GENRE HYBRIDS IN THE SYMPHONICAL CREATIVITY OF Ye. PETRYCHENKO AS A REFLECTION OF TIME TRENDS

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SUMMARY. Some peculiarities of genre interaction are considered (based on the symphonic creativity of a modern Ukrainian composer – Yevhen Petrychenko). It was found out that the symphony genre is open to various interactions, resulting in complex genre hybrids that allow the symphony to realize all its potential and extend the "life" of the genre. It has been proved that the awareness of the peculiarities of the genre hybrid is possible only at the level of seperate works and is situational. Two types of interactions that characterize genre hybrids are identified. This is an equal combination of genres, which is reflected in the genre name and the superiority of one genre with the scattered manifestation of the characteristics of other genres. It was revealed that Symphony No.1 "Requiem" by Petrychenko demonstrates the first type of genre interaction, because it combines genre features of symphony, suite, requiem and quartet, in which the dominant genre role is played by symphony, features of other genres are sporadic and subordinate to laws of symphony genre. The first chamber symphony also belongs to the first type of genre interaction, but shows minimal influence of other genres, due to the complexity of the chamber symphony genre. At the same time, in the Symphony "Antitheses" the genres of symphony, cantata and vocal cycle interact, which is reflected in the genre denotation (vocal symphony), principles of development, form and drama of the work. The prospects of research of genre hybrid forms open ways to the comprehension of features of modern academic music.

Keywords: symphony, genre hybrid, genre interaction, the symphonic creativity of Yevhen Petrychenko, Ukrainian music, modern academical music.

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In the music of the 20th century there is a constant renewal and rethinking of creative ideas, which are closely combined with the desire to revive national traditions against the background of active national self-identification. That is why the musical language of modern composers is a rather complex laboratory from the point of view of individual stylistic features, and herefrom formative and musical-expressive means occur. This area includes the creativity of **Yevhen Petrychenko** – a talented modern Ukrainian composer, whose creative path began in the 90s of the 20th century. Although the composer's opuses are based on the traditions of world and Ukrainian music, the composer's work can hardly be called traditional. His work is brightly innovative in subject matter, images, compositional dramaturgy, stylistics, use of modern means of compositional techniques. In Petrychenko's music the influence of his creative communication with the brightest Polish artists can be traced, which can be found in the use of avant-garde compositional techniques (serial technique, aleatorics), in non-folk opuses, in experiments with style and genres. To date, this composer's creative work includes symphonic works, music for theatrical performances, choral works, chamber music, romances, works for organ. At the same time, symphonic creativity for the composer has a clear priority over other genre areas. Petrychenko's work in the symphony genre is always associated with creative experimentation, the search for new forms and means of expression. As a result, it leads to the versatility of his symphonic compositions, which in a generalized form reflect the main ways of development of the Ukrainian symphony in the 21st century. Petrychenko is not interested in the traditional symphonic genre, in contrast, he creates interesting genre mixes, a kind of genre hybrids with an individualized speech profile, by which he tries to solve complex philosophical issues of today.

The **purpose** of the study is to identify the genre and style features of Petrychenko's symphonies-hybrids in terms of the implementation of global trends.

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

- to outline the problem of synthesis of genres as a phenomenon of modern music.
- to establish the characteristic qualities of genre hybrids.
- to identify the features of Petrychenko's symphonies in the context of modern world music trends.
- systematic and comprehensive approach – for studying the features of genre synthesis in symphonies.

- structural-analytical and structural-semiotic – for the analysis of symphonic works of the composer, for the definition of style, content, and features of composer's musical language.
- comparative – for the detection of related musical and expressive means of symphonies.

Results and Discussions

The end of the 20th – beginning of the 21st century in music is considered a time of logic and pragmatism, which is why composers often turn to the genre of symphony, which corresponds to the stylistic trends of the postmodern era: variability, innovation of individual artistic concepts. The genre of the symphony is open to all kinds of interactions, resulting in complex genre hybrids that allow the symphony to reveal new qualities and fully realize all its potential. At the same time, today, due to the experimental creative attitude of composers, genre names of works often remain outside the score, giving way to program titles, which hide the conceptual and philosophical basis of the work, often not limited to certain genre boundaries. The very fact that in the modern music of the 20th century, the naming of hybrid genre masterpieces appear to be hidden, and their concretization should be analalysed at a theoretical level first. Among such compositions are the symphonic works of Petrychenko, whose creative experiments impress with their boldness and originality. In search of new sounds, the Ukrainian composer organically combines in his symphonic works the attributive features of different genres, which leads to interesting creative results related to the issue of genre synthesis.

