

DOI: 10.7596/taksad.v9i1.2361

Citation: Anfilova, S., Kucherenko, S., Mizitova, A., Pidporinova, K., & Sediuk, I. (2020). "The Own-The Borrowed" in Artistic Culture of the 20th-21st Centuries. *Journal of History Culture and Art Research*, 9(1), 258-272. doi:<http://dx.doi.org/10.7596/taksad.v9i1.2361>

"The Own-The Borrowed" in Artistic Culture of the 20th-21st Centuries

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Abstract

The article presents various forms of working with the "borrowed" material in the artistic practice of recent centuries. This phenomenon covers painting, literature, cinema, choreography, and music. The stable nature of this phenomenon, preserved by a tradition, is explained by its ability to identify the author's position towards the current needs of the time in comparison with another creative consciousness, an understanding of the world order, as well as the artistic and aesthetic priorities. A dialogue with the "borrowed" thought plays a significant role in the art of music. Some special ways of work in the conditions of "the own – the borrowed" concept emerged here, and each of them caused the certain genres to appear. In real practice, the following genres were firmly established: transcription, adaptation, arrangement, and paraphrase. Despite the internal differences, the general reflection of the author's individual creative approach and, indirectly, self-awareness of the specific historical stage in the cultural development remains their common feature.

"The own – the borrowed" concept, containing two opposing ideas, reveals the inconsistency of artistic and aesthetic processes in the historical development of the ballet genre, the complex interaction of classic dance with inapplicable symphonic music, and the relation of dance and flexibility in choreographic drama. In whatever form of art the "borrowed" material is used, including the genres of a "light" music, the ludic logic inevitably actualizes itself, starting from the choice of an object for a creative "duel" and ending with a combination of language means. The competitive atmosphere explains both the repeated use of the same material by the artists of different generations, as well as the appearance of peculiar "shifters" who, introducing an ironic and comedic element, represent the skillful mastery. Thanks to this, working with a "borrowed" material retains its value regardless of the change in artistic and aesthetic paradigms.

Keywords: "The own–the borrowed", Ludic mode, Intertextuality, Dialogue, Transcription, Remix, Carnival tradition.

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Introduction

The stylistic and technological diversity of music works created by composers of the 20th century, the peculiarities of artistic trends, individual writing techniques that appeared at that time stimulated the expansion of the terminological apparatus of modern musicology, and the use of analysis methods from other areas of scientific knowledge. One of the things that pushed this process forward was neoclassicism. Its peculiarity was not just in the revival of the old masters' heritage, but the use of stylistic and formative techniques of ancient music in the new writing conditions. Considering the concepts of "stylization and neoclassicism" in the context of the aesthetic problems of I. Stravinsky's music works, S. Savenko notes the young composer was greatly influenced by the artists of the "World of Art" association. For many of its representatives, it was characteristic to combine the style of the chosen subject of stylization with their own individual style of writing. To denote this phenomenon, a musicologist introduces the concept of "variation on style" (Savenko, 1973, p. 284). According to the author, "a work of art acquires a stylistic duality since you can always choose either the writing language of the past or the language of modernity, and strengthen their respective features" (p. 285).

The novelty of the term, dictated by the need to understand the qualitative parameters of the phenomenon, is in fact caused by one of the "eternal" problems of the creative process, which has been expressed in "the own – the borrowed" formula. It has also become an organic part of actively developing concepts of intertextuality and cultural dialogue in modern music science. We find the confirmation of these words in the work of M. Aranovsky, who notes the variability of its items depending on the style dominants of the era. According to him, the generally accepted expression reflects the individual spirit of a romantic attitude. Moving along the historical "stair", we reveal the other modifications of this term: "mine own – the universal" (classicism), "the universal – the universal" (baroque), "the past – the present" (neoclassicism), "the borrowed – the borrowed", or "mine borrowed – somebody's borrowed (polystylistics) (Aranovsky, 1998, pp. 74–75). "A change in the composition of opposing ideas," according to M. Aranovsky, "indicates that if intertextuality has always been inherent in the music art, then its forms have historically evolved, and this evolution reflected a change in the directions of style" (1998, p. 75). Despite the value of such clarifications, they do not exclude the principle of opposition as the basis for the interaction of two phenomena, which is why "the own – the borrowed" formula does not lose its universality.

Another side of the intertextuality theory is associated with a special method of analyzing a musical text. According to D. Tiba, "the meaning of a work of art is revealed through its interpretation on the basis of interconnections with other works using the mechanisms of associativity" (2002, p. 37). The study of a complex system of intertextual interactions and the "big Text of culture" (Raku, 1998) with its own signs, codes, and symbols extends the existing ideas about the possibilities of creative thinking in the broad sense of the word. "Intertext is a whole world of meanings, it consists not only of quotes and allusions, that is, musical-linguistic relationships. While extending from the technology to the semantics, it includes worldview, conceptual plot 'dialogues' of literary texts" according to I. Stogniy (2017, p. 88). It is no accident that the dialogue concept of M. Bakhtin is projected onto various fields of knowledge, among which are not only music and theater, but also, for example, pedagogy and music therapy. Thus, K. Stensæth notes: "<...> Mikhail Bakhtin's concept of dialogue in such settings by asking what implications it could have on our understanding of musical improvisation in asymmetric relations (e.g. teacher/therapist – pupil/client). It suggests that it may be perceived as a complex social and relational event that is on the border, or, to borrow the words of Bakhtin <...> "half the borrowed" that becomes the own when

it is populated with one's own accent and adapted to one's own semantic and expressive intention" (2015, p. 209).

