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## THEORETICAL PROBLEMS OF STUDY OF ART IN THE MIRROR OF CULTUROLOGY

*Ivanna Mendryshora*

### IMAGE OF BYRON'S MANFRED IN THE MUSIC OF SCHUMANN AND TCHAIKOVSKY

The article compares the image of Manfred in Byron's poem and in Schumann's and Tchaikovsky's works.

The similarity and difference of two literary characters – Manfred and Faust – and their personification in Schumann's music are being emphasized.

The article analyses the development of Manfred's contradictory image in Schumann's overture, the combination of Beethoven's rebellious beginning (there is a close relationship with the themes in *Cariolanus*) and Schumann's subtle psychologism; Manfred is a deeply suffering person.

Byron is a symbol of the romantic epoch, embodiment of «the spirit of times». His characters are rebels, strong personalities, but they have global grief, disappointment in failure of ideals and hopes of the mankind. A tragic world perception of the poet is deeply embodied in the image of Manfred. Vexation of spirit of Manfred, arrogance, unhealable heart-ache is the result of Byron's characters romantic fate.

Manfred has often been compared to Goethe's «Faust». The characters really have much in common: disappointing conclusions of their lives, feeling of desolation, awareness of useless of knowledge and life, the good and the bad, loss of the beloved and the sense of guilt. But there are some differences: Faust affirms the impossibility for a person to cognize the verity, but Manfred, having got hold of the immortality secret, thinks that knowledge increases suffering; Faust makes conclusions in the teeth of death, and Manfred makes conclusions before solitary endless existence; Faust chooses youth, but Manfred chooses oblivion and death; Faust achieves his purpose by means of an agreement with Mephistopheles, but Manfred obtains power over nature by his power of intellect and knowledge.

So, Byron's Manfred, having common features with the literature foregoer, is a personality of the new times, of the new generation. That is why his image attracted romantic composers, which was embodied in the Overture and music to Byron's drama by R. Schumann and in the symphony «Manfred» by P. Tchaikovsky.

The work *objective* is to follow the transformation of the literature character in music compositions of both composers, to find out the peculiarities

of its interpretation, common and different features, and to find the place of «Manfred» in the heritage of them both. Absence of special researches, devoted to the comparison of the interpretation of Byron's character in music by R. Schumann and P. Tchaikovsky, stipulates the *actuality* of the present publication.

Schumann considered Manfred to be «Faust of the XIX century», because curious mind, scepticism, disappointment in people were features typical for the modern romanticists. Working at the music for «Manfred», he is simultaneously working at «Scenes from „Faust” by Goethe». But he personifies these characters in a different way. Schumann came down to the character of Faust from a philosophical point of view, underlining his search of meaning of life and without paying attention to the complicated world of his soul. But in «Manfred» psychological characteristic of the character and the world of his many-sided, disputable feeling come to the fore.

The parallel with Wagner's «The Flying Dutchman» and «Tannhäuser» is being drawn: the theme of atonement of sin by love and the forgiveness of the main hero thanks to the selfless love of a wonderful woman. That is how Schumann's Manfred organically fits the tradition of German romantic opera. The article studies how this character is depicted by Tchaikovsky in his symphony «Manfred»: the composer felt that Manfred was a deeply suffering person and realized the tragedy of the man who longed to understand «the fatal questions of our existence», which Tchaikovsky considered as the basis of the symphony concept.

The article analyses themes, drama development, peculiarities of the music language, determines the relationship of the symphony with other Tchaikovsky's works. The reasons why the composer wanted to make the first part of the symphony an independent symphonic poem are being explained.

Conclusions:

1. The image of Byron's Manfred is the embodiment of the main characteristics of a romantic hero with all the contradictions of the romantic era (a certain Faust of the 19th century).

2. For Schumann Manfred is a deeply suffering person, a hero who combines Beethoven's heroic protest with the «universal longing for the lost ideals». The climax of Manfred's tragedy is in the tradition of German romanticism.

Tchaikovsky also realized that Manfred is suffering, but unlike Schumann's character, his Manfred fails to find the solution to the fatal questions of life and death, of man and rock, which creates one more tragic conflict.

3. In his poem Byron described the features typical of his time, but his hero experiences the feelings and faces the problems which concern people

at all times, so this gives an opportunity to reproduce this image in different genres of art and in different times.

So, in the poem «Manfred» Byron created an image of a romantic character that absorbed all the problems and contradictions of the romantic epoch – «Faust of the XIX century». For Schumann Manfred is a deeply suffering person, a character, that combines a beethovenian heroic revolt and a «great regret» for the lost ideal. The outcome of the Manfred's tragedy is implemented in the traditions of the German romanticism. Tchaikovsky also feels a deeply suffering person in Manfred. But his character beats the wind trying to solve fatal problems of life and death, of a person and doom, and it creates one more tragic conflict.

The romantic character of Byron bears feelings and problems, which always worry people, and it gives a possibility of an endless interpretation of the character in different times for the artists.

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**Мендришора Іванна. Образ байронівського Манфреда в музиці Шумана та Чайковського.** У статті розглядається образ Манфреда Байрона як носія характерних рис романтичних героїв, своєрідного Фауста ХІХ століття. Порівнюються втілення цього образу в творах Р. Шумана та П. Чайковського, трактування обома композиторами цього образу та виявляються відмінності від літературного першоджерела. Також, в статті простежується зв'язок цих творів з доробком кожного з композиторів та з національними музичними традиціями, до яких кожен з них належить.

**Ключові слова:** Манфред, Байрон, Фауст ХІХ століття, Шуман, Чайковський.

**Мендришора Іванна. Образ байроновского Манфреда в музыке Шумана и Чайковского.** В статье рассматривается образ Манфреда Байрона как носителя характерных черт романтических героев,

своеобразного Фауста XIX века. Сравняются воплощения этого образа в произведениях Р. Шумана и П. Чайковского, трактовка обоями композиторам данного образа и выявляются отличия от литературного первоисточника. Также, в статье прослеживается связь этих произведений с наследием каждого из композиторов и с национальными музыкальными традициями, которым каждый из них пренадлежит.

**Ключевые слова:** Манфред, Байрон, Фауст XIX века, Шуман, Чайковский.

***Mendryshora Ivanna. Image of Byron's Manfred in the music of Shumann and Tchaikovsky.*** The article examines the image of Byron's Manfred as the embodiment of the main characteristics of a romantic hero, a certain Faust of the 19th century, and offers insights into this image in Schumann's and Tchaikovsky's works. The characters created by these composers are compared to reveal the difference between them as well as their difference from the literary original one. The article studies the connection of the two composers' works with their other creations and with national music traditions.

**Key words:** Manfred, Byron, Faust of XIX century, Schumann, Tchaikovsky.

*Maria Yes'kova*

## **IMAGE OF IVAN MAZEPA IN POEMS OF V. HUGO AND F. LISZT**

Cossacks were unique model of social development of our nation with original social and political structure, a type of life, traditions, ethical and legal rules and institutions, culture and folklore. For a long period of its existence, it has generated a lot of military and political figures, including captains, and the Cossack officers, known not only in Ukraine but also abroad. One of the most widely represented in world history and culture figures is Ivan Mazepa. He devoted many scientific, journalistic, artistic, musical works, paintings, sculptures, theater plays, movies, etc.

Ukraine, its functioning in the world and the processes of cooperation with other national cultures is an undoubtedly actual topic. Neither a conscious present, nor future projecting of scientific studies are possible without awareness of the processes of Ukrainian extrapolation subject matter in the world. That is the **actuality** of the present research.

History of cooperation of the Ukrainian culture with other national cultures is very rich but poorly known. Only nowadays there appeared

interesting and deep researches in this matter, which proves the *novelty* of the article subject. And it determines the *objective* set by the author – to find out the peculiarities of the Kozatstvo image in the creativity of West-European artists of the XIX century such as V. Hugo and F. Liszt.

For more than three hundred years there have been a lot of passionate discussions of researchers as for the personality of the hetman Ivan Mazepa. He is one of the most contradictory historical persons among Ukrainian characters. The works of historians of the present time can be divided into two parts – those, who criticize his activity, and those, who support it and are fascinated by him. The first group includes such well-known scientists as M. Kostomarov, M. Hrushevsky, V. Antonovych, M. Drahomanov, D. Yavornytskyi, the second group includes H. Khotkevych, I. Borschak, O. Apanovych, O. Ohloblin, T. Tayirova-Yakovleva.

As we can see I. Mazepa was criticized mostly by the scientists of the second half of the XIX century and the first third of the XX century under the influence of ideology of the Russian Empire and the Soviet Union. But at the start of the XX century there appeared historical schools, which representatives publicly justified the activity of the Hetman. Since the middle of the XX century the scientists of the younger generations has had a possibility to study the documents, which opened new seeing if the historic situation of those times.

The tradition of creating the image of Ivan Mazepa in Western literature of the nineteenth century developed in two directions. First – romantic, Byron started, who told about love affair of the page at the court of John Casimir and punishment offended husband described by contemporary and enemy of Mazepa Jan Pasek. Second direction is ideological, appears in Pushkin's poem, who introduces new storylines: Mazepa – Motria, Mazepa – Peter, creates the image of «traitor of russian king», corresponding to imperial politics.

Voltaire started the tradition of description of Mazepa's early days romantic adventure. He was the first to introduce the character of Mazepa to the system of the romantic images of the Western-European literature. There was established and spread an image of a punished exile, who, having overcome all difficulties, obtained the mace. This very made-up episode from the life of Ivan Mazepa attracted attention of G. Byron, V. Hugo and of many other poets, writers and artists.

What is the concept in the poems of V. Hugo and F. Liszt? In their works they enlighten the romantic topic of a super-personality as a symbol of the artist's genius. Hetman I. Mazepa becomes this super-personality, a character outside the hours and space for both authors.

As an epigraph to the poem «Mazepa» (from the cycle «Les Orientales», the year 1829) Hugo took the first line of Byron's work: «Away! – Away!» But seeking of the romantic character after freedom is not the only role of Mazepa by V. Hugo. In his poem the author uses the journey of the historical figure, bound to the horse, in order to find symbolic analogies in the arts. Mazepa symbolizes an artist, and this very symbol becomes a central one in the French romanticism.

The image of Mazepa in the poem by Victor Hugo exists in the conventional time and space and becomes a symbol, that is indispensable part of myth. Therefore, the image of historical figure in V. Hugo's poem turns into a myth-poetic symbol.

An image of a helpless captive, bound to the horse, that is rushing along immense spaces to meet impending death, but instead of it he finds power and glory, attracted F. Liszt's attention. The symbolic contents of the second part of V. Hugo's poem was also close to F. Liszt, who has always believed in a great mission of art and a creative heroic act of an artist. The composer managed to save the main idea of the creator, his sufferings and wishes by means of bright images of the first part, and to open the symbolic contents of the second part of the poem.

F. Liszt's symphonic poem continues romantic line of poet and embodies stubborn, brave, strong image of a man experiencing emotional, psychological and physical tests, and comes to his purpose. Musical tone of poem is extremely subtle reflected these changes of image. Fanfare tone and genre of march highlighted the determination and courage of Mazepa, downward seconds measures created sad and pitiful image of the sufferer, his emotional decline. And in a very bright scene of composition appeared intonations of fate – triple knock that asked the question: to live or not to live?

Artists seen in Mazepa perfect hero, free from the conventions of the era, social and political shackles of everyday reality, that is not afraid to defend their ideas of freedom and acted outside the national context. But for us I. Mazepa is a historical person with a high idea of a free Ukraine, which he carried through his life.

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**Еськова Марія. Образ Мазепы в поэмах В. Гюго и Ф. Листа.** В статье выявлены особенности образа казачества в произведениях западноевропейских творцов ХІХ века – В. Гюго и Ф. Листа. Эмоциональные, психологические и физические испытания героя поэмы В. Гюго чрезвычайно тонко ображены в произведении Ф. Листа. Одноименные опусы В. Гюго и Ф. Листа воплощают романтический образ И. Мазепы, который становится символом художника, преодолевает жизненные препятствия и несет свой крест гения.

**Ключевые слова:** гетьман Іван Мазепа, симфоническая поэма, западноевропейский романтизм.

**Еськова Марія. Образ І. Мазепи в поемах В. Гюго та Ф. Ліста.** В статті виявлено особливості образу козацтва в творах західноєвропейських митців ХІХ століття – В. Гюго та Ф. Ліста. Емоційні, психологічні та фізичні випробування героя поеми В. Гюго надзвичайно тонко відображені в творі Ф. Ліста. Одноименні опуси В. Гюго та Ф. Ліста втілюють романтизований образ І. Мазепи, який стає символом митця, що долає життєві перешкоди і несе свій хрест генія.

**Ключові слова:** гетьман Іван Мазепа, симфонічна поема, західноєвропейський романтизм.

**Yes'kova Maria. Image of Ivan Mazepa in poems of V. Hugo and F. Liszt.** The article describes the image of the Cossacks in the works of Western European artists of the nineteenth century. Emotional, psychological and physical trials of hero V. Hugo's poem extremely subtly reflective musical tone F. List's piece. Compositions of V. Hugo and F. Liszt embody the romanticized image of Ivan Mazepa, who has become a symbol of the artist, overcoming life's obstacles and carries his cross of genius.

**Key words:** hetman Ivan Mazepa, symphonic poem, Western European Romanticism.

*Lubov Sinyak*

### **EDVARD GRIEG MELODRAMA «BERGLIOT»: COMPOSITIONAL AND DRAMATURGICAL RESEARCH VECTORS**

In this article melodrama «Bergliot» of Edvard Grieg first becomes an object of study. The research subjects are regularities of intonation-dramaturgical development of the musical work, peculiarities of its compositional organization, the specific features of the genre, and the functions of the orchestra.

So, the article explores the features of composition and dramaturgy of the musical work. Also there is a brief sheet about the history of creation and the premiere performance. A special attention is paid to the specific features of the genre of melodrama, which fully still not been studied despite its long history. Also this article contains short information about the literary source, which formed the basis of the plot of the melodrama.

The creativity of the outstanding Norwegian composer-romanticist Edvard Grieg has been an object for scientific researches for many times. His musical heritage would seem to have been thoroughly studied for more than a century. But not all genre spheres, the composer worked in, are studied well enough. For example, Grieg's music theater, comparing to the vocal lyrics and piano compositions, is enlightened much less.

Musical-dramatic works of E. Grieg, that appeared in the 1870s, make up a separate epic page in his heritage. This genre milestone in the creativity of the composer is inseparably associated with the figure of B. Bjornson. This very great Norwegian playwright brought his courageous ideas into the music world of Grieg and he inspired the composer to create four bright, theatrical opuses in different genres: a dramatic scene «At the Gates of the Monastery», a melodrama «Bergliot», music for the drama «Sigurd Crusader», an unfinished opera «Olaf Triuggvason». These compositions stand at the origins of the national Norwegian music theatre, but anyway they are little known outside of Scandinavia. This very fact determines the *actuality* of the chosen topic. *The scientific novelty* of the article is that melodrama «Bergliot» by Grieg becomes an object of analytical studies in native (and not only native) music studies for the first time. *The objective* of this publication is to research the peculiarities of the composing and dramaturgy of the Norwegian composer piece of work.

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The work of Grieg on the melodrama «Bergliot» was started in 1871 and was finished only in fourteen years. The first night was successful, the play was met heartily by both audience and critics.

Before concentrating on the peculiarities of the melodrama «Bergliot», we should pay attention to the particular characteristics of its genre. Main information concerning it can be found in encyclopedias and in separate articles, devoted to melodramas of concrete authors. The origin of drama can be found many centuries ago before antique times, but it became an independent genre of music theatre only in the middle of the XVIII century. In melodrama the characters do not sing, and that is the main difference from the musical dramatic genres, existing that time, they only recite their text to the music accompaniment. Such a combination of the dramatic reciting of the poetic text and music became known as «recitation to music». It is interesting that in the XIX century, at that very time when Grieg started working on «Bergliot», melodrama as a genre had almost disappeared from the stages of music theatres and it was used only occasionally only as a composer's method.

The plot of «Bergliot» was based on saga of an Old Icelandic scald Snorri Sturluson «Legends of Bergliot», where there was described a strong female nature, with an unbroken core, who remains with her head held high and proud in spite of all life difficulties. Such is Bergliot, the wife of Egner Tambeshelver. Such very Bergliot firstly conquered the immense, though sometimes strange, heart of B. Bjornson, motivating him to create his poem, and later sensitive soul of Grieg.

The melodrama «Bergliot» is an entire independent musical-dramatic work, which stands out of other theatrical works of the composer because of its alignment of composing, dramatic logics of the actions, conceptual completeness. Scenery dramaturgy completely coincides with the music dramaturgy, which main aim is to reveal emotional states of the character, her unuttered thoughts and feelings with the help of its own means of the narrative actions of the play.

During the study, the literary text of «Bergliot» was literal translated into Ukrainian for the first time. This fact gave the opportunity to explore the plot of melodrama more qualitatively, to divide the product structure into separate episodes, to conclude the atypical biphasic symmetrically opposite development scheme, to establish the climaxes areas of the screenwriting dramaturgy and compare them with the musical dramaturgy.

Comparison of the last one made it possible to identify three key episodes of melodrama, in which the principles underlying the screenwriting dramaturgy are expressed through the purely musical regularities. Here analyzed the

structure of some orchestral numbers, studied the function of orchestra, regarded the logic of tonal plan.

Also among the other research subjects is the regularities of intonation-dramaturgical development of melodrama «Bergliot»: features of the use of themes-reminiscences, specifics of the application of some intonations in the describing and development of certain images.

All these characteristics relate to the musical material, concentrated in the orchestral party. The actress monologue is a poetic text that is spoken in the background instrumental accompaniment, so in the article he paid less attention. The concluding sentences contain the information about the further development of the analyzed peculiarities of dramaturgy and composition of Edvard Grieg's melodrama «Bergliot» in later musical-dramatic works of the composer.

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**Синяк Любов.** Мелодрама Е. Гріга «Бергліот»: композиційно-драматургічні вектори дослідження. В статті об'єктом дослідження вперше стає мелодрама «Бергліот» Е. Гріга. Розглядаються закономірності інтонаційно-драматургічного розвитку твору, особливості його композиційної організації, специфічні ознаки жанру, функції оркестру.

**Ключові слова:** Е. Гріг, «Бергліот», мелодрама, музичний театр Норвегії.

**Синяк Любовь.** Мелодрама Э. Грига «Берглиот»: композиционно-драматургические векторы исследования. В статье объектом исследования впервые становится мелодрама «Берглиот» Э. Грига. Рассматриваются закономерности интонационно-драматургического развития произведения, особенности его композиционной организации, специфические признаки жанра, функции оркестра.

**Ключевые слова:** Э. Григ, «Берглиот», мелодрама, музыкальный театр Норвегии.

**Sinyak Lubov.** Edvard Grieg melodrama «Bergliot»: compositional and dramaturgical research vectors. In this article melodrama «Bergliot» of

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Edvard Grieg first becomes an object of study. The research subjects are intonation and dramatic patterns of work's elaboration, peculiarities of its compositional organization, the specific features of the genre, and the functions of the orchestra.

**Key words:** E. Grieg, «Bergliot», melodrama, Norwegian Musical Theatre.

*Vadym Rakochi*

### **SOLI OF THE SECOND PART OF THE VIOLIN CONCERTO OF BRAHMS**

The orchestration technique of Brahms always produces many disputes. Some musicologists believe that his orchestration is deprived of originality and charm, that the coloration of orchestra is not a very important factor for the composer. The others are sure that his orchestration technique is unique, and a strong link between the style and music images is in the core of Brahms's orchestration. This link is more important for him than for many other composers.

**Actuality** of the research of a concert orchestration is in a possibility to understand better the imaginative world of a composer, the interplay of a soloist and an orchestra of Brahms. The orchestration of a composition is little enlightened in scientific literature, so consideration of a concert from a new viewpoint is always actual because of constant – for more than 150 years – popularity of a concert among performers and listeners. Practically directed analysis of the orchestration is also actual all the time: its results are interesting for performers, conductors, instrumentalists, they are helpful in creation of new performance concepts and will be useful for music experts, who study the creativity of the composer in a complex.

A lot of research is devoted to the Violin Concerto of Brahms. The analysis of the literature proves that considerable attention is paid to the musical images of the concerto, its musical form and stylistic features in the context of the composer's life, and in the field of performing traditions, etc. However, the particular qualities of concerto's orchestration, orchestra and soloist interaction, special orchestral techniques such as different kinds of soli, his special half-tutti, and unusual duplications are not in the focus of any researcher's interest and has not been studied. It is a bit strange because there are soli that stimulate the development of the second part, contribute dynamisation of the reprise and create the climactic bursts.

The principle targets of the article are to examine the main features of Brahms's orchestration style, to study the interaction of out-of-orchestra and inside-of-orchestra soloists, and to clarify their impact on the music deployment in the Violin concerto.

Two types of soloists are being analyzed in the article. An out-of-orchestra soloist is permanent; generally, it is placed before the orchestra. To emphasize this timbre on the orchestral background is the task that prevails for any composer regardless of style, individual interpretation of the orchestra's role in concerto genre. This idea determinates a process of orchestration. Inside-of-orchestra soloists are labile and changing. To avoid a timbre monotony, a composer regularly presents a new instrument for a leading role to dissolve it later in the very density of the orchestral sounding.

The timeliness of the concerto's orchestration study lies in the ability to more deeply get into the spirit of Brahms's imaginative world, in order to better understand the interaction of soloist and orchestra. It is always important for the performers, conductors, and musicologists taking into consideration the incredible popularity of the Violin Concerto since its creation in 1876.

Analysis of orchestration suggests that active involvement of different instruments as soloing timbre, especially the woodwind group, adds to the overall sounding brilliance and brightness. Many inside-of-orchestra soloists and especially the oboe enhance a real dialog with the out-of-orchestra soloist that is the violin. The dominance of the pronouncedly warm timbres, regular changes in the texture density, uncommon duplications, unique dynamization of the reprise, and surprisingly long soloing timbre of oboe – this creates an interesting temporary deviation to the double concerto genre in the beginning and in the reprise – pay permanent attention of the listener.

Brahms applies different techniques to set off the violin solo: accompaniment's density regulation, contrasting sounds as a background, which registers opposition to the inside-of-orchestra soloist (individual and group). The latter are able to form surprising and even symbolic combinations with the violin-solo. The doublings with the violins may be «unexpected» but they form an almost physical palpable impression of bright flashes of the light.

In general the orchestration of the second part of the Violin Concerto is distinguished with the elegance and individuality that proves the presence of absolute original writing of this composer for the orchestra. There is no doubt that his orchestration is refined with clear reasonableness of each orchestral color. The intensity of oboe sounding is a very special feature of the concerto's orchestration. It is a using of the special orchestral vertical building that allows oboe to rise above the orchestra to become a real soloist and to create an impression of a temporary double concerto genre. Brahms radically eliminates

from the concerto scores all the instruments that have too bright and too attractive timbre such as bells, cymbals, xylophone, etc. to let inside-of-orchestra and out-of-orchestra soloists dominate.

The analyzers of orchestration refute the rather widespread opinion about «not interesting» sounding of the Brahms' orchestra. Orchestration of the second part of Brahms' Violin Concerto is a real gem, completely deprived of artificial shine and it is fulfilled with the inner warmth of each and every timbre. It provides ease and natural orchestral sounding that match the musical philosophy of the composer. This orchestration becomes a real art creation.

