

EARLY (AVANT-GARDE) SYMPHONIES BY VALENTIN SILVESTROV AS A SOUND UNIVERSE

LIUDMYLA SHAPOVALOVA¹, IRYNA ROMANIUK²,
MARIANNA CHERNYAVSKA³, SVITLANA SHCHELKANOVA⁴

SUMMARY. In the article under consideration are the ways of symphony genre transformation in the early works of Valentin Silvestrov (Ukraine). For the first time, the First, Second, Third, and Fourth symphonies by the genius composers of the 20th century are analyzed as a certain stylistic system. These compositions are endowed with the features of avant-garde poetics, and as a subject of musicological reflection, they are associated with a rethinking of the semantic paradigm of the genre. V. Silvestrov's early symphonies stand out from the classical practice of European symphonies. Scientific awareness of their phenomenal nature necessitated a methodological choice aimed at the most accurate identification of the philosophical concept of the new sound universum of V. Silvestrov's music. Deep correlation of the image of a human being as a factor of the symphony poetics (the influence of philosophical concepts of human ontology in the 20th century with the transformation of the genre canon) is considered. This refers to the nonmusical dimension of the genre semantics. The study of V. Silvestrov's early symphonies reveal a new philosophy of music through gradual movement – modulation: from the neo-baroque First Symphony and "cosmic pastorals" *Musica Mundana* of the Second Symphony through the history anthropologisation in the Third Symphony "Eschatology" to the monodrama *Musica Humana* in the Fourth Symphony. The dichotomy of *Musica Mundana* – *Musica Humana* is not accidental: in V. Silvestrov's creative method, remains relevant, which is confirmed by the dramaturgy of his latest work – the Ninth symphony (2019).

Keywords: V. Silvestrov's early symphonies, evolution of style, worldview, *Musica Mundana*, monodrama.

¹ *Dr. habil. in Art Studies, Full Professor, Head of the Department of Interpretology and Music Analysis at Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: refleksia@ukr.net. <https://orcid.org/0000-0002-9407-7337>.*

² *Ph.D. in Art, Assistant Professor of the Department of Interpretology and Music Analysis at Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: yarka_lviv@ukr.net.*

³ *PhD in Arts, Professor of the Department of Special Piano at Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: pianokisa@gmail.com.*

⁴ *Master of Music, Postgraduate Student at I.P. Kotlyarevsky National University of Arts, Ukraine. E-mail: cvetlanakabasova@gmail.com.*

Introduction

The creative heritage of Valentin Silvestrov (1937), an outstanding figure of Ukrainian musical art, has gained international recognition. The early symphonic work of the artist, which covers the period of 1963-1976, became a bold step out of the mainstream of the academic tradition. The first four symphonies of the composer stand out as a kind of stylistic system, which is the brightest document in the history of Ukrainian musical culture of the twentieth century. On the one hand, these symphonies contributed to a change in the direction of symphonism development of that time, and on the other – to the recognition of Ukrainian music by the world community, as evidenced by numerous performance interpretations and scientific reflections of researchers.

Early symphonies of V. Silvestrov proved to be an unexpected way out of the "grand" symphony. The influence of Shostakovich's tradition was so powerful that this genre seemed to have reached its peak⁵. However, for young composers it was a dead end that was not aligned with the times; therefore, V. Silvestrov found his own way – a completely different, non-narrative, non-conflict symphonism, which highlighted a significant renewal of the genre. Nevertheless, V. Silvestrov's avant-garde symphonies remain a "gap" in musicology (some of them are still unexplored), taking into consideration both the complexity of the composer's avant-garde language and the lack of well-established analysis techniques. Thus, the early symphonic work of the composer requires an appropriate methodology, the key to which is understanding its sound universum.