One of intertextuality modes in the 20th and 21st centuries is the ludic principle, which unfolds according to the crescent principle, enriched with various strategies, meanings, and contexts. The ludic angle of intertextuality in the aspect of the interaction of "the own" and "the borrowed" is chosen as the initial one in the presented analytical studies. They feature well-known music, e.g. "Variations on the theme of Paganini" by V. Lutosławski, whose work continues to attract modern researchers (D. Rust, 2010; Z. Skowron, 2016; S. Krupowicz, 2015; Y. Kreinin, 2017; etc.), as well as the less-known works of contemporary composers-pianists, such as G. Anderson, M.-A. Hamelin, and Ukrainian professor and violinist E. Dobrzhinets, who in many ways retained the position of terra incognita in musicology. The research focus is also on ballet music and visual art.

Methodological Framework is an integrated approach that, due to the specifics of the subject matter, provides the interaction of the following analysis methods: intonational, structural and functional, compositional and dramatic, genre and style, and comparative.

Results

Musical transcription in the aspect of "the own – the borrowed" concept issues

Much has been written about the radical creative mind of the 20th century. Criticism of previous experience sharpened the tendency of individual expression of will in the artistic process, which is typical for European culture. In the fixed paradigm of modern musical practice, the retained interest in working with the "borrowed" material, at first glance, looks like a leftover. It is enough to recall the arrangement of opera compositions not only from one's own, but also from borrowed fragments, the creation of opuses "by [name]", based on chorales and vocal music in the Baroque era, which is explained by the dominance of inventory principles in the system of values, and by the formation of instrumentalism. The classic and the romantic times demanded a technique of arrangement in the conditions of rapidly developing opera and symphonic genres, as well as the professional and amateur performance. The 20th century, it would seem, eliminates any need for a "secondary product". However, according to the remark of S. Averintsev, the individuality, as it is being self-determined, draws a "mental *limit* between itself and the non-self" (Averintsev, 1996, p. 21). This kind of contrast indicates the actualization of the psychological component, expressed by the modality "Me – not me" or "Me – another one". The dialogue-competition hidden behind it focuses on the ludic nature of creative consciousness as a generic property of human thinking as a whole. The fact that various forms of attracting the "borrowed thought" emerged in the course of historical development, especially in synthetic genres, is extrapolated to an unlimited range of phenomena, reflecting individual intentions of the 20th century. So, the famous statement of R. Schumann acquires new semantic overtones now: "Playing the instrument should be the same as playing with it" (Schumann, 1975, p. 83).

The choice of author's priorities and aspirations when working with the "borrowed" material is largely affected by a change in the aesthetic and value paradigms. Various stimuli, activated by the game consciousness of the individual, more broadly, of culture and era, often come to the fore. One of the well-established methods for the artistic unity of "the own" and "the borrowed" in music is the transcription technique. Without going into the distinguishing features of such genres as transcription, adaptation, arrangement, and paraphrase, and remix, we emphasize that transcription is an "open" technique that reflects not only the individuality of the author's creative approach, but also the degree of cultural self-awareness as such. Let us provide proofs of the above-said by analytical studies.

“Carmen Fantasy” for two pianos by Greg Anderson

Among all the works based on the famous opera, the “Carmen-Fantasy” for two pianos of the modern American pianist and composer G. Anderson (born in 1981) deserves special attention. Inheriting the voluntary attitude to the chosen source, which is common for the transcription genre, the author combines themes from various acts of the opera by J. Bizet, subordinating them to his own dramatic idea. The focus of fantasy through its music and themes lies in the diverse image of the fatal, passionate, and freedom-loving Carmen. This orientation of artistic decision appears as the echo of the feminist movement in the 20th century, declaring the struggle for gender equality. G. Anderson does not follow plot events, avoiding the traditional “love triangle” motif, which explains the lack of Escamillo themes. The composer chooses two types of themes. The first of them is associated with the image of the main character and Jose, while maintaining the love line of the opera. The second type recreates local coloring and outlines the external plan of action, reinforcing dramatic conflicts. The original structure is transformed into a suite composition. The fantasy vector of the opus is enhanced by the introduction of quasi cadenza constructions, the virtuoso filling of pauses with general forms of movement, which allows recalling the art of previous eras, in particular pointing to a genetic relationship with the genre of a baroque fantasy. This is seen as one of the manifestations of the “resonant chain” principle (Kucherenko, 2019) in the macrocosm of musical culture.

As a result of this composing collaboration, the following parts of the music piece receive a new artistic image: Olé music from the dance suite of Act 4, the main theme of Entr’acte to the Act 4, the famous Habanera, the Fortune-telling scene from the third act, the fateful theme of destiny, Jose’s love theme, and the sparkling gypsy song from the Act 2. To enhance the emotional tone, the transcriber uses other tonal colors, which is as one of the most effective means of working with the “borrowed” material. Thus, Habanera goes in h-moll (instead of the original d-moll), the Fortune-telling scene goes in d-moll (instead of f-moll), Jose’s passionate recognition goes in the bright D-dur (instead of the tonality of the tragic love – Des-dur). The intonationally unstable leit-theme of fate goes on the fatal ostinato D₁. The closing gypsy song is placed into the twilight h-moll key. Thus, the tonal pair of “h-moll – D-dur” is the core of the whole composition as it helps to overcome the confusion caused by the detachment of diverse episodes. At the macro level, it is possible to note the features of the three-movement form, since the main characters and indirectly their relationships are represented in the core of the composition, along with the edges in the form of a decorative frame represented by the dance rhythms. Speaking in the language of cinema, G. Anderson in his “Carmen Fantasy” uses the wide and close-up picture, originally stated in the compositional and dramatic solution by J. Bizet in his opera.

