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The next collection issue continues the series of publications, which is the result of the scientific research of young music experts of Ukraine. The articles of this publication cover a wide variety of actual problems of Ukrainian and foreign music culture, theory and history of music, music psychology and music sociology, music performance and pedagogics. The collection is addressed to the specialists in the sphere of music arts and culturology, a big number of musicians-practisers, teachers and students of the higher and secondary educational institutions of culture and arts.

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I. THEORETICAL PROBLEMS OF STUDY OF ART IN THE MIRROR OF CULTUROLOGY

Kristina Dyablova

THE CANTICLES OF TRANS FIGURATION IN THE ORTHODOX LITURGICAL TRADITION

The article is dedicated to the establishing of the liturgical singings segment of the Trans figuration feast during the Old Russian period (since the end of the XIII century till the middle of the XVII century) on the basis of then evmeny hand note-lineal manuscripts of the given period.

43 Old Russian manuscripts which are found in the archives of Russian National Library, Russian State Library and other depositories and old belief manuscripts and printed matters are discovered at this stage.

The group of variable songs of service Transfiguration such as stanzases, tropars, kondacs and canons are the basis of the analysis of the singing part of divine service. A peculiar significance of the rank of microcycle verses service was found in the investigation.

The analysis of manuscripts and printed material discovered the evolution of either Transfiguration divine service or singing part of divine service, which pass three stages in its development:

The **first stage** of the holiday access development, that was formed in the Byzantine liturgical practice and inherited by the ancient Russian church, covers the period from the beginning of the XII to XV century and is connected with the ancient true-leden type of liturgical texts.

During this period, there are these songs: «Preje raspyatiya Tvoego Gospodi, gora nebesi podoblyashesya», «Preje raspyatiya Tvoego Gospodi, poimo ycheniki», «Na gore vusotse», «Zakonoy i prorokom», «Petroy i Ioannoy, i Iyakovoy», «Preobrasisyia Iisoyses na gore», «Pridete vsidem na gory Gospodeny», «Probrasoyja voskresenie Svoe», «Mraka zakonaago», «Svetom Bojestvenuim», «Versta prorokouv», «Poyat Hristos», «Gora yaje inogda», «Javil esi na gore Favorstei».

The **middle stage** belongs to the period from XV till the first half XVII century. It is the time when a gradual crystallization of lineup of singing service, expansion and the gradual stabilization of the canticle's circle of the Transfiguration occur. In the same time, one of the most important genres of Orthodox worship service – canon of the holiday appears for the first time, there is a change in wording of canticles, the ancient true-leden is replaced by discrete-speech form.

The period under review is represented by the 25 hooking manuscripts, in which the Stichérons dominate, and the Irmologions and the Octoechos are

present. Since each handwritten source of ancient Russian period is unique and has individual features, the characteristic feature of song manuscripts of XV – the first half of the XVII century, as well as the manuscripts of the previous period is an unstable position of the canticle of the Transfiguration in them, which is explained both by a specific constitutional features of the monument, and by the reflection of local church traditions in them.

During this period, added songs such as «Drevle s Moiseom glagolavui», «Tvoego Edinochadaago Syna», «Bezmernoe Tvoe Svetoprolitie», «Oto nedro otechih», «Bojestvennogo zraka Tvoego», «Ot devicheskago zraka», tropar «Preobrazisya na gore Favorstei».

The third stage of divine stage development begins from the middle of XVII century. This period is associated with the church-reform activities of the Patriarch Joseph (1642–1652) and Nikon (1652–1666), which led, ultimately, to a divide in the Russian Orthodox Church and the formation of anti-nikon, old believer tradition and considerably influenced on the formation of the ordinance of worship service.

In our study also identified three types of melody that match the stages of development of the service.

The study of the ordinance's evolution, the lineup of singing service, the forms of fixing and types of melodies of ancient Russian service of Transfiguration at the level of source studies and paleographic and textological research allowed us to reach a number of important, in our view, conclusions regarding the analyzed material:

1. The time of the creation of vocal monuments containing canticles of the Transfiguration is a significant time period of eight centuries – from XII to XX, which allows to identify the evolution of the ordinance service, and also to determine the changes in the text, notation and melody of the analyzed samples.
2. The microcycles of the sticherons of «Lord, I Have Cried», lity, aposticha and final sticherion «The Praises» – «And after six days Jesus took with him Peter and James, and John» are presented with the greatest number of lists.
3. The most stable genre of the service of Transfiguration is the sticherions on «Lord, I have cried» of the Great Vesper. A significant role is also played by canticle, which complete the pointed part of service – concluding sticherions of lity, aposticha, praise.
4. Typical for holiday's hymns, especially for sticherion is change of their location, the cause of which is the change of the Charter at the turn of

- XIV – XVII centuries and especially in the worship service of the local traditions.
5. The stable element of the singing service is voice's designation of canticles, an indication of which has not changed from the XII century to the present day.
 6. The most common form of notation in the singing handwritten sources of ancient Russian period is a znamenny unsigned form of notation.
 7. The analysis of neumatic content of first sticherion on «Lord, I have cried» «Before the Cross of yours, Oh Lord» showed its gradual evolution from recitative to a greater lyricism until the formation centuries melodic structure, including the melodies: kulizma, merezha and grunka in the manuscripts in the second half of XVI – first half XVII.

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Дяблова Кристина. Эволюция песнопений праздника Преображения в православной литургической традиции. Статья посвящена становлению богослужбно-певческой части праздника Преображения в древнерусский период (с конца XII до середины XVII вв.) на основе невменных и нотолинейных рукописей указанного периода.

Ключевые слова: праздник Преображения, древнерусская служба, стихиры на «Господи воззвах».

Дяблова Крістіна. Еволюція піснопівів свята Преображення у православній літургічній традиції. Стаття присвячена становленню богослужбно-співочій частині свята Преображення у давньоруській період (з кінця XII до середини XVII ст.) на основі невмених та нотолінійних рукописів вказаного періоду.

Ключові слова: свято Преображення, давньоруська служба, стихирі на «Господи воззвах».

Dyablova Kristina. The canticles of Transfiguration in the Orthodox liturgical tradition. The article is dedicated to the establishing of the liturgical singings segment of the Transfiguration feast during the Old Russian period (since the end of the XIII century till the middle of the XVII century) on the basis of then even hand note-linear manuscripts of the given period.

Key words: the feast of the Transfiguration, Old Russian service, «Gospodi vozzvah» stanzas.

Anastasiya Mazurenko

ACOUSTIC AND PSYCHOACOUSTIC RESEARCH IN ETHNO MUSIC'S PITCH ANALYSIS SYSTEM

Today there is a fair amount of interest among modern ethnomusicologists in ethno music's acoustic measurements. Modern applications for measurement and calculation of acoustic data at most do not impose specific requirements for the hardware and often are available to use. It promotes the expansion of their use even by those researchers who do not have the necessary training and experience in the field of physical and musical acoustics. This practice brings in science the features of amateurism. The popularity of these methods is also linked with the illusion of objectivity of the results of acoustic measurements, which are presented as the conclusions of modal analysis. That's why the **purpose** of the article was to determine the place of acoustic and psychoacoustics research in the process of ethno musicological analysis, the feasibility and the impact of the measurement on the results of the study.

Ethnomusicology appealed to the acoustic data from the beginning of its existence. The reason is that attempts to access the adapted Western European academic system of analysis did not always bring the results. So the researchers had to create new analytical methods, often borrowing them from other disciplines. The acoustics as an exact science, which operates the objective data that is why the controversial issue of musical perception, which arises in the process of analysis, should to be resolved by acoustic measurements.

The problem of applying the acoustic methods is worked out by usage ethno music's perception. Within this article we limit ourselves to the pitch aspect, as such, that has received the greatest inclination to acoustic experiments. The visualization of pitch has many interpretations of research due to the virtue of academic notation, resulting in the phenomenon of research re-

intonation. The acoustic measures are a tool that can minimize the number of different interpretations at the creation and reading.

There are many instances of usage acoustic methods in ethnomusicological practicing today. Modern computer programs for measurements and calculations pitch in ethno music do not impose special requirements for hardware and are available on the use. So, many ethnomusicologist started to work in this area without special training. Such the situation is the main problem for distortion results of research studies. Often the results of acoustic analysis are allowed instead the really results.

Also in the article are shown unsuccessful examples of acoustical analysis. In such kind articles researchers was using acoustical analysis instead subject of study, finally was posing for results of research. Hornbostel and Abraham, Sachs and many others authors were practicing acoustic methods in ethno musical pitch analysis. One of the most significant researcher in this area is Lithuanian ethnomusicologist Rytis Ambrazevičius. His works combines psychoacoustical and philological methods of researching.

The modal system of Ukrainian authentic melody is a wealthy material to work with pitch measurements. The experiment conducted by report author, that combines the study of individual perception and acoustic calculations, showed that the Ukrainian song authenticity has the trend to pitch zonal nature, which leads to branching options of note's interpretation. The experiment showed that such branching of interpretation leads to the phenomenon of research re-intonation of the material, which can result in false conclusions from the analysis.

Acoustic measurement method today is only beginning to be introduced in the analytical apparatus of Ukrainian ethnomusicology. Without tradition of cooperation with specialists-acoustics, or education required in this area, researchers manage this kind of experiments on their own. It should be noted that in such interdisciplinary research, the scientist operates two manifestations of sound: music as well as physical and acoustic. The principal difference is that the second factor is independent of perception. The calculation of second type of sound is objective only from the physical and acoustic side. However, it is known that the human ear is not a linear phenomenon. This applies to all the sound qualities: dynamics (physical quantity calculated in Pa or W/m², while physiological is in dB), pitch (physical quantity is in Hz, physiological is in cents), etc. The feeling of sound also depends on the sensitivity of physiological ear. The dependence of the perception of dynamics and frequency is showed by the Fletcher-Munson graph. Often all these aspects of physiological acoustics are not taken into account in acoustic experimental studies of ethnic music. Therefore the results of such studies cannot be considered objective.

The acoustics and psychoacoustics research and experimentation, as well as transcription, are the only ones, although very important tools for scientific analysis. Objectification of acoustic data leads to erroneous interpretation of structures of tone series that exist at the level of perception of ethnophor and investigator (performer and recipient). Acoustic data can only be the unifying factor of these two subjects, an additional view «from outside». The physical measurements exist beyond the level of human perception. After all, the process of perception is nothing more than a system of interpretations of external processes (their reflections in the mind of the subject). A phenomenon perceived by the subject phenomenon is not equal to the phenomenon itself. The pitch of the song's authenticity is exclusively psychoacoustics factor. Therefore, the use of acoustic measurements and calculations are not objective without the consideration of aspect of musical perception.

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Мазуренко Анастасія. Акустичні та психоакустичні дослідження в системі звуковисотного аналізу етномузики. Проблема застосування акустичних методик в системі звуковисотного аналізу етномузики вирішується зверненням до етномузичного сприйняття. Зроблено огляд критичних аспектів методик в різних наукових школах, доцільність їх використання сьогодні.

Ключові слова: психоакустика, музичне сприйняття, вільний звуковисотний стрій, переінтонування, транскрипція.

Мазуренко Анастасия. Акустические и психоакустические исследования в системе звуковысотного анализа этномузыки. Проблема применения акустических методик в системе звуковысотного анализа этномузыки решается обращением к этномузыкальному восприятию. Сделан обзор критических аспектов в разных научных школах, целесообразность их использования сегодня.

Ключевые слова: психоакустика, музыкальное восприятие, свободный звуковысотный строй, переинтонирование, транскрипция.

Mazurenko Anastasiya. Acoustic and psychoacoustic research in ethno music's pitch analysis system. The problem of applying the acoustic methods is worked out by usage ethno music's perception. The article has overview of critical phase of methods in different scientific schools and practicability their using nowadays.

Key words: psychoacoustic, musical perception, flexible frequency scale, reintoning, transcription.

Svetlana Palazova

INFORMATIONAL FIELD OF FOLK-SONG TRADITIONS OF BULGARIANS-MIGRANTS IN UKRAINE

The article is dedicated to the investigations of Bulgarian folk music, preserved in the places where the Bulgarian migrants in Ukraine live. The basis for folklore studying is a variety of sources and materials collected in folklore expeditions take the first place. Also the notes made by predecessors-folklorists, who in one way or another studied traditions of Ukraine's Bulgarian immigrants are very important for the researcher. These different types of sources are important: both phonorecord and notated examples of Bulgarian folk song and dance traditions. We were fortunate to work with a sufficiently large volume of material in the manuscript collections of the archive of the M. Rylsky Institute of Art History, Folklore and Ethnology of the National Academy of Sciences of Ukraine. The different patterns of Bulgarian folk music culture in the form of personal records of a number of folklorists and folk art lovers are present in these funds.

Working with the handwritten archive funds of the Institute of Art, Folklore and Ethnology of Rylsky of NAS, the author refers to the expeditional folklore materials belonging to the researchers M. Hayday (1938) and K. Kvitka (1930), as well as to the modern records (2000) of Bulgarian folk songs of Odessa and Zaporozhye regions. The book of the well-known folklorist

N. Kaufman (1969–1971) and a number of works of the modern Ukrainian philologist I. Gorban became the important sources for the research.

As of today, we have access to 16 folders of the reviewed fund. They contain ethnographic recording on the history of Bulgarian settlers, photographs and photo negatives, which display the pictures of their everyday life, as well as fairy tales, riddles, signs, sayings, songs and dances recorded by folklorists, and also teachers and students of local schools. These materials are the richest source of information about life, folk traditions and culture of the Bulgarian settlements in Ukraine.

From the entire total number of folders processed by us, the two folders contain note samples of songs and dances, and eight contain only the lyrics.

The first folder contains recording of Bulgarian folk songs and dances, made by M. P. Gaidai, the greatest Ukrainian folklorist of the first half of the XX century. The specified source includes 11 pages of handwritten text. Six pages of the specified folder are records of several Bulgarian songs. Here both chants of songs are recorded with their variants, the texts of songs recorded in Bulgarian and Russian languages.

The second folder contains the personal records of K. V. Kvitka, the biggest Soviet musicologist, folklorist and teacher. In the folder with field recordings of the famous Ukrainian folklorist there are 143 music samples of Bulgarian folklore, of which the bulk of the material (110) is related to the song genre, and 19 are related to dance genre, in particular, there are the records of the popular Bulgarian dance «hora» in the reviewed source. Also in this folder there are 14 records of texts of Bulgarian songs made by scientist.

To determine the degree of stability of the Bulgarian folk song traditions in Ukraine in different periods the song – carol «Pufalya sa» («boast») was taken. It is occurred in the works of above mentioned folklorists.

The comparative analysis of 12 samples of one Bulgarian folk song also gives an opportunity to identify in the analyzed carol the presence of a single type of melody with the variant-melodic and variant–rhythmic transformation. The melodic song's scheme is based on a descending melodic movement of fifths tone to primo and the further return to the original melodic top of the chant, with ending of cadence at stage II of modal. This conclusion confirms the high degree of the conservation of Bulgarian folk songs in the places where the Bulgarian people lived in different time periods and in different areas of southern Ukraine (in particular, in Odessa and Zaporozhye areas).

After analyzing the above mentioned samples, we see that both the literal repetitions and melismatic inserts are present in them, such can be found in the

village Vyacheslavka in Zaporozhia oblast and the village Kalcheva in Odessa oblast, and also melodic and rhythmic variation are used in a number of folk songs.

Summing up the results of our research, we want to note that the considered archival materials of M. Rylsky Institute with the recordings of Bulgarian folk songs and dance tunes, made by the most prominent Ukrainian folklorists of their time K. Kvitka and M. Gaidai, definitely give the invaluable factual material for further research of found folklore samples in the indicated sources with the results of modern research expeditions, as well as with the samples presented in the few published collections of folklore.

A comparison of the records of the Bulgarian folklore of K. Kvitka and M. Gaidai made by folklorists in the 20–30s of the last century, the collection of folk songs of the Bulgarian diaspora in Ukraine made by famous folklorist N. Kaufman and published in the 70s of the last century (that is 40 years after the expedition works of famous Ukrainian researchers), and number of Bulgarian songs prevailing in Izmail Raion of Odessa oblast today, which were recorded and unraveled by us, allows us to make a conclusion about the significant degree of stability of the Bulgarian folk song traditions, at least in the agricultural and calendar ritual genres.

The comparison of Bulgarian folklore records allows us to make a conclusion about the substantial stability of Bulgarian folk song traditions.

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11. Ф. 8–13. – Од. зб. 157. – 143 арк. – Квітка К. В. Болгарські народні пісні, записані в болгарських колоніях 1930 р.

Палазова Светлана. Информационное поле народно-песенных традиций болгар-переселенцев Украины. Стаття посвящена дослідженню болгарського музикального фольклору, збереженого в місцях компактного проживання болгар-переселенців на території України. Автор звертається до експедиційних фольклорних матеріалів дослідників М. Гайдая і К. Квітки, а також до сучасних записів народних пісень болгар Одеської та Запорізької областей, виявляючи високу ступінь стійкості болгарських народно-песенних традицій.

Ключевые слова: музикальний фольклор болгар-переселенців, архівні матеріали, фольклорні експедиції.

Палазова Світлана. Інформаційне поле народно-пісенних традицій болгар-переселенців України. Стаття присвячена дослідженню болгарського музичного фольклору, збереженого в місцях компактного проживання болгар-переселенців на території України. Автор звертається до експедиційних фольклорних матеріалів дослідників М. Гайдая і К. Квітки, а також до сучасних записів народних пісень болгар Одеської та Запорізької областей, виявляючи високу ступінь стійкості болгарських народно-пісенних традицій.

Ключові слова: музичний фольклор болгар-переселенців, архівні матеріали, фольклорні експедиції.

Palazova Svitlana. Informational field of folk-song traditions of Bulgarians-migrants in Ukraine. The article investigates the Bulgarian folk music, preserved in places where the Bulgarian migrants live tightly in Ukraine. The author refers to the folklore materials of researchers M. Gaidai and K. Kvitki, as well as contemporary records of folk songs of Bulgarians living in Odessa and Zaporozhye regions, displaying a high degree of resilience of the Bulgarian folk song traditions.

Key words: Bulgarian settlers' folk music, archival materials, folklore research expedition.

*Natalya Skvortsova***THE SPECIFIC FORMS OF RITUAL LAMENTATION BY
CONTEMPORARY UKRAINIAN COMPOSERS**

The tendency of composer's craving for specific sphere of authentic lamentations (funeral, wedding, in some extent captive and domestic) is observed in Ukrainian professional practice of the last third of XX – beginning of XXI century. This is because the funeral and wedding laments were the ones, which were the most stable genre forms of reproducing in the composition activity during the process of «professionalization» of lamenting genre. They are marked with a special emotional colorfulness and the connection to culminating phases of human life. Other types of laments (recruiting, occasional, humorous playing, parody, shameful and weeping in trouble) are currently almost intact in professional traditions of Ukraine.

In this article the author examines the unique sphere of magic lamentations, restored by contemporary composers of Ukraine. The material of our research are works by Halyna Ovcharenko and Vitalij Vishinskiy as agricultural and household samples magic of ancient Slavs.

It is «Invocation of Rain» by Ovcharenko for authentic voice and four percussionists and «Flies' Funeral» by Vishinskiy for a string orchestra, violin and contrabasso. Composers try to recreate the specific ceremonial situations of the symbolic sinking of widow and burial rite of insects. It should be noted that the specific of archaic type of Slavic world view with the corresponding set of ritual and ceremonial acts (and in particular art system of laments) is one of the most relevant scientific issues.

Lamentations in the adopted works have a lot in common. However a main unifying factor is that they are unconnected with the most widespread situation of weeping *after* a tragic event.

In the same time these works present the absolutely different vivid and intonation-genre models of weeping.

The first of mentioned works «Conjuration of rain» is a unique author's variant of the reconstruction of ancient Slavic ritual. The expedition of D. Ovcharenko in 1995 to Sumy Oblast Belgorod raion and communication with the participants of the rituals of sinking of «pure» (Holy) widow inspired the writing of the work. It is clear that such a sacrificial ritual in modern conditions has a purely imitation role when selected one is thrown solemnly into the water with songs. Will mark that lamentation in the work by Ovcharenko fully belongs to the type of the real tragic lamentations with over-expression. A widow that is the victim of ritual ceremony and at the same time spiritualistic communication

of two worlds channel calls to the living children, mourns their fate. In such case verbal text of her lamentation actually is an inversion to traditional texts: there is mourning not dead, but living is a unique fact in tradition of weeping. Individual tragic lamentation of widow a composer writes into the context of aggressive ritual rhythm of instrumental row. So the collective beginning that requires a victim impatiently is matched against the lonely ecstatic weeping of widow. Naturally, the specifics of such unique work as «Conjuration of rain» provokes many, absolutely multidirectional researches. In this case, we concentrate attention only on the problem of intonation and dramatic realization of lament. If the «Conjuration of rain» of G. Ovcharenko is representative of Agricultural Magic of extremely serious content, then the next work rather belongs to the genre of domestic and entertainment magic of Slavs.

In the work by Vishinskiy by the object as though serious mourning there are flies – most wretched representatives in the hierarchy of the demonic world. By the way, it the Slavic ceremony is real and until now popular in traditional folklore of Western Ukraine. It is interesting, that it still retains its popularity in some Russian territories (Vologda, Tver, Ryazan Oblast) and was rediscovered by Vyshynskiy in Ukrainian traditional folklore of Transcarpathia. As the author notes himself, the specificity of the birth of «Funeral of flies» was in that, that firstly his musical and dramatic plan was fully formed. The idea of renewal of parody burial (and therefore preface to the work) came later, organically concentrating all the musical material. It is characteristically, that Vyshynskiy follows intonation and genre characteristics of authentic lament, including: minor inclination, narrow ambitus chants with variant of changes, imitation of verbal censor, a very slow pace, improvisational nature of performance.

Functional contradiction of such lamentation consists yet and in that from one side, girls wail, and from other – try as good as possible to show itself to the guys, in fact at the beginning of autumn there were betrothing and wedding. On the basis of similar incompatibility of text and context, and also concrete receptions of hypertrophy of stylistic properties a composer recreates one of characteristic types of parody lamentation.

Despite the different emotional status of named works, these compositions have much in common. The ritual nature of such lamentations is aimed at establishing communication relationships with ancestors or representatives of demonological world to propitiation.

