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Musical-Poetic Allegories of the Vocal-Instrumental Cycle “The Bestiary or Procession of Orpheus” by Louis Durey and Guillaume Apollinaire

Oksana Aleksandrovna Aleksandrova¹, Kateryna Yurievna Krasnoshchek²

Abstract

The present work examines a work of art that is unique in its synthetic essence – the vocal-instrumental cycle called “The Bestiary or Procession of Orpheus” by L. Durey, which was based on the texts of the poem of the same name created by G. Apollinaire. The relevance of this research lies in the fact that on the basis of the literary and artistic original source created by G. Apollinaire and its composer’s interpretation by L. Durey, new facets of French modernism in the art of the 20th century are revealed. The subscript translation of the poems from “The Bestiary” by G. Apollinaire represents the poetic semantics that was developed in the musical dramaturgy of the composition by L. Durey. The vocal-instrumental cycle is explored at several levels: the historical context, the artistic concept of the authors (the literary original source by G. Apollinaire and its composer’s interpretation by L. Durey), the analysis of intonation dramaturgy, as well as the peculiarities of meaning – and form-building. In the course of the analysis, the crosscutting leit-intonemes and rhythm formulas have been identified. The system of the composer’s remarks – “states” has been considered. The sharp and flat spheres of tonality inclinations have been characterized within the framework of L. Durey’s atonal manner of writing. As a result, the vocal-instrumental cycle “The Bestiary or Procession of Orpheus” appears as a system of musical and poetic allegories that recreate the main idea of the composition: the catharsis associated with comprehending the depth of the power of art, the cognition of the love and beauty of the world, the struggle of worldly vices of an ordinary person and the Human-Poet, the victory of life over death and the achievement of the ideal perception of the world in realizing the great destiny of the Artist-Creator. The allegorical “portraits” of animals reflect not only the essence of a human nature, as it was originally stated in the medieval “Bestiary”, but the spiritual qualities of the Poet-Creator, whose mission, according to the authors, is to lead humanity from darkness to light. The idea of the authors corresponds to the aesthetic canon of Orphism, based on the identification of the author’s “I” with the mythological image of Orpheus. The catharsis, as a path of purification through deep intellectual work, underlies the idea of the cycle: the spiritual level of the Poet must correspond to his high purpose.

Keywords: Allegory, vocal-instrumental cycle, intonation dramaturgy, composer’s interpretation, modernism, synthesis of arts, Orphism.

¹ Doctor of Arts, Associate Professor, Head of the Department of Musical and Instrumental Training of Teachers, Kharkiv Humanitarian Pedagogical Academy. ORCID: 0000-0001-5106-8644 Email: aleksoks71@gmail.com

² Ph.D. in Musicology, Lecturer at the Department of Vocal and Choral Training, Kharkiv Humanitarian Pedagogical Academy. ORCID: 0000-0003-0804-6807 Email: katryn4444@gmail.com

Introduction

The beginning of the 21st century is marked by a new surge of interest in the creative work of French modernists. The vocal-instrumental cycle "The Bestiary or Procession of Orpheus" was created during the formation of early modernism (1919). It was based on the texts of the poem of the same name by G. Apollinaire, in turn, created in collaboration with the French artist R. Duchamp.

Modernism as an artistic trend, that took shape in the first half of the 20th century in France, predetermined the development of many aspects of culture, which became the starting points for the development of all modern art. The vocal-instrumental cycle by L. Durey clearly demonstrates the fundamental artistic and aesthetic principles that originated in France at the beginning of the 20th century, and became the theory and practice of modernism. In this composition, the features of the "new simplicity", which were declared by the apologists of this unique movement in art: J. Cocteau, E. Satie, and G. Apollinaire, are clearly manifested.

Art became accessible, abandoned excesses, just as lapidary forms of silhouettes became the standard in fashion (C. Chanel). At the same time, works of art increasingly gravitated towards an intellectual reading and a deep philosophy of creative ideas. The "lost generation" of creative people who knew the hardships of war no longer needed the "beauty" of impressionism and the general phrases of romanticism. As a result, the comprehension of the essence of this or that artistic object required a deeper understanding and more subtle reasoning.

The relevance of this research lies in the fact that based on the literary and artistic original source by G. Apollinaire and its composer's interpretation by L. Durey, new facets of French modernism in the art of the 20th century is revealed. The subscript translation of the poems from "The Bestiary" by G. Apollinaire represents the poetic semantics that was developed in the musical dramaturgy of the composition by L. Durey.