Observations of the genre synthesis issue can be found in the works of both Eastern European scientists – M. Aranovsky[4], A. Sokhor[5], M. Lobanova[6], Ye. Ruchevskaya[7], A. Zucker[8], and Western European and American

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[4] Aranovsky, Mark. *Symphonic searches. The Problem of the Symphony Genre in Soviet Music 1960–1975: Research Essays*, Soviet composer, Leningrad, 1979.

[5] Sokhor, Arnold. *Aesthetic nature of the genre in music*, Music, Moscow, 1968.

[6] Lobanova, Marina. *Musical style and genre: history and modernity*, Sovetskiy composer, Moscow, 1990.

[7] Ruchevskaya, Yelena. *Cycle as a genre and form*, in: Form and Style, Part 2, Leningrad, 1990 (p. 129–158).

[8] Zucker, Anatoliy. *Genre mutations in the music of the border periods*, in: Art at the turn of the century. Materials of the International Scientific Conference, Publishing house «Gefest», Rostov-on-Don, 1999 (p. 107–124).

researchers – R. Wanke[9], J. Mayall[10], R. Ratcliffe[11] and others. Genre synthesis is also one of the aspects of the wide issue connected with the process of symphony genre transformation, actively studied by modern musicologiests. As an example, L. Shapovalova, I. Romaniuk and others[12] analyses symphony genre transformation in the early works of modern Ukrainian composer Valentin Silvestrov, from the point of view of a certain stylistic system.

Marina Lobanova, thinking over the genre synthesis in music, uses various terms, among them – "mixed genre", "In mixto genre", "genre experiment", "genre transformation" and so on. She emphasizes that the genre in the 20th century has become a very flexible phenomenon, open to all sorts of interactions: "In the twentieth century, the musical genre becomes subject to dialogue, which has universal properties in modern culture. The genre is becoming a kind of field where different points of view coexist, fight, where several ideas are challenging the primacy"[13].

The researcher also pays attention to such a concept as "mixed genre", calling it the main trend in genre formation. "Mixed genre" is an extremely dynamic phenomenon, therefore the type of compounds, the possibility of including certain genre molecules can vary greatly depending on the artistic concept, individual style"[14].

However, most researchers emphasize the idea of "blurred boundaries" of genres, which does not allow to attribute clearly a particular work of modern times. Genre detailing can be carried out only at the level of single works, because chamber ensemble music enters into a synthesis with an orchestra, a concert or a chamber vocal cycle with a symphony, etc. Music of the 21th century is represented mainly by works that combine several genres at the same time, which gives the right to state the situationality of the genre name in modern music.

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[9] Wanke, Riccardo. *A Cross-genre Study of the (Ec)Static Perspective of Today's Music*, in: Organised Sound, 20(3), 2015 (p. 331-339).

[10] Mayall, Jeremy. «Portfolio of Compositions: Systematic composition of cross-genre hybrid music», a Thesis for the degree of Doctor of Philosophy in Music at The University, Waikato, 2015.

[11] Ratcliffe, Robert. *New Forms of Hybrid Musical Discourse: An Exploration of Stylistic and Procedural Cross-Fertilisation Between Contemporary Art Music and Electronic Dance Music*, in: Proceedings of the International Computer Musica Conference. Huddersfield, UK, 2011 (p. 235-242).

[12] Shapovalova, Liudmyla, Romaniuk, Iryna and others. *Early (avant-garde) symphonies by Valentin Silvestrov as a sound universe*, in: STUDIA UNIVERSITATIS BABES-BOLYAI MUSICA, 66 (1), (p. 329–343).

[13] Marina Lobanova, *op. cit.*, pp. 161–162.

[14] Marina Lobanova, *op. cit.*, pp. 154-155.

The idea of genre diffusion is also emphasized by Western musicologists. Thus, according to Jeremy Mayall, «Genre synthesis or hybridity may be a conscious choice, using and recombining or recontextualising simpler parts from a more complex whole. Cross-genre hybrids are created through the deliberate separation of individual elements, which are then reworked into new hybrid forms»[15]. Futhermore, «Music which exists between genres will challenge thinking about genre itself, providing new ways to create[16]».

Leonard Meyer says that «Genre development is in a constant state of flux. When any new genre is created, practitioners often create further sub-genres, expanding, developing, and adapting previous iterations. Changes of genre come about not through the gradual transformation of complex entities but through the permutation and recombination of more or less discrete, separable traits or clusters of traits. And the traits involved may come from sources of disparate stylistic and cultural provenance»[17].

The question arises about the mechanisms of interaction of genres in the work. Of course, taken into account the multiplicity of contemporary composers' creative experiments, the unification of genre interactions becomes a difficult task. Nevertheless, in generalized form, we can distinguish two types of interactions that characterize genre hybrids.

1) Equal combination of genres, which is reflected in the genre name (symphony-requiem, vocal symphony, etc.);
2) The dominance of one genre with the scattered manifestation of the characteristics of other genres.

