifets (1988); Composition for solo cello "In memory of the architect Matvey Kazakov" by O. Meremkulov (1990);

¹ The list of compositions also includes the works without fixed time frame.

String Quartet No. 1 in memory of Alfred Schnittke by Igor Fleischer (2000), Brandenburg Fantasy for solo viola, string orchestra and harpsichord in memory of Yu. Kramarov (2011), "Musical offering" in memory of I. Uryash for two violins and chamber orchestra by Igor Fleischer (2014).

Many works by Siberian authors are dedicated to the memory of people who have left a significant mark in Siberian region culture. These dedications are either personalized, or collective ones: String Quartet "Elegian Stanzas" in memory of the poet D. Ulzituev by Yu. Irdyneev (1973); Ballet "Eternal Flame" to the libretto by M. Zaslavsky, Poem "In Memory of a Hero" for orchestra of Buryat folk instruments (1976) – both works were written by J. Batuev and dedicated to the memory of the Hero of the Soviet Union V. Borsoev; V. Usovich. Elegy in memory of G. Otradnova for chamber orchestra (1976); Musical comedy by Z. Blacher based on the play and fairy tale by Z. Ibragimova "Do not say yes or no?" in memory of N.D. Gritsyuk (1977); Quartet No. 1 in memory of R. Teveleva by S. Kravtsov (1993); Prelude in C Minor for String Quartet in Memory of Yu. Mazchenko by Igor Fleischer (2019); V. Tikhonov. Impromptu in memory of L. Kasabov for chamber orchestra, Piece in memory of N.A. Nepomniashchy for folk orchestra, Elegy "Recollection" for a quartet of cellos in memory of the past and gone colleagues musicians. Some of them will be considered below.

In the creative activity of Irkutsk composer V. Tikhonov² various examples of memorial works dedicated to his colleagues musicians are presented. For instance, "Impromptu for chamber orchestra in memory of L.A. Kasabov". Such a dedication is not accidental; Valentin Tikhonov worked as a cellist under the direction of L.A. Kasabov³ in the chamber orchestra for Irkutsk Regional Philharmonic Society. For more than 20 years Lev Kasabov was the artistic director of the chamber orchestra and contributed a lot to improving of the regional culture level. Another example of the composer's memorial music is his "Recollection" elegy for a quartet of cellos in memory of the past and gone colleagues musicians. Unfortunately, more detailed information on this work was not found, except for its mention in the research literature.

A particular attention is paid to local cultural figures in the works by composers of Buryatia. For instance, String Quartet "Elegian Stanzas" by composer Yu. Irdyneev⁴ is dedicated to the memory of Buryat poet Dondok Ulzituev. In his creative activity Dondok raised philosophical questions, praised the beauty of his native land and people. The name of the musical dedication reflects a memorial direction that can be seen both in elegy genre characteristic to the "music of memory" and in the offering to the "addressee" (the poet) while mentioning the poetic genre of stanzas. The poem

"Prediction" by D. Ulzytuev serves to illustrate this fact: "А когда я бродил босиком / по крутым берегам Шибертуйа, / и за радугой бегал бегом, / и свистел, подражая синицам, / молчаливый старик Шойсорон / повстречал мою мать и промолвил: / "Либо станет сказителем он, / либо просто чудным человеком [While I was wandering barefoot / along the steep banks of Shibertuy, / and was running after the rainbow, / and was whistling imitating birds, / the silent old man Shoysoron / met my mother and said: / "Either he will become a storyteller, / or just a wonderful person]".

Another example of "in memoriam" music in the works by Yu. Irdyneev is a fragment from "Buryat and Mongolian sacred songs" In general, it is a cycle consisting of 60 choirs (12 large compositions and 48 miniatures) to the texts of authentic Buddhist mantras and poetry by Buryat poets (N. Damdinov, G. Chimitov, Ts-Zh. Zhimbiyev, L. Tapkhaev, Ts. Galsanov, and poems by Yu. Irdyneev himself). In this paper the focus will be given only to one issue of the cycle. It is fragment No. 58 fragment No. 58 "In Memory of..." to the poetry by Ts. Galsanov, which reflects the generalized images of musicians, artists, poets, playwrights of Buryatia of the 20th century. The choir pays tribute to the memory of artists who have left a significant mark in the culture of the Republic.