Another aspect of the relevance of the topic is related to the development trends of modern music science, i.e., enriching the methodology of musicology by exchanging scientific experience with related humanities. Inclination for scientific synthesis contributes to the convergence of both different fields of musicology and related branches of the humanities. Musical science is enriched and seems to go beyond its limits, turning to the *philosophy of music*. This situation determines the **relevance** of the topic of the article.

The idea of the article is to try to comprehend V. Silvestrov's early symphonies as a holistic worldview in the system of author's style based on the cognitive analysis which provides theoretical modeling in the process of musicological analytics.

⁵ Langford, Jeffrey. *A History of the Symphony: The Grand Genre* (1st ed.). Routledge, 2019, p. 224-237.

Discussion

Understanding the essence of early symphonies, which differ significantly from the classical romantic practice of European symphonism, has necessitated an interdisciplinary approach. The complexity of the chosen statement of the research problem has led to the search for the appropriate category of generalized content. This category appears to be "world-view" (the genesis of which comes from philosophy) as a cognitive tool for studying the phenomena of the musical universe. The need to move into nonmusical discourse was dictated by the avant-garde symphonies chosen for research, the genre features of which do not fit into the existing paradigm of a classical symphony. There was transformation of the symphony genre, which is manifested in the individualization of the structure of the sonata-symphonic cycle.

The experience of coining the concept of "world-view" has its roots in analytical philosophy. Its genesis and formation are associated with the concepts of L. Wittgenstein⁶ and M. Heidegger⁷, according to which the worldview is defined as a construction that involves a certain degree of objectification through comprehending reality. Events and phenomena of the surrounding world acquire meaning when they fall into the field of consciousness. Only the world comprehended by a human person is filled with meaning, acquires values, and can appear as a world view. Values and meaning as such turn out to be beyond the reality. Thus, the world view is a cognitive method which involves a certain degree of distancing between a human being and the world leading to the reconstruction of the reality. Let us define the systematic relationship between the concepts of "world-view" as a logical series (according to L. Wittgenstein):

WORLD – PERCEPTION – MEANING – VALUE = WORLD-VIEW.

At the end of the 20th–21st centuries, the concept "world-view" gains some popularity in musicology (from metaphor to method). It is necessary to distinguish the following areas of its functioning:

- as a cognitive model (a tool for the study of musical creativity).
- as an identification with the object under study – a separate phenomenon of musical culture (or their combination) with the appropriate semantics.⁸

⁶ Wittgenstein, Ludwig. *Tractatus Logico-Philosophicus: German and English* (1st ed.), 1981.

⁷ Heidegger, Martin. & Grene, Marjorie. *The Age of the World View. Boundary 2*, 4(2), 1976, p. 341-355.

⁸ Romaniuk, Iryna. "The World-View" in the system of music analysis categories (on examples of the Ukrainian musical culture). (Ph.D. dissertation in Arts). Kharkiv, 2009, p.12.

The world-view is a musical universal that is endowed with a cornerstone function and can generalize the mosaic of various phenomena to a certain integrity. In this sense, the world-view is a method of scientific modeling of objects of musical culture, the paradigm of which is determined by three levels: philosophical-ontological, artistic-methodological, and musical structural.⁹ In the concept of the world-view, the ontological is thought through the "coupling" of a human being and the world through their interaction. Therefore, if a composition contains a *world-view*, then its center is a human being with a corresponding view of life.

The image of a human being is an interesting cognitive tool, as it creates a unique conceptual space in which musicology comprehends its own limits and strives to overcome them. This is a kind of intersection of musicology with linguistics, hermeneutics, and philosophical anthropology – the existing general humanitarian discourse.