The author’s technique of working with the “borrowed” material is also characterized by tessitura rearrangements. If in Habanera the composer still follows the vocal basis, periodically enriching the sound of the dance melody with a high “violin register”, then Carmen’s theme in the Fortune-telling scene is assigned to the “thick timbres of the cello”, creating a dark coloring. The bright color of Jose’s testimony theme appears unexpected: the tessitura of the second octave, the nocturne-like accompaniment with triplets on the 4/4 meter, and cantabile. A kind of timbre “shifter” is one of the modes of playing with the “borrowed” text, enhancing the individual vision of the semantic accents as per the opera original and embodying a special ludic instrumental theater in “Carmen Fantasy” with the help of the richest resources of the two-piano ensemble.

“Variations on the Theme of Paganini” by Witold Lutosławski and Marc-André Hamelin

A different strategy for interpreting the “borrowed” text under the conditions of enriching the musical language with atonal principles of thinking is demonstrated by the music pieces with

similar names of the pianists-composers W. Lutosławski (1913–1994; Poland) and M.-A. Hamelin (born 1961; France-Canada) – “Variations on the theme of Paganini”. Separated by over a half-century period, these opuses not only reveal the originality of the worldview of their authors, but also demonstrate the similarity of some aesthetic attitudes. The common features to the transcriptional ideas of W. Lutosławski and M.-A. Hamelin become: a single instrumental basis (two-piano ensemble and masterfully interpreted solo piano); the ludic situation “pro and contra”, “the own” and “the borrowed” that appears from the interaction of the original source with a different harmonic environment⁶; expanding the object of creative reflection due to other author’s and alternative versions.

For W. Lutosławski, the “starting point” in variations is the dialogue of two cultures, two creative minds, and two equal partners-performers, which creates a special playing field with its own rules. In this approach, based on the words of W. Lutosławski himself, two fundamental points can be distinguished. The first one is to comprehend and perceive the two-piano ensemble as a tool that can preserve the register of the original source. The second one is connected with the action of the ludic logic while trying to shape the music of one composer “in the spirit” of another. In this context, “a combination of well-known melodies with coloristic, piquant harmony” (Lutosławski, 1995, pp. 20-21). “Variations” by M.-A. Hamelin is an example of a strikingly virtuoso and exciting mind game that comes from wide musical horizons, high performing skills, and original composing talent. As the author himself emphasizes, he “breaks the mold; it [Hamelin’s work] constantly tries to push the envelope as far as what may be aesthetically acceptable” (Markow, 2012). The works of different composers, national schools, genres, and styles organically coexist in a single sound space. We can witness allusions and citations of music by F. Liszt and J. Brahms, P. Tchaikovsky and A. Scriabin, S. Prokofiev and S. Rachmaninov, L. Beethoven and G. Rossini, F. Chopin and J. S. Bach, jazz, dance rhythms and more. Such an attitude testifies to the conditionally “eclectic” strategy of the author, where the multiplicity of associative relations can be modified based on the artistic and aesthetic background of the recipient. In his variations, the historical distance allows M.-A. Hamelin to create the opus of the same name as W. Lutosławski did. They become similar in the following ways: a special energy charge, spicy harmonies, parallels between intonation and plot, the dominant dissonant aura, richly syncopated accents, which in the complex gives rise to a scherzic and grotesque image. At the same time, the phonic features of two pianos seem to be summed up in the sound of a solo piano part of M.-A. Hamelin’s piece, as evidenced by the saturation of the texture, the coverage of the entire register and dynamic amplitude, and multilayers usage to present the material. It is no coincidence that this opus received the title of “Devilish Variations” and the nickname of “a monstrous work” (Borodin, 2014, p. 77).

Both composers expand the scale of the original source, pushing the final phase of the cycle. However, such a “liberty” organically fits into the established tradition. A similar tendency is to sharpen the contrast between the variations, but it is implemented by composers in different ways. The “motley” of the texture, rhythmic and dynamic finds of W. Lutosławski is overcome by introducing a more calm “quiet” variation (No. 6, *Poco lento, dolcissimo e molto legato*) into the

⁶ It is known that W. Lutosławski created “Variations on the Paganini Theme” 4 years after graduating from the conservatory when he was forced to write “typically tonal music”, contrary to his own new harmonic ideas (Lutosławski, 1995, p. 18). This explains the peculiar challenge to the established standards and the established tradition with a clear understanding of the ability of sound metamorphosis inherent to N. Paganini in his music piece. For M.-A. Hamelin, the period of destructing the tonality as a system of musical language is one of the most attractive in history. The composer notes: “And it is absolutely natural that I try, I do not consciously try, but just feel at home using this language, and therefore I naturally adapt this language in my own music pieces” (Moscow Philharmonic..., 2016).

context of the general animated tone of movement (No. 6), followed by the “spring-like buildup” of the themes, headed for the spectacular code. In the composition of the whole, we can see the three-movement structure as a supporting form, reinforced by the unchanged theme (Piano II) in an additional variation (No. 12, *Ancora più mosso*). In M.-A. Hamelin’s variant, the suite principles are the dominating ones; the variations are grouped in pairs, with the exception of No. 11, which creates an allusion of moving from one radio station to another. The last and the largest variation, *Alla giga* (No. 14), is built in the form of mini-variations, “splashing out” to the coda. Here, the composer achieves a double effect by combining the themes of Caprice No. 24 by N. Paganini with Campanella by F. Liszt with the help of the counterpointing principles. On the one hand, the recognizable initial image in the reprise seems to round the whole composition. On the other hand, the uniformity of various “borrowed” materials gives the opus an open character. The latter corresponds to the artistic idea of N. Paganini himself, aimed at “spraying” the thematic material, opening the boundaries of the cycle and creating an impulse to an endless series of further metamorphoses.