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**Ракочі Вадим. Soli** другої частини скрипкового концерту **Й. Брамса**. Взаємодію зовнішньо і внутрішньо оркестрових солістів покладено в основу аналізу оркестрування. Домінування підкреслено теплих

тембрів, регулярні зміни густини викладення, незвичні дублювання, своєрідна динамізація репризи, неочікуванно тривале солювання гобою – ось лише деякі з оригінальних прийомів автора. Вони спростовують відносно поширену думку щодо «не цікавого» звучання оркестру у Й. Брамса.

**Ключові слова:** Й. Брамс, оркестр, соліст, скрипковий концерт.

**Ракочи Вадим. Soli** второй части скрипичного концерта Й. Брамса. Взаимодействие внутри- и внешне-оркестровых солистов положено в основу анализа оркестровки. Доминирование подчеркнуто теплых тембров, регулярные изменения плотности изложения, необычные дублирования, своеобразная динамизация репризы, неожиданно продолжительное солирование гобоя – вот лишь некоторые из оригинальных оркестровых приемов автора. Они опровергают довольно распространенное мнение о «не интересном» звучании оркестра у Й. Брамса.

**Ключевые слова:** Й. Брамс, оркестр, солист, скрипичный концерт.

**Rakochi Vadym. Soli of the Second Part of the Violin Concerto of Brahms.** The interaction of out-of-orchestra and inside-of-orchestra soloists lies in the core of the orchestral analysis. The dominance of the pronouncedly warm timbres, regular changes in the texture density, uncommon doublings, unique dynamization of the reprise, surprisingly long soloing timbre of oboe are only a few original orchestral features of the author. They refute the rather widespread opinion about «not interesting» sounding of the Brahms' orchestra.

**Key words:** Brahms, orchestra, soloist, violin concerto.

*Marta Galadzhun*

## MODIFYING OF PIERROT IMAGE IN CYCLIC VOCAL WORKS OF A. SCHOENBERG AND A. KOZARENKO

This article contains general characteristics and evolution of the image of Pierrot for three centuries. The comparative characteristics of the vocal cycle «Pierrot Lunaire» by A. Schoenberg and chamber cantatas «Pierrot makes a loop» A. Kozarenko as musical genre phenomenon related species (cyclic chamber and vocal tracks) under various styles and socio-cultural contexts.

In arts, including figurative art, music and literature, the character of Pierrot can be met quite often. It is one of the personages of the French fair theater, which appeared in the middle of the XVII century and embodied the image of a smart servant, who gained his aims, hiding behind his good nature. His prototype was Pedrolino from an Italian comedy dell'arte (masked comedy), who was smart but often got into trouble. Later in the character of Pierrot there



were dominating features of an upset unsuccessful rival Harlequin, who was in love. A traditional costume is a white shirt with a jabot and big buttons, wide white pantaloons and a peaked hat – that was the image, created by a French artist of the epoch rococo Antoine Watteau in the picture «Gilles».

At the end of the XIX – beginning of the XX century the image of Pierrot gains the popularity again. He appears in the pictures of Paul Cezanne «Pierrot and Harlequin» (1888) and of Oleksandr Yakovliev «Double Self Portrait», in the pianoforte cycle «Carnival» by Robert Schumann, his changed image is found in the opera «The Players» by Ruggero Leoncavallo, in the ballet «Petrushka» by Igor Stravinsky, in the poetry of Paul Verlaine, Jules Laforgue, Albert Giraud, Aleksandr Blok, Anna Akhmatova, in modern graphics of Aubrey Beardsley and in painting of Adolphe Willette. At the theater of the beginning of the XX century the image of Pierrot was interpreted by an actress Sarah Bernhardt, actor Marcel Marceau and a Russian actor and stage director Vsevolod Meyerhold. Besides a Russian pop singer Aleksandr Vertinsky took the image of Pierrot as a basis for his role specialization.

The most famous art product of the twentieth century, where is portrayed Pierrot – cycle melodramas «Lunar Pierrot» («Pierrot lunaire») of Arnold Schonberg, written in 1912 on the texts of the French poet Albert Giraud in German translation by Otto Erich Hartleben. In these verses the poet skillfully conveyed the spirit of «tragic cabaret» pre-war years of the early twentieth century, where at the outer extravagance secret was heard expression of «eternal» theme in art. It's a painful split of personality, internal disorder of human reality, the search for moral guidance, and also paradoxical combination of serious philosophers and «panic laughter».

There are also some interesting figures In Ukrainian art, who appealed to the image of Pierrot. For example, the piano cycle «Suite on the themes of drawings of Aubrey Beardsley» by Igor Belza, the central part of which is «Death of Pierrot», chamber cantata «Pierrot makes a loop» by O. Kozarenko, written on the texts of Ukrainian poet-futurist M. Semenko.

Let's compare «Piero makes a loop» by O. Kozarenko and «Lunar Pierrot» by A. Schonberg as musical phenomenon of related species: chamber-vocal cyclic compositions. In both works, the literary source was served as a cycle of poems of poets, who worked in the era of aesthetics – in the early twentieth century, A. Giraud – expressionism and M. Semenko – futurism (panfuturism). But in one case – it's an example of an appeal to the creative-minded contemporaries, in the other case – stylistic postmodern experiment of the artist of this time.

To some extent, in both cycles are approaches to the interpretation of the Pierrot image – wounded and hypersensitive person, who hides in search of protection for theatrical pose, grotesque mask, sarcasm, self-irony of the hard reality intervention in a soft inner world.

During this work of Schonberg we can see a split of personality: first – Pierrot – a dreamer, melancholic delicate dandy, and then – fearful robber, a passionate preacher and philosopher, who is full of fatalism, a member of blasphemous theater of the absurd, and then – a sensitive poet. Cycles of O. Kozarenko also depict the two-dimensional Pierrot: on the one hand – too startling, eccentric «futuristic» character, and on the other hand – defenseless and tortured split of personality, frightened by the rapid renewal of the world and changing values of society of the industrial era.

The style of the first of these works – expressionism combined with technology and atonal melodic recitals of original kind – «Sprechstimme». Composition of O. Kozarenko shows peculiar neofuturism/urbanism. In his work he used a chamber ensemble with a large group of percussion and solo of contratenor, which is quite typical for the genre of chamber cantatas.

By means of comparison we can see that both cycles have common approaches for the image of Pierrot interpretation as of a split personality: a dreamer, melancholic outrageous character and a frightened robber, defenseless sensitive poet. But A. Schoenberg from the perspective expressionism shows the character as a third person, as if hiding his own perspectives behind a double artistic commonness (a mask over a mask). The character of M. Semenko is closer to O. Kozarenko, because he addresses to the audience himself. For him a theatrical image is a possibility to attract the attention to his own position, shock, impress, remain noticed by all manner of means. These very qualities and the esthetic parallels of different time planes reveal the signs of postmodernism in this composition.

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**Галаджун Марта. Модифікація образу П'єро у циклічних вокальних творах А. Шонберга та О. Козаренка.** У статті міститься загальна характеристика та еволюція образу П'єро протягом трьох століть. Здійснено порівняльну характеристику вокального циклу «Місячний П'єро» А. Шонберга та камерної кантати «П'єро мертвопетлює» О. Козаренка як музичних явищ споріднених жанрових різновидів (камерно-вокальних циклічних композицій) в умовах різних стильових та соціокультурних контекстів.

**Ключові слова:** П'єро, камерна кантата, цикл мелодекламацій, експресіонізм, футуризм, неофутуризм, урбанізм.

**Галаджун Марта. Модификация образа Пьеро в циклических вокальных произведениях А. Шенберга и А. Козаренко.** В статье содержится общая характеристика и эволюция образа Пьеро протяжении трех веков. Осуществлена сравнительная характеристика вокального цикла «Лунный Пьеро» А. Шенберга и камерной кантаты «Пьеро мертвопетлюет» А. Козаренко как музыкальных явлений родственных жанровых разновидностей (камерно-вокальных циклических композиций) в условиях различных стилевых и социокультурных контекстов.

**Ключевые слова:** Пьеро, камерная кантата, цикл мелодекламаций, экспрессионизм, футуризм, неофутуризм, урбанизм.

**Galadzhun Marta. Modifying of Pierrot's image in cyclic vocal works of A. Schoenberg and A. Kozarenko.** This article contains general characteristics and evolution of the image of Pierrot for three centuries. The comparative characteristics of the vocal cycle «Pierrot Lunaire» by A. Schoenberg and chamber cantatas «Pierrot makes a loop» A. Kozarenko as musical genre phenomenon related species (cyclic chamber and vocal tracks) under various styles and socio-cultural contexts.

**Keywords:** Pierrot, chamber cantata, cycle, melodeclamation, expressionism, futurism, neofuturizm, urbanism.

Anna Lozova

## A PROBLEM OF CLASSIFICATION OF GENRE OF LULLABY IN RUSSIAN MUSIC

The article is devoted development of classification of genre of lullaby, based on the musical constituent of genre. The issues identified these aspects of the research: a lullaby in Russian folk-lore and its representation in Russian professional music. The key criteria of classification of folk lullaby were selected on such factors as a function of song, its emotional tone and genre «cleanness».

The problem of genre classification of a cradle song is not completely solved in ethnology. There are sporadic tries of such classifications, which mostly refer to the subject matter and contents of the songs. Among them there are the classifications of V. P. Anikin, V. V. Holovin, N. M. Eliash, A. N. Martynova. For example N. M. Eliash suggested a classification of cradle song according to their plots: Dream and Slumber, a cat, cootchy, a baby's feeding, etc. A. N. Martynova created the following classification of the cradle songs according to their contents, dividing the songs into traditional and nontraditional. The traditional songs include:

*imperative* songs, including:

1. a well-wishing to a baby: a) of dreams, health, growth; b) obedience; c) death;
2. addressing to different creatures with a request: a) to give dreams to the baby, health; b) not to frighten the baby, not to interfere with dreams;

and *narrative* songs:

1. about the baby itself;
2. about different people;
3. about animals, birds, objects.

The researcher considers the nontraditional songs to be the songs of the literature origin, and the songs, borrowed from other genres.

It's worth mentioning that the given classifications are not always systematic and consecutive, and the main thing is that they omit the music element of the genre. This fact provides *actuality* of the present research, which *objective* is the classification of the genre of a cradle song, which involves the music aspect of the song. On the basis of the mentioned classifications we use only one aspect, which relates to the function of the songs.

On a functional criterion lullabies can be divided by two types. To one of basic functions of lullaby, except for lulling to sleep of child, there is guarding function and invocations on a happy fate. Such type of lullaby can be conditionally

named to the «lullaby on life». Except it, in Russian folklore exists such paradoxical type of lullaby in that deaths wished children. This type, accordingly, named «lullaby on death». Especially expressive facilities of musical expressiveness had tunes of these songs: diminished intervals, weeping intonations, minor mode.

The second criterion of classification is emotional tone – straight depends on the function of lullaby («lullaby on life» and «lullaby on death»). The emotional palette of lullaby can arrive at the different, often opposite, states, that is stipulated the vivid subject of song. They can be divided on: to «light» lullaby, that is characterized by major mode, mainly runs up intonations and positive maintenance of verbal text, where present images of family, house, domestic animals and others like that; tragic or «dark» lullaby, that has minor or diminished mode with descending motions, seconds and expressive diminished or augmented intonations; verbal texts of song related to reasons of unhappy fate, or it is texts with wishes or even prophecy of death.

Third criterion of classification a cradle – her genre «cleanness»: actually cradle song and genre synthesis of lullaby with other genres. The leading genre synthesis of lullaby in folk-lore is a synthesis of cradle and lyric song and lullaby and weeping.

These criteria were carried on the plane of professional music. In professional Russian music select two methods of conversion of genre a lullaby: normative and unnormative. The normative type of recreation of lullaby has the maintainance of majority musically poetic and thematically semantic attributes of lullaby, which existed in folklore tradition. Normative lullabies, presented the Russian composers, it is also possible to differentiate from point of emotional dominant on: light, or «lullabies on life», which keep the authentic function of genre, symbolize an ideal and love, and dark lullabies, which can arrive at such semantic tints as an evil lullabies, lyrico-dramatic or tragic with an output in the sphere of death, including «lullabies on death». Next to a normative recreation, there are different types of unnormative or transformed reflection of lullaby in professional Russian music, such as genre modulation, parodying of genre, genre synthesis and genre counterpoint.

In particular it is necessary to distinguish genre syntheses that expose flexible figuratively-semantic nature of genre most brightly. In Russian music the most often there are genre syntheses of lullaby with lyric song, romance, weeping, nocturne, serenade. The enumerated syntheses are organic due to the intonation-semantic cognation of genres, however there are paradoxical inorganic syntheses of opposite on all signs genres (lullaby and dance or lullaby and march).

In the article the analysis of Fool for Christ's songs from the opera «Boris Godunov» by M. Musorgsky and song of Levko from «May night» by N. Rimsky-Korsakov are presented from the point of view of process of genre synthesis.

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**Лозова Анна. Проблема класифікації жанру колискової пісні у російській музиці.** Стаття присвячена розробці класифікації жанру колискової пісні, яка ґрунтується на музичній складовій жанру. Дана проблематика обумовила такі аспекти дослідження: колискова у російському фольклорі та її репрезентація у російській професійній музичній традиції. Виділені ключові критерії класифікації народної колискової пісні: функція колискової, її емоційний тонус та жанрова «чистота» (власне колискові та жанрові міксти). Ці критерії були перенесені на площину професійної музики, де додаються специфічні для цієї традиції способи роботи з жанром: жанровий синтез, жанровий контрапункт та інші.

**Ключові слова:** колискова пісня, плач, глосолалія, жанровий синтез, колискова на смерть.

**Лозовая Анна. Проблема классификации жанра колыбельной песни в русской музыке.** Статья посвящена разработке классификации жанра колыбельной песни, основанной на музыкальной составляющей

жанра. Данная проблематика обусловила такие аспекты исследования: колыбельная в русском фольклоре и ее репрезентация в русской профессиональной музыке. Выделены ключевые критерии классификации народной колыбельной: функция песни, ее эмоциональный тонус и жанровая «чистота» (собственно колыбельная и жанровые миксты). Эти критерии были перенесены на плоскость профессиональной музыки, где присутствуют и специфические для этой традиции способы работы с жанром: жанровый синтез, жанровый контрапункт и т. д.

**Ключевые слова:** колыбельная песня, плач, глоссолалия, жанровый синтез, колыбельная на смерть.

**Lozova Anna. A problem of classification of genre of lullaby in Russian music.** The article is devoted development of classification of genre of lullaby, based on the musical constituent of genre. The issues identified these aspects of the research: a lullaby in Russian folk-lore and its representation in Russian professional music. The key criteria of classification of folk lullaby were selected on such factors as a function of song, its emotional tone and genre «cleanness» (actually cradle song and genre synthesis of lullaby with other genres). These criteria were carried on the plane of professional music, where the for this tradition specifics of work with a genre are added: genre synthesis, genre counterpoint.

**Key words:** lullaby, cradle song, crying, glossolalia, genre synthesis, death lullabies.

*Alyona Ovdiychuk*

### «SERENADE» BY A. BORODIN IN TERMS OF THE EVOLUTION OF THE GENRE

The article studies the process of genres in «Serenade four gentlemen one lady» by A. Borodin. The name «Serenade» is a bright genre transformation, demonstrating the process of good-natured comic profanity of genre. This is proved by the definition of serenades and the historical development of the genre and also by its invariant features.

A lyrical confession of a knight to a fair lady, orchestra suite, triumphant cantata and even an opera itself became evolutionary stages of development of one genre – serenade. The given list is not a full picture of the transformation of the genre, which, having appeared in the medieval culture of the XIII century, managed to remain popular in the modern arts as well.

The problematic, connected with the genre nature of a serenade, was embodied in the works of J. Abert, A. Alshvang, R. Gruber, Y. Zhelnova, P. Aubry, M. Saponov, A. Schweitzer, who enlighten a certain stage of the genre development, or consider the mentioned subject matter in connection with the analysis of a certain composer creativity or a phenomenon. But some questions still remain unrevealed. Among them there is separation of invariant features and change of the emotional meaning of a vocal serenade in the process of its transformation – the problem, which will be described in the first chapter of our work. The second line is the description of a genre-intonation specific character of «Serenade» by A. Borodin. We find some separate short observations concerning this compositions in the works of I. Belza, A. Sokhor (and others), who still do not explain the questions of its correspondence to the formed genre model, and that is the *actuality* of this publication. *The objective* of the article is the research of genre processes in «The Serenade of Four Chevaliers» by A. Borodin.

Serenade (from French serenade, Italian serenata, sera, translated as an evening) is a soloistic male vocal composition, performed in the open air in the evening or at night as a sign of love accompanied by a lute, mandolin, guitar or accompanied by an instrumental group. The genre origin are found in «an evening song» of Romanesque troubadours, a so-called serena, the name of the genre comes from. The performers of the serenades were medieval professional musicians such as minstrelsy, troubadours, trouveres. The imaginative characteristic specification of the genre is explained by its connection with a courtly culture of the XIII century. This very type of a serenade becomes its classical variant, a prototype, a listener's perception appeals to. Having begun its existence in the Middle Ages, a serenade continued its development, sometimes taking quite unexpected, uncharacteristic for it genre places, such as a choristic cantata, orchestra concert or theatrical music, even a so-called opera-serenade.

Analysis of the work based on the identification of correspondences and differences between the fixed signs of the genre and its manifestation in the «Serenade» by A. Borodin. Following invariant features of serenades were allocated: type of intimate communication, lyrical and romantic themes characteristic of praising the female ideal, triple meter, couplet or a complex three-part form, invoice «guitar» type, expressive rhythm (synthesis of movement equal length, dotted and syncopated rhythm), smooth melody, loud dynamics. These signs form a general model of serenade which is transformed in the vocal miniature «Serenade» by A. Borodin, identify which was the aim of this work. So, one of the key changes in interpretation of the genre is intentional violation of intimate type of communication to achieve a comic effect (similar excess is already apparent in the number of performers – male vocal quartet), changing verbal row



from a kind of lyrical confession into a collective confession of love, ethnic confusion of the musical text (using classical music set of the «Russian east»), vocal imitation-«chatter» that does not look like the guitar game. However the analysis of «Serenade» showed the preserved signs which allow you to identify the genre: the situation of performance, figurative content, major tonality, triplemeter.

«Serenade four gentlemen one lady» shows only one vector evolution of serenade as a genre that has not lost its popularity among composers. Numerous examples of different genres transformations of the serenade into a professional music are a bright proof.

Addressing to the creative heritage of the composers of the XX century shows an ability of a serenade as a genre to remain interesting and actual in any epoch and not to depend on the performance environment – either a concert hall, a chamber space or a special environment of a lyrical confession of love, that needs presence only of two persons. Of course in the course of time the means of the music embodiment and genre interpretation are change in some way and reconsidered, and as a result there appear new, unique compositions, which keep primary genre idea and unchangeable characteristics. Among them there is the serenade from the ballet «Pulcinella» by I. Stravinsky, Serenade by V. Barvinsky, Serenade for a string orchestra and three serenades for the violin and piano by V. Silvestrov, and others. One of the explanations of such a popularity of this genre is the fact that a serenade is a poetic inspired expression of the love feelings, sphere of lyrics and pastoral, which have always infatuated and inspired the artists of different artistic trends. The proof of it is found not only in music, but also in cinematograph (the films «Serenade of the Sun Valley», 1941, directed by B. Humberstone; «Serenade», 1956, directed by E. Mann and others), painting (the picture of an Italian artist Eugene von Blaas «Serenade» and others), prose (G. Blake, a novel «Spanish Serenade», J. Cain «Serenade») and others.

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**Овдійчук Альона. «Серенада» О. П. Бородіна в аспекті еволюції жанру.** Статтю присвячено дослідженню жанрових процесів у «Серенаді чотирьох кавалерів» О. П. Бородіна. Виходячи з дефініції серенади, історичного розвитку жанру та його інваріантних ознак, доведено, що названа «Серенада» є яскравою жанровою трансформацією, що демонструє процес беззлобної комічної профанації жанру.

**Ключові слова:** серенада, жанр, інваріантні ознаки, інтимний тип комунікації, комічне.

**Овдийчук Алена. «Серенада» А. П. Бородин в аспекте эволюции жанра.** Статья посвящена исследованию жанровых процессов в «Серенаде четырех кавалеров» А. П. Бородин. Исходя из дефиниции серенады, исторического развития жанра и его инвариантных признаков, доказано, что названная «Серенада» является яркой жанровой трансформацией, демонстрирующий процесс беззлобно комической профанации жанра

**Ключевые слова:** серенада, жанр, инвариантные признаки, интимный тип коммуникации, комическое.

**Ovdiychuk Alyona. «Serenade» by A. Borodin in terms of the evolution of the genre.** The article studies the process of genres in "Serenade four gentlemen" by A. Borodin. The name «Serenade» is a bright genre transformation, demonstrating the process of good-natured comic profanity of genre. This is proved by the definition of serenades and the historical development of the genre and also by its invariant features.

**Key words:** serenade, genre, invariant features, intimate type of communication, the comic.

*Olga Myronenko-Mikheyshyna*

## THE SPECIFICS OF BAR STRUCTURIZATION IN TIME ORGANIZATION OF CELLO CONCERTO BY WITOLD ROMAN LUTOSŁAWSKI

The score of Cello Concerto by Witold Roman Lutosławski is the example of modern music graphic notation. The visual bar structurization is either absent or has unconventional forms of the expression. The time signature showed in the score of Cello Concerto is not everywhere. Modes of barline fixation are unwonted too. The specific graphic elements (vertical lines, dotted

vertical and horizontal lines, «Π», «Γ», «L»-lines, white and black triangles) function as barline.

Innovations in technical skills of the composition of the XX – beginning of the XXI centuries lead to changes in ways and means of a music composition recording, which concerned first of all musical notation, which lost the generally accepted singleness, became individualized and specific. One of its main elements, attracting the attention by its queerness, is timing structuring.

In this work we find out the regularity of the formation, contents, forms of recording and functions if timing in the music of the end of the second part of the XX – beginning of the XXI century through the example of the Cello concert by W. Lutosławski. The main *object* of our research is the peculiarities of the timing division of the music contexture of the Cello concert by W. Lutosławski. *The subject matter* of the research is timing forms in the given composition. *The objective* is finding out of the content of the timing extend.

The problems of the rhythm in the creativity of Lutoslawski are the subject matter of musicological attention, but we haven't managed to find the works, where the peculiarities of the timing structuring were studied, so it determines *the actuality* of this article.

Musical notation of Lutosławski's concert is a modern type of an orchestral score, in which in every moment the forms, only really involved voices are recorded. *The timing division is either absent, or has untraditional form of expression.* The size of the timing extend in the musical score is indicated not everywhere.

The ways of *barline* recording also seems unusual. Thus, a barline is put not before the note, but above it. Besides of an entire vertical line, put in most cases in free fields between staves of the sections, its function is performed by other graphic elements: *dashed vertical, horizontal, «Π», «Γ», «L»-typed lines and triangles*, with the vertex directed down, that is isosceles white and black, a square-angled black one.

In this concert, in our opinion, there are two main principles of these grapheme usage: 1) *timing*; 2) *gesture*. It is connected with the fact that the barline doesn't always perform the function of timing size boundaries indicator in a composition, and of a strong beat moment. In many sections its main function is a conductor's gesture fixation as an instrument of a performing ensemble reaching. As a result, in this composition a visual and acoustic signs of the timing size are autonomized; they can be represented separately from each other.