At different levels of the work, these two types of genre interactions receive different forms of embodiment. At the **compositional level**, the dialogue of genres can be expressed in:

- direct reference to the formative principles of genres in their relative integrity;

- transfer within any form of a wide range of symbols, metaphors and allusions, identified as a result of the process of deconstruction of the genre, in a changing cultural context.

At the **syntactic / intonation level** we distinguish:

- direct communication (extrapolation, reproduction, archaization, model work) – complex or partial borrowing of forms, texts, rhythmic intonations, textured versions of genres; transfer of the genre to new living conditions while maintaining the original parameters;

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[15] Jeremy Mayall, *op. cit*., p. 40.
[16] Jeremy Mayall, *op. cit*., p. 41.
[17] Leonard B. Meyer, *op. cit.,* p. 20.

- indirect / interfering communication (stylization, "generalization through genre") - indirect imitation of a set of attributes of the genre through the prism of later epochs or through a generalized model; including symbolic communication (genre "interspersed", quote, genre allusion, insertion, inclusion, micro-inclusion) – introduction of separate genre signs, symbols; embodiment of genre intonation into the work (at different levels).

It is very useful in the process of observing genre hybrids to communicate with authors whose work with the genre includes many components. According to Mayall, "Every composer lives in a particular cultural environment and develops from a unique artistic soil. This is reflected in their compositional approach and witnessed in their compositional output. It also means that certain musical patterns, modes of thinking and working will be ingrained and others learned, while others again may be modified through conscious reflection and investigative work and thinking. The composition process applied in this research is directed by the hybridity table, which synthesises ingrained, learned and modified modes of thinking into a new creative approach"[18]. This clarifies the composer's motives and strategies in creating a genre hybrid.

Let us consider how the features of genre interaction are manifested in the symphonic music of Petrychenko.

Symphony No. 1 "Requiem" for string quartet, piano, percussion instruments and phonograms of authentic music combines the genre traits of symphony, requiem and quartet. Symphony No. 1 was created in 2002 for a large symphony orchestra, consisting of three parts ("Prelude", "Interlude", "Postlude"). The composer created the second version of the work in 2014 for the chamber ensemble of the orchestra, and this second version became the analytical material of our study.

The main traits of the work is the semantic content and interpretation of the name "Requiem" not as a genre, but as a program of the work. The composer's idea is embodied in a cycle of seven parts, built on a contrasting principle, which corresponds to the author's idea of the alternation of stages and different dimensions of life.

The music of the **first part**, which is written in a three-sectiion reprise form, immerses us in the atmosphere of sadness and meditative state. The symphony begins with an orchestral introduction, which uses the techniques of sonorist writing (tremolo in a string quartet, the use of a rain stick, finger strikes on the piano strings) and twelve-tone technique, supported by intonations of crying with glissando.

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[18] Jeremy Mayall, op. cit., p. 40.

The basis of the first section is the intonation typical of Ukrainian folk songs: ascending jump on the perfect fifth with following filling of it. It appears in the viola parte and unfolds around the key center "g", later evolving into a counterpoint technique. This intonation develops against the background of aleatory means – broken glissando on strings, gradually diverging on the piano or ascending glissando to the highest sound in the cello and double bass.

The folklore theme acquires a new figurative shade in the second section – it is placed inside the dodecaphonic series ("d-e-es-fis-g-gis-a-h-b-c"), which develops variably and is accompanied by aleatory means in the piano (descending glissando, diatonic) or "bourdon fifths" in the viola and cello, which give dance features to the theme.

The third section returns the listeners to meditative peace – the tempo and size change. This part is based on the musical material of the first part, but in a modified form: the melodic theme appears in the cello part in an abbreviated version with the key center "g".

In the second part of the work, the composer interestingly combines percussion instruments (wooden boxes, timpani) with main instruments (string quartet and piano). This part is written in twelve-tone method, using aleatorics (tapping the open strings of the piano in the low register, glissando on the strings). The composer vividly embodies the images of "the implacability of time".

The first section begins with a short introduction, which uses sonorous effects in the first violins, piano, timpani, and wooden boxes. In the first phrase there is a characteristic motif in the viola part "in F" ("f-ges- ab-des-ces-c"). In terms of rhythmic traits, this theme resembles the Ukrainian butterfly dance with syncopated rhythms, repetitions in a circle with variation of the theme, against the background of an ostinato-pulsating rhythm.

The second section of the second part of the symphony begins with an imitation of "a descending wave" in the strings and reaches the lowest point to repeat repetitively the motif from the first section. But the motive changes: instead of conducting a series "in F", the composer chooses a series "in C" and ends the section with cluster "beats" in the piano part.

