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

*Olena Martsenkivska*

## **B. LYATOSHINSKIY AND F. CHOPIN: A COMPARATIVE TYPOLOGY OF PERSONALITIES IN THE ASPECT OF CONSIDERATION LAD-HARMONIC SYSTEM**

Comparatively typological the method of analysis of creative personalities, as an universal method of cognition, acquires all greater interpretation for a musicologist to the display, due to which a recreation originally of national lines, specific family signs of creation of prominent artists of musical culture becomes possible. The majestic figure of artist of the European level, master of Slavonic culture Boris Lyatoshinskiy belongs to this circle of personalities. Musicologists, studying and analyzing the musical inheritance of composer, often elect exactly comparatively typological method of analysis.

A research purpose consists in opening of family and excellent signs of lad-harmonic thought of two personages of B. Lyatoshinskiy and F. Chopin in the break of ideological conception of Slavonic unity. A purpose subordinates such tasks of research: 1) to give general description to philosophical-moral flows under the name «slovyanofilstvo» and to mark its display in music; 2) to find out family signs in the aspect of lad-harmonic of musical exposition in piano music of F. Chopin and B. Lyatoshinskiy; 3) to mark original composition romantic receptions in creation of two prominent artists in the context of ideological conception of Slavonic unity.

Ideological conception of Slavonic unity acquires clear expression in religious, to philosophical-moral flows under the name «slovyanofilstvo». A model in this direction is religiously moral aspect, which is expressed a perceptible factor, directed on the display of love and honor to the Slavonic people, combination of different national cultures in the general union of brotherly tribe, as basis on which building of Slavonic originality will stand firmly. Such ideological positions were inherited «slovyanofily» from large Ukrainian teacher of saints of Kerala and Methodius.

In piano and chamber instrumental ideology of Slavonic unity found the continuation creation of B. Lyatoshinskiy in individual composer's style. Individual composer's style appears as the integrally organized system musically expressive facilities and elements of author language, principles of create and composition structures, directed on opening philosophical-ideological moral conceptions of Slavonic unity. Such system of expressive facilities of musical language of B. Lyatoshinskiy (in particular, «youth», «Ukrainian», «Slavonic» periods of creation) is predefined ideological unity as inherited tradition from music of F. Chopin, M. Lysenko and poetic creation of T. Shevchenko.

In music religiously moral conception of unity of Slavonic people showed up frisky interest and use of folklore standards composers-romanticisms, a specific harmonic, a melodic-intonation, a lad turns, genre features of other Slavonic cultures.

Such understanding of original sources of folk creation became a shove for an accumulation and analysis of folk-lore materials of different Slavonic cultures, use their composers, in works, for national self-knowledge of Slavonic people and becoming of them brotherly union. Will mark, in music of B. Lyatoshinskiy meaningful influence creation of M. Lysenko, which collected folk-lore standards not only in Ukraine but also in Serbia (folk epic) and interested in Polish thoughts and Polish genre standard of idea, promoted on an active accumulation and study of Slavonic folk-lore (Rhapsody № 2 «Dumka-Shumka»). Known is circumstance that M. Lysenko often arrived also to Prague, where carried out the piano works and aimed to reproduce the original line of Czech national melos.

Ideological philosophical position of Slavonic unity became the dominant line of individual composer's style, which was engendered as early as the youth period of creation of B. Lyatoshinskiy and through bar, getting through creation of artist, developed and purchased the greatest level of becoming in «Ukrainian» (fourth quartet, Trio of op. 41, «Ukrainian quintet» of op. 42) and «slavonic» («Slavonic» concert of op. 54, «Slavonic» symphony, «Slavonic overture», «Slavonic suite» «Polish suite», symphonic poems of «Grazhina», «Reunions») periods of creation by Lyatoshinskiy. Consequently, the idea of Slavonic unity in creation of composer appears as an individual feature of musical thought, excellent sign illumination of which needs the constantly renewed arsenal musically expressive facilities.

Taking into account a Slavonic subject in creation Lyatoshinskiy, the expedient is determine the capture of composer by sources folk dancing Polish music – genre of mazurka. Will mark, what an infatuation for piano music of F. Chopin was caused not only genre by index his works but also detailed the study of original melos of the original Polish culture. In piano creation of B. Lyatoshinskiy the genre of mazurka found the continuation, except for early works, also in two mazurkas for a violoncello and fortepiano, in the third part of the «Slavonic concert» of op. 54, created to the 300th anniversary of reunion of Ukraine with Russia.

Consequently, inherited and B. Lyatoshinskiy is born-again from piano creation of F. Chopin tradition of the use of polilad sign in music comes forward as a dominant factor in the create idea of Polish-Ukraine musical connections. The special value is acquired in music of B. Lyatoshinskiy by romantic tradition at the transformation genre of ballad with signs epic-thought development of subject, which was begun by F. Chopin in the ballads and used spread the ways of modern update and becoming B. Lyatoshinskiy. It, above all things, touches the instrumental genre variety of sonata-poem form of one part with the substantial signs of combination of sonata from variation. Expedient in

expression of Slavonic character is poem-thought sign of free improvisation to story which originates from old folklore standards.

It is known that in Ukrainian music genre of thought, as a factor of crystallization of national originality of style of piece of music, creation, straight, national music on the whole, shows by itself the synthesis of ballade and poem in their poetic development which approaches this genre variety to historical thoughts. In its to couplet for variation to the form the presented is become by combination of free improvisation, to the ease of musical exposition in epic-narrative episodes with wide melodious in the lyric retreats-weeping. The original feature of thought epos appears in musical to the improvisation recitative to declamation which brings together the Polish and Ukrainian varieties of this genre. Will mark, exactly of reciting a difference exhibits between lyric-epic thought and lyric-dramatic variety of the Polish genre of idea (the genre of idea uses M. Lysenko in Second rhapsody «Dumka-Shumka»). The merit of M. Lysenko also is transference of form create model of thought in professional music is Thought «In a resurrection in the morning early» for voice and fortepiano, piano Rhapsody № 1.

Thus, comparing piano creation of B. Lyatoshinskiy and F. Chopin in the aspect of the inherited lad-harmonic connections mark Slavonic lines in music of two prominent artists, which appear in the use of family melodic-intonation combinations – ascending motions on small siesta, sing of supporting tones. At the display of Slavonic originality the substantial comes forward expedient lad-intonation standards which are predefined the use of polylad of musical exposition – composers apply the technique of chromatic to exposition in expression of enhance able fourth («Lydian quarts»), sixth («Dorian sexts»), seventh (harmonic minor key) degrees of line-up with mournful descending frigiyska by sekunda intonation, also artists often inculcate an original scale in a display also artists often inculcate an original scale in the display of the high second and fourth degrees of minor line-up.

In this research the display of personalities of B. Lyatoshinskiy and F. Chopin is comprehended, directly, through a prism artistically vivid specific of their creation. Possibility of comparison of creative personalities lies plane both the inherited connections (B. Lyatoshinskiy as a heir F. Chopin) and plane idea of Slavonic unity (above all things, Ukrainian and Polish cultures which have the old historical scolded co-operations). Certainly, historical time disconnected the musical masterpieces of two prominent composers chronologic, but that a more model is that inherited line, that fixed general lad-intonation features of piano music of B. Lyatoshinskiy and F. Chopin.

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**Марценковская Елена. Б. Лятошинский и Ф. Шопен: сравнительная типология личностей в аспекте рассмотрения ладогармонической системы.** Данное исследование направлено на раскрытие родственных и отличительных черт ладогармонического

мышления известных личностей Б. Лятошинского и Ф. Шопена в аспекте претворения идеологической концепции славянского союза.

**Ключевые слова:** ладогармоническая система, романтический стиль, индивидуальный композиторский стиль, идеологическая концепция слов'янського єднання.

**Марценківська Олена. Б. Лятошинський та Ф. Шопен: порівняльна типологія особистостей в аспекті розгляду ладогармонічної системи.** Дане дослідження спрямоване на розкриття споріднених і відмінних ознак ладогармонічного мислення двох видатних особистостей Б. Лятошинського та Ф. Шопена в аспекті претворення ідеологічної концепції слов'янського єднання.

**Ключові слова:** ладогармонічна система, романтичний стиль, індивідуальний композиторський стиль, ідеологічна концепція слов'янського єднання.