There is one more memorial dedication to a Buryat musician in the creative activity of V. Usovich⁵. It is "Elegy for Chamber Orchestra and Piano" dedicated to the memory of the pianist Galina Otradnova who was a graduate of Pyotr Tchaikovsky Ulan-Ude Music College and later taught in the Kamensky urban settlement and in the city of Ulan-Ude.

In the creative heritage of the composer P. Damiranov⁶ there is Sonata for cello and piano in memory of his father – the famous songwriter N. Damiranov⁷. After having graduated from Pyotr Tchaikovsky Ulan-Ude Music College, Naidan Damiranov went to Novoselenginsk Culture House, where he became the director of the choir. It was there that he approved himself as a composer. Nowadays the people of Buryatia still love his songs. The documentary "Hugzhemni – Khubi Zayan" in Buryat language produced by the television company ArigUs is dedicated to the composers – both father and son (director D. Bolotov). The film is devoted to the creative biography of these two bright figures of regional culture. It is aimed at the Buryat language keeping and development.

Not only outstanding art workers become the "recipients" of memorial works. For example, the Buryat composer Zh. Batuev⁸ wrote such dedications as the ballet "Eternal Flame" to the libretto by M. Zaslavsky (in memory of the Hero of the Soviet Union Colonel Vladimir Borsoev) and the poem

⁵ V. Usovich (born in 1950) – a composer, honored art worker of Russia and the Republic of Buryatia.

⁶ P. Damiranov (born in 1958) – a composer, honored art worker of the Republic of Buryatia.

⁷ N. Damiranov (1937-1985) – honored worker of culture of Buryat Autonomous S.S.R.

⁸ Zh. Batuev (1915-1996) – a composer, one of the founders of Buryat Composers School, a board member of Composers Alliance of Buryatia.

² V. Tikhonov (1936-2010) – a composer from Irkutsk, a cellist, a conductor, an arranger.

³ L. Kasabov (1931-2001) – a violinist, a teacher, honored artist of the R.S.F.S.R.

⁴ Yu. Irdyneev (1941-2007) – honored art worker of Buryat Autonomous S.S.R. and Russia, a member of Composers Alliance of the Russian Federation.

"In Memory of the Hero" for orchestra of Buryat folk instruments. V. Borsoev is honored in the Republic of Buryatia, a street in Ulan-Ude is named after him. He went through almost the whole Great Patriotic War, from June 1941 until the day of death on March 9, 1945, where he died from a wound near the city of Lvov.

In the memorial music by the Krasnoyarsk composer Igor Fleisher⁹ dedications to the musicians of Moscow (A. Schnittke), St. Petersburg (Yu. Kramarov, I. Uryash), as well as figures from Siberia are represented. One of the latest works by the Krasnoyarsk composer Igor Fleisher is dedicated to the memory of his teacher and friend Yu. Mazchenko¹⁰: Prelude in c minor for string quartet was written by the composer overnight as he was impressed by the death of the musician.

Yu. Mazchenko combined performing with teaching, and also contributed to the formation of a new instrumental direction in Siberia – solo performance on viola d'amore. It was Yuri Mazchenko who discovered this instrument for the public of Siberia and the Far East, as well as for composers who showed a creative interest in the instrument (Yu. Mazchenko himself, Yu. Yukechev¹¹, S. Kravtsov, M. Bogdanov and others). Also Yu. Mazchenko is the author of the tutorial "Questions on the viola and teaching techniques". He published "Modern Viola d'Amore Practice Techniques" co-authored with Yu. Yukechev – the paper was based on the works by Siberian composers.

