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Формирование тембрового облика партии домры в народно-оркестровом репертуаре

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Аннотация. Цель исследования – выявление основных этапов формирования тембрового облика партии домр в сочинениях для русского народного оркестра отечественных авторов. Научная новизна исследования заключается в оригинальном подходе к трактовке тембрового облика домровой партии в современной музыке. Приводятся убедительные примеры из музыкальных произведений, подтверждающих, что за 125-летний период существования возрожденной домры этот инструмент завоевал прочные позиции в качестве важнейшего оркестрового голоса в партитурах отечественных авторов. В результате на примерах из музыкальных произведений выявляется процесс формирования тембрового облика партии домры в условиях развития репертуара для оркестра русских народных инструментов.

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Timbre Character Formation of the Domra Part in Folk-Orchestral Repertoire

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Abstract. The study aims to identify the main stages in timbre character formation of the domra part in pieces composed by Russian authors for the Russian folk orchestra. Scientific novelty of the study lies in taking an original approach to the interpretation of the timbre character of the domra part in modern music. The researchers give convincing examples from musical compositions that confirm that over the 125 years that the revived domra has existed, this instrument has gained a strong position as a most important orchestral voice in scores written by Russian authors. As a result, using examples from musical compositions, the researchers have provided an insight into the process of timbre character formation of the domra part in the setting of repertoire development for the orchestra of Russian folk instruments.

Introduction

The relevance of the research topic is due to the significant attention in the field of musicology to the processes taking place in the sphere of folk instrumental art. The history of the development of the domra part in the orchestra of Russian folk instruments differs from other instruments in this area. It was this instrument that managed not only to find its original timbre character, but also to comply with modern trends aimed at searching for new coloristic capabilities of music.

To achieve this goal, it is necessary to solve the following tasks:

- to consider the first examples of folk orchestral compositions, in which the ways of subsequent development in the domra parts are outlined;
- to characterize the timbre character of the domra parts in the compositions of the second half of the 20th century;
- to determine the function of the domra parts in the folk-orchestral repertoire of the 21st century.

To comprehend these positions, the article uses the methodology, which is based on stylistic, comparative, holistic, purposeful, culturological methods of analysis.

The theoretical basis of the study was the dissertations of E. A. Volchkov (Волчков, 2011), A. A. Zheltirova (Желтирова, 2009), V. V. Makhan (Махан, 2017), E. N. Mochalova (Мочалова, 2018), E. G. Skryabina (Скрябина, 2009), in which the history of origin, development of the domra performing art and the formation of the original repertoire are considered. Along with dissertation researches, the works of M. I. Imkhanitsky (Имханицкий, 1981; 2008), A. A. Romashkov (Ромашков, 2019), B. A. Tarasov (Тарасов, 1993), which highlight the history of the formation of the traditions of folk orchestral music making, were studied and analysed.

The practical significance of the study lies in the fact that the timbre image of the domra, revealed in the article using the example of the history of the formation of the repertoire for the orchestra of Russian folk instruments, can serve as methodological material in the domra players' performing and pedagogical activity.

Results and Discussion

The process of the domra development (its constructive and timbre capabilities) in the family of instruments of the Russian folk orchestra went in two directions. The first direction is connected with the formation of the domra as a solo virtuoso instrument. The second direction is due to the processes of consolidating the domra timbre as the leading voice in the texture of the folk orchestra score.

The first compositions created for the orchestra of Russian instruments show that the domra part had a certain meaning. As a rule, composers entrusted these instruments with doubling the upper voice of the balalaika part. In the initial structure of the Great Russian Orchestra, the number of the domras was small – five instruments (two small domras, two alto and one bass). In the Collection of Pieces performed by the Great Russian Orchestra of V. V. Andreev (harmonization and arrangement by V. T. Nasonov (Насонов, 1897), issued before 1903 by Yu. G. Zimmermann's publishing house), the domra part is represented by two instruments – the small and alto domras, which are entrusted with one-voiced performances of the themes, and the parties often duplicate the balalaika ones (Maxan, 2017). However, fragments are also found where the balalaikas-primas and -seconds are not recommended to play in the presence of the domras: "... the alto balalaika plays in case when there is no domra" (Насонов, 1897, p. 18).