**Martsenkivska Olena. B. Lyatoshinskiy and F. Chopin: a comparative typology of personalities in the aspect of consideration lad-harmonic system.** This study is aimed at disclosure of related and distinguishing features lad harmonic thinking of two outstanding personalities B. Lyatoshinskiy and F. Chopin in the aspect of ideological conceptions of Slavic unity.

**Key words:** lad-harmonic system, a romantic style, individual style of composer, ideological concept of Slavic unity.

*Tetyana Chumachenko*

## **FEATURES SYNCRETISM OF CONTEMPORARY ART ON THE EXAMPLE OF ART NOUVEAU**

The article features viewed art of the twentieth century. The main features of modernism art. The features of syncretism in art modernism and avant-garde.

The world is the world of everyone values are the guiding her life. One of the core values that define human life is art. Therefore, knowledge of art and life and artistic experience always play a significant role in human activity and in shaping its outlook. The origin of styles, manners, art direction is under the influence of an appropriate level of spirituality, and because historically determined social and natural needs and interests of the individual and society. In today's world the idea of syncretic art was widespread in the modern era. Modern inherent in the development of syncretic art combined architecture, painting, sculpture, stained glass, objects of applied art; wide development receives monumental painting. The art of the twentieth century is very controversial and largely incomprehensible. It combines the diversity of facts, processes and trends contradictory and ambiguous in meaning. Despite all the contradictions and historical disasters of the twentieth century art has developed very successfully. At this time there are many achievements in painting,

architecture, sculpture, and music. Contemporary art is not one whole phenomenon. It consists of a number of areas that differ in their purpose and means of expression, and often are opposite each other. But for all contradictory contemporary art, its trends and styles have one thing in common – they all seek to reflect the world in the form of expressing feelings and moods of the artist. The beginning of this trend in the work put postimpressionist, and later he called modernism. The emphasis on new forms of reflection of reality based on subjective modernistic outlook often created a situation where in the middle of a certain type of art representatives of different directions followed different views and about one and the same phenomenon. The emergence of the diversity of schools and development of creative pluralism occurred during the Art Nouveau and at higher levels. In particular prevailing pluralism paintings art world who all claim to truth. In such cases, entered into force principle of relativity, according to which one or another theory recognizes true only in a certain system data or coordinates. In the culture of modernism wide range of new forms has led to such disparate areas as German Expressionism, Russian avant-garde French Futurism, Surrealism Spanish, English Imagism represented in painting and literature. Syncretic combination of architecture and sculpture exterior completely changed both the internal atmosphere and appearance of cities early twentieth century. This period also marked the beginning of the artistic avant-garde – a complex artistic movement artistic movement in the first third of the XX century. The main features of the avant-garde were striving for radical renewal of content and formal principles of creativity, and, consequently, the rejection of artistic canons of previous eras. The avant-garde tendencies manifested in the art of Western Europe, the USA, Ukraine, Russia, Latin America, although in each region had its own specific and unique characteristics. Avant-garde appeared in a number of artistic movements and schools, among which should indicate fauvism, cubism, futurism, abstract art, Dada, Surrealism, Expressionism, Constructivism, Imagism. He touched on various types of art: painting, sculpture, architecture, literature, music and film.

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**Чумаченко Тетяна. Особливості синкретизму сучасного мистецтва на прикладі мистецтва модерну.** У статті розглянуто особливості мистецтва XX століття. Окреслено основні риси мистецтва



модернізму. Досліджено особливості синкретизму в мистецтві модернізму та авангарду.

**Ключові слова:** синкретизм, мистецтво, композиція, специфіка, симетрія, стиль, жанр.

**Чумаченко Татяна. Особенности синкретизма современного искусства на примере искусства модерна.** В статье рассмотрены особенности искусства XX века. Обозначены основные черты искусства модернизма. Исследованы особенности синкретизма в искусстве модернизма и авангарда.

**Ключевые слова:** синкретизм, искусство, композиция, специфика, симметрия, стиль, жанр.

**Chumachenko Tetyana. Features syncretism of contemporary art on the example of Art Nouveau.** The article features viewed art of the twentieth century. The main features of modernism art. The features of syncretism in art modernism and avant-garde.

**Key words:** syncretism, art, composition, specificity, symmetry, style, genre.

*Katerina Shamaiko*

**THE COMPOSITIONAL RHYTHM AS A MANIFESTATION OF  
«TYPICAL» IN THE «NEW» MUSIC OF H. LAHENMANN  
(FOR EXAMPLE, «temA»)**

The article is devoted to the compositional rhythm in music H.Lahenmann for example «temA».

Any artistic phenomenon that is the result of systematization and interconnection of certain artistic events, organized by appropriate principles, has its own individual compositional rhythm. In particular, in the field of musical rhythm appears from the micro-level of musical text (rhythmic units), completing the course the rhythm of musical events. The latest quality as one of the properties of the composition can be defined as a composite rate.

The compositional rhythm – a property of any musical work, the main function of which is to structure different quality musical events, especially at the level of musical text, but also acts as a stabilizing element composition.

Since the compositional rhythm is not focused on a specific element of musical language, but rather integrates all the tools, thanks to this money we can follow general phases of the composition. Thus we believe there is a definite relationship between the actual elements of musical language and compositional rhythm action.

As you know, based on the construction of a musical work based on the following principles as discrete and kontynualnist for N. O. Herasymova-Persidska) repetition and contrast; arhitektonichnist and procedural; differentiation and

integration (as defined I. Pyaskovsky) – one of the dichotomous phenomenon which at certain historical stages became a priority in musical composition [5, p. 81].

In music of the twentieth century. Mobile is itself a form resulting from the use of a composition technique (as defined V. Holopova – resonant form puapntylistic form, etc.), and the function «stabilizer» of the process is given compositional rhythm. It compositional rhythm as one of the properties of the composition, in any case, remains the «clipboard», which can be a connecting thread of music of different eras and styles.

Generally considered the musical material of the play «temA», we can say that the compositional rhythm formed by combining different methods of sound production, and a certain logic of their duty, which in turn is based on the classic, typical patterns of music in general – the idea of change – accumulation and discharge, recovery and recession. Each of these phases in turn formed by conventional techniques.

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**Шамайко Катерина. Композиційний ритм як прояв «типового» в «новій» музиці Х. Лахенманна (на прикладі «temA»).** Дана стаття присвячена розгляду композиційного ритму як невід’ємної та природної властивості музики загалом. Увага сфокусована на проблемі атрибуції даного поняття та виявлення його «типових» ознак в сучасній музиці на прикладі п’єси «temA» Х. Лахенманна.

**Ключові слова:** композиційний ритм, «типове», Х.Лахенманн, «temA», стабілізуючі фактори.

**Шамайко Катерина. Композиционный ритм как проявление «типового» в «новой» музыке Х. Лахенманна (на примере «temA»).** Данная статья посвящена рассмотрению композиционного ритма как неотъемлемого и естественного свойства музыки в целом. Внимание

сфокусировано на проблеме атрибуции данного понятия и выявления его «типовых» признаков в современной музыке на примере пьесы «temA» Х. Лахенманна.

**Ключевые слова:** композиционный ритм, «типовое», Х. Лахенманн, «temA», стабилизирующие факторы.

***Shamaiko Katerina. The compositional rhythm as a manifestation of «typical» in the «new» music of H. Lahenmann (for example, «temA»).*** This article is devoted to the compositional rhythm as an integral and natural property of music in general. Attention is focused on the issue of the attribution of the concept and identify its «typical» traits in contemporary music on the example of the H. Lachenmann's piece «temA».

**Key words:** composite rate, «typical», H. Lahenmann, «temA», a stabilizing factor.

*Anna Usova*

## **SOUND DESIGN IN THE CINEMA: THEORETICAL UNDERSTANDING IN THE MUSIC SCIENCE**

The article discusses the theoretical understanding of the phenomenon of sound design in. The main objective of article is to determine the relevance of sound design as an independent phenomenon in musical science, to characterize the shape of its operation, to discover a new concepts and ideas, which developed in the researches of contemporary authors.

Sound design as a scientific term originated relatively recently. Its transition from a purely technological phenomenon to important elements of film language was associated by two factors: firstly, it was a powerful impact of Western cinema, where music contacts with other audio elements more than everywhere, and secondly – composer's work changed. So, the process of interconnection of all sound elements in modern cinema is developing rapidly so it needs new terms that would characterize this process with the aesthetic and practical positions. There kinozvuka concept – a single structure that combines the music, natural noise, speech, and various artificial noise in the cinema.