The type and degree of this coupling of a human being and the world, the fact and acts of interaction, human "traces" in the world, and their presence – are the catalysts that reveal the essential characteristics of a human person. That is why there is a phenomenon of the Other one (which allows to know myself through *not myself*), there is a discourse about the world understood through space-time, through which it is possible to grasp the shimmering meaning, pursuing, according to Jaspers, a "risky venture" to penetrate the inaccessible base of the truth about the world and a human being.¹⁰

The changes that have occurred in the philosophical interpretation of the image of a human being in the 20th century concern, first, the irreducibility of the phenomenon of a human being to a single definition and the impossibility of the established single interpretation. Only indirectly, without being tempted to succumb to the inertia of movement in the usual area of thinking, we must rediscover each time *what a human being is*. Such methodological pluralism in relation to the category of a human being image in the philosophy of the twentieth century explains the variety of structural solutions that provoked the field of discussion in *symphony* theory, justifying the unprecedented coming of the genre beyond the structural invariant.

The symphony genre structure is through the relationship of "Me – *not Me*". Symphony as a view of the world is the most productive concept of musicology as an inexhaustible source for various research made by more than one generation of musicologists of the 20th–21st centuries. Traditionally, the reflection of the concept of symphony is built through the image of a human being. In the music science of the second half of the twentieth century,

⁹ Romaniuk, Iryna. idem, p. 7.

¹⁰ Jaspers, Karl. *Philosophy: Philosophical world orientation* (Vol.1). Moscow: Kanon+, 2012.

the theory of symphony was formed and based on the embodiment of 4 aspects of human existence that make up the semantic invariant of the symphony genre: "... the semantic invariant of symphony has a completely non-musical, philosophical character, emphasizing the ontological side of the problem of a Human Being. This circumstance allowed the symphony to become a philosophical genre, to make the problems of human existence the main object of its content".¹¹ The four forms of human activity – action (*Homo agens*), meditation (*Homo sapiens*), playing (*Homo ludens*), and involvement in society (*Homo communis*) – are the factors which determine the typological functions of each part of the symphonic cycle (tempo, structure, regulation of function, leading intonations), and which form the semantic invariant of the genre.

However, analyzing the early symphonies of V. Silvestrov, we cannot use the established concept of the invariant of the symphony. The composer of his symphonies always thinks outside the box. Each of his avant-garde symphonies represents a unique worldview. The composer arranges the musical space of his works in such a way that every time we must re-find the key to understanding his music.

The following compositions can rightly be attributed to V. Silvestrov's early period: the first three symphonies (1963/1974, 1965 and 1966), *Classical Overture* (1964), *Mysteriya* for flute and percussion (1964), which is a kind of "transition" to the Third and Fourth symphonies, chamber symphony *Spectrum* (1965), *Monodiya* for piano and symphony orchestra (1965), *Hymn* for symphony orchestra (1967) and *Poem in memory of B. Lyatoshynsky*. The Fourth Symphony (1976) chronologically goes beyond the early period of the composer's creativity. However, this opus is surely interesting as an example of stylistic dynamics in the genre dimension of the symphony on the way between the "refined" avant-garde of the post-Weber style and a classic tendencies in the further work of the composer. All these works were created by V. Silvestrov when he was one of the leaders of the informal association of students at Kyiv Conservatory called "Kyiv Avant-Garde" – a unique phenomenon in the musical culture of Ukraine. The very definition of "Kyiv Avant-Garde" was recognized and, accordingly, appeared in scientific publications of the last decade (2010). Apart from V. Silvestrov, the group of the "Kyiv Avant-Garde" included conductor I. Blazhkov, composer L. Grabovsky, V. Hodziatsky, V. Huba, V. Zahortsev, V. Patsera, P. Solovkin, musicologists H. Mokreieva and L. Bondarenko. They were united by the desire to find ways to go beyond the existing rather strictly regulated "standards" of socialist realism. Their undoubted merit was that

¹¹ Aranovskiy, Mark. *The Symphonic search. The Problem of genre of symphony in the soviet music 1960's - 1975's*. Leningrad: Sov. Kompozitor, 1979, p. 25-26.

they had enough courage to break through the strong veil of socialist realism at the most inappropriate and difficult time for this.