The contrast turns out to be the dominant principle of the development in M.-A. Hamelin’s variations, consolidating the structure at all levels of the form. The composer uses dynamic, genre, textured, plot contrasts and their derivatives in order to transform the source as much as possible. The Variation No. 11 becomes the dramatic center as it is distinguished from the general context by a detailed author’s explanation and a final *fermata* (the only one in the cycle). It contains a nocturnal romantic fragment of “serious” music, a derivative of the Paganini theme, which goes together and gets interrupted by the “mottled” intersperses of a “light” music, featuring charlesion, beer garden, salsa, friska, and Beethoven’s rhythm of fate. As a result, there arises an artistic analog of the “scrappy” worldview of a modern-time person, a musical model of a richly diverse, but paradoxically inaudible, contemporary world and space.

A different polemic and ludic atmosphere characterize the variations of W. Lutosławski, whose initial directives are already reflected in the presentation of the initial theme. Sharp grace notes on a strong beat that derive from the variation findings of N. Paganini himself refer to the piano part arranged by K. Szymanowski. He “decorated” the harmonic support with bright colors, causing the effect of “thrumming” the strings, and used the experience F. Liszt, who introduced arpeggiato as a feature of a rhapsodic image. An unusual dialogue also arises in distributing the functions between the ensemble members. While Piano 1 part plays the main theme in a four-hand manner, then Piano 2 part creates a modern commentary through its own “harmonic theme”. This theme has an important role to play: it appears as a kind of generative model for subsequent metamorphoses in intonation and sound. Interestingly, a similar commenting principle will be used by M.-A. Hamelin in the “Minute Waltz”, a piano miniature representing a conditional transcription sketch for F. Chopin’s famous work, where the altered reprise, designed in a cartoon manner due to the abundance of dissonances, is perceived as an analog of the author’s words in the literary work. These commenting “words” are addressed both to the art of the past and to the modern audience, pointing to the intertextuality of existing musical texts and meanings.

The own colorful highlighting of the original theme proposed by W. Lutosławski creates a parallel developing action in the variations. As a result, the intonational ideas of the Italian maestro appear in various “roles”: a participant in a dialogue with a modern context, a key sound image, a borrowed original material. The creative search of the composer can be seen in the creation of “variations on variations”, the development of other harmonic possibilities that create a dialogue with the source, the involvement of the counterpointing techniques, the ludic interpretation of the ensemble and the role functions of the parts. Polish innovator demonstrates a diverse work with thematic structures. Under twelve-tone conditions, they are transformed, leveling out a direct

connection with the source material⁷. The peculiarity of this interaction is in the technique of “approaching” and “distancing”, which is a feature of the modern musical culture with its desire for authentic performance and preservation of the classical heritage in a radically changed sound environment.

Transcriptions for violin and piano by E. Dobrzhinets

The outlined mastery of working with the “borrowed” material depends on the ability to feel the artistic idea of a music work. While getting to know more about this work, one can observe the whole process of unfolding the individual composer’s thoughts in the musical space, the formation of a “resonant chain”: dramaturgy, emotional and sensual content, a set of sound characteristics. The practical comprehension of the semantic image recorded in musical notation allows one to enter into co-creation with the author and to freely work with all the links of the “chain”, transforming the initially “borrowed” into the “own”. Some transcribers, when feeling the need to expand the field of activity, transform the idea itself. Others leave it unchanged, embodying it in other instrumental conditions. E. Dobrzhinets (1889–1960) is among the latter group. In the transcriptions of vocal romances by K. Stetsenko (1882–1922) and V. Kosenko (1896–1938) for violin and piano, he sharpens and details the psychological and emotional message of the original sources, bringing it closer to the realities of life. In this way, he does not change the normal structure organization of the original music piece.

The texture of the romance for the middle voice part called “Dyvlus ya na yasnii zori” (I marvel at the bright stars) (1920) by K. Stetsenko based on a poem by L. Ukrainka remains unchanged, entrusting the vocal part to the violin. The absence of a textual component – the main carrier of the image, immersing the listener in the sphere of intimate lyrics, required strengthening the expressiveness of the performance and emphasizing the inherent conflict between a dream and the reality. Limiting the virtuoso capabilities of the instrument, the author uses its coloristic potential, while expanding the scale of the music piece and emphasizing the clarity of its dramaturgy. E. Dobrzhinets uses a lot of means to embody the diametrically opposed moods. The thick timbre of the G string, a-moll, phrases of a wide breath with “quivering” repetitions of the fifth step on *staccato*, unhurried accompaniment at the tempo of *Andantino* create a state of humility before the fate. A small modulating ligament in the piano part switches into a different emotional state. The recitation of the solo instrument in A-dur, enriched with double notes, swift passages-exclamations, supported by the agile triplet accompaniment of the piano, embodies the strong-willed acceptance of the fact that a dream cannot come true. The climax appears in a colorful doubling (octaves, sixths, fourths, fifths) of the original melody in the violin part. In the original text, the specific bass part common for the *passacaglia* genre, together with chromatic elements in the piano part, gives a life-affirming mood and confidence in the future to the subsequent resolution of D₇ before the “epilogue”. E. Dobrzhinets, on the contrary, retains the initial psychological mood here: the violin chant, typical of folk songs, carries a portion of painful acceptance of the reality. Unlike K. Stetsenko, the author does not put an end to it, but takes the issue beyond the boundaries of the music piece, enabling the performer and listener to take part in the implementation of the artistic plan. Therefore, the subsequent repetition of this two-movement form has different timbre and texture characteristics. E. Dobrzhinets changes registers, playing techniques, introduces counterpoint. He brings together the themes of different moods, practically leveling out their confrontation and emphasizing the unlike reaction to the same circumstances. With a new spiral, the initial sadness turns into active reflection; they have an energy of determination that adds optimism to the sound. This is seen as the individual attitude of the transcriber in his desire to bring the pathos of life