Sound design is kind of creative activity that makes a sound spaces and creates a special sound effects for on-screen and multimedia projects. Cinema is a part of huge space of the media sphere, it is actively enriched by a variety of techniques of sound design media genres. These phenomena require a new level of scientific validity.

There are many Western sources, which studied the questions of sound design. Most of them were written by practicing sound engineers and sound designers. That's why learning the aesthetic and technological issues of the sound design became very difficult for the domestic musical science. However, over the last decade, it has formed a group of young scientists who have made

an attempt to give a scientific justification the phenomenon of sound design and show its specificity. Among them – A. Denikin, K. Rychkov, M. Bysko. This article highlights their most innovative concepts and terms.

Modern Ukrainian film composers have made significant progress in their work with the sound in a movie. Over the past thirty years, interpretation of film sound changed. There were changes of aesthetic orientation, which led to the emergence of various concepts of operation, not only film music, but the whole sound scores, including natural and different noises and speech.

One of the leading contemporary researchers of film sound is A. Denikin. He uses not only the structural and functional analysis of sound in the cinema. Denikin creates his own model of diegetic sound analysis, which is based on a division into two types of sounds. Diegetic sounds are the sounds that are used within the screen. These sounds include: voice and dialogues of characters, sounds of screen objects and events that take place within sight of the screen or outside this zone, the music, the source of which is displayed in a screen object, sound amplification equipment, or musicians (motivated music). Nodiegetic (extradiegetic) sounds that can be heard only by a spectator. Due to the relationships of these two types there are new kinds of sounds – metadiegetic and semidiegetic sounds.

Denikin develops another concept where the space-sounding environment becomes an independent element of the artistic whole. He talks about the theory of sound-visual spaces. Denikin shares the five most common varieties of sound-visual spaces: imitation, artificial, personal, metadiegetic and hybrid spaces.

In Denikin's works sound is not just an element of the expression of the author's ideas, but also a means of modeling the conditionally real space, a real substitute while watching the movie.

Musicologist M. Bysko develops a new line of scientific problems that characterizes the sound in film. The sound can be represented in three major categories: speech, music and noise. These three categories are combined in a multi-tiered sound score. Bysko uses the term of «noisology» to describe the noise. It is a science that studies the sound of creative art category. The author draws on the musical possibilities of sound like rhythmic frequency, rhythmic patterns, tone and register, sonorous harmony, height and texture. Bysko identifies three main areas of noisology:

- psychoacoustics of noise;
- semiotics of noise;
- imagery of noise, including his «musicality».

Unfortunately, many domestic movies are shot on the model of the Soviet cinema, where the processing of noise overlaps speech and music performed gradually, the footage gets into the studio, where its treatment comes from the composer, sound engineer, a specialist of the installation of sound. Only long-term cooperation of the director, composer, sound engineer and the operator allows them to maintain the integrity of certain ideas. The younger generation of directors, based on the

experience of their foreign colleagues, posing new challenges for composers and sound specialists, allows for further specificity of their work with the material.

The job of film composer is undergoing substantial changes today. Cinema is only the part of a large system of genres, where sound design gets the same great importance as the music itself.

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**Усова Анна. Звуковий дизайн у кіно: проблема теоретичного осмислення в музичній науці.** Статтю присвячено проблемі теоретичного

осмислення явища звукового дизайну у кіно. Звуковий дизайн як науковий термін виник зовсім недавно. У дослідженнях сучасних авторів він розглядається як самостійне явище музичної науки, що має свої форми функціонування. Звуковий дизайн знайшов своє теоретичне обґрунтування у концепції звуко зорового простору, моделі дієгетичного аналізу звуку та шумології.

**Ключові слова:** звуковий дизайн, кіно звук, звуковий простір, шум, шумологія.

**Усова Анна. Звуковой дизайн в кино: проблема теоретического осмысления в музыкальной науке.** Стаття посвящена проблемі теоретического осмысления явления звукового дизайна в кино. Звуковой дизайн как научный термин возник совсем недавно. В исследованиях современных авторов он рассматривается как самостоятельное явление музыкальной науки, которое имеет свои формы функционирования. Звуковой дизайн находит свое теоретическое обоснование в концепции звукозрительных пространств, модели диетического анализа звука и шумологии.

**Ключевые слова:** звуковой дизайн, кинозвук, звуковое пространство, шум, шумология.

**Usova Anna. Sound design in the cinema: theoretical understanding in the music science.** The article discusses the theoretical understanding of the phenomenon of sound design in film. Sound design as a scientific term originated recently. In researches of contemporary authors, it's regarded as an independent phenomenon of musical science, which has its own forms of functioning. Sound design finds its theoretical substantiation in the concept of sound-screen spaces, in diegetic sound analysis model and in noisology.

**Key words:** sound desing, film sound, sound-screen space, noise, noisology.

*Tatyana Kryvosheya*

### **«TRAVELING THROUGH LABYRINTH...»: ESSENTIALS OF VULGAR AESTHETICS BASED ON THE EXAMPLE OF NOVELISTIC TRIPTYCH «UNDER THE JAGUAR SUN» BY I. CALVINO**

The objective and research field of modern humanities is increasingly starting to get so-called «low» physiological feelings that have been for a long time outside the interest of aesthetics, cultural experts, art critics. In the hierarchy of sensuality, which was being lined up within the classical aesthetic, senses of smell and taste (at least touch) were considered to be unsuitable for the transmission of aesthetic emotions and were radically opposed to «intelligent» vision and hearing.

In non-classical discourse the drawing up of the «grass roots» of aesthetics research field goes in several ways. Firstly, grassroots aesthetics may be understood as a reaction to the «loss» of sensuality – a characteristic symptom of modern culture. Traumatic metaphors options describe the problem in such categories as «cultural prostheses» (G. M. McLuhan), «dilekxy of sight» (P. Virilio), body crucified by screen (G. Deleuze), the body as a device (Orlan). Secondly, the theoretical interest to «grassroots» sensibility in the context of criticism of logocentrism actualizes the strategies of *presence* (H. U. Gumbrecht), which direct feelings are understood as a testing criterion for «sensual adequacy» in the modern «culture of value».

The Novel like triptych «Under the sun of Jaguar» by Italian writer Italo Calvino is represented in the article as a literary example of testing the principles of «grassroots» aesthetics. The methodology of this theoretical approach (the aesthetics of the «lower» senses) coincides with the main idea of this work of Calvino. The writer tries to understand the problem of the loss of natural sensuality and designs possible ways of acquiring new sensual «experience» by the modern man.

Calvino's original vision was to provide in stories-novels five senses – sight, hearing, smell, taste, touch. But he managed to write only three pieces: about smell («Name, nose»), about taste («Under the sun of Jaguar») and hearing («King-listener»). The triptych was published after the author's death in 1986.

Interestingly, that the first short story «Name, nose» was conceived already at the beginning of the 70s (at this time the writer moves to Paris and begins to communicate actively with R. Barthes, M. Foucault) and is published as a single work in the «Playboy» magazine in 1972 year.

In the story a familiar to Calvino labyrinth symbol appears. The work consists of three stories-journeys of three characters of three different eras through the labyrinth in search of beloved woman. The first scene, which we may conventionally call «Labyrinth-I», takes place in Paris in the second half of XVIII – the first half of XIX century (time is determined approximately given the fact that the characters danced waltz at the ball). French cultural context is an iconic and distinctive for deployment of olfactory perspective: the era is stated as a cliché, which is designed to dispose the reader to identify and recognize the expected, justifying it. «Labyrinth-II» is a labyrinth of natural herbs and earth smells, on which a man-animal is moving in search of his female's tracks. The path along the «Labyrinth-III» is a trip over «today's» London in search of the smell of the beloved woman. World metropolis, the absence of names of the main characters (as opposed to personalized characters of «Paris labyrinth») must show the current status of smells and odors. Deliberately «dehumanized» «Labyrinth-III» prompts to refocus the topic of odors into the plane of «pure» scent not «seasoned» with flavors as cultural and artistic superstructure (as far as it can be possible in the literary text – and this is the skill and sensual «vision» of Italo Calvino). Not being a moralist, writer

proves that even in the impersonal large urbanized area of the city a man always keeps his most important essential characteristic – the name – the smell, which neither can be forgotten nor be stored in memory. The smell evaporates quickly, so, one needs to «hurry up» to find it. However, speed does not affect the suddenness of recognition of «that» smell, which was already felt. On the other hand, each new external olfactory impression turns into a barrier, holding away the recall and recognition of «mine», «favorite», «ideal». «To know» the smell, «to recognize» it is one of the paradoxes of attractive scent, in which the experience of smell correlates with the experience of presence. In the third novel sharpened hearing of the main character (ruler) serves as a metaphor of the distance and the gap of the character with the world, which fear and lack of freedom stays on.