The lack of information in Kyiv about the current musical art in the world, the lack of scores, audio recordings of contemporary music, misunderstanding and condemnation by the academic community, opposition to the organization of concerts – that is what the Kyiv avant-garde musicians had to face. It is worth emphasizing the fact that the achievements of the unofficial musical art of the "Kyiv Avant-Garde" (mostly of V. Silvestrov) are recognized by the Western European artistic community (P. Bulez, T. Adorno, B. Maderna, etc.). It should also be borne in mind that a significant role in the formation of aesthetics and artistic thinking of V. Silvestrov and composers of the "Kyiv Avant-Garde" was played by artists who were part of their social circle. These were artists Hryhoriy Havrylenko, Valeriy Lamakh, and a director Serhiy Paradzhanov, who entered the history of culture as an artist with a distinctive individual style, the creator of a unique language of poetic cinema based on symbols and metaphors. The role and significance of this artistic group in the molding of the creative personality of V. Silvestrov can be briefly characterized by the features that have become key to the style of the composers of the avant-garde period: an innovative attitude to sound, expanding ideas about music, freedom of expression and confidence in the rightness of the chosen path. These features are fully manifested in the the first four symphonies selected for the analysis. Thanks to this period of V. Silvestrov's work, in Ukraine and Kyiv became known to the world music community.

Let us consider the samples of V. Silvestrov's early symphonies with an attempt to comprehend them as a holistic worldview.

The First Symphony (1963) was the diploma work of the composer as a graduate of P. Tchaikovsky Kyiv Conservatory (composition class of B. Lyatoshynsky). This composition was a starting point in his symphonic work and testifies to the author's interest in the symphony genre at the very beginning of his career. As a kind of "creative laboratory" it shows, on the one hand, the stylistic constants of V. Silvestrov's symphonism, characteristic of subsequent symphonic works. On the other hand, the composer turns to the sphere of imagery, which will no longer be found in symphonies. In the First Symphony, he constructs the aesthetics of "other" worlds, fairy-tale imagery with elements of grotesque.

The First Symphony consists of three movements, defined by the author as *Sonata*, *Concerto*, and *Fugue*. In this work, the composer refers to the tradition of baroque music (as indicated by the names of the parts). However, this applies more to the external form than to the internal one (thematic and dramatic principles of structure). Along with the appeal to the past (allusions to signs of the Baroque style), the author declares a purely

avant-garde interpretation of musical language. This Symphony was the first to employ a technique that V. Silvestrov later called the "polyphony of systems": creation of various movements in different compositional techniques – atonal music in the first movement, dodecaphony in the second one and polytonality in the third movement of the Symphony.

In the First Symphony, unlike in the following ones, we feel that the young composer was greatly influenced by the symphonism of his teacher B. Lyatoshynsky, as well as by I. Stravinsky's orchestration characteristic to the times of "Petruška" and by the grotesqueness of D. Shostakovich. V. Silvestrov's avant-garde style in this Symphony has not gained strength yet, it will happen a few years later in "space pastorals" of the Second and Third symphonies. According to the author's letters in the score, we have the following scheme of movements of the First Symphony:

Movement I – Sonata, *Allegro vivace* (A-B-C-D-E-F-G-H-I-K-L-M),
 Movement II – Concerto, *Allegretto rubato* (N-P-Q-R-S),
 Movement III – Fugue, *Allegro agitato* (T-U-V-W-X-Y-Z),
 Coda, *Andante* (Aa-Bb).

The author's indications suggest that the movements are performed *attacca* and the Symphony is thought by the composer on the one hand as a three-movement composition, on the other – with a tendency to have one movement.

In the first movement, *Sonata, Allegro vivace*, the composer actively uses timbre drama to convey contrasting figurative spheres. The conditional exposition is based on the comparison of two themes: the imperative grotesque and the fairy-tale fantastic. The powerful sound of brass instruments, the involvement of a small drum (all this is multiplied by the power of the triple composition of the orchestra) in the first theme give rise to the feeling of strength, movement, and excitement; allusions to the "military" theme, the motives of evil are obvious. However, in the context of the macrocycle of the First Symphony, this theme is not perceived in a dramatic dimension: the use of instruments in atypical registers, brass instruments with mutes, widespread use of exotic timbres of percussion and noise musical instruments are evidence of the grotesque, "fairy tale evil".