The study of the literary original source and its reflection in music in the creative work of modernists has not yet been sufficiently studied. The composer's interpretations of the poetic works by G. Apollinaire's contemporaries cannot be considered without a special study of the verbal texts that form the basis of musical compositions (L. Durey, F. Poulenc, and A. Honegger). This is due to both the specifics of the French language and the metaphorical essence of the poetic texts of modernists, in particular, the poems by G. Apollinaire. Comprehension of deep meanings at the level of poetic series is an urgent research task since they largely determine the intonation dramaturgy of musical compositions. In this aspect, L. Durey's vocal and instrumental cycle "The Bestiary or Procession of Orpheus", written on the texts of "The Bestiary" by his famous contemporary poet, is of particular interest.

Unfortunately, L. Durey's compositions are rarely performed on stage. And this is connected, first of all, with the fact that they are little studied in art history and with the language barrier. Compositions of this kind require an understanding of the stylistics of a musical fabric refined in its simplicity and at the same time semantically rich.

The purpose of this study is to characterize the musical and poetic allegories of the vocal and instrumental cycle "The Bestiary or Procession of Orpheus" based on the analysis of the subscript translation of the verbal text by G. Apollinaire and the composer's interpretation by L. Durey.

To find promising seeds in a composition that has not lost its innovative essence and in many ways predetermined the development of musical art at the turn of not only the 20th century but also the 21st century is an urgent task of contemporary art history and musical practice.

Literature review

The fundamental studies of French music of the 20th century are the monographs by G. Filenko "French music of the first half of the 20th century" (1983) and G. Schneerson "French music of the 20th century" (1970).

The definition of the concept of modernism and the history of its formation is the subject of K. Akopyan's work called "The 20th century in the context of art. Medical history as a reason for reflection" (2006). Among the dissertation research on this topic, one should note the dissertations by M. Petrov "The language of art and the picture of the world (from the history of the artistic culture of France at the beginning of the 20th century)" (2002), A. Venkova "Culture of modernism and postmodernism: the reader and the viewer in the author's picture of the world" (2001), and E. Degot "The problem of modernism in Russian and Soviet art" (2004).

The work by V. Percy "Modern and the Word. Art Nouveau Style in the literature of Russia and the West" (2007) and the anthology "Poetry of French Surrealism", compiled by M. Yasnov are devoted to the "new art" in literature.

In domestic art criticism, the activities of the composers of the Group of Six are presented in A. Mikhailova's dissertation "Poetics of chamber-vocal lyrics by Francis Poulenc" (2009), which presents an analysis of F. Poulenc's vocal-instrumental cycles on the texts by French poets. Among others, "The Bestiary or Procession of Orpheus" by F. Poulenc on the words by G. Apollinaire is being studied. The study by E. Krasnoshchek "Composer's interpretation of the artistic and aesthetic heritage of Jean Cocteau in the creative works of French modernists" (2012) analyses the compositions of the composers of the Group of Six and E. Satie on the texts by J. Cocteau from the point of view of reforming the artistic and aesthetic system of the poet in the composing creativity.

The main postulates put forward by the luminaries of modernism J. Cocteau and E. Satie were reflected both in the concepts of the compositions of their followers, created during this period, and in the dramaturgy of their compositions. Moreover, many researchers find a significant influence of E. Satie's "irrelevant style" on L. Durey's style. In this regard, several collections of works by propagandists of the art of modernism should be pointed out. Among the most complete and meaningful translations containing the comments of researchers, it is important to note the book by Y. Khanon "Antedate memories. Eric Satie" (2011). The collection of translations of musical and poetic texts of J. Cocteau, edited by M. Saponov (2000), contains a preface and comments by the compiler, arguing the formation and development of the direction of modernism in European culture.

The author of the poetic original source of the vocal-instrumental cycle "The Bestiary or Procession of Orpheus" G. Apollinaire was at the origin of several artistic movements, in particular, surrealism and Orphism. A. Rastorguev's dissertation "Aesthetics of G. Apollinaire in the art of cubism" (2003) examines the poet's stylistics and artistic principles. The fundamental work, which has not lost its relevance so far, is the monograph "Apollinaire" by the Polish Scientist J. Hartwig (1962).