As noted by Calvino, modern man turned from «Homo Sapiens» into the «Homo Legens», but this acquisition did not make him wiser, because the experience of sex does not go beyond the white page of the work. Therefore, the problem of inability to direct contact with the world («sensual mutism») has been implemented in a series of «Under the sun of Jaguar» by the idea of traveling through the labyrinths of such senses as smell, taste, touch. And this attitude extends the heuristic and methodological potential of «grassroots» aesthetics.

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**Кривошея Тетяна.** «Мандруючи лабіринтами чуттів...»: засади «низової» естетики на прикладі новелістичного триптиху І. Кальвіно «Під сонцем ягуара». На прикладі новелістичного циклу І. Кальвіно «Під сонцем Ягуара» доводиться евристичний та методологічний потенціал «низової» естетики.

**Ключові слова:** «низова» естетика, естетика «нижчих» чуттів, Кальвіно, запах, смак, слух.



**Кривошея Татьяна.** «Путешествуя лабиринтами чувств...»: основания «низовой» эстетики на примере новеллистического триптиха И. Кальвино «Под солнцем ягуара». На примере новеллистического цикла И. Кальвино «Под солнцем ягуара» обосновывается эвристический и методологический потенциал «низовой» эстетики.

**Ключевые слова:** «низовая» эстетика, эстетика «нижних» чувств, Кальвино, запах, вкус, слух.

**Kryvosheya Tatyana.** «Traveling through labyrinth...»: essentials of vulgar aesthetics based on the example of novelistic triptych «Under the Jaguar Sun» by I. Calvino. We prove heuristic and methodological potential of «downstream» aesthetics (the example of novelistic cycle I. Calvino «Under the Jaguar Sun»).

**Key words:** «downstream» aesthetics, aesthetics of «lower» senses, Calvino, smell, taste, hearing.

*Elena Kasyanova*

## **FEATURES PLASTIC AND CHOREOGRAPHIC TRAINING SINGER-ACTOR OPERA GENRE**

World Music Theatre beginning of the third millennium is characterized by symptoms of a number of trends, including the leading position occupied: artistic reconstruction of old operas, traditional solution operas of different eras and national schools, attempting to upgrade old and classic operas by using the newest art technology, transfer time and place of the action in today's realities, new poli genre works – dance oper. Current searches and experiments in musical theater against the backdrop of active synthesis of the arts have high requirements for creating vocal and scenic image of the opera, the increasing role of plastic and choreographic preparation of the singer. Analysis works musicologists, theater connoisseurs, ballet connoisseurs of opera perspective indicates the absence of a comprehensive study of training the singer-actor, which makes the relevance of the chosen topic. Determination of the nature and singer-actor training in the context of professional music education determines the main purpose of this publication.

The foundations of modern scenic expression laid actor F. Delsarte and E. Jacques-Dalcroze. F. Delsarte, studying «bodily movements» plastic expressiveness rights in everyday and extreme situations systematized facial expressions and gestures of their semantic meaning and emotional coloring. E. Jacques-Dalcroze, by contrast, believed that the movement becomes art through rhythm, so paid great attention to the plastic embodiment of music, plastic and rhythmic expressiveness of the actor. F. Delsarte ideas and E. Jacques-Dalcroze found their creative development in education actor musical theater director in the context of K. Stanislavsky, V. Meyerhold, L. Kurbas.

Defining the leading role of the singer-actor in a musical play, K. Stanislavsky believed that sing in the opera – is primarily to act. The developed it for dramatic theater actor's creative methodology («Stanislavsky System»), he replaced the theater musical.

One of the theater reformers Meyerhold was the creator of biomechanics, which he regarded as an effective means of expression of the new theatrical aesthetics of the first third of the twentieth century. According to its laws, the path to the image, the feeling should begin not with experiences, not «inside» and outside – the movement of the actor, whose well-trained body Meyerhold compared with the ideal mechanism ideal musical instrument.

Ukrainian director L. Kurbas innovator like Meyerhold admired finding plastic principles directing, acting creation of a new technology, using artistic styles of the past. The fundamental principles of his nature began directing stage conversion laws compositional equilibrium, opposition, rhythmic repetition, dynamic growth. The implementation of new ideas needed to prepare new – universal actor-intellectual, «reasonable harlequin» (the term Kurbas), who brilliantly mastered his body.

Creative directors finds innovators of the first half of the twentieth century in the context of universal training opera singer-actor found its further development in theoretical and practical achievements of their followers.

V. Vanslov as the main task of the actor-singer in opera determined «<...> create vocal and scenic image that reveals the true musical drama image operas and expressing opinions and beliefs creative artist».

L. Rotbaum considered the specific creative activities in the context of opera singer organic interrelation, interaction and interpenetration of various arts, successfully combining the achievements of Polish and Russian opera schools.

D. Livniev as one of the main problems creative artist defined the problem of transformation of the actor into the image based on the «experience» based on psychological background of the process.

B. Pokrovskyy vidmichav impossibility of vocal image outside scenic action outside scenic shape, which gives it the director, determined the need for plasticity and behavior of their dance to the stage actor.

Deepening the psychological aspects of artistic activity, based on the latest developments in this area and its own theater experience, pay attention G. Wilson, K. Makklafin, I. Chabbak.

Features plastic and choreographic training players capable of solving complex tasks in the role of different interpretations of theatrical repertoire, reflected in the works of A. Nemerovskiy, I. Koch, I. Rutberg, Y. Gromov, A. Zgurskiy.

Treatment of vocal and scenic image largely depends on the genre and stylistic features of the work, manifested in the characteristic traits of character due to the aesthetics of a particular historical epoch, especially the mentality of a country, age, gender, status of a person, his personal qualities.

Create a scenic image requires the opera singer-actor integrated training,

which provides for the existing skills in singing as the main element of stage play, the movement of the actor on the stage, his plastic expression, gestures, facial expressions, solving appearance.

Given the current requirements for preparation of the singer-actor in higher arts education institutions, should pay attention to the integration of basic and profiling professional disciplines: singing, stage movement, dance, acting, opera class and an opera studio in the context of creating a comprehensive vocal and scenic image of the opera.

Summing up, it should be noted the need for an integrated, interdisciplinary, synthetic preparation of singer-actor to solve professional tasks in the opera genre binding interpretation of his vocal and scenic image according to the specific directorial interpretations of a work in the context of their elected trends of musical theater today.

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**Касьянова Елена. Особенности пластично-хореографической подготовки певца-актера оперного жанра.** Розглянуті стадії формування сценічної виразності співака-актера оперного жанру в контексті становлення основних театральних систем. Окреслені складові створення вокально-сценічного образу в опері. Проаналізовані його характерні риси згідно з жанрово-стильовими ознаками твору. Визначені типові помилки в роботі над образом та шляхи їх подолання.

**Ключові слова:** вокально-сценічний образ в опері, співак-актер, пластично-хореографічна підготовка.

**Касьянова Елена. Особенности пластическо-хореографической подготовки певца-актера оперного жанра.** Рассмотрены стадии формирования сценической выразительности певца-актера оперного жанра в контексте становления основных театральных систем. Очерчены составляющие создания вокально-сценического образа в опере. Проанализированы его характерные черты согласно жанрово-стилевым признакам произведения. Определены типичные ошибки в работе над образом и пути их преодоления.

**Ключевые слова:** вокально-сценический образ в опере, певец-актер, пластическо-хореографическая подготовка.

**Kasianova Elena. Features plastic and choreographic preparation of the singer-actor opera genre.** We consider the formation stage expressiveness of the singer-actor opera genre in the context of becoming a major theater systems. It outlines the components of creating vocal and stage character in the opera. Analyzed its characteristic features according to the genre and stylistic features of the work. Typical errors identified in the above manner and ways to remove them.