The third part of the symphony represents the sphere of sublime lyrics, dreaminess, "pastoral" which is characterized by the introduction of the timbre of the trembita, reliance on diatonics, emphasizing the forth-fifth leaps. The cast is interesting: a string quartet and a phonogram of the trembita sound (the second section of the "scene in the Carpathians"). The form of this part also seems peculiar. There are two-sections with elements of variance, within which the composer creates a "musical landscape" in the Carpathians. It imitates folk strumming, typical of the instrumental music of the Hutsul region, with their free expansion and contraction of small rhythmic durations.

The fourth part serves as a scherzo in the symphony. The instrumental composition includes: string quartet, piano, percussion instruments and audio recording of the flute. The artistic idea is embodied in a two-section form with an introduction, individually interpreted by the composer: the themes acquire a thorough variant-variational development with the transformation into a new semantic meaning in the reprise.

The fifth part is the most dramatic moment of the composition, which embodies the tragic feelings of the individual, enhanced by the inclusion in the score of an authentic recording of the Transcarpathian mourning of the mother for the son. The form is a three-section with a dynamic reprise, in the development of which the themes from the first and second parts appear.

The sound of the first theme of the fifth part introduces the listener to the atmosphere of emotional tragedy and has intonation traits of crying: variable repetition of one motive, repetitiveness, recitative of musical material, narrow in range melody, frequent resizing, slow tempo, descending second intonations. The development culminates – all musical means, such as dynamics, temporitum, texture, key (changes from "in D" to "in G") reach their apogee, against which there is an audio recording of wailing which further enhances the color and the pictorial traits of the composition and is followed by the next episode, the "course of death." The second wave of the development, bright in its emotional and pictorial content, is an episode of "fatal dance", borrowed from the first part, which sounds in the range of the cluster in the piano part with a chromatic lower part.

The sixth part is the philosophical center. The instrumental composition of the part includes: string quartet, grand piano, timpani and audio recording. The composer's idea is embodied in a simple two-section form. The first section begins with a small solo introduction to the piano in the twelve-tone method, using aleatorics (silently pressing sounds on the open strings of the piano in the low register, glissando on the strings). In this part there is a rhythmic intonation from the introduction, elements from the second movement, but everything gradually calms down and the lyrical-contemplative mood of the first section returns. At the end an electroacoustic recording of the trembita is added, which is reproduced against the background of the motif of the theme from the first section.

The seventh part summarizes the picture of human existence. An interesting composition of the score attracts attention: string quartet, piano, flexaton, timpani and audio recording of a wheel lyre. The composer's idea is embodied in a two-section form with variational traits.

Here the second descending intonations from the first part return, creating a kind of architectural arch. The composer uses sonorous techniques (reproduction of the sounds of the overtone scale in the string part, tremolo

in the cello and double bass part, the use of a noise percussion instrument – flexaton, clusters of tremolo on piano strings). Interestingly, with each element of the theme, the composition of the instruments decreases, as if "dissolving". In the middle of the seventh part Petrychenko uses a canon, that begins with an imitating perfomance in a string quartet with the inclusion of an audio recording of a wheel lyre. The canon is repeated five times without any changes (the score states: repeat the fragment with dynamic and tempo variations) – which indicates the use of the composer's fixed aleatorics.

So, summarizing, we can note that in Petrychenko's Symphony No. 1 the genre of the quartet is traced, namely, in terms of functional (composition of participants, method of performance) and semantic-compositional levels (genre composition, types of compositional structures). The cycle is built on the contrast-suite principle and according to the content it is composed in a lyrical genre, which follows from its chamber basis. It, like most quartet works, belongs to the "music of contemplation" and creates, according to the author, "an exceptional atmosphere and a certain mood." The symphony is dominated by slow tempos, which form a calm and meditative mood.

On the other hand, the traits of the composer's symphonic thinking were manifested in the functional load of the parts; contrasting comparison of the first and second parts, which at the macro level can be perceived as first theme and second theme (at the micro level – the contrast within each of these parts); using a leitmotif system that "penetrates" all parts, forming a thematic end-to-end "arch".

A striking feature of this masterpices is the use of modern compositional techniques: twelve-tone method, fixed aleatorics, sonority and audio recording (3 part – trembita, 4 part – flute, 5 part – trembita, 6 part – mother's wailing, 7 part – wheel lyre) which skillfully combined with the features of Ukrainian folklore, which reflects the composer's search for new means of expression.

Another symphonic work by Petrychenko – **The First Chamber Symphony** for nine performers (flute, clarinet, trombone, piano, string quintet) was written in 2004, but is the second in number.

The idea of the symphony is embodied in a one-part end-to-end form, which combines the features of a one-part symphony, a poem and a chamber ensemble. The composition of the symphony can be divided into the following sections: the first – (exposition), the second – the midsection, the third – the climax, and the coda.