This figurative sphere will appear in full force in the exposure of the second movement (*E* in the score), acquiring signs of magical fabulousness (otherness). It immerses the listener in admiration with the sound of exquisite timbres of wooden wind instruments, celesta, marimbaphones, flute trills, harps. The sparseness of musical texture, *pianissimo*, timbre elegance, predominance of arpeggio appeal to all traditional fantastic images of symphonic music.

The brilliance of this musical "lace" is interspersed with the *dolce* theme, which sounds in a solo oboe and trombone with a mute. The "spicy" fairy-tale theme interprets the timbres of brass and woodwind instruments differently than the first theme. Legato smoothness of the melodic line represents the other pole of fairy-tale imagery.

The next episode (*G*), *Tempo 1*, has a developmental nature. It begins with a new thematic material, which timbrally corresponds to the imagery of the second theme. Gradually the two figurative spheres penetrate each other (intonation of the trombone and trumpets in the first theme, on the one hand, and figurations of celesta and flute in the high register, appealing to the second theme, on the other). Interestingly, in this section, before *H*, the flute solo plays a theme (Silvestrov, 2001, p. 18) intonationally close to the theme of *Fugue* – the third movement of the Symphony¹².

The first movement ends with a reprise of the second theme and the dominance of the "bright" fairy-tale figurative sphere. Thus, the structural analysis of the first movement of the Symphony has revealed the presence of two main sections – exposition and development reprise, which corresponds to the principle two-movement form of the old baroque sonata.

The second movement – *Concerto – Allegretto rubato*. Here, the composer again turns to the Baroque: it is an allusion to the *concerto grosso*. This genre is interpreted in a unique and apt way, combining the main features of Baroque thinking – the conciseness of form and depth of expression. The fact that the *Concerto* occurs of the second movement in the context of the whole First Symphony as a certain macrocycle evidence that it consolidates the functions of the traditional *Andante* and *Scherzo*, representing the reflexive (at the level of imagery) and play (at the level of genre drama) primary sources. The themes of the *Concerto* are related to the themes of the first movement. Solo themes alternate with orchestral episodes. However, the orchestral texture is so transparent, and the instrumental solos are so short that there is a kind of game with the genre, which fully demonstrates the freedom of music provided by the appeal of the concerto grosso.

The dramaturgic development of the second movement – from self-absorption to enlightened pastoralism – appeals to the depths of Baroque thinking. The principle of concertness is introduced by the author in this movement individually. *Concerto* allows you to rethink the rigid genre canons of cyclic symphonic works and fully enjoy the freedom of timbre dramaturgy.

The third movement – *Fugue – Allegro agitato*, is the final part of the First Symphony. Without contradicting the traditional interpretation of the

¹² Silvestrov, Valentin. *Symphony No. 1 for large symphony orchestra* (1963/1974). Full Score. Frankfurt/M.: M. P. Belaieff, 2001, p. 68.

finales of the symphony, it represents an active effective figurative sphere. *Fugue* of the First Symphony is characterized by a sound saturated density with the predominance of forte dynamics. The theme unfolds by transferring the melody in different timbres from one instrument to another, which will later become typical of the author's style. For clarity, the direction of the theme movement from timbre to timbre is indicated by V. Silvestrov in the score with a dotted line. As mentioned above, for the first time the intonations of the fugue theme (as a hint) appear in the first movement of the Symphony in the development section for the solo flute (Silvestrov, 2001, p. 18). Let us compare it with the melodic pattern of a fugue theme of the third movement.¹³

Apparently, this is the only case in all early symphonies of V. Silvestrov, when the theme has a cantilena nature and we can sing it, reproduce with the voice. Unlike the first movement, the nature of the theme in the finale changes. Nostalgic discourse is replaced by a decisively active mood due to the powerful dynamics, fast tempo.