On the whole appearance in Ukrainian professional music of such unique works certifies another vector of composer's searches in relation to a comprehension and realization of weeping genre, where alongside with the already traditional recreation of funeral, wedding and philosophical projections

of weeping it follows separately to identify the archaic layer of the lamentations turned to life-giving forces of nature and magic forces of universe.

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Скворцова Наталья. Специфічні форми ритуального голосіння у творчості сучасних українських композиторів. У статті автор звертається до унікальної сфери магичних голосінь, відроджених сучасними композиторами України. Матеріалом дослідження обрані твори Г. Овчаренко та В. Вишинського, що репрезентують зразки аграрної та побутової магії давніх слов'ян.

Ключові слова: сучасна українська музика, архаїчний обряд, магичне голосіння.

Скворцова Наталья. Специфические формы ритуального голошения в творчестве современных украинских композиторов. В статье автор обращается к уникальной сфере магических голошений, возрожденных современными композиторами Украины. Материалом исследования избраны произведения Г. Овчаренко и В. Вышинского как образцы аграрной и бытовой магии древних славян.

Ключевые слова: современная украинская музыка, архаический обряд, магическое голошение.

Skvortsova Natalya. The specific forms of ritual lamentation by contemporary Ukrainian composers. In this article the author examines the unique sphere of magic lamentations, restored by contemporary composers of Ukraine. The material of our research are works by Halyna Ovcharenko and Vitalij Vishinskiy as agricultural and household samples magic of ancient Slavs.

Key words: the modern Ukrainian music, Ovcharenko, Vishinskiy, the archaic rite, magic lamentation.

Lyudmila Rubalcka

FINAL MEDITATION IN CYCLIC SYMPHONIES OF THE XX CENTURY (FOR EXAMPLE, THE FIFTEENTH SYMPHONY SHOSTAKOVICH)

The article discusses the features of structural models dramatic finale cyclic symphony of the twentieth century by the example of the Fifteenth Symphony of Shostakovich. This model includes three levels: dramaturgy; structure; structure of theme materials. Dedicated levels are correlative pair, ie, themes, structure, dramatic and mutually dependent on each other.

The final in the artwork is always the result of the overall process, the output, the outcome. Its solution affects the reading of the entire art concept of work that respectively is projected on the dramatic profile of the complete musical composition. The composers of the romantic and late-romantic stage (works of J. Brahms, P. Tchaikovsky, G. Mahler) paid particular attention to the final part of the symphony. Also, there appeared some new variants of solutions for the final in the general concept of work in the twentieth century (A. Honegger's First Symphony, R. Vaughan Williams' Fourth Symphony and others).

Basing on the theory of M. Aranovskyi, and also taking into account the works of L. Mazel, I. Sposobin, Y. Tyulin, T. Popova, certain characteristics should be defined, the characteristics, which are typical for structural and semantic model of the finale, that emerged in the era of Viennese classicism:

- Sense bearing significance and generality (not the individual side of the world, but collective traits, mass are emphasized);
 - Structural symmetry, periodicity, ruggedness, which leads to the predominance of rondo form (as a circular, «roundelay» movement);
 - Defined by genre thematic invention with features of dance and song;
 - Fast timbre, approval of effective profile;
- Tonal stability (return to the basic tone of the work or the parallel key).

In this type the final is a model that has undergone profound changes during the next centuries and especially in the twentieth century. For example,

the following semantic variants of the final of the symphony's genre are outlined by the researchers: «*final decrescendo*» (by S. Blinov); «*final-extension*» (by K. Anufriev); «*Final-outcome*» (by K. Anufriev); final «*continuation-outcome*» (by V. Aksenov); the final «*Eternity*», «*Tragedy*», «*Joy*» (by O. Shmakov). On the basis of the presented citation, the trend can be traced to the identification of different variants of the final based on the ideological content or substantial components.

The purpose of this article is consideration of the final in terms of its *structural and dramaturgical model* that includes three levels: the dramaturgy; structure; thematic invention.

The outlined levels have correlative conjugacy, i. e. the thematic invention, the structure, the dramaturgy are mutually defined and depend on each other. So, dramaturgy determines the character of thematic invention, which forms the structure and vice versa. It means that if thematic invention determines the nature of the structure, and lays in the basis of dramaturgy building, then not only the future structure, but the type of musical dramaturgy of work depends on the specifics of its presentation and development (type of expression). Thus, we emphasize once again the relationship of three levels of structural and dramaturgical model.

In this work we do not consider the symphonic concept in general and do not try to explain why the composer chooses one or the other type of the final. Our *task* is to examine the final as granted, defined by a certain composer.

On the basis of the analysis of cyclic symphonies of the XX century (in particular, in A. Honegger's and D. Shostakovich works) can be allocated some standard structural and dramaturgic models of the finals. One of them is the final-meditation determined by the following signs:

1. Dramatic art type:

– the meditative.

2. Structure:

– prevalence of variation type of development of a material, free, is more rare a three-part form.

3. Features of a themes and its formation:

–existence of a «meditative» themes (E. Ruchyevskaya) which is caused by essence of music process-decay, expansion duration due to the principle of alternativeness;

–prevalence of integrity over divisibility and exposition over development that is caused by constancy of a material, the invoice and movement types;

–slow, moderate speed.

The structural and dramaturgic model final-meditation in D. Shostakovich's Fifteenth symphony is realized as follows:

1. Dramatic art type:

- reflection, contemplation, concentration on individual, subjective.

2. Structure:

- three-part form with variations on basso ostinato.

3. Structure of themes:

- asymmetry;
- unpredictability and freedom of structure of motives;
- alternativeness at repetitions;
- separation of motives means of dynamics, articulation, timbre;
- slow speed;
- prevalence of «silent» dynamics (**p**);
- prevalence of line of musical fabric;
- lack of a genre in themes;
- prevalence of the soloist parties.

Thus, made analysis shows clearly that the final of the Fifteenth Symphony of D. Shostakovich is fully consistent with the structural and dramaturgical meditation model, originated and spread in the cyclic symphonies of the XX century.

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Рыбалка Людмила. Финал-медитация в циклических симфониях XX века (на примере Пятнадцатой симфонии Д. Шостаковича). В статье рассматриваются особенности структурно–драматургической модели финала циклической симфонии XX века на примере Пятнадцатой симфонии Д. Шостаковича. Данная модель включает в себя три уровня: драматургия; структура; тематизм. Выделенные уровни имеют коррелятивное сопряжение, т. е. тематизм, структура, драматургия взаимообусловлены и зависят друг от друга.

Ключевые слова: структурно-драматургическая модель, финал, музыкальная драматургия, структура, тематизм, медитация.

Рибалка Людмила. Фінал-медитація в циклічних симфоніях XX століття (на прикладі П'ятнадцятої симфонії Д. Шостаковича). У статті розглядаються особливості структурно–драматургічної моделі фіналу циклічної симфонії XX століття на прикладі П'ятнадцятої симфонії Д. Шостаковича. Дана модель включає в себе три рівні: драматургія; структура; тематизм. Виділені рівні мають корелятивне сполучення, тобто тематизм, структура, драматургія взаємозумовлені і залежать один від одного.

Ключові слова: структурно-драматургічна модель, фінал, музична драматургія, структура, тематизм, медитація.

Rubalcka Lyudmila. Final meditation in cyclic symphonies of the XX century (for example, the Fifteenth Symphony Shostakovich). The article discusses the features of structural models dramatic finale cyclic symphony of the twentieth century by the example of the Fifteenth Symphony of Shostakovich. This model includes three levels: dramaturgy; structure; structure of theme materials. Dedicated levels are correlative pair, ie, themes, structure, dramatic and mutually dependent on each other.

Key words: structural-dramaturgical model, final, musical drama, structure, thematism, meditation.

Olena Vashchenko

GENRE AND SENSE ANALOGIES OF ENSEMBLES FOR SEPTET BY ALFRED SCHNITTKE

The article analyzes and compares the two ensemble opus written by Alfred Schnittke for seven instrumentalists. The need to involve all genre

samples to create a comprehensive picture of chamber and instrumental work of the composer causes the relevance of reference to the two opuses, united by the principle of different tone quality ensemble – «Septet» (1982) and «3x7» (1989). The identification of different genres and sense bearing similarities in these works is the purpose of the article. Analogies with different genres are founded in the first septet, as well as parallel to the «septet» composed by Stravinsky, however, in the another septet it is possible to find relationship with the poetic forms of septet, roundels and a wide range of numerical associations.

Analysis of chamber and instrumental works by Alfred Schnittke, in particular, string quartets, sonatas, music pieces initiations, identify those features of the composer's intellection as search for original genre solutions («*Moz-Art*», «*Moz-Art a la Haydn*», «*A Paganini*», «*Lebenslauf*») and at the same time inclination to work on a model («*Suite in the Old Style*», «*Aphorisms*» for piano, «*A Paganini*»), playful logic and intellectualism, which were reflected in the desire to create multi-layered content, the introduction of additional musical riddles and ciphers («*Lebenslauf*», «*Madrigal memory Oleg Kagan*»), simultaneous involvement of several composition techniques (Second, Third and Fourth string quartets).

Unlike many major works by A. Schnittke in 80s (in particular the Second, Third, Fourth Symphonies, Concerti grossi № 2–3) his ensemble opuses for the septet are rarely mentioned in the literature. This trend is well established in the musicological works that appeal primarily to large-scale piece, and despite the significant level of studies of the works of the composer, this trend is still dominating. The similar pattern can be traced even in the most recent works, which are aiming to cover the composer's legacy as it is done for example in the study of E. Chigareva.

Comparing the two ensembles, which were written by Alfred Schnittke for seven instruments, make possible to draw some conclusions. The «Septet» by Alfred Schnittke is a courageous combination of principles of Baroque Cycle with elements of minimalist technique and meets established in the twentieth century genre tradition; «3x7» acts as a kind of music piece allusion, which continues music circle, numeric and poetic associations, furthermore maintains communication with the septet as genus of instrumental ensemble. Therefore first composition is organically inscribed in historical perspective due to replying to the Alfred Schnittke's aspirations in retrospect and to the correlation of «own-alien», second composition is close to genre phenomenon «Music for ...», which became widespread in the practice of the last century, due to indication such the composer's features of thinking as tendency to allusions, encoded meaning, creation of original compositions outside of regulated genre analogies.

The emotional world of septets differs with restraint due to the rhythmic rigidity and lack of cantilena or recitative and declamatory interpretation of chords. So A. Schnittke plays emotional role, which is atypical for him and more suitable to his older contemporary I. Stravinsky. Due to exaggeration of ostinato an effect of emotional detachment, mechanics appears and evokes the metaphor given by B. Asafyev to P. Hindemith – «Mechanic of emotions» in the memory.

Following the model of «Septet» by P. Stravinsky is paradoxically found even in the opposite, at first glance, principles of internal organization of works, by identifying «the community in contrast». Both authors resort to the use of techniques that they have not previously used. Igor Stravinsky in his mature «Septet» operates dodecaphony, and A. Schnittke operates repetition techniques. Intonation dramaturgy of «Septet» by A. Schnittke, which grows out of short melodies monograms (part of which has a diatonic nature), refers to the style of Russian period of older contemporary. According to V. Smirnov, this happens at the time when I. Stravinsky himself retreats to unification of neoclassicism with the seriality instead of «splicing Russian and neo-classical styles» in «Septet».

The whole cycle A. Schnittke is presented in the form of original variations. On the one hand, they can be understood as a consistent variation of 11 successive monograms and motives, presented in the first part. On the other hand, the final «Choral» pulls the center of attention to itself as a genre, which was perceived as the primary material for the composition in times of strict style. Under such conditions, the composition can be seen as a gradual «acquisition» of chorale theme.

In the «3x7» a number of numerical correspondences are found. For example, «Seven» is directing the number of ensemble's members and argues sevenfold return of the key motive; «Three» corresponds to trifid meter and the number of repetitions of the repetend. In terms of genre, «3x7» has features of waltz in motion of exact quarters under the size of 3/4, but changes of the nature of rhythmic pulsation, switching to a smaller duration indicate about the predominance of scherzo.

Both the first and the second compositions reflect distinct but related principles of Both the first and second composition reflect distinct but related principles of creative author's creativity.

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Ващенко Елена. Жанровые и смысловые аналогии в ансамблях для септета Альфреда Шнитке. В статье анализируются и сравниваются два ансамблевых опуса А. Шнитке для семи инструменталистов – «Септет» и «3x7», являющиеся своеобразными сочинениями–двойниками. В первом из них обнаруживаются аналогии с различными жанрами, а также параллели к «Септету» И. Стравинского, тогда как во втором – взаимосвязи с поэтическими формами септета, ронделя и широкий круг числовых ассоциаций.

Ключевые слова: разнотембровый ансамбль, септет, сочинения–двойники, двухполюсность, модель.

Ващенко Елена. Жанрові та смислові аналогії в ансамблях для септету Альфреда Шнітке. В статті аналізуються та порівнюються два ансамблевих твори А. Шнітке для семи інструменталістів – «Септет» і «3x7», що виступають своєрідними творами–двійниками. В першому з них виявляються аналогії з різними жанрами, а також паралелі до «Септету» І. Стравінського, в той час як в другому – взаємозв'язок з поетичними формами септету і ронделю та широке коло числових асоціацій.

Ключові слова: різнотембровий ансамбль, септет, твори–двійники, двухполюсність, модель.

Vashchenko Olena. Genre and sense analogies of ensembles for septet by Alfred Schnittke. The article analyzes and compares the two ensemble opus written by Alfred Schnittke for seven instrumentalists – «Septet» and «3x7», which are peculiar twins-compositions. Analogies with different genres are founded in the first septet, as well as parallel to the «septet» composed by

Stravinsky, however, in the another septet it is possible to find relationship with the poetic forms of septet, roundels and a wide range of numerical associations.

Key words: multitimbral ensemble, septet, pieces-twins, bipolarity, model.

Helen Strilchuck

NEOCLASSICAL TRAITS RECENT WORKS OF OLIVIER MESSIAEN («SMILE», «CONCERTO FOR FOUR SOLOISTS»)

Important components of musical form in the works of Olivier Messiaen— it author sound emblems, that are key to understanding the musical idea. Sound emblem is conditional indication of possible symbolic meanings of musical image, emphasizing the conventionality and ambiguity of the character of the phenomenon symbol. So there is a particular «game characters» by Messiaen – like a game of invention – creation of the author's symbolism – own musical conventions (conventions of musical language), its own musical sound reality.

Messiaen consciously refers to different principles of formation, to forms that have gained importance dating back to classical and classical-style rules for the musical form. Because it is not surprising that he pays much attention to strophic of Fugue highlights how predominating sideshow and Stratton, from Sonata excludes reprise, considering this piece of waste. Creating their own methods strophic construction of the musical text, he primarily opposes the motion and stillness embodied in periodicity. This antinomy emerges from contrasting old and new, that, once again, demonstrates the playing technique of the author.

In Messiaen`s music found allusions to familiar phenomena and forms of their manifestation (eg, use and reinterpretation of the genre as a chorale, or a form of execution, as a quartet), but their content is often bears the independent meaning – referring to the unconscious, the author helps to circumvent the traditional semantics. In the latter case, it may be logically unjustified impression form, «empty form». «Empty Form», «pseudo-thing» is a sign of advancing composing art of traditional musical consciousness, a kind of «memory of the future» [3]. The result is that it creates new forms, «the forms of the future».

Neoclassical features in the works of Messiaen exhibits different. If the «Smile» pastiche performed at the level of shaping means, then in the «Concert» comes from the internal dynamics.

So, the «Smile» – a small orchestral work, no longer than 11 minutes, it was written in 1989, at the request of Marek Janowski in honor of the bicentenary of the death of Mozart.

To characterize the method of working with text in the musical «Smile» is the most successful method to the game. Messiaen «plays» with the main

classical-style «signs» (emblems) on the level of form, harmony, texture, instrumentation, tempo, and, of course, meaningless. Composer as it adheres to the rules of classical-style, while not hiding the fact that his musical language is not fit into this framework, as the Procrustean bed.

Thus, in the play are 7 sections, which represent the alternation of the two A and B. The nature of their alternation causes allusions to the double variation, where the theme of A – the variation varies, and the theme B – is more stable. The nature of the changes of the second theme is reminiscent of classic style, which suggests and another variant form of this play – rondo-sonata, where A performs the function of the main party or of the refrain, and B performs the function secondary party or episode. In the so-called exposure exaggerate the contrast of these two areas (if A is still possible to identify thematic grain that would call his theme main party, then B is composed of independent non-recurring constructions).

The analogy with the double variations more distinct, as the theme of A and B are not connected to each other and, in the words of the composer, «continuously alternate, simple tune the violin, and the song of exotic birds». Multiple implied endless alternation of sections puts them in a diachronic counterpoint, thereby creates a sense of their overlapping, simultaneity. On the endless movement and repetition also points symmetrical shape, such irreversible rhythm.

So Messiaen plays, creating allusions to the most convex classicistic receptions of constructing common form of double variations or sonata with features of rondo. The data techniques remain the same convex and Messiaen: The author does not use another harmony, different principles of formation, and after the «presentation» the two topic so new material is not encountered. In accordance with the principles of the game by Huizinga, it combines the familiar, long-known (in this case, the external form of expression) with the new property, copyright music content. Also in the play can be traced and another principle of the game – «tension-resolution», which is manifested in the presence of «loud» and «quiet» culminating in the holding of various topics A, but this voltage does not reach the dynamic of confrontation, but rather corresponds to the Mozartian lightness, which Messiaen wanted to convey.

«Concerto for Four Soloists» – one of the last works of Messiaen, which the composer himself was not completed. His finished writing and prepare for editorial widow of the composer, Yvonne Loriot, and one of his students – George Benjamin. Their work consisted only in the orchestration I, II and IV of the parts, as Yvonne Loriot inserted in Part IV of the fragment, which as part of V. In the preface to the printed music Yvonne Loriot leads rough notes Messiaen, which helps to look

at the structure and composition of the concert composer eyes revealing neoclassical features which appeared here as well as in the orchestral piece «Smile».

«Concert of Four Soloists» – one of the last works of Messiaen, which the composer himself has not been completed. In the dedication to the concert is written: «Tribute to Mozart, Rameau, Scarlatti», but here (in contrast to the «Smile»), the author creates an even more profound historical allusion: Romanticism through to the Baroque. Game method that determined the shape of the Concerto, manifested both in allusions, and the disparity between the genre and the nominative and semantic sides of the composition.

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Стрильчук Елена. Неоклассицистские черты поздних произведений Оливье Мессиаена («Улыбка», «Концерт для четырех солистов»). Данная статья раскрывает способы и методы реализации неоклассицистских черт в последних произведениях композитора. Композитор применяет игровой метод и использует эмблемы-символы для раскрытия содержания произведений.

Ключевые слова: авторские звуковые эмблемы, «игра в символы», принципы игры, «пустая форма», неоклассицистские правила, «движения».

Стрильчук Олена. Неокласицистські риси пізніх творів Олив'є Мессіана («Посмішка», «Концерт для чотирьох солістів»). Дана стаття розкриває засоби та методи проявлення неокласицистських рис в останніх

творах композитора. Композитор застосовує ігровий метод та використовує емблеми-символи задля розкриття змісту творів.

Ключові слова: авторські звукові емблеми, «гра в символи», принципи гри, «пуста форма», неокласицистські правила, «рухи».

Strilchuck Helen. Neoclassical traits recent works of Olivier Messiaen («Smile», «Concerto for Four Soloists»). This article describes methods and techniques for realization neoclassical traits in the last works of the composer. The composer applies game method and uses the emblem–symbols for description of works.

Keywords: author sound emblems, «the play to symbols», the principles of the play, «blank form», neoclassical rules, «movement».

Olga Prykhodko

SPECIFIC OF WORK WITH THE VERBAL TEXT FROM «NONSENSE MADRIGALS», OR G. LIGETI IN WORD-LAND

This article analyzes the features of the D. Ligeti's work with verbal text, shows the degree of influence of literary sources on stylistic, compositional and structural logic of musical works, choice of musical expression resources of the cycle.

The word plays an important role in the selection of musical means in cycle of Ligeti «Nonsense madrigals». It becomes a guide for both listener and performer. In this sense the madrigals of Ligeti is quite «rhetorical music».

The features of work with a verbal text, musical resolving and style of all six numbers of cycle are reflected in the title, which is translated as «silly madrigals». The combination of two elements of the title of this cycle («absurd» and «madrignality») do not only create a style of all six madrigals, but become also the inspiration for the scientific interpretation of works, i.e. the analysis and interpretation of the creative performance. As in the XX century there is no single approach in working with word, it can be summarized as: real or fictitious, sang or shout, whole or crushed to unrecognised by hearing atoms, the word is still present in choral music.

Special attention to the word characterizes the twentieth century choral music in general. World of words for the composer is no less interesting than the world of sounds. A composer of the twentieth century constructs not only sound (recall experiments with electronic music), but also creates certain verbal models. Sometimes a word is so shredded between sounds of musical texture in pointillism technique, therefore it completely loses its semantics and begins to exist as sonor (Nono's works). «Wordplay, with words and into words» became

for G. Ligeti basic principles in the cycle Nonsense madrigals. Proof of this is the diversity of methods and types of work a word: from direct illustration of a single word to using features of the construction of semantic links within the text of musical composition. Madrigal, as it's known, has the close connection with text and music. All the features of the composition and selection of the means of musical expression are focused on the main idea to «asound» the text, to make it closer to the listener. The method of composer's work with the text is defined in madrigals of Ligeti by the poetry of absurd, with its violation of the usual logic, with objection of abstract definitions, placing the things in unusual for them conditions and contexts, the replacement of dialogues on separate locked monologues, semantic game.

The esthetic positions of absurdist literature are typical for the English literature of the Victorian era. It is the works by poets of this time, which became the literary basis of the cycle «Nonsense madrigals», in particular children's poems.

«Absurdity» and «madrigality» of the cycle is associated with the content of texts and intensification of text's means by the musical means of expression. Polytext of the verbal text corresponds to the multi-layer of music texture. New principles of performance are formed, which relate to the new type of ensemble (does not fit for a classic and romantic music).

