

THE EXPRESSION OF LIBROGENRE *MUSIC* IN CREATIVE WORK BY PĒTERIS VASKS

Iļona Būdeniece

Summary

Translated by Ieva Maļeņčenko

The genre of music in all times has shown itself both as a stable and a mobile phenomenon. Every period of development comes into view of music history with certain processes of search for novelty, changes, instability. Each age of music history gives new genres, makes corrections and embodies new tendencies and peculiarities in already existing genres. This process illuminates particularly clearly in the 20th century that has made us to reevaluate paradigms in music that had shaped and stabilized for centuries. Practically in every article or research devoted to music in our or previous century, the conclusions appear directly or indirectly about the pronounced moment of individuality, isolation, testimony of intensive 'I'. Individualization shows in all aspects and levels of creating music – aesthetic, content, language of music, form-shape, as well as the sphere of genres. In the conditions of such satiated, intensive and multi-angular development new opuses appear, in which it is almost impossible to find any elements of traditional genres. Approbated and stable genres also go along the way of bright renewal.

The mentioned processes lead to the entropy, inner change of genres. The features of evolution and expansion are expressed also in the theory of genre. Unprecedented versatility, inner fusion and modification of genre appear. New and seldom used titles of compositions can be met, e.g. *Music, Book, Landscape, Retrospection, Drawing, Dedication, In memoriam* etc., encouraging new research and explanations, realized in new search for theories of genre. One of the brightest concepts in theory of genre belongs to Lithuanian musicologist Gražina Daunoravičienė (Дауноравичене, 1992) and is based exactly in music of the 20th century. As one of possible models of librogenre the author suggests compositions with the title *Music*, which are represented in particularly large numbers both in foreign and Latvian composers' music.

The aim of the article is, on the one hand, to sketch concentrated notion of librogenre *Music* from the point of view of theory of genre, mentioning and recognizing the positions of such music researchers, who have tried in some way or other to explain the background and development of the mentioned phenomenon – Gražina Daunoravičienė, Galina Grigor'eva (Григорьева, 2007), Alexander Sokolov (Соколов, 2004; Соколов, 2007). On the other hand, the aim of the article is to look at and reflect the manifestation of librogenre *Music* in creative work of Latvian composer Pēteris Vasks, as among the range of his works the compositions with title

Music can be found most frequently. The reflection of the mentioned angle will be based in analysis of musical pieces, thoughts, statements, viewpoint of the composer himself.

The concept of librogenre has been looked at from different aspects – both music theory and in the context of creative work of Pēteris Vasks. Even more, four positions can be pointed out as definitive in this case. They are the following:

- Historical aspect – first *Music* examples, development, reaching the most active usage in the 20th century;
- Aspect of titles, that becomes one of essential parameters creating the possible classification of this group of genres, as well as gives the basis for discussion of a new group of genres in the 20th century in general;
- The aspect of content, which is considered to be definitive, decisive in the development of new genre, by music researcher Galina Grigor'eva (Григорьева, 2007). General survey of structures, leading tendencies (creative work of Pēteris Vasks covered in the context of foreign and Latvian art of sound);
- Different characteristic features of librogenre *Music*, aspects, factors, components in compositions by Pēteris Vasks (thematism, cyclical factor, the principle of recapitulation, compositional aspect etc.).

Starting with the second part of the previous century, the tendency to use the model of librogenre *Music* put in the centre of the article was particularly actualized in the music of Latvian composers, encouraging a kind of its consolidation and maybe even transfer to the level of mono-genre.

Literatūra

Gillies, Malcolm. Béla Bartók. *The New Grove Dictionary of Music and Musicians* / Second Edition. Edited by Stanley Sadie. Executive Editor John Tyrrell. Volume 2. London: Macmillan Publishers Limited, 2001, 787–818

Jakubone, Ināra. Joprojām gandrīz monologs. *Latviešu mūzika '89* (19) / Sastādījuši Arvīds Darkevics un Laima Mūrniece. Rīga: Liesma, 1990, 148–161

Kudiņš, Jānis. *Neoklasicisms un tā izpausmes latviešu mūzikā (1970 – 1990)* / Maģistra darbs (glabājas JVLMA). Rīga, 1999

Schubert, Giselher. Hindemith Paul. *The New Grove Dictionary of Music and Musicians* / Second Edition. Edited by Stanley Sadie. Executive Editor John Tyrrell. Volume 11. London: Macmillan Publishers Limited, 2001, 523–538