Schematically, the fugue is constructed as follows:

- Exposition:

F (beat 1) – C (beat 8) – G (beat 13) – G (beat 23)

- Development:

C # (beat 34) – G # (beat 37)

Intermedia

F # (beat 50) – C # (beat 57)

Intermedia

C # – F # – G # (beat 57)

Intermedia

D (beat 64) – G (beat 64)

- Reprise

F (beat 67)

The fugue does not have a clear structural ending: after a reprise of the theme in F, the next section sounds *Andantino* (Z), which serves as a kind of "bridge" to the coda, *Andante* (Aa-Bb). *Andantino* plays the role of a transition, where the intensive development of the fugue is gradually replaced by a bright contemplative figurative sphere, which completely dominates in the coda of the Symphony. Coda, *Andante*, opens with a solo cello accompanied by a harp and a solo of the second violin. V. Silvestrov chooses the most refined timbres with established "magic" semantics.

¹³ Silvestrov, Valentin. idem.

The second section of the coda, *Bb, meno mosso*, contains intonation and rhythmic allusions to the second theme of *Sonata*. The ending of the coda (*dolcissimo, ppp*) of the First Symphony, which seems to "melt" in the intangible sound, serves as a starting point for a similar interpretation of the finales of all subsequent symphonic works of the master.

Thus, the First Symphony, on the one hand, stands out from the imagery of "cosmic pastorals" (V. Silvestrov's definition) of the following early avant-garde symphonies, and on the other – it serves as "fertile ground" for the key features which are important for the further path of the composer's symphonism. The first feature is the avoidance of dramatic collisions and the whole complex of means provided, as well as the appeal to baroque genres, which allows freedom in symphony interpretation.

The second feature is a feeling of spaciousness of music. Researchers are known to associate understanding of the concept of spaciousness in music with the Baroque era. In this symphony, the idea of spaciousness is realized through the transfer of the theme from one instrument to another, sometimes – with the involvement of the highest and the lowest registers, turning to the semantics of echo, which will later lead to the use of pointillist technique and contonative drama.

The third feature is the sparseness, delicate sophistication of the musical texture, and devotion to certain favorite timbres – a combination of flute, brass, wind instruments, and an expanded percussion section.

The fourth feature is striving for polyphonic texture along with sonorant colorful timbre effects.

The First Symphony also has a powerful playsource, starting with the "hint" at baroque genres, through the blurring of formal and semantic boundaries, playing with time and style, ending with grotesqueness and fairy-tale images. This sophistication of imagery, "playfulness" of the style, cannot be found in any other examples of avant-garde symphonies. All these features point to the distinctiveness of the image of a human being in the concept of the First Symphony – *Homo Ludens*.

Further on, based on the analysis of other avant-garde symphonies by V. Silvestrov, we will briefly outline the keyed generalizing ideas.

The Second symphony was a significant phenomenon in the early work of composers. This symphony, which is a special type of symphonism, proved to be the quintessence of the principles of the artist's distinctive thinking, which characterized the early period of his creativity as "*cosmic pastorals*" (as defined by the composer himself). On the one hand, the Second Symphony in the most radical way enters a dialogue with the practice of the *grand narrative*, meaning a paradigm change for the Ukrainian symphonism of the 1960s, on the other – it changes the idea of semantics and functioning

of the symphony in the new sociocultural conditions of the second half of the 20th century. It is this work that declares avant-garde poetics, which is free of cultural Soviet standard conventions, domination of the established genre canon, instead it offers the freedom of expressing the deep ontological foundations of music in absolute form.