⁷ For more details, see the article (Sediuk, 2017).

affirmation to the music piece. The octave doubling of the melodic line in the major period extinguishes the tragedy of the downward “hard” motive played the bass register of the piano part. The author brings equality between the feeling of joy in life and striving for a dream. Such an interpretation of the ending part is justified by the fading of sound in the “epilogue” with the maximum expansion of the register space. Violin figurations slowly rise to the sky-high e4 flageolet, acting as a symbol of aspirations for a new stage of life and belief in the best to come.

When working with the romance song “Nightingale” (1936) by V. Kosenko based on a poem by A. Pushkin, E. Dobrzhinets chooses the other way. The presence of the text in the original play allows you to understand the plot⁸, learn more about the “characters” (the nightingale, the rose, and the storyteller), the description of which is complemented by harmonic and tonal plans, oriental elements and texture. Embodying this idea in the context of an instrumental duet, E. Dobrzhinets defines the characters, while bringing them closer together. Unlike the original source, where the vocal narrator is in the foreground, each of the characters in the transcription has its own “leit-theme”. For example, the nightingale “comes to life” in trills, passive graces of the violin part. In the very introduction, the author fills in the pauses of the romance by V. Kosenko with additional figures, tagging the rapid arpeggio motifs upon the lonely organ point of the piano (the theme of the rose’s indifference). Register jumps and ludic combinations enhance the contrast between the main characters of the story. The storyteller’s image is no less expressive: in comparison with the original, the material is played one octave higher, thereby revealing its position as an observer of events and forming a second storyline. Matching its part with the nightingale’s trill, E. Dobrzhinets not only brings the characters closer, but also points to the character the storyteller talks about. The embodiment of the rose, in turn, involves a whole range of tools. Within the framework of the original composition (major mode, triplet accompaniment, organ point), the author uses the gentle and thick timbre of the G string, the bright and fragile timbre of the E string; double notes, and flageolets. Lonely sounds are transformed into swift arpeggio intonations. The general atmosphere of indifference deprives them of the nightingale charm, emphasizing the lack of interest from the side of the rose. The transcriber expands the dynamic range of the narrative up to *forte* at the peak point of the main plot – the nightingale realizes the futility of its actions. His subsequent high grace notes are full of irony, reflecting the author’s personal reaction to the events. Discharging the tragedy-rich mood with an ascending chromatic scale, the violin’s part sparkles with trills in the third and fourth octaves. Here, E. Dobrzhinets emphasizes the dialectic basis of the entire psychological conflict, tries to convey the complex intimate experiences more convincingly, which are veiled in orientalism and the exquisite ornamental colors. These two climaxes make it possible to separate the plot lines, which enhances the meaning of the author’s word and engages the listeners to be aware of the artistic intent from a more objective perspective. A shadowy, somewhat pessimistic reprise sounds like a distant memory. E. Dobrzhinets enriches the addition with passages that, being distributed on a register scale, are perceived in a metaphorical manner: reality – dream – reality. Like V. Kosenko, the sound of the romance song dissolves in the luminous violin flageolets at a³.

The transcriptions of the romance songs by K. Stetsenko and V. Kosenko, which were made by E. Dobrzhinets, reflect the violinist’s whole perception of the multifaceted composition of the originals, the comprehension of all parts of the “resonant chain” – from an idea to the expressive means, and reveal the consistent course of his thoughts. The ability to comprehend a “borrowed”

⁸ If we refer to the poem, then we will see two heroes indicated in the title – the nightingale and the rose. The relationship between them reflects several emotional mismatches that form a two-level content plan. On the first level, conditionally, the main characters symbolize the most classical images of love (a young man is a nightingale) and indifference (a girl is a rose). On the second one, we see the poet’s reaction to understand his work, which is conveyed through metaphors. Other interpretations are possible as well.

idea, in general, and its deployment in the musical space, in particular, allowed E. Dobrzhinets not only to compensate for the lack of poetic text, but also to offer his understanding of previously created music, to masterfully use the violin “thesaurus”, to create an individual instrumental concept.

Sound portraits-etudes by Marc-André Hamelin

A different turn of the “Me – not Me/Another one” dialogue is found in the piano cycle “12 Etudes in all minor keys” by M.-A. Hamelin. The chosen genre, located at the crossroads of fine and music art, recreates a peculiar gallery of sound portraits. The author uses stylization, contrast, polyphonic and counterpoint techniques, a combination of thematic elements, etc., that is, the whole arsenal of the transcription technique. In the general communicative and playing space, we can find the music of Ch.-V. Alkan (No. 4)⁹, F. Chopin (No. 1, No. 10), N. Paganini and F. Liszt (No. 3), D. Scarlatti (No. 6), P. Tchaikovsky (No. 7), G. Rossini (No. 9), J. S. Bach (No. 12) and other composers¹⁰. For each of them, M.-A. Hamelin finds an individual palette of expressive means without losing his own manner of expression. It seems that the author defies performing virtuosity and creates a competitive ludic situation in the field of composer creativity (in particular, using the ideas of L. Godowsky’s artistic “trick” and G. Galston’s piano exercise). As a result, a rebus coding of musical meanings and images arises, often requiring a detailed explanation. Its function is performed by the author’s introduction to the cycle (Hamelin, 2009, pp. *iii–vii*). Artistic and aesthetic experiments of M.-A. Hamelin, in their own way, reveal the problem of “mirroring” of the world, where the past and the present, the similar and the different, “the own” and “the borrowed” appear as reflections of each other, being recognized and interpreted by the individual creative “Me” of the master.