The choice of voices is dictated by the content of the texts. The apartness of parties and, consequently, the musical material reflects the basic principle of the absurd's logic – the absence of dialogue (or polylogue), while a combination of internal monologues. The appearance of «gurlie» and «boyish» poems of the same lines in the text is the mark of combination of three independent musical lines in which the transition from multi-layer to usual polyphonic texture occurs. Not only the distribution of voices into the groups (which formed the separate layers of texture) disappears, but polymetry disappears as well. The single quadruple-four time is arranged for all the voices. These changes led to the need to change the type of ensemble: instead of three independent lines, the general movement of six separate voices that combined with the text and means of musical expression appears, which «avoice» this text. In «absurd madrigals» the humor borders with the horror.

The logic of events, structural features of musical composition, choice of music resources bases on verbal text. Word for the composer was «a guide to action». The semantics of the genre, its use traditions and the corresponding stylistic complex are associated with the idea of regularity, moderate grief, «are brought to the absurd». They reflect the tediousness of the educational process at best. The narrative construction of the poem is embodied in the composite structure of madrigals. The features of genre model of

passacaglia are used by D. Ligeti as an image of intrusive rules of polite behavior. The subject of passacaglia serves as the norm of «obedient» life and returns only when the life returns to normal flow.

In this cycle, the composer uses various means of musical expression to depict some poetic images, as he does in the madrigals of XVI century. The thin game with meaning, poetic texts, words, irony and allusions – all of it describes the composer's method of this cycle. We have a rather lengthy hyper textual chain in which the texts by various authors and styles are included in the dialogue, i.e. they provide the reader's knowledge with other texts, or at least the knowledge of the existence of such texts.

Special composer work with texts is the impetus for finding new performing methods, which are related to artist's work with word. This is connected not only with new vocal and ensemble techniques, but also with necessity to review and adjust all components of the performing process, from the rehearsal process and to the stage behavior, to the requirements of new music.

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Приходько Ольга. Особливості композиторської роботи зі словесний текстом в циклі «Nonsense Madrigals», або Д. Лігеті в країні слів. Стаття присвячена аналізу особливостей роботи Д. Лігеті з вербальним текстом. Визначено вплив літературних джерел на стилістику, композиційну та структурну логіку музичного твору, вибір засобів музичної виразності циклу.

Ключові слова: Д. Лігеті, Nonsense Madrigals, слово, вербальний текст, абсурд, мадригал.

Приходько Ольга. Особенности композиторской работы со словесным текстом в цикле «Nonsense Madrigals», или Д. Лигети в стране слов. Статья посвящена анализу особенностей работы Д. Лигети с вербальным текстом. Обозначена степень влияния литературных источников

на стилистику, композиционную и структурную логику музыкального произведения, выбор средств музыкальной выразительности цикла.

Ключевые слова: Д. Лигети, Nonsense Madrigals, слово, вербальный текст, абсурд, мадригал.

Prykhodko Olga. Specific of work with the verbal text from «Nonsense Madrigals», or G. Ligeti in Word-land. This article analyzes the features of the D. Ligeti's work with verbal text, shows the degree of influence of literary sources on stylistic, compositional and structural logic of musical works, choice of musical expression resources of the cycle.

Key words: G. Ligeti, Nonsense Madrigals, word, verbal text, nonsense, madrigal.

Maria Shurdak

INTEGRATIVE PHENOMENONS OF THE COMPOSITION TECHNIQUES (ON THE EXAMPLE OF «TRIO FOR VIOLIN, HORN AND PIANO» D. LIGETI)

György Ligeti, throughout his creative life, bravely sought for moments of combination of «classical» understanding of forming with a variety of modern composition techniques. «Trio for violin, horn and piano», which was selected for the study, is written in the later period of the composer. In the last twenty years of his creative work D. Ligeti tries to bring the understanding and perception of something on which he worked all his life to another level. Thus the *purpose* of the article is to study the integrative effects in the techniques of composition through the example of «Trio for piano, violin and horn» of D. Ligeti.

The art work of D. Ligeti was very versatile. The study of his style present the musicologists with large number of *relevant* issues: new aesthetics and philosophy in the works of Ligeti; complex relationship between avant-garde and tradition; Hungarian and Bartók's traditions and their understanding by the composer; new relation to the time and space in Ligeti's compositions; and certainly the complex integrative interaction of elements of different techniques and their synthesis in the works of the composer.

D. Ligeti talked: «That already it was once, I consider superfluous to repeat. We must search something original, each it». During everything the creative life, he boldly searched the moments of combination of the «classic» understanding of formation with the most various modern technicians of composition. Under a term «technique of composition» such multilevel concepts are very often understood, as pitch organization (key, modality, series), melodic

and polyphonic principles (technique of row, micropolyphony, serialism), texture aspects (sonorant layer, aleatory block, serial and serialism technique), and also formation and the combined receptions. But also today a concept «technique of composition» is not finally certain.

Sonus, aleatory, punctualism is those composer's technicians which uses in the creation of D. Ligeti. By a dodecaphony, as well as serialism, in a «clean kind» a composer does not use. Sonorus is a model and dominant in Ligeti. The composer use only controlled aleatory composition, where the sound is represented as a point and a line. Understanding and using sound as a point can be combined with punctualism. D. Ligeti worked incredibly long exactly over accuracy, originality and skill in the seizure of the above mentioned techniques.

Focusing of attention of composers on specific parameters of techniques, the features of which are typical for other techniques creates such definition as integrative phenomena in composition's techniques, where «integration» means the process of combining several different elements into a new single entity.

The moments of integration of techniques ultimately lead to their synthesis, i.e. to achievement of a new quality of organization of the whole one. And in its turn the phase of synthesis based on the development of integrative phenomenon, where elements of different techniques are intertwined and can be defined only analytically, due to the division into the already existing parameters of techniques.

In the late period of creation of D. Ligeti will present the searches of the new integrative phenomenon on an example «Trio for a violin, french horn and fortepiano» (in 1982). In «Trio», as well as in other works of late period, there are high-quality changes in the technique of composition and accordingly formation, where chromatic are combined, punctualism, sonorus and «static time». In this work a most model for the change of technique is become by that in the wide understanding sonorant on the nature material gets new basis as total chromatic.

A «trio» D. Ligeti dedicates to Brahms. This dedication – artistic gratitude of modern artist the musical classic of XIX age not only. As loves Ligeti is in yet and cipher in musical text feeling of succession of tradition which is written into the postmodernism context of creation of composer.

In this case Ligeti elects the known work of Brahms – «Trio for piano, violin and french horn». A coincidence of composition here is not casual. At such dedication identical instrumental composition creates a thin intertextual association.

Composer's work with work of Brahms proceeds at intonation level. D. Ligeti does not use quotations, quasi citations, does not operate to thematism in general. It is not characteristic for his thought. «Combination» from «Trio» of

Brahms takes place at «composer's» level. For the material in «Trio» a composer elects separate intonations from the invoice of Brahms, and exactly they become important elements in his intonation complexes.

Research of Trio shows that musical material in Ligeti remains sonorant on the nature. And a composer operates by him exactly as by sonorant material. It takes place and on texture, and on formation levels. The analysis of Trio rotined also, that this work presented stylistic and stylish signs, what inherent compositions of late period of creation of composer. At the maintainance of sonorus for this period, returning is characteristic to total chromatic, to the melodious lines and also miniature of form and gravitation in composition to the row of small after scales episodes, sections, parts.

In the plan of formation in this work there is and prevails undulating development both at the level of greater parts of form and at the level of syntax. Important here is that undulating development is understood as voice crescendo or diminuendo, as oscillation between a sound and cluster. Exactly it confirms sonorant thought of composer.

D. Ligeti – composer which constantly was in search of new and unknown. In creative work of composer all variety of elements a modern composer's united technician.

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Шурдак Марія. Техніка композиції та інтегративні явища на прикладі «Тріо для скрипки, валторни і фортепіано» Д. Лігеті. Дана стаття присвячена дослідженню інтегративних явищ у техніках композиції на прикладі «Тріо для фортепіано, скрипки і валторни» Д. Лігеті. В Тріо як в характерному творі пізнього періоду творчості композитора проявляється поєднання інтонаційної хроматики, пуантилізму, і сонорики, яка є показовою для всієї творчості Д. Лігеті. Інтегративні явища різних елементів технік композиції створюють нове відчуття матеріалу та тематизму. Саме на прикладі «Тріо» Д. Лігеті яскраво показано як композитор майстерно працює з різними техніками композиції та інтегративними явищами.

Ключові слова: техніка композиції, інтегративні явища, сонорність, Д. Лігеті.

Шурдак Мария. Техника композиции и интегративные явления на примере «Трио для скрипки, валторны и фортепиано» Д. Лигети. Статья посвящена исследованию интегративных явлений в техниках композиции на примере «Трио для скрипки, валторны и фортепиано» Д. Лигети. В Трио как в характерном произведении позднего периода творчества композитора проявляется сочетание интонационной хроматики, пуантилизма, и сонорики, которая есть показательной для всего творчества Д. Лигети. Интегративные явления разных элементов техник композиции создают новое ощущение материала и тематизма. Именно на примере «Трио» Д. Лигети ярко показано как композитор искусно работает с разными техниками композиции и интегративными явлениями.

Ключевые слова: техника композиции, интегративные явления, сонорность, Д. Лигети.

Shurdak Maria. Integrative phenomenons of the composition techniques (on the example of «Trio for violin, horn and piano» D. Ligeti).

György Ligeti, throughout his creative life, bravely sought for moments of combination of «classical» understanding of forming with a variety of modern composition techniques. «Trio for violin, horn and piano», which was selected for the study, is written in the later period of the composer. In the last twenty years of his creative work D. Ligeti tries to bring the understanding and perception of something on which he worked all his life to another level. Thus the *purpose* of the article is to study the integrative effects in the techniques of composition through the example of «Trio for piano, violin and horn» of D. Ligeti.

Key words: A technique of composition, integrative phenomena, sonorant, D. Ligeti.

Anna Stoyanova

GENRE MODELING OF CONTEMPORARY COMPOSER'S CREATIVITY (BASED ON ODESSA FESTIVAL «2 DAYS AND 2 NIGHTS OF NEW MUSIC»)

This article reveals features of contemporary music festivals and their impact on the genre and stylistic evolution of the composer's creativity. It considers process of genre modeling at the Odessa festival «2 Days and 2 Nights of New Music», illustrated on Julia Gomelskaya's mini-monooopera «Flashbacks Of a Tired Popstar».

It demonstrates various organizational levels of dialogicity at the Odessa festival. First of all, it is a dialogue between composers and performers, performers and audience (sometimes in the literal sense), besides, as a dialogue of creative individuals, possible due to a close contact of all three necessary components of musical creative process.

Opportunities for dialogue, as a broad artistic phenomenon, are revealed, based on genre and stylistic tendencies of music, which is represented at the festivals. Besides, genre and stylistic dialogue occurs between works, represented at this festival and on the previous (and following) festivals, turning into a kind of continuous dialogue between music and music.

In festival practice genre models, that, at first, correspond only to external situational performing criteria, but then, thanks to the secriteria, discover new sides, that change genre forms, that were starting, are formed.

One of such new genre models – a mini-monooopera, that emerged with a festival «Two Days and Two Nights of New Music». Mini-monooopera puts together features of a vocal cycle and monooopera, increasing their closeness to each other, that is a transitional genre model. From the vocal cycle, it borrows features such as limited number of performers, placement instrumentalists on the

stage with a soloist. The essence of genre monoopera is expressed through the presence of the general stage action, consistently unfolding plot (even not necessarily subject-logical) and «real» hero.

Close connection mini–monoopera with Odessa festival is also demonstrated in fact, that exactly Odessa composers often turn to this genre model in their creativity. One of the clearest examples of this – a Julia Gomelskaya's mini-monoopera «Flashbacks Of a Tired Popstar» (performed at the 18th festival «2 Days and 2 Nights of New Music»).

It was written in a dialogue with Austrian poet and singer Carl Maria Kinsky, whose main area of creative interest is bard song. However, by request of Austrian bass-baritone Rupert Bergmann, he wrote the text, that became basis of this composition, and Rupert became the first (and only so far) its performer. Inspired by Rupert, writer has created a lengthy poem, which fragments Julia Gomelskaya selected by herself for becoming the text for her novels. In addition, the composer also made some changes, concerning both overall structure of verbal text (changing of the order of poetic stanzas) and individual dramatic accents (accentuation of some sentences with multiple repetitions). In this way dialogue between poet and composer occurs, but leading position in this case occupies musical text: composer works with words, using musical principles and techniques.

The text of Gomelskaya's mini–monoopera – a presentation of story of the popstar – the singer, who once starred in the world, but then realizes that, despite the fame, he is lonely and dispossessed. At this point, the identity of the hero splits into two parts: the fatigue of the scene – state of inner loneliness, and affection to the external publicity – realization that he can't live without scene. This dichotomy is expressed in the musical text of composition, especially in vocal part, in which the composer, on the one hand, applies to such a techniques, like a whisper, talk, shprehgezang, melodeclamation, and, on the other hand, – creates songful melody, which includes both broad melodic moves and sustained durations. «Split personality» of hero is also illustrated in all textured-dynamic plan of work, in which lyrically-meditative fragments alternate with expressively-discontinuous.

The image of the hero in composition is collective: it consists of the text author image, and the singer-performer image; it also could be said, that in this image are intermediary-semantically involved images of all great people, who had to pass through rise and fall of the career.

The first, second and fourth novels are written in English – in them protagonist tells about his dreams, sleeps and memories, about fear of unknown future, about past and present, as well, as how he sees himself and the world around him. The third novel is in German (native for the writer and the artist); it creates the effect of peculiar soliloquy or monolog, as thoughts of the hero

are turned to himself – on his own self in the moment of the greatest popularity. According to the composer, this piece – like «a look, facing inward».

Four novels, that make up fourfold composition, are combined into a whole by a common idea of cycle, provided by the poet and the composer, as the life events and relationships circle, which leads to repetition of situations and experiences. If circular motion in the verbal poetic text is expressed by semantic repetition and it conveys common image conception, then, on musical side of work, circularity repetition becomes major and quite independent formative method. Thanks to the music, poetic text acquires new cyclic clarity, and idea of the cycle is not connected with the division of the text into parts, but with its unity, continuity of development and with transmission-transfer of certain musical-themed shapes.

Musical-themed and verbal-text repeats, as interesting dramatic decision, confirm poetic idea of impossibility, especially for a public personality, of breaking out the established circle of life. The article analyses mini-monoopera «Flashbacks Of a Tired Popstar» from the perspective of a music-themed and verbal-texted repeats as interesting dramatic solution.

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Стоянова Анна. Жанровое моделирование современного композиторского творчества (на материале одесского фестиваля «2 дня и 2 ночи новой музыки»). Данная статья раскрывает особенности фестивалей современной музыки и их влияние на жанрово-стилевую эволюцию композиторского творчества. Рассматривается процесс жанрового

моделирования на одесском фестивале «2 дня и 2 ночи новой музыки» на примере мини-монооперы Юлии Гомельской «Flashbacks Of a Tired Popstar».

Ключевые слова: диалог, жанровая модель, мини-моноопера, фестивали современной музыки, роль тематических повторов.

Стоянова Анна. Жанрове моделювання сучасної композиторської творчості (на матеріалі одеського фестивалю «2 дні та 2 ночі нової музики»). Дана стаття розкриває особливості фестивалів сучасної музики та їх вплив на жанрово-стильову еволюцію композиторської творчості. Розглядається процес жанрового моделювання на одеському фестивалі «2 дні та 2 ночі нової музики» на прикладі міні-моноопери Юлії Гомельської «Flashbacks Of a Tired Popstar».

Ключові слова: діалог, жанрова модель, міні-моноопера, фестивали сучасної музики, роль тематичних повторів.

Stoyanova Anna. Genre modeling of contemporary composer's creativity (based on Odessa festival «2 Days and 2 Nights of New Music»). This article reveals features of contemporary music festivals and their impact on the genre and stylistic evolution of the composer's creativity. It considers process of genre modeling at the Odessa festival «2 Days and 2 Nights of New Music», illustrated on Julia Gomelskaya's mini-monooopera «Flashbacks Of a Tired Popstar».

Key words: dialogue, genre model, mini-monooopera, contemporary music festivals, role of thematic repetitions.

Yuriy Repin

OPEN AIR FESTIVALS: PROBLEMS OF PRESENT-DAY OPERA PRODUCTION

Many centuries of opera history have been rich in both daring reforms and bitter crises of ideas and views of the greatest composers belonging to different national operatic schools. But the essential quality of opera throughout the ages has been the ability to reflect the reality uniting the past and the present in all their variety and inconsistency. Modern opera provides a solid proof of this statement.

The musical media space of the XXI century is a whole system that combines both the brand new and the long existing genres and directions of music, under the conditions of interaction of which there is a conflict of elite and mass, traditional and innovative. Opera, as a progressive genre, that always follows the rapidly developing trends in art, also represents a synthesis of concepts and views of different eras and generations, which ultimately leads to the understanding of the specifics of the XXI century opera house.

Due to the rapid evolution of directors' views and preferences concerning stage interpretation, one of the characteristic features of modern opera in the last decades has been the tendency to produce opera in non-standard venues. To these refer first and foremost the cases of production outside an opera theatre – in parks, at railway stations, culturally and historically significant locations – as well as productions in which the prevalence of modern stage direction methods over the academic ones contributes to the creation of new forms of operatic action.

Thus, the *purpose* of the article is to consider the issues of the modern opera house through example of festivals «Open Air», the analysis of main components of opera performances (theater, sound acoustics, and direction) and their transformation within the festivals of this kind.

Nowadays opera festivals are growing in popularity as the events popularizing opera as a genre. Classifying these festivals from the point of view of opera production venues we can single out two groups: *stationary festivals*, mainly taking place in opera theatres, and *Open Air festivals*, taking place outdoors. The former continue the main tendencies of non-festival academic opera performances direction, whereas the latter – constituting the object of study in this paper – combine quite new possibilities in the sphere of music interpretation and modern directorship and contribute to the development of opera in accordance with the tendencies of a new era.

The term «Open Air» originally had relation to the mass music, namely the pop and rock concerts, various discos and parties that were held under the open sky. But soon, due to the result of the development of academic areas of musical art of such kind, which in fact is a genre of opera, this term has come to be applied with respect to classical concerts and performances beyond the Opera or the Philharmonic, and that is also takes place in the open air.

One of the main advantages of Open Air festivals is the large scale of the stage action, which considerably expands the production interpretation potential and leads to daring innovative solutions. The absence of curtains as well as the use of various environment-related means, for example, water or air, creates conditions in which the spectator is able to see the real action, full of special stage effects, impressive appearances and bright disappearances of the opera's characters.

One of the technical elements differentiating Open Air festivals from stationary opera productions is the question of audio engineering and acoustic solution, which directly influence the opera production conditions. A significant place is taken by festivals where to achieve a sound of good quality and audibility the latest technologies are used as well as the achievements of modern audio engineering. Puccini Festival in Torre del Lago, Italy, and, especially, Bregenzer Festspiele (Bregenz Festival) in Bregenz, Austria, are bright

examples of such events. Directors' interpretations make it possible to have a new look at the well-known musical masterpieces stressing or even exaggerating a certain detail of the opera work.

Thus, the range of possibilities in opera stage interpretation at Open Air Festivals is very wide. The director is given a free rein to realize most innovative solutions in the sphere of stage interpretation. Continuously developing sound editing technologies, synthesis of academic and novel traditions of different art spheres as well as mutual penetration of elements of mass and elite cultures will probably allow us in the future to speak about the tendencies of opera music production in the XXI century beyond traditional borders.

The modern productions, which characterize opera of the XXI century as actively developing genre, represent a new phenomenon of musical art, which has no own analogues at all stages of the development of the genre. The modern opera house also continues to reflect a worldview, ideas and feelings of a man of modern time, thus confirming the thesis about the birth of the next stage of the development of opera's genre in the realities of a changing world.

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Рєпін Юрій. **Фестивали «Open Air»: проблеми сучасного рішення оперного спектакля.** В статті розглядаються питання сучасного оперного театру на прикладі фестивалів «Open Air». Аналізуються основні складові оперного дійства (театральність, звукоакустика, режисура) і їх трансформація в рамках фестивалів подібного роду.

Ключевые слова: фестивальність, «Open Air», фраунтгоферовська звукова система.

Рєпін Юрій. **Фестивалі «Open Air»: до проблеми сучасного рішення оперної вистави.** В статті розглядаються питання сучасного оперного театру на прикладі фестивалів «Open Air». Аналізуються основні

складові оперного дійства (театральність, звукоакустика, режисура) та їх трансформація в умовах можливостей подібних фестивалів.

Ключові слова: фестивальність, «Open Air», фраунгоферовська звукова система.

Repin Yurii. The festival «Open Air»: to the question of decided modern opera performance. In the article examines the contemporary opera theater festivals for example «Open Air». Analyzes the main components of opera performances (theatre, sound, direction) and their transformation within the festivals of this kind.

Key words: festival character, Open Air, Fraunhofer sound system.

Anna Usova

FILM MUSIC AS A SUBJECT OF MUSICOLOGY: TO THE PROBLEM OF THE DEFINITION OF ANALYTICAL APPROACH

The article touches the methodology problems and specific methods of the study of film music. Over a century of development, the cinema, thanks to its synthetic nature, was able not only to absorb and subordinate to the unified artistic idea the elements of different arts, but also to fill each element with a new quality, taking into consideration their inextricable relationship. In this process, the music had a difficult path from the pictorial element (which fairly relies on the law of academic manner) to an independent genre; its phenomenon is the object of scientific understanding of musicologists from different countries for more than half a century. The *purpose* of this article is outlining the main range of issues related to the study of film's music as a specific sphere of musical creativity and determination of the main directions of its research.

Due to the progressive popularity of cinema in the XX–XXI century, film music genre evolved, enriched by influences other audio and visual arts. Music in the movie acquires new functional and expressive properties, and that creates a new, additional range of current musicological problems. The notion of film music, its expressive, dramatic and composite features in different movie genres require the disclosure of its essence.

Music in the film as one of the components of the synthetic text, according to the researchers, has specific features – secondary nature, discretion, context, multifunctionality, compilation determining its applying nature. Consequently, the way to its study lies at the intersection of two main vectors: comprehension of the synthetic nature of film music and the study of its immanent musical patterns in their relations with all components of the film.