The analysis of the aleatory sonorant composition of the Second symphony testifies to its inconsistency with the European invariant. Specifically, organized time rejection of the established semantics, rhythm, meter, and tempo, which serve to avoid commensuration with the image of a human being are stated. The appeal to the symphony as an analogue of the musical space is caused by the immanent desire to understand sound as a value category free of psychological bias. The Second Symphony has become a manifesto of the sound universum, whose genre explication actualizes the etymology of the symphony as a *cosound*. Freedom of embodiment of the author's expression is revealed at all levels: speech, composition, style.

The Third Symphony "Eschatophony" overcomes the normative genre invariant of the symphony in Ukrainian compositional practice. The semantic analysis of the Third Symphony opens prospects for a new vision of the avant-garde period of V. Silvestrov's work and the evolution of the composer's symphonic work as a whole. This three-movement symphony declares historicism as a type of consciousness and a category of time as fundamental.

The height of the philosophical coverage of the problem of the musical sound ontology stated in the program name is consistently embodied in the dramaturgy of the composition. The first movement is interpreted as a "point of no return", which indicates the linearity and "straightens" the cyclic "spring" of archaic time and is marked by the the crack of doom theme. The second movement is an ironic nostalgia for classicism – the "golden age" of European music with the actualization of time measurement. The third movement is perceived as demonstration of the "death of sound" (in relation to the classical romantic context), which, at the same time, should be perceived as an opportunity to revive it on a new level. Hence, the allusions to eschatology, which actualize the fundamental question of the modern humanities about the perception of time, its linear model, and the end of history. If in the Second Symphony the interpretation of space was decisive for its understanding, then in the Third symphony time was chosen as the main lever. Chronotope, in addition to space, emphasizes the time axis. Understanding the finitude of being through the measurement of time actualizes the elegiac mode of expression, embodied by V. Silvestrov later in the genres of epitaph, post-music, post-symphony, postlude.

The Fourth Symphony, which is chronologically distant from other examples of V. Silvestrov's early symphonism includes avant-garde vocabulary and embodies the lyrical consciousness of music. Among the composer's symphonies, the Fourth Symphony is the only one which has allusions to the sonata structure. However, the rejection of harmony as a principle of functional syntactic division, reliance on linearity, predominance of individualization processes over typification allows us to define its concept as a *monodrama*. Basing on the analysis of Fourth Symphony, the following key features of the artistic interpretation of the genre can be named:

1) changes in the nature of the dramatic conflict.

2) the antithesis of figurative spheres is born "from within", as self-movement of the theme idea.

3) monodrama, which reflects the lyrical self-awareness of music.

Thus, the transition to a new stage of ontostylistic dynamics of V. Silvestrov's sound universum is justified: from the natural philosophical search for the first principle of the world, the spatio-temporal focus "shifts" in the Fourth Symphony to the human existence, representing the lyrical universe of *Homo reflexicus*.

Conclusions

Due to its uniqueness in the context of the creative practice of the 1960s, Valentin Silvestrov's avant-garde style of thinking in his early symphonies became the driving force for the "revision" of the deep mechanisms of the symphony. The category of the worldview appears as a convenient cognitive tool of systematization, which can generate manifestations of the composer's artistic thinking at the level of a set of avant-garde symphonies. Clearly such integrity is conditional, as it comes to a scientific interpretation of V. Silvestrov's avant-garde symphonies, which represent the sound universum at the following levels.

Musically structural level. V. Silvestrov's musical language in symphonies appears as a semiotic system. The defining criteria in the study of symphonies selected for the research are the specific character of the composer's writing in stylistic evolution and the influence of innovative dramaturgic decisions on the transformation of the established genre invariant. The keys for the further dynamics of symphonic creativity features of the genre, revealed in the First Symphony, are:

- avoidance of dramatic symphonism and the corresponding complex of compositional and dramaturgic means.
- appeal to baroque aesthetics and freedom of symphony interpretation as a concert genre, which influenced the further work of the artist.
- spatial dimension, expressed at the level of timbre dramaturgy.
- semantics of echo – through the involvement of pointillism as a stylistic feature, contonative dramaturgy (The Second and The Third symphonies).
- sparseness of the sonorous aura, refined sophistication of texture, and devotion to certain favorite timbres (combination of brass and flute in the background of a diverse percussion section).
- linearity of texture along with sonorant effects.