The appeal to the ancient myth of Orpheus, embodied by G. Apollinaire in the poem "The Bestiary or Procession of Orpheus", led to an appeal to the problem of the formation of one of the currents of modernism – Orphism. In her dissertation called "The myth of Orpheus in the literature of the first half of the 20th century" (2006), E. Gnezdilova comprehensively explores Orphism in literature. The article by A. Alekseeva "Guillaume Apollinaire's Orphism. Ancient myth and pure painting by F. Kupka, R. Delaunay and F. Picabia" gives an idea of Orphism in painting. The work by B. Fehr "Realism, rationalism, surrealism: art between the wars" (1994) is dedicated to surrealism in art.

Methodology

In this study, the following methods are used: historical-contextual, semantic, genre, comparative, phonemological, the analysis of intonation dramaturgy, the method of musical-speech analysis.

Discussion

The first third of the 20th century was marked by the search for new directions in the art of France. Poets, artists, and musicians tried to get away from the usual artistic dogmas and find their own style. This demanded new forms from the artists, allowing them to bring “high” art closer to the stage, circus, and music hall. According to E. Degot, “modernism is built on alienation, on the distance between the means of art and its meanings: it equates art with language, and a composition with the text” (2004, p. 8). The synthesis of arts and the method of playing led to the emergence of a number of compositions that were unique in terms of style.

Guillaume Apollinaire (1880 – 1918), a poet and theorist of New Art, the author of the term *surrealism*, became the founder of the modernist trend – *Orphism*. The poet used this term for the first time in his article “Cubist Artists” (1912) and characterized it as a direction in art based on the creation of fictional, completely new forms, not borrowed from life or nature; proclaiming the idea of “pure art”. Later, in art criticism, this term is associated with the personality of Orpheus, the myth about him, with the Orphic cult and understanding of the sacred nature of talent and art.

The artistic conception and content of the cycle of poems “The Bestiary or Procession of Orpheus” by G. Apollinaire are connected with the traditions of the medieval literary collection “The Bestiary” (from Latin *bestia*, “beast”), dedicated to an instructive description of the characters of various animals with allegorical and moralistic purposes. In these prototypes, not only the portraits of animals, “clean” and “unclean” by Christian standards, were represented, but analogies and, on the contrary, oppositions were also drawn between them, the zoological world was presented as an eternal struggle between good and evil forces. The medieval bestiary tried to reveal the relationship among the earthly, the bodily, and the spiritual worlds. The poems of “The Bestiary” cycle are written in the form of a quatrain, a four-line piece with one or two rhymes.

The poem by G. Apollinaire consists of thirty numbers, of which twenty-six recreate allegorical portraits of animals, and four – the image of Orpheus (No. 1, 13, 18, and 24). In the ancient mythology, this image is associated with a divine creative gift; with poetry, music and singing. It is an example of both passionate love for a woman and zealous service to the god Apollo.

The composition of the cycle “The Bestiary or Procession of Orpheus” by G. Apollinaire is a lyric poem and reveals several levels of organization. This is evidenced by the narrative nature, the presence of diverse images, the lyrical hero (the Poet) and the narrator (Orpheus). Also, the features of the poem should include a combination of one-part quality and cyclicity, monologism as a method of organizing the content, and the presence of poetic leitmotifs.

The numbers of the poem can be conditionally divided into four groups, corresponding to the four elements: fire, earth, air and water. The numbers of “Orpheus”, which are a poetic refrain, should be attributed to the element of fire. The author connects the creative burning of Orpheus the musician with this element, believing that creative inspiration can raise the spiritual qualities of a person to the divine level. The alternating allegorical portraits of the animals are nothing more than human qualities (this is the manifestation of the traditions of the medieval bestiary). And the image of Orpheus, which

is a crosscutting one in the cycle, builds the dramaturgy – from the darkness of human vices to the comprehension of spiritual light. G. Apollinaire identified himself with Orpheus.

The elements of earth include 15 numbers representing the images of the animals living on the earth (“The Tortoise”, “The Horse”, “The Tibetan Goat”, “The Serpent”, “The Cat”, “The Lion”, “The Hare”, “The Rabbit”, “The Camel”, “The Mouse”, “The Elephant”, “The Caterpillar”, “The Fly”, “The Flea”, and “The Acrida”). To the elements of water – 10 numbers with images of waterfowl (“The Dolphin”, “The Octopus”, “The Medusa”, “The Crayfish” and “The Carp”). To the elements of air – 4 numbers depicting birds (“The Dove”, “The Peacock”, “The Owl” and “The Ibis”). No. 25 (“The Sirens”) is two-dimensional, correlates with the element of air and with a mythological image. No. 30 (“The Bull”) synthesizes the divine (Apollo, Orpheus) and earthly principles. These two numbers are the semantic culminations of the cycle.