Figuratively, the symphony is a picture of the author's vision of the world, the participants of which are personalized themes-images with individual melody and timbre inherent in each (the first theme represents the world of dreams, creativity; the second theme – hostile "technical" world).

The compositional division of the symphony develops through thematic connection and timbre drama.

Let us consider what figurative content determines the drama of the symphony. The first section undoubtedly serves as an introduction and is associated with the sphere of reflection. It has an indefinite, frozen, vague and at the same time thoughtful and lyrical character. The exposition presents the main themes of the symphony, which serve as an expression of meditative self-immersion, the embodiment of various nuances of lyrical and tragic moods.

The introductory motif, set out in the violin and cello part "in es", is of interrogative and meditative character. The introductory motif permeates the entire symphony in the form of a connection between the themes and sections of the composition, as well as serves as a background for the sound of other themes.

The first theme in the violin part "in es", which grows out of the intonation of the introduction, has linguistic intonations of lyrical utterance. This series ("d-es-g-b") with the key center "es" will become an important building material in the further development of the symphony. The first theme performed by the first violins – calm, lyrical in nature and is associated with the sphere of dreams, creativity of "inner thoughts" – is rapidly developing in the exposition, undergoing variations, constantly expanding its range and sound composition. In the presentation of the first theme we observe the use of modal twelve-tone key – that is, the free use of all twelve tones, sequential rhythmic-intonational drawings of different degrees.

The texture of the chamber accompaniment in the presentation of the first theme is also transformed with the subsequent presentation – from chord-harmonic to mixed type, in which the polyphonic composition is combined with the harmonic. The first theme ends with two intricately organized chords with a key center "c" in the piano part ("c-f-d-b-e; c-b-f-e-d") and which are built on quarters and quints. These leitaccords become a kind of refrain of the whole sonata compositional structure, appearing in the core dramatic points of the form unfolding (both before the appearance of the main themes of the symphony and on the internal "joints" of the sections).

The second theme part of the sonata composition is presented by comparing two different and at the same time figuratively related themes. The score of the second theme is divided into groups of instruments, each of which has its own character. In the first place it is the presentation of the motif in the parts of the flute and clarinet, and it embodies the world of everyday life which is hostile to the composer. It sounds in "b flat" and contains ascending quartet jumps at a fast tempo, marching intonations, which creates a sarcastic and ironic character.

We observe a polytonal combination of different key centers in the layers of the texture of the second theme. In addition, the theme creates a "sound panorama", which consists in the separation of texture layers through the use of the spatial factor with the help of timbre.

Both themes of the exposition are developed in contrast. The performance of the first theme becomes much more concise, while the of the second theme, on the contrary, undergoes greater thematic development. Themes of the exposition develop with the help of increasing polyphony of the texture, as well as with the preservation of constant changes in the modes.

The accumulation and consolidation of thematic energy and the formation of a sense of slowing down time occurs in the connection-transition to development (zone of the final part): descending intonation with the scale "es-fis-a-b-b♭" is combined with various variants, which change as in a kaleidoscope. The result of the transition section is the formation of a sonorous textured layer in the first or second violins with a variable sound of all the sounds of the chromatic chord from "dis" to "b♭", which will act as a background in the development.

The recapitulation of the sonata composition is dynamic: the waves of theme development receive an impetus for even greater development and reach their culmination. Often the presentation of one topic is abruptly interrupted to allow the next topic to sound and then reappear in an updated form. As a result, it seems that it is difficult for the "character of the symphony" to express one whole thought, so the images of all the themes of the symphony sound twice in different modes and reach their culmination in the third performance.

The first theme is dynamized, virtually varying rhinetic rhythm-intonation phrases from the topic in the form of expanded canonical sequences involving flute solo and chamber ensemble.

The second theme manifests the highest degree of contrast: after the culmination of the first theme (the image of which because of development was transformed into confused, passionate, even somewhat angry) follows a quiet culmination.

In the coda there is "calming"; the images of exposition return. The first theme is significantly reduced, already loses its tension. The "voice of the Artist" joins its sound: descending intonations of crying sound in all the themes of the symphony: the theme of entry and motivation from the first theme is carried out on a calming dynamic. These topics create a thematic arch between prelude and coda. The final chords of the work that sound

after a reduced final (t. 2), built on the principles of simulation polyphony, finalize the second chamber symphony with the main tone "d".

The original interpretation of the form of the sonate-symphonic cycle of Petrychenko causes associations with the peculiarities of the new interpretation of forms of instrumental music – sonates and forms of the sonate-symphonic cycle an outstanding Ukrainian composer Eugene Stankovich (a teacher of Petrychenko). Sonate forms of composers relate to the fact that the main contrast is determined not only by the ratio of topics within the exposition, and the comparison of the entire exposition with images that arise in the middle section of the form – development. This leads to the sense of the reprise, on the fate of which all the entire burden of the reaction to the main conflict falls. At the same time, all reprises are opposed to the development as a single whole, and its sense is a complex reaction (with many emotional shades) to design images.

