

Ключевые слова: инструментальный театр, театр-«представления», диалогичность, контрастно-составная форма, солист-виртуоз, актерская игра-декламация, квази-джазовая попевка, стилистика.

Olha Hurkova, Kyiv. «Dabuba-Pa» for solo violin by Yu. Homelska as an example of instrumental theater. The work of the famous Ukrainian composer Yulia Homelska, who debuted in 1987 with Sonata for piano and violin, covers a wide spectrum of styles. The author works in the genres of ballet, symphony, instrumental and vocal chamber music. The postmodern worldview made a significant impact on her individual composing style. Instrumental theatre in the works of Yu. Homelska in the period of 1990–2000 is something special and extraordinary. The most interesting examples of it are considered «PHONIUM-FOLK» for flute, piano, violin and cello (1995), «Forgotten Ritual» for a chamber ensemble (1996), «Herbarium... Music of Memories» for violin, viola and cello (2000), «Behind the Shadow of Sound» for violin and accordion (2000), «EcHorn» for solo horn (2002), «The Trap for Two» for soprano saxophone and alto saxophone (2003), «Carl and Clara» for clarinet and piano (2003), «Rhythmus» for double bass and piano (2004) and others.

«**Dabuba-Pa» for solo violin (2000)** is an example of theatre of «presentation» (by K. Stanislavsky's system) where the performer presents their best skills not only as a virtuoso violinist, but also as an actor (recitation, singing). O. Afonina, in analyzing the features of postmodernism in the works of Yu. Homelska, writes about «Dabuba-Pa» for solo violin: the piece is «an interesting example of instrumental theater where the artist is in dialogue with their instrument», which «confirms the observations of L. Nono about the communicative problem, when composers-postmodernists are trying in different ways to establish contact with the audience and contribute to the popularity of serious music» [O. Afonina, p. 168].

The focus of the work on the English-speaking audiences (performers and listeners) enhances the presentation opportunities of this piece by Yu. Homelska in the global artistic community. Therefore the directing instructions are written in English, as comments on the principles of performance. In particular, «play and pronounce by loud whisper very sharply», «crescendo – press the bow with the effect of gnashing», «other side of bridge», «don't move!» and other explanations, like «with passion», «× 3 times», «× 4 times», «× 2 times» in the episodes of limited aleatory.

The compositional drama of the work was also ingeniously solved by the principle of contrasting form with an introduction, mirror reprise and coda, which all-in-all comprise 13 sections. A certain reprisal repetition is felt in the sections because of the circular motion of the music, and the way to the

dramatic climactic cadence of the work is gradual – from one composite episode to another.

“Dabuba-Pa» can be considered an anthology of technical possibilities of the violin as an instrument. Among the various methods of performing that exist in composition the piece includes: arco, arco marcato, pizzicato, ritenuto, glissando, glissando with double notes, double glissando with triple notes, vibrato, col legno, accelerando, sul ponticello, sul ponticello tremolo, tremolo, poco allargando, riterdando, double and triple notes, three-part chords, rhythmic improvisation, intonation intervals of limited aleatory, hidden polyphony, limited aleatory, sonority, pointillism, motif and modal composition technique. The peculiarity of the metro-rhythmic organization of the work is the almost complete absence of metric division. Most sections (there are 10) are written in a free rhythmic form. If there are bars, then they only serve as a caesura. Time signature as a classical element of the musical fabric is also absent in 11 parts.

Original, modern and cleverly built is the dramatic recitation part (phrases uttered aloud clearly or whispered, or a segment of the music sung on-key). As the composer herself notes in the interview with the author, the quasi-jazz-inspired line «Dabuba-Pa!», sounded out in an improvisational style, does not contain any particular sense, but is more of a figurative and verbal tool with a certain touch of tension and mysterious energy. Each performance of the soloist-reciter becomes increasingly more loaded: from individual utterances of «Pa!», tirades of «Pa!» to whole «monologues».

Underlying the work is the lyrical contrast between the world of the virtuoso soloist and the dramatic world of the actor, the basis of which is the dramatic type of symphonism. Symphonism in a solo violin piece can be understood figuratively as a dramatic principle. The thematic core of the whole composition is **the introductory section – Espressivo**.

Thus, «Dabuba-Pa» for solo violin by Yu. Homelska is a prime example of the theatre of «presentation» principle, where the main character – the performer – is a virtuoso violinist and an actor, whose incarnations imperceptibly merge together. The result is a multifaceted image of «the lord of performing». The dramatic world of the actor wins over the lyrical world of the virtuoso violinist, which is confirmed at the level of the dramaturgy of the work (especially through the conflict-driven type of imagery), and at the level of style (increased complexity of the performance technique, mixed composition technique, intonational pieces of limited aleatory, limited aleatory, sonority, pointillism, motif-modal composition technique, etc.).

Keywords: instrumental theater, teater-"representation", dialogue, contrast-component form, the soloist virtuoso acting, recitation, quasi-jazz popevki, style.