The formation of the repertoire for the folk orchestra was largely influenced by the creative work of V. V. Andreev and his associates: N. P. Fomin, F. A. Niman, V. T. Nasonov, N. I. Privalov. In the compositions that appeared thanks to V. V. Andreev's fellows, the domra part acquires polyphonic sub-voices, and its thematic character stands out for the rich development.

A distinctive example of using the domra part as a bearer of the main thematic character is the adaptation of the Ukrainian folk song "Закувала та сива зозуля" by N. I. Privalov: "All the main thematic character is entrusted not to the traditional balalaikas, but to the domra group, while the expressive and technical features of the small domras are skillfully emphasized" (Ромашков, 2019, p. 91).

Then, a huge amount of original music appears, where the function of the domra part is demonstrated in the same vein. V. V. Andreev and the conductor A. L. Gorelov made an attempt to introduce the instruments of the Great Russian Orchestra into the symphony orchestra for the performance of the Scherzo from the Fourth Symphony by P. I. Tchaikovsky in 1904, which turned out to be a failure and did not become widespread in the future (Тапачов, 1993). However, it clearly attracted professional composers' attention. Thus, N. A. Rimsky-Korsakov decides to introduce the domras into the score of the opera "The Legend of the Invisible Town of Kitezh and the Maiden Fevronia". But in the final version of the opera, he abandons this plan.

A. K. Glazunov made a huge contribution to the development of folk instrumental music. "Russian Fantasy", written by him in 1905 and dedicated to the Great Russian Orchestra of V. V. Andreev, had a great influence on the further development of literature for the orchestra. The domra family in this composition is presented unusually for that time. A. K. Glazunov is one of the first composers who introduced pairs of the domras (two piccolo domras, two small domras, two alto domras, two bass domras) into the folk orchestral score. The composer skillfully indicates the most important capability of the domra group – with the help of its timbres, to reveal the song-lyrical beginning in music. In the first performance of the initial theme, the alto domras solo, to which the small and bass domras join, forming a texture similar to choral polyphony.

In the following decades, a number of compositions for the orchestra of Russian folk instruments appeared, in which the role of the leading melodic voice was assigned to the domra timbre. S. N. Vasilenko's Italian Symphony No. 3 (1934) can be called a milestone work in the development of folk orchestral music. The number of instruments of the domra group is somewhat different from the score of "Fantasy" by A. K. Glazunov (one domra-piccolo). It is this structure that can be observed in the scores for orchestras of folk instruments at present. Fragments of the score of the Italian Symphony, in which the domras are entrusted with the performance of virtuoso figurations and scale-like passages, attract attention. This suggests that domrists' level of mastery increased significantly.

In his composition, S. N. Vasilenko deviates from the tradition of performing exclusively Russian folk song and dance music inherent in the Great Russian Orchestra at that time. In this case, the sound of the orchestra of Russian folk instruments is similar to the palette of timbres of string instruments common in Italy (Мочалова, 2018). The composer resorts to a number of techniques that imitate the sound of these instruments. Thus, simultaneous performance of the same theme by the balalaikas and domras with different playing techniques (pizzicato and tremolo) significantly expands the timbre potential of the string group of the Russian folk orchestra.

Approaches to the interpretation of the domra parts, which were identified and provided in the scores by A. K. Glazunov and S. N. Vasilenko, are consolidated in music for the orchestra of Russian folk instruments for many years.

The post-war period was marked by the flourishing of N. P. Budashkin's creative work, who made a significant contribution to the development of folk orchestral music (Желтирова, 2009). One of the composer's milestone works is "Russian Overture" (1945). In this composition, one can observe special attention to the parts of the alto and bass domras, which are often entrusted with playing the first passages of the lyrical themes of the "Overture". In the part of the small domras, texture diversity (accompanying function, sub-voices, doubling the parts of other instruments, performance of the leading themes) is already found.

The second half of the 20th century was marked by the appearance of a number of compositions in the folk-orchestral sphere. Among them are works by V. D. Bibergan, L. P. Balai, R. G. Boyko, V. T. Boyashov, N. P. Budashkin, S. N. Vasilenko, Yu. M. Zaritsky, P. V. Kulikov, M. A. Matveev, N. S. Rechmensky, G. S. Frid, A. N. Kholminov, A. S. Shirokov and many others.