**Key words:** vocal and stage persona in the opera, the singer-actor, plastic and choreographic training.

*Tetiana Turchynska*

## **ABOUT CREATIVE METHOD OF I. PIASKOVSKY**

This article is devoted to creative method of Ukrainian scientist, musicologist Igor Piaskovsky (1946 – 2012). Igor Pyaskovsky is a scientist of universal talent, the author of a large number of scientific papers in the field of music theory, music history and ethnomusicology. The scientific heritage of Igor

Pyaskovsky is large (about 100 articles, monographs, textbooks) and has a huge importance for both Ukrainian and for the modern world musicology.

Bright individuality of scientific and creative method of Igor Pyaskovsky is reflected in his use of exact methods in musicology and information-theoretic approach to the musical phenomena.

His research interests are diverse:

- theory and history of polyphony;
- the problem of musical thinking;
- theoretical problems of harmony;
- theory of style;
- exact methods in musicology;
- musical semiotics;
- computer analysis and modeling of musical text;
- musical folklore;
- Ukrainian musical culture studies;
- history of Ukrainian music;
- history of musicology.

The main sphere of I. Pyaskovsky's scientific activity is a cognitive musicology, characterized by sharpening perspectives on issues of knowledge and thinking, using the methods of information theory, probability theory, semiotics, structural linguistics, symbolic logic, general systems theory.

Polyphony is at the forefront of researcher's scientific interest. His contribution to the theory and history of polyphony is huge. Practical experience in teaching polyphony over the years is reflected in the numerous works covering historical and theoretical problems of polyphony, taught courses and textbooks on polyphony.

The basis of the Pyaskovsky's scientific method is concentrated in the «polyphonic style frame model» (2004), where the concept of the frame as a framework for knowledge representation, introduced by American cybernetist Marvin Minsky, became the basis for the computer modeling of musical styles. Pyaskovsky creatively applies the theory of frames in the modeling of the creative process and analyzing the features of the composer's style. He developed a detailed algorithm for creating fugues in the style of J. S. Bach, based on «technological story».

The formalization of the process of creating a fugue is possible via frame descriptions or scenarios (cognitive models), recreating its «technological story». «Technological story» contains a tonal plan, the structural sequences of Theme, Answer and interludes, polyphonic techniques, registral order of voice entrance.

The problems associated with musical thinking and its phenomenology is one of the most important fields of I. Pyaskovsky's research. The central monograph of Piaskovsky is devoted to musical thinking. «The logic of musical thinking» was published in 1987 and highlighted the logical

constructive patterns in the evolution of musical thinking, formulated the basic principles involved in the development of the historical and stylistic systems of musical thinking.

Piaskovsky examines the evolution of musical thinking from the viewpoint of stochastic determinism. According to this concept, the more reasons, the more accurate a result; pattern derived from the accident. Probabilistic and statistical methods used by researcher allow to reveal the essence of logic regularities of musical meaning in its evolutionary development.

Scientist finds binarity as the basis of musical forming of meaning and individual ways to overcome it in a particular musical work. Binarity idea is essentially cybernetic idea.

Using the information-theoretical and cybernetic methods attracted the attention of scientist to the topical issues related to computer technology in music, music in the information society, the problems of computer modeling of musical creativity, computer methods of musical texts analyzing.

Categories of indeterminacy and determinacy linked with other ideas, reflected in numerous works:

1. The idea of a labyrinth («Bach and Leibniz: ideological resonances»);
2. The maximum and minimum, which is associated with the principle of combinatorics;
3. The self-organizing processes of selection and crystallization structures («Polyphonic Choir practices in the work of M. Berezovsky»)
4. The complexity and evolution («The interaction and mutual influence of cultures»);
5. The study of interaction of spontaneous and realized moments in composition of sound deployment ratio of objective logical features a sound system, and their implementation in a concrete thematic structures («The logic of musical thinking»);
6. Use of probabilistic and statistical analysis and modeling techniques of musical text with Markov chains («An analysis of reflection in music»).

The scientific heritage of Igor Piaskovsky has great significance; the value of the ideas and techniques that will enrich the academic musicology, increases with time. The scope of this article remains detailed consideration of Piaskovsky's research in harmony, methods of teaching, culture, history of Ukrainian music, history, musicology, ethnomusicological works. Let's hope that soon these areas will be explored.

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**Тучинська Тетяна. Про науковий метод І. Б. Пясковського.** Статтю присвячено науковій спадщині видатного українського музикознавця І. Б. Пясковського (1946 – 2012). У статті дається огляд наукової спадщини І. Б. Пясковського, розглядаються основні теоретичні концепції вченого, зроблені висновки про особливості його творчого методу. Основна увага приділяється когнітивному музикознавству як новому напрямку у сучасному музикознавстві, формування якого відбулося у працях І. Пясковського. Також розглянута концепція стохастичного детермінізму у творчості дослідника та специфіка застосування точних методів при вивченні закономірностей музичної мови та мислення.

**Ключові слова:** Ігор Пясковський, українське музикознавство, точні методи в музикознавстві, когнітивне музикознавство, концепція стохастичного детермінізму, моделювання творчого процесу.

**Тучинская Татьяна. О научном методе И. Б. Пяковского.** Статья посвящена научному наследию выдающегося украинского музыковеда И. Б. Пяковского (1946 – 2012). В статье дан обзор научного наследия И. Б. Пяковского, основных теоретических концепций ученого, сделаны выводы об особенностях его научного метода. Основное внимание уделяется когнитивному музыковедению как новому направлению в украинской музыкальной науке, сформировавшемуся в трудах И. Пяковского. Рассмотрена концепция стохастического детерминизма в творчестве исследователя, специфика применения точных методов при изучении закономерностей музыкального языка и мышления.

**Ключевые слова:** Игорь Пяковский, украинское музыковедение, точные методы в музыковедении, когнитивное музыковедение, концепция стохастического детерминизма, моделирование творческого процесса.

***Tuchynska Tetiana. About creative method of I. Piaskovsky.*** The article is devoted to creative method of Ukrainian scientist, musicologist Igor Piaskovsky (1946–2012). The overview of works is presented, the main theoretical concepts are analyzed. The conclusions about specifics of I. Piaskovsky's creative method are given. The main attention is concentrated on the cognitive musicology as a new concept in the modern musicology in the works of I. Piaskovsky. The concept of stochastic determinism and specifics of exact methods usage in a scientific works of researcher was also analyzed.

***Keywords:*** Igor Piaskovsky, Ukrainian musicology, exact methods in musicology, cognitive musicology, conceptual idea of stochastic determinism, modeling of creative processes.

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

*Sergei Tyshko*

### SEVERAL ADDITIONS AND REFINEMENTS TO THE COMMENTS FROM THE BOOK «WANDERINGS OF GLINKA. KAVKAZ»

In the summer of 1823 nineteen year old Mikhail Glinka made a long trip to the Caucasus. It lasted more than four months. Its main pragmatic goal was treatment in the Caucasian Mineral Waters (Pyatigorsk, Zheleznovodsk and Kislovodsk; balneotherapy, i.e. mineral waters treatment: taking bath and drinking medicinal water). However, the purposes of this trip occurred to be much wider. Having overcome the «frontiers of Asia», the young Glinka proceeded to learn the world in all its diversity – from communication with different and very interesting people for him till the first meeting with the life, customs and folklore of the Caucasian peoples, which played a unique role in future musical creativity of the composer.

To this journey the fourth book of the series «Wanderings of Glinka» is dedicated which is published in 2005, written on the basis of cultural commentary method, developed earlier by the author. Since all four books of the series represent a kind of *public work*, involving the active co-creation of the reader, the author of the article asks the question: is it possible in such a case the continuation of *public text* after the issue of the book, in this case – by the author himself? And, answering to it affirmatively, he considered it expedient to act as his own «co-author», adding in hot pursuit the latest, the fourth volume by some judgments and facts, not included in the book for various reasons. Advantageously, these data is based on observations of the contemporary of Mikhail Ivanovich I. T. Radozhitskiy set by him in a big article «A walk to the Caucasian Mineral Waters», published in the journal «Notes of the Motherland» in autumn 1823 – spring 1824. This essay is remarkable by the fact that it is written on impressions of the same summer 1823, when Glinka visited the Caucasus waters.