The universality of “the own – the borrowed” concept in the related art forms

The music art, in spite of the uniqueness of its language, which dictates the need to decipher the position of the creator under certain conditions, did not seize the privileges in the process of co-creation with a “foreign consciousness”. In particular, the return of the achievements made by the old masters of painting to the current culture and perceived as a counterweight to the innovative artistic trends, stimulated the spirit of competition, the materialization of their own perception of the previously created works, taking into account the new worldview. The exhibition of paintings by Lucas Cranach der Ältere (1472–1553), organized by the Kunstpalast Museum in Düsseldorf (Germany; April – July 2017), did not only set off a wave of delighted perception of color, expressiveness of details, plot motifs. The multi-genre heritage of the painter, while synthesizing medieval symbols with Renaissance aesthetics, responded to the multi-vector aspirations of a modern man. On the one hand, the portraits of Cranach der Ältere, capturing people whom he knew well, such as Martin Luther, were striking in their sharp characteristics. Behind their realistic authenticity, a certain type of personality was guessed. On the other hand, archaic biblical images have brought harmony to the restless spirit of today. Presented in a single time and space, they created a “resonant chain”, passing on the spiritual experience to the further generations. According to the reflection of the artists of the twentieth century, who often made a note to their paintings – “according to Cranach”, one can judge the semantic content of the opposition pair “Me – Another one”. For the American artist Andy Warhol (1928–1987), the “Portrait of a Woman” by the famous painter provided an occasion for revealing coloristic fantasies that transformed the pacified appearance of a young person with bright lip contour and piercing pensive look. “Venus and Cupid”

⁹ The subtitle of the opus is *Hommage*, it refers to the Alkan’s piano cycle of the same name.

¹⁰ For more details, see the article (Pidporinova, 2019).

by Pablo Picasso (1881–1973) is a peculiar “paraphrase” in the traditions of carnival poetry. Japanese photographer Yasumasa Morimura (born 1951) proposed his own way of a dialogue with the European culture heritage. The master “substitutes” characters in the masterpieces of the past or celebrities in the photographs with his image, overcoming space and time boundaries and creating the effect of omnipresence.

Similar processes are observed in other forms of art, distinguished by the specificity of the expressive means. Due to the flourishing of musical and theatrical genres, choreography began to appear as the language of plot creation in a ballet. The past century has revived the original connection of meaning with gesture, body plasticity, demonstrating the ability of movement to visualize the subtle nuances of non-dance music. Along this path, Martin Schläpfer’s choreographic compositions (Deutsche Oper am Rein Düsseldorf Duisburg) were born. Muscular dancers, having nothing to do with the air-sylph heroines and fairy-tale princes, their expressively angular poses, and the sharp relief of the stage design allow the choreographer to “play with the body” (Paço, 2016/17, p. 13) and convey, for example, the depth of thought and inner power of the Second Symphony and the “German Requiem” by J. Brahms. He appears different in a “dialogue” with the “Petite Messe solennelle” by G. Rossini, when he creates a “story” ballet in which the real life of different people with its passionate aspirations and needs is interfaced with the sacred, spiritually enlightened world.

“The own – the borrowed” in the regulated conditions of the ballet genre

The stated topic, at first glance, is not typical for ballet. However, with closer attention, “the own – the borrowed” opposition reveals the inconsistency of artistic and aesthetic processes in its historical development. Rejecting the law of the ancient chorea, by which different arts would unify, launched a mechanism of self-identification in each of them, whether it be music or dance. By the 17th century, they already possessed all the features of an established system with their own set of canonical rules, aesthetic attitudes, compositional techniques, and expressive means. In this movement to the ideal, music and choreography improved their language to such an extent that their unification on an equal footing became more and more problematic. By the 19th century – the heyday of classical dance choreography – the paths of the ballet and the symphonic music radically diverged, forming two independent branches. Their equivalence was achieved only in the work of individual composers (e.g. P. Tchaikovsky). In the overwhelming majority of cases, the “absolute music” began to be perceived in the stage dance system as something foreign and contrary to the laws of classical divertissement, finding itself in the position of a “foreign” element.

To integrate into the existing hierarchy of the dance performance, the art of sounds needed to retreat to the position of an accompaniment element, an entourage. To become “the own” meant to accept the priority of the dance, to simplify to a melodic harmonic formula, abandoning the freedom of symphonic development in favor of repetition and variation. Ballet music has turned into a separate kind, with its specific types of musical periods, intonational turns, harmonic chains – a kind of audio patterns that most closely match the combination of the dance moves. The subordination was so verified that any way for music to go beyond the canonical rules required restructuring of the choreography language. The latter was eloquently demonstrated by the premiere of Swan Lake in 1877 directed by V. Reisinger. The failure of the performance exposed the crisis state of choreography. Being held captive by generally accepted clichés, it was not ready to meet with the ballet symphony. Only the subsequent reading of the musical score by the brilliant M. Petipa and L. Ivanov (1895), who recreated the principles of musical symphony in choreography, made it possible to remove the antagonism of “the own – the borrowed” pair at the level of classical dance and music.

