

МИСТЕЦТВОЗНАВСТВО

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DOI <https://doi.org/10.24919/2308-4863.1/33.215693>**Natalia BASHMAKOVA,***orcid.org/0000-0002-9484-2406**Candidate of Art History,**Associate Professor at the Department of Folk Instruments**Mykhailo Glinka Dnipropetrovsk Academy of Music**(Dnipro, Ukraine) nbashmakova.7@gmail.com***Katerina HUDAK,***orcid.org/0000-0003-3756-3942**Master at Folk Instruments Department**Mykhailo Glinka Dnipropetrovsk Academy of Music**(Dnipro, Ukraine) gudak.katya@gmail.com***THE PRINCIPLE OF POLYSTYLISTICS OF FRANK ANGELIS
(ON THE EXAMPLE OF THE “B. B. (BREL – BACH)” SUIT)**

The purpose of this work is to analyze one of the repertoire works of the famous French performer, composer, teacher Frank Angelis – Suite “B. B. (Brel – Bach)” for accordion in the context of identifying the specifics of the composer's interpretation of the genre and the principle of polystylistics. Analysis of research on the genre parameters of accordion art (A. Ya. Stashevsky, Ya. V. Oleksiv) indicates that this principle is a characteristic feature of the work of modern authors. The analyzed work in the domestic musicology has not yet become the material of research, as well as the work of an outstanding artist. This determines the scientific novelty of the proposed article. Among the basic research methods – historical-theoretical, genre, style. The structural-analytical method of research was of great importance in the process of organizing the material of the work and approving the conclusions of the said work. The results of studying the work of the suite genre were also formed using a comparative method. In the course of scientific exploration, a performance analysis of this composition was also used. A comprehensive analysis of the work suggests that in the composer's interpretation of the genre the author relies on the principles of polystylistics. The three-part suite absorbed the characteristic emotional mood and textured structure of masterpieces of musical culture of different historical and national styles. So the first part is based on the famous material of French chanson, which in the middle section is laid out in the Bach style. In the second part you can feel the breath of impressionism due to the textured organization, as if the piano, pedal, deep background sound was reproduced. In the lightning finale, the theme with the characteristic features of Asian music (among the intonation elements of which is pentatonic) is intertwined with allusions to the well-known jazz standards of the twentieth century. (In its middle section there are motifs of jazz compositions by D. Brubek “Take Five”, H. Tizol – D. Ellington “Caravan”).

Key words: *F. Angelis, accordion art of the present, accordion suite, polystylistics, repertoire.*

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(НА ПРИКЛАДІ СЮІТИ «Б. Б. (БРЕЛЬ – БАХ)»)**

Метою роботи є аналіз одного з репертуарних творів французького видатного виконавця, композитора, викладача Франка Анжеліса – сюїти «Б. Б. (Брель – Бах)» для баяна – у контексті виявлення специфіки

композиторської трактовки жанру та принципу полістилістики. Аналіз досліджень, присвячених жанровим параметрам баянного мистецтва (А. Я. Сташевський, Я. В. Олексів), указує, що цей принцип є характерною рисою творчості сучасних авторів. Аналізований твір у вітчизняному музикознавстві ще не поставав матеріалом дослідження, як і творчість видатного митця. Це визначає наукову новизну пропонованої статті. Серед базових методів дослідження – історико-теоретичний, жанровий, стильовий. Вагоме значення в процесі упорядкування матеріалу роботи й утвердження висновків означеної праці мав структурно-аналітичний метод дослідження. Результати вивчення твору жанру сюїти формувалися також із застосуванням порівняльного методу. У ході наукової розвідки використовувався й виконавський аналіз означеної композиції. Комплексний аналіз твору дає змогу стверджувати, що в композиторській трактовці жанру автор спирається на принципи полістилістики. Тричастинна сюїта ввібрала характерний емоційний настрій і фактурну будову шедеврів музичної культури різних історичних і національних стилів. Так, перша частина побудована на відомому матеріалі французького шансону, який у середньому розділі викладено в бахівському стилі. У другій частині відчувається подих імпресіонізму завдяки фактурній організації, ніби відтворено фортепіанне, педальне, глибоке фонове звучання. У блискавичному фіналі тема з характерними рисами азійської музики (серед інтонаційних елементів якої є пентатоніка) переплітається з алюзіями відомих джазових стандартів ХХ ст. (у її середньому розділі наявні мотиви джазових композицій Д. Брубeka “Take Five”, Х. Тізона – Д. Еллінгтона «Караван»).