At this stage, the priority is to study the general approaches to the analysis of film music. Development of such approaches can be based on the specific conditions of existence of this genre, but with use of the prevailing terminological apparatus of musicology. Under specific conditions of existence, we understand the subordination of the primary storyline concept, dependence and function only within the visual range and a direct relationship with him. After all, the artistic image of cinema is revealed in all its depth and dynamics only in the aggregate of audio-visual and verbal components.

The complexity of studying film music is associated with the peculiarities of its fixation material (often – absence of musical text), makes it necessary to use other forms of audio-visual scores, in particular, the so-called.

In our opinion, the special tables (the so-called musical *post-explications* for the film) can be the alternative replacement of musical score. The term «explication» came from philosophy, but it also has a direct relationship to the cinema, because the explication is called the written explanation and design director in the legend. And, although the explication is written in the free form, of course, the music as an integral component in it is taken into account. We use the so-called post-explications (a term used by V. G. Moskalenko). The prefix «post» means a secondary process of already pre-edited scheme of the film. In this context, we are talking about the decomposition of the whole into parts with the aim to follow the dynamics of their development and relationships.

The initial moments of musicological analysis of film music are the following:

1. The contemporary cultural space, in which a variety of forms and methods of human creativity co-exist and interact.

2. Reliance on generic classification of cinema, the distinction between different forms of genre of films (fiction films, documentaries, animation) and its functions in the structure of media texts (commercial cinema, a non-profit cinema, auteur cinematography).

- integral analysis (i.e. the analysis of sound component in terms of cinematic synthesis and music as part of the whole in the dramatic component of movie);
- stylistic analysis, where the nature of the musical material, musical shaping in conjunction with the editing row, appearing in the film music affective models, musical symbols, typical methods of musical development, referring to the creation of a specific film composer are revealed;
- shaping analysis (by T. Shack), that allows to consider a musical composition at the *local level*, where the music is played without interruption and is relatively independent part of the discrete composition; at the composite level of the film music as a *separate element of the text*,

that is the generalized form of the whole musical composition; at the «*general*» level of all of the artistic whole;

- technological analysis (highlighting the music decisions about the specific scenes: the use of certain techniques of writing, identifying the borrowed themes with the description of their operation, appeal to stylization, allusions, the use of compositional and scenic clichés and so on).

Practice has shown that the method of analysis of classical music requires some adaptation in the analysis of applying music. In the cinema art solid shape is achieved by connection and interaction between the various elements of cinematographic works. This interaction gives rise to a whole synthetic audio-visual composition. Analysis of purely musical side cannot be the main goal in the process. The complete subordination to the laws of cinema music, its secondary nature, discretion and context require the development of a new conceptual apparatus within the already existing system of scientific musicology.

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Усова Анна. Киномузыка как объект музыковедения: к проблеме определения аналитических подходов. В статье освещены проблемы киномузыки как объекта музыковедческого анализа; выявлены общие закономерности жанра киномузыки в игровом кино и сформулированы основные аналитические подходы ее изучения. Полная подчиненность музыки законам кинематографа, ее *вторичность, дискретность и контекстность* требуют выработки нового понятийного аппарата в рамках уже сложившейся системы научного музыкознания.

Ключевые слова: киномузыка, кинематограф, медиатекст, постэкспликация, функции киномузыки, методы анализа.

Усова Анна. Кіномузика як об'єкт музикознавства: до проблеми визначення аналітичних підходів. У статті висвітлені проблеми кіномузыки як об'єкту музикознавчого аналізу, виявлені загальні закономірності жанру кіномузыки в ігровому кіно та сформульовані основні аналітичні підходи до її вивчення. Повне підпорядкування музики законам кінематографа, її другорядність, дискретність та контекстність потребують розробки нового понятийного апарату в межах вже існуючої системи наукового музикознавства.

Ключові слова: кіномузика, кінематограф, медіатекст, постексплікація, функції кіномузыки, методи аналізу.

Usova Anna. Film music as a subject of musicology: to the problem of the definition of analytical approach. The article touches the methodology problems and specific methods of the study of film music. Due to the progressive popularity of cinema in the XX–XXI century, film music genre evolved, enriched by influences other audio and visual arts. Music in the movie acquires new functional and expressive properties, and that creates a new, additional range of current musicological problems. The notion of film music, its expressive, dramatic and composite features in different movie genres require the disclosure of its essence.

Key words: film music, cinematography, media text, post explication, functions of film music, analysis methods.

Alexandra Motsar

THE THEATRE OF ABSURD IN THE ART OF OPERA (ON A. SCHETINSKY'S «BESTIARIUM»)

In this article the main features of the theater of absurd in the art of opera are discovered. In detail: the main aesthetic purpose of theatre of absurd was in clash of incompatible, absurd, having no sense. For example, it could be in

incoherence of dialogs, unequally of character's actions, embarrassing combination of brutal-comic and tragic etc.

The term «theater of the absurd» (which emerged in the 1950s in France, with the advent of Eugene Ionesco's play «The Bald Soprano») was firstly used by theater critic Martin Esslin and is relevant at current time. At that time the so-called anti-play through linguistic, syntactic and semantic barriers created a precedent of completely new phenomenon in the theater, which started a new artistic era. Although in the first sense of this term *the era of the absurd* lasted a relatively short time, but the influence of its opening became spectacular for many kinds of art. This was related especially to music, particularly opera. The examples are the works of many European and American composers, namely D. Ligeti, L. Nono, L. Berio, P. Boulezze, K. Stockhausen, J. Xenakis, H. Lachenmann, P. Bengston, B. Zimmerman and also F. Glass and M. Feldman. Some of these works used as a basis for the libretto plays of famous creators of theater of the absurd or their predecessors: S. Beckett, M. Ghelderode, J. Lenz and others.

The sneer on human's life – that what was the main idea that absurdists wanted to express. It is indicative that in absurd works any of geographical, time, place of other concrete facts were absent. With the help of this method the authors skipped *unnecessary* information in that way concentrating their attention on «action» and «tomfoolery» of weak-willed, confused and devastated people.

The philosophy of existentialism was the main platform of absurd aesthetic because of proclaiming of idea of nonsense living, its tragedy and totally disorder.

One of the few examples of print of absurdist aesthetics in Ukrainian musical theater of XXI century is the opera of Olexander Shchetynsky «Bestiary», 2004 (in Russian the libretto belongs to the hand of A. Parin and O. Shchetynsky). After the premiere in Germany the opera was staged in Russia (Perm, Moscow) and then in Ukraine (Kharkiv). The relevance and novelty of the work is to appeal to the area, which is poorly highlighted by musicologists in Ukrainian musical theater. In particular, it is to the unexplored opera creativity of Shchetynsky.

The objective of the work: to analyze the literary sources of «Bestiary», to reveal features of its dramaturgy, to see in the opera the features of the theater of the absurd. Besides above-listed, the author gives comparative analysis of the literary primary sources and libretto of the opera «Bestiarium», also the analysis of musical material is given in this work.

The opera consists of two acts, which are divided into ten episodes with prologue and epilogue. Three totally different in their stylistics works became a literary primary source of the opera. Namely: «The Stag King» by Carlo Gozzi (1820–1906), «The Marsh King's Daughter» by Hans Christian Andersen (1805–1875) and «The Metamorphosis» by Franz Kafka (1883–1924).

Separately the frame construction embodies «The history of Bestiarium». In this episodes the soloists without masks come out and speak for the authors. The composition of the work itself is of very big interest for researchers because of its construction based on mixed episodes from different literature primary sources. On this way the composer makes peculiar montage dramatic art which itself complies with aesthetic of absurd.

The central importance in the libretto is given to the novel of F. Kafka, which affects the interpretation of whole work. The main semantic line of hopelessness and despair can be traced from the aesthetics of this novel. Firstly, it is *central* in the literal sense of this term, because it begins (and ends) the action. Secondly (and perhaps most importantly), in the «spectacle of the bug» the action is performed in the first person («I»), and therefore it mostly acutes sympathy. The origin text («The Metamorphosis») tells about an ordinary clerk Gregor Samsa, who wakes up one morning at home to discover that he turned into a huge clumsy bug. The other storylines of opera («spectacle of the deer», «spectacle of the frog») have somewhat estrange, allegorical character. Perhaps this is due to the nature of literary sources used here, which belong to the genre of fairy tales.

Also in this work the conception of catharsis is investigated and its manifestation in all of the episodes. The common and distinctive features with absurd–aesthetics are found. The features of polystylistics are noted.

Allegorical and even fantastic, ambiguous nature of the genre «bestiary» is embodied at best within absurdist aesthetics of work of O. Shchetynsky. At times it seems that the composer «plays» with styles, but despite the polystylistic of scores, the integrity is typical for the work in terms of the author's vision.

A special place takes the epilogue of the opera. On the one hand there is an allusion to the final to 14 symphony of D. Shostakovich and poetry of R.M. Rilke (slow, moderate progress, continuous diminuendo, certain «extinction»). But on the other hand it is probably some kind of resume of Shchetynsky O., the post-cathartic episode, reconciliation and even emphasizing the moral conclusion (a tribute to the genre of fairy tales or concoction). This is the main difference from absurdist, devoid of meaning and logic plays, full of a sense of understatement and total pessimism. In the opera «bestiary» in this unique, modern «action of the Soul and Body» the author gives meaning to the content – a conclusion-morality that raises the work to the highest ideological level.

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Моцар Александра. Театр абсурду в оперному мистецтві (на прикладі опери О. Щетинського «Бестіарій»). В статті виявлені основні риси театру абсурду в оперному мистецтві. Проведений порівняльний аналіз літературних першоджерел та лібрето опери «Бестіарій», зроблено аналіз музичного матеріалу твору. Виявлено спільні та відмінні риси з естетикою абсурду. Відмічено риси полістилістики в опері.

Ключові слова: театр абсурду в опері, оперна драматургія, лібрето, жанр опери.

Моцар Александра. Театр абсурда в оперном искусстве (на примере оперы А. Щетинского «Бестиарий»). В статье выявлены основные черты театра абсурда в оперном искусстве. Произведен сравнительный анализ литературных первоисточников и либретто оперы «Бестиарий», а также сделан анализ музыкального материала произведения. Выявлены общие и различительные черты с эстетикой абсурда. Отмечены черты полистилистичности в произведении.

Ключевые слова: театр абсурда в опере, оперная драматургия, либретто, жанр оперы.

Motsar Alexandra. The theatre of absurd in the art of opera (on A. Schetinsky's «Bestiarium»). The main features of the theater of absurd in the art of opera are discovered. The author gives comparative analysis of the literary primary sources and libretto of the opera «Bestiarium», also the analysis of musical material is given in this work. The common and distinctive features with absurd-aesthetics are found. The features of polystylistics are noted.

Key words: the theatre of absurd in the opera, opera's dramaturgy, libretto, the genre of the opera.

Ganna Gusieva

ABOUT THE MUSICALITY, KNOWN AND UNKNOWN

This article discusses some theoretical issues of the nature and features of the notion of musicality in theory of music, literary criticism, painting, architecture,

psychology and other spheres. Musicality – difficult many-sided concept and the phenomenon which has debatable character. It requires further analysis and studying.

The *purpose* of the article is to examine the nature and the features of the concept of musicality, the analysis of individual theoretical questions of its definition and content in musicology, as well as its relationship with other areas of spiritual practice. The need to broaden and deepen the research of «musicality» as a phenomenon and definition determines its *relevance*.

Musical phenomenon musicologists and psychologists studied more than a hundred years, but there is still no single definition of the concept. According to the modern psychology of music, musicality have each person, but sometimes it remains underdeveloped. Musicality denoted unity of biological and social elements, because it is directly depends on the quality of combining special abilities and personal qualities and on its orientation in the musical direction of society.

The theoretical analysis of the concept of musicality indicates that there's a problem of the psychological content of musicality in the scientific literature and, most importantly, the emotional sensitivity to the music as the cornerstone of musicality. However, the properties of the concept of musicality that has been proposed by B. Teplov and developed by his followers, in our opinion, do not give a complete picture of this phenomenon, because the musicality, is mainly viewed as a combination of abilities and as a set of individual psychological characteristics.

Many experimental and theoretical works in the direction of studying of musicality outline the parameters for comparison with the help of which the individual characteristics of the two groups – the musicians and «non-musicians» are compared. It means that the resulting information is considered by scientists as the background for music talent. Here raises the question of consideration of the most characteristic and broader aspects of the phenomenon of musicality.

The study of musicality of music is the same difficult task, as the investigation of its poetic and picturesque. Being not quite clearly definable concept, it is difficult to decomposable into components, because there is soon a risk of schematization and simplification. However, the music, being the mother of all kinds of «musicality» has its own strict laws.

Musicality is not only the known musicology term, which use at description of execution of piece of music or degree professionalism of performer. In modern science is often compared music and poetry, music and painting. There are, for example, a number of scientific publications that do not use the word «musicality», but the attempts are made to compare the two kinds of art – for example, poetry and music.

The musicality is in any kinds of art. It is quite often talked about musicality of «quiet» arts: architectures, painting, sculptures, aiming to underline their plasticity and colorfulness. Musicality of painting is often

determined as application of elements of theory and form of musical art is in painting. A specific musicality of poetry is in that a poetry was able to take from music more than other types of art. The problem of musicality of painting was studied in memoirs, letters, articles, diaries of foreign and domestic painters – E. Delacroix. G. Seurat, H. Matisse, to K. Korovin, S. Chuykov. However much painters in the analysis of artistic elements of different painting styles and directions compared with music, not giving musicality of deep ground.

Many experimental-theoretical studies in the direction of study of musicality select parameters for comparison, which the individual features of two groups are compared by, – musicians and dilettantes. It follows from this that the got information is examined scientific as pre-conditions of musical talent. Here is a question of consideration of the most characteristic and wide aspects of the phenomenon of musicality.

In general, due to the sufficient elaboration of the concept of musicality in literature and painting on the one hand, and the famous limitation in the environment of musicology for mainly framework of psychological and sociological research on the other hand, the problem of musicality (both in musical and theoretical concepts) in the music – a paradox – is barely not the most unknown.

Basing on the well-known definition of musicality as a component of a musical aptitude which, according to B. Teplov, «is necessary for engaging particularly in musical activities, unlike any other, and, moreover, is essential for any kind of musical activity», it raises the question of consideration of the most characteristic and essential and yet unopened aspects of the *phenomenon of musicality* within their own *musical phenomenon*. This kind of «musicality», is metaphorically understood as «Musicality» (with a capital letter), i.e. the musicality among professional (highly) musicians, the degree of musical talent of the creative personality, which distinguishes it from a rather narrow circle of professional musicians and thus with that makes this particular personality a symbolic figure of musical art of his time, and also in the broader historical context – certainly deserves not only vivid and memorable sensory and emotional reaction, but also a comprehensive study within the scientific research.

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Гусева Анна. О музыкальности, известной и неизвестной. В статье рассматриваются отдельные теоретические вопросы природы и особенности понятия музыкальности в теории музыки, литературоведении, живописи, архитектуре, психологии и других сферах. Музыкальность – сложное многогранное понятие и явление, которое носит дискуссионный характер. Оно требует дальнейшего анализа и изучения.

Ключевые слова: музыкальность, феномен музыкальности, переживание музыки, музыкальные способности, музыкальная одаренность, музыкальный образ, искусство.

Гусева Ганна. Про музыкальність, відому і невідому. У статті розглядаються окремі теоретичні питання природи і особливості поняття музыкальності в теорії музики, літературознавстві, живопису, архітектурі, психології та інших сферах. Музыкальність – це складне, багатогранне поняття і явище, яке носить дискусійний характер. Воно вимагає подальшого аналізу і вивчення.

Ключові слова: музикальність, феномен музикальності, переживання музики, музичні здібності, музична обдарованість, музичний образ, мистецтво.

Gusieva Ganna. About the musicality, known and unknown. This article discusses some theoretical issues of the nature and features of the notion of musicality in theory of music, literary criticism, painting, architecture, psychology and other spheres. Musicality – difficult many-sided concept and the phenomenon which has debatable character. It requires further analysis and studying.

Key words: musicality, musical phenomenon, experiencing music, musical ability, musical talent, musical image, art.

Jia Huang

THE TEMPORAL RHYTHMIC COORDINATION BETWEEN THE CHAMBER MUSIC ACCOMPANIST AND VOCALIST

This article introduces the reader to some of the results of the dissertation research of artistic and functional characteristics of accompaniment art. The *purpose* of the article is to clarify the features of the tempo and rhythmic interaction between the two musicians of the chamber line up: concertmaster and soloist. The features, which will be discussed, are typical to any ensemble, where the part of voice or monophonic instrument interacts with the part of piano. However, the specificity of the chamber vocal genre makes properties of the ensemble interaction of musicians, in which we are interested, more prominent and clearly visible.

The set research *task* in article is allocated and is considered by scientists not often. Usually tempo and rhythmic interaction of musicians of chamber ensemble is studied in the context of more general issues of the performing art. In order to successfully solve this problem, it is necessary first to agree on the meaning of the term «accompaniment's art» or we can also say synonymous in meaning – «concertmastership». Working with the problems in this area of musical creativity, we came to the following definition: «concert master ship» is a kind of musical and performing art, the specificity of which is to *be in ensemble* that is in artistic and effective interaction of musicians, which create a work sound form. From this perspective, the «*accompanist*» is a musician ensemble that has the abilities, knowledge and skills that are necessary for the implementation of artistic appropriate interaction with other musicians in the performance of musical works. This theoretical approach is consistent with the common terminology expression in the literature «*accompaniment art*».

Tempo and rhythm differ as theoretic concepts, though in practice the time of intonation process is adequately characterized by tempo, subordinate to the definite metre. The levels of tempo and rhythmic ensembling are defined: the separate tone level (musical allophones), the phrasal units level (the musical speech syntagma), the composition rhythm level (the highest order rhythm). The priority of the compositional structures over the phrases (as well as other syntagmas) and separate tones, interval structures is stated.

It is mentioned that the performers often falsely try to achieve the complete concurrency of the rhythmic structures on the separate tones level. This tendency can spoil more important points of rhythmic ensembling – phrasal one and the compositional harmonization of the parts. The danger can be seen in the tendency of real sound detection, especially in accent emphasizing of metric pulsation (it concerns the accompanist's part in greater extent). A lot of practicing accompanists speak directly about their undesirability of systematic emphasizing of the sounds falling on the strong time of the beat. The experience of outstanding accompanists, teachers, and theorists says that way too «diligent», direct, explicit reinforcement of the tempo and rhythm part of the solo voice or instrument may destroy living rhythm of work, lead to unnecessary, not contemplated by the composer effect of mechanistic temporary deployment of form. The skillfully masters of accompaniment released the soloist from «diktat» of strong part of the bar and leave him enough space of rhythmic behavior by which the barely noticeable delay or the anticipation of the soloist about pulsating tones of the piano part are possible.

It is mentioned that the point of acceptability of joint or independent deviation of one part from the common intonation process speed must always be discussed with the account of the technical and semantic peculiarities of the specific musical form. The main difficulties of the ensembling caused by different polyrhythmic types in the musical tissue (isometric, polymetric and polymenzure polymetrics) are stated.

The performer's psychological compatibility in respect to their individual feeling of the flow of musical time is discussed. As proved experimentally, each individual has its own timing unit. However, there are stable types of «slow», «fast» and «adequate» subjective time flow that correlate with the classical types of temperament. We believe that in any case the highly professional accompanist should be familiar with this problem not only practically, but also theoretically. The understanding of their own individually and typological features of action of «biological clock» can give the accompanist the awareness for making useful adjustments in the process of learning and performing of works with a specific soloist interpreter.

The problem of deviation from the metrical values of tones in lexicall elements of music language, problem of metrical pulsation in concertmaster's party are analysed. Difficulties of temporythmic, caused by features of the vocal breathing, register changes, phonetic structure of verbal text are determined.

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Хуан Цзя. Темпоритмічна взаємодія концертмейстера і вокаліста в музиці камерного жанру. В статті обговорюються проблеми темпоритмічного ансамблювання виконавців камерної вокальної музики з позиції дій концертмейстера. Стверджується художньо-семантичний пріоритет темпоритміки синтаксичного та композиційного рівнів над ритмом окремих тонів музичного мовлення. Аналізується проблема відхилення від метричних значень тонів в музично-лексичних зворотах, проблема звуковиявлення метричної пульсації в партії концертмейстера. Визначаються труднощі темпоритмічного ансамблювання, зумовлені розбіжностями індивідуального відчуття течії часу, особливостями вокального дихання, регістрових змін, фонетичної структури вербального тексту.

Ключові слова: концертмейстер, ансамбль, камерна музика, темп, ритм, метр.

Хуан Цзя. Темпоритмическое взаимодействие концертмейстера и вокалиста в процессе исполнения камерной музыки. В статье обсуждаются проблемы темпоритмического ансамблирования исполнителей камерной вокальной музыки с позиции действий концертмейстера. Утверждается

художественно-семантический приоритет темпоритмики синтаксического и композиционного уровней над ритмом отдельных тонов музыкальной речи. Анализируется проблема отклонения от метрических значений тонов в музыкально-лексических оборотах, проблема звуковыявления метрической пульсации в партии концертмейстера. Определяются трудности темпоритмического ансамблирования, обусловленные различиями индивидуального ощущения течения времени, особенностями вокального дыхания, регистровых изменений, фонетической структуры вербального текста.

Ключевые слова: концертмейстер, ансамбль, камерная музыка, темп, ритм, метр.

Huang Jia. The temporythmic coordination between the chamber music accompanist and vocalist. This paper is devoted to the problem of the chamber music accompanist and vocalist coordination in tempo and rhythm. Tempo and rhythm differ as theoretic concepts, though in practice the time of intonation process is adequately characterized by temporythm, subordinate to the definite metre. The problem of deviation from the metrical values of tones in lexicall elements of music language, problem of metrical pulsation in concertmaster's party are analysed. Difficulties of temporythmic, caused by features of the vocal breathing, register changes, phonetic structure of verbal text are determined.

Key words: accompanist ensembling, chamber music, tempo, rhythm, metre, temporythmic.

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

Elizaveta Tkachenko

EARLY PROTESTANT MOTET

The article is devoted the motets, created during the XVI–XVIII century by prominent German composers of the Lutheran faith.