After N. P. Budashkin's Concerto for the Solo Domra with Orchestra, the timbre of this instrument began to be used to perform solo fragments in orchestral compositions. Thus, Yu. N. Shishakov in one of the parts of the suite "Songs of Russia" (1968) – "Passacaglia on the Theme of the Partisan Song of the Great Patriotic War" – entrusts the small domra to perform a solo episode in which the theme is held in the upper register, despite the fact that the orchestra has a domra-piccolo part.

In the orchestral miniature "Melody", the entire group of the small domras is used as solo instruments. Such an approach is uncharacteristic of folk orchestral compositions of that time. The work is distinguished by an innovative approach in the use of the upper range of instruments. We can also note a significant complication of the musical substance in all the domra parts.

An absolutely new approach to the domra part was demonstrated by V. D. Bibergan in the concert suite for the ensemble (orchestra) of Russian folk instruments "Russian Nursery Rhymes" (1969). Here, the domra parts are often interpreted as percussion noise instruments due to the use of such playing techniques as playing behind the bridge, behind the nut, along half-covered strings.

The next stage in the development of folk orchestral culture is associated with the 70-80s of the 20th century. In these decades, such major masters in this field of musical culture as L. P. Balai, V. D. Bibergan, V. M. Blok, E. P. Boyko, K. E. Volkov, Yu. P. Gontsov, B. E. Glybovsky, Yu. M. Zaritsky, V. G. Kikta, B. P. Kravchenko, V. P. Kulikov, A. P. Kurchenko, M. A. Matveev, N. I. Peiko, A. A. Timoshenko, G. S. Frid, G. M. Shenderov, Yu. N. Shishakov and others work.

By this time, the main positions in approaches to the instrumentation of scores and the interpretation of the domra parts had already been formed in this area. Thus, in the folk-orchestral canvases of that period, the following can be distinguished:

- the domra part is a manifestation of the lyrical beginning, as a rule, the leading cantilena themes are entrusted to the instruments of this group;
- the use of polyphony of the choral type in the texture of the domra parts becomes frequent;
- the domra performances begin to be characterised by a high level of complexity: passages, figurations, rhythmic diversity;
- the domra parts can be assigned the functions of the pedaling voice or a separate voice in the harmonic vertical;
- there is weakening of the accompanying function of the group.

In Yu. M. Zaritsky's suite "Ivanovo Chintzes" (1972), a striking example of the performance of the lingering themes of the Russian epic with the alto and bass domras is found. In the piece "The Fields Fell Asleep under the Mists" from G. S. Frid's cycle "Five Russian Folk Pieces for the Orchestra of Russian Folk Instruments" (1971), there is an episode where the domra parts imitate the sound of the Russian folk choir in its characteristic sub-voice manner. In the suite for the orchestra of Russian folk instruments "Meadow Patterns" (1979) by G. M. Shenderov, the domra part has a high degree of virtuosity. In the concerto for the orchestra of Russian folk instruments "Smolensk Quadrilles" by V. G. Kikta, in addition to all the above mentioned positions of using the domra voices in the score, the function of the pedal and accompaniment can be found in the parts.

Some weakening of the intensity in terms of the development of the folk orchestral repertoire can be observed at the end of the 20th century. At this time, the following group of composers stands out: V. V. Belyaev, V. D. Bibergan, K. E. Volkov, I. M. Krasilnikov, A. P. Kurchenko, A. L. Larin, A. G. Rogachev, T. A. Chudova, A. S. Shirokov. But at the same time, the process of search for new timbre capabilities of the domra instrumentality continues. Possibly, composers' reduced attention to the creation of an original repertoire for the orchestra of folk instruments is due to their reorientation towards works of solo genres.

The composers who were the domra performers had a great influence on the character of the domra parts in scores for the orchestra of Russian folk instruments. Thanks to the knowledge of all the capabilities of the instrument, its playing techniques, the domra group was given considerable attention in these authors' works. Among such composers are P. P. Alekseev, P. P. Karkin, S. I. Kryukovsky, Yu. V. Yakovlev and others. A little later, M. A. Gorobtsov, V. N. Ivko, V. P. Kruglov, S. F. Lukin, B. A. Mikheev, A. A. Tsygankov joined performing composers, and their work had a huge impact on development of the timbre palette of the domra group in subsequent decades (Волчков, 2011).