Coincidental occurrence of an acoustic and visual perception of the timing division happens only in some parts of the concert; here the criterion of the timing size determining is a feeling of metrical accents presence, which are visually bound with

barlines put in the musical score (vertical entire and dashed lines) and are proved by an acoustic perception. Such kind of timing we offer to be called *real*, or «traditional».

The specific character of musical composition of this concerto is the alternation of metric (*Battuta*) and nonmetric (*Ad libitum*) sections (this principle of organization of musical composition is called «limited aleatory» – [3, p. 13–14; 2, p. 76–77; 5, p. 4]). The beginning of metric sections is showed by black isosceles triangle. The start of nonmetric sections is showed by white isosceles triangle.

In accordance with that the specifics of bar structurization in time organization of Cello Concerto by Witold Roman Lutosławski is the main problem of this research. The main subject of this study is bar forms of this work. The identification of content of the bar volume is the research objective.

The regularities of formation, content, function of bar in this composition were revealed from the standpoint of visual and auditory perception because barline graphemes didn't show the scopes of the bar volume and the initial time of battuta (accented time) everywhere. Coincidence of modes of perception takes place only in some fragment of Cello Concerto (n. 50–55, 80, 87, 89, 92, 133). As a result of research five bar forms were defined – real bar, secret bar, open bar, closed bar, polybar. The auditory perception of bar structurization is based on traditional content of the bar concept the central element of which is accented time – battuta. The visual bar forms are intended for conductor who organizes the process of performance over a period of time primarily. In the graphics bar structurization the only one means of formation of bar volume are equivalents of barline (vertical lines, dotted vertical and horizontal lines, «П», «Г», «L»-lines, white and black triangles). The factors of revelation and new element of content of visual bar volumes are thematic, timbre, texture complexes.

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**Мироненко-Михейшина Ольга. Особенности тактового структурирования музыкальной ткани в Концерте для виолончели с оркестром В. Лютославского.** В статье рассматриваются особенности тактового деления музыкальной ткани Виолончельного концерта В. Лютославского. В процессе исследования с позиций слухового и зрительного восприятия выявлены закономерности образования, содержания, функций такта в данном сочинении, а также определены такие его формы – закрытый, открытый, реальный, скрытый такты и политакт.

**Ключевые слова:** содержание понятия такт, формы такта, средства образования тактового объема.

**Мироненко-Михейшина Ольга. Особливості тактового структуривання музичної тканини Концерту для віолончелі з оркестром В. Лютославського.** В статті розглянуто особливості тактового структуривання музичної тканини Віолончельного концерту В. Лютославського. В результаті дослідження з позицій слухового та візуального сприйняття виявлено закономірності утворення, змісту, функцій такту в даному творі, а також визначено наступні його форми – закритий, відкритий, реальний, прихований такти та політакт.

**Ключові слова:** зміст поняття такту, форми такту, засоби утворення тактового об'єму.

**Myronenko-Mikheyshyna Olga. The specifics of bar structurization in time organization of Cello Concerto by Witold Roman Lutosławski.** The specifics of bar structurization in time organization of Cello Concerto by Witold Roman Lutosławski is the main problem of this research. The regularities of formation, content, function of bar in this composition were revealed from the standpoint of visual and auditory perception. As a result of research five bar forms were defined.

**Key words:** content of the bar concept, bar forms, regularities of formation of bar volume, bar structurization.

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*Daryna Kupina*

**ABOUT THE ASSUMPTIONS AND METHODS OF  
INTERCULTURAL COMMUNICATION IN THE «GRANDE BATALHA»  
BY V. SAMOKHVALOV**

Article is devoted to identifying the bases and methods of intercultural communication in modern Ukrainian organ culture and Spanish organ music of XVI–XVII centuries. Based on research by V. Bibler preconditions for the dialogue of cultures are defined. The dialogic approach to the analysis of organ works by Ukrainian composers is justified.

While creating compositions for the organ, the Ukrainian composers, one way or another, enter into an evident or hidden creative dialogue with the traditions of the Western-European organistic schools, which are the parts of a church ceremony. But if to look it through more thoroughly, the bond character is seen not always direct, because a huge potential of multiple senses of the composition is often hidden under the depth of stylistic over placement. All the mentioned facts let us speak about the *actuality* of the studies of the compositions for the organ of the Ukrainian composers in the aspect of intercultural cooperation.

*The objective* of the article is to define the grounds and methods of the intercultural communication of two huge layers: Ukrainian organ music of the third century and Spanish organ music of the times of its biggest prosperity (XVI – XVIII centuries) in the composition «*Grande Batalha*» by V. Samohvalov, and defining of the means of the dialogue making with the music heritage of the past.

Dialogue between cultures seems the act of intercultural interaction, presented continual co-development of «cultural monads» in continuity. Under that theory organ culture of Ukraine is understood not as a «riser» version of the Western European model of organ music, but as a possible interpretation of the phenomenon of «organ music» out of customary conditions.

At the same time the issue of leveling multi-faceted phenomenon of Western European organ music arises. It is often understood as an abstract model, standard, stripped national certainty, while the national identity of a particular cultural model determines the effectiveness of intercultural communication. The author of the article suggests the concept of multi-level dialogue, which represents the next chain of concepts: «global culture of organ – organ culture of the destination country – organ culture of the country of the sender – certain peace». Hereinafter dialogic relationships move to the compositional and lexical structures level, where by using the quotes, quasi-quotes, allusions the connection with the certain music peace from the past can be installed.

As a material for the research there was chosen «*Grande Batalha*» by Vladimir Samohvalov from the cycle «Three Images for the Iberian Organ». It is worth mentioning that earlier this composition has never been in the field of musicological attention, all the more, the questions of successive bonds of the opus with the European organ music haven't been considered. It lets us speak about the *novelty* of the chosen topic, and taking into consideration the progressive interest of the modern musicians (both performers and composers) to the field of the organ music, about its *practical meaning* as well.

«*Grande Batalha de 7 no estilo da Música Ibérica Dedicada a Monsenhor Jose de Freitas Fortuna no 50 aniversario da sua „Missa Nova”*» was finished in 2004 and it is the first play of the cycle «Three Images». From the title we can see several meaning directions of the composition, which are genetically related between themselves. First and the most important of them points to the style of the Iberian music and a connected with it genre of battalion (the second vector), the third one points to the stylistic belonging of the music to the boundary stylistic interval – Renaissance-Baroque. We should explain some moments, connected with the notion «Iberian music», mentioned in the title. The word «Iberian» comes from the name of a people Iberians, who lived in the east of the peninsula (the territory of the modern Catalonia) in the epoch, which preceded the coming of Romans. In the context of the Spanish organistics we can put an equal mark between the notions «Iberian» and «Spanish» music, because the Spanish organ style has a bigger or a smaller entirety.

Theoretical understanding of the intercultural dialogue problems allowed revealing peculiarities of creative interaction between the organ heritage of Spain and the «*Grande Batalha*» for organ by V. Samokhvalov which is realized at the intersection of aesthetic and stylistic, compositional and morphological characters of the Spanish Renaissance and Baroque and modern Ukrainian organ cultures.

Summarizing the everything above mentioned we can say that «*Grande Batalha*» by V. Samohvalov is one of the compositions, which should be studied to open the veil of the problem of the intercultural communication and a dialogue of cultures. The considered battalion, created in the beginning of the XXI century by the Ukrainian composer, who had always been in contact with the best old Spanish samples of this genre, demonstrates the method of the indirect genre succession, connected with the method of stylization. V. Samohvalov doesn't simply copy the compositional methods of the masters of the XVI-XVII centuries, but he generalizes their authorial searches, adding to the composition some stylistic features of music of the later creative generations, and it proves a dialogical concept of the art, proposed by V. Bibler, expressed by the words «Scene four. The same and Sofya».

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**Купина Дарина. О предпосылках и методах межкультурной коммуникации в «Grande Batalha» В. Самохвалова.** Статья посвящена выявлению оснований и методов межкультурной коммуникации современной украинской органной музыки и испанской органной культуры XVI–XVII вв. На основе исследований В. Библера сформулированы предпосылки диалога культур, как феномена, предполагающего континуальное соразвитие всех «культурных монад», обоснованы причины диалогического подхода к анализу органных произведений украинских композиторов. В результате осмысления выделенных теоретических позиций выявлены особенности творческой интеракции между испанской органной музыкой Ренессанса – раннего Барокко и «Grande Batalha» В. Самохвалова.

**Ключевые слова:** украинская органная музыка, межкультурная коммуникация, диалог культур, В. Самохвалов, баталья.

**Купіна Дарина. Про передумови та методи міжкультурної комунікації в «Grande Batalha» В. Самохвалова.** Стаття присвячена виявленню підстав та методів міжкультурної комунікації сучасної української органної музики та іспанської органної культури XVI–XVII ст. На основі досліджень В. Біблера сформульовані передумови діалогу культур, як феномену, що передбачає континуальний співрозвиток всіх «культурних монад»; обґрунтовані причини діалогічного підходу до аналізу органних творів українських композиторів. У результаті осмислення виділених теоретичних позицій виявлено особливості творчої інтеракції між іспанською органною музикою Ренесансу – Раннього Бароко та «Grande Batalha» В. Самохвалова.

**Ключові слова:** українська органна музыка, міжкультурна комунікація, діалог культур, В. Самохвалов, баталія.

**Kupina Daryna. About the assumptions and methods of intercultural communication in the «Grande Batalha» by V. Samokhvalov.** Article is devoted to identifying the bases and methods of intercultural communication in modern Ukrainian organ culture and Spanish organ music of XVI–XVII centuries. Based on research by V. Bibler preconditions for the dialogue of



cultures are defined. The dialogic approach to the analysis of organ works by Ukrainian composers is justified. Theoretical understanding of the intercultural dialogue problems allowed revealing peculiarities of creative interaction between the organ heritage of Spain and the «Grande Batalha» for organ by V. Samokhvalov which is realized at the intersection of aesthetic and stylistic, compositional and morphological characters of the Spanish Renaissance and Baroque and modern Ukrainian organ cultures.

**Key words:** ukrainian organ music, intercultural communication, dialogue of cultures, V. Samokhvalov, batalha.

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## II. WORLD AND NATIVE MUSIC CULTURE: STYLES, SCHOOLS, PERSONALIAS

*Daryna Kharitonova*

### SYMBOLIC AURA OF CHAMBER INSTRUMENTAL WORKS BY V. KOSENKO (CONSIDERED BY THE EXAMPLE OF THE SONATA FOR CELLO AND PIANO OP. 10)

The article is devoted to sonata for cello and piano op. 10 written by famous Ukrainian composer V. Kosenko. Unconsciously laid by the author understanding of tragedy and ambiguity of reality being of 20–30's years of the twentieth century, which is disclosed under the prism of symbolic aura, was considered in the article. Also this article reveals show the relationship between folk sources and intonation expression in the music work and stylistic symbols of sonata as a symbol of past time and reflection period.

Ukrainian culture of 20–30's of the twentieth century has received not one-sided coverage of musicological, historical and socio-cultural discourses. On the one hand this period of time is called dramatic and tense; on the other hand point out the development and formation of Ukrainian national cultural heritage. On the other hand, the artistic heritage of this period is characterized by the formation of national and cultural traditions, and actively searching new educational horizons referring to the origins and heritage of art schools and other areas, including Russian and Western ones.

Special contribution to the development of Ukrainian music, including Ukrainian chamber and instrumental duo, was made by Viktor Kosenko. He is brilliant Ukrainian composer, wonderful pianist and talented teacher. Creating his masterpieces in controversial times of change V. Kosenko absorbed in his work not only romantic excitement and national folklore beginning but also subconsciously embedded symbols. Unfortunately V. Kosenko works in musicological discourse were considered beyond the concept of the dramatic period, especially which was saturated by symbolism and subtext.

It's a pity, but the creativity of V. Kosenko in from the point of view of musicology was considered outside the concept of its dramatic epoch. Moreover full of symbols and implication. It explains the *actuality of the* article, which is revealing of the complicated psychological attitudes of the artist and finding them out in the dramatic formation of the composition. *The article objective* is to find a subconsciously inherent mechanism of a composer's understanding of his time dramatic nature through the analysis of the imaginative system of a sonata and their reconstruction by means of music

symbolism. *The novelty of the article* is in the try to consider understanding of the creativity of V. Kosenko through its symbolism.

The symbolism of the form of this sonata is in the main conflict between its two components, which are felt both in the main, and in the minor part of the first section. In the main part there a so-called conflict of contradictions between a song start as a symbol of the national spirit and deformed by a dancing one as a symbol of flagellation of arts of those times and enchaining of the centuries-old genres by a chain of «gaiety», which had censorial subordination to a new regime, accepted that time. In the minor part a social, romance start of the material representation becomes a symbol of a light, inspired past, and then it is interrupted by sarcastic-mechanical dancing motives, which are the symbol of that time.

The second section of the sonata makes us think it over. This section generally together with its subject matter-prayer symbolizes hope of a person, who most of all dreams, hopes for better, loves, but can't prevent outside events, which happen irrespective of the person's wishes. In the section you can feel the connection with the thematic invention of etudes and preludes of A. Skryabin with their distracted veiled feeling of the intonational consonances and sad colouring of the consequent harmonies.

The third section of the sonata has a generalized character and brings us back to the main conflict. We can most notably feel an emotional-inspired display of poemness and we can even hear «Prometheus» intonations with typical for Skryabin flying themes. Sarcastic twisted dancing of the main refrain borders on the singing start of episodes. The result of the continual nervous wandering along tonalities, constant changes of motion and gradual agglomeration by texture is a return of the main theme of the first section, which gains heroic features and sounds as a symbol of freedom. At the end of the sonata the dancing thee of the third section bursts into the absolute domination of the main theme, but the symbol of nationality and freedom overcomes artificiality and mechanics, proving the main postulates of the highest art.

The works of this period reflect the impact of different socio-cultural areas and trends. Considering his professional education at the St. Petersburg Conservatory, where he studied the works of A. Scriabin, I. Stravinsky, S. Prokofiev, C. Debussy, G. Mahler, R. Strauss and others, crystallizes special romantic and pathetic coloration of his works. V. Kosenko embodied in his poems, preludes, mazurkas, songs, sonatas the syncretic combination of Ukrainian folk melodies with scale and symbolism formative and mode harmonic acquisitions of existing cultural heritage.

There is a fracture between past and present in selected for consideration Kosenko's sonata (and in his works in general). Such fracture was showed by

composer by means of symbolic language that balances between figurative areas of mechanistic and song. One branch of song area is romance as a symbol of romantic time, which reflects the memory a lost era, and a symbol of the purest and most secret hopes and lofty dreams; the other branch is folk foundation of works, as a symbol of Ukrainian national spirit with his indomitable will and thirst for life.

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**Харитоновна Дарина. Символическая аура камерно-инструментального творчества В. Косенко (на примере Сонаты для виолончели и фортепиано оп. 10).** Стаття посвящена сонате для виолончели и фортепиано оп. 10 выдающегося украинского композитора В. Косенко. Рассмотрено подсознательно заложенное автором понимание трагичности и неоднозначности реальности бытия 20–30 годов XX века, которое раскрыто под призмой символической ауры. Связь с фольклорными источниками и их интонационное проявление в произведении. Стилиевая символика сонаты, как символ прошлого времени и отражение эпохи.

**Ключевые слова:** Соната, символ, камерно-инструментальная музыка, В. Косенко, дума, дуэт.

**Харитоновна Дарина. Символічна аура камерно-інструментальної творчості В. Косенко (на прикладі Сонати для віолончелі та фортепіано оп. 10).** Стаття присвячена сонаті для віолончелі та фортепіано оп. 10 видатного українського композитора В. Косенка. Розглянуто підсвідомо закладене автором розуміння трагічності та неоднозначності реальності буття 20–30 років XX сторіччя, яке розкрито під призму символічної аури. Зв'язок з фольклорними джерелами та їх інтонаційний прояв у творі. Сильова символика сонати, як символ минулого часу та віддзеркалення епохи.

**Ключові слова:** соната, символ, камерно-інструментальна музика, В. Косенко, дума, дуєт.

**Kharitonova Daryna. Symbolic aura of chamber instrumental works by V. Kosenko (considered by the example of the Sonata for cello and piano op. 10).** The article is devoted Sonata for cello and piano op. 10 of outstanding Ukrainian composer V. Kosenko. Considered unconsciously laid the author of understanding the tragic nature and the complexity of the reality of life 20-30 years of the 20th century, under the prism of symbolic aura. Connection with the folk sources and their intonation proximity to work. Style symbolism of the Sonata as a symbol of a past time and the reflection of the whole epoch.

**Key words:** sonata, symbol, chamber and instrumental music, V. Kosenko, дума, duet.

*Elizaveta Bezrodnya*

## EMBODIMENT THE EDGE OF BELL-RINGINGS IN THE CREATION OF UKRAINIAN COMPOSERS

In the article bell-rings is examined as one of the characteristic phenomenon of Ukrainian culture. Significant influence bell-ringing on the work of Ukrainian composers, who use bells not only as an orchestral instrument, but also by onomatopoeia.

Topics related to the use of bells in the works of Ukrainian composers is very crucial. This instrument, which measures the existence for thousands of years, was recently joined the Symphony Orchestra. In less than 200 years, the bell has evolved rapidly, revealing centuries laid it quality and inspiring composers not only to direct its use, but to imitate his sound.

Much examples of the use of bells in the works of Ukrainian composers argue that Ukrainian music bells also are important and meet one of the nation's leading ideas – unity. So, the main purpose of our report is to review the principles of image- semantic implementation of bells in the works of Ukrainian composers. Analyzing individual works of L. Kolodub, E. Stankovich, I. Karabyts, L. Dychko etc., you can draw some conclusions.

Artistic-esthetic value of the bells was understood by the Russian artists long time ago. But the bells and belling also have a great meaning in the Ukrainian culture, in particular in music art. But there is a very little number of researches of bells in the creativity of the Ukrainian composers. That is why this work has *actuality* as a step for the information extension as for the meaning and role of the bells in authentic compositions of our country composers. *The objective* of this publication is to consider belling as one of the characteristics of the Ukrainian culture and to show great influence of the bells on the creativity of Ukrainian composers.

Ukrainian artists also used belling in painting, for example, Alla Honcharuk in «Lviv Bells», Petro Yemets in «Bells of Chornobyl», Roman Homanyuk in «Belling of the Time».

The tradition of bells was also implemented in music arts of the Ukrainian composers. Using of the bells in the creativity of the Ukrainian composers is quite wide and various. Mykola Lysenko was one of the first ones, who used the bells in his opera «Taras Bulba». Later the composers used them in a different way – either by means of introducing into the orchestral contexture, or with the help of its sounding imitation in different ways (texture, timbre, harmonic, etc.).

The bells were brightly used in the creativity of the composers of the XX century. Let's look through some of these compositions. For example, the third part of the cantata by L. Dychko «**The Red Snowball**» «The Song about Baida»

was defined by a boundary concretization of the contents. It was based on the Ukrainian folk song «The Song about Baida». The instrumental part creates a wide solemn belling, which as if signals the appearance of fearless Baida, who threw out a challenge to a Turkish sultan, his patriotism wasn't broken by abuses and tortures.

An interesting example is a choral concert «**Ring, Golden Rus**» by O. Stetsiuk to the poem of S. Yesenin, which was created in 1987. The composition consists of four parts. The imaginative lyric-philosophical formation of the concert shows the cycles of a person's life, connected with the cycles of the nature. Belling is one of the symbols of a choral concert, and it embodies the idea of awakening.

«**Requiem for died of famine**» by Yevhen Stankovych, firstly performed on the sixtieth anniversary of the Famine, has tragic colouring. The Requiem was created as an epic fresco, music story about the tragedy of the people. It is worth paying attention to an excellent orchestration, where there are used percussion instruments, especially bells, which thread the whole composition like a warning bell, underlining mourning mood. But Y. Stankovych seldom uses illustrative effects directly, literally, more often he renders the general character of the text with the help of music. A developed part of the choir, showing the colours, serves it.

In the creativity of an outstanding Ukrainian composer, representative of «Sixtiers» L. Kolodub **the Symphony № 5 «Pro memoria**» became a new stage of embodiment of the historical-tragic theme and rethinking of the tragic fate of Ukraine. The main idea of the composition is to honour the memory of the people, who were tortured and whose souls can't find rest, begging for a prayer and purification. Ukrainian music is characterized by many the epitome of original copyright concepts, subjecting the plan all means of expression, including timbre. In this respect, the bell is seen as a carrier of the idea of eternity and time, as the voice that calls to mind as the messenger of certain events and more. The bell is a powerful tool that can not only emphasize the climactic moments of the form or be colorful member instrumental ensemble, but also can alter the functional elements of the form or be an active participant in shaping.

With a unique range of overtones, the sound is not only used directly in the score of music by Ukrainian composers, but also through various onomatopoeia (such as texture and spectral). Thus, the bells have become an integral part of the musical style and dramatic works of Ukrainian composers in various genres, deepening notional number of works and bringing it out of the purely musical manner.

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**Безродня Елизавета. Воплощение образов колокольности в творчестве украинских композиторов.** В статье рассматривается колокольность как одно из характерных явлений украинской культуры. Показано значительное влияние колокольного звона на творчество украинских композиторов, которые используют колокола не только как оркестровый инструмент, но и путём звукоподражания.

**Ключевые слова:** колокол, колокольность, украинская музыка, имитация колокольного звона.

**Безродня Єлізавета. Втілення образу дзвонів в творчості українських композиторів.** В статті розглядається дзвонівість як одне з характерних явищ української культури. Продемонстрований значний вплив дзвонів на творчість українських композиторів, які використовуються дзвони не тільки як оркестровий інструмент, але й шляхом звуконаслідування.

**Ключові слова:** дзвін, дзвонівість, українська музика, звуконаслідування дзвонів.

**Bezrodnya Elizaveta. Embodiment the edge of bell-rings in the creation of Ukrainian composers.** In the article bell-rings is examined as one of the characteristic phenomena of Ukrainian culture. Significant influence bell-ringing on the work of Ukrainian composers, who use bells not only as an orchestral instrument, but also by onomatopoeia.

**Key words:** bell, bell-ringing, Ukrainian music, imitation of bell-ringing.



*Eugeniia Pahomova***IMPLEMENTATION TRADITIONAL MYSTERY DRAMA IN  
OPERA HOUSES XX–XXI CENTURY (ON THE OPERA CHORAL  
LESIYA DYCHKO «CHRISTMAS ACT»)**

The article is devoted to the traditions of «mystery» Christmas drama in the paradigm of the national theater and the development of modern musical theater XX–XXI centuries. In the context of this perspective highlights the etymology attributes mystery and drama genre and components of traditional Ukrainian theatrical and his rethinking of operatic works of Ukrainian composer Lesya Dychko.

In the Ukrainian music Christmas theme gets a bright imaginative embodiment both in the sphere of the folk tradition, and in the further development of the professional art. After the adoption of the Christianity on our lands there are two great holidays – Christ Christmas and Resurrection, which became special points of development of cultural-artistic processes, which happened during the life of many generations, on their basis certain sacral-ceremonial rituals and music-scenic traditions of actions were formed and settled. These specifically church phenomena became characteristic symbols, were filled with the national colouring, typical musical-poetic sounding. Creche action under the influence of the Western-European traditions gets the features of the mystery action, but in it we can distinctly see folk sources, borrowed from the national everyday life. The synthesis of these phenomena in its turn makes this music-theatrical genre unique.