Although the motet originated in the area Catholic Church music, in the late Middle Ages it became one of the leading secular genres. During the next two centuries existed simultaneously spiritual and secular motets, but by the end of the Renaissance secular motives gradually disappeared, and the product is becoming primarily spiritual. By that time has been formed several types of motets: isometric, isorythmic, imitation, with the technique cantus firmus. Until the second half of the XVI century religious motets actively developed in the work of Catholic composers, and only during the Reformation took place the distribution of Catholic and Protestant motet.

At that time clearly defined national characteristics of this genre, when each European country interprets motet differently. For the Italian composers motet – is primarily a concert piece. For the British – kind of spiritual hymns, called anthem. In France dominated multipart motet with instrumental accompaniment, close to the cantata. German composers of the Catholic Church are continuing the tradition of J. Palestrina, absorbing features Italian concert genres gradually. And only in the works of composers of the new Protestant Church motet was actively developing.

Lutheran composers in Germany of the XVI–XVII centuries developed three main types motet genre: *Liedmotette* – a work in the style of song; *Choralmotette* – motet, based on the processing of polyphonic chant, and *Sprüchmotette*, which prevailed syllabic melody type. Texts of motets built as follows: first lodged biblical quotation, after which followed the exegesis – an explanation and interpretation of the sacred text in verse or prose form. As motet performed before preaching (and sometimes instead), then according to its location and content, in German`s musicology it called *Predigt Motette*.

The huge contribution to the development of the analyzed genre was made by Johann Walter, the first Cantor of the Protestant Church in Germany (1496–1570), Leonard Lehner, the master of choral spiritual works (1553–1606), Johannes Accord, the author of unique harmonization of Lutheran chorales (1553–1611),

Hans Leo Hassler, the pupil of Andrea Gabrieli (1564–1612), Michael Praetorius, the author of the first German spiritual concertos (1571–1621), Melchior Franck, the creator of more than 600 Protestant motets (1579–1639). Heinrich Schütz, Johann Hermann Schein, Samuel Seidt, Andreas Hammerschmidt and Johann Rudolf Ahle also actively worked in the genre of the motet.

The protestant motet reached its brilliant culminating point in the works of Johann Sebastian Bach (1685–1750). His six motets for choir a cappella summed up the difficult path of development of the genre and became the model of perfect combination of mastery shape and depth of the content.

The motets of abovementioned composers of the early Protestant church make it possible to outline the main characteristics of this genre model:

- the ground for musical work is a Lutheran chorale, conducted in the form of a cantus firmus;
- the gradual replacement of Latin by German and the final strengthening of the latter;
- the wide variety of compositional and dramatic decisions is explained by clear dependence of the formation from the verbal text structure;
- the refusal of simultaneous sound of multiple languages or texts and strengthening of attention to the word;
- the structure of the verbal text of motets according to two main variants: a number of biblical quotations, compiled by the author in its sole discretion, and the biblical text with its further free interpretation;
- use of the Bible in the translation of Luther, preference is given to Psalms and texts of the New Testament;
- the mandatory presence of Kerygma (summary of the main aspects of the Christian faith) in the text.

So, in the first two centuries of its existence, the Protestant Church had a cohort of outstanding artists, composers, musicians, which had significantly enriched the world musical legacy with their achievements. Having an urgent need to renew the repertoire and opening the opportunities for creativity, Protestantism attracted the best musical talents in Germany.

The basic composition and dramatic features of the Protestant motet, which were developed by them, found many and varied embodiments in composing solutions of creators of subsequent epochs. And according to researcher Koldaeva, Bach genius motets became «the top source, from which the line of the German motet in the works of the romantics starts».

Despite the variety of compositional decisions early Protestant motets, crystallized its characteristics. Composers used the biblical texts in the German translation of Luther. The structure of the verbal text directly influences on the

formation motets, and rejection of the simultaneous sounding of several texts heightened attention to every word. The text must contain the kerigma – brief description of the main aspects of the Christian faith. The text is usually composed of a number of biblical quotations, compiled by the author's discretion, or for biblical fragment followed its arbitrary interpretation. Motets were created without instrumental accompaniment usually, and its foundation had been a Lutheran chorale as a cantus firmus.

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Ткаченко Елизавета. Ранний протестантский мотет. Статья посвящена анализу мотетов, созданных в XVI–XVIII вв. ведущими немецкими композиторами лютеранского вероисповедания. Определены характерные признаки мотетов данной жанровой разновидности.

Ключевые слова: протестантский мотет, хорал, Реформация.

Ткаченко Єлізавета. Ранній протестантський мотет. Стаття присвячена аналізу мотетів, створених в XVI–XVIII ст. провідними німецькими композиторами лютеранського віросповідання. Визначено характерні ознаки мотетів даного жанрового різновиду.

Ключові слова: протестантський мотет, хорал, Реформація.

Tkachenko Elizaveta. Early Protestant motet. The article is devoted the motets, created during the XVI–XVIII century by prominent German composers of the Lutheran faith. Despite the variety of compositional decisions early Protestant motets, crystallized its characteristics.

Key words: Protestant motet, chorale, the Reformation.

*Mariia Voronina***«SACRIFICIUM ABRAHAE» BY M.-A. CHARPENTIER AS EXAMPLE
OF THE ORATORIO GENRE «HISTORIA»**

Timeliness of the article is determined by both as artistic legacy uncertainty of Marc-Antoine Charpentier in Ukrainian musical world and as attempt to determine the number of issues related to the history and theory of oratorio genre as a whole.

Talking about oratorio genre one should take into account its interaction throughout all the history together with many other genres (opera, cantata, motet and large French motet), coupling and interaction between spiritual and secular fields both in terms of oratorio and similar genres and within the oratorio itself as well as the presence of Handel type oratorio for a long time as the main orienting point of the genre.

Moreover, if some time earlier one of the main belongings criterion to oratorio genre was absence of scenic action, today other properties of work are more important. The inner base for genre identification may be, on the one hand, the interrelation of dramatic and narrative beginning put in verbal text of work and individualized by music and, on the other hand, the correlation of objective and subjective type of expression in narration. External factors – the presence or absence of stage action, costumes, scenery, higher or lower value of the choir – only concretize the internal potency of the plot, text and music solutions. Appeal to oratorio works of Marc-Antoine Charpentier, is able to introduce clarities into the above mentioned questions. More detailed consideration is given in the context of composer work «Sacrificium Abrahæ» which presents «historia» oratorio variety and became the objective of this article.

The Old Testament story of Abraham and Isaac is one of the most important episodes of the Holy Scriptures. The personality of Abraham, the one of the great Jewish patriarchs, has the special significance in the history of Christianity. His life, full of challenges from God and faith purified though them, reveals the history of the Jewish people and the religion of the Old Testament, which prepared evangelical preaching. The story of the sacrifice of Isaac by Abraham, his latest and the hardest challenge demonstrates the spiritual foundation on which the Old Testament religion was based.

M.-A. Charpentier appealed to this story in 1681. The variety of oratorical genre – «historia» – and the choice of the plot indicate the succession between Charpentier and his Italian teacher G. Carissimi, among the works which there is oratorio «Abraham and Isaac».

The text of the oratorio is freely interpreted fragments from 21 (verses 1 – 8) and 22 (verses 1 – 13, 17 – 19) chapters of the Book of Genesis in Latin. Such attitude to the biblical source, which combined both exact quotation and the addition new features to the story, was typical for this time.

The selection of individual verses from the Book of Genesis is subordinated by an anonymous author (probably it could be the composer himself) to main dramatic purpose: to focus the attention on the culmination of the story of Abraham sacrificing Isaac. Because of this, the part of the original text, which is secondary to this storyline, is not used. Also for this purpose some minor changes are made in the order of events, which are intended to emphasize and enhance the logic of the story.

Another significant difference from the biblical text lies in the nature of narrative: laconic style of 21–22 chapters of the Book of Genesis, easy and strict statement of facts, asceticism of literary means are decorated in oratorio «libretto» with emotion, subjective inner turmoil caused by the events.

The interesting fact is that there are only two central characters out of seven personified ones of the work, it is expressed in the features of construction of duet and dialogue episodes of oratorios. So, basically, all the duets and dialogues are in fact deprived of direct interaction of the characters and can be called so only with the prefix *quasi*. In the episodes of Abraham with God and the angel, the dialogical beginning can be traced only in address to Abraham and his response. At the same time, the tension and movement of the human soul, hearing the voice of God, is expressed in a short answer of hero. Thus, due to the «switching» of action from external events to the inner world of the character, the author does not sacrifice logic and dynamics of plot development, but appeals to the spiritual, liturgical experience of the human listener of the XVII century.

The narrative has the significant role in the text of the oratorio. The episodes describing and commenting on the action are in parts of unnamed soloist from the choir, two youths, who accompanied Abraham on the way, and in most of choral speech. It is interesting that although the choral episodes are not the embodiment of a self-acting force, they play an important formative role.

The ratio of dramatic layers among themselves is stressed both stylistically and at the level of texture and intonational means.

Although the large plan form of «sacred history» is one-part, which does not involve any major pauses in the development, in the structure of the oratorio one can clearly trace semantic three-part. So, the *first* section contains the exposition and plot, ending with the call of God for sacrifice. Development of the *second* section leads to the tragic (the Duo of Abraham and Isaac, «my

Father...») and drama (the choir «So they went...») culminations. The beginning of the *third* section is marked by the intervention of the angel and the words of the blessing of the family of Abraham.

In oratorio of Marc-Antoine Charpentier, mostly in accordance with the original source there dominate objective epical intonation which due to the variety of its performances allows preparing, separating and resending in relief the most important moments of dramatic work. At the same time, strongly pronounced hymnal beginning is associated with a liturgical practice which confirms special position of French oratorios in the genre system of its day.

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Воронина Мария. «Жертвоприношение Авраама» М.-А. Шарпантье как пример ораториального жанра «*historia*». В статье предпринята попытка рассмотрения оратории французского композитора

XVII в. С точки зрения актуальных проблем истории и теории жанра, предполагающих перенесение акцента с внешних характеристик произведения на соотношение драматического и повествовательного начал, заложенное в его вербальном и музыкальном тексте.

Ключевые слова: французская музыка, М.-А. Шарпантье, оратория, «historia», драматическое, повествовательное.

Вороніна Марія. «Жертвопринесення Авраама» М.-А. Шарпантьє як приклад ораторіального жанру «historia». В статті здійснена спроба розглянути ораторію французького композитора XVII ст. з точки зору актуальних проблем історії та теорії жанру, що передбачають перенесення акценту з зовнішніх характеристик твору на співвідношення драматичного й оповідального начал, закладене в його вербальному й музичному тексті.

Ключові слова: французька музыка, М.-А. Шарпантьє, ораторія, «historia», драматичне, оповідальне.

Voronina Mariia. «Sacrificium Abrahae» by M.-A. Charpentier as example of the oratorio genre «historia». Timeliness of the article is determined by both as artistic legacy uncertainty of Marc-Antoine Charpentier in Ukrainian musical world and as attempt to determine the number of issues related to the history and theory of oratorio genre as a whole. The inner base for genre identification may be, on the one hand, the interrelation of dramatic and narrative beginning put in verbal text of work and individualized by music and, on the other hand, the correlation of objective and subjective type of expression in narration.

Key words: French music, M.-A. Charpentier, oratorio, «historia», dramatic, narrative.

Cristina Solovey

EMBODIMENT OF THE LAST JUDGMENT'S IMAGE IN MUSIC OF DIFFERENT EPOCHS («DIES IRAE» IN THE REQUIEMS OF MOZART, VERDI AND SHNITKE)

The theme of the Last judgment as the realization of responsibility of humanity for own existence, thoughts and actions is of *immediate interest* in the art of different epochs.

The *purpose* of the work was to consider the image of the Last judgment on the example of parts of the «Dies irae» with the canonical text in requiems of representatives from different epochs – Wolfgang Amadeus Mozart, Giuseppe Verdi and Alfred Schnittke. These abovementioned works were analyzed at different degrees in musicological literature. The novelty of the approach is the

comparative analysis of these works, identification of features of image expression with regard of the time, individuality of the composers, the impact of other genres (which were used by mentioned composers) on «Dies irae», as well as paralleling «Dies irae» by Giuseppe Verdi and «Last judgment» by Michelangelo.

The idea of the Last judgment over mankind appeared long before the occurrence of Christianity in early antiquity. For example, it was scoffed by poets Lucretius and Yvelines in the Roman Empire.

With the advent of Christianity, the theme of the Last judgment received the new instructive content, describing the eternal happiness of the righteous men in Paradise in comparison with the torment of the sinners in hell. Such artists as Fra Beato Angelico (1431), Giotto (1304–1306), Hans Memling (1466–1473), Lucas van Leyden (1526), Michelangelo (1536–1541), Vasnetsov (1896–1904), Rublev (1408), Ryzhenko (2007) appeal to this topic. The mosaic on the facade of St. Vitus Cathedral also embodies the picture of the Last judgment.

In pictorial art, strict canon was established: at the top there is Jesus, Mother of God, the saints, who are in heaven; at the bottom – the devil, the serpent, the hell where all sinners are descending in torment.

The brightest and the most comprehensive development of the Last judgment theme belongs to the music, and in particular to the medieval progression «Dies irae», which was legitimized by the Church. The earliest record of it was found in Italy in the twelfth century. The Canonical version of the text was created by the monk Tommaso di Celano.

The canto Dies irae has folk roots and is characterized by rigorous and tragic sound. It receives the meaning of symbol of death in the works of the romantics of the nineteenth century and composers of the twentieth century (in «Symphonie fantastique» by Berlioz, «Dance of the Death» by F. Liszt, C. Saint-Saëns, Symphony «Manfred» by P. Tchaikovsky, in the works of S. Rachmaninoff: «The Isle of the dead», the Third Symphony, «Symphonic dances», «Rhapsody on the theme of N. Paganini», and others).

It was the text of progression that became the basis of «Dies irae», the requiem mass, embodying the idea of the Last judgment.

The article explores how the idea of the Last Judgment appeared and was understood before Christianity and after its appearance, as well as how the theme of the Last Judgment is reflected in painting in different times. The medieval sequence «Dies irae» is being examined: its appearance, peculiarities, death symbols in the music of 19th – 20th centuries and its text as a component of the genre of a requiem.

We considered the differences in the interpretation of images of Dies irae in requiems of Wolfgang Amadeus Mozart, Giuseppe Verdi and Alfred Schnittke.

The following characteristics of Mozart's Requiem are being examined: laconism, dramatic character, a stark contrast of the opposed images. Mozart starts in the spirit of the antique tragedy, then continues in the lyrical mood and finishes with a dramatic opera scene (similar to the final scene in «Don Giovanni»).

The study of Verdi's «Dies irae» shows the influence of Verdi's opera composition on his Requiem. For example, all the following parts (from «Tuba mirum» to «Lacrimosa») which are connected with the idea of the Last Judgment are joined together by the leitmotif of «Dies irae», which is similar to the crosscutting opera theme. Thus, the main theme in «Dies irae» in Requiem is like the leitmotif in the opera. The appearance of the main theme of «Dies irae» in the most important pieces of Requiem is also observed.

Parallels between «Dies irae» by Verdi and the fresco «The Last Judgment» by Michelangelo in Sistine chapel are drawn.

The new interpretation of a requiem in the music of the 20th century reflects the major tragedy of the modern era. The article explores «Dies irae» in Requiem by Shnitke: the role of the old genres in his creative work, the reasons the composer focused his attention on a requiem, the synthetic nature of his music language. The influence of Mozart's Requiem is also emphasized. Two spheres are being analyzed – lyrical and expressive and dramatic, as well as the combination of the expressive means of an old requiem with the sharp harmony and unconventional melodic forms of the contemporary times.

In conclusion the article examines peculiarities of interpretation of «Dies irae» images by each composer depending on their creative approach and the epoch traits. In the requiem of Wolfgang Amadeus Mozart we found following features: laconism, clarity of contrast images, the balance between rationalism and emotions, the proximity to the ancient tragedy, the introduction of lyric and dramatic features of opera art to requiem. Romantic Giuseppe Verdi approaches the canonical text of the requiem as an opera composer, he built «Dies irae» as an opera through-composed scene with intense human emotions, theatricality of which makes it possible to draw a parallel with the painting, namely a fresco by Michelangelo. The composers of the twentieth century filled the ancient form with new content. The Requiem by Alfred Schnittke reflects the tragic reality with the help of modern tools in the traditional form that carries the symbolism of the eternal.

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Соловей Христина. Втілення образів Страшного суду в музиці різних часів («Dies irae» в реквіємах В.А. Моцарта, Дж. Верді, А. Шнітке). В статті простежується історія виникнення ідеї Страшного суду, її відображення в живописі та музиці. Розглядається роль теми Dies irae як символу смерті в музиці, втілення образу Страшного суду в реквіємах В.А. Моцарта, Дж. Верді, А. Шнітке. Аналізуються особливості прочитання образу кожним з композиторів – у залежності від характерних рис творчості та епохи; проводиться паралель з живописом.

Ключові слова: Страшний суд, Dies irae, реквієм, В.А. Моцарт, Дж. Верді, Микеланджело, А. Шнітке.

Соловей Кристина. Воплощение образов страшного Суда в музыке разных эпох («Dies irae» в реквиемах В.А. Моцарта, Дж. Верди, А. Шнитке). В статье прослеживается история возникновения идеи Страшного суда, ее отражения в живописи и музыке. Рассмотрена роль темы Dies irae как символа смерти в музыке, воплощение образа Страшного суда в реквиемах В.А. Моцарта, Дж. Верди, А. Шнитке. Анализируются особенности прочтения образа каждым композитором – в зависимости от характерных черт творчества и эпохи; проводится паралель з живописью.

Ключевые слова: Страшный суд, Dies irae, реквием, В.А. Моцарт, Дж. Верди, Микеланджело, А. Шнитке.

Solovey Cristina. Embodiment of the Last Judgment's image in music of different epochs («Dies irae» in the requiems of Mozart, Verdi and Shnitke). The article explores how the idea of the Last Judgment appeared and how it is reflected in painting and music. The role of Dies as a symbol of death in music is being examined as well as the embodiment of the image of the Last Judgment in Requiems created by Mozart, Verdi and Shnitke. The article examines peculiarities of this image interpretation by each composer depending on their creative approach and the epoch traits with reference to painting.

Key words: Last Judgment, Dies irae, Requiem, W.A. Mozart, G. Verdi, Michelangelo, A. Shnitke.

*Andriy Pavlenko***FRANÇOIS-JOSEPH GOSSEC'S «HUNT» SYMPHONY:
TRADITIONS AND INNOVATIONS**

The one of the mainstream tendencies in musical culture of the beginning of the third millennium is an active mastering of the art phenomenon of the past that constituted a so-called artistic periphery for a long time. The works of obscure authors are seen on the stages of opera houses more often. The forgotten music scores are included in the programs of the symphony concerts. Finally, the musicologists more often choose the works of the masters, whose work was the background for the activities of the brilliant artists of the epoch, as the objects of scientific research. Despite the popularity of his works among his contemporaries and huge reputation in the art sphere of France, the history didn't include François-Joseph Gossec to the cohort of «first echelon» masters. Today the study of his life and legacy is of *immediate interest* for musicology both of Ukraine and CIS countries. His legacy is still under-researched area of musical history, and even today, F. J. Gossec holds only the status of the outstanding figure of the musical culture of France.

The **purpose** of the study is the determination of connection of Symphony «La Chasse» with the French musical traditions and innovations in the interpretation of the symphonic cycle.

The symphony «La Chasse» was written by F.-J. Gossec in 1773 and played in the «Spiritual concerts» program a year later. The composer approaches the genre after eight years break (1765–1773), during which his attention was focused on the creation of comic operas.

It is established that Mannheim school (Jan Antonin Stamice is the founder of this school) had the significant influence on his vision of the symphony. The mentor of Mannheim chapel came to Paris, and F.-J. Gossec had the opportunity to get acquainted with the best examples of his orchestral music. According to the observations of Barry Brook and David Campbell, the French artist began to work on the symphony inspired by the creativity of Jan Antonin Stamice. At the same time, as a true Frenchman, F.-J. Gossec knew the national peculiarities of musical and theatre art. For the record: F.-J. Gossec worked in the orchestra under the direction of the «outstanding» artist of French musical culture – Jean-Philippe Rameau. This work was created at the intersection of the unique national traditions and symphonic school, which was established by Jan Antonin Stamice.

The drama of the life of the Royal court of France led to increased creative interest in each form of its manifestation. The hunt became one of the

most popular themes in French art. It is not difficult to find the examples of development of this theme in literature and painting. In music it gained popularity during the Renaissance, it is enough to recall choral chanson of Clement Janequin. It is not surprising, that in the XVIII century it was developed not only in opera, but in symphonic music.

In the eighteenth century, the possibility of use of exceptional wind instruments, which were used during hunting, was the additional motivation for writing of works on this theme. The craft of wind instruments development was immanent French indulgence.

By analyzing François-Joseph Gossec's «*Hunt*» Symphony we founding its connections with the French musical tradition and innovation in the interpretation of symphonic cycle. «*La Chasse*» («*Hunt*») Symphony was written by F.-J. Gossec in 1773 and performed a year later in the «*Spirituel concerts*». In this work the composer combines tradition of Mannheim symphonic school and theatrical layer of French courtly culture that emerged in the formulation and development of traditional hunting ritual.

«*Hunt*» Symphony corresponds Mannheim model: it is four-movements composition with first and last fast part, a slow second, and minuet at third. However, the first and the last movements most associated with the French musical tradition and represented by hunting scope (thematic complex that shows hunting signals).

According to the French court cultural practices, F.-J. Gossec reinvented musical intonation dictionary: instead of intonation systems, typical for Austrian-Mannheim symphonic cycles, formed under the influence of Italian opera and dance genres of Western household aristocratic tradition, the composer introduced authentic hunting signals of XVIII century.

F.-J. Gossec alters the typical sonata allegro form, conquering it to French theatrical artistic poetics: in this case it is based on a plot and meaningful signal formulas of hunting ritual. A striking example is the rejection of first and second themes in recapitulation at the first movement. They were specific hunting signals, that symbolized the beginning of the hunt, while in the recapitulation lost relevance and replaced by a new signal.