The cycle reveals several paired numbers located one after the other in a numbered sequence: No. 8 “The Hare” and No. 9 “The Rabbit”, and No. 11 “The Mouse” and No. 12 “The Elephant”. In terms of the semantic content, the first group compares two animals that practically do not differ in appearance, but represent a different type of animal: wild and domestic. The second group is united according to the principle of contrast: the largest mammal and the smallest one.

The eponymous vocal-instrumental cycle “The Bestiary or Procession of Orpheus” by Louis Durey was released in 1919 on the peak of Apollinaire’s popularity and as a result of a surge of interest in Orphism. The composer gives up four numbers of “Orpheus”, which are the refrain of the composition of the poetic cycle. In his interpretation, this image is invisibly present; L. Durey conveys the missing fire element through musical and compositional connections that unite the cycle into one whole. The final number – “The Bull” – retains its final meaning in the musical concept, embodying the “zoomorphic” allegorical hypostasis of Orpheus the Creator.

The genre of the cycle numbers, which are based on the poetry of deep meaning, is close to the definition of “a poem with music”, which was formed in the era of late romanticism. This type of vocal compositions is characterized by individualization of form-images; they are distinguished by the vocalization of the poetic text according to the type of rhythmic prose, the presence of semantic pauses that penetrate the cantilena, as well as the speech pitch increase or decrease in intonation, which comes from the semantic development of phrases in the verbal text.

Each number of “The Bestiary” by L. Durey is accompanied by the composer’s remarks without pointing out the tempo specifics, which put the listener into a special emotional state, for example, No. 1 “The Tortoise” is preceded by the composer’s remark “*majestueux*” (“majestically”), No. 26 “The Bull” – “*solennel*” (“solemnly”). If the composer demands from performers of No. 3 “The Tibetan Goat” a tender character of performance “*tenderment*” (“tenderly”), then No. 5 “The Cat”, according to L. Durey, should sound “*intime*” (“soulfully”), and No. 17 “The Octopus” – “*indolent*” (“painfully”).

The composition of the vocal-instrumental cycle is a macro-cycle consisting of four unequal micro-cycles. Since the framework of the article does not allow us to present an analysis of all 26 numbers, we shall focus on some of them.

No. 1 “The Tortoise” is associated with the image of a lyre, which is similar in appearance to a tortoise. Having appeared as magic, it summons and leads all the beasts that embody all aspects of human character, from darkness to light. The number has an asymmetric structure, the form is strophic. The piano part follows the vocal line. Three bars of the piano introduction lead the listener into a brooding flat sphere. The number is replete with intonations of fourths, which are found in textured presentation (structures of fourths) and in the piano part (fourths intonation of appeal). In

the second section of the poem, fourth chord concords, an ostinato movement along the fourths appear.

The vocal part is a melodic-declamation one. The chords structure – triads with side tones, chords of the seventh. A creeping chromatic intonation “breaks through” through the chord chains, establishing the smoothness of the movement. Descending moves prevail. Appealing intonations appear, but there is no “breakthrough to light” in the figurative plan.

Two numbers of the first micro-cycle are of a particular interest: No. 7 “The Hare” and No. 8 “The Rabbit”, which are a comparison of animals similar in appearance but differing in their allegorical characteristics. In **No. 7 “The Hare”** G. Apollinaire in a metaphorical manner conveys the mundane qualities of the human soul, capable of “trembling with fear and with passion” like a hare. The main idea of the number is: one shouldn't waste oneself in lust, soul and brain should be filled with creative thoughts and aspirations; there is no need to spend life on animal passion and one should not be afraid to break through to the “light of cognition”. L. Durey embodied the image of a scurrying hare by using the dotted rhythm in the vocal and piano parts. In combination with syncopation and multiple figurative repetitions in the left hand of the piano part, short hare jumps are imitated. The reconstruction of the image is also influenced by the triple metre, and the sharp sphere.

