

# FEATURES OF THE CONTEMPORARY FORM-BUILDING IN THE *THIRTEENTH LONDON SYMPHONY* BY GEORGS PELĒCIS

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## Summary

Parallelism of styles in music is rather a widespread phenomenon, especially in the 20<sup>th</sup> century. *A game with styles*, usage of a *strange word* in compositions of contemporary composers, even inclusion of a style in the language store of this or that author – this tendency, so impetuously revealed in the second half of the last century, has not lost its significance nowadays as well.

In Latvian music it was not disregarded, either. *The game with styles* appeared to be attractive enough for many Latvian authors. Moreover, the most different genres turned out to be involved in this process, including the symphonic one.

In this respect particular attention should be paid to the *Thirteenth London Symphony* (2002) by Georgs Pelēcis – the first composition of this genre in the composer's creative work. The symphonic title itself clearly points to the style that in the world of music is known as classic. The *Thirteenth London Symphony* is a sort of continuation (if I may say so) and an afterword, a postlude to the *London Symphonies* by Joseph Haydn. It should be noted that the title *London* out of twelve symphonies by Haydn is marked by No. 104 which is the last one. Hence, Georgs Pelēcis, entitling his composition the *Thirteenth London Symphony*, as if directly associated it with the symphony of the Viennese classic.

The present paper, comparing the *London Symphonies* by Haydn and the composition by Pelēcis, focuses on the general and individual (concerning the latter) peculiarities of the relevant style.

Some resemblance is observed in:

- the four-part structure of a symphonic cycle,
- the principle of part time contrast,
- the general interpretation of the second and the third parts in the cycle,
- the main tonality of compositions.

These four positions are absolutely coincident in the works of both composers. However, there are also several differences, more indicative of the idea of parallelism, compared to identity.

Considering resemblance and difference between the symphony by Georgs Pelēcis and the *London Symphonies* by Joseph Haydn, while listening to and analyzing this music, it is clearly evident that resemblance is primarily observed with relation to the idea about the aesthetic ideal of music as art. That generalized positive musical image, born in our mind the very moment that we think about classical music, especially that of

Haydn, appears to be kind of resuscitated in the contemporary composer's symphony. That sense of beauty and harmony in music sounding, lucidity of expression, lightness and simplicity of utterance, that emotional unsophistication and openness which attracts us in music of the past, reveals itself no less strikingly in this particular case – in the symphony by Pelēcis. It should be added that a common feature, characterizing the music of both Pelēcis and Haydn proves to be a certain compositional orientation, the identity of which was already mentioned above – predominantly as the preservation of the symphonic genre invariant.

However, it is more important that resemblance to the chosen prototype doesn't become an artistic task of the author, for whom the *London Symphonies* are no model for imitation. They rather serve as a starting impulse or a guideline, which allows creating of a new composition or saying one's own word within the background of the existing tradition, thus confirming the genre form (or standard), associated with the concept of a classical symphony.

Georgs Pelēcis, the author of the *Thirteenth London Symphony*, the same as another great composer of the past – Sergei Prokofiev – who in his First Symphony, turning to a classical prototype, renewed and enriched it, in keeping with his time and style, also introduces very many innovations of his own. The author's handwriting is evident in the nature of the intonational material, in his harmonical language, in the type of thematism and development devices, in the unique structure and in that particular shape of the musical form which for all its resemblance to classical variants, differs from them in quality.

In Pelēcis symphony the device of *the game with...* reveals itself in different ways. To begin with, it is *the game* with the style of the past, namely, classicism and the individual style, pertaining to Haydn. That explains why in music there is not simply stylishness or imitation but almost in all cases the composer's individual approach is more or less pronounced. It is as if he had revived the spirit of the past but quite in a different context. It is linked with some sort of a quasi-citing of the symphonic genre. Besides, there is a moment of the direct citing which in the given case reveals also a kind of *the game with a strange* (but not only) *word*. It means that the composer, as if increasingly, forces an effect of borrowing: having started with the quasi-citation of Haydn in one of themes in the first part, he passes to micro-citing of this theme in the second one, intensifying the effect of *the stylistic game* by sticking to the same form (but again in a quasi-Haydn variant). In the third part the genre (minuet) comes to the foreground as a *citing object*, but in the finale, i.e. the reviewing part of the whole symphony, on the one hand, he uses self-citing, having taken his earlier composition for its basis, and, on the other hand, he introduces folk material as a citation.

*The game as a vital energy realization, a cheerful mobility, and humor* in Victor Bobrovsky's words [1: 61] is a characteristic feature of Haydn's

music, but in Georgs Pelēcis composition, owing to his individual style and an author's position, these qualities acquire quite a new meaning and expression.

#### **Literatūra**

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