Ключові слова: Ф. Анжеліс, баянно-акордеоне мистецтво сучасності, баянна сюїта, полістилістика, репертуар.

Formulation of the problem. A number of the latest technical methods of performance and innovative trends in both compositional language and genres and forms, accordion and accordion art in the modern period demonstrates the actualization of the scientific approach to understanding the original concert repertoire, which was formed in a relatively short period of time (from the 30s of the XX century).

The works of the French artist (outstanding performer, composer, teacher) Frank Angelis are widely popular among modern Ukrainian and foreign accordionists (Angelis, 2003: 2). The author's compositions are original, in which you can hear the combination of music of different eras and weaving of folk motifs with elements of jazz music and a response to the stylistic pluralism of the world around. These composer's findings testify to the developed musical culture and rich creative imagination of the composer, and that the creator of such musical sketches has a broad outlook, performance experience and great talent (Angelis, 2003: 2). However, from the scientific point of view (in domestic musicology) his work has not yet been studied, and in particular from the standpoint of identifying the specifics of the application of the principle of polystylistics.

Frank Angelis skillfully, highly artistically and ingeniously applies the polystylistic principle in his accordion. A number of his large-scale accordion works demonstrate vivid and perfect examples of the composition of the musical whole with the use of various styles of musical-linguistic systems. One of them is the suite “B. B. (Brel – Bach)”, which is one of the repertoire of the composer.

Research analysis. Well-known Ukrainian bayanists and musicologists A. Ya. Stashevsky and Ya. V. Oleksiv, who consider the specifics of the development of cyclical forms of accordion art and in particular the genre of suites, note that the rebirth of

the genre into new technical ones was a characteristic feature of original artistic processes, sound-expressing, timbre layers (Oleksiv, 2012: 63). And the principle of polystylistics, with its diversity, attracts attention as a way of organizing the integrity of a musical work and is characteristic of the accordion suite (Stashevsky, 2007, 2012). According to K. E. Yaskov, the process of compositional creativity within polystylistics involves the creation of the structure of the work from the interaction of two or more stylistic models (Yaskov, 2011: 59).

The purpose of the article – analysis of the Suite “B. B. (Brel – Bach)” for Frank Angelis accordion in the context of revealing the specifics of the composer's interpretation of the genre and the principle of polystylistics.

Presenting main material. Bayan Suite “B. B. (Brel – Bach)” by Frank Angelis – a striking phenomenon in the evolution of accordion art, because it contains innovations in the field of performing arts. This also applies to the interpretation of the part of the left hand as independent and full-fledged (it is especially evident in parts I and II of the suite, where the composer writes it on two notes, due to the complexity and volume).

It is also interesting for the author to use the timbre colors of the accordion. The following patterns can be seen in the registration: lyrical themes are written in the middle registers using warm soft timbres of a musical instrument (“fagott bassoon”, “flote clarinet”, “bandoneon”, “violin”); strong-willed, resolute – in low and medium texture, intonations of doubt and uncertainty are transferred to registers with octave combination (“bandoneon”); exalted, dreamy themes are mostly performed on “fagott bassoon” an octave higher, “concertino”, “organ” and “tutti”.