The compositions by Novosibirsk authors pay tribute to various figures of the region. In 1977, a musical comedy based on the play and fairy tale by Z. Ibragimova "Do not say yes or no?" in memory of the artist N. Gritsyuk was performed on Novosibirsk television (director M. Khalina). In an interview Zamira Ibragimova said: "According to the plot, the artist draws his paintings with a white pencil on white paper. In order to make these canvases colored, they had to be seen by the loving eyes of a loved one. In the end, there were reviving works – the paintings by the artist and my friend Nikolai Gritsyuk. He was not recognized at that time, he was considered to be an innovator, an abstractionist. So, on the anniversary of his death, his works were first shown on television. The staging was fun and touching. But a sad fate befell it. The music for this tale was written by Zakhar Blyakher¹². Soon he left for Israel, where he wrote the Anthem of Israeli children. After that, my staging was removed" [8], Nikolai Gritsyuk contributed a lot to the development of art in Siberia. He is one of the founders of

the Novosibirsk State Art Museum¹³, where there is a memorial hall of the author now. His works often show the city landscapes of Novosibirsk, for example, "Sunset. Novosibirsk", "The Red Avenue".

The first quartet of the Novosibirsk composer Sergei Kravtsov is dedicated to the memory of Raisa Teveleva, a teacher of musical and theoretical disciplines at Omsk Culture and Education School, where Kravtsov studied at the Conductor and Choral Department. Raisa's fate was rather tragic as in her early childhood she lost her sight, but despite her disease, she was a real professional. One of her students G. Sidorov wrote: "Это очень способный, музыкальный человек, хорошо владевший инструментом, обладавший исключительной памятью, слухом и огромным талантом [She is a very gifted and musical person, who is very good at the instrument, with exceptional memory, hearing and great talent]" [9]. Raisa Teveleva died unexpectedly from an accident that was a real blow for teachers, students and graduates of the school. Sergei Kravtsov paid tribute to this outstanding teacher.

IV. CONCLUSION

Memorial music phenomenon is an important theme in the work by Siberian composers. In general, this phenomenon reflects the all-Russian tendencies in the development of "in memoriam" music (genres, specific informative and musical features). As far as the genre realization is concerned, authors mostly turn to chamber instrumental music (trio, terzetto, quartet, fantasy, composition, elegy, pieces for various chamber groups). Large-form instrumental music (concerts, symphonies, overture) and vocal music (cantata, musical comedy) are also popular. This situation coincides with the genre searches of leading Russian composers in their memorial works.

At the same time, some specific features of memorial music are formed, such as preserving the "memory of culture" in the region. Moreover, "cultural memory objects" for musical compositions are often iconic figures of regional culture, whose names are not so well-known across the whole country, but these people who made a significant contribution to the formation of the cultural identity of the "small homeland".

Also, while considering the examples mentioned above, it is evident that some compositions can be referred to different dedication groups (namely, dedications to relatives and iconic figures), as the "addressees" are often the friends of composers – artists (musicians, painters, poets, architects, sculptors, etc.)

The represented data show a sustained attention of contemporary Russian composers to "music of memory". There is an increasing tendency in Siberian composers works to appeal to memorial music phenomenon as preserving the "memory of culture" of the region, the country and the world.

⁹ I. Fleischer (born in 1949) – honored artist of the Russian Federation, professor at Dmitri Hvorostovsky Siberian State Academy of Arts, an outstanding violist, a member of Composers Alliance of Russia.

¹⁰ Yu. Mazchenko (1936-2019) – a violist, honored art worker of Russia, professor at the Department of string instruments, Novosibirsk State Conservatoire named after Mikhail Glinka, he was Head of the Department for more than 20 years.

¹¹ One of memorial compositions by this author was written for this instrument, it is the piece «In Memory of Yu. Kramarov» for viola d'amore, viola and tape-recorder.

¹² Z Blyakher (1923-2018) – a composer, the choirmaster at Song and Dance Company of Siberian Military District, a teacher at Novosibirsk State Conservatoire named after Mikhail Glinka.

¹³ Together with the artists Kh. Avrutis, L.Ogibenin and art critic P. Muratov.

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