Their perfect balance was also found in *The Sleeping Beauty* (1890, directed by M. Petipa). Meanwhile, in the choreographic miniature “Puss in Boots and White Cat” from the “Tale of Tales” of the last act, a precedent of plastic dance was created, which became dominant in the dance performance of the 20th century. This is all the more important that for several centuries in the hierarchy of ballet, free plastique has remained in the position of a “foreigner” in relation to the classical dance, contrasting its regulation and consistency with freedom and improvisation. It was used in mimic recitations that were ligaments between the dance acts. However, as the choreographic art was in a critical state, the plastique in all its variety of forms became one of the main tools for updating its language¹¹. The energy released in the dance did not fit well with traditional applied musical material. The search for a new one inspired choreographers to use music that was not originally intended for the dance scene, to turn to the works of L. Beethoven, F. Schubert, F. Liszt, F. Chopin, S. Rachmaninov, and others. The union of classical music and free plastique (I. Duncan, L. Jacobson, M. Graham, P. Bausch), acrobatics (K. Goleizovsky), academic choreography (G. Balanchine, J. Robbins, K. MacMillan), a mixed technique (M. Bourne) pushed the boundaries of the image and emotional sphere of ballet art, essentially reviving the idea of ancient chorea in the new conditions.

Currently, classical choreography is able to interact with any sound text both within the framework of plotless and keen plot compositions, regardless of the scale of the theatrical. The most daring experiment is the creation of a new plot and, accordingly, choreography for the performances recognized as models in ballet art. Specifically, in “*The Nutcracker*” (1992) and “*Swan Lake*” (1996) directed by the English choreographer Matthew Bourne, staged for the 100th anniversaries since their first premieres, it is not just about transferring the action to another era¹². Leaving the score of P. Tchaikovsky intact, the choreographer creates a dance text woven from elements of classical choreography (often interpreted with a touch of irony), modern dance, vaudeville culture (a twist at a party to the music of “Dance with Cups”). The author boldly disputes the usual aesthetic canons of ballet art, replacing the female corps de ballet with the male one in the scenes with swans, or presenting the act in *Confiterenburg* from “*The Nutcracker*” as a series of sugary, “sweet”, glamorous images of modern pop culture. Playing with meanings and styles, mixing “the high” and “the low”, M. Bourne as if seeks to erase any boundaries under the pressure of absurdity. The ability of P. Tchaikovsky’s music, created at a different time and in a different aesthetics, originally “foreign” for this context, is perceived as a bigger paradox as it not only goes along but also discovers new meaningful depths in the concept of the theatrical performance proposed by the choreographer.

Discussion

One may have an illusion that the ludic logic “the own – the borrowed” in the 20th – 21st centuries is the domain of a solely serious academic art. At the same time, its traces are also found in the so-called mass culture (cinema, television, “light” pop music genres, etc.). The most striking example of the implementation of the indicated game mode can be considered the universal process of remixing, which has spread far beyond the boundaries of the purely music industry. “We now inhabit a ‘remix culture’” as stated in the article by Damien O’Brien and Professor Brian Fitzgerald (2006, p. 1), where the current situation is considered in the aspect of copyright. “A philosopher king of Internet law” takes Lawrence Lessig a similar research position (Lessig, 2008). It is important to remember that creating a remix involves modernizing a previously existing artistic (music) product using other means of arranging, adding various special effects, new sound combinations, re-

¹¹ For more details, see the article (Anfilova, 2013).

¹² Orphanage of Dickens time instead of the rich house of Mr. Stahlbaum in “*The Nutcracker*”, or secular chronicles of the modern royal family instead of the knightly era in “*Swan Lake*”.

arranging the composition, changing tempo, rhythm, key, etc. As a result of remixing, the work remains mostly recognizable, but it acquires not only new “outfit”, but also often other meaningful layers, including subtexts. In the musical field, the remix has long become a kind of attribute of the artistic working process, one of the functions of which in fact is flirting with the audience and its active involvement in the common playing space. At the same time, a quick change of standards of our time, which is greatly influenced by technological progress, requires a constant race for the current sound image. This triggers the remixing mechanism in music.

To a certain extent, the ancient idea of agony becomes the current one. It is refracted in its own way also in the conditions of the TV and the Internet broadcasting, when various show programs and television series, created according to a “foreign” pattern (idea, script, sample, model, etc.) and representing similar products, adapt to other cultural and national, artistic and aesthetic, and moral conditions. In the art of cinema, a remix appears in a different way, revealing two conditional lines of development. The first one is connected with the return and “revitalization” of a previously created. At the same time, the line between the remix and re-adaptation is very thin, its interpretation requires a separate study. Among the cinematic experiments of this kind, we can mention the following: “The Twelve” (2007, Russia; director Nikita Mikhalkov) as a remix of the “Twelve Angry Men” drama (1957, USA, directed by Sidney Lumet); the same-name thrillers “Psycho” (USA; 1998 – directed by Gus Van Sant, and 1960 – by Alfred Hitchcock), the same-name movies of the Horror genre “The Ring” (the USA, 2002, directed by Gore Verbinski, and 1998, Japan, directed by Hideo Nakata). This list can be easily continued. It should be noted that the preservation of the original name does not veil successive ties, on the contrary, it emphasizes them, pointing to the dialogical interaction of movies and their creators. As a result, a new intertext space is formed and semantic layers grow. In such a situation, the depth of knowledge is implied by the recipient’s knowledge, education and artistic experience.

