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КОНЦЕРТНИЙ ТРИПТИХ ДЛЯ БАЯНА В. ВЛАСОВА ЗА МОТИВАМИ КАРТИНИ І. БОСХА «СТРАШНИЙ СУД»: ДО ПИТАННЯ ПРО МУЗИЧНУ РЕІНТЕРПРЕТАЦІЮ

Tyshchyk V. The Concert Triptych by V. Vlasov for the Button Accordion after the Last Judgment by I. Bosch – on the Issue of Music reinterpretation

Theme Explanation. When studying the musical reincarnation of any art work, researchers face serious challenges of determining how much it is in line with the origin. The justification of the type (narrative, non-narrative, genre, picture, etc.) depends on it, and more broadly determining a piece of music either as an interpretation or a reinterpretation. As for *The Concert Triptych* by V. Vlasov, these tasks are further complicated, since it is clear that the images of the *Last Judgment* by I. Bosch, in their turn, are already interpretations of the Bible. It creates the system of interspecific transitions from the verbal origin to the painting and finally – to the piece of music. In addition, there have been many other interpretations of these images in the long historical run.

The comparative analysis of V. Vlasov's triptych with the origin – the painting by I. Bosch – *The Last Judgment* – stimulates many questions related both to the interpretation of the painting itself and to the approach to the type issue and interaction of the arts. First, this is not an accurate definition of the origin (one or more triptychs by I. Bosch) and some researchers refer to the fact. Second, the author's titles do not exactly correspond to the triptych of the artist of *The Last Judgment* and the level of interpretation of the key elements of the *Last Judgment*.

The purpose of the article is to define the peculiarities of turning the painting origin into the piece of music by V. Vlasov.

Analysis of previous researches and publications. In the general theoretical aspect, recently the issue of program music has not been studied very actively. However, some separate issues of music programming and program music related to the analysis of specific works have been studied by music researchers for folk instruments Ia. Oleksiv, H. Antropova, A. Stashevsky, A. Bozhensky and many others.

Main material. The first part of *The Concert Triptych – The Paradise* by V. Vlasov corresponds to the story on the right part of the painting by I. Bosch and relies on the genre of music pastorals that best reproduces the image of a carefree idyll. Musical means create a sense of space where a pentatonic tune resembling the flute sounds in the background of the transparent flicker of the two quarts in the upper case. As I. Bosch depicts the next biblical scene – temptations in the same part, then V. Vlasov provides a contrasting thematic complex with a chromatic movement that reminds of a creeping tempting snake. In addition, modal harmonios development leads to unstable diminished seventh chord without introducing the following accord. Therefore, the programness of genre type (pastoral) is in effect where the composer uses elements of sound imitation.

Since the author's title of the second part of V. Vlasov's work *Temptation* is not from the I. Bosch's triptych, the analysis of its program creates additional difficulties, especially since the motives of temptation have already been heard in the previous part. However, there is some contradiction with the purely musical embodiment of the programmatic design of part II: in particular, the mournful tone in E flat minor, as well as the composer's appeal to the genre of toccata. On the one hand, it is a reference to baroque images (not accidentally there