Separate genre-functional and figurative levels are contained in the structure of three parts and form

semantic subdivisions of the suite cycle and have dedications. The first part is devoted to Marie Françoise Chabanne; the second part is dedicated to Laurence Dubreuil, a French pianist, director and teacher at the Conservatoire Musiques En Seine, a regular member of the Amalgame duo; and the third to the French composer, melodist and music producer Paul de Sineau.

Regarding the peculiarities of the formation and the principles of deployment of the musical material of the Suite “B. B. (Brel – Bach)” by F. Angelis for accordion corresponds to the characteristic, for the genre of the suite, pictorial imagery.

The first part, entitled “B. B. (Brel – Bach)”, consists of three semantic subdivisions marked by tempo remarks (Allegro, Rubato, Piu Lento, Moderato and Lento), written in a complex three-part form. Its title emphasizes the improvisational and polyphonic basis of the work, created on two themes. The first is the lyrical-dramatic melody of the Belgian French-speaking singer, poet, composer, director, actor and author-performer Jacques Brel, the theme of the song “Ne me quitte pas”, and the second is the theme of the same song, but as it would be processed by the German genius of Baroque culture J. S. Bach.

In the construction of the first part, the three-phase presentation is revealed: the initial intonation impulse, its development and generalization are clearly distinguished from the general flow of the musical presentation. With the development of the composer adds a harmonious chord texture in the upper register, providing a powerful organ sound imitation. The middle section has the form of a 3-voice simple fugue, where in the middle voice there is a wavy movement of shallow durations, which grows into rapid passages, then the accompaniment changes and acquires syncopic development – this emphasizes the imitation of Bach's improvisation. In the vertical, these thematic elements are intertwined. Using a variety of game techniques and tempo notation emphasizes the nature of insecurity and suffering.

Thus, the conceptual solution of the first part is a symbiosis of traditions of modern (French chanson) and Baroque cultures, which is expressed in the title of the work, which contains the names of famous artists.

The second part of the suite cycle – “Soliloque”, one-part, written in the genre of nocturne and devoted

to the realm of dreaminess, lyrics, has a calm, pensive and sad character (Andantino tempo), three-part meter (size 12/8).

Semantically, it is monolithic, one-affect (which is typical of the traditions of Baroque culture), and textured presentation and harmonization create the illusion of piano, pedal, deep background sound, reminiscent of musical sketches of Impressionism (it seems to embody the performing art of the addressee). The melodic line of the initial two-bar is emphasized by two voices, thanks to which the tonal comparisons and phases of the thematics are felt more relief.

The third part is a moving, bravura, brilliant finale of the entire cycle called “Asia-Flashes”. At the heart of its formation is the principle of three parts – in the end the main thematic material is repeated, while preserving its structural structure, and in the reprise used inherent in the author's style of Angelis means of tonal comparison of thematic conceptions. The middle section has a variational character, its phases are delimited by the introduction of allusions to well-known jazz standards – Dave Brubeck “Take Five” (used a characteristic rhythmic pattern of accompaniment), H. Tizol – D. Ellington “Caravan” (there is a final cadence descending intonation of the theme). In the middle of the finale, there is a seven-bar fragment that refers to the figurative sphere of the second part. This creates the integrity of the suite cycle.

Conclusions. Comprehensive analysis of one of the popular works of F. Angelis – Suite “B. B. (Brel – Bach)” suggests that in the composer's interpretation of the genre the author relies on the principles of polystylistics. The three-part suite has absorbed the characteristic emotional mood and textured structure of masterpieces of musical culture of different historical and national styles. So the first part is based on the famous material of French chanson, which in the middle section is laid out in the Bach style. In the second part you can feel the breath of impressionism due to the textured organization, as if the piano, pedal, deep background sound was reproduced. In the lightning finale, the theme with the characteristic features of Asian music (among the intonation elements of which is pentatonic) is intertwined with allusions to the well-known jazz standards of the twentieth century. (In its middle section there are motifs of jazz compositions by D. Brubek “Take Five”, H. Tizol – D. Ellington “Caravan”).

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