In this article, the reader's attention is drawn to the undeniable fact that the Caucasus was known at the time of Glinka's journey as the *territory of freedom*. This mountainous country gave the composer, who was at the very beginning of his own musical career, many new features that are not always visible from the distant St. Petersburg, the impulse for further human development, for the flight of creative thought, independent of traditional and routine restrictions. And the feeling of mountain height, vertical, that surely arises in the Caucasus, could not go without an influence to the future artistic concepts of Glinka, in particular – to the aging of conception of the opera «Ruslan and Lyudmila», which will be written only after 20 years. Some new confirmation of this idea – this time by the words of a journalist, who visited the Caucasus waters in the summer of

1823 and has repeatedly expressed on how the peaks cause the thought of the eternal in a creative nature – are given in the text of this article. It becomes clear why the contemplation of the nature of the Caucasus was constantly engaging the attention of the young Glinka during this trip.

This article notes another feature of the stay on the Caucasian waters at a time when they were visited by Glinka: there was an unusual sense of freedom, liberating creative consciousness and there was a freedom in everyday relations like nowhere in Russia of those times (equality in the resort daily routine) and morals that penetrated in the local life. And it could not pass unnoticed by the composer. There are relevant and highly significant examples of the way of life of the Caucasian Mineral Waters in 1823.

There are significant notes about bathroom buildings and drinking water sources, which, of course, Glinka enjoyed in the Caucasian waters (primitive stone tub in Zheleznovodsk, Elizabethan source in Pyatigorsk, a source of Narzan in Kislovodsk). There is additional clarification about why the treatment in the Caucasian waters in the case of Glinka, according to his estimates, led to such ambiguous results, and what outweighs here – positive or negative? Firstly, Glinka complained that in Pyatigorsk he was «boiled» in an overly hot bath and the water was not diluted by cooler one. But it is known that at least two years later the dilution of the water to an acceptable temperature has become the rule. On the basis of the facts presented in the article, it can be stated with certainty that in 1823 this rule was being already observed. And if the water in the bath was still not diluted, it could be one of the causes of poor tolerability of hydrotherapy, which we note regarding Glinka. Secondly, the controversy reaction of his body to medical treatment by the Caucasian waters, poor health etc., complaints contained in the text of «Notes», might have provoked violation of bath regime and the abuse of baths. In the book I suggested that medical advice on this matter was still unsettled by the year of 1823.

The voices of Glinka's contemporaries create the unique environment in which the voice of the composer itself sounded – whether it were musical works, memoirs, or epistolary. And the task of the author of this article is to include them organically into their own text, to interpret and to draw the reader's attention to how people living in the first third of the last century perceived the everyday reality. It is appropriate therefore to quote the metaphorical statement of A. A. Fet: «In my translations I always look at myself as at a carpet, over which triumphal chariot of the original enters the new language».

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**Тышко Сергей.** Декілька доповнень і уточнень до коментарів з книги «Подорожі Глінки. Кавказ». Стаття доповнює новими фактами і їх інтерпретацією текст нещодавно надрукованої книги автора «Подорожі Глінки. Кавказ», присвяченої подорожі М. І. Глінки, здійсненій влітку 1823 р. Ці уточнення, почерпнуті зі спостережень сучасників композитора тим же літом, стосуються сприйняття гірського Кавказу як території свободи в широкому спектрі їх впливу на повсякденне життя тамтешніх Мінеральних вод, відомостей про ванні будівлі і питні джерела, якими користувався Глинка, про успіхи та невдачі початого водолікування.

**Ключові слова:** відкритий твір, коментар, свобода, повсякденний побут, водолікування, мінеральні джерела.

**Тышко Сергей.** Несколько дополнений и уточнений к комментариям из книги «Странствия Глинки. Кавказ». Статья дополняет новыми фактами и их интерпретацией текст недавно увидевшей свет книги автора «Странствия Глинки. Кавказ», посвященной путешествию М. И. Глинки, предпринятому летом 1823 г. Эти уточнения,

почерпнутые из наблюдений современника композитора тем же летом, касаются восприятия горного Кавказа как территории свободы в широком спектре их влияния на повседневную жизнь тамошних Минеральных вод, сведений о ваннных зданиях и питьевых источниках, которыми пользовался Глинка, об успехах и неудачах предпринятого водолечения.

**Ключевые слова:** открытое произведение, комментарий, свобода, повседневный быт, водолечение, минеральные источники.

***Tyshko Sergei.* Several additions and refinements to the comments from the book «Wanderings of Glinka. Kavkaz».** Article complements new facts and their interpretation of the text of the recently saw the light of the author of the book «Wanderings of Glinka. Kavkaz» dedicated to the journey of Glinka, taken in the summer of 1823. These refinements gleaned from observations of contemporary composer that summer relating to the perception of the Kavkaz mountain as a territory of freedom in a wide range of their influence on the daily lives there the mineral waters, information on bathrooms buildings and drinking water sources used by the Glinka, successes and failures attempted hydrotherapy.

**Key words:** open composition, commentary, liberty, everyday life, hydrotherapy, mineral springs.

*Inna Timchenko-Byhun*

**FOCUS OF ELEGIAC PIANO MEANINGS OF  
M. GLINKA'S INSTRUMENTALISM:  
NOCTURNE «LA SÉPARATION» AND «WALTZ FANTASY»**

Two piano works of M. Glinka – nocturne «Separation» and «Waltz-Fantasy» are combined by figurative, semantic and chronological kinship: both were created by him in 1839, at the height of the three-year period of the burst of composer's activity (1835–1837). Two elegiac works were written with little chronological gap; Glinka himself in the «Notes» conditionally combines the time of their writing, that becomes indirect evidence of their figurative, semantic and autobiographical parallel. However, in semantic and chronological space of two piano works there are also two romances – «If I meet you» and «To Molly». The first song was written at the same time on the poetic text by A. Koltsov chosen to the composer by his beloved E. Kern. The second one appeared in 1840 as a result of rethinking of the musical material of nocturne «Le regret» («Regret») unfinished in 1839. Consideration of the four works can reveal some autobiographical meanings associated with them.

Two piano works by Glinka in 1839 – nocturne «Separation» and «Waltz Fantasy» – are the quintessence of elegiac imagery of his pianism; at the same time, they continue the line of program piano miniatures, started by the piece of

Italian years «Farewell Waltz» (1831). The theme of separation, first performed in «Farewell Waltz», almost devoid of dancing feature, continues in «Waltz Fantasy» and nocturne «Separation», but in different genre-shaped versions, embodied by the synthesis of verbal and musical means. It is expressed in the title of nocturne, in the melodic romance-elegiac tone of the first theme of «Waltz-fantasy», it is read in wreath of biographical events, accompanying the two works. An elegiac mood, resonating, along with enlightened, idyllic one, with the very structure of Glinka's artistic mentality, become the most important in his piano music of his mature and late periods (1837–1857). After all, 1839 was for the composer a concentrate of hard trials of life – in this period Glinka had enough of either separations, and the reasons for sadness: the death of his brother, the break of relations with his wife, and later a painful divorce process, the condemnation of the community, preparation for departure from St. Petersburg, hope for marriage with E. Kern, a sudden quarrel, that occurred for this love to be fatal, mutual cooling...

Nocturne «Separation» may be called the culmination of nocturne-elegiac scope of Glinka's pianism. The key of parallel majeure of the middle section of As-dur is a kind of sign-enlightened idyllic mood of Glinka's pianism: in his early piano works the keys of Es-dur and As-dur were associated with enlightened imagery. Indeed, the lyrical middle of nocturne «Separation» is a kind of return to the imagery of youthful writings and works of Italian period.

Musical text and the imagery of nocturne «Separation» peculiarly echoes the text of the romance «Do not ask a singer of songs» (created on the basis of unrealized idea of nocturnes «Le regret»). The image of *regret* – continuation meaning of the image of *separation* – the basis of relation between the two works. Romance is paradoxically close to nocturne, being reversed, «mirror» reflection, which is manifested at the level of key plan of works, as well as some means of expression. For example, in each of the works it is used the texture technique reproducing the sound of the lyrical duet, in which the melodic phrase of the vocal part repeats in the middle, cello accompanying register: this dialogue of musical phrases becomes at the same time the sign of dialogue of different level – two works of Glinka, originally arisen on the wave of single emotion.