The composer Lesya Dychko is one of the most active and most successive representatives of the «newfolk wave» in the modern art of composing, which started in 60-s of the XX century. The creativity of the artist was directed to the innovatory embodiment of the different folk genres, ceremonies and rituals. The best achievements of L. Dychko's activity in this sphere were the operas «Zolotoslov» and «Christmas Act».

The performance Ukrainian theater – original phenomenon in the evolution of our theatrical culture. The performance theme that crystallized and developed in Ukrainian culture from pre-Christian times, finds a new incarnation in the works of composers of the twentieth century. Ukrainian «den» drama is a subject to research for many scientists and art historians, and, in accordance with them, peculiarities of Ukrainian variation of Christmas rites consist in their unique multi-aspect and polyvariant nature that combines elements of many cultures, traditions of Christian church, and archaic of heathen beliefs. Winter cycle rites incarnate folk traditions of our ancestors from position

of new religion, but with clearly represented symbols and elements of pre-Christian pagan acts.

Lesya Dychko shows the tendencies for synthesis, or more precisely, for syncretism in her theatrical-music creativity. Her operas «Zolotoslov» and «Christmas Act» show the features of oratoricalism, because the leading part is performed by the choir, which in its «universality» of expressing abilities puts main accents in the compositions. Therewith there appear logical questions of reasonability of the genre definition «opera» as for these compositions in their traditional interpretation, or maybe their genre modulation puts the elements of staging to the choral genre. But the authorial idea itself appeals to the staging genre. In the first opera the composer creates an opera on the basis of the concept of syncretism of the earliest rituals, but in the opera «Christmas Act» there revives the idea of a sacral or a mysteric drama, which became the basis for the Ukrainian creche. That's why the main accent is put to the «performance» in its traditional understanding with performing of the Christmas story with a usual dramaturgy and imagery.

Sacral ideas and evangelistic theme are tightly connected with the folk primitive-intuitive notions of godly and spiritual. The idea of spiritual purification, mysterial drama and merry folk holiday became the main concept of this opera. As the author says, the transformation of the spiritual ideas and national tradition (with saving of poetical sources) happens in view of the modern world perception and modern way of thinking of a composer. The idea of desacralization of the mysterial motives in the crèche performance in plane of this opera gets a new vector of development. The composer intentionally addresses to the traditions and texts, where Evangelic motives and characters are involved, concentrating the action on this very line. But the traditional layer of the rituality is also engaged in the composition, and it firms its national-ceremonial stylistics and points to the national basis of «Christmas Act».

Christmas traditions had been given anew incarnation in the atrical mystery plays that became especially. Liturgical and school dramas of those times became a new phase of development of Ukrainian professional theater that became a basis for modern Ukrainian dramatic art.

Thus we can state that carried out the analysis of stylistic principles of choral opera «Christmas Act» Lesya Dychko indicates the sequential implementation of the ideas of the author of mystery drama that can be observed at different levels of design work (conceptual, compositional, dramaturgical, stylistic, etc.). There are interesting parallels with the development and transformation of the composers of sacred subjects in different national schools (particularly the work of Carl Orff's opera).

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**Пахомова Євгенія.** Втілення традицій містеріальної драми в оперному театрі ХХ–ХХІ століть (на прикладі хорової опери Лесі Дичко «Різдвяне дійство»). Стаття присвячена висвітленню традицій «містеріальної» різдвяної драми в парадигмі розвитку національного театрального мистецтва та розвитку сучасного музичного театру ХХ–ХХІ століть. В контексті даної проблематики висвітлюються етимологія та атрибутика містеріальної драми, жанрові та складові елементи традиційного українського театралізованого дійства – «вертепу» та його переосмислення в оперній творчості української композиторки Лесі Дичко.

**Ключові слова:** містерія, Середньовіччя, шкільна драма, вертеп, творчість К. Орфа, «Різдвяне дійство».

**Пахомова Евгения.** Воплощение традиций мистеральной драмы в оперном театре ХХ–ХХІ веков (на примере хоровой оперы Леси Дичко «Рождественское действие»). Статья освещает традиции «мистеральной» рождественской драмы в парадигме развития национального театрального искусства и развития современного

музыкального театра XX–XXI веков. В контексте данной проблематики освещаются этимология и атрибутика мистериальной драмы, жанровые и составляющие элементы традиционного украинского театрализованного действия – «вертепа» и его переосмысление в оперном творчестве украинского композитора Леси Дычко.

**Ключевые слова:** мистерия, Средневековье, школьная драма, вертеп, творчество К. Орфа, «Рождественское действие».

***Rahomova Eugeniia. Implementation of traditional mystery drama in opera houses of XX–XXI century (on the choral opera of Lesiya Dychko «Christmas act»).*** The article is devoted to the traditions of «mystery» Christmas drama in the paradigm of the national theater and the development of modern musical theater XX–XXI centuries. In the context of this perspective highlights the etymology attributes mystery and drama genre and components of traditional Ukrainian theatrical and his rethinking of operatic works of Ukrainian composer Lesya Dychko.

**Keywords:** mystery, medieval, school drama, den, K. Orff's creativity, «Christmas act».

*Veronika Tytarenko*

### **CHAMBER SYMPHONY BY OLEG KYVA (ON THE TEXT OF T. SHEVCHENKO) IN THE STUDING OF REPENTANCE**

The idea of spiritual purification disclosed in the concept of the «Chamber Symphony». Three-stages process of repentance finds its embodiment in the symphony of Oleg Kyva. Also interesting musical interpretation of the symbolism of Taras Shevchenko is a part of modern composer.

In the modern society there is a critical question of a spiritual development. A person is lost among a great number of social trends, different religious groups and cultural layers. But the question of eternity has always interested the mankind. Usually a person wants to find the answers for the important questions of being in the state of despair, or on the boundary between life and death. In this moment there appears a need in repentance. Repentance is not just a process of the actions awareness, it is a special state, in which the transformations of a person's consciousness happen.

It is worth considering a bright composition of the modernity – «Chamber Symphony» by Oleg Kyva to the text of Shevchenko, that gets special actuality in connection with the two-hundred-year anniversary of the poet. National orientation of Kyva's composition coincides with the everlasting longing of the

Ukrainian genius of the word. *The novelty* of the chosen research theme is in a new angle of the composition research («Chamber Symphony» by O. Kyva): consideration of the peculiarities of the music embodiment of the repentance state in a symphonic composition.

*The objective* of the article is in the analysis of dramaturgy stages of «Chamber Symphony» by O. Kyva. *The tasks* of the research are connected with the multidimensionality of O. Kyva's composition. The important things are: to introduce the information about «Chamber Symphony» by Kyva to the scientific society; to study the poetic constituent part of the composition from the point of view of the music embodiment of Shevchenko's poetry; to define the embodiment of the lyrical component in the chamber symphony.

Oleg Kyva is a mysterious personality for the modern musicology. In spite of all the richness of his music, deep contents of his compositions and a wide sphere of his activity, almost nobody studies the creativity of this composer.

First of all the composer was attracted by chamber genres. In the practices of the composer there are five chamber cantatas to the texts of different poets. There is G. Novochadovska, F. G. Lorca, P. Tychyna, M. Zabolotskyi, O. Mandelshtam, F. Tyutchev, and A. Pushkin among them.

One of the most important compositions by him is «Chamber Symphony» (created in 1989, edited in 2006, dedicated to father). The word «chamber» is usually used by the composers for the interpretation of the performing structure. But O. Kyva has his own special view to the interpretation of this word. Usually the orchestra of a symphony is chamber, but there is one more peculiarity. It is the introduction of a voice into the score. The composer chose a folk voice of Nina Matvienko for it. This sensitive, passionate, rich, alive voice impresses by its ability to recreate the thinnest shadows of a human person's soul waving. From a sensitive whispering to desperate lamentation. The voice of Nina Matvienko, who performed his compositions, was an ideal for Oleg Kyva, «Cantata № 3 to the texts of P. Tychyna» was devoted to her. The artist always carefully selected the poetic sources. In «Chamber Symphony» he used parts of two works by T. Shevchenko, such as the poem «Princess» and the comedy «Dream». The personality of the Great Kobzar is unique. It is a generator of images-symbols.

In the «Chamber Symphony» used fragments of two famous works by T. Shevchenko: the poems «Princess» and comedy «Dream». T. Shevchenko is a generator of images-symbols. O. Kyva chooses its symbolism, as a way to display the vibrations of the human soul.

The symphony consists of three parts. Each part is a separate stage of development of the state of repentance. The first part – the drama «Star mine!» is an exposition of the main musical party. At the same time it is the main musical theme of the whole Symphony. The role of the orchestra is to support the general mystically coloured. The second theme is the image of nature. Theme folk-songs Kolomyika looks like the society. Following introduction of the theme «Zoryamy» is dinamising repetition. It emphasized by changing the beat in 3/4. A cry of despair, the realization of complete loneliness, despair. This is the main culmination of the 1st part. The facture is occuring in the monologue woman: «And I know». The moment of realization of the solution when she was death. Then begins the instrumental section. The first part (figure 7) – the funeral scene of women.

The second part of the symphony is the orchestral introduction in which the rhythmic sounds increase the main musik theme of symphony. All of the country illusions, dreams, ideal world.

The third part is final. In the poetic text of this image is a new important day. That soul that's got to meet God. Later in the orchestra combined elements of the each part is a kind of synthetic code. Completes Symphony unexpected «fabulous chords» playful nature which give the songs the effect of something non-existent, inventions. Symphony rich signs lyrical symphonism.

In the «Chamber Symphony» Oleg Kyva raised a very important topic the opposition of good and evil in the in the aspect of the topic interaction people and society. The counterpoint to this topic is is repentance.

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**Титаренко Вероніка.** Камерна симфонія Олега Киви на текст Т. Шевченка у світлі ідеї покаяння. Ідею духовного очищення розкрито у концепції «Камерної симфонії». Трьох-етапність процесу каяття знаходить своє втілення у трьох-частинному симфонічному творі О. Киви. Виявлено особливості музичного прочитання символізму Тараса Шевченка сучасним композитором, систематизовано ознаки ліричної камерної симфонії.

**Ключові слова:** камерна симфонія, Олег Кива, концепція каяття, Тарас Шевченко, Ніна Матвієнко.

**Титаренко Вероника.** Камерная симфония Олега Кивы на текст Т. Шевченко в свете идеи покаяния. Идея духовного очищения человека раскрыта в концепции «Камерной симфонии». Трех-этапность процесса покаяния находит свое воплощение в трех-частном симфоническом произведении О. Кивы. Интересным представляется музыкальное прочтение символизма Тараса Шевченко современным композитором.

**Ключевые слова:** камерная симфония, Олег Кива, концепция покаяния, Тарас Шевченко, Нина Матвиенко.

**Tytarenko Veronika.** Chamber Symphony by Oleg Kyva (on the text of T. Shevchenko) in the studing of repentance. The idea of spiritual purification disclosed in the concept of the «Chamber Symphony». Three-stages process of repentance finds its embodiment in the symphony of Oleg Kyva. Also interesting musical interpretation of the symbolism of Taras Shevchenko is a part of modern composer.

**Keywords:** chamber symphony, Oleg Kyva, the concept of repentance, Taras Shevchenko, Nina Matvienko.

*Nataliya Postolovska*

#### **A. PUSHKIN'S ELEGY «IT'S TIME, MY FRIEND, IT'S TIME» IN A E. STANKOVYCH'S INTERPRETATION (CHAMBER SYMPHONY №4 «IN POET'S MEMORY», FOURTH PART)**

This article considers fourth part of E. Stankovych's chamber symphony №4 «In poet's memory» as one of musical interpretation by A. Pushkin's poem «It's time, my friend, it's time» («Pora, moy drug, pora»).

The poem «It's time, my friend, it's time» by Pushkin became a source of music compositions of two modern leading Ukrainian composers, such as V. Silvestrov and E. Stankovych. Each of them «heard» the poem in his own way, so put different meanings to the first place. Absence of special studies,

devoted to the comparison of these two music interpretations of the poetic text by Pushkin, determines the *actuality* of this publication.

V. Sylvestrov in his music version «Meditation» from the cycle «Quite Songs» puts an elegiac genre component to the first place. It coincided with the analogical genre attributes of the poem of many researchers. And on the music level it revealed through specific elegiac features, which got special individual-stylistic deflection from the composer.

The interpretation of this poem by E. Stankovych is in a different genre. Like Sylvestrov, Stankovych made the poem «It's time, my friend, it's time!» a part of a cycle, but not of a song cycle, but of a symphonic one – it is the fourth and final part of his chamber symphony № 4 «In memory of the poet». *The objective* of this publication is to consider the IV part of the symphony № 4 «In the memory of the poet» by E. Stankovych, as one of the music interpretations of the poem «It's time, my friend, it's time!» by Pushkin.

The type of the performing situation (orchestra and vocal), choice of a low male voice – baritone (association with a wise, philosophical perception of life), slow tempo, dim dark harmonic colours – these are the feature, according to which «It's time, my friend, it's time!» by Stankovych is close to the genre of monologue (we find the same, for example, in monologues of Borys Godunov from the self titled opera by M. Musorgskiy). Monologue from our point of view is a genre dominant of the music interpretation by Stankovych.

The poem by Pushkin is monologic in its nature and it represents the type of a philosophic monologue, monologue-meditation, which is synonymously connected with a so called internal monologue. Before the audience there is a conversation of the character with himself, in which he as if doubles. Such a peculiar dialogueness is defined by the researchers as a feature, typical for internal monologues.

Composer has chosen one poem's aspect of meaning for his musical interpretation and marked dramatic monologue as a main genre. Such decision is «hidden» in Pushkin's text, his poem has monologue nature itself and connected with so-called inner monologue. It's like a lyrics character speaks to himself and this is realized by two «I» faces: first-person singular pronoun («mechtaetsya **mne** dolya» [«I dream a destiny»], «zamyslil **ya** pobeg» [«I devised an escape»]) and a metaphorical appeal to yourself («*moy drug*» [«my friend»], «*ustalyy rab*» [«a tired slave»]). Since both the concepts are matched with each other afterwards («davno, *ustalyy rab*, zamyslil **ya** pobeg» [«I, a tired slave, long devised an escape»]) they become something like inner voices in character's consciousness, making continued dialogue.



In the considered monologue by Pushkin the dialogueness is enfolded into a very difficult, self-contradictory form. In the text we can determine two images of «I»: through the pronoun of the first person singular («I dream about the fate», «I have planned an escape»), and through addressing to himself by means of associative metaphors («my friend», «tired slave»). But except these separate, as if different «I», Pushkin introduces their combination with the help of the pronoun «we» («and we are together»). It turns out that in this internal monologue there is a dialogue of different «I», and their simultaneous two-voiced fusion inside of «I» of a higher level. There can be made a conclusion that two internal voices are combined by a greater level, which is the character himself, and they are as if internal voices in his consciousness.

This dialogic quality of Pushkin's monologue has become a starting point of Stankovych musical interpretation, because the dialogue between vocal and instrumental parts turned to main piece's principle. Composer personifies Pushkin's idea – unity of opposites (intention to action and to peace) and creates complicated intonation thesis, which contains contradictions (impetuous rise and limp question). All the musical material comes from this important theme, it's progressing and transforming according to verbal poem's text. For example, distorted theme's intonations are connected to negative connotations (intonations on «na svete schastiya net» [«there is no happiness in the world»], «i glyad» – kak raz umrem» [«we will soon die»]).

Final part repeating displays only on verbal level, in musical meaning it's a new, summarizing development stage. Musical material's redefining becomes a result of collisions in previous parts (death's mention in particular – «i glyad» – kak raz umrem» [«we will soon die»]). External optimistic ending (outstretched major sound) doesn't mean final enlightenment and doesn't solve the problem. Stankovych gives no monosemantic answer to all the questions and doubts of this monologue. And this makes his musical interpretation very close to main Pushkin's idea in the poem.

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**Постоловская Наталья. Элегия А. Пушкина «Пора, мой друг, пора» в прочтении Е. Станковича (камерная симфония №4 «Памяти поэта», IV часть).** В данной статье рассматривается IV часть камерной симфонии №4 «Памяти поэта» Е. Станковича как одно из музыкальных прочтений стихотворения А. Пушкина «Пора, мой друг, пора». Посредством диалогичности, воплощающей разговор героя с самим собой, композитор акцентирует жанровую доминанту произведения – внутренний монолог.

**Ключевые слова:** Станкович, камерная симфония №4, внутренний монолог, диалогичность.

**Постоловська Наталія. Елегія О. Пушкіна «Пора, мой друг, пора» в прочитанні Є. Станковича (камерна симфонія №4 «Пам'яті поета», IV частина).** В статті розглядається IV частина камерної симфонії №4 «Пам'яті поета» Є. Станковича як одне з музичних прочитань вірша

О. Пушкіна «Пора, мой друг, пора». Послуговуючись діалогічністю, яка втілює розмову героя з самим собою, композитор акцентує жанрову домінанту твору – внутрішній монолог.

**Ключові слова:** Станкович, камерна симфонія №4, внутрішній монолог, діалогічність.

*Postolovska Nataliya. A. Pushkin's elegy «It's time, my friend, it's time» in a E. Stankovych's interpretation (chamber symphony №4 «In poet's memory», fourth part).* This article considers fourth part of E. Stankovych's chamber symphony №4 «In poet's memory» as one of musical interpretation by A. Pushkin's poem «It's time, my friend, it's time» («Pora, moy drug, pora»). Composer has chosen one poem's aspect of meaning for his musical interpretation and marked dramatic monologue as a main genre.

**Key words:** Stankovych, chamber symphony №4, the inner monologue, dialogic.

*Kateryna Zipa*

**TITLE COMPLEX OF STRING TRIO BY J. GOMELSKAYA  
«HERBARIUM ... THE MUSIC OF MEMORIES ...»  
AS FUNCTIONAL-STYLE INDICATOR**

Title complex string trio J. Gomelskaya «herbarium... the music of memories...» (2000) – one of the key elements of the semantic organization of music. Its main component acts title. The originality of this title, as well as other names of famous Ukrainian composer J. Gomelskaya reflects efforts in the last third of XX – beginning of XXI century trend unusual nomination. The complexity of semantics, polysemy modern titles identified mainly implicit connection with their musical text. This fully applies to the title complex string trio «herbarium... the music of memories...». This paper discusses the function title and complex meanings of its constituent elements, the interpretation given additional semantic connotations, clarifying the meaning and musical tools and techniques for the implementation of the artistic design.

As far as you know, a title complex is one of the key elements of the conceptual structure of a literary text. The notion of a title complex includes the author's name, the title itself, epigraph, dedication, the year it was created in, and other information. The main component of the title complex is a title, which contains the name of the composition. That's why the title occupies the strongest position of the text. The title forms the adjustment for the perception and directs a listener's attention, effects it emotionally, informs of historical and national

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context, programs associations. According to R. Schumann «a successfully chosen title will increase the effect of music».

The title contains the main sense of the literary composition in a condensed form and it is a key for it disclosing. On the one hand it directs the listener to the music text itself, forecasting the listeners' expectations, on the other hand it enters into a dialogue with the other literary texts, making the connection with the cultural-historical context. It defines the title as a polyfunctional component of a literary composition.

Title «herbarium... the music of memories...» is multifunctional: it combines the nominative, informative, expressive and communicative, promotional functions, and advertising the author pays particular attention. Absence in the music typical of the romantic text software works receptions shaped specification led to the treatment of extra-textual reality for the formation of the listening setup. One of them stands genre string trio with his usual semantics (understanding music as dialogue). In this work the dialogue is one of the signs «mnemonic text».

Analysis of keywords in the title, «herbarium... the music of memories...» refers to the facts of the creative biography J. Gomelskaya. Inherent in her music a strong expression of feelings and emotions clearly shown in this work, which resulted in a high level of intensity of emotions, the wave nature of drama, a model of which is the process of remembering. Extends the semantic space of the musical text appeal to a wide range of other works on the theme «Memories» (including most J. Gomelskaya example, «Memento vitae», etc.). Thus, the title makes the artistic text intra party dialogue. This defines intertextuality title in the broadest sense.

According to its typological characteristics the title «herbarium... the music of memories...» is also ambiguous: it can be considered both as a title-metaphor, and as a title-condition, including emotional-psychological one – «memories». In this word there is sign of a temporary reference, namely retrospective view to the past from the position of the present.

From the analysis of a music composition we can see that there no divides of imaginative specification, typical for the romantic programming, such as sound pictorialism, sound imitation, leading-motives. That is why the addressing to the non-textual realities is the main means of the understanding for the listeners. A title, as a connecting element between the text and unlaidd to him reality, can direct a listener to its different displays: to biographic facts, genre, forms of other arts, culture as the whole text. Let's analyze the phenomena of unlaidd reality the title of the given composition is connected with, and the way these non-textual phenomena correspond to the music text through the title.

The analysis of the title of «herbarium... the music of memories...» by J. Gomelskaya lets us make a conclusion that the program titles in the modern music show mostly implicit character of a title and text connection. That is why the decision of the listener's preunderstanding problem exceeds the bounds of a literary text to the sphere of the non-textual reality. Herewith the above mentioned devices of «forecasting» in correspondence with «title complex-text» showed their reminiscential character. The determined by us semantic meanings of the elements of the title complex and phenomena unalaid to the text show that the given tittle, like every title of a text, is polysemantic, and disclosing of the meanings, containing in the title, mostly depends on the personal experience of a listener, his thesaurus.

In general, all the above techniques in the prediction ratio «title – text» are reminiscential character. This confirms the implicit connection titles and musical text string trio J. Gomelskaya «herbarium... the music of memories...».

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**Зина Екатерина. Заголовочный комплекс струнного трио Ю. Гомельской «гербарий... музыка воспоминаний...» как функционально-стилевой индикатор.** Рассматриваются функции заголовочного комплекса в сочинении Ю. Гомельской «гербарий... музыка воспоминаний...» и смысловые значения составляющих его элементов.

Делается вывод об имплицитном характере связи между заглавием и музыкальным текстом данного произведения.

**Ключевые слова:** Ю. Гомельская, заглавие, гербарий, воспоминания, музыкальный текст, внетекстовые реалии.

**Zina Kateryna. Заголовковий комплекс струнного тріо Ю. Гомельської «гербарій... музика спогадів...» як функціонально-стильовий індикатор.** Розглядаються функції заголовного комплексу в творі Ю. Гомельської «гербарій... музика спогадів...» і смислові значення його складових елементів. Робиться висновок про імпліцитний характер зв'язку між заголовком і музичним текстом даного твору.

**Ключові слова:** Ю. Гомельська, заголовок, гербарій, спогади, музичний текст, позатекстові реалії.

**Zina Kateryna. Header complex of string trio by J. Gomelskaya «herbarium... the music of memories...» as functional-style indicator.** Considered functions of the complex header and meanings of its constituent elements in the composition J. Gomelskaya «herbarium... the music of memories...». Concludes the implicit character of the relationship between the title and the musical text of the given work.

**Key words:** J. Gomelskaya, title, herbarium, memories, music text, extra-textual reality.

*Kateryna Pavelko*

### **M. I. GLINKA IN WARSAW (1848–1851): UNKNOWN PAGES OF POLISH PERIODICAL PUBLICATIONS AND THE NEW FACTS OF THE COMPOSER'S CREATIVE BIOGRAPHY**

The article is dedicated to the first time found materials about M. I. Glinka in Polish newspapers «Kurjer Warszawski» and «Gazeta Warszawska» for 1848–1851.

