

**Li Yang Long. Transformation of Chinese National and European Trends in "The Butterfly Lovers" Violin Concerto by Chen Gang and He Zhanhao.** At the intersection of global cultural processes there have long been observed the phenomena of interaction, crossing and mutual environment of the worldwide and national dimensions that became the most pronounced in music. Violin music of China, having fruitful traditions of authentic string performance and folk and professional creative work for a large group of diverse instruments of this type, began to develop rapidly only in the twentieth century due to historical circumstances, demonstrating striking achievements both in performance and in the plane of composer's creative work. The first and so far the only, "The Butterfly Lovers" Violin Concerto can justly be regarded as one of the most striking examples of Chinese violin music, which won a well- deserved fame throughout the world, entering the repertoire of many violinists.

Ancient Chinese legend of the Tang Dynasty (7<sup>th</sup>–10<sup>th</sup> cent.) about the two lovers (also known as the Chinese "Romeo and Juliet"), who could not be together due to certain circumstances and only death and transformation of lovers in butterflies united two loving hearts forever formed the basis of the Violin Concerto. UNESCO Foundation lists this legend as folk art heritage of China. It became one of the most popular in China, finding its reflection in many works of art. Its interpretation by famous Shaolin drama, one of the highest achievements of Chinese culture, is one of the most poetic interpretations of the story; probably the legend has obtained its highly artistic status thanks to these musical and theatrical performances.

Thus, not only vivid elements of literary and plot program prevail in this composition, but other analogies too, including links with Shaolin opera. The emergence of a "plot" Violin Concerto is hardly a typical phenomenon in the world violin literature, but it is symbolic for Chinese culture, because the work comes with its sources not only from the plane of the ancient poetic folk art, but tends to transform this story by the national musical theater, which sound world was a kind of retransmitter of the national musical traditions of China. The harmonious combination of the traditional Chinese music with the achievements of the world culture became a fruitful base, a synthesis, which made it possible to obtain such a high rating by this violin concerto. The work is written for a classical European symphony orchestra; however, it clearly demonstrates the national character of Chinese music. Extensive authors' use of traditional modes (especially pentatonic), many Chinese melodies, tunes, intonations, characteristic rhythmic turns affects the type of melodic and intonation spheres, chords, rhythm, creating specific expressive complex. Part of

*solo violin reveals some technical and performing techniques, characteristic of string folk instruments. Thus concerto gets "Chinese" coloring, although the authors fully use tonal harmonic correlation, formative principles (the concerto is in one movement, written in extended sonata form), means of orchestral and solo instrumental writing, etc.*

*The composition is generally defined as sonata form with an Introduction and Coda, however, nearly plot program line of development stipulates for (while maintaining the fixed signs of sonata - G.P., P.P., arch-shaped Introduction and Coda, triadic structure of sonata allegro, etc.) not only appearance of the principles of prevailing development, but also for some dramaturgic and compositional sections corresponding to the storyline of the legend. Introduction symbolizes metaphoric and symbolic image of butterflies, delicately revealed with impressionistic and colorful means, lyrical themes are demonstrated here as well; in energetic Exposition a play-competition during training of lovers at the school of martial arts is described; multistage Development gradually reveals the stages of the drama development: separation, meeting, blossoming love, blow of tragic circumstances; Reprise summarizes final parting, passing into a tragic Coda that describes a picture of death of the two lovers, whose souls are transformed into butterflies, throwing a symbolic arch over to the beginning of the composition.*

*The concerto originality becomes apparent in the effort to create a certain symbiosis of Chinese tradition and world musical achievements. The concerto was written in 1959, but attained popularity only in the late 1970s, when China loosened its restrictions after the Cultural Revolution. This work was one of the first emerging elements of new thinking that went beyond narrow' totalitarian, generally accepted and permitted one. It is not accidental that the feelings of freedom, openness to the world run through the whole concerto; it is symptomatic that it became one of the brightest "musical business cards" of China. The concerto sounds in many concert halls around worldwide, both in its classical version and in numerous interpretations for different instruments and groups (for example, for the Orchestra of Chinese Folk Instruments with solo violin or for Chinese folk instruments Erhu, Pipa and Liuqin), proving outstanding artistic value of the work, showing fruitful outcome of harmonious synthesis of global, European and national traditions.*

**Keywords:** *the Chinese violin music of the 20<sup>th</sup> century, the violin concerto, the ratio of Chinese national and European traditions.*