However, the image of memories of the middle part of nocturne «Separation» has a semantic relationship with another composer's work. Auto-allusions are turned to one of the Italian Nocturnes – the romance «Venetian Night». This is not surprising: Nocturne, which is one of the most significant genres of romanticism becomes for Glinka the sphere of the most intimate revelations expressed in lyrical form of peace or light sadness.

«Waltz Fantasy» (h-moll) is one of the most famous piano works of Glinka, largely representing his mature style; it is the composer's «visiting card», the quintessence of characteristic meaning-images and expressive means.



Glinka returned several times to work on the text of the piano piece; final – the third edition of the instrumentation of «Waltz Fantasy» was created in 1856. Glinka was in a hurry to finish the orchestration for the concert of D. Leonova – realizing that Waltz, which had success in the performance in Paris in Hertz Hall in April 1845, will provide additional conditions for the success of the singer.

The triple Glinka's return to work on the text of «Waltz Fantasy» is symbolic, as symbolic is the roll of life stories: the most intimate love story of Glinka and E. Kern which brought to life the one of his best works, becomes a remembrance – and the final transcription of the waltz is created for the singer D. Leonova, the last sweetheart of the composer. So, after 17 years the personal love story of Glinka – through the symphonic embodiment of work, painted by images of the past and all semantic range of own memories and of *memory* as an artistic symbol, becomes the story of European orchestral dance, and at the same time the Russian love and light sadness story – without regret. The lofty ideals of friendship, memory and reminiscences – the space of meanings generated in Glinka's piano music of various years.

The title «Waltz» accurately conveys the composer's intent. Appearing at the intersection of meanings of two genres: the *waltz*, which in the works of Glinka has already found its individualized implementation, – and *fantasy* genre, defining yet its place in the composer's genre system, this work, on the one hand, becomes the pinnacle of piano instrumental elegy of Glinka, but on the other hand it potentially tends to be more sonorous orchestral version by timbre. Perhaps, that is piano «Waltz Fantasy» that becomes an impulse that prompted Glinka the genre of orchestral fantasy as a universal joint of concert and chamber, scenic and pastel, dance and cantilena features of episodes, lyrical utterance and expression of romantic elements of changing spaces.

Together with Waltz for E. Kern Glinka wrote the romance «If I meet you...» on the words of A. Koltsov. Two works created by Glinka inspired by love are figuratively antinomic. Romance becomes an imaged opposition to the piano piece, open, extroverted emotional splash. A melody of declamatory speech nature appears to be the semantic center of the musical fabric (literally echoing Pushkin's lines: «and love is melody...»). Sensuality, delight of shared love, are transferred by the poetic text; love is a separate, real, *full* life in *incomplete* earth life without it, is becoming the focus of meanings of the poem of Koltsov: «I do not want another *life* in my *life!*».

So, two different genres of works by Glinka, associated with the name of E. Kern, piano and chamber-vocal ones, embody the opposite faces of a romantically treated image of love – «love of heaven» and «the love of the earth». And summarize the dramatic contradictions of composer's love quest, never completed by the acquisition of the earth-like, but at the same time sublime feminine ideal.

Art images of Glinka's piano compositions are self-sufficient and self-

worth, but biographical relations and imaged intersections of various works of the composer reveal new cultural meanings and new artistic faces of his poetics.

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**Тимченко-Быхун Инна. Осередок елегійних смислів фортепіанного інструменталізму М. Глінки: ноктюрн «Розлука» та «Вальс-фантазія».** Ноктюрн «Розлука» та «Вальс-фантазія» поєднані образно-смісловою та хронологічною спорідненістю: вони були створені на піці трьохрічного сплеску композиторської активності Глінки (1835–1837 рр.). Два елегійних твори було написано з невеликим хронологічним проміжком; сам Глінка в «Записках» умовно поєднує час їх створення, що становиться побічним свідченням їх образно-сміслової паралелі. Проте, в образно-смісловому просторі двох фортепіанних творів, пов'язаних з одним творчим періодом, з'являються ще два романси – «Якщо зустрінусь із тобою» та «До Моллі». Розгляд чотирьох творів дозволяє розкрити деякі автобіографічні смисли, з ними пов'язані.

**Ключові слова:** елегія, елегійні фортепіанні твори, смисло-образи, образи споминів, автобіографічні смисли.

**Тимченко-Быхун Инна. Средоточие элегических смыслов фортепианного инструментализма М. Глинки: ноктюрн «Разлука» и «Вальс-фантазия».** Ноктюрн «Разлука» и «Вальс-фантазия» объединены образно-смысловым и хронологическим родством: оба они были созданы

на пике трехлетнего периода всплеска композиторской активности Глинки (1835–1837 гг.). Два элегических сочинения были написаны с небольшим хронологическим промежутком; сам Глинка в «Записках» условно объединяет время их написания, что становится косвенным свидетельством их образно-смысловой и автобиографической параллели. Однако, в образно-смысловом пространстве двух фортепианных сочинений, связанных с одним творческим периодом, оказываются и два романса – «Если встречу с тобой» и «К Молли». Рассмотрение четырех сочинений позволяет раскрыть некоторые автобиографические смыслы, связанные с ними.

**Ключевые слова:** элегия, элегические фортепианные сочинения, элегические смысло-образы, образы воспоминаний, автобиографические смыслы.

**Timchenko-Byhun Inna. Focus elegiac piano meanings instrumentalism Glinka: Nocturne «La Separation» and «Waltz Fantasy».** Nocturne «La Separation» and «Waltz Fantasy» combined figurative sense and chronological kinship: both were created at the height of the three-year period, the burst of activity composer Glinka (1835–1837). Two elegiac works were written with little chronological gap; Glinka himself in the «Notes» conditionally combines the time they were written, it becomes indirect evidence of their figurative sense and autobiographical parallels. However, in the figurative and semantic space of two piano works related to one creative period, and are two songs – «If you meet you» and «Molly». Consideration of the four works can reveal some autobiographical meanings associated with them.

**Key words:** elegy, elegiac piano works, elegiac sense of the images as images of memories, autobiographical meanings.

*Kateryna Pavelko*

### **ROMANCES «ROZMOWA» BY M. GLINKA AND S. MONIUSZKO BASED ON THE POEM BY A. MICKIEWICZ: TWO FEMALE CHARACTERS AND TWO IMAGES OF A SINGLE POEM**

Mikhail Glinka and Stanisław Moniuszko are two outstanding persons, who definitely made their major contribution to the musical culture of their countries, Russia and Poland. Being absolutely different at first sight, these two composers had got common friends, often met and communicated and had been well familiar with each other's creative works. Nevertheless, in spite of their well-known familiarity, the topic of similarity of their musical interests had not been raised and their creative works had not almost been compared as of today. In this article we are going to give the first ever comparative consideration to the romances «Rozmowa» by the composers S. Moniuszko and M. Glinka (1839 and 1849 respectively), written by them on the basis of a single poem by A. Mickiewicz. These works of art had been created in

different periods and under different life circumstances, but it was love that gave rise to creation in both cases.

But before we considered the circumstances, under which the romances had been created, we dwelled on an issue of creative history of the poem by A. Mickiewicz, which itself sparked tremendous interest of numerous composers, in more details. The Polish poet wrote his poem «Rozmowa» in Odessa – Mickiewicz used to spend about 8 months in the Southern part of the country in 1825, which turned out to be quite a beneficial period for his creative work. The poet's stay in Odessa was a kind of adventurous experience, full of highlights and vivid emotions. And, probably, the love feelings he had to an unknown person, reflected in their entirety in passionate lines of the poem «Rozmowa».

The fellow of the Polish eminent poet – S. Moniuszko – was the first to turn to his poem. The lines by Mickiewicz attracted him in 1839 during his stay in Berlin. Having been far from his relatives and friends and missing his fiancée – Alexandra Mueller – the twenty-year-old poet created his romance «Rozmowa», which he dedicated to his beloved woman.

In the lifetime of S. Moniuszko this romance was released as an individual piece of work, but, though it is hard to deny the probability of this fact, it is not known whether M. Glinka had got an opportunity to get to know it. By the way, the poem by Mickiewicz attracted Michail Ivanovich in the year, when both composers got acquainted, which was the year 1849.

Glinka wrote his romance «Rozmowa» in Warsaw. This is the only piece of the composer's work, in which he refers directly to the original Polish text. Emilia Ohm – the daughter of owner of the suburban restaurant in the Polish capital, often visited by Mikhail Ivanovich, inspired Glinka to make the romance. The poem by Mickiewicz was offered to Glinka by a friend of his – M. Kubarovskiy, and Emilia, in her turn, taught the composer to read it correctly and to spell it in Polish.