The next stage in the development of professional musical performance on Russian folk instruments coincided with the beginning of the 21st century. During this period, in almost all the areas of musical art, the activation of the processes associated with the search for new colouristic solutions and experiments in the field of timbre is manifested (Скрябина, 2009). It is possible to single out a whole layer of new compositions, which significantly enriched the timbre palette of folk instrumental art, by the following authors: V. V. Belyaev, M. B. Bronner, K. E. Volkov, G. S. Zaitsev, I. M. Krasilnikov, A. L. Larin, V. G. Kikta, V. A. Panin, E. I. Podgayts, T. P. Sergeeva, N. A. Hondo, G. V. Chernov and others.

In these opuses, qualitative changes are observed in the domra parts, which are associated primarily with the search for new timbre expressiveness of the instrument:

- the domra parts are more often entrusted with detailed solo episodes, and not only the small domra (as it was before), but also the alto and bass ones are used as soloist;

- the process of complication of the domra orchestral parts continues: virtuoso beginning is observed in all the instruments of the group;
- a combination of the domra parts with different instruments of the orchestra is used, and the domra forms original timbre tandems emphasizing rich coloristic capabilities of the instrument;
- there is an increase in the rhythmic beginning in the domra part, which can be entrusted with the ostinato filling of the texture without the participation of the instruments of the percussion group, as it was before;
- there is an expansion of the range of the small and alto groups due to the use of scordatura.

One of the most common composing techniques is the use of the orchestral solo of the small domra. Thus, in the “Poem in Memory of Nikolai Rubtsov” for the Russian folk orchestra by A. L. Larin (2005), the domra is a soloist in several lyrical episodes. The latter is especially colorful, when there is a gradual “turn-off” of the performers of the domra parts, creating the effect of a fading flicker.

In V. A. Panin’s Symphony No. 1 (2016), from the first measures, one can observe increased attention to the domra parts: for example, the first part of the cycle opens with a theme completely performed by the domras using the tremolo playing technique in quiet dynamics. The theme is entrusted to the small and alto domras, to which the piccolo and bass domras are subsequently linked up.

Increased attention to the domra parts as independent solo voices is observed in E. I. Podgayts’s scores. Thus, in Symphony-Partita (2011), E. I. Podgayts assigns a number of significant solo episodes to the domras. In the second part – “Fuga Waltz” – the author, at the very beginning, uses canonical imitation, in which the solo small, alto and bass domras participate. In the fifth part – “Giga-Saraband” – there is also an episode where, at the moment of polyphonic imitation, the author uses the solo of all the instruments of the domra group. In addition, the composer uses the scordatura technique in the work.

The process of complication of the domra orchestral parts can be observed in Symphony No. 8 (2019) by G. V. Chernov. The domra parts are distinguished by virtuoso passages in all the instruments of the group, a diversity of rhythmic figurations, density, richness and variety of texture.

In the concerto for the orchestra of Russian folk instruments “The Tower of Babel” (2011) by M. B. Bronner, along with abundance of solo episodes and complicated texture of the domra parts, intensive timbre development with the participation of the domra parts is noted. The performance of the domra part in combination with such instruments of the orchestra as the button accordion, flute, xylophone and vibraphone stands out.

Conclusion

Thus, we come to the following findings. Firstly, when considering the initial examples of the domra use in music for the Russian folk orchestra, trends are found in the interpretation of the domra parts, which will be consolidated in the repertoire of the orchestra in subsequent years: from doubling the upper voice of the balalaika part, the domra part takes the role of the leading melodic voice, and its thematic character stands out for its rich development, acquires polyphonic sub-voices. Increasingly, the domra group is entrusted with the performance of virtuoso figurations and scale-like passages.

Secondly, starting from the late 20th century, a circle of the composers has been formed who have contributed to the creation of the main positions in approaches to the instrumentation of scores and the interpretation of the domra parts. In their works, the timbre character of this group is significantly expanded: now the domras are interpreted not only as a lyrical voice, but also as percussion noise instruments. Innovative approaches appear in the use of the upper range of instruments, various playing techniques, and the domra performances of themes begin to be distinguished by a high level of complexity: passages, figurations and rhythmic diversity.

Thirdly, it has been revealed that the function of the domra parts in the folk orchestra repertoire of the 21st century has evolved from a small orchestral part that performs the function of doubling the voices of the balalaika group to the consolidation of the domra voice in the score of folk orchestras as a leading melodic voice manifested in various timbre roles.

Prospects for further research are seen in a more detailed study of the functioning of the domra parts in other examples of folk instrumental art, namely, in solo and ensemble works.

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