No. 8 “The Rabbit” characterizes an animal that practically does not differ from a hare in its appearance, but G. Apollinaire chose completely different epithets to characterize it. In the poet's understanding, a rabbit is a creature that personifies the image of home, tenderness, a garden where love reigns. L. Durey chooses the waltz-like movement as a sound-visual means of expressiveness, numerous repetitions of the same type of rhythmic complexes, against which the unpretentious melody of the vocal part sounds. The composer avoids side tones in piano part chords. The rotational movement is achieved due to the square nature of the motives and the uniform rhythmic pulsation. The final words “*de tendre*” (“out of tenderness”) coincide with the dominance of the two foundations “*d*” and “*e*” in the piano part against the background of the bound “*h*”, which the composer asks to “*emphasize well*” in the author's remark.

It is significant that this cycle number, like the previous one, is focused on the sharp sphere and is written in the triple metre. Thus, L. Durey in the dramaturgy of these poems continues the line of comparison of two similar mammals, declared by G. Apollinaire.

The intonation dramaturgy of “**The Mouse**” number symbolizes the clock running in a circle. The composer symmetrically superimposes two intonemes one on top of the other: the motive in the upper part of the piano – the movement of four eighths in a circle, and in the lower one – a descending motive of four eighths by thirds. In the author's remark, L. Durey asks to play the piano part very coherently (“*tres lie*”). The entire musical palette is based on this repetition set by the composer, but the variant development of these intonemes is also revealed. The dynamics develops in the range from *p* to *pp* (except for the exclamation of the soloist “Oh God!”).

The semantic core of **No. 11 “The Elephant”** is the author's thinking about fame. The composer's interpretation deepens the content of the poetic text. In the introduction, the effect of sounding “bells” represents the image of Eternity. This image arises due to the roll call of accented basso-ostinato, increased triad, split tones, which creates the effect of overtones and vibration. The whole number in tonal terms tends to the “sharp” semantics. In both the soloist's part and the piano part, the compositional completeness is achieved owing to descending moves, which impart a tragic colouring to the general sound symbolism.

No. 12 “The Caterpillar” – this is the first number of a group of poems in which the characters are one or another insect. Arguing about wealth and labour, G. Apollinaire again plays with paradoxes, comparing the efforts of the poet with the labour of a caterpillar: “*Poor poets, they worked*” (in the subscript translation). The poet calls for self-improvement. The composer’s remark “*inexpressive*” (“*inexpressively*”) regulates an unhurried movement, similar to painstaking work on the way to achieving the artistic result of creativity. The score is transparent, the texture is sparse, and the tonal sphere is close to *C dur*. The dynamics of *p* as if makes one listen to what will be said, for the meaning of each word is important, pronounced so intimately, as if it were the confession of the Poet himself.

A rather bright example of a deep penetration into the allegorical essence of the poetry by G. Apollinaire is **No. 14 “The Flea”**, in which the authors at different levels embodied the method of playing with meanings. In a poetic verbal text, this concerns the name itself. In French, the word “*la puce*” (“*flea*”) is used not only in its direct meaning, but also as an affectionate word for addressing a beloved woman. And this number of “The Bestiary” is about love.

In the dramaturgy of the cycle No. 14 “The Flea” is the lyrical centre. The root of the author’s remark “*mordant*”, meaning “*shrilly, sharply*”, comes from the French verb “*mordre*”, which means “*to bite*”. The first phrase in the vocal part is in dialogical unity with the piano part (the imitations on the material of the introduction sound in the soloist’s part). The interlude between the two phrases is based on chromatic figures, symbolizing movement in a circle. The second phrase in the piano part reveals parallel consonances uniting two fourths. It should be noted that the vocal phrase “*Tout notre sang coule pour eux*” (“*all our blood flows for them*”) is duplicated in the piano part; this is the semantic centre of the poem. As a result, there follows an increase in dynamics to *ff*. The third phrase contrasts with the previous material (*lento* tempo, parallel seconds in the bass and thirds in the upper part sound in the counter-movement). These means of musical expression are conditioned by the verbal text-conclusion “*les bien aimes sont malheureux*” (“*loved ones are unhappy*”).