Through the synthesis of the universal designation sonata and symphony cycle with the immanent features of the French almost theatre program of «*Hunt*» Symphony builds a unique example of the genre. First, it appears to be innovate to the European practice as a specific, plot, not generalized program that runs through all the parts and affect their structure. Second, it creates conditions for the development of the French Berlioz-type romantic program symphony.

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Павленко Андрій. «Мисливська симфонія» Франсуа-Жозефа Госсекса: традиції і новації. Шляхом аналізу «Мисливської симфонії» Франсуа-Жозефа Госсекса виявляються її зв'язки з французькою музичною традицією і новації в інтерпретації симфонічного циклу. Тематика полювання знаходить своє втілення в музиці, утворюючи сюжетну програмність, яка проходить крізь всі частини, і додатково підкреслюється цитуванням автентичних мисливських сигналів, що виступають основним тематичним матеріалом симфонії.

Ключові слова: Франція, французький симфонізм, Госсек, симфонія, класична симфонія, програмна симфонія, лови, мисливські сигнали.

Павленко Андрей. «Охотничья симфония» Франсуа-Жозефа Госсекса: традиции и новации. Путем анализа «Охотничьей симфонии» Франсуа-Жозефа Госсекса обнаруживаются её связи с французской музыкальной традицией и новации в интерпретации симфонического цикла. Тематизм охоты находит свое воплощение в музыке, образуя сюжетную программность, которая проходит сквозь все части, и дополнительно подчеркивается цитированием автентических охотничьих сигналов, которые выступают основным тематическим материалом симфонии.

Ключевые слова: Франция, французский симфонизм, Госсек, симфония, классическая симфония, программная симфония, охота, охотничьи сигналы.

Pavlenko Andriy. François-Joseph Gossec's «Hunt» symphony: traditions and innovations. By analyzing François-Joseph Gossec's «Hunt» Symphony we founding its connections with the French musical tradition and innovation in the interpretation of symphonic cycle. The hunting theme embodied in music, forming plot program that runs through all the parts and further emphasizes by quoting authentic hunting signals that becoming main thematic material of symphony.

Key words: France, French symphony, Gossec, symphony, classical symphony, program symphony, hunt, hunting signals.

Anastasiya Moliboga

SPECIAL ASPECTS OF BUFFOONISH STYLE IN G. ROSSINI'S OPERA «THE ITALIAN GIRL IN ALGIERS»

Gioacchino Rossini is one of the outstanding Italian composers of the first half of the nineteenth century, for the long time he was only the author of «the Barber of Seville» in the minds of the listeners. Despite the fact that he is considered the master of the comic genre, only fourteen of his thirty–nine operas belong to opera – *buffa*. Although «the Barber of Seville» (1816) and «Cinderella» (1817) are the recognized examples of buffoonish style of composer, the first significant achievement in this direction was the «Italian girl in Algiers» (L'italiana in Algeri), which he wrote in 1813.

The article is devoted to the early period of Rossini. This article discusses the special aspects of the composer's buffoonish style in the opera «The Italian Girl in Algiers», which is the top of the early period of composer. This work marks transition to the adulthood of Italian maestro, who has become famous not only around Italy, but also abroad, after «The Italian Girl in Algiers».

The **purpose** of this work is the identification of buffoonish features of the early style of the composer that are present in the «Italian girl in Algiers», the opera, which is also the peak of the early period of creativity. This work indicates the transition of Italian Maestro to adulthood, which after «Italian girl» became known not only throughout Italy, but also abroad.

The **relevance** of this study is the fact that the early works of Gioacchino Rossini are under-researched as of today. In addition no serious study of his opera legacy was conducted within frame of Russian or Ukrainian musicology yet. Today, the book of T. Kruntyaeva «Italian comic opera of the eighteenth century» is the only work concerning the formation and development of Italian comic opera. The Genesis and development of *buffa* opera, associated with the influence of the genre on the works of W. A. Mozart, are considered in the

monograph by H. Abert. However, still there is no Russian or Ukrainian monographic studies on the works of the most prominent representatives of Italian comic opera – D. Cimarosa, G. Pergolesi and G. Paisiello.

Despite the fact that «The Italian Girl in Algiers» belongs to the opera of *buffa* genre, the lyrical line is leading. The image of lead character is open from different sides. In every solo performance Isabella appears in new incarnation, as tender and amorous, smart and seductive, strong and steady in achieving her goal. So exactly is this comparison with bright lyric scenes comical scenes takes so lively and faery. This is because the fact that when lyrical characters become ensemble members, their musical language immediately absorbs typical buffoonish techniques such as tongue twister, *parlando* and recitation.

Exactly in comparison with Isabella the image of Mustafa Bey – the leading bass of *buffo* – gets brilliant comic characteristics of his transformation from a harsh and arrogant prince to a humble servant. The Mustafa's part as a leading *buffo* bass would be full of only buffoonish techniques, in his characteristic observed the same trend as the characteristics of lyric couple: ensembles built on stylistics typical the opera *buffa*, and solos have another nature.

Ensembles are bright theater scenes with shift of clothes and pseudo ceremonial action. The brightest example of such a scene is the reincarnation of Taddeo to kaimakan. We should notice that such transformation does not fit in the limit of one scene, and there is a comic situation. In this action the reception of Qaimaqam position was performed, and the reaction to it is shown in the quintet, which consisted of Mustafa, Isabella, Taddeo, Lindoro and Elvira, the wife of Mustafa. These two actions are divided by aria of Isabella. The quintet of the second act is the epitome of a striking ensemble of G. Rossini.

The scene of initiation of Mustafa to the Pappataci has the same structure. In tiercet Taddeo and Lindoro notify Mustafa that he will be given such a high honor and talk about his responsibilities: «*surrounded by the pleasures of love, beauty and affection, he should only eat, drink, and sleep, drink, sleep and eat*». The actual initiation occurs in the finale of the second act. Tercet and final as well as scene dressing of Taddeo are divided by rondo of Isabella.

The opera ends with the final of the second act, which consists of four scenes. The whole finale is based on the principle of crescendo with the gradual escalation in every episode. It is worth mentioning that of the two finals, the first is more bright and saturated from the point of using of the buffoonish music means: combined rapid speech, attack, shorter durations and dynamic pressure. The finale of the first act is a real maelstrom, in which the lyrical heroes fall under the influence of buffoonish characters and adopt their methods of expression: the quoting and rapid speech. The tempo increasing of the finale goes through several

stages from *Andantino* through *Allegro* to *Allegro vivace*, which is designated as *stretta*, which is the quintessence of *crescendo* of Rossini.

The main feature of «The Italian Girl in Algiers» is the lack of clear differentiation of characters in lyrical and comic. Although formally this division exists, every character in the right moment comes under the influence of buffoonish style. That is why this opera is a real test for its artists who demonstrate the various vocal skills from cantilenas to enchanting tongue twister.

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Молибоба Анастасія. Особливості буффонного стилю в опері Дж. Россіні «Італійка в Алжирі». Статтю присвячено ранньому періоду творчості Дж. Россіні. У ній розглядаються особливості формування буффонного стилю композитора в опері «Італійка в Алжирі», що визнана вершинним твором раннього періоду.

Ключові слова: рання творчість, стиль, опера буффа.

Молибоба Анастасія. Особенности буффонного стиля в опере Дж. Россини «Итальянка в Алжире». Статья посвящена раннему периоду творчества Дж. Россини. В ней рассматриваются особенности формирования буффонного стиля композитора в опере «Итальянка в Алжире», которая признана вершиной раннего периода.

Ключевые слова: раннее творчество, стиль, опера буффа.

Moliboga Anastasiya. Special aspects of buffoonish style in G. Rossini's opera «The Italian Girl in Algiers». The article is devoted to the early period of Rossini. This article discusses the special aspects of the

composer's buffoonish style in the opera «The Italian Girl in Algiers», which is the top of the early period of composer.

Key words: the early period of creativity, style, opera buff.

Lyudmila Bogdanova

CREATIVE DEVELOPMENT OF RICHARD WAGNER. OPERA «THE WEDDING»

The interest in Richard Wagner's early period of works has been increasing recently. The impetus for this was the preparation and celebration of the 200th anniversary of the composer's birth. Along with numerous performances of all his famous operas, including tetralogy «Der Ring des Nibelungen», performers and listeners were interested in «unknown Wagner». For instance, Wagner's early symphonies were recorded and released. In the anniversary year in Bayreuth three of his early operas were performed. «Rienzi» and «Das Liebesverbot» were shown in stage version, opera «Die Feen» was performed in a concert version. Despite the fact that the opera «Die Feen» is considered as the first author's complete work for music scene, it was preceded by another opera idea. This article will discuss Wagner's first opera project, the circumstances of opera occurrence and ways of its realization.

Wagner's first opera project was opera «The Wedding» (Die Hochzeit, WWV 31). He found it in the book «The days of the Knights and knight ways» («Ritterzeit u. Ritterewesen», Leipzig, 1823) of Johann Gustav Gottlieb Büsching (1783–1829), the Germanic antiquities researcher, Berlin Professor. The novelette received new narrative motives during the processing of the literary source. The action began with the wedding, at which there was the friend of the bridegroom «a withdrawn, melancholy young man». The figure of an old crank – organist intertwined in common groundwork.

The novelette wasn't finished, but the basic situations and future characters of the opera libretto were formed from the complex life and artistic experiences. Wagner came up with a new exposition that gave a start to the development of subsequent events. He named the heroes, inspired by fashion on the poetry of Ossian, the legendary Celtic bard of III century.

The action of Wagner opera begins with feast on the occasion of the engagement of Ada, the daughter of the head of a noble family of Hardman, with her fiancé Erindale. The gathering of wedding guests was to become the act of reconciliation between the two long warring families. With this purpose Cadolt, the son of a former enemy, with a friend and a group of comrades were invited. In the first scene, the friend of Cadolt shares his worries with him

concerning them being betrayed and falling into the trap. But in response Cadolt confesses his secret passion for the bride. In the second scene Ada shows particular interest in the stranger and asks Erindale the question: «Tell me, my husband, who is this stranger?». This replica anticipates the similar situation in the Opera «the flying Dutchman». When Daland lead captain of mysterious ship into his house and addressed the father of Sainte with the similar question.

The twine of conflicting feelings is the basis of the large ensemble with chorus. Hardman expresses confidence that the presence of former enemies will become the guarantee of the concluded peace, Cadolt is consumed by jealousy and love torments, his supporters fear of betrayal, Arindal is happy about the realization of his hopes. In the ensemble two heroines are involved Ada and Laura. The first catches ardent gaze the stranger gives her, which evokes strange feelings of excitement and confusion in her. Her friend Laura, who loves Erindale, is trying to suppress her feelings and join the feast mood, supported by the chorus, which ends the scene. Ada is escorted to marital chambers, where she awaits for the bridegroom. But then in the window she sees the face of the stranger with full of mad passion look in the eyes. When Cadolt perforates through the balcony and flamingly hugs her, she pushes him over the balustrade down.

Further the dramatic events develop. Dei Judicium should establish the causer of the strange death of Cadult. It is assumed that during his funeral the killer reveal oneself. But already in the scene of preparation magnificent burial ceremony, the attention is drawn to unusual behavior of Ada. She almost loses her mind, runs from her fiancé, rejects the union with him and locks herself in the tower, not allowing anyone near. Again she appears pale and silent during the night funeral service, the solemnity of which is interrupted by news that troops warlike relatives of the deceased in a bellicose mood gathered at the walls of the castle. The forbidden passion, leading to death becomes the central motive of the opera. Wagner will develop the motive of «love death» on another level in the opera «Tristan and Isolde» in later years.

Music of opera «The Wedding» was created from December 1832 to February 1833. Beloved sister Rosalie, whose opinion he believed, strongly criticized the libretto. He earnestly hoped for her patronage, whereby opera could be staged in the Leipzig theater. Wagner was distressed and displeased due to this failure, therefore he ripped the libretto. However, he did not destroy the score, because he received positive feedback about the music from T. Wainling. Reconstructed from the stored materials, the opera «The Wedding» was performed in the year of the 50th anniversary of the composer's death in Rostock. In commemoration of the 125th anniversary of Wagner's birth, it was performed later in Leipzig. In this first opera experience was fully revealed

enthusiasm of young author, who was extremely impressionable by romantic horrors, grim scenes of Gothic novels, and his attraction to the images which are movable by secret passions of demonic characters. The names, which he gave to the characters of opera «The Weddings» – Ada, Arindal, Lora, – will be used in the opera «Die Feen».

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Богданова Людмила. Творческое становление Рихарда Вагнера. Опера «Свадьба». В статье рассматриваются первые годы становления Рихарда Вагнера, начало занятий музыкой, обстоятельства возникновения и пути реализации первого оперного проекта, оперы «Свадьба».

Ключевые слова: опера, годы учения, оперный театр, симфонический оркестр.

Богданова Людмила. Творче формування Ріхарда Вагнера. Опера «Весілля». У статті розглядаються перші роки формування Ріхарда Вагнера, початок заняття музикою, обставини виникнення і шляхи реалізації першого оперного проекту, опери «Весілля».

Ключові слова: опера, роки навчання, оперний театр, симфонічний оркестр.

Bogdanova Lyudmila. Creative development of Richard Wagner. Opera «The Wedding». The article is devoted to the early period of Wagner, beginning of music lessons, circumstances of appearance and ways to implement the first opera project the «Wedding» opera's.

Key words: Opera, years of education, Opera House, Symphony Orchestra.

Irina Bogdanova

«EDMEA» BY ALFREDO CATALANI IN FOCUS OF ARTISTIC TIME OF THE ITALIAN ROMANTIC OPERA

Six operas: «The Sickle» (1875), «Elda» (1880), «Dejanice» (1883), «Edmea» (1886), «Loreley» (1890) and «La Wally» (1892) belong to the artistic

legacy of the Italian composer Alfredo Catalani (1854–1893). Today the most famous one is «La Wally», it was staged about forty times at theatres in Germany, Austria, Estonia, Denmark, Czech Republic, USA and England in the last ten years. When Catalani was alive, his fourth opera «Edmea» was the most popular among the audience, nowadays it is almost forgotten, even in the homeland of the Maestro. Therefore, the *purpose* of this article is to consider the factors that contributed to the popularity of «Edmea», as well as to analyze the work in relation with the evolution of romantic Italian opera, which so far has not been the object of study in the Ukrainian musicology.

We faced a very ambiguous situation at the definition of the place and significance of «Edmea» in the legacy of A. Catalani. As you know, Catalani was one of the brightest representatives of the Italian Wagnerism, which actively established in the musical culture of Italy since 1870–ies. Catalani became one of the leaders of this movement due to the first two opera works – one act «eastern eclogue» «The Sickie», which was a fusion of opera and symphonic poem, and «fantasy drama» «Elda» based on the story of the German legend of the Lorelei. Both operas had a great success among progressive-minded young artists, but were perceived with distrust by conservatives and defenders of the «purity» of the national opera traditions. Realizing the necessity of winning the sympathy of the wide national audience, in the following two works Catalani didn't use «wagnerism» motives that were extravagant for Italy, creating the historical melodrama «Dejanice» and lyrical drama «Edmea». The latter managed to win the hearts of Italians and glorify the name of Catalani, whom the audience will know primarily as the author «Edmea» until the appearance of «La Wally».

«Edmea» is based on somewhat «old-fashioned» story of hopeless love poor orphan and the young count, which bring nostalgic memories of the recently bygone romantic era, and Italian public could not help but like it. A. Suffredini rightly stressed the advantages of the libretto of «Edmea»: experienced music writer Antonio Gislanzoni created the libretto, in which there is no false historicism and extra dramatic lines, the genre scenes are reduced to required color minimum, and the action takes place with the participation of a limited number of characters: out of seven characters, the most active are the only four – Count, Ulmo, Oberto and Edmea. Narrative and compositional isolation is emphasized by the principle of paired situations purposefully played in the opera.

«Edmea» is a lyric opera not only because of its plot, but also owing to an extraordinary homogeneity of its melodic sources: the majority of the melodies and leitmotifs in this opera are based on the intonations of European romance. Also in A. Catalani's piece are revived some traits, typical for Italian romantic

opera of the first half of the 19th century. Among them are: weak but loving heroine, indecisive but noble hero and his generous rival, motives of fate and hostile will which destroy love happiness, and of course «the mad scene» – the dramatic culmination of almost every opera by Bellini or Donizetti. The same scene is a climax of Catalani's «Edmea» and situated in the II act of the opera. «Wagnerist» A. Catalani gave innovative and highly artistic interpretation to the «mad scene» which musical material is based on recitative intonations in vocal part and solo timbres in orchestra accompaniment. As Catalani was fond of fantastic plots it was important for him to include fantastic elements even in realistic lyrical drama «Edmea»: in her insanity heroine calls itself «pale fairy of Elba». So this opera shows perfect balance between Italian operatic traditions (rich vocal tunefulness and structure of «numbers») with some Wagnerian innovations (prevalence of speech intonation, vivid harmony and orchestral coloring).

The traditional romantic opera «scena del delirio» received an original, modern and artistic solution in the opera «Edmea» of A. Catalani. The composer used a very concise set of expressive means: speech intonation, expressed in the melodic of recitative-arioso type; orchestral and solo voices, the dramatic significance of which compete with vocals. Touching simplicity, exceptional sincerity and complete absence of any external showiness in music of Catalani only deepen the psychological characteristics of the lead female character.

«Edmea» is a beautiful example of the perfect balance between the traditions of Italian opera and «Wagnerism» innovations, in betrayal of which critics unfairly accused Catalani: developed system of leitmotifs, leittimbres and leitintonations, colorful harmonious speech, and rich and dynamic orchestral texture is in harmony with pure Italian melodies and «number» structure.

Focusing on the central female character of opera and detail development her psychological characteristics indicate anticipation of the lyric theatre of G. Puccini. «Gentle Edmea» of A. Catalani takes its rightful place next to «Loreley», «La Wally», «Dejanice» and simultaneously acts as a kind of pythoness to «Manon», «Mimi» and «Madame Butterfly» of G. Puccini.

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Богданова Ирина. «Эдмея» Альфредо Каталани в фокусе художественного времени итальянской романтической оперы. Статья посвящена малоизвестной опере итальянского композитора Альфредо Каталани «Эдмея» (1886). Представлена информация об истории создания и постановки оперы. Рассмотрена роль данного произведения в творческом наследии А. Каталани, а также преемственная связь «Эдмеи» с традициями итальянской романтической оперы начала XIX века.

Ключевые слова: опера, итальянская романтическая опера, либретто, «сцена сумасшествия», речитатив, ариозо.

Богданова Ирина. «Едмея» Альфредо Каталани у фокусі художнього часу італійської романтичної опери. Статтю присвячено маловідомій опері італійського композитора Альфредо Каталани «Едмея» (1886). Представлена інформація про історію створення та постановки опери. Розглянуто роль даного твору в творчому доробку А. Каталани, а також спадкоємний зв'язок «Едмеї» з традиціями італійської романтичної опери початку XIX століття.

Ключові слова: опера, італійська романтична опера, лібрето, «сцена божевілья», речитатив, ариозо.

Bogdanova Irina. «Edmea» by Alfredo Catalani in focus of artistic time of the Italian romantic opera. The article is devoted to little-known opera “Edmea” by Italian composer Alfredo Catalani. It is presented the information about history of creation and staging of this opera. It is analyzed the role of this piece in the creative heritage of Alfredo Catalani, and also successive ties of «Edmea» with traditions of Italian romantic opera of the beginning of the XIX century.

Key words: opera, Italian romantic opera, libretto, «mad scene», recitative, arioso.

Victoria Nechepurenko

SPECIFICITY OF VERBAL AND MUSICAL INTERACTION IN G. FAURÉ'S VOCAL WORKS

The main idea of this article discusses the features of the conjugation of poetic and musical texts in vocal works written by Gabriel Fauré, who is a French composer of the late XIX – early XX centuries.

The French culture of the second half of the Nineteenth century was an extremely complex phenomenon. The end of the century was the period of continuous search of new and radical rethinking of artistic trends. In particular, the creation of *mélodie* vocal genre by French composers was one of the most significant innovation. It offers brand new solution for pairing of poetry and music, which is the perennial question of all composers working with the word.

The huge resonance in the musical environment of that time was caused by transformations made in the French poetry. Poets-symbolists (the brightest representatives of which were P. Verlaine, A. Rimbaud, S. Mallarmé and others) released a verse from «strict» standards of versification techniques and offered a new sound and rhythmic techniques that gave an unprecedented artistic freedom for poetic compositions. Having rebuilt the existing techniques of versification, French poets sought to find new opportunities of sound of the French language and focused on the musicality of poetic speech. Renewed poetry opened new ways and possibilities of musical reading of the poetic text for composers. From now the poem has the huge impact on the structure of the musical whole.

The new approach reflect the shift of the vector in the work with the word in a vocal work, it is the essential significance of the genre of French *mélodie*: *not musical interpretation of the poetry, but the search for new musical laws born by the poetic text*. This explains the fundamental change of creative attitude of composers towards the poetic source. They begin to hear the poem not only musically, but also *poetically*. In other words, one doesn't just give musical life the word, to its specific meaning, but also *penetrates and exposes the depths of the multidimensional semantic poetic tissue* (its semantic, rhythmic, phonetic, syntactic and other levels).

In the second half of the nineteenth century, the *mélodie* vocal genre attracted the attention of many French composers, referring to the poetic word. New ways of poetic text reading and the first examples of the genre began to emerge in the miniatures of H. Berlioz (he introduced the definition of the genre), and Ch. Gounod, whom the contemporaries regarded as the founder of the *mélodie* in France. The formation of individual style of the composer, of his key innovative motivations, which were expressed in instrumental and operatic works passed in *mélodies* of

C. Debussy. *Mélodie* became a significant and stylish guide for the work of F. Poulenc, one of the most soulful melodists of the twentieth century.

Vocal music holds a special place in the works of Gabriel Fauré. On the one hand, search and formation of the composer musical language were performed in vocal genre; on the other hand importance of vocal music goes far beyond Fauré's heritage and is more global. In his works the composer turned and largely influenced the development of *mélodie* that is exclusively French national vocal genre. Linking music and poetry is one of the key parameters of this genre that acquired individual refraction in Fauré's works.