Poland occupied a special place in life of M. Glinka. The composer liked travelling and every time, when he went abroad, the way was along Polish lands. At the end of the 1940s Glinka came to Warsaw twice and stayed there for quite a long time. This period was one of the most productive in his creative biography. In the capital of Poland the composer created a wide range of the compositions, there are his famous overtures «Kamarinskaya» and «The Night in Madrid» among them.

However, in spite of the close connection of the life and creativity of Glinka with Poland, the travels of the composer to Warsaw are not practically

researched, and it explains the *actuality* of this article. Absence of the enough amount of the information connected with this theme led us to the idea to address to the Polish periodical publications of that time. *The objective* of the publication is to consider firstly found materials about M. I. Glinka in the Polish newspapers «Kurjer Warszawski» and «Gazeta Warszawska» for the years 1848–1851, which disclose the facts of the creative biography of the composer, unknown up to this time.

In two daily Warsaw publications, we revealed 8 articles about Glinka, which have not been prior published in musicological literature. Chronologically, the earliest of the revealed articles refers to April 1848. It narrates on Glinka's arrival to Warsaw.

Three days after this article was published, another Warsaw publication posted a large article about the composer, which was written by P. Dubrovsky, his close friend, philologist and Slavist. This article features a range of facts unknown to us. The author mentions a destination place of Glinka's trip in 1848 about which the composer didn't say anything, shares his observations concerning Glinka's lifestyle in the capital of Poland, and mentions about his music played in Warsaw.

The third article revealed refers to the second period of Glinka's stay in the capital of Poland, which lasted from May 1849 to September 1851. A Polish reader is informed with this article about new arrival of the Russian composer to Warsaw.

Other 5 articles refer immediately to Glinka's art. In particular, they inform on creation and publication of his romance, on a concert, which took place in St. Petersburg in March 1850 where his musical works were performed, and on other facts of which we were not aware before.

Thus in the newspaper «Kurjer Warszawski» № 312 as of November 25, 1849 there was put a notification for all music lovers, that soon there would appear a new composition of a Russian composer Glinka, which was a romance «Rozmowa», which he had recently composed. The name of A. Mickiewicz, whose poetry the romance was written to, wasn't mentioned probably on censorial considerations, but at the same time the author noticed that the composer's music was worth the lines of «*the genius soothsayer*». Besides he stated that Glinka was inspired for the composition by the Polish muse. It could be caused by two reasons. On the one hand Glinka entered Polish culture, arts and as a result he created this romance. But on the other hand, if Dubrovskiy again was the author of this publication, then under «the Polish muse» there could be meant quite a different person. Being a close to Glinka person, he knew about the fact that the composer conceived a passion from Emilia Om, a

daughter of a restaurant owner in Warsaw. He dedicated the romance to her. The notice in the newspaper that the composer was inspired by a Polish girl, was a specific advertising trick, attracting the attention of the public to the romance, being in preparation.

Issue № 95 of «Kurjer Warszawski» as of April 10, 1850 is of the utmost interest. In this issue it is told that last March of that very year there was held a Russian concert in favour of the Society of poor people attending in Saint Petersburg. In the concert there were performed such compositions as «Jota Aragonese», «Kamarinskaya» and «Memory of Castilla» by Glinka. In this notice the newspaper editorial officers at request of and in the name of the performing artists, expressed deep respect to Glinka.

We should pay special attention to the publication, found in the issue № 345 of «Kurjer Warszawski». Thus, the final issue of the newspaper as of December 31, 1850 was devoted to the scientific, artistic and other achievements. It is worth mentioning that in the part, where music achievements of the Kingdom of Poland were summarized for the outgoing year, and where new compositions are mentioned, the name of Glinka was in one line with Polish musicians. Surely it is a sign favours and respect of the Warsaw society to the personality of the composer.

Careful attention of Warsaw newspapers to the composer means that the creativity of Glinka in Warsaw was noticed, and, as we have seen, was duly appreciated. The material, found in the Polish print media, told us new facts of the Polish period of Glinka's life, and that is an illustrative example of the fact that it is very important to study further the creative biography of the composer, which seemed to be well-known.

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**Павелко Екатерина. М. И. Глинка в Варшаве (1848–1851 гг.): неизвестные страницы польской периодики и новые факты творческой биографии композитора.** Статья посвящена впервые обнаруженным материалам о М. И. Глинке в польских газетах «*Kurjer Warszawski*» и «*Gazeta Warszawska*» за 1848–1851 гг. Рассматриваются до сих пор неизвестные факты творческой биографии композитора.

**Ключевые слова:** М. Глинка, «*Kurjer Warszawski*», «*Gazeta Warszawska*», Варшава, биография.

**Павелко Катерина. М. І. Глінка у Варшаві (1848–1851 рр.): невідомі сторінки польської періодики та нові факти творчої біографії композитора.** Стаття присвячена вперше виявленим матеріалам про М. І. Глінку в польських газетах «*Kurjer Warszawski*» і «*Gazeta Warszawska*» за 1848–1851 рр. Розглядаються досі невідомі факти творчої біографії композитора.

**Ключові слова:** М. Глінка, «*Kurjer Warszawski*», «*Gazeta Warszawska*», Варшава, біографія.

***Pavelko Kateryna. M. I. Glinka in Warsaw (1848–1851): unknown pages of Polish periodical publications and the new facts of the composer's creative biography.*** The article is dedicated to the first time found materials about M. I. Glinka in Polish newspapers «*Kurjer Warszawski*» and «*Gazeta Warszawska*» for 1848–1851. Still unknown facts of the composer's creative biography are investigated.

**Key words:** M. Glinka, «*Kurjer Warszawski*», «*Gazeta Warszawska*», Warsaw, biography.

*Evelyne Ibrahimova*

### «SIRENS» BY R. GLIERE IN THE CONTEXT OF RUSSIAN «MUSICAL SEASCAPES»

Symphony «*Illya of Murom*», overture «*Taras Bulba*», ballets «*Red Poppy*» and «*The Bronze Horseman*» – these are the compositions with strongly marked clustering tradition, Reingold Moritsevich Gliere entered our consciousness with. First of all, Gliere's style is determined by the large epic works of the mature period of his creativity. However, in his early works the

composer presents as the artist of «Silver Age», and matches the artistic demands of the artistic era in which he created. Evidence of this is his symphonic poem «Sirens». It is interesting for its refinement in cultural space of its time, and in a sufficiently broad maritime tradition of Russian music.

*The objective* of this article is to consider the composition of Gliere not in the context of a siren image embodiment, but first of all as one of palmary examples of interpretation of the *sea character* in the Russian music marinism.

Russian «musical marines» was impressively presented by different examples of embodiment of the seascape. A kind of algorithm for Glier and his contemporaries was a techniques system of incarnation the sea elements, invented by Rimsky-Korsakov for his «musical marines»:

- Functional stratification of the score on figured harmonic background (strings) and harmonic pedal (wind);
- Methods of construction «wave-like» formulas – «circling» (or the reversible type of motion) and «swing»;
- Using a paired formulas (such as exposition them at the same time in its' original form and reversed);
- Using multiple versions of the same formula.

Tchaikovsky was one of the first who picked up these compositional Rimsky-Korsakov's ideas and put them into his symphonic fantasy «The Tempest». Among the most important Tchaikovsky's inventions were the introduction of melodic voice and increasing the string group by divisi (a 3). Subsequently this technique will take advantage of A. Glazunov, R. M. Glier and Chiurlionis.

Like in the legend, in the poem by Gliere there are three main imaginative spheres, such as the sea, sirens and sailors' ship. All these three spheres are brightly represented in the score. All of them are different in thematic material. However the image of the sea determines the character of the whole composition, thus coming to the foreground.

Overall Glier relies on the «algorithm» by Rimsky-Korsakov, but he complicates the basic techniques. All the main «seaside» formulas (in the amount of 26 pcs) he puts in a string-layer formation (divisi a 4), which explains their significant expansion. The «Breath» of the sea composer shows through blending different (in terms of intonation and rhythm) ostinato series. Totally the Score presents us nineteen different rhythmic variations of wave formulas. Overlaying the different type of formulas on each other gives us the impression of living seascape. The expressive coloristic harmony differs Glier's Piece from other Russian marinas and approximates the Poem to impressionistic marinas by Claude Debussy.

The peculiarity of the whole texture complex is a gradual gaining of the score levels. Gliere introduces a melody part (altos and violoncellos), which raises from the formula of a wave of a returning type (based on the chromatic movement in the volume of the diminished third), and gradually it goes through all orchestral groups (from stringed to woodwind ones). The composer shows «the breathing» of the sea with the help of overlapping of different (in the intonational and rhythmic view) of ostinato lines. Thus, in the beginning Gliere, confining himself with low stringed, thanks to divisi simultaneously combines 5 formulas of waves, 3 of which are doubled. These are the formulas of the returned type, based on the movement on chromatism and sounds of an accord (increased sixth accord), and octaval and big tertian weavings. Besides all these formulas are different in rhythm. Totally in the score there are 19 different rhythmic variants of the wave formulas. Analyzing their structure and interplay, in the poem «Sirens» we find much in common with the formulas of «Sheherazade» by Rimsky-Korsakov, for instance: domination of the returned type backed to the movement of the breaking of chords, different rhythmic nature of the intonationally similar formulas, their twoness.

The harmony in a greater degree differs the composition by Gliere from the marine music picturing of the Russian composers. Such a characteristic feature for the previous marines as a modal uncertainty of the beginning redoubles in «Sirens». Increased harmony gains a leading meaning. There is a bright colouristic device such as stating the theme by parallel big tertias, which underlines modal emancipation. Using of accords of major-minor, accent on the increased common chord, using of whole-tone tone-row, deviations and sudden modulations in the tonation of the remote connection – all these things approximate the poem by Glier with the compositions of French impressionists, such as marines of Debussy (which was mentioned by the first critics).

In spite of the rhythmical-intonational and timbre variety of means, the sea of Gliere is static, the amplitude of its state is quite narrow – from a calm sea to a moderate commotion. It is explained by the program, took as a basis of the composition, because according to the legend not a storm is fatal for the sailors, but the meeting with sweet-voiced sirens.

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**Ибраимова Эвелина.** «Сирены» Р. М. Глиэра в контексте русской музыкальной маринистики. На примере марин Н. Римского-Корсакова, П. Чайковского, А. Глазунова, М. Чюрлениса и Р. Глиэра в статье рассмотрены основные принципы воплощения образа моря в русской симфонической музыке. В результате проведенного анализа марин выявлены особенности претворения морского пейзажа в «Сиренах» Глиэра. Объясняется вписанность симфонической поэмы «Сирены» в культурное пространство «Серебряного века».

**Ключевые слова:** Р. Глиэр, «Сирены», марина, формула волны.

**Ибраїмова Евеліна.** «Сирени» Р. М. Глієра в контексті російської музичної мариністики. На прикладі марин М. Римського-Корсакова, П. Чайковського, О. Глазунова, М. Чюрльоніса і Р. Глієра в статті розглянуті основні принципи втілення образу моря в російській симфонічній музиці. В результаті проведеного аналізу марин виявлено особливості втілення морського пейзажу в «Сиренах» Глієра. Пояснюється вписаність симфонічної поеми «Сирени» в культурний простір «Срібного віку».

**Ключові слова:** Р. Глієр, «Сирени», марина, формула хвилі.

**Ibraimova Evelyne.** The «Syrenes» by R. Gliere in the context of russians musical seascapes. This research is based on musical marines by N. Rimsky-Korsakov, P. Tchaikovsky, A. Glazunov, M. Tchurlionis and R. Gliere. On the basis of these analysis the peculiarities of implementation of seascape were identified in «Syrens» by R. Gliere. The accordance of «Syrens» to the cultural space of «Silver Age» is also explained.

**Key words:** R. Gliere, «Syrens», seascape, formula of wave.

*Natalia Shepelenko***THE ORATORIO «LOST PARADISE» BY A. RUBINSTEIN AS A REFLECTION OF THE WESTERN EUROPEAN TRADITION**

This article reveals the genre continuity «Lost Paradise» by A. Rubinstein with Western European oratorio. It reflects the urgency, which represents place rubinsteins oratorio in the Russian oratorio of the XIX century in style and epoch-making levels. The novelty of the same article is determined by the fact that the oratorio «Lost Paradise» is considered from the point of view of genre-stylistic peculiarities of the realization of the author's reading in the context of the Western European tradition of the genre.

The objective of this article is to identify the principles of modification of the genre of drama oratorio in the works of A. Rubinstein in the aspect of comparison with European tradition, on the basis of which elaborated the structural-semantic invariants. Oratorio as conceptual genre has its own form of communication, based on dialogue is communication. Sacred meaning of such communication was to recreate the spiritual vertical «God–Man». The subject of the communication, thus, determines the structural-semantic invariants of the oratorio. It is a basic principle of communication between believers and God.

In the main section of the article discloses the West European thought of the composer, based, became more universal European «constants», and principles, and how they are represented in his oratorio «Lost Paradise». In this regard, there are Parallels with classic oratorios (G. Handel), its successors (Haydn), and contemporaries A. Rubinstein (F. Mendelssohn, F. Liszt, R. Schumann).

The creativity of A. Rubinstein in the given genre sphere is quite varied, that's why it is inhomogeneous according to the national characteristics, because the biggest part of his compositions were written under the influence of the Western European art. The composer was aware of the absence of the timely and objective resonance and attention to his compositions from the side of his fellow-countrymen.

The oratorio «Lost Paradise» was written on the basis of the poem of the same title by John Milton, where the poet thinks over the reason of disobedience of the first couple of people, who violated the only ban of the Creator and were exiled from Eden. Having become wiser by the Wholly Spirit, the poet names the one, who is guilty in falling of Adam and Eve: it is Satan, who came to them as a Snake.

The oratorio «Lost Paradise» by A. Rubinstein was written in three parts, each of them reflects main semantic stages of the composition development.

Thus, in the first part there is an exposition of the main characters (№ 1–4), the heaven characters counterpose (the God, heaven spirits) to powers of evil (the Devil, insurgent spirits); collision of a conflict (№ 5) and its development (№ 6 – 11). The second part is completely devoted to the light characters, creation of nature and of a person (№№ 12-20). In the third part there is exaltation of insurgent spirits, grief of the heaven spirits and the exile of Adam and Eve from the Paradise.

There the following dramaturgic principles, which make G. Handel and A. Rubinstein closer.

- 1) *the narrative* tone of the expression in combination with heroic-dramatic action, newsworthiness (opposition between chores of the heaven spirits and insurgent spirits).
- 2) *the architectonical principle* of the contrasting collation of the pictures is seen on both *micro-* (the principle of the tone collation in the boundaries of one or several numbers), and on *macro-level* (collation of contrast numbers (№ 2–3, № 6–7, № 21–22), and besides the parts of the cycle (I and II, II and III parts). Using of «arched» architectonics, realized in intonational (№1–27), narrative (the choir of the heaven spirits «Osanna»), tonal space (initial tonality *F-dur*, final tonality parallel minor *f-moll*).
- 3) *music dramaturgy of oratorical type* of the happening is built in the way, that the pictorialism, scenism and picturesqueness from a local appearance of the form raises to the level of sense formation of a stylistic harmony. That is the second part of the oratorio, which depicts the creation of the world, where each separate number describes its creation.

There such common features between the works by A. Rubinstein and G. Handel as the embodiment of the immanent quality of the oratorio as a genre – statics, realized on both external (absence of an action), and internal (dramatic) levels (pictorialism, scenism, narrativeness).

So, G. Handel composer associated primarily dramatic principles, with F. Mendelssohn A. Rubinstein brings structural-style solution and F. Liszt leitmotif system that indirectly represented in the first oratorio A. Rubinstein's «Lost Paradise». In the conclusions of the article are given a list of the immanent properties (stable components) oratorios, which are found in the oratorio «Lost Paradise» by A. Rubinstein

Of course opera influence effected «Lost Paradise» by A. Rubinstein, but the specific character of the oratorical genre is found on the following levels:

- fluent, longtime development of the plot line (wide-scale composition, consisting of three parts);
- a choir as the main protagonist (23 numbers out of 28 are devoted to the choral development);
- priority of the speech principle over the melodic one (recitatives of the God as the main way of the music characteristics embodiment), in the oratorio there are only five solo numbers (№ 3, 4, 6, 8, 24);
- the secondary part is occupied by ensemble forms, № 23, 26, in the pure state, № 19 and 28 with the choir enclosure;
- domination of slow tempos, which help in keeping of one emotion for longer, on the basis of a reserved, generally-poetic recitative.

The artistic world of the oratorios by A. Rubinstein continues to develop genre succession of the Western-European oratorio on the dramatic, compositional and conceptual levels, based on ontocommunicational principle God–Man.

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**Шепеленко Наталия.** Оратория «Потерянный рай» А. Рубинштейна как отражение западноевропейской традиции. Данная статья раскрывает жанровую преемственность «Потерянного рая» А. Рубинштейна с западноевропейской ораторией. В ней репрезентируется ядро жанра, и его трансформация в исследуемом произведении, раскрываются концептуальные, драматургические композиционные особенности. Выявлено отношение композитора к жанровой традиции в условиях авторского стиля.

**Ключевые слова:** оратория, ораториальность, А. Рубинштейн, западноевропейская музыка, архитектоника, преемственность, онтологическая вертикаль, жанровая коммуникация.

**Шепеленко Наталія. Ораторія «Втрачений рай» А. Рубінштейна як відображення західноєвропейської традиції.** Стаття розкриває жанрову спадкоємність «Втраченого раю» А. Рубінштейна з західноєвропейською ораторією. В ній репрезентується ядро жанру, і його трансформація в досліджуваному творі, розкриваються концептуальні, драматургічні композиційні особливості. Виявлено ставлення композитора до жанрової традиції в умовах авторського стилю.

**Ключові слова:** ораторія, ораториальність, А. Рубінштейн, західноєвропейська музыка, архітектоніка, спадкоємність, онтологічна вертикаль, жанрова комунікація.

**Shepelenko Natalia. The oratorio «Lost Paradise» by A. Rubinstein as a reflection of the Western European tradition.** This article reveals the genre continuity «Lost Paradise» by A. Rubinstein with Western European oratorio. It reflects the urgency, which represents place rubinsteins oratorio in the Russian oratorio of the XIX century in style and epoch-making levels. The novelty of the same article is determined by the fact that the oratorio «Lost Paradise» is considered from the point of view of genre-stylistic peculiarities of the realization of the author's reading in the context of the Western European tradition of the genre.

**Key words:** oratorio, oratorical, A. Rubinstein, the Western European music, architectonics, continuity, ontological hierarchy of genres of communication.

*Irina Kurkova*

### **COMMUNICATION PROBLEMS OF CREATIVE PERSONALITIES ON THE EXAMPLE OF THE RELATIONSHIP BETWEEN SERGEI RACHMANINOFF AND VLADIMIR HOROWITZ**

This article deals with creative friendship between Sergei Rachmaninoff and Vladimir Horowitz in the context of the communication theory. An attempt was made to analyze communication problems in communication of musicians as a sociocultural phenomenon.

The communication between Sergei Rachmaninoff and Vladimir Horowitz was very fruitful and resulted in their mutual artistic enrichment. It is particularly important that their friendship was a help to strong all-round



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development of the pianist, one result of which was a bright interpretation of Rachmaninov's works by Horowitz. In this context, we emphasize the theory of communication as an important instrument to study in detail the stated problem.

We think that the theory of communication is necessary for a full understanding of the creative relationship between Sergei Rachmaninoff and Vladimir Horowitz, for analysis of communication problems musicians as a sociocultural phenomenon contributes to a better understanding of the personality of the creator and his artistic creation, updating of the personal importance for the cultural heritage of society, which in our case, allows to explore different sides of the creative friendship between Sergei Rachmaninoff and Vladimir Horowitz.

Virtually none of the researchers do not consider the personal communication between Rachmaninoff and Horowitz from the standpoint of the communication theory.

There were communication problems of creative people at all times, and modern scientists are trying to find the original sources of these difficulties and possible solutions of the psychological problems as well. Thus, the researchers identify a number of features specific peculiar to people with high creativity.

Creative communication between Rachmaninoff and Horowitz (besides the domestic one) was quite frequent and active, especially after the strengthening of the confidence of their friendship (this time interval is after the first period of Horowitz' silence, 30 years of the twentieth century). In this article we'll analyze the most revealing, from our point of view, the situation of the personal communication between two musicians who, in terms of communication theory, clearly reflect certain properties in communicating creative individuals, and are subsequently opened by the hidden meanings and subtexts.

The composer's epistolary heritage, as well as monographic studies of Rachmaninoff and Horowitz, include many examples of their close and frequent communication. We want to highlight the fact that Sergei Vasilyevych and Vladimir Samoilovych often played music together. This fact seems to be of great importance because playing music together is compared with cultural conversation in which participants have the opportunity not only to express themselves, but also to be heard. Therefore, the main parameter of the process of playing music together is interaction – both musical and spiritual, without primacy and leadership, with the members of this process being absolutely equal.

Of course, human relationships go through several stages of development. The acquaintance is followed by the stage when people get to know each other and begin to trust, or vice versa, are disappointed in each other. In our situation the initial conditions are somewhat different – Horowitz adored and loved

Rachmaninoff before meeting him. Sergey Vasilyevych was not just a favorite composer and idol, he was on the pianist's personal podium of adoration. That is why, it took these personalities a short time to overcome difficulties at the initial level of their communication, because, as you know, Rachmaninoff was a very reserved person and he was not accustomed to trust strangers. Vladimir Horowitz with his sincerity and persistence managed to get over this barrier, and their friendship grew stronger and more trusting. In addition, Rachmaninoff often shared his personal experience and observations with Horowitz. It could help the latter in his theatre career. Sergey Vasilyevych advised Horowitz to give concerts in the daytime, when the energy level of the human body is at its peak, as well as to pick up a little-known repertoire for performances (it should be noted that Horowitz was faithful to these instructions until the end of his career).

Note: a real-life example of Rachmaninoff and Horowitz proves that true friendship can survive any communication difficulties. Of course, creative relationships of Rachmaninoff and Horowitz made a great impact on Horowitz' development as an artist (we mean, first of all, the impact on the pianist's manner of performing, the emergence of common views and, as a result, the beginning of friendship). As a result of this comprehensive communication we have bright and innovative interpretations by Horowitz of plentiful Rachmaninoff's works, in particular – the Third Piano Concerto, the interpretation of which is a unique and perfect cultural phenomenon, which combines two geniuses: one – of the composer Sergei Rachmaninoff and the other – of the artist Vladimir Horowitz.

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**Куркова Ирина. Проблема коммуникации творческих личностей на примере взаимоотношений Сергея Рахманинова и Владимира Горовица.** В статье рассматривается творческая дружба Сергея Рахманинова и Владимира Горовица в контексте теории коммуникации. Произведена попытка проанализировать коммуникативные проблемы в общении музыкантов как социокультурное явление.

**Ключевые слова:** С. Рахманинов, В. Горовиц, теория коммуникации, творческая дружба, взаимная коммуникация.

**Куркова Ирина. Проблема комунікації творчих особистостей на прикладі взаємовідносин Сергія Рахманінова та Володимира Горовиця.** У статті розглядається творча дружба Сергія Рахманінова та Володимира Горовиця в контексті теорії комунікації. Здійснено спробу проаналізувати комунікативні проблеми в спілкуванні музикантів як соціокультурне явище.