In **No. 15 “The Grasshopper”** the standard of the new aesthetics of modernism is formed: “*high*” art is not for everyone. The analysis of the musical score of this number has shown that the composer was also embraced by the idea of a “*new simplicity*”. This manifested itself in the extreme minimalism of the choice of expressive means. The number is aphoristic. The stated author’s remark “*chantant*” (“*melodiously*”) and the dynamics *p* indicate that the number will be about the most intimate. The form is open, with the culmination at the end that sounds like the conclusion (“*A delicacy for the best people*”). By such means, the composer emphasizes the poetic thought of G. Apollinaire about the elitism of art as such.

No. 21 “The Sirens” is unique in its semantic meaning. Again the poet laments his Destiny and ponders the meaning of life. The number contains two stanzas based on different musical material. The main tonal centre gravitates towards the semantics in *d moll*, which affirms L. Durey’s tragic beginning (Mozart associates this tonality with the sphere of sorrow and death). If the first stanza is based on an ostinato rhythm formula of an ominous tense character with an upbeat intonation, the second stanza affirms a triplet texture with the introduction of tremolating sequences similar to an interlude. In this section (in the subscript translation “*sea, I am, like you, full of secret voices*”) and in the piano part, a latent two-part appears in the pianist’s right hand. This sound “*line*” is emphasized by the composer as *tenuto*.

The idea of purity, light and true love is proclaimed by **No. 22 “The Dove”**. For this number L. Durey chooses *a moll* tonal sphere (“*white*” tonality). In this poem, for the first time, the poet calls the name of his beloved Maria (in his life his companion was the artist Maria Laurencin). G. Apollinaire speaks about the depth of feelings for an earthly woman, raising her to the level of a deity.

The main musical palette of the number is shaped by wiggling intonations close to the lullaby genre. And at the same time, the dotted rhythm, which is crosscutting for this poem, testifies to the fact that the poetic image of sublime love in the eyes of G. Apollinaire is not devoid of charm and femininity.

In the figurative content **No. 23 “The Peacock”** contrasts with the previous poem with music. If “The Dove” represents a sublime sphere, the poetics of “The Peacock” returns the listener to the essence of human vices. Apollinaire's metaphors very vividly reflect the image of beauty which is “empty”, meaningless (a peacock is a bird that cannot fly. Its plumage drags along the ground (in the poetic text “*le penage traine a terre*”) and when the peacock tries to show all its beauty and opens the tail, this “*opens his backside*” (“*se decouvre le derriere*”). Following the poetic text, the musical fabric of the poem of the vocal-instrumental cycle by L. Durey is distinguished by the simplicity of the texture, the “angularity” of the syncopated rhythm, the primitiveness of the melody. The movement of parallel sixth chords, representing an image that is banal and empty in its essence, represents the piano part. The composer turns to the dynamics of *f* and puts the remark “*anime*” (“*in an inspired way*”), which further reinforces the impression of the smug stupidity of human nature.

The final poem with music **No. 26 “The Bull”** is filled with sacred images of the poetic text: *paradise, Lord, angels*. This is the semantic result of the entire composition: the Poet reached the light and conquered death and vices inherent in an ordinary person. The musical dramaturgy of the piece is static. There are no alteration signs. The number is filled with solemn grandeur (the author's remark “*Solennel*” “*Solemnly, sunnily*” is indicative). The dynamics grows from *p* to *ffff*, which confirms the general idea of the rise from darkness to light! Since No. 26 “The Bull” is the final poem with the music of the entire cycle “The Bestiary”, the crescendo form of this number represents the open form of the entire vocal-instrumental cycle. Of course, No. 26 “The Bull” is a glorification, a hymn to the Sun and divine light.

Results

In the course of the study of L. Durey's vocal-instrumental cycle “The Bestiary or Procession of Orpheus”, the concept of the poetic original source of G. Apollinaire was analysed, the subscript translation and semantic analysis of the verbal text were carried out, which made it possible to grasp the composer's intention, embodied in music, at a deep level.

The analysis revealed leit-intonemes of the mirror (fourths up and down), the bridge (the opening motive and its reflection in the conclusion), bells; signal intonations. In the numbers of the cycle, which are aimed at revealing luminous sublime images, we have found a special compositional technique symbolizing the rise of the Poet to the “higher spheres” (the last phrases sound an octave higher in the high tessitura). L. Durey attaches great importance to the cross-cutting rhythmic formulas with semantic properties – the dotted rhythm, the widely used syncopation, and the presence of grace notes.