In general, the second symphony for flute and chamber orchestra is created in a lyrical-dramatic key. Its figurative content, overlying with romantic trends that are implemented with innovative musical expressing means: the use of dodecaphone technology with the interaction of classical harmony, the use of politonality, modern texture and polyphonic means.

The hybrid **Symphony No. 3 "The antithes"** is written by Petrychenko in 2011 for soprano, choir, and symphony orchestra. The literary primary sources of the symphony are separate poems from **Lina Kostenko's**[19] poetry, in which philosophical questions about universal values are raised. The poetry series is formed from the separate Kostenko's poems, written at different times.

Focusing on these poems, Petrychenko created a certain internal plot. The outer chronological principle of the composer was not considered, but the leading role played the criterion of the content of poems and connections between them. Deep thoughts and severe doubts, searches for answers to the world-chaos questions and the philosophical understanding of the everyday life and the search for the place in it – is a kind of the vector of development of a poetic and symphony "plot". The sequence of poems, which was built by a composer in a combination with music, reveals a single philosophical idea of a human being. Poetic texts are used in full volume.

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[19] Lina Vasylivna Kostenko is a Ukrainian poet and writer, who represents Ukrainian poets of the sixties known as the "Sixtiers". She is a Honored Professor of Kyiv Mohyla Academy, Honorary Doctor of Lviv and Chernivtsi Universities, recipient of the Shevchenko Award (1987).

A symphony is a single-part composition, but there are certain traits of the symphonic structure: there are five tempo "sections", three of which are fast and two are slow. At the same time, the symphony has traits of vocal cycle and suite, which confirms its "hybrid status". All five sections of the symphony composition follow each other without interruption (attacca).

The first section of the symphony "The antithes" is based on Kostenko's poem "Didn't know, didn't know the astrologer" (translit. "Ne znav, ne znav zvizdar hostroborodyi") The composer transferred the images of the poem into the musical texture: the text emphasizes the idea of two sides of being.

The choral recitative which opens the symphony, became an idea, a point of semantic "crossroads" of all sections of the composition. Therefore, it is the first section that determines the outcome of the symphony, and its thematic material becomes the most important link for all subsequent sections.

The complexity and contradiction of the text of Kostenko's poem, which is the basis of the first seciton of the symphony, is suitably embodied in music, including the compositional level. Here, different compositional rhythms are superimposed on each other, which allows us to analyze the unfolding of musical images through the prism of one of these rhythms.

We can say that the analyzed work of Petrychenko belongs to the "fable symphonies"[20], namely to Mahler's tradition of "open form", with its characteristic "long renewal of the musical image without changing its inner essence."[21] The whole intonation process of the symphony is aimed at the gradual "unfolding" of the original theme, the development of its various possibilities. And the first section in this context is the most important stage, where the process of origin and formation of the main idea takes place. The whole section: from the intonation-thematic impulse of the introduction to the last sounds, the coda are different stages of unfolding of the intonation plot, each of which is a certain variant of the previous one. Their sequence is not the main and secondary parts, but different stages of a single process, qualitative variations of the initial intonation motif.

Among other compositional rhythms of the first section, we can single out the stanza that comes from the poem. In musical terms, it can be compared with the "wavy" development, where each subsequent stanza is as a new rising wave with the activation of dynamics and textural complexity. At the same time, the principle of a three-part composition outlined by Kostenko (compositional-lexical arches in the structure of the first and last stanzas and the summarizing function of the last stanza,

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[20] Olena Beregova, *op. cit*., p. 43.
[21] Olena Beregova, *op. cit*., p. 44.

uniting all the images of the poem) is also applied here. Starting the collaboration with Kostenko, Petrychenko compositionally organizes eight stanzas in three-part form with a dynamic recapitulation, but he defines the boundaries of sections to his mind: the middle section begins with the second half of the first stanza of the poem, the main culmination coincides with the beginning of the recapitulation, which combines last two stanzas. That is, in the center of the composition there is a picture of free life and creativity, and the life in the raging world of their own "I".

The first section begins with an orchestral introduction, which immediately introduces the listener to the tragic, in-depth psychological sphere. The main motif is variable in string, woodwind, brass, and percussion groups. And then, the "movement of relentless time" is added, which is set out in a string part by sixteenth in "in d".

The beginning of the symphony is shrill, based on the extreme sonority (ff) with the tone "fis" in the piercing "whistle" of flageoletts (string group). The sound, which abruptly turns into a pianissimo, immediately begins to overgrow with a web of intonation threads intertwined in a sonorous mass (chorus). In the sound field of sonority, which moves slowly in the ascending direction in the tone-halftone (interval of the canonical entry of voices), the ear does not catch the presence of the theme. It is born from the first sound impulse (d), that becames a basis of the melody of the first section.