**Ключові слова:** С. Рахманінов, В. Горовиць, теорія комунікації, творча дружба, взаємна комунікація.

**Kurkova Irina. Communication problems of creative personalities on the example of the relationship between Sergei Rachmaninoff and Vladimir Horowitz.** This article deals with creative friendship between Sergei Rachmaninoff and Vladimir Horowitz in the context of the communication theory. An attempt was made to analyze communication problems in communication of musicians as a sociocultural phenomenon.

**Key words:** S. Rachmaninov, V. Horowitz, communication theory, creative friendship, mutual communication.

*Anna Gerasymova*

### **S. RACHMANINOV SEARCHING FOR A BALLET PLOT. A THEME WITH VARIATIONS**

The article is dedicated to the «ballet theme» in creative activity of S. Rachmaninov. It traces the path of searching the composer of the plot for his future work, as well as the process of working on it together with the genius choreographer Mikhail Fokine.

The epoch of the Silver Age was complicated and multiform but united in its total fascination of dance at the same time. It was the main phenomenon, which determined its image. The Art of ballet becomes very revealing at this time. Paradoxically, the most conservative and the most traditional of the arts, has proven to be very responsive to global change processes, dictated by the new era.

The process of ballet regeneration and renovation involved almost all representatives of that era in one way or another. Mozart once said: «The desire to write operas in my mind turned into obsession». In the same way, Rachmaninoff could talk about his desire to write ballet. The life of the composer can totally prove it. So, the aim of this article is to analyze the process of selecting a story for the ballet, as well as the formation of the future work plan, which eventually led to the creation of ballet «Paganini». The actuality of this article is explained by the lack of information on this topic in musicological literature.

It seems like Rachmaninov always wanted to write a ballet. His first work in this direction was over the clavier of «The Sleeping Beauty» (1891) by P. Tchaikovsky. But the result was recognized as not too successful by the author. In 1914, the composer, inspired by the final conquests of «Russian seasons», looking for a suitable plot for his future ballet. So he asked A. Ziloti to

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acquaint him with M. Fokin, who was brilliant choreographer, however, the meeting did not take place at this time. In 1915, the Rachmaninov had already started work on the ballet «Scythians» by the plot of K. Golejzovsky in conjunction with the Moscow ballet master A. Gorsky. But the work wasn't completed.

Future collaborators Fokine and Rachmaninoff must have firstly met in America. Rachmaninoff emigrated there in 1918, and Fokine – in 1919. However, during the tour of Moscow Theatre around America in 1922–1923, the Fokines were vacationing in the country house of Rachmaninoff in Locus Point. Since that time, the couple often were the addressees of Rachmaninoff's letters.

Later he invited the famous writer M. Shaginyan for searching a suitable plot but fabulous motive didn't interest him. The ongoing search for the ballet story became doubly intensive after the acquaintance with Fokin in emigration. On a considerable length of time the composer and choreographer looking for a ballet adaptation of myths or fairy tales. Finally the attention of joint authors increasingly concentrates on the artistic works of the Romanticism. After careful analysis they rejected opuses by M. Lermontov, D. G. Byron, V. Zhukovsky, C. Gozzi etc. Paganini became the main character at the end. At the same time, Muse, the second most important figure in the ballet scenario, in fact, is topped a line of images of Fokine, inspired by Maria Taglioni. Thus, the ballet «Paganini» became not only a retrospective reflection of the most important aesthetic and artistic ideas of the epoch but also embody the some parts of the life of it authors.

Ballet «Paganini» was written as an adaptation of an already existing work. Therefore, the composer and the choreographer needed to solve somewhat different problems than it would be in the case if the text of the future performance was born in direct cooperation. However, the success of the premiere and the following theatrical life of this piece of art are a proof of the fruitfulness of their creative interaction.

Overall, the experience of working on a new ballet was quite positive. So, it is not surprising that when in September 1940, Rachmaninoff played some excerpts from his «Symphonic Dances» to Fokine, on which he was working at that time, the latter wanted to consolidate and strengthen their successful cooperation.

Not devoid of individual personal characteristics that make the main character easily recognizable the image of Paganini in the interpretation of Fokine and Rachmaninoff also includes archetypal features of the romantic hero that give him nostalgic overtones.

From the very beginning Rachmaninoff and Fokine know what the ballet will be about. Both of them repeatedly experienced all hardships of life of the artist in a hostile environment. For Fokine the image of genius' vulnerability becomes one of the most important themes. This image dominates him throughout his life. It appears in «Swan» for the first time, then it grows stronger in «Shopeniana» and «Petrushka», finding its logical conclusion in «Paganini».

Thus, Ballet «Paganini» is not only a retrospective reflection of major aesthetic and artistic ideas of the era, but also a commentary on pages of life of its authors, a dramatic variation on a theme that is close to each of them.

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**Герасимова Анна. С. Рахманинов в поисках балетного сюжета: тема с вариациями.** Статья посвящена «балетной теме» в творчестве С. Рахманинова. В ней прослеживается путь поиска композитором сюжета

для будущего произведения, а также процесс работы над ним совместно с гениальным балетмейстером Михаилом Фокиным.

**Ключевые слова:** балет, «Русские сезоны», творческое сотрудничество.

**Герасимова Анна. С. Рахманінов у пошуках балетного сюжету: тема з варіаціями.** Стаття присвячена «балетній темі» в творчості С. Рахманінова. В ній простежується шлях пошуку композитором сюжету для майбутнього твору, а також процес роботи над ним разом з гениальним балетмейстером Михайлом Фокіним.

**Ключові слова:** балет, «Російські сезони», творча співпраця.

**Gerasymova Anna. S. Rachmaninov searching for a ballet plot. A theme with variations.** The article is dedicated to the «ballet theme» in creative activity of S. Rachmaninov. It traces the path of searching the composer of the plot for his future work, as well as the process of working on it together with the genius choreographer Mikhail Fokin.

**Key words:** ballet, «Russian Seasons», creative collaboration.

*Iryna Zhdanko*

#### **«AND WHY DO YOU ONLY INCURRED ABROAD?» (ABOUT THE FEATURES OF RACHMANINOV'S CREATIVE MIGRATION)**

The article discusses the cultural reflection of Sergey Rachmaninov, caused by the influence of climate, meteorology and geographical environment. Relevance of the article is an updated look at music from the standpoint of modern romanticism, using an arsenal of the latest scientific methods and approaches for a deeper, detailed and objective understanding of the art of this era in general and the creative biography of Rachmaninov in particular.

It is known that artistic nature of composers is characterizes by evolution or, if you prefer, migration of philosophical and aesthetic views. One of the factors that influences this evolution is the change of geographical, climatic and landscape environments, as well as the change of seasons and weather conditions. Scientific novelty of the article is that the question of the influence of climatic and meteorological conditions on the creative biography of Rachmaninov in terms of cultural aspects not specifically investigated.

The climate, terrain and weather condition, under certain circumstances, becomes a constant of romantic culture. In this regard, their intuition and perception of the composer, writer, artist, consciously committed in search of inspiration, an incentive for creativity and discovery of new forms of art is

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nothing more than a cultural act. An analysis of some aspects of the climate in the creative biography of Rachmaninov reveals such philosophical and aesthetic phenomenon of the Late Romantic era, as the search for an ideal environment conducive to inspiration and creativity comfortable, the attraction to fantastic and spontaneous nature and other manifestations of cultural reflection.

Scientific novelty of the article is that the influence of climate and weather changes on the creative biography of Rachmaninoff has never been investigated. This has also caused the relevance of this study. Modern methods of studying cultural reflection and creative biography help to expand the objective understanding of processes that contribute to the formation of works of art (for example, the works of Rachmaninoff). In this case, climatic and meteorological environments in which the composer exists become a factor of influence. And thanks to the cultural aspect the era of late romanticism gets new overtones from the contemporary point of view.

Thus, the aim of the article is to identify the role of climate and weather changes in the world perception and in the work of the composer. The subject of the study is the epistolary heritage of Rachmaninoff and close to him people. Only original works can give full understanding of influence of definite natural factors almost on all spheres of creative activity of the personality. Besides, they show the attitude of Sergei Vasilyevich himself to these processes.

It is known that Rachmaninoff's personality was formed under a strong influence of traditions of late romanticism (especially the style of Tchaikovsky). On the other hand, the «Mighty Crowd» made a great impact on him as well. Naturally, this impact can be seen not only in his music, but also in his outlook. During the period of the composer's artistic maturity a synthesis of impressionistic, symbolic and neo-classical trends is observed in his works. These trends are also reflected in his personal life position. The period of his life abroad is marked by nostalgic longing for Russia.

However, despite all these stylistic changes, Rachmaninoff's attitude to such phenomenon as landscape, climate and weather always remains romantic. But unlike his contemporaries, the composer was not an ardent supporter of exotic travels, privacy and loneliness (as it is seen in the outlooks of Glinka, Tchaikovsky, Berlioz, Schubert and others).

For example, an important moment in the relations between composer and climate plays a preference of a season (during which there is a surge or vice versa fading life and creative activity). Generally very often painful physical and emotional state of Rachmaninov directly in common with active natural processes, whether it is the heat or cold, drought or heavy rain.



It follows that the Rachmaninov perceived climate and the weather not just in everyday life – as a fact, but as a deliberate means to improve their mood and inspiration, as soil, to illusory, unreal, something utopian. In the work of composer like nowhere manifested atmospheric elements, bright natural colors and colorful seasonal mood. This is especially true chamber and vocal works. Recall romances «In April Vernal holiday», «Morning», «Oh, you, my field», «River Lily», «These Summer Nights», «Spring Water» and others.

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**Жданько Ирина.** «И зачем это вас только понесло за границу?» (об особенностях творческих миграций С. В. Рахманинова). В статье рассматривается проблема творческих миграций С. В. Рахманинова в контексте смены климатических и метеорологических условий. В связи с этим анализируется культурная рефлексия композитора и ее влияние на творческий процесс. Также выявляются особенности его мировоззрения в аспекте культурных тенденций позднего романтизма.

**Ключевые слова:** климат, Рахманинов, культурная рефлексия, творческая биография, романтизм.

**Жданько Ірина.** «І навіщо вас тільки понесло за кордон?» (про особливості творчих міграцій С. В. Рахманінова). У статті розглядається проблема творчих міграцій С. В. Рахманінова в контексті зміни кліматичного та метеорологічного середовища. У зв'язку з цим аналізується культурна рефлексія композитора та її вплив на творчий процес. Також виявляються особливості його світобачення в аспекті культурних тенденцій доби пізнього романтизму.

**Ключові слова:** клімат, Рахманінов, культурна рефлексія, творча біографія, романтизм.

**Zhdanko Iryna.** «And why do you only incurred abroad?» (about the features of Rachmaninov's creative migration). The article discusses the cultural reflection of Sergey Rachmaninov, caused by the influence of climate, meteorology and geographical environment. Relevance of the article is an updated look at music from the standpoint of modern romanticism, using an arsenal of the latest scientific methods and approaches for a deeper, detailed and objective understanding of the art of this era in general and the creative biography of Rachmaninov in particular.

**Key words:** climate, Rachmaninov cultural reflection, creative biography, Romanticism.

*Anna Manokina*

#### THE FEATURES OF INTERPRETING OF MANDELSTAM'S POETRY IN A CHAMBER CANTATA OF E. FIRSOVA «FOREST WALKS»

The chamber music occupies a special place in the creative work of E. Firsova. To the best of her works the composer herself refers those ones of solo and cantata genre, namely, the chamber cantatas on the poems of O. Mandelstam.

Elena Firsova, 1950, belongs to the constellation of Soviet Russian postavantgard composers, direct followers of the «Sixties», bold innovators and rebels whose creative formation took place in the 70s of the twentieth century. Being a graduate of the Moscow Conservatory and a student of A. Pirumov, E. Denisov, F. Hershkowitz and Y. Kholopov, she immediately established herself as extremely bright and talented. Among the prominent companions of Firsova are A. Knaifel, V. Tarnopolsky, N. Korndorf. Yuriy Kholopov highly valued his pupil's composing talent. He wrote an article about her, which was included in the collection «Music from the former Soviet Union».

Firsova became known in Europe after performing one of her works at festivals in Kehl, Venice, Paris and London in 1978–1979. Since then, her music was regularly heard in the West. In the USSR, the reaction to this success was quick: in 1979, at the VI Congress of the Union of Composers Tikhon Khrennikov harshly criticized a group of seven composers, including Firsova. This incident followed Firsova and her reputation until the beginning of perestroika. Since 1987 Firsova performed abroad. In 1990 she and her husband Dmitry Smirnov were actively involved in the organization of the AFM-2. She calls these four years the «golden age» of her life in the USSR. In 1991 the couple emigrated to England.

Chamber music occupies a special place among plentiful genres represented in Firsova's works. It is significant that Firsova herself refers her solo-cantata works to the best ones, namely, chamber cantatas on poems by Osip Mandelstam. She says that acquaintance with this poet's works in 1970 becomes a turning and defining point in her life. The purpose of this article is to analyze peculiarities of Firsova's interpretation of Mandelstam's poetry on the example of her cantata «Forest walks» for soprano, flute, clarinet, harp and string quartet, as well as to analyze the two early Mandelstam's poems, which formed the basis of this work. The actuality of this article is explained by the absence of specific studies on solving the stated problem.

This article reveals the features of the interpretation of the Mandelstam's poetry on example of the fifth of seven chamber cantatas of Firsova named as «Forest walks» (1987) for soprano, flute, clarinet, harp and string quartet. The analysis of two early Mandelstam's poems which formed the basis of the works: «Skudny luch holodnoy meroyu» («A meagre beam in a cold measure») and «Vozduh pasmurny vlazhen i gulok» («The dull air is moist and resounding») has been done. For the composer, the selection of criteria and the most important prerequisite for integration of these poems cycle became their ideologically-conceptual and emotional commonality. The motive of loneliness piercing the Mandelstam's poetry of the 1909–1912 with incredible force, is exceedingly perceived here.

Space and time statistics and minimum of events are characteristic of the first poem. Emotional relations between key notions of sadness and tenderness create a kind of hidden tension and inner conflict gradual fading and hardening of sound space, falling into soundlessness and silence is the way from sadness (in the first stanza) to tenderness (in the last stanza). The world around us is seen as if through the prism of twilight consciousness, with blurred boundaries of sleep and reality: half reality, half sleep, unconsciousness.

The second poem includes a socio-philosophical theme connected with the activation of the external world, expressed by images of «indifferent homeland» and society, «where a person is lonely among others». Hence is the attempt to argue and protest.

Conflict and tension are created by ways of contrasting silent consent, doomed submission, on the one hand, and intransigence and protest gestures – on the other. Awareness of yourself as part of the environment where loneliness is the lot of many people, brings gloomy and obscure thoughts, enhances the state of anxiety and despair. At the same time it provokes and increases (from stanza to stanza) feelings of disobedience and unwillingness to comply. Facing intractable conflicts, the poet tries to escape from reality and dissolve into «obscurity».

Many ideas and principles laid down in the poetic text were realised in the music of cantata. Such is, for example, the principle of intonation unity of the cycle going from a semantic community of the poems: the beginning of the vocal party of the first part contains two rhythm and intonation formulas, which become the basis of the themes of the work.

As for semantic accents in the cantata, Firsova puts them otherwise than Mandelstam does. If the words as follows: *sadness*, *silence*, and *tenderness* are the key ones for the poet, the composer chooses the most «sounding» of them: a *bird* (as a metaphor of *sorrow*) and a *bell* (the growing silent of which one becomes as a symbol of *silence*). The main media timbre of the «bird» vocabulary in the cantata are the brass instruments. The idea of bell-like sound has been implemented in the party of harp: the sequence of parallel triads, hard attack, sonorous nature of the harp sound «highlight» the orchestral aura and fill it with some inner radiance. Ambiguity, complexity and contradictoriness of the Mandelstam's poetry refract in the cantata through the prism of lyrical essence of the Firsova's attitude.

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**Манокіна Ганна. Особливості прочитання поезії Мандельштама в камерній кантаті Є. Фірсової «Лісові прогулянки».** В статті розкрито особливості інтерпретації мандельштамівської поезії Є. Фірсовою на прикладі її кантати «Лісові прогулянки» для сопрано, флейти, кларнета, арфи та струнного квартету. Здійснено аналіз двох ранніх віршів Мандельштама, що лягли в основу твору.

**Ключові слова:** камерна кантата, Є. Фірсова, О. Мандельштам.

**Манокіна Анна. Особенности прочтения поэзии Мандельштама в камерной кантате Е. Фирсовой «Лесные прогулки».** В статье раскрыты особенности интерпретации мандельштамовской поэзии Е. Фирсовой на примере ее кантаты «Лесные прогулки» для сопрано, флейты, кларнета, арфы и струнного квартета. Осуществлен анализ двух ранних стихотворений Мандельштама, которые легли в основу произведения.

**Ключевые слова:** камерная кантата, Е. Фирсова, О. Мандельштам.

**Manokina Anna. The features of interpreting of Mandelstam's poetry in a chamber cantata of E. Firsova «Forest Walks».** The article reveals the peculiarities of interpreting of Mandelstam's poetry by E. Firsova based on the example of her cantata «Forest Walks» for soprano, flute, clarinet, harp and string quartet. The analysis of two early poems of Mandelstam which formed the basis of the work, is done here.

**Keywords:** chamber cantata, E. Firsova, O. Mandelstam.

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### III. PROBLEMS OF MUSIC EDUCATION AND MODERN SOCIAL CONTEXT

*Antonina Chubak*

#### MUSICOLOGICAL RECEPTIONS OF COMPOSER'S ARTISTIC MATURITY

At the beginning of the XXI century creative personality became in the focus of art history. Emphasis is aimed to evolutionary spiritual formation, the driving force of life dynamics and intensity of achievement adulthood as a period of maximum activation creative potential of consciousness. This maturity period, which is often compared to flowering, is the vertex phase of personal development that featuring by maximum fullness of self expression and conscious requirement for self-realization and inner growth. Inexperience of childhood and youth is over, and senile exhaustion and depletion of energy potential are in the distant future.

Maturity period as spiritual and ethical attitude to the surrounding world is correlated with the term «acme» (which means «peak» from the Greek) that the ancient Greeks defined a culmination of person's formation. Considering rediscovered in Greek culture range of direct and metaphorical «acme» connotations, we can offer a more holistic definition of this concept. In existential terms, it is a state of acute stress, comprehension of real achievements, the highest life and career dedication, which is based on the strength and power, tenacity and endurance of mature person. These characteristics include general mental activity, capacity for active and vigorous actions, desire of purposeful activity, ability to maintain yourself in the fight against circumstances, due to changing and improving them. Therefore, acme-personality is the personality that reached the highest stage of realization of congenital and acquired life and professional experience.

Psychologists say that maturity begins at the age of 33 – the age of Christ. As you know, the general lifespan (according to Jewish and Christian traditions) is 70 years. We can recall the famous lines from «The Divine Comedy» by Dante: «Having passed a half of my earthly way, I found myself in the dark forest».

Maturity is the time of the highest concentration of spiritual, intellectual and physical abilities of a person. This phenomenon aroused keen interest of

such philosophers as Democritus, Socrates and Epicurus who considered self-development to be the aim of human life. Marcus Aurelius, Plutarch, Seneca advocated the view that moral maturity is manifested in the form of self-consciousness and asceticism; Bruno, Leibniz, Spinoza referred maturity to the necessity of improving spiritual intentions; Hegel, Kant, Fichte, Schelling referred maturity to the freedom of choice. The focus of attention of the greatest European philosophers of the twentieth century Berdyaev, Soloviev, Frank is on the problems of creativity as the highest expression of the spiritual nature of a person.

In psychology the concept of «personal maturity» corresponds to such concepts as ego-integration (E. Erickson), a way of life (B. Ananyev, K. Abulhanova), productive type of character (E. Fromm), self-actualization (A. Maslow), self-individualization (K. G. Jung), social interest (A. Adler), sense of life (V. Frankl, B. Bratus), fully functioning person (K. Rogers).

In the context of anthropological discourse it is impossible to ignore acmeology. This relatively young science appeared at the interface of natural and social Sciences and Humanities. It studies the phenomenology, patterns and mechanisms of human development at the stage of maturity and, especially, in the moment of reaching the highest level of development. Thus, the subject of acmeology is a mature personality, who steadily progresses, determines turning points of development and may change life perspective.

Modern musicology is characterized by a significant expansion of a range of problems and issues that were not previously included in its field of interest. This explains the actuality of this article. Among these problems is the maturity as the highest stage of development of the creative personality, the most productive period of a composer's life. A number of dissertation researches and scientific articles devoted to evolutionary processes neither clarify nor comment on the creative maturity of the composer as one of the evolutionary stages.

This article is an attempt to justify contrasting musicological visions of mature period of composers' life and creativity as a result of systematic analysis of numerous monographs in different format. The works of such authors considered in this article: A. Schweitzer, D. Zhitomirsky, J. Milstein, M. Tomaszewski, K. Wolf, K. Geiringer, G. Gal, T. Poberezhna, V. Zharkova, L. Kyyanovska, S. Pilyutikova, O. Zinkevych and others.

In spite of the relatively wide range of genres of modern musicological works, we do not find in them the answers to the questions that are the subject of our study. The psychological structure of the composer's personality is not studied enough, especially if to speak about the creative maturity of the artist as

a historical and axiological phenomenon, the most productive stage of the creative activity, when the composer achieves own identity, crystallization of the complex personal and professional traits, and when the desire for innovation becomes the most important condition for creative self-realization.

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**Чубак Антонина.** Музыкаловедческие рецепции творческой зрелости композитора. В статье совершается попытка обоснования контрастных музыкаловедческих подходов к зрелому периоду композиторского житнетворчества как результат системного анализа широкого круга монографических исследований разного формата. Среди них – капитальные работы А. Швейцера, Д. Житомирского, Я. Мильштейна, М. Томашевского, К. Вольфа, К. Гейрингера, Г. Галя, Т. Побережной, В. Жарковой, Л. Кияновской, С. Пилютикова, Е. Зинькевич, К. Вольфа и т. д.

**Ключевые слова:** творческая зрелость, периодизация, личность композитора, фаза акме, житнетворчество, монография.

**Чубак Антоніна.** Музикознавчі рецепції творчої зрілості композитора. У статті здійснюється спроба обґрунтування контрастних музикознавчих візій зрілого періоду композиторської життєтворчості як результат системного аналізу широкого кола монографічних досліджень різного формату. Серед інших розглядаються капітальні праці А. Швейцера, Д. Житомирського, Я. Мільштейна, М. Томашевського, К. Вольфа, К. Гейрінгера, Г. Галя, Т. Побережної, В. Жаркової, Л. Кияновської, С. Пілютікова, О. Зінькевич, К. Вольфа тощо.

**Ключові слова:** творча зрілість, періодизація, особистість композитора, фаза акме, життєтворчість, монографія.

**Chubak Antonina.** Musicological receptions of composer's artistic maturity. This article is an attempt to justify contrasting musicological visions of mature period of composers' life and creativity as a result of systematic analysis of numerous monographs in different format. The works of such authors considered in this article: A. Schweitzer, D. Zhitomirsky, J. Milstein, M. Tomaszewski, K. Wolf, K. Geiringer, G. Gal, T. Poberezhna, V. Zharkova, L. Kyuanovska, S. Pilyutikova, O. Zinkevych and others.

**Key words:** creative maturity, periodization, the personality of the composer, acme phase, life and creativity, monograph.