This "sound seedling" (V. Silvestrov's expression) of the artist's mature style bloomed in the thesis of a 26-year-old graduate of the conservatory. In general, the study of innovations in the early work of the composer contributes to the understanding of the ontostylistic genesis of his artistic thinking in general.

Artistic and methodological level. Sensemaking of the artistic concepts of the symphonies under study is presented in different principles of structuring musical dramaturgy in each of the symphonies. The First Symphony is a kind of game with baroque genre, which gave way to the dimension of free musicmaking. The Second Symphony introduces the concept of world harmony and natural philosophical search for the quintessence of space. The Third Symphony actualizes the main problems associated with the measurement of time, from the eschatological sense of the finitude of existence, to the death of the European concept of musical sound. The Fourth Symphony completely immerses in the subjective reproduction of the world view "from within", mirroring the reflective perception. Thus, in the scientific reflection of V. Silvestrov's avant-garde symphonies, we can outline the basic categories for understanding the image of a human being: *game* (The First Symphony), *space* (The Second Symphony), *space-time* (The Third Symphony) and inner time as a mode of lyrical consciousness (The Fourth Symphony).

Philosophical and ontological level. Entering the nonmusical area through the involvement of the world-view category makes an ontologically "justifying" foundation for the practice of atypical in comparison with the classical canon symphonies, inconsistent with the structural invariant. The

courage to find new horizons in the space of the symphony, together with a megaserious philosophical basis and a right mode of creative intuition of the artist, gave his avant-garde symphonies the special energy to overcome the "grand" narrative of the genre. Changes in them are caused not so much by the stylistic mimicry of the genre, but by a new understanding of the image of a human being in philosophy.

The First Symphony *Homo Ludens* is the starting point. Beginning with the Second Symphony, the sound universum is expressed by new "images of a human being", different from the established ones. In the Second Symphony, it is *Homo Mundanus*, the observer, the listener, who can marvel at the greatness of the universe. In the Third Symphony – *Homo Historicus*, with an eschatological sense of the finitude of time; in the Fourth – the subjective lyrical world of *Homo Reflexicus*.

The worldview of V. Silvestrov's early symphony were defined through the analysis of cognitive structures (of each of the four Symphonies) and appears as a system marked by a movement from the ontosonological concept of the Second Symphony (the space that sounds) – through the anthropologization of understanding a human being as "a part" of history – to the reflexive world perception of the lyrical self-consciousness in the Fourth Symphony.

The sound universum of V. Silvestrov's early symphonies, modeled through the interdependence of such categories as "internal – external", reveal the conceptual movement of the composer's interpretation of the genre from the contemplation of "cosmic pastorals" *Musica Mundana* to the lyrical consciousness *Musica Humana*.

The study of V. Silvestrov's early symphony have led to a rethinking of established musicological theories and the search for comparable cognitive models. The maximum individualization of the genre in the V. Silvestrov's symphonies of the avant-garde period contribute to the expansion of the analytical apparatus by involving interdisciplinary methods of music cognition. Therefore, the following cognitive models formed the compendium of the study. Therefore, the *genre* method has revealed the typological processes in the genre of symphony to understand the transformation of the invariant in the early symphonic works of V. Silvestrov. The *stylistic method* brings to light the constants of early creativity in the system of author's style. The *hermeneutic approach* has contributed to the treatment development of analytical interpretations of symphonies written during the avant-garde period of the composer's creative work. Finally, *onto-sonological* method has generalized the meaning of the symphony as a view of the sounding world, and the specifics of its sound perception in the system of the early style as a certain worldview, which makes up a unique sound universum.

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