The main theme sounds expressively, but at the same time constrained and uncertain on the extended sound "d" in low strings. In this tension (internal conflict) – is the essence of a concise phrase-theme, which contains an enlarged quarter.

All further development of the first section is subject to the gradual transformation of the initial theme-thought, and the vector of intonation movement – the desire to break free from the restraining second intonations and narrow quarter range, to overcome descending tendencies, to find ascending exclamatory tone.

It is important to note that the widest upward jumps in the vocal part fall on the most meaningfully significant images of the poem ("anti-peoples", "anti-stars", "anti-ages"). These are the key images of the poem: freedom of creativity and philosophical thoughts of good and evil.

The wavy type of phrase construction instead of sharp rises and falls led to the maximum uniformity and smoothness of the intonation line of the second theme. Narrowing of the range (from seventh to fifth), loss of sharpness and linear orientation due to metric freedom (variable size), the principle of repetition and quiet dynamics create a general peaceful mood. In addition, the theme is surrounded by a network of other horizontal lines that create a living breathable musical texture.

However, in contrast to the first theme of the symphony, sonority was used in a dramatic way, here Petrychenko skillfully embodies the effect of soft movement, flow, renewal. This is facilitated by mirror reflections of melodic phrases in flutes, small movement of smooth tremolo tetrachords in harps, as well as individualized abrupt "fluttering" of the violin and cello.

As the first two themes are developing, a new thematic formation emerges – the main idea of the work will appear in other parts of the symphony, thoroughly combining the intonation plot along with the original theme-thought. Immersing into different contexts of the symphony flow, it will change, but always remaining intonationally recognizable.

The second section of the symphony is the lyrical center, which reveals images of sadness and love. In this **section** the principles of extended key and free twelve-tone method interact. Petrychenko places completely different accents in the poem. The composer feels the short, blurred by doubts and nostalgia poem as leisurely, enlightened, and peaceful. To emphasize the lyrical sphere, the composer chooses a homogeneous female choir, which determines the nature of the entire second part of the symphony.

The complex of expressive means is aimed at calm and light. This is indicated by the following factors: very slow tempo (Largo), low dynamic (*pp)*, transparent and seemingly "weightless" texture, Lydian mode. The entire sound space from the low octave to the piccolo flute in the third octave is occupied by D minor triad. Crystal, "sound-drops" in a part of woodwind instruments are superimposed on this light harmonious paint, creating a soft and blurred sound trail. As a result, the shift of accents – there were large caesuras in the vocal part, which enhance the calm, narrative tone of utterance.

Thus, this section corresponds to the second part of the traditional symphony in terms of structure (three parts of the composition, with a dynamic reprise) and meaning (homo sapiens – a contemplating, thinking person,). On the other hand, there is a tendency to the suite principle: contrasting comparison of the first part (fast, with tragic character) with the second (slow, lyrically dreamy character), connection with traditional applied Ukrainian genres (lyrical song and elements of folk dance).

The third section corresponds to the genre of scherzo. The poem is about "drank dwarves" (translit. "prychmileni hnomyky"), which in the context of this work, acquires the character of rampant negative qualities of people, raises the most painful questions that the hero tries to ask the surrounding darkness and seeks answers within himself.

In the first section, where a "picture of Dionysian merriment" was painted, the choral part is dominated by minimal intonation movements: the composer creates a monologue-prose, with all the variety of intonations:

monotonous statements, rapid exclamations etc. And all this is combined in the vocal part into a single whole, creating a recitative-declamatory melody.

The third section of the symphony ends with a leitmotif, but in a completely different form: a sharp rhythmic pattern, iambic ascending jumps are perceived as a contrast to the sphere of darkness, which contrasts even more with the previous section.

The fourth section conveys a picture of wild fun: a humorous poem by Kostenko "Musicians" opens the part of the leitmotif full of tragic expression. If in the previous parts it was the embodiment of active search (in the first part) or a tender dream (in the second), now it has radically changed its emotional and psychological state: it has become a tragic inner reflection.

The second intonations were filled with more tension, the sharp tritonus accentuates the completion. The musical material of this part in terms of musical-rhythmic and genre affiliation resembles the intonation of Ukrainian dance – "snowstorm" (translit. "metelytsia"), which characterizes the Ukrainian people.

The composer does not use folklore quotations but reproduces all the features and dance nature of the genre: the Lydian mode, the reverse dotted line, the rhythmic fragmentation of the following beats. Along with these intonations, the orchestral texture is saturated with other descending chromatic intonations in the part of flutes and clarinets. They are constantly "circling" at very close sounds in a narrow range, as if they can't overcome their own limitations and become more relaxed.