*Tatiana Andrievska***ISAAC BERKOVICH IN THE ROLE OF COMPOSER AND  
TEACHER**

The article is devoted to coverage of the creative personality of Isaac Berkovich as a teacher and composer. The principles of teaching and composing of I. Berkovich, who has a significant contribution to Ukrainian piano pedagogy, are considered «Piano playing school» and of the cycle of miniatures «24 Preludes».

The novelty of this work is still pending predetermined study creative works I. Berkovich. This work is the first attempt to study the composer in its various forms. Here are some details of his artistic career.

On the direction of the composer writes in his autobiography: «Basically, my work focuses on creating pedagogical piano repertoire. I have a number of publications». Given this, artistically I. Berkovich principal place occupied piano works, mainly for those who are studying in the children's schools. These include a number of collections of sketches and play arrangements of folk songs and songs of other authors, numerous editorial piano works – all this is a valuable contribution to piano pedagogy. Among some 50 published opus I. Berkovich – 3 concertos for piano and orchestra, piano ensembles, Sonatina, Variations, polyphonic pieces based on Ukrainian folk songs. It also includes a large number of piano miniatures (preludes, etudes, software plays a different character).

Direction of his art – music for the piano – an instrument with enormous expressive and technical possibilities. Preferably, the composer refers to the genre of miniatures, which is the bulk of his creative works. Regarding the methodological and pedagogical literature created by Berkovich, the most popular is his «Piano playing school», and ordered his piano albums for young musicians (some in collaboration with Y. Tolpin).

More than one generation of musicians studied and brought up on teaching aids Berkovich – «Piano playing school» op. 35. The works contained therein, in a variety of genres, themes and expressive content are consistent with the ideological and aesthetic style and channeling the composer's creative works in general. This guide was published in 1962 (1968 – second edition). In addition to the music-pedagogical repertoire, which consists of songs, plays, variations, sonatas, it also contains remarks on methodology and the basics of musical literacy, as well as guidance and technical exercises on scales, arpeggios, chords, etc.

By outlining guidance and recommendations, «Piano playing school» more focused teacher than a student, because there is no detailed methodological explanations, which would be addressed last. Direction Pedagogical writings led Berkovich: certain

age limits use of this manual (younger and middle age, general and special musical training), its comprehensive, methodical and educational goals and teaching objectives.

In «School» I. Berkovich adheres to pedagogical and methodological principles, which take into account peculiarities of the child's mind. The results are:

- bright expressiveness and accessibility of musical works by children's consciousness, everything is easily perceived and remembered;
- the use of Ukrainian folk songs as material for his own works of various genres (variations, adaptations, arrangements and others). This approach, which follows the traditions of Russian children's music education (M. Lysenko, V. Kosenko, S. Bortkiewicz, L. Revutsky and others) plays a significant role in the formation of musical culture and aesthetic tastes of young musicians;
- the variational principle of renewal and development of thematic material that helps to memorize and master the musical material, using the principle of repetition.

Speaking to works of Berkovich, which can be attributed to the concerto repertoire, it follows to underline that a fortepianos miniature comes forward in them a presiding genre. A prominent place belongs to the cycle «**24 Preludes**», op. 46 (1968). In this cycle the creative embodiment of the traditions laid down by Chopin and followed by other composers (Scriabin, Rachmaninoff and others) is revealed in a variety of musical images, emotional moods, and in a wide genre palette. Like Chopin's Preludes, the cycle of Berkovich is built according to the tonal plan that covers all 24 keys, located on the circle of fifths. Berkovich's plays are grouped into pairs (on the principle of «major-parallel minor»), with contrasting musical images and genre peculiarities. But unlike the preludes of Chopin, in which plays in parallel tonalities are united into «a small cycle» and each lad bend (especially minor bends) has its own genre characteristics and dramatic development, in the work of Berkovich each piece is a small image that can exist independently from others (this feature is characteristic of the preludes of Rachmaninoff and Scriabin).

At the end of the 20th century musicology shows an increasing interest to the study of creativity of those artists, who represent the concept of «composers of the second row». The history of the development of musical culture may not be complete, if it mentions only geniuses. It is necessary to show the «white spaces» on the historical musical map and fill in existing gaps. Therefore, the most common traits of Berkovich's creativity in its various aspects were analyzed in this work. The creative heritage of Berkovich who had the talent of

a composer, a pianist, a teacher-methodologist, makes a significant contribution to musical pedagogy, and has not only practical but also independent artistic value.

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**Андрієвська Тетяна. Ісаак Беркович – педагог та композитор.** Стаття присвячена висвітленню творчої постаті Ісаака Берковича як педагога та композитора. На прикладі «Школи гри на фортепіано» та циклу мініатюр «24 прелюдії» розглядаються принципи педагогічної та композиторської діяльності І. Берковича, котрі є вагомим внеском в українську фортепіанну педагогіку.

**Ключові слова:** цикл мініатюр, прелюдії, школа гри на фортепіано, фортепіанна педагогіка.

**Андриевская Татьяна. Исаак Беркович – педагог и композитор.** Статья посвящена освещению творческой личности Исаака Берковича как педагога и композитора. На примере «Школы игры на фортепиано» и цикла миниатюр «24 прелюдии» рассматриваются принципы педагогической и композиторской деятельности И. Берковича, которые являются весомым вкладом в украинскую фортепианную педагогику.

**Ключевые слова:** цикл миниатюр, прелюдии, школа игры на фортепиано, фортепианная педагогика.

**Andrievska Tatiana. Isaac Berkovich in the role of composer and teacher.** The article is devoted to coverage of the creative personality of Isaac Berkovich as a teacher and composer. The principles of teaching and composing of I. Berkovich, who has a significant contribution to Ukrainian piano pedagogy, are considered «Piano playing school» and of the cycle of miniatures «24 Preludes».

**Keywords:** the cycle of miniatures, preludes, Piano playing school, piano pedagogy.

*Maria Pavlina***CREATIVITY AS A COMPONENT OF ARTIST-ACTIVIST'S  
PUBLIC EXPRESSION OF THE LATE NINETEENTH CENTURY  
(BASED ON THE EXAMPLE OF PRIEST OSTAP NIZHANKIVSKYI)**

In Galicia the intellectual elite were always represented by families of thinkers, scientists, artists, public figures, who were in the centre of public life and social progress. Thus, it included the families of Shuhevich, Vahnyanin, Barvinsky, Kruszelnicki, Sawicki, Coles, Sternum, Bereznicki and several others.

Among the musical figures a special place belongs to Ostap Nizhankivskyi, who was one of the first followers of M. Lysenko's creative principles, talented composer, choral conductor, collector and harmonizer of Ukrainian folk songs and public figure.

The article shows priest Ostap Nizhankivskyi's figure as an artist-activist, adherent of national identity, economic reformer and statesman. He had a very bright musical talent, but he was unable to develop it due to different life circumstances. Nizhankivskyi most completely implemented himself in traditional Galician music genres – spiritual and secular choruses, traditional solo signings songs, vocal ensembles and arrangements of folk songs.

Ostap Nizhankivskyi's figure is little known and underestimated in all grandeur of his life heritage, which is devoted to national idea and fostering Ukrainian spirit. Recently, this situation has been changed little. Born in the mid-nineteenth century he, as well as numerous other conscious, educated, intelligent and highly spiritual persons in the Ukrainian environment, took over the functions of soul-pastor, educator, mentor, organizer of social, economic and cultural life. Despite the unfavorable political conditions, social inertia and prejudice, O. Nyzhankivskyi grew into adherents of national consciousness, economic reformer, statesman. The aim of the article is to define the role of the artist, the adherent of national consciousness, the economic reformer, the statesman Ostap Nizhankivskyi in the development of Ukrainian culture in the specified period.

Ostap Nizhankivskyi was born in 1863 in the Lviv region in the large family of a priest. After graduating from primary school in Doolibi, he with his family moved to Drohobych, where he entered the gymnasium. There he received his first knowledge of the theory and history of music, choral singing, learned to play the flute and the violin, acquainted with conducting. In the result of the conflict between patriotic students and Professor Gasowski, Ostap

Nizhankivskyi was expelled from the gymnasium. So he was forced to start military service in the Austrian army in Lviv.

He continued studying in the Lviv Ukrainian gymnasium. In 1885 Nizhankivskyi with some other students of the Russian academic school founded the first in Galicia music publishing house «Music Library». Under the influence of M. Lysenko Nizhankivskyi becomes seriously interested in folklore.

In 1888 Nizhankivskyi graduated from the Lviv gymnasium and entered the Lviv Theological Seminary. In 1891 he became the conductor of the seminary choir. In 1891 Ostap Nizhankivskyi became one of the founders of the Lviv music and choral society «Boyan».

Lacking professional musical training, as well as the certificate, which would give him the right to teach music, Ostap entered the Prague Conservatory. In 1896, after successful passing the exams as an external student, he got the qualifications as Professor of singing at the Seminary and secondary schools. However, when he returned to Lviv, he learned that the Seminary administration fired him, because he used works of Ukrainian composers and folk songs in the teaching process.

Having no money and desire to do anything Nizhankivskyi decided to go to America, but the clergy did not give him permission to leave. In 1897 he moved to the village of Dolzhanka in Ternopilski region, where he became a priest and an administrator of the local church. He also took a progressive social position. In 1900 Ostap Nizhankivskyi returned to the village of Zavadiv in Stryiski region. There he organized reading halls, non-alcoholic societies, raised the farmers' level of education, was a member of school boards, conducted educational work with parents who did not let their children go to Ukrainian schools.

Nizankowski became the director and one of the organizers of the Ukrainian dairy cooperative in Galicia, the initiator of the Regional Economic Dairy Union («Maslosouz»). In Stryi Nizankowski was a Chairman of the society «Prosvita».

He was a Deputy Chairman of the political organization «Pidgirska Rada», and a co-editor of the journals «Pidgirska Rada» and «Gospodar & Promislovist», which were published in Stryi in 1909-1911. Feeling that Ukrainian young people needed music education, Nizankowski with the help of Franco published the first «Ukrainian-Russian Songbook with Notes».

Later Nizankowski became the Chairman of the Ukrainian National Council (the equivalent of the Austrian County Marshall). In May, 1919 Stryi was occupied by the Polish army. There were lots of repressions. On May, 21

1919 Polish gendarmes arrested Ostap Nizankowski in Zavadiv, escorted him to Stryi and shot there.

As the artist-romantic, he discovered his extraordinary talent in genres associated with mental requests of his time: spiritual and secular choruses, traditional solo signings songs, vocal ensembles, individual arrangements and bundles of folk songs, also in piano miniatures, which were the newest genres in Galicia at that period, and concert fantasy «Vitrohony» that based on typical ethnic folk material.

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**Павлина Марія.** Творчество как составляющая общественного проявления художника-деятели второй половины XIX в. (на примере отца Остапа Нижанковского). В статье показана фигура художника-деятели, будителя национального сознания, экономического реформатора, государственного деятеля Отеца Остапа Нижанковского. Он владел чрезвычайно ярким музыкальным талантом, но не мог его развить, в связи с жизненными перипетиями. О. Нижанковский реализовал себя в традиционных для галицкой музыки жанрах – духовных и светских хорах, романсах, вокальных ансамблях, обработках народных песен.

**Ключевые слова:** композитор, священник, художник, романтик, дирижер, конец XIX в.

**Павлина Марія.** Творчість як складова суспільного прояву митця-діяча другої половини XIX ст. (на прикладі отця Остапа Нижанківського). В статті показана постать митця-діяча, будителя національної свідомості, економічного реформатора, державного діяча. Отець Остап Нижанківський володів надзвичайно яскравим музичним талантом, та не мав змоги його розвинути, через різні життєві перипетії. О. Нижанський найповніше реалізував себе у традиційних для галицької музики жанрах – духовних і світських хорах, солоспівах, вокальних ансамблях, обробках народних пісень.

**Ключові слова:** композитор, священник, митець, романтик, диригент, кінець XIX ст.



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***Pavlina Maria. Creativity as a component of artist-activist's public expression of the late nineteenth century (based on the example of priest Ostap Nizhankivskyi).*** The article shows priest Ostap Nizhankivskyi's figure as an artist-activist, adherent of national identity, economic reformer and statesman. He had a very bright musical talent, but he was unable to develop it due to different life circumstances. Nizhankivskyi most completely implemented himself in traditional Galician music genres – spiritual and secular choruses, traditional solo signings songs, vocal ensembles and arrangements of folk songs.

***Key words:*** composer, priest, artist, romantic, conductor, late nineteenth century.

*Vera Shemchuk*

**CONTRIBUTION OF E. P. SKRYPCHYNSKA IN  
METHODOLOGICAL AND PEDAGOGICAL WORK OF THE  
UKRAINIAN CHORAL ART, IN PARTICULAR KYIV CHOIR  
SCHOOL**

This article examines pedagogical methods of working with her pupils and students (in particular in the class on choral conducting the Kiev Conservatory named P. I. Tchaikovsky).

E. P. Skrypchynska – the honored artist of USSR, professor of the Kiev State Conservatory, one of the few women conductors, whose name is known far beyond Ukraine. Eleanor Skrypchynska had a great pedagogical talent. She dedicated over 50 years by working at Kiev Conservatory. Skrypchynska began her music-teaching career when she was only twenty years old in 1919. At that time she began systematic studies of B. L. Yavorsky one of the most influential musical figures in Kiev.

In 1919 the Kiev Conservatory was established. It was organized and directed by B. L. Yavorsky. On his initiative Skrypchynska began to teach there ear training, music theory and choral singing, which B. L. Yavorsky attached special importance as one of the main means of musical thinking. In 1923, for the first time in the Soviet Union, there was organized a special children's classes. Skrypchynska was entrusted to manage the choir and teaching ear training and listening to music. At the same time she was teaching the system of B. Yavorsky «modal rhythm» and harmony of conducting at choral department of Music and Drama Institute named by Lysenko.

School of choral performance of Skrypchynska is known to be established on Boleslav Yavorsky's scientific and musical basis. His followers wanted to make a system of training of professional musicians, which would form the personality of the musician as an artist, capable to perform music on an

adequate artistic and cultural level, but not the musician as a craftsman, who can only play the musical instrument more or less skillfully. Therefore, artistic, aesthetic and cultural content of musical school plays was greatly paid attention to not only during the lessons of theory and history of music or classes, when musical thinking was developed, but also during instrumental training according to the system of Yavorsky.

Another essential aspect for Yavorsky and his follower Skrypchynska was the setting for the listener, as a basic methodological principle of pedagogics. This principle dominated during their classes, in the form of recommendations aimed at raising the ability to simulate a concert performance in different rooms and auditoriums. Another purpose of this principle was to form professional qualities of a performer and to develop various performing skills.

Skrypchynska's teaching and performing policy developed in three main directions. Firstly, there were Ukrainian folk songs, and songs of different ethnic groups of Europe, not only of Ukraine. Secondly, there was Ukrainian choral classics (works by K. Stetsenko, M. Leontovich, M. Lysenko, P. Nishynskyi and others) and works of Soviet composers (B. Lyatoshynsky, M. Verykivskiy, H. Verevka and others). Thirdly, there were the best samples of choir art of Western European and Russian composers.

E. Skrypchynska's scrupulous attitude to the text of a musical work made it possible to penetrate deeper into the music, imagery and emotional content of folk songs, understand its characteristics, and show the difference between the songs of ethnic and cultural regions of Ukraine. Development of a choral cases impossible without folk songs. According to B. Yavorsky, this feature is very important to grasp the general principles of artistic thinking and creative composing.

Teaching methods of Skrypchynska lie in a combination of professionalism and exquisite musical taste. She used a comprehensive approach to educating young musician that was the responsibility and sincerity of the relationship between student and teacher. All this helped to maximize student discover their potential. On the extraordinary atmosphere in the classroom of Skrypchynska said almost everyone who was involved in it. It was M. Krechko, L. Venedyktov, S. Pavlyuchenko, E. Bobrovnikov, V. Lysenko, A. Zakharov, E. Vinogradov, V. Surzha, V. Misko, V. Dzhenukov and many others. Skrypchynska was able to create a classroom atmosphere of ease and simplicity.

Through archival material, which it is possible to publish today, we can estimate a significant contribution of E. P. Skrypchynska in methodological and pedagogical matters of Ukrainian choral art, including the Kiev choir school.

Skrypchyńska, as almost all «the geniuses of the Renaissance» (the 20s and 30s were years of Ukrainian cultural revival) was a universal person with a huge musical potential and incredibly professional. In order to conduct such a large number of disciplines she needed to be a gifted person with a sincere and open heart and, of course, she had to love her job. She made a significant contribution into the development of musical culture and professional musical education in Ukraine.

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**Шемчук Вера. Вклад Е. П. Скрипчинской в методическое и педагогическое дело украинского хорового искусства, в частности киевской хоровой школы.** В статье исследуются педагогические методы Е. П. Скрипчинской в работе с ее учениками и студентами (в частности в классе по хоровому дирижированию Киевской консерватории им. П. И. Чайковского).

**Ключевые слова:** Е. П. Скрипчинская, Б. Л. Яворский, хоровое искусство, дирижирование.

**Шемчук Віра. Внесок Е. П. Скрипчинської у методичну та педагогічну справу українського хорового мистецтва, зокрема київської хорової школи.** У статті досліджуються педагогічні методи Е. П. Скрипчинської в роботі з її учнями та студентами (зокрема у класі по хоровому диригуванню Київської консерваторії ім. П. І. Чайковського).

**Ключові слова:** Е. П. Скрипчинська, Б. Л. Яворський, хорове мистецтво, диригування.

***Shemchuk Vera. Contribution of E. P. Skrypchynska in methodological and pedagogical work of the Ukrainian choral art, in particular Kyiv Choir School.*** This article examines pedagogical methods of working with her pupils and students (in particular in the class on choral conducting the Kiev Conservatory named P. I. Tchaikovsky).

**Key words:** E. P. Skrypchynska, B. L. Yavorsky, choral art, conducting.

*Anna Dankanych*

### **BASIC ELEMENTS OF A TECHNIQUE OF TEACHING OF A VOCAL OF ANDREW ZADOR THROUGH A PRISM OF HIS OWN PEDAGOGICAL EXPERIENCE**

In the article an attempt of research of development of musical culture of Zakarpatye through disclosure of the creative person of the outstanding vocalist and the teacher Andrew Zador (1919–1999) is made, and also the basic principles of his technique of teaching of a vocal are analysed. The main purpose of the publication is illumination of almost unexplored pages of vocal culture of Zakarpatye of the second half of the XX century.

The most part of his life Andrew Zador devoted to work in Uzhhorod musical high school. That is, he was responsible for the important intermediate stage of vocal growth of the pupils between the childhood and singers maturity. It is known that this period is extremely important for future singers. At this time basic fundamentals of vocal technique are of keen interest. They include mastering accurate intonation and clear articulation; developing a sense of support sound, its length and melodiousness; gradual mastering vocal tract resonators and others.

Names of his pupils and followers testify to his great professional skills, among which – the national actress of Ukraine Maria Zubanych (soprano); Victor Moshany (baritone), the soloist of the Budapest opera theater and the vocal teacher in the city of Debrecen (Hungary); national actress of the USSR and Ukraine, Gisela Tsipola (soprano); honored actress of Ukraine Elvira Gotvoni and many others.

A. Zador considered that it is necessary to be engaged in singing gradually, penetrating, systematically and, whenever it's possible, already from the first occupation to achieve naturalness of a sound. Already from the first lessons it is necessary to explain to the pupil of a basis of elementary vocal equipment without

which art of singing is impossible. To these bases it is conditionally possible to refer:

1. Development of feeling of a basic sound, its extent and melodiousness.
2. Work on an exact intoning and accurate articulation.
3. Competent explanation of a role of resonators.
4. Regulation and control of registers of a voice.

According to his opinion, a formation of the correct sound education is a long and heavy process both for the teacher, and for the pupil. Sound creation largely depends on the correct setting and breathing; if these skills are not formed, the work on sound creation is unlikely to be successful. As for vocal programs, they were always very interesting.

Andrei Yevhenovich chose them individually, taking into account vocal abilities and psychological peculiarities of each student. He necessarily included into the repertoire arias from operas by Russian and foreign composers; romances by P. Tchaikovsky, S. Rachmaninoff, E. Grieg; folk songs (often in the interpretation of his brother Desiderius Zadora).

In order to teach the basics of proper breathing, the teacher had to control the process from the very beginning. He advised his pupils to learn breathing in both separately through the nose and mouth, and combined. Taking into account his own performing experience A. Zador said that the singer had to sing hardly breathing the air out. It is called the feeling of «support», singing «on the breath».

The teacher constantly reminded his pupils that the words in the process of singing should be clear, and the sound should be extended, not terminated. He asked to pronounce consonants quickly and confidently, and, if possible, to connect them tightly with the following syllable.

Zador paid great attention to the correct singing posture. He said that during the process of singing the body should be straight and not tense, the head should be held upright. Unnatural posture leads to strain in the body, which, in turn, does not allow to activate the voice apparatus correctly. Even aesthetically it looks not very nice. The requirement for correct vocal posture encourages students to properly distribute muscle forces during the process of singing.

The first sound, which comes out of the mouth, should be soft, but precise. The sound should be clear, it should appear immediately and without any glissando. The first main requirement to the correct sound is a high position that makes the mouth round and helps to produce a light and natural sound. In order to find this high position and involve upper resonators into the process A. Zador used the so-called «mixed resonance» which means the use of head and chest resonators. A. Zador said that lessons should be calm and serious;

pupils should not be distracted by minor things, because every minute of the lesson is valuable and important. During lessons students are taught to be dedicated, hard-working, modest and self-critical. Zador tried to involve his entire class into the process. This tradition, as it is well known, originated in the Italian vocal school. Some of his students were present at lessons only as listeners, but the teacher was able to focus their attention on many points. Thus, the teacher developed some teaching skills in their subconsciousness.

A. Zador always gave good vocal base to his students. Even at the very beginning of training he could bring all their hidden talents to a surface.

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**Данканич Ганна. Основні елементи методики викладання вокалу Андрія Задора через призму його власного педагогічного досвіду.** У статті здійснено спробу дослідження розвитку музичної культури Закарпаття через розкриття творчої постаті визначного вокаліста і педагога Андрія Задора (1919–1999), а також проаналізовано основні принципи його методики викладання вокалу. Метою публікації є висвітлення майже недосліджених сторінок вокальної культури Закарпаття другої половини ХХ ст.

**Ключові слова:** музична культура Закарпаття ХХ століття, Андрій Задор, педагогічна діяльність, методика викладання вокалу.

**Данканич Анна. Основные элементы методики преподавания вокала Андрея Задора сквозь призму его собственного педагогического опыта.** В статье предпринята попытка исследования развития музыкальной культуры Закарпаття через раскрытие творческой личности выдающегося вокалиста и педагога Андрея Задора (1919–1999), а также проанализированы основные принципы его методики преподавания вокала. Целью публикации является освещение почти неисследованных страниц вокальной культуры Закарпаття второй половины ХХ века.

**Ключевые слова:** музыкальная культура Закарпаття ХХ века, Андрей Задор, педагогическая деятельность, методика преподавания вокала.

**Dankanych Anna. Basic elements of a technique of teaching of a vocal of Andrew Zador through a prism of his own pedagogical experience.** In the article an attempt of research of development of musical culture of Zakarpatye through disclosure of the creative person of the outstanding vocalist and the teacher Andrew Zador (1919–1999) is made, and also the basic principles of his technique of teaching of a vocal are analysed. The main purpose of the publication is illumination of almost unexplored pages of vocal culture of Zakarpatye of the second half of the XX century.