The genre of *mélodie* passed the long process of transformation in the works of the composer. The early period of creativity of Fauré – as formation of *mélodie* from the romance genre, and then the development and transformation of actual *mélodie*.

In this regard, it makes sense to consider the evolution of the genre in the works of the French composer in two aspects: for our purpose the first can be called *interstyle*, revealing exclusively for the composer (that is, to study the actual style features of *mélodie* of Fauré); and for our purpose the second can be called *genre*, because it was creative work of the composer where the significant changes occur, the changes that have influenced the formation and development of the genre as a whole (i.e. to analyze *mélodie* of Fauré as the stage of development of the «whole» genre).

As specific examples were chosen early vocal works of the composer – miniatures «Lydia» (verses by Ch. Leconte de Lisle) and «Clair de lune» (verses by P. Verlaine), mature and late cycles – «5 *mélodies* de Venise», «Bonne chanson» (P. Verlaine), «La chanson d'Eve», «Jardin clos» (Ch. van Lerberghe) and «Mirages» (de Brimon).

Analysis of these works has allowed not only to reveal the specifics of the genre, in the Fauré's works. It seems that it is possible to determine another historical sense, as the meaning of *mélodie* genre in the works of Fauré, in our opinion, is polysemic. On the one hand, it is possible to trace «the history of the genre» in a vocal work of the composer (the transition from romance to *mélodie*), on the other hand – the *mélodie* of Fauré became the precursor of the vocal search of his younger contemporaries – C. Debussy and F. Poulenc.

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Нечепуренко Виктория. О специфике взаимодействия вербального и музыкального в вокальном творчестве Г. Форе. В статье рассматривается вокальное творчество французского композитора конца XIX – начала XX вв. Г. Форе. На примере его вокальных сочинений предпринята попытка рассмотреть особенности сопряжения вербального и музыкального текстов в миниатюрах композитора, а также проследить изменение принципов прочтения композитором стихотворного текста в разные годы. Учитывая, что Форе обращался к французскому вокальному жанру *mélodie*, данный анализ позволяет выявить специфику его развития не только в творчестве данного композитора, но и определить влияние, которое его вокальное наследие оказало на последующее поколение молодых композиторов.

Ключевые слова: жанр *mélodie*, вокальная музыка, французская культура, поэтический текст, Г. Форе.

Нечепуренко Вікторія. Про специфіку взаємодії вербального та музичного в вокальній творчості Г. Форе. В статті розглядається вокальна творчість французького композитора кінця XIX – початку XX століття Г. Форе. На прикладі його вокальних творів здійснено спробу розглянути особливості сполучення вербального та музичного текстів в мініатюрах композитора, а також простежити зміну принципів прочитання

композитором поетичного тексту в різні роки. Враховуючи, що композитор звертався до французького вокального жанру *mélodie*, даний аналіз дозволяє виявити специфіку його розвитку не лише в творчості Г. Форе, але й визначити вплив, який його вокальний доробок мав на наступне покоління молодих композиторів.

Ключові слова: жанр *mélodie*, вокальна музика, французька культура, поетичний текст, Г. Форе.

Nechepurenko Victoria. Specificity of verbal and musical interaction in G. Fauré's vocal works. The main idea of this article discusses the features of the conjugation of poetic and musical texts in vocal works written by Gabriel Fauré, who is a French composer of the late XIX – early XX centuries. In his works the composer turned and largely influenced the development of *mélodie* that is exclusively French national vocal genre. Linking music and poetry is one of the key parameters of this genre that acquired individual refraction in Fauré's works. Therefore, reviewing features of interactions between poetry and music in vocal works of the French composer and changes in principles of work with the verbal text through different periods are the target of this publication.

Analysis of vocal works has allowed not only to reveal the specifics of the genre *mélodie*, in the Fauré's works, but also to determine the impact that his vocal heritage influenced the subsequent generation of young composers.

Key words: genre *mélodie*, vocal music, French culture, poetic text, G. Fauré.

Anastasia Marushko

«ORCHESTRAL DIALOGUES» BY MAURICE RAVEL AS AN INTERTEXTUAL PHENOMENON

This article is an attempt to find an outcome for some functioning principles of the creative consciousness of Maurice Ravel, as well as an emphasis on his orchestral transcriptions – both original and non-original instrumental works, where the search for causes, which activate the mindset of the composer are carried out at the level of style.

The purpose of this publication is to reveal fundamental aspects of the intertextuality in terms of genre formation, timbre structuring and phonic «time management» in the interpretation of Ravel's orchestral works from different genre affiliation. The novelty in the research process of the orchestral works is found as a result of the chosen new research perspective. The principle of Ravel's mindset, from the standpoint of his piano style, explains the relevance of the arguments in the

direction of this publication. In this perspective let us directly turn to the text as an artistic phenomenon. By considering the «primary» and «secondary» categories within the artistic text, we find the so-called **genre and stylistic dichotomy**.

The attempt to characterize the phenomenon of orchestral transcriptions in the locally historic experience of the individual compositional personality under the «angle» of our reasoning leads us to the conclusions that generalizes the implementation of a new thought – forms as orchestral transcriptions based on the structure, existing, regardless of this principle, but causing its occurrence. This principle is potentially the basis for the occurrence of intercompositional, interstylistic, intercultural dialogical fields, and in its new quality it performs as a generalization of the previous experience in the field. Maurice Ravel mindset and his implementation methods of the orchestral transcription «Pictures at an Exhibition» is a concrete proof of the timeless connection between different, according to the principle of their existence, cultural texts, capable of producing new meanings, depending on the context, manifested in the consciousness in one or another compositional personality.

Ravel did not share in their minds orchestra and piano as an instrument orchestra in its capabilities, which is the reason for his interest in orchestral transcriptions of his own works as well as works of like-minded composers. Ravel's hearing allows him regardless of the chosen instrument «virtually» bring his sound properties of other instruments that such layering and secure.

Examples of this author's «reaction» can serve as such orchestral transcriptions, as orchestration «Carnival,» Schumann (1914), Orchestration «Pompous Minuet» by E. Chabrier (1918), Orchestration and dance Sarabande Debussy (1922), and orchestration of «Pictures at an Exhibition» by Mussorgsky (1922). At last you can focus attention, as Ravel's interest to this work reveals some fundamental aspects of the dialogic.

To the author's works of Ravel orchestration may include the following arrangements. «Habanera» from Suite for Two Pianos (1895), Orchestrated by Ravel and became part of the «Spanish Rhapsody» (1907); «Pavani deceased Infanta» from Suite for Two Pianos (1899), Orchestrated by Ravel in 1910; «The boat in the ocean» from Suite for Piano «Mirrors» (1905), Orchestrated by Ravel in 1906; «Aubade clown» from Suite for Piano «Mirrors» (1905), Orchestrated by Ravel in 1918; «Mother Goose» (1908) For piano, 4 hands, orchestrated by Ravel in 1911; «Noble and Sentimental Waltz» (1912) For piano, 4 hands, orchestrated by Ravel in 1912; «In memory of Couperin» (1907), Suite for piano, orchestrated by Ravel in 1919: Prelude, Forlan, Minuet, Rigodon.

Going through a comparative analysis of the two types of text – piano works and orchestral score – we speculated that the reason to intensify creative

interest to a certain Ravel piano works lies in the identity of the French master. This approach expands the boundaries of observation and opens up new possibilities for the study of the composer's style and the author's thinking Ravel.

Orchestral transcriptions of Ravel exist in the so-called special form of «textual transitivity». In each case, these transition zones are determined by certain stylistic, structural, genre and finally aesthetic factors that impel Ravel to «invade» in another textual realm. This process is completed by the act of correlation between original and non-original in the unity of the «newly appeared idea» of the orchestral transcription. Finding specific openness of the form, Ravel considers his subject for orchestral transcription a kind of predetermination, that can be opened up in a new perspective once you dialogize it. However, this predetermination is not regarded by him as something passively existing in the previous experiment. On the contrary – in the primary source of the piano he sees the potential existence of sonorities, which activate his creative compositional mindset.

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Марушко Анастасия. «Оркестровые диалоги» Мориса Равеля как интертекстуальный феномен. В данной статье осуществляется попытка выхода на некоторые принципы функционирования творческого сознания М. Равеля, а также делается акцент на оркестровых переложениях М. Равелем авторских и не авторских инструментальных произведений, где поиск причин, активизирующих его собственное мышление, осуществляется на уровне стиля.

Ключевые слова: жанрово-стилевая дихотомия, текстуальная переходность, диалог на уровне стиля, диалогическое поле.

Марушко Анастасія. «Оркестрові діалоги» Моріса Равеля як інтертекстуальний феномен. У даній статті здійснюється спроба виходу на деякі принципи функціонування творчої свідомості М. Равеля, а також робиться акцент на оркестрових перекладеннях М. Равелем авторських і не авторських інструментальних творів, де пошук причин, які активізують його власне мислення, здійснюється на рівні стилю.

Ключові слова: жанрово-стильова дихотомія, текстуальна перехідність, діалог на рівні стилю, діалогічне поле.

Marushko Anastasia. «Orchestral dialogues» by Maurice Ravel as an **intertextual phenomenon.** The purpose of this publication is to reveal fundamental aspects of the intertextuality in terms of genre formation, timbre structuring and phonic «time management» in the interpretation of Ravel's orchestral works from different genre affiliation. The novelty in the research process of the orchestral works is found as a result of the chosen new research perspective. The principle of Ravel's mindset, from the standpoint of his piano style, explains the relevance of the arguments in the direction of this publication.

Key words: genre- and stylistic dichotomy, textual transitivity, dialogue at the level of style, dialogic field.

Maria Romanets

FORMS OF AUTOCITATION FUNCTIONING (ON EXAMPLE OF THE MAURICE RAVEL'S WORKS)

The quotation is the unique phenomenon known to mankind since ancient times. The idea of borrowing someone else's text, as well as methods of its introduction, is affected by various factors. In some cases, in order to confirm the correctness of own judgments, we resort to reasoning of more authoritative researchers. If the speaker disagrees with the opponent, he quotes the statement of the opponent in order to refute it. When we identify or discuss, agree or disagree, we unwillingly engage in dialogue with the author of the text to which we appeal.

Musicology considers «quotation» in the context of a more general problem of «stranger's words». However, «autoquoting» have special place in endless area of links «own» and «stranger's», because on the one hand, «autoquoting» is a variety of quotes and is connected with «reproduction

fragments of one text in another text», on the other hand, we are not dealing with «someone else's» statement, but with our own.

The forms of autoquoting function, the diversity and personalization of its semantic, syntactic and composite functions were not subjected to the study up to the present moment. The *relevance* of this theme is stipulated on the one hand, by the popularity of autoquoting in compositional practice and, on the other hand, by unstudied issues associated with this phenomenon in the modern music world. The *novelty* of this research is the attempt to consider specificity of autoquoting as a special type of borrowing on the example of specific musical material, to divide autoquoting on the types according to various parameters, to trace the forms of its functioning in art.

Maurice Ravel stands out among the composers who tend to quote their own works or parts of them. The works of this master were chosen as the **material for the study** because the limitations of this method for the French master: «Pavane for a dead infant» (Pavane pour une infante défunte), the ballet «the Sleeping Florina», the first and second orchestral Suite from the ballet «Daphnis and Chloe», the First piano Concerto *G-dur*.

The *purpose* of this work is to consider the autoquoting in the works of Ravel with regard to its basic parameters: the material, boundaries, scale and method of conversion.

In the article «autocitation» is regarded as a special type of borrowing, on the one hand, typologically related to a wider phenomenon of citation, on the other hand, having the specific differences. Among the features that define the essence of quote, the most relevant in terms of unity of authorship attribution of the donor-text and the recipient-text are the following: material, scale, boundaries and how to work with a quoted object. Given these parameters analyzed in the article of functioning autocitation in works of Maurice Ravel (orchestral version of «Pavane deceased Infante», ballet «Dream of Florine», orchestral suite from the ballet «Daphnis and Chloe», Piano Concerto *G-dur*). Coincidence of boundaries of the quotes and the «new» text suggests makrocitation representing a new reading of his own. In Ravel 's work this reading has three vectors: (1) creating a new version that is different from the text – only donor timbre and textural parameters, (2) the timbre reintonation own compositions with the addition of musical material and a change in their composition and genre status, and (3) selection text fragments of the donor, followed by their compositional reorganization.

The orchestration of piano piece «Pavane for a dead infant» by Ravel corresponds to the **first vector**. Here the conversion of the original source is made in several directions: coloristic enrichment of the sound; the enlargement

of the details hidden in the piano texture; the marking of the boundaries of the form and the building of timbre logic of dramatic development.

The creation of the ballet «the Sleeping Florina», which is based on the piano Suite «My mother goose», corresponds to the **second vector**, because it includes two added numbers («Prelude» and «Dance of the spinning wheels and the scene»), based on own material, along with orchestrated music of five pieces of the original. The form is cemented by intonation connections that exist between piano cycle and added parts along with the story deploy.

The creation of two orchestral suites based on the ballet «Daphnis and Chloe» belongs to the **third vector**. During this creation Ravel does not make composition «reorganization» of the musical material, but the «withdrawal» of music, characterizing the secondary characters, he enlarges the ideological concept of the original, allowing showing a close up of the main characters of bucolic novel.

«Mikrocitation» associated with reconstruction of the minimal representative element of the donor-text, are discussed on the example of the Ravel's First Piano Concerto. Cases occurring of autocitation here differentiated by material (text and style of autocitation), boundaries (holistic themes, individual motifs, elements of musical tissue, sections of forms), scale (one or more saved settings). Type of Ravel autocitation related with the degree of accuracy of its playback: in macrocitation the original text does not practically change, in microcitation text-donor undergoes significant rethinking, what make us speak not so much of quotes, but about the allusions. In the work also raised the question of the external and internal motives that lead composer reapply to «own» word. External motives related to the moments of composer's practice (special order, a desire to expand the listening audience, the use of poorly implemented creative ideas). Internal motives generated by desire to delve deeper into himself, to reveal to the already written opuses hidden meanings, to test the founded sound forms in other genre, dramatic, semantic context.

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Романець Марія. Форми функціонування автоцитати (на прикладі творчості М. Равеля). В статті виявляється специфіка автоцитати як особого типу заимствования, проводиться диференціація автоцитат на види по сукупності різних параметрів, а також прослідковуються форми їх функціонування в художественному творчестві.

Ключевые слова: цитування, автоцитата, творчість М. Равеля, текстові заимствования, первоисточник, темброве переінтонирование.

Романець Марія. Форми функціонування автоцитати (на прикладі творчості М. Равеля). У статті виявляється специфіка автоцитати як особливого типу запозичення, проводиться диференціація автоцитат на види за сукупністю різних параметрів, а також простежуються форми їх функціонування у художній творчості.

Ключові слова: цитування, автоцитата, творчість М. Равеля, текстові запозичення, першоджерело, темброве переінтонування.

Romanets Maria. Forms of autocitation functioning (on example of the Maurice Ravel's works). In the article «autocitation» is regarded as a special type of borrowing, on the one hand, typologically related to a wider phenomenon of citation, on the other hand, having the specific differences.

Key words: quote, autocitata, Ravel's creativity, text loans, source, timbre reintonation.

Daria Mendelenko

CHAMBER INSTRUMENTAL SONATA IN OEUVRE OF F. POULENC: FEATURES OF INTERPRETATION OF THE GENRE AND GENRE ORIGINS

Article examines the chamber instrumental sonatas of F. Poulenc. Discusses the general features of the interpretation of the genre and its evolution

in the composer's oeuvre, set the scope of basic stylistic origins and influences in this genre.

Francis Poulenc's sonatas occupy a significant place in a creative heritage of the composer. Ten sonatas of Poulenc, covering his whole artistic career (from the early sonatas, created quite young 19-year-old composer, until the last sonatas of 1962) help to see how was changing his musical style.

Poulenc created a very special type of sonata genre, synthesizing features of sonatas belonging to different eras and individual composer styles. Ignoring the classical sonata «universalias» (through vector of thematic development, figurative and thematic juxtaposition, tonal contrast and its removal in the reprise), composer bases its sonata compositions on other principles – of the game and the theatre.

The Sonatas of the **early period** (1918 and 1922) distinct though the selection of wind instruments, in relation to the timbre there are the ensembles of «related» instruments organized on the parity basis. They are characterized by conciseness, the maximum simplicity of the structure and, altogether with the tart polytonal combinations, dissonance of harmonic vertical. These sonatas are clearly affected by the style of I. Stravinsky and E. Satie (general «guidelines» for members of the «Six» in the early days of the group).

The **string sonatas of 40-ies** have a transitory meaning. Guided by the romantic model of the genre (German, Austrian and French tradition), the composer creates two quite *large-scale* works, the more traditional due to not only in its instrumental composition, but also due to the architectonics and the general language characteristics.

During the work on the **triad of the late sonatas** (for flute – 1957, for clarinet and oboe – 1962), where are the most mature and perfect, Poulenc returns to the timbre of wood wind instruments (now combined with the piano) and comes to the original interpretation of the genre, synthesizing features of sonatas from previous periods.

Gradually, the **consistent genre model** with certain features and characteristics of the structure, assigned to each part establishes in the works of F. Poulenc.

Possible to note the following main sources of the sonata genre in oeuvre of Poulenc:

– D. Scarlatti sonatas, with their characteristic multithematism of exposition, contrast, mosaic structure of the composition «using the method of thematic combinatorics, which leads <...> to the whimsical, illogical combinations of material» [7, p. 266]. Not a coincidence that Poulenc was called «Scarlatti of Les Six».

– French sonatas of the first half of XVIII century with a predominance in them basis of suite, built on contrasts of tempo and character – such as Sonatas of J.B. de Boismortier, J.-M. Leclair, J.-F. Dandrieu, J.-J. Cassanéa de Mondonville. Thus, the composer often includes in his sonata cycles «genre» parts (we point, for example, at the Cello sonata, where there is a dance «Ballabile»).

– Classical Sonata XVIII century, primarily sonatas of C.P.E. Bach and W.A. Mozart, which are characterized by the predominance of multithematism and expositional presentation of the thematic material.

– Sonatas Debussy and Stravinsky, who are already in the twentieth century return this genre to its original understanding inherent in the title – as the piece, which sounds, performed on the instrument, as opposed to the vocal.

All these numerous influences, passing through the prism of composer thinking, formed a new, unique individual genre «alloy».

Interpretation of the sonata genre in the works of Poulenc undergoes certain evolution which in many respects repeats the way of the Sonata in French music on the whole: from the interpretation of the genre, close to suite (Sonatas of 1918), through the imitativeness (Sonatas for strings), to his own interpretation of the genre, synthesizing numerous traditions (triad of subsequent sonatas for woodwinds).

Of course, such schematic list of the genre origins does not show the entire specifics of the sonata genre in the works of F. Poulenc. Despite the general laws, each sonata of the composer has unique structure, and its music world is much richer, ambiguous than the combination («alloy») of features of various sonata models. In addition, the interpretation of the sonata genre of Poulenc passed the certain evolution, and balance of genre and style priorities changed at each stage of development.

Dominants allocated from the overall musical context can only serve as landmarks on the path of understanding how the interpretation of the sonata genre and features musical thinking was formed in works of Francis Poulenc, the one of the most natural, sincere, favorite and yet mysterious and difficult to understand composers of twentieth-century.

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Менделенко Дарья. Камерно-инструментальная соната в творчестве Ф. Пуленка: особенности трактовки жанра и жанровые истоки. Статья посвящена изучению камерно-инструментальных сонат Ф. Пуленка. Рассматриваются общие особенности трактовки жанра и его эволюции в творчестве композитора, очерчен круг основных стилевых истоков и влияний в данном жанре.

Ключевые слова: Ф. Пуленк, камерно-инструментальное творчество, соната, жанровые истоки.

Менделенко Дар'я. Камерно-інструментальна соната в творчості Ф. Пуленка: особливості трактовки жанру та жанрові витоки. Стаття присвячена вивченню камерно-інструментальних сонат Ф. Пуленка. Розглядаються загальні особливості трактування жанру та його еволюції у творчості композитора, окреслене коло основних стильових витоків та впливів у даному жанрі.

Ключові слова: Ф. Пуленк, камерно-інструментальна творчість, соната, жанрові витоки.

Mendelenko Daria. Chamber instrumental sonata in oeuvre of F. Poulenc: features of interpretation of the genre and genre origins. Article examines the chamber instrumental sonatas of F. Poulenc. Discusses the general features of the interpretation of the genre and its evolution in the composer's oeuvre, set the scope of basic stylistic origins and influences in this genre.

Key words: Francis Poulenc, chamber music, sonata, genre origins.

*Tatyana Kogut***FRANCIS POULENC. «LAUDES DE SAINT ANTOINE DE PADOUE»: FEATURES PRAYER READING TEXTS**

Ten years after cycle «Four little prayers to St. Francis of Assisi» (quatre petites prières de Saint François D'assise), written in 1948, Francis Poulenc once again resort to texts of prayers, dedicated to Anthony of Padua (born – Fernando Martins de Bulhões; bl. 1195, Lisbon – 1231, Padua), the one of the most famous catholic saints, monk-franciscan, preacher and theologian of the late twelfth – first half of XIII century. Poulenc was a deeply religious person and repeatedly stressed the critical importance of sacred music in his work.

Laudes de Saint Antoine de Padoue, written by the french composer Francis Poulenc is the four miniature cycle, for male chorus a capella. This work hasn't been analyzed in ukrainian musicology that determines the topicality of the chosen theme. The objective of the article is to find out the features of the author's reading of the prayerful texts of the lauda, based on the correlation of the musical and verbal series.

The lauda was a genre of the liturgical poetry and music (italian or latin) in Italy in XIII–XVI centuries. The authors' names are still unknown. In the text of the laudes de Saint Antoine de Padoue the merciful god is glorified, and he inspires st. Antony to preach love and repentance, humbleness and forgiving. The text of the lauda is full of metaphors. St. Anthony appears in them as «the new light of Italy», «noble treasure of the city of Padua», «intimidator of infidels»; Jesus Christ – the «eternal light that shone many signs through Anthony». the encomiastic content is emphasized with the words «praise», «glory», and exclamation phrases («Oh, Jesus», «Oh, descendant of Spain»). however, there are penitential motives, plead for intercession before the lord («Anthony, bring the grace of Christ», «do not take away the grace», «though you, father, Son and the comforter spirit will strengthen us against the sins»).