The second way of remixing cinema runs through the tradition of laughter, producing the creation of countless parody films, especially popular in the United States. Here, the remix often blends with the potpourri technique. The effect of video charades indicates the actualization of the ludic mode. This group also includes a special branch of the recent alternative verbal versions, the “goblin” translation, when a “foreign” text is overlaid on the video that remains unchanged, changing or correcting the content according to the laws of the laughter culture (parody, grotesque, cartoon, satire and etc.). This testifies to the unfading value of the archetypes of carnival, genetically inherited by the human mind, which, in a changed world, find peculiar ways of artistic (or anti-artistic) embodiment.

Conclusion

Work with the “borrowed” material does not lose its relevance in the era of rapid change, which experienced musical, more broadly – artistic, consciousness in the 20th – 21st centuries. The individualistic spirit of the time, with its aspirations for self-determination, chose as its counterweight a multilateral dialogue with the cultural context, the one we call “Another”, in comparison with which the “Me” of the creator revealed its own understanding of the universe, society and human relations. A variety of established forms, each of which developed its own system of distinctive properties, stimulated the researching mind to learn their specific genre features. Despite this, an invariably common feature for them is the reference to the achievements of other masters, the spiritual and emotional experience of another person. There are two trends in this process. One of them is connected with the desire to demonstrate attitude to the chosen original material. On this path, authors create their works both with a minimal intrusion into a “foreign” text, and with a significant rethinking of it. In any case, the result is a “return” of the previously created

work to the cultural situation of “here and now”. The second trend is characterized by various kinds of borrowing in order to deepen the concept, giving it universal significance. With this approach, scientists are interested in intertextual connections, allowing not only to expand the ideas about the deep semantic plans of a composition, but also to understand the specifics of creative thinking.

At the same time, whatever the motivations of this or that author, the ludic logic is hidden behind all known forms of working with the “borrowed” material. The observations of A. Mikhailov about the creative consciousness of the Baroque era, when there is a peculiar reflection in the “mirrors of the past” and, as a result, the problem of choice, appear fruitful. This gives rise to a special atmosphere of the “game of art”, since the knowledge of “*yourself* in the forms of *another*” is at the same time an aesthetic game (Mikhailov, 1972, p. 31). The stated considerations are confirmed in the work of M. Lobanova, devoted to the aesthetics and poetics of Western European baroque music. Characterizing its main postulates based on old treatises and fundamental scientific research, the musicologist notes the cultivation of ludic principles in the art of this period. It declares itself in various forms: the principle of concerto, the names of music works, such as, for example, the collection by S. Scheidt called “*Ludi musici*”, improvisation, the technique of “deception”, etc. (Lobanova, 1994, p. 74–75). The ludic principle played a significant role in the system of style and genre. The researcher points to the widespread practice of “interpretation” from one style or genre language to another. “Musical styles and genres,” the author writes, “become a field of Baroque multilingualism, games of various meanings, clashes of meanings” (1994, p. 213). In particular, in the motets by J. S. Bach, according to M. Lobanova, in some cases, the “‘old style’ <...> turns into an object of stylization – it becomes the subject of a game, it appears at a distance, and it is actively recreated and reconstructed. In other cases, Bach interprets it in the spirit of new practices, forcing it to interact, come into combination with ‘new’, ‘theatrical’ and other styles” (1994, p. 213).

The revealed patterns, as was shown on numerous samples, are preserved in the creative practice of the 20th – 21st centuries under the conditions of a changed sound environment and new writing techniques. They differently declare themselves in the period of developing the individual creative artistic consciousness of the 19th century. According to the information of L. Arinstein, who studied the role of the “borrowed” text in the poetry of Lermontov, although “‘massive’ borrowings are common only of the beginning of Lermontov’s artistic path, <...> the tendency to lexical and style clichés <...>, to borrowing images, phraseology <...> remains with him in the future” (1985, p. 24). An important point is the remark about the change in the assessment of certain techniques over time. In particular, including someone else’s material in the author’s text was not considered during the time of M. Lermontov as a borrowing, but as “poetic rivalry”. According to the author, “the debates were often conducted by creating a ‘different’ work on the same topic: the same plot situation was used, the same images, etc., but the style was changed” (Arinstein, 1985, p. 25). The contest-game can be judged by “The Tambov Treasurer” (1836), in the “Dedication” of which the author claims to use the same meter as in Pushkin’s “Eugene Onegin”. The text itself is replete with allusions and hints, thanks to which the traditional motifs of the love triangle, card game, paintings of provincial life acquire the ironic and smoothing features. These features of Lermontov’s style determined the appearance of the opera B. Asafiev. His “Treasury” (1935) seems to be intentionally made of clichés, popular turns and vocal and instrumental genres, which, combined with the word and the stage situation, acquire the character of a virtuoso game with tradition, easily recognizable images and plot twists and turns. As a result of combining various elements, a new parody and allusion type of comic opera arise¹³. This confirms the individual position of the author, his creative initiative, deep knowledge of the musical culture thesaurus.

¹³ For more details, see the article (Mizitova, 2010).

As the artistic practice of many centuries testifies, “the borrowed” placed in an individual style context does not level the Creator’s “Me”; on the contrary, it allows revealing a personal understanding and attitude to cultural heritage. By virtue of this, the work with the borrowed material does not lose its value under the conditions of a change in artistic and aesthetic guidelines, writing techniques, the language of expression in a particular art form.

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