**Key words:** musical culture of Zakarpatye of the XX century, Andrew Zador, pedagogical activity, technique of teaching of a vocal.

*Lesya Lemekh*

#### **PERFORMING RECEPTION OF LYRICAL MODUS (PIANO CYCLE «LOVE» OF VASYL BARVINSKY IN THE INTERPRETATION OF MARIA KRUSHELNYTSKA)**

Nowadays, the special weight is collected meeting with prominent personalities, whose touching to the eternal mystery of beauty, open constants values, for modern and coming generations. Such special figure for the Ukrainian culture is People's Artist of Ukraine, professor Maria Krushelnytska, whose work actualizes timeless, eternal features of national traditions. This article analyzes the master-class of the well-known performer of Ukrainian music Maria Krushelnytska that took place on April 16, 2013 in M. V. Lysenko National Music Academy of Lviv with direct participation in it of the author of the present article.

The objective of this article is to expose the lyrical modus as the embodiment of the national source of the Ukrainian culture on the material of performance concept of Maria Krushelnytska in Vasyl Barvinsky's cycle «Love».

Lyrical modus is a manifestation of cordocentrism, which is based on three aspects: emotion, personality, introvertivity.

Emotion. The concept of emotion is figuratively associated with «heart», which is in contrast to human brains is a repository of various feelings and emotions. Revealing the concept of «heart» Grigory Skovoroda does not give him emotional characteristics, but he definitely points out its unconscious nature, contrasting hit to consciousness and intelligence. Skovoroda believed that the heart is a «real man». The emotional core of the cycle of Vasyl Barvinsky «Love» is in the programming modus. The work, as the author says, is monothematic, and consists of three parts, which are called: «Loneliness. Longing for Love», «Serenade», «Pain. Combat. Victory of Love». Emotionally expressive names show the connection with the emotional beginning. Emotional program of the composition determines a large number of characteristic remarks, which talk about the most tender feelings: from love sadness to passionate joy, from indecision to comic certainty. The phenomenon of tragedy is also worth mentioning. According to Dmitry Chizhevsky it is well revealed in traditions of Ukrainian culture. Another expression of Ukrainian people's emotions is in a rich song tradition, which is associated with melodicism and subjectivity of the lyrics, in contrast to the objectivity of the epic. The Ukrainian musical culture contains a variety of lyric songs, elegies. Old Galicia elegies are especially characterizes by the features of lyrical modus, which combines traditions of old Galicia songs, folk singing and professional vocalism.

Personality and introvertivity. Analysis of the master-class shows that V. Barvinsky's creative activity is peculiar because personal and introvertive features are not hidden. On the contrary, individual style is represented by a wide range of introvertive moments.

As for the choice of tempo, his attraction to moderate movement drew attention. The researcher of the lyrics Inna Tatarintseva points out that the lyrical tempo is usually slowly moderate. In this context, it becomes clear why M. Krushelnytska often corrected the general tempo of one or another part of the work, leaving slightly restrained moods in cantilena parts, and unhurried intense dance rhythms in the second part of «Serenade».

Restrained and balanced emotional palette with all its external (text) exaltation finds expression in the corresponding timbre and dynamic interpretation.



As for timbre interpretations, here are some positions of the master class. Mary Tarasivna thinks there is no need to adjust to Vasyl Barvinsky's music. Its individual beauty is in playing it subconsciously, «on the verge», revealing the subtlest shades of the author's feelings and thoughts. As a result, you should avoid the extremes of dynamic palette, you should not sound loud or harsh. A characteristic feature of the dynamics is not using external forces (sharpness, explosiveness and sudden fortes, deliberateness of intonation), but unobtrusive expression of the inner feelings. The texture of the composition is closely connected with lyrical modus. Inna Tatarintseva says that lyrical texture is implemented through polymelodic music in which complementary, conflict-free coexistence of several melodic plans are implemented through:

- a) the selection of one leading voice accompanied by other voices in the background;
- b) the sound of several equivalent individualized voices in the ensemble of soloists, which is often associated with simulation or simulation and contrasting principles of polyphony.

Thus, the combination of rational and emotional points in M. Krushelnytska's interpretation of Vasyl Barvinsky's cycle «Love» is a manifestation of the spiritual mind, which shows that the aspect of emotions answers for cycle programming, song themes, elegiac mood; aspects of personality and introvertivity resonate in tonal relationships, harmony, timbre and texture.

Based on the researches of the Ukrainian philosophers and historians of culture (Hryhorij Skovoroda, Dmytro Chyzhevskyy, Serhij Krymskyy, Volodymyr Yaniv), music critics (Natalia Kashkadamova, Tatiana Milodan, Inna Tatarintseva), the method of lyrical modus as the manifestation of cordocentric traits of the Ukrainian culture reveals peculiarities of the national style that in combination with the historical and individual styles creates the author's intent, whose analysis makes the foundation of the performer-interpreter.

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**Лемех Леся.** **Исполнительские реценции лирического модуса (фортепианный цикл «Любовь» Василия Барвинского в интерпретации Марии Крушельницкой).** В статье представлены некоторые аспекты мастер-класса известной украинской исполнительницы, пианистки, профессора, народной артистки Украины Марии Тарасовны Крушельницкой. Цикл Василия Барвинского «Любовь» рассматривается с точки зрения исполнительской концепции Крушельницкой. Выявляются аспекты лирического модуса как воплощения национального первоисточника украинской культуры.

**Ключевые слова:** украинская фортепианная музыка, интерпретация, кардиоцентризм, лирический модус.

**Лемех Леся.** Виконавські рецепції модусу ліричного (фортепіанний цикл «Любов» Василя Барвінського в інтерпретації Марії Крушельницької). У статті подано деякі аспекти майстер-класу знаного інтерпретатора української музики, піаністки, професора, народної артистки України Марії Тарасівни Крушельницької. Цикл Василя Барвінського «Любов» розглядається з точки зору виконавської концепції Крушельницької. Виявляються аспекти ліричного модусу як втілення національного первня української культури.

**Ключові слова:** українська фортепіанна музика, інтерпретація, кордоцентризм, ліричний модус.

**Lemekh Lesya.** Performing reception of lyrical modus (piano cycle «Love» of Vasyl Barvinsky in the interpretation of Maria Krushelnytska). This article analyzes the master-class of the well-known performer of Ukrainian music, people's artist of Ukraine Maria Tarasivna Krushelnytska that took place on April 16, 2013 in M. V. Lysenko National Music Academy of Lviv with direct participation in it of the author of the present article.

**Key words:** Ukrainian piano music, interpretation, cordocentrism, lyrical modus.

*Olga Sawaitan*

### **MAX REGER. SECHS INTERMEZZI: SPECTRUM OF TRADITIONS AND ANTICIPATIONS, PERFORMING ASPECT**

Max Reger is unique personality, great German composer, organist, pianist, conductor and author of works on theory of music and polyphony, whose creativity belongs to the end of XIX and beginning XX century. During his life he composed great deal of music (38 volumes is his full collection of works). Almost western musicologist study Reger's heritage among Russian and Ukrainian investigations we can name J. Kreinina, N. Zander, W. Karnachova, J. Agisheva, S. Nesterova.

All the investigations of Reger's heritage focus on organ compositions. It is clear because organ music is one of the significant pages of world music culture (200 op.), but composer made great contribution into piano art that it is not investigated complexly. Piano heritage despite of it's genre variety and great interest of performance is practical a non for investigated. This is article is of interest and this material the specialties of piano miniature are regarded in this work. This article considers the synthesis of traditions of German musical culture and Reger's innovatory tendencies in interpretation of important for romanticism genre intermezzo. Some composer's peculiarities of conception are

investigated in connection with modern tasks of performing mastery. Miniatures of the late period of the composer's creativity – his «Sechs Intermezzi» – were taken for the analysis.

The specialty of the genre is in creation of the character any very short time that correspond romantic consciousness this genre was traditionally used as intermediate between basic part of theatrical performances but as a result of transformation it became a play itself. Also there are started melodical and dramaturgical lawus in construction of cycle «Sechs Intermezzi» includes of composers thinking on performance style and specialties of piano interpretations and technical tasks.

The appeal of the composer to the genre of Intermezzo is quite symbolic. The word «Intermezzo» means «located between», «in the middle», and reflects a spiritual search. Reger himself became the embodiment of the transition era, a musical bridge between the nineteenth and the twentieth centuries.

In «Sechs Intermezzi» Reger there are several fundamental elements, which ensure the unity of the whole cycle. First of all, all six Intermezzo's themes are based on two intonation formulas that are stated in the initial theme of the first Intermezzo: let's call them the intonation of «presence» and the intonation «descending seconds». «Sechs Intermezzi» has a single cycle metric plot and the original development of musical meter. The principle of switching also ensures the unity of Reger's piano cycle. This principle contrasts fast and slow episodes, shows swiftness of movement, tension and suspension, dismissal, temporary respite, which fully fulfils the original function of the genre of «Intermezzo», which originated from the polyphonic interludes and was traditionally used in intervals between the main theatrical performances.

Reger's Intermezzos are more similar to toccatas, which main principle is steady dynamic growth. The main themes are characterized by boundless freedom and flexibility, they develop not logically, but in a rotational or wavy way. At the same time they are emotionally restrained, and simple, thematically homogeneous and constant, as the unwavering commitment of the composer to the fundamentals of the national German musical tradition. Perhaps, because of his provincialism, or thanks to a brilliant academic education, Reger uses principles checked by centuries, which cannot be refuted either by romantic doubts, or by innovative confidence.

Unlike Liszt, who is considered to be an adept of orchestra piano and piano interpretations for Reger it is a realization of his dreams of the romantic organ, which, according to Reger, can compete with the Symphony orchestra in the brilliance of sound. Creating his works, Reger used author's instructions to transmit a rich palette of colors, dynamic and tempo switches and opportunities, the expressiveness of sound and timbre possibilities of the romantic organ.

«Organic» composer's thinking fully explains not only the saturation of the texture, but the dominance of complex organization of chords.

He always experimented. He did not explain theoretically, did not leave any Manifesto or visible evidence (besides «absolute music», which he dedicated himself) that all the time he tried to master compositional techniques of future ages. Reger's music is full of such harmony, which would please the most ardent fans of sonority. «Sound mass» as a style element in his texture anticipated cluster technique of the present. Maybe that's why he was not recognized by his contemporaries and was forgotten for many decades.

Now days Reger's heritage aroused great interest among music theoretical and performance. His compositions form repertoire of famous international competitions and open new perspectives in performer's art.

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**Савайтан Ольга. Макс Регер. Шість інтермецо: спектр традицій и предвосхищений, исполнительский аспект.** В статье рассматривается синтез традиций немецкой музыкальной культуры и новаторские тенденции Регера в трактовке знакового для романтизма жанра интермецо. Целенаправленно исследуются некоторые особенности композиторского мышления в связи с современными задачами исполнительского мастерства.

**Ключевые слова:** фортепианная миниатюра, цикл, фортепианный стиль, М. Регер, интермецо.

**Савайтан Ольга. Макс Регер. Шість інтермецо: спектр традицій та передбачень, виконавський аспект.** У статті розглядається синтез німецької музичної культури і новаторські тенденції Регера в трактуванні

знакового для романтизму жанру інтермецо. Цілеспрямовано досліджуються деякі особливості композиторського мислення у зв'язку з сучасними завданнями виконавської майстерності.

**Ключові слова:** фортепіанна мініатюра, цикл, фортепіанний стиль, М. Регер, інтермецо.

***Sawaitan Olga. Max Reger. Sechs Intermezzi: spectrum of traditions and antispations, performing aspect.*** This article considers the synthesis of traditions of German musical culture and Reger's innovatory tendencies in interpretation of important for romanticism genre intermezzo. Some composer's peculiarities of conception are investigated in connection with modern tasks of performing mastery.

**Key words:** piano miniature, cycle, piano style, Max Reger, intermezzo.

*Tetyana Fisher*

### **BURNING SHEVCHENKIANA: A WORDS OF SHEVCHENKO'S DAYS IN HALYCHYNA UNDER THE YOKE OF NAZI OCCUPATION IN THE MIRROR OF CONTEMPORARY DAILY PRESS**

This article provides a brief overview of Shevchenko's celebrations during the German occupation of Lviv and Galicia particularly 1941–1944 based on the musical and critical publications in the newspaper «Lviv news» and attempt to assess their value in the context of historical events.

Lviv tradition of chronicle fixation of musical events originates from the XIXth century: the first chronicle appeared in the Annex to the Polish edition of «Gazeta Lwowska» (1811–1939). At the beginning of the XXth century publishing business flourishes in Lviv: there are about 200 newspapers and magazines, in which art news take a proper place. In the 20s and 30s of the XX century new genres of publications appear on pages of newspaper, their content also changes. Each newspaper had its own permanent subscribers who were talented, competent and demanding. They also controlled the material from the provinces: V. Barvinsky wrote on the pages of the «New time», S. Ludkevych – in the «Business», N. Nyzhankivski – in the «Ukrainian news», A. Rudnitsky, R. Simovich and S. Lisco – in the «Forward».

One of the most important events of the musical life of the Ukrainian community of Lviv were Shevchenko's celebrations. The urban tradition of commemorative events in honor of the Poet had long-standing and strong roots (the first in Galicia Shevchenko's celebrations were organized by A. Vahnianyn in 1865 in Peremyshl). All the events of those celebrations were always reported

in press by several authors. War and totalitarian regimes (Soviet and German) changed both the scale of the celebrations and the current system of periodic mass media. After September 17, 1939, there were only three newspapers left: the Polish one «Czerwony standar» and two Ukrainian newspapers «Leninist youth» and «Free Ukraine». Music criticism and journalism also changed: as you know, music criticism as research, analysis and objective professional assessment was forbidden by the regime. The USSR leaders, as well as A. Hitler saw music journalism as a means of effective enforcement of their ideology. Competent, often sharp and fairly pungent articles were replaced by purely descriptive, mostly positive reviews.

Music criticism during the occupation time included monitoring of cultural events in the city and region with very careful predominantly positive assessment of performances. However, it does not diminish value of such articles, because they were written by real professionals Vasyl Barvinsky, Boris Kudrik, Vasyl Vytvytsky. Not only qualitative but also quantitative indicator of musical publications is quite high. This happened primarily due to the growing interest in cultural life. For German occupants Lviv with its European architecture became a «zone» of cultural activities. The level of Lviv Opera House became much higher and it is seen from reviews in newspapers and from posters (a significant expansion of the repertoire, attracting the best performers). The second factor of prosperity in the life of Ukrainian cultural associations was loyalty of the Nazi authorities to Ukrainian culture.

Judging by the publications, each concert has been prepared responsibly and extremely professional. There remains a pattern of activities generated by past practice and continued in the future. In the 1942–1943 memorable events occurred at a similar pattern: a memorial service in the Ukrainian Orthodox Church, the Academy-wide festive, dramatic performances, matinees at schools, kindergartens, scientific conferences. The greatest value to us with review Barvinsky «Shevchenko's holiday in Lviv». Shevchenko-Lyudkevych «Caucasus» and V. Vytvytskiy article «Caucasus» Lyudkevych with a detailed analysis of the cantata-symphony.

The culmination of the celebrations began in 1944 – 130 birth anniversary of Shevchenko. Based on Literary and artistic club organized conference «Bow to Shevchenko» and a series of lectures, presentations Ukrainian Writers Union. Waves radio broadcast transmission «Power of Shevchenko's word» (featuring V. Blavatskiy, L. Reynarovych, R. Savytskiy). Union of Professional Students of Ukraine respect evening at the theater of opera and ballet. In several articles contains reviews of evening of Literary and artistic club – a unique artistic

phenomenon: an attempt to recreate the Academy in St. Petersburg, which performed paraphrases on favorite musical works of the poet. There is also a mention of the academy and staging of the play «Hireling» in Przemyśl. The real achievement was staged operas M. Arkas «Catherine» in Stanislaviv theater, which is a detailed review. Only the Odessa Opera independent Ukraine boasts of having the repertoire of this opera, which was then performed by the amateur and is not much difficulty for performers.

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**Фишер Татьяна. Неопалимая Шевченкиана: празднование Шевченковских дней в Галичине под гнетом фашистской оккупации в зеркале ежедневной прессы того времени.** В статье дан обзор Шевченковских торжеств в годы немецкой оккупации Галичины и, в частности, Львова в период 1941–1944 гг. – на основе музыкально-критических публикаций в газете «Львовские вести», а также попытка оценить их значимость в контексте исторических событий.

**Ключевые слова:** музыкальная Шевченкиана, музыкальная жизнь Западной Украины, немецкая оккупация, музыкальная журналистика, музыкальная критика.

**Фішер Тетяна. Неопалима Шевченкіана: відзначення Шевченкових днів у Галичині під гнітом фашистської окупації у**



дзеркалі тогочасної щоденної преси. У статті подано короткий огляд Шевченківських урочистостей в роки німецької окупації Галичини і Львова зокрема в період 1941–1944 рр. – на основі музично-критичних публікацій в газеті «Львівські вісті», а також спроба оцінити їхнє значення у контексті історичних подій.

**Ключові слова:** музична Шевченкіана, музичне життя Західної України, німецька окупація, музична критика.

***Fisher Tetyana. Burning Shevchenkiana: awards of Shevchenko's days in Halychyna under the yoke of Nazi occupation in the mirror of contemporary daily press.*** This article provides a brief overview of Shevchenko's celebrations during the German occupation of Lviv and Galicia particularly in 1941–1944 based on the musical and critical publications in the newspaper «Lviv news» and attempt to assess their value in the context of historical events.

**Key words:** musical Shevchenkiana, musical life in Western Ukraine during the German occupation, the music critic.

*Anastasiya Komlikova*

### THE CHARACTERS OF REALIZING OF THE PATRIOTIC THEME IN ROCK-OPERA «CRUCIFIED YOUTH» BY YURIY DERSKIY

The article tells about the musical play by composer Yuriy Derskiy from Lugansk. The plot of this composition reflects the activity of the underground community «Young guard» during World War II. The librettist Vladimir Zaitsev has decided to create the modern musical about it and the composer has selected the genre of a rock-opera. Their real work has been continuing for about two months but they had more time for their ideas because they were connected with this theme for their life. «Crucified youth» was staged in Lugansk Ukrainian Musical Drama theatre in 2012.

This play is original and does not have any parallels with the famous opera «Young guard» by Yuriy Meitus. A large-scale 4-act composition of a widely recognized in the world opera by Y. Meytus with its Soviet patriotic moods does not intersect with the rock-opera by Y. Derski, in which the theme of young patriots is devoid of political overtones. In contrast to this composition all protagonists in the rock-opera are not personalized. They are named as «men in black», «executioners» and other collective images. The plot does not develop consistently, it is timeless. Besides, the storyline is not a musical interpretation of historical events, but a complex mixture of contemporary reflection with real and allegorical scenes of wartime.

In the rock-opera «Crucified youth» the main stylistic jet is fusion. The selected language direction let the composer feel free to travel in time and to compare the real events of the mid-twentieth century, the rhythm and intonation of which are based on waltzes, romances, marshes, with the rock interpretation of these events by a modern person. To recreate the historical era, he consciously uses quotes in a musical context (by V. Lebedev-Kumach in the «Holy war» of A. Alexandrov, by M. Isakovski in the «In the frontline forest» of M. Blanter and others). He also uses image parallels to the episode of the Nazi invasion in Symphony No. 7 by D. Shostakovich, introduces significant fragments (speakers' voices, tango).

Using means of sympho-rock, contemporary classical and popular music, the author creates character plays («Conscience»), rock ballads full of civil lyrics («We do not forget the heroes' names»), genre sketches («Romance»). Instrumental background music accompanied by the spoken text plays a significant role in these works, expressing their emotional stress and tension.

«Crucified youth» consists of 12 parts. They are different songs which we can be divided into 4 main groups. Such as, the 1<sup>st</sup> is allegoric and philosophic; the 2<sup>nd</sup> is the songs by the participations of «Young guard», the 3<sup>rd</sup> is the author's reflection of the historical events. The 4<sup>th</sup>, additional group, includes instrumental moments with speaking dialogues. The general line of the musical conception is the next. All negative elements (parts «Detention cells», «Traitors», «War») are shown with the quart phonic. Often in the parts of the allegoric and philosophic group the composer uses 3-beat time signature and electronic voices. So in other groups he creates 2 or 4 beat compositions mostly and his arrangement has many acoustic voices (samples).

If we discover the influence of patriotic theme to the composer's tools, we will see the great role of fusion and civil lyric pop style. But few rock-opera's numbers have neofolk («Lullaby» a cappella), pop-rock (most of songs) and hard-rock (for aggressive moments) characters. Also the composer quotes the melodic intonations of the Soviet popular military songs in intro («Holy war» by A. Aleksandrov, «In the frontline forest» by M. Blunter etc.).

Summarizing some of the above features of the embodiment of patriotic themes in the rock opera by Y. Derski and V. Zaitsev «Crucified youth» we can describe the genre of this work as a kind of musical memorial. The composer and the librettist try to understand general life values talk on the basis of the «Young guard». Plot statics and the lack of external conflict send problems into the infernal sphere and timeless space. This allows the authors to synthesize styles and genres freely and to convey their ideas to the modern listener.

«Crucified youth» has not classical leitmotiv system, only intonation connections. Many songs are performed by a choir or an ensemble because they express feelings of the society. During the play the audience can think about main moral philosophic categories such as conscience (eponymous part), love, life and death. The authors use the historical facts for modern reflections and allusions. They do not idealize the participants of «Young

guard», they want the youth of our days ponders seriously. And the composer Yuri Derskiy makes it by understanding rhythmic and stylish language.

Among other Ukrainian rock-operas this composition differs by the concentration of the patriotic theme (in the plots of «White crew» by G. Tatarchenko and «Eneida» by S. Bedusenko there are only patriotic contrapunts and elements). The particular feature of «Crucified youth» is a static storyline. Maybe that was one of reasons to make the concert variant of rock-opera – the rock oratory «1943. Black January. Sunday» which was performed in student theatre of Lugansk State Academy of Culture and Arts in 2013. Both productions (stage and concert) show the relevance and demand of this composition – a musical play about our native history.

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**Комликова Анастасія. Особенности воплощения патриотической тематики в рок-опере Ю. Дерского «Распятая юность».** Статья посвящена музыкально-драматическому произведению луганского композитора Ю. Дерского, сюжетной основой которого стала деятельность подпольной организации «Молодая гвардия». В ходе анализа рассмотрено воздействие сюжета рок-оперы на ее музыкально-сценическое решение.

**Ключевые слова:** Ю. Дерский, «Молодая гвардия», рок-опера.

**Комлікова Анастасія. Особливості втілення патріотичної тематики у рок-опері Ю. Дерського «Розп'ята юність».** Стаття присвячена музично-драматичному твору луганського композитора Ю. Дерського, сюжетною основою якого є діяльність підпільної організації «Молода гвардія». Шляхом аналізу розглянуто вплив сюжету рок-опери на її музично-сценічне вирішення.

**Ключові слова:** Ю. Дерський, «Молода гвардія», рок-опера.

**Komlikova Anastasiya. The characters of realizing the patriotic theme in rock-opera «Crucified youth» by Yuriy Derskiy.** The article tells about musical play by composer Yuriy Derskiy from Lugansk. It's composition plot reflects the activity of underground community «Young guard» in The World War II. Also it was discovered the influence of patriotic theme to the composer's tools.

**Key words:** Yuriy Derskiy, «Young guard», rock-opera.

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