Some of the cycle numbers represent “white tonal spheres”. Their semantic meaning differs among themselves. If No. 22 “The Dove” personifies purity and clarity, then No. 23 “The Peacock”, which reveals the same tonal colouring – emptiness and stupidity.

The lullaby genre as interpreted by L. Durey embodies the image of purity, love and light. This idea is most fully presented in No. 22 “The Dove”. No. 5 “The Cat” also contains leit-intonemes of wiggling which are inherent in a lullaby.

Following the poetic metaphors of G. Apollinaire, depicting various manifestations of beauty as an aesthetic category, L. Durey sharpens the boundaries of perception of the concepts of the beautiful and the ugly. Thus, if in No. 4 "The Serpent", which depicts the image of an evil destroyer of beauty, the composer uses a motive "whirling" in a capricious character, then in No. 5 "The Cat", in which the authors talk about various types of female beauty and the hypostases of love, L. Durey refers to extended vocal phrases and to the leit-intoneme of wiggling and agitated triplet rhythm. No. 3 "The Tibetan Goat" tells about ideal beauty. The intonation dramaturgy also reveals the triplet rhythm, syncopation, the composer's appeal to ascending intonations and the high tessitura of the piano introduction. No. 23 "The Peacock" sharply contrasts with these numbers of the cycle. L. Durey connects the image of the external, but empty, beauty with the use of sequentially moving parallel chords of sixth, while the melody is devoid of the development, unpretentious to the point of banality.

Conclusions

The idea of the cycle of poems "The Bestiary or Procession of Orpheus" by G. Apollinaire is concluded in the fact that Orpheus unites the spiritual and earthly worlds by the power of art. The sound, as the sacrament of art, lifts the human spirit into higher spheres. The analysis of the concept and intonation dramaturgy of the vocal-instrumental cycle "The Bestiary or Procession of Orpheus" has showed that L. Durey deepens the poet's creative intentions. The numbers of the cycle are not so much metaphorical characteristics of human characters, as it was stated in the medieval bestiary, as a reflection of different facets of the personality of the Poet-Creator. And a series of the animal images is a system owing to which the authors affirm the main idea of the cycle: striving for divine light and achieving it through purification. Not an abstract person, but an individuality endowed with a divine gift, interests the composer: his hopes, the search for the ideal, self-criticism, creative search and, on the contrary, the pleasure from results and achievements, his daily life, his love. This is what the author of the music, who dared to create a composer's interpretation of the poetic cycle that became the manifesto of Orphism, is telling about.

In his "Bestiary" G. Apollinaire likens himself to Orpheus and, as a refrain, includes "Orpheus" into the composition as the connecting link. L. Durey rejects the rondo type of composition. For him, the presence of Orpheus-Apollinaire in his allegories-images from the animal world is enough. And the connecting function in the concept of the whole is performed by intonation dramaturgy with the crosscutting system of leit-intonemes and rhythm formulas.

The fourth-fifth leit-intonemes were found in all the numbers of the cycle. Their hymn invocative function permeates all levels of the meaning- and form- building of the compositional whole, which testifies to the manifest nature of the composer's intention.

In the course of the research, one of the stylistic features of the composer's creative handwriting has been revealed: an appeal to the semantics of the sharp or flat tonal "spheres" within the framework of a linear atonal writing. The numerical and sequential regularity of the conventional tonal spheres used by the composer – the flat or sharp ones – has got the semantic meaning.

L. Durey follows the logic of the composition by G. Apollinaire. Each group of animals (mammals, insects, animals of the water element and birds) represents micro-cycles with its culmination in the dramaturgy of the whole. Each type of this or that creature is a special semantic image created by the composer with the use of a complex of semantic musical means.

The analysis of the musical dramaturgy of the cycle has shown that E. Satie influenced the formation of L. Durey's creative ideals. Under his influence, L. Durey abandoned the tonal-harmonic

basis typical of his early compositions, and turned to the subtle “French” atonal system and linear writing. A great value was paid by L. Durey to the author’s remarks – “states”.

The musical concept created by L. Durey testifies to a deep comprehension of the essence of philosophy and poetics of G. Apollinaire. Following the text of the poems, the composer deepens and expands the semantic horizons of the original poetic concept. The mastery of the composer's writing technique of L. Durey gave the world a composition of the highest professional level and the deepest figurative dramaturgy, in which every word, every symbol, every metaphor of a poetic original source has been comprehended.

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