In the first part of the work («O, Jesu») the sublimity and the severity are combined. In the prayerful text Jesus Christ is glorified. His wisdom has been manifested by St. Antony.

The second part («O proles») brings the contrast. It has a floating time and its character is active and energetic. The text presents the st. Antony's application, the glorification of his sanctity and the prayer for protection in the face of god.

The third part («Laus Regi») is majestic and exalted. The saviour that offered to people the defender st. Antony is glorified.

The fourth part («Si quaeris») summarizes all the cycle. The particular astuteness characterizes the final text of the prayer. The power of prayer is sung and there's an infinite hope to the God's grace and the trust in his power.

Working with the prayer text Poulenc embodied in relief its content. He has marked out the dominant words (with the methods of dynamics, manner of execution, harmony, introducing original figures). The musical form of every part subordinates to the structure rules of the prayer text. The unity of all the cycle ensures not only the level of the verbal text but also the figurative arcs. The author has enriched every part with the brilliant texture and dynamic contrasts.

So, «Laudes de Saint Antoine de Padoue», which was written in his mature period (1957–1959) embodies the distinctive features of the religious music of Poulenc. As well as in other cyclical works, the unity of all parts provides not only the level of verbal text, but also imaginative and intonation arches («mystical choral», choral recitation, in the styled Gregorian choral). It should be noted that the musical language of the work is more ascetic and laconic that is emphasized by homogeneous male composition. In particular, there is no cantilena of broad breathing, or active motility, but the declamation established by panegyric content takes the significant place.

Working with the text of the prayer, the composer most clearly embodied its content, emphasizing key words (by means of dynamics, texture, harmony, introducing special rhetorical figures). Musical form of each part formed by stringing tiny sections of verses complies with the laws of the text of the prayer.

Despite the laconism, Poulenc enriched every part with bright textured and dynamic contrasts that are present between the individual sections, and in between, at the level of the horizontal (contrast of two textured layers in II part can be the example of that).

As well as in most spiritual works of Poulenc, the connection with the musical art of the past is present in «Laudes de Saint Antoine de Padoue». The principle of pulse form based on textural and dynamic contrasts is typical for Baroque music. However there are numerous allusions to medieval music in «Laudes de Saint Antoine de Padoue».

This is achieved with the help of several factors: styled Gregorian choral, modal-harmonic means (accent quartette of quarto and quintet harmonies, modality, natural modal), in some parts – textural features (leading role of horizontal in polyphony, vertical of effective character), the timbre aspect – male choir a cappella is no less important. Strict harmonic vertical, the lack of a tonal

center, the polyphonic texture – all these means are components of the musical language of the twentieth century, which allow to combine ancient and modern.

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Когут Тетяна. Франсис Пуленк. «Laudes de Saint Antoine de Padoue»: особливості прочитання молитовних текстів. В даній статті аналізуються особливості авторського прочитання молитовних текстів лауд на основі співвідношення музичного й вербального рядів. Також, в даному циклі з чотирьох мініатюр виявляються риси, властиві музичному мистецтву минулого.

Ключові слова: духовна музика, чоловічий хор, лауда, проповідь, контраст, багатоголосся.

Когут Татьяна. Франсис Пуленк. «Laudes de Saint Antoine de Padoue»: особенности прочтения молитвенных текстов. В данной статье анализируются особенности авторского прочтения молитвенных текстов лауд на основе соотношения музыкального и вербального рядов. Также, в данном цикле из четырех миниатюр выявляются черты, присущие музыкальному искусству прошлого.

Ключевые слова: духовная музыка, мужской хор, лауда, проповедь, контраст, многоголосие.

Kogut Tatyana. Francis Poulenc. «Laudes de Saint Antoine de Padoue»: features prayer reading texts. The article analyzes the features of the author's reading of the prayerful texts of the lauda, based on the correlation of the musical and verbal series. The traits peculiar to the musical art identify in this cycle of four miniatures.

Key words: sacred music, men's choir, lauda, preaching, contrast, polyphony.

*Nikolay Kolotylenko***VOCAL-CHAMBER LEGACY BY R. STRAUSS: THE BEGINNING OF THE WAY (BY EXAMPLES OF THE VOCAL CYCLES «LOTUS LEAVES» AND «SIMPLE TUNES»)**

R. Strauss is one of the most important representatives of German musical culture of the late XIX – first half of XX century, most widely known by the public as a master of monumental symphony canvases and operas. But the composer did not restrict himself to these genres, and throughout life he wrote songs for voice and piano (or orchestra), and this gives the opportunity to talk about the third, chamber and vocal layer of creativity R. Strauss.

The Songs of R. Strauss are the least studied part of the composer's creative legacy. The attention of German researchers focused on the biography of R. Strauss, his attitude toward the era he lived in (M. Steinitzer *R. Strauss in seiner Zeit*, Lpz., 1914; K. Pfister *Richard Strauss. Weg, Gestalt, Denkmal*, W., 1949), as well as on the theoretical issues of instrumentation, harmony (W. Schuh *Zum Melodie und Harmoniestil der R. Strauss'schen Spätwerke*, Z., 1949). The numerous works by the American musicologist B. Gilliam devoted mostly to the problems of opera creativity of the composer.

This study focuses on an issue previously overlooked by Ukrainian musicology – the analysis of the formative period of R. Strauss's vocal chamber creative output in the context of characteristics peculiar to the song genre at the end of the XIXth century. The chamber vocal works created by German composers in the late XIXth – early XXth century are marked by the tendency towards expansion of the song genre, weakening of its intimate character due to the genre's symphonization and dramatization of the song, as well as great attention to detail and individualized intonational characteristics. However, an opposite tendency also exists: orientation towards simplicity and towards generalized and thus more readily accessible intonations. «Lotus Leaves» and «Simple Tunes» by R. Strauss are selected by the author of the article as they embody both directions in the development of the song genre.

The cycle «Lotus Leaves» demonstrates a tendency towards expansion of the song. R. Strauss's design in this cycle is quite ambitious: it tells the story of the hero's life from youth to old age, withering and death. The theatricality of the composer's thinking is clearly manifested in the carefully elaborated dramatic concept represented by two intertwined lines of images. The incorporation of a core intonation (which, from the viewpoint of the dramatic concept of the piece, constitutes a kind of leitmotiv) points to the symphonization of the cycle. The cycle «Lotus Leaves» also contains an

indication of the tendency towards individualization of the themes. This trend is inseparable from dramatization of images.

The piano part of the cycle is quite self-contained; it is filled with supporting melodies and often engages in a dialogue with the soloist's part. The cycle is united by the common attitude, statement of the one character, but unlike «the Petals of the Lotus», its narrative structure more resembles with a song suite. On character and meaning level, the cycle is four sketches of certain life situations and peculiar conclusion, as a metaphysical generalization of particular phenomena of reality. Not limited to the function of accompaniment, it plays a considerable role in creating the imagery.

R. Strauss's recourse to simplicity is introduced in the very title of the next cycle, «Simple Tunes». The composer «frees» the cycle from theatrical overtones and symphonic principles of development; instead, he goes back to more generalized intonations reminiscent of folk music.

Despite the overall simplification (the generalization) of the intonation structure, the reduction of the form, the cycle preserves the diversity of the genre.

R. Strauss compensates the lack of plot with the help of the introduction of theatrical scenes – «Ach weh mir unglückhaftem Mann» (No. 4) – the hero of which is a simple poor guy, who rides on a white horse with a bouquet of roses to confess his love. The final song is an internal monologue, thoughts, and is different from all with the other type of vocals and pianoforte part.

In General, the vocal cycle «Simple songs» is saturated with the intonations of speech, reminiscent of the voice of an ordinary person, as well as cantilena singing. But, unlike «the Petals of the Lotus», where two types of singing are opposed to each other as representatives of opposite characters, these two singing types complement each other in «Simple songs».

As we can see, during the early period of his creative work Strauss masters both trends in the development of the song genre (direction, reflecting the trend towards dramatization, enlargement of the song as per idea and form, and the desire of composers to revive simple, concise, sincere song of first half of the nineteenth century). In addition, the composer often synthesizes features of different directions. In both cycles (in varying degrees, sometimes in a very implicit form) one can hear the reliance on folk song intonations. The theatricality of thinking (at the level of creation of the plot and intersecting dramatic lines, or folksy songs-scenes) penetrates both cycles. The melody of cantilena and declamatory nature is used in the «Lotus Petals» and «Simple songs».

Besides, the composer often combines the peculiarities of different approaches, which is a sign that his vocal style, not applied to opera yet, is undergoing development. Later the composer will unite the highest

achievements of these strands in the development of song with the elements of opera and realize this synthesis in his late vocal-instrumental cycles.

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Колотиленко Николай. Камерно-вокальное творчество Р. Штрауса: начало пути (на примерах вокальных циклов «Лепестки лотоса» и «Простые напевы»). Впервые в украинском музыковедении рассматривается период формирования камерно-вокального творчества Р. Штрауса в контексте особенностей песенного жанра конца XIX в. В связи с разными направлениями развития песни, автором рассмотрена степень опоры композитора в камерно-вокальном творчестве на народно-песенные интонационные обороты.

Ключевые слова: театральность, симфонизация, индивидуализация, драматургия, простота, интонация, декламация.

Колотиленко Микола. Камерно-вокальна творчість Р. Штрауса: на початку шляху (на прикладах вокальних циклів «Пелюстки лотосу» та «Прості наспіви»). Вперше в українському музикознавстві розглядається період формування камерно-вокальної творчості Р. Штрауса в контексті особливостей пісенного жанру кінця XIX ст. В зв'язку з різними напрямками розвитку пісні, автором розглянутий ступінь спирання композитора в камерно-вокальній творчості на народно-пісенні інтонаційні звороти.

Ключові слова: театральність, симфонізація, індивідуалізація, драматургія, простота, інтонація, декламація.

Kolotylenko Nikolay. Vocal-chamber legacy by R. Strauss: the beginning of the way (by examples of the vocal cycles «Lotus Leaves» and «Simple Tunes»). The formation of vocal-chamber legacy by R. Strauss in the

context of the peculiarities of a song genre in the late XIX century was considered in Ukrainian musicology for the first time. In connection with the different directions in song development the author considered the importance of folk song intonations in R. Strauss' vocal-chamber works.

Key words: theatricality, symphonization, individualization, dramatic concept, simplicity, intonation, declamation.

Vira Kryshstofovych

FANTASY IN B. BRITTEN'S OPERA «A MIDSUMMER NIGHT'S DREAM»

Fantasy world inhabited with unusual, odd creatures has its own special place in British literature. Fairies, elves, brownies, and hobgoblins, and another fantastic beasts – they are all there. For centuries English writers, playwrights and poets appeal to fantastic fiction, beginning with the authors of medieval novels and ending with the famous writers of the twentieth century – J. R. R. Tolkien and J. K. Rowling, whose works are known almost worldwide. Almost all the «fairies», as these spirits are called by folk historians, derive from mythologies of the British Isles that has been embraced beliefs and traditions of peoples and tribes that lived on those lands for centuries.

When Christianity came to the Isles, the pagan beliefs and traditions were never suppressed, restricted so much. Thus, the rural England kept its pagan roots, and their mix with the Christianity was quite natural on the British Isles until XIX th century. This way, all those elves, fairies et al that were favourite people's party characters, eventually became a part of English literature, naturally. So, this article's topic is to highlight the presence of the «fantasy» genre in English literature, particularly, in Shakespeare's comedy A Midsummer Night's Dream, and it's opera incarnation by Benjamin Britten.

Fairies can be found in the Medieval novels, and in English literature they became especially popular during queen Elizabeth reign. And elves and fairies became characters on their own right – truly original, multifaceted, full bodied – in William Shakespeare's works, most of all in his one of a kind comedy A Midsummer Night's Dream (1595).

Magic The MND comedy is the first, integral, accomplished work of Shakespeare's art, and in fact, his only fairy comedy. Here is an seamless mashup of fantasy and reality, romantic and sly irony, and hilarious humour. The MND's subject (plot) has been used by variety of composers, as Henry Percell, Felix Mendellsohn, Carl Weber, Michael Tippett, Benjamin Britten and Carl Orff. But among aforementioned composers, only Britten in his MND

opera had stuck closely to the original outline (storyline) and plot, ingeniously interpreting all the complexity of his compatriot's play.

Britten's *The Midsummer Night's Dream* (op. 64) opera is one of the best, celebrated, and most interesting composer's works. It peaks his 20-year opera oeuvre. She immediately gained wide recognition not only in England but all over the world, and today does not leave the opera scenes. So on the occasion of the 100th anniversary of the birth of Benjamin Britten in 2013, this Opera was staged in many theatres of the world at numerous festivals dedicated to the composer.

As the comedy, the opera has two narrative and dramatic and intonation spheres: fiction and real, each of which in own turn is divided into two intonational layers. But unlike Shakespeare's plays, Britten made some changes, he somewhat reduced play and gave to fiction sphere the prominent place, and that gives the opera unusual fabulously mysterious flavor. The music is full of incredible wealth of orchestral colors, and vocals, and color harmony. Britten divides fiction sphere in two layers. The *first* one is bright individualized characteristics of the forest kings – Titania and Oberon, and the *second* one is colorful and includes elves and Puck.

The opera has five fiction scenes: four of them open and end I and III (last) act, and the fifth one is general culmination of not the only II act, but the entire opera. Besides the fiction scenes, the scenes of real sphere are also divided into two intonational layers (lyrical and comedy layers, as in Shakespeare's play), the fiction characters Oberon, Puck, or Titania are also present in them. It is Oberon who decides to intervene in the fate of the four Athenian lovers (lyric formation of the real sphere), and Puck obeys his will, Titania also falls in love with a rustic craftsman Bottom, whom Puck awarded donkey head for a laugh. So, fiction characters, as well as fiction, work closely with real characters and are present throughout the Opera.

Undoubtedly, it carries on English theatrical, Shakespearian, musical (e.g., mind his great compatriot Purcell's «Fairy Queen»), and folklore traditions. The tradition of centuries-old, English, folk genres such as **ballad, folk songs, carols and catches** can be traced in the opera. The features of *ballad* are seen in fiction sphere in the choir of elves, in particular, in cheering ensembles of elves with Bottom «Be, be, be mortal» and in arioso of Titania «Behold your master» in II act. The chorus of elves «Away, earwig, spiders» from I act is somewhat similar to *folk songs*, and the final chorus of the elves, Titania and Oberon «Endowing the house with happiness» of III act — *Christmas carols*. The ensemble of the elves «Hungry lion roars in midnight» (III action) is close to semi dramatic *catch* (H. Purcell was one of the first who used this gender).

In pursue to fully reveal and expand the content, substance and nature of great Englishman's piece, Britten, unlike other composers before him, kept not only its title but all its text almost intact. The only difference is if, originally, the reality and the fantasy are equal balancing each other, Britten for no doubt focused more on the second aspect. Sometimes this fantasy has new quality – more poetic, elegantly sophisticated and versatile. And even more hilarious.

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Криштофович Віра. Фантастика в опері Б. Бріттена «Сон літньої ночі». У даній статті висвітлюється вплив міфології британських островів на літературу Великобританії, а саме – відображення фантастичного світу

(эльфів, фей, хобгоблінів та ін.) у творах англійських поетів і драматургів. У цьому контексті і розглядаються герої п'єси В. Шекспіра «Сон літньої ночі», а також – їх музичне втілення Б. Бріттеном в однойменній опері.

Ключові слова: міфологія, фантастика, феєри, Шекспір, комедія, Сон літньої ночі, Бріттен, опера.

Криштофович Вера. Фантастика в опере Б. Бриттена «Сон в летнюю ночь». В данной статье освещается влияние мифологии британских островов на литературу Великобритании, а именно – отражение фантастического мира (эльфы, феи, хобгоблины и др.) в произведениях английских поэтов и драматургов. В этом контексте и рассматриваются герои пьесы В. Шекспира «Сон в летнюю ночь», а также – их музыкальное воплощение Б. Бриттеном в одноименной опере.

Ключевые слова: мифология, фантастика, феєри, Шекспир, комедия, Сон в летнюю ночь, Бриттен, опера.

Kryshstofovych Vira. Fantasy in B. Britten's opera «A Midsummer Night's Dream». This article highlights the impact of the mythology of the British Isles to the literature of Great Britain, particularly – a reflection of the fantasy world: elves, fairies, hobgoblins, etc., in the works of English poets and playwrights. In this context, characters are considered in W. Shakespeare's comedy «Midsummer Night's Dream», as well as – in the musical embodiment of B. Britten's opera of the same title.

Key words: mythology, fantasy, fairy, Shakespeare, comedy, A Midsummer Night's Dream, Britten, opera.

Anastasia Gedi

«ABOUT SOME PECULIARITIES OF HUNGARIAN NATIONAL STYLE IN B. BARTOK'S WORKS»

The works of famous Hungarian composer of the twentieth century, Bartók Béla are thoroughly widely studied in the works of Western European and Russian musicologists, in particular: D. Dille, Ya. Demeni, S. Moreux, B. Szabolcsi, F. Bónis, T. Ujfaluši, I. Nesteva, I. Martynova. However, not all aspects on the subject are well covered. The Ukrainian artists find music of the Hungarian author still challenging, and we think that is why it is rarely played in concerts. If we approach the question of the interpretation of the music in terms of such things as «style», some difficulties of Béla Bartók musical language will become clearer and therefore more accessible for those playing his music and those listening to it. Basing on the wording of the definition of «national style»

of Ukrainian musicologist C. Tyshko, and basing on the achievements of the other authors on this issue, we tried to give own definition of «Hungarian national style» as one of the main factors at consideration of creativity of B. Bartok. Thus, the theme assimilates historical and cultural issues as well as artistical and aesthetic ones, the solution of which will allow expanding the knowledge about the peculiarities of the Hungarian national style in general and B. Bartok in particular. This is the relevance of the choice of the theme of this article. Therefore, special attention is given to the definition of «style», namely: «historical style», «national style», «individual style».

Scientific novelty. The phenomenon of national Hungarian musical style became the subject of the special musical and cultural studies from the point of view of the unique features of the Hungarian mentality. The genetic link between creativity of B. Bartók and national Hungarian folklore was revealed (the use of music means similar to folk instruments, modal and rhythmic «difference» of Hungarian folk music from other cultures, specific architectonics that is not natural for European cultures and manifests in «extraordinary culminations»).

The *purpose* of this publication is to explore the phenomenon of national Hungarian musical style in the context of the peculiarities of Hungarian culture in the works of B. Bartok. The Hungarian musical style is considered as a complex system of sustainable features of artistic phenomena. In connection with the foregoing, we will consider the theoretical and methodological understanding of creativity B. Bartok in the context of the individual style of composer, which is inextricably linked with the national Hungarian style, with the mental peculiarities of Hungarian culture.

This article describes the peculiarities of Hungarian national style in the works by Bela Bartók. We tried to give our own definition of «Hungarian national style», as one of the main factors in considering the creativity of B. Bartok. Thus, the chosen theme assimilates in itself as a historical, cultural, and artistic and aesthetic issues that will enhance understanding of the features of a traditional Hungarian style in general and B. Bartok in particular. That is the relevance of the choice of the theme of this article. Therefore, primarily draws attention to the such a concept as «style», namely «historical style», «national style», «personal style».

The phenomenon of national Hungarian musical style became the subject of a special musical and cultural studies in terms of the unique Hungarian mentality features. Identified a genetic link of B. Bartok Hungarian national folklore (using music tools such as folk instruments, harmony and rhythmical «distinction» of Hungarian folk music from other cultures, peculiar

architectonic, not representative for European cultures and manifested in the «extraordinary culminations»).

The purpose of this publication – to investigate the phenomenon of national Hungarian musical style features in the context of Hungarian culture in the works of B. Bartók. Hungarian national musical style is considered as a complex system of stable features artistic phenomenon. In this connection solves the problem of theoretical and methodological understanding of creativity in the context of B. Bartók individual composing style is inextricably linked with the national Hungarian style with mental peculiarities of Hungarian culture.

We would like to mention the following features of the Hungarian national style in the works of B. Bartok:

- Polyharmonies based on archaic harmonies of Hungarian folk music.
- Rhythm-intonational sphere is subjected to the laws of the Hungarian language (accent on the first syllable in the word, sharp phrase, as if breaking towards the end).
- Genre features («verbunkos», folk song genres).
- Compositional characteristics, which are not typical for European composers.
- Polystylistics (the result of interaction with Western European and Slavic cultures).

Based on the above it can be concluded: after a more detailed study of the characteristics of the national style of definite people, one will have much deeper insight into the composer's intent, find the right solutions for both technical and artistic difficulties, which may occur during performance, and that will greatly facilitate and accelerate the process of working on music.

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Геди Анастасия. **О некоторых особенностях венгерского национального стиля в творчестве Б. Бартока.** В данной статье рассматриваются особенности венгерского национального стиля в творчестве Бели Бартока. Данная статья ассимилирует в себе как историко-культурные, так и художественно-эстетические вопросы, решение которых позволит расширить представление об особенностях национального венгерского стиля.

Ключевые слова: стиль, национальный стиль, индивидуальный стиль, исторический стиль, венгерская культура, Б. Барток, фольклор.

Геді Анастасія. **«О деяких особливостях угорського національного стилю в творчості Б. Бартока».** У даній статті розглядаються особливості угорського національного стилю в творчості Бели Бартока. Дана стаття асимілює в собі як історико-культурні, так і художньо-естетичні питання, вирішення яких дозволить розширити уявлення про особливості національного угорського стилю.

Ключові слова: стиль, національний стиль, індивідуальний стиль, історичний стиль, угорська культура, Б. Барток, фольклор.

Gedi Anastasia. **«About Some Peculiarities of Hungarian National Style in B. Bartók's Works».** This article describes the peculiarities of Hungarian national style in the works by Bela Bartók. We tried to give our own definition of «Hungarian national style», as one of the main factors in

considering the creativity of B. Bartok. Thus, the chosen theme assimilates in itself as a historical, cultural, and artistic and aesthetic issues that will enhance understanding of the features of a traditional Hungarian style in general.

Key words: style, national style, individual style, historical style, Hungarian culture, Bartók, folklore.

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The articles are to be published in Ukrainian and Russian.

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