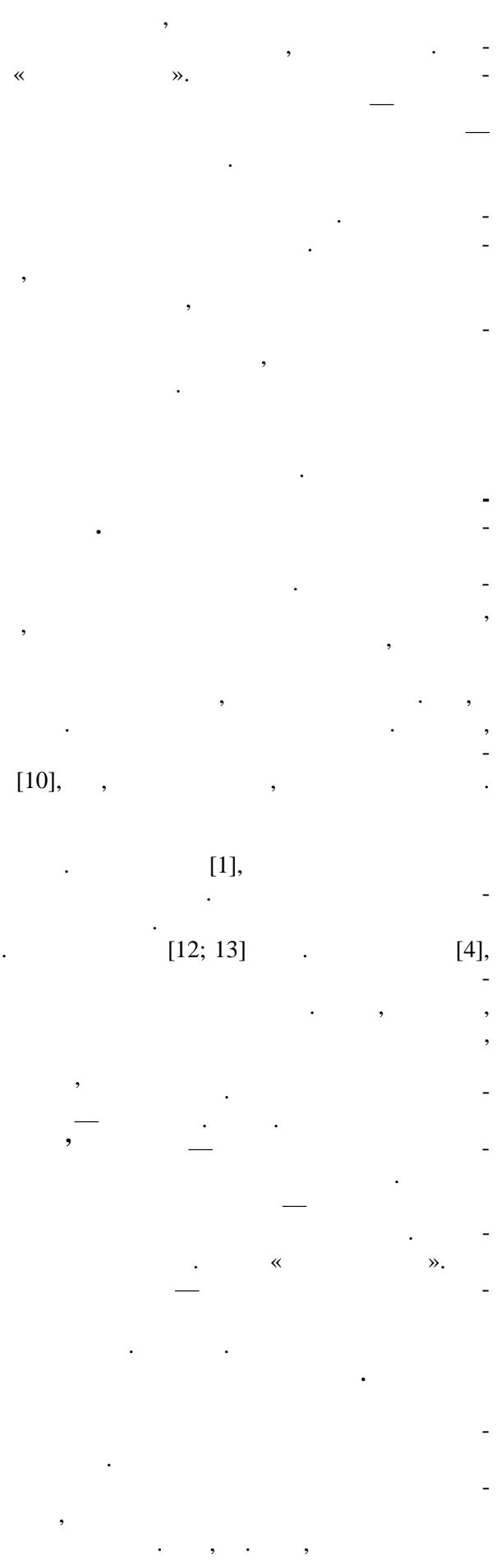
are associations with the concert *Winter* by A. Vivaldi), but, in the meaning and emotional content, the music of this part is close to the rigid mechanistic toccata by D. Shostakovich. The composer maximizes the musical image, combining different eras through genre semantics. From the standpoint of reinterpreting the plot of I. Bosch's canvas, the central part of which is entitled *The Last Judgment*, the music of Part II entirely corresponds with the origin, and the author's naming of *Temptation* rather indicates the results of the lapse of virtue.

The second part of the *Hell* itself (*Attacca*) moves to the finale like a whirlwind of toccata, taking people to the place where the doomsday fanfare sounds. In this case, the composer turns to more modern means of musical language. Dissonant sound, sharp rhythmic diminishment and sonorous effects are best suited to creating images of chaos, inevitability of punishment and horror. The small conclusion of the cycle is based on the noise effects, like the last breath, the agony that shows the tragedy.

The theme of the *Last Judgment* is related to the "eternal" art forms and has been repeatedly updated in different types and genres over the millennia. Thus, the image of the *Last Judgment* as an intertextual motif with varying degrees of distance from the unfolded Bible narrative is sometimes "curled up" in the space of the picture, and sometimes (as in this case) "unfolded" into the musical process. However, any distance or measure of artistic conditionality preserves the defining biblical symbols: the lapse of virtue, the *Last Judgment*, the punishment. In V. Vlasov's triptych we can see an interesting change of coordinates. In contrast to the detailed plot of I. Bosch's painting, which takes some time to "read", in V. Vlasov's work we can observe a certain simultaneity of his program vision – decreasing the program of a piece of music to three significant events. It naturally influences the definition of program types at the highest level – generalized emotional, imaginative reaction with the use of elements of genre type, sound imitation, etc.

Conclusions. The system of artistic interpretation of I. Bosch's painting into the language of musical art somewhat transforms the spatial and temporal relations of the arts. On the one hand, I. Bosch's versatility and symbolism require the viewer to "read" a painting, on the other, the composer does not try to give a consistent illustration to the painting, but focuses on the "partituras" of emotionally vivid impressions of I. Bosch's mysterious work. This fact influences the definition of the program type as generic-symbolic, based on double interpretation and inter-type interpretation – reinterpretation. If V. Vlasov's music offers modern listeners a new dimension of impressions of the *Last Judgment* images, which are substantially close to the origin with dramatic and timbre choices, then the *Concert Triptych* can be called a reinterpretation of I. Bosch's painting.

Keywords: *Concert Triptych* by V. Vlasov, button accordion, *The Last Judgment* by I. Bosch, program music, reinterpretation, arts based.



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