The last section is the most dramatic center of the whole symphony, as indicated by the poetic text in which Jesus Christ appears as an image of spirituality, morality, goodness. Here the imitation "creep" of melodic lines returns, the D key from the first part is preserved, and the "countdown" in the cello and double bass parts is performed in sixteenth – all this creates a sonorous sound. Orchestral fragment has common intonations with the orchestral introduction of the first part and forms an arch between the first and last part. This technique gives the whole composition integrity. Intonation affinity, which previously was imperceptible trait of the musical texture, and now forms the intonation basis of the parte.

The musical material "Jesus Christ was crucified more than once" in the chorus part has common intonations with the the first part section (recitation on the highest note, gradual ascending movement against the background of the dance rhythm) – in such a way create a terrible picture of the present. The horror maden by "cluster" has disappeared, now the clearly defined theme has gained confidence. In our opinion, this "crystallization" of the leitmotif is the result of the most difficult stage – painful reflections and questions to oneself.

The ascending chant, repeated three times, accelerates the inner energy of the melody, which in the following bars reaches its culmination in the chorus part (ie the first dynamic wave with a melodic range "d"). The theme dynamism is given by the isolated motifs in the cello and double bass on the sounds "d-a-b-c", the movement of sixteenth, which are then transformed into a complicated movement of trioles in the woodwind part.

Then the elements from the first part of the chorus part, which is being developed in a minimalist technique, reappear. The musical texture is complemented by elements of Ukrainian dance, thus, the second melodic wave with an ascending vector is developed. The fullness of tragedy is formed due to the wide-interval structure, the extended range (from d^3 to f^5) and the repetitiveness of the choral part, which reaches the highest note gis^5 in the culmination.

A new phase in the development of the material is the solo soprano "Where will I go now? Where on earth is the Promised Land?". Recitativeness is manifested in the type of presentation: the material, limited to constant pauses, fermatas, with a moving dynamic with interrogative intonations and melodic range raises philosophical questions of existence. This theme receives new intonation colors of the second wave of development – the most dynamic and most dramatic episode of the composition. Its sharpness and clarity of sound is achieved by continuous movement of small rhythmic groups, layered on top of each other, forming a polyrhythm.

In the climax, the composer uses a very expressive technique: the desperate exclamation of the soprano "Barracks in the Garden of Gethsemane!", which has common intonations with the lyrical theme of the first part, accompanied by a marching satirical theme, and can be deciphered as a reference to the terrible deeds of ungodly humanity. But later movement calms down, the themes of the "dance" of the arpeggio in the part of violins and flutes from the first section are intoned.

Thus, "Antitheses" – a symphony for soloists and symphony orchestra is a work that reveals the features of a few genres. From the romantic symphony here – the principle of one theme and leitmotif, the presence of conflicting areas, the presence of the main phases of symphonic development. From the vocal cycle in the symphony there is the use of poetic text, built on a certain dramatic logic. From the suite there are five parts, linked by the principle of contrast, the use of one-part composition. Finally, the cantata-oratorio beginning is seen in the symphony by strengthening the role of the choir and orchestra, which act as commentators on events.

Conclusions

The features of this genre have developed and improved over the centuries, which is facilitated by such features of the symphony as "attraction to experiments" (from performance to formation and musical-expressive elements), "reflection" of features of the modern era – time of search in science and art, openness to interaction with other genre phenomena. The latter was the reason for the emergence of genre hybrids – symphonic works that combine features of two or more genres. A striking example of genre hybridization in modern music is the symphonic work of Petrychenko, which proves the inexhaustibility and flexibility of the traditional symphonic model, its relevance against the background of the experimental mainstream of postmodernism.

Petrychenko's symphonies can be called genre hybrids because the Symphony "Requiem" combines features of symphony, suite and quartet, the Chamber Symphony No. 1 has features of symphony, poem and chamber ensemble, "Antitheses" synthesizes features of cantata, symphony, and vocal cycle. The structure of the works is also interesting, because the bright feature of these symphonies is one-part. In each composition there is no permanent construction that would be repeated, which indicates the maximum individualization of creative ideas, conceptualization of their ideas.

The considered symphonies of Petrychenko correspond to the features of the lyrical type of symphony, which is indicated by the appeal to "sonata structures": conflict based on the contrast of development that arises because of a gradual multiphase variant change of the initial image"; change of emotional "colors" of psychological states, instead of events; use of a variant type of deployment of musical material.

At the same time, the composer within the framework of hybrid structures actively uses modern techniques of composition – the twelve-tone method, which is combined with the principles of polytonality and folklore themes; sonorous and aleatory techniques are combined with tonal thinking, etc.

The study of genre hybrids on the material of modern composers works (especially regional) is a truly inexhaustible, but promising task. Such research allows to expand the panorama of creative searches of composers and to get as close as possible to the understanding of the processes of contemporary music.

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