Glinka's and Moniuszko's appeal to the same poem proves that very these lines were concordant with thoughts and feelings of both composers in definite periods of their lives. Glinka and Moniuszko perceived the poem by Mickiewicz each in his own way and saw the reflection of their own life circumstances in it, so they reflected their love feelings in their romances.

Having analyzed these romances, we came to conclusion that the pieces of art work, though having been written in the different periods and being different in the nature of feelings reflected, are still characterized with a range of similar features.

Hence, both romances were created in the result of the composers' love affairs and were dedicated to women, the feelings to which gave impetus to creation of the works. Besides, Glinka and Moniuszko appealed to a simple three-part form that was probably based on availability of three verses in the poem, which were contrast in their nature. In both romances – Glinka's and

Moniuszko's – the lyrical center can be found in the second part and the culmination of both pieces of art work can be found in the third part and even in the same words. Let us also notice that the melodic cadency of Glinka's and Moniuszko's works corresponds to the poetic one. Key phrases, related to dramatic development of the romance, coincide in the works of both composers.

The differences may be most notably found in the composers' rendering of poetic text, which ultimately depended on the life circumstances and state of mind of each composer. The lines by Mickiewicz are rather emotional, they contain contrast characters and may be read differently. Every composer not only characterized the artistic image in his own way, but also revealed the emotional overtones, full of nuances in the poems by Mickiewicz.

S. Moniuszko found the lyrical and melancholic image that was so intimate to him in that period of his life. His romance is of chamber and intimate nature – it is the composer's monologue, deepening into his inner world, emotional feelings and reminiscences of his beloved woman and anticipation of meeting.

In this poem M. Glinka saw the drama, which was immediately aligned with his feelings and the state of affairs with Emilia Ohm (he understood it perfectly well that lengthy relationships with her were impossible, and their social statuses were the reason for that).

Comparison of the romances by M. Glinka and S. Moniuszko allows us to better imagine the composers' inner world as well as similarities and differences of their music interests. And these are only the first steps on the way to explore and understand the relationships between them. Further study of the composers' creative biographies, their overlaps, comparison of pieces of art work will help reveal not only the inimitable styles of the composers, but also detect their possible impact upon each other's creative work.

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**Павелко Катерина. Романси «Rozmowa» на слова А. Міцкевича М. Глінки та С. Монюшко: два жіночих образи і два образи одного вірша.** У статті вперше в порівняльному аспекті розглядаються романси С. Монюшко і М. Глінки «Rozmowa», написані композиторами на один і той самий вірш А. Міцкевича. З'ясовується, як в романсах втілилися образи

жінок, які надихнули композиторів на створення творів, і як у зв'язку з цим змінюється поетичний образ самого вірша.

**Ключові слова:** М. Глінка, С. Монюшко, А. Міцкевич, «Rozmowa», романс, образ, натхнення.

***Павелко Катерина.* Романы «Rozmowa» на слова А. Мицкевича М. Глинки и С. Монюшко: два женских образа и два образа одного стихотворения.** В статье впервые в сравнительном аспекте рассматриваются романсы С. Монюшко и М. Глинки «Rozmowa», написанные композиторами на одно и то же стихотворение А. Мицкевича. Выясняется, как в этих романсах воплотились образы женщин, вдохновивших композиторов на создание произведений, и как в связи с этим изменяется поэтический образ самого стихотворения.

**Ключевые слова:** М. Глинка, С. Монюшко, А. Мицкевич, «Rozmowa», романс, образ, вдохновение.

***Pavelko Kateryna.* Romances «Rozmowa» by M. Glinka and S. Moniuszko based on the poem by A. Mickiewicz: two female characters and two images of a single poem.** Mikhail Glinka and Stanisław Moniuszko are two outstanding persons, who definitely made their major contribution to the musical culture of their countries, Russia and Poland. Being absolutely different at first sight, these two composers had got common friends, often met and communicated and had been well familiar with each other's creative works. Nevertheless, in spite of their well-known familiarity, the topic of similarity of their musical interests had not been raised and their creative works had not almost been compared as of today. In this article we are going to give the first ever comparative consideration to the romances «Rozmowa» by the composers S. Moniuszko and M. Glinka (1839 and 1849 respectively), written by them on the basis of a single poem by A. Mickiewicz. These works of art had been created in different periods and under different life circumstances, but it was love that gave rise to creation in both cases.

**Key words:** M. Glinka, S. Moniuszko, A. Mickiewicz, «Rozmowa», romance, image, inspiration.

*Irina Kurkova*

#### **NOTES ABOUT RACHMANINOFF IN THE FOREIGN PRESS (1910 AND 1922): FORGOTTEN FACTS OF THE CREATIVE BIOGRAPHY**

The name of Sergei Rachmaninoff, a great composer, conductor and pianist, has repeatedly appeared on the pages of the foreign press even in the early period of his work, and especially often after the exile (1918). In the Soviet, and current scientific studies dedicated to his personality as well, mentions about foreign public assessments are occurred repeatedly, but more often they are retold arbitrarily – that is only the very meaning of the note and



not its original content and other precise details is reported up to the readers. The results of some modern researches rightly suggest that we should meticulously «verify» these retold notes carefully reading in the original for searching the true meanings. This approach is evident, for example in unfolded in recent years the debate about the authorship or correctness of the translation of Rachmaninov's article «Ten important attributes of beautiful pianoforte playing» from the interview with Sergei Rachmaninoff for the magazine «THE ETUDE» in March 1910 («Ten characteristics features of a beautiful piano playing») [14], and in disputes about the features of Rachmaninov's memories about the meeting with L. N. Tolstoy, and so on. N. [ibid]. This led to the relevance of the article and the «paraphrases» which had been found by the author prompted the desire to find originals and to draw their full content.

We appealed to the composer's early American tour which began in 1909 and studied the materials of that period which were published in one of the oldest American publications – the newspaper «The New York Times» which counts its history back to the distant 1851. For the analysis, we selected two earlier publications that we first quote entirely and we also attach our translation.

On pages of the edition in 17 January 1910 we find an article about the performance of Rachmaninoff as a soloist at Carnegie-Hall «**THE PHILHARMONIC AGAIN. Sunday Afternoon Concert at Carnegie Hall with Rachmaninoff as Soloist**».

*«Sergei Rachmaninoff, the Russian composer-pianist, was the soloist, playing his third concerto in D minor. This concerto, it will be remembered, was given its initial performance anywhere at The New Theatre by Rachmaninoff in conjunction with the Symphony Society of New York on Sunday afternoon, Nov. 28. It was repeated at the concert of the same society the following Tuesday. Yesterday was its third performance, and on this occasion the favorable impression it had made when it was played before was deepened. It is more mature, more finished, more interesting in its structure, and more effective than Rachmaninoff's other Compositions in this form.*

*The first theme of the first movement, very Russian in its spirit, is extremely beautiful, and the finale is inspiring, with its succession of nervous rhythms and its noble coda. It was felt by many yesterday, as it had been at the first performance of the work, that many another pianists could play it better than the composer. However, Rachmaninoff gave it a sympathetic reading, if lacking in some of the brilliancy which parts of the work demand. The orchestra played a' fine accompaniment. The audience recalled the composer several times».*

The edition «The New York Times» from 3 April 1922 surprises by a loud pathetic headline article dedicated to Sergei Vasilyevich (we present original text of this article):

**RUSSIAN BENEFIT NETS \$7,100 RELIEF**

*Rachmaninoff Is Aided by Damrosch and New York Symphony Orchestra,*

## **TWO CONCERTOS PLAYED Cheering Crowd Recalls Pianist in His «Polichinelle» and Famous Prelude.**

«Sergei Rachmaninoff had the satisfaction of reporting \$7,100, a vast sum when translated into Russian currency at present rates, as the profits of the concert arranged by him at Carnegie Hall last evening for the relief of composers, artists and men of letters now destitute in the pianist's home country. The practical aid made possible by this money will be distributed through the American Relief Commission, of which Herbert Hoover is Chairman. It will also, as Mr. Rachmaninoff pointed out in his original appeal, be made known through signed personal receipts that the help offered has reached its destination. Mr. Rachmaninoff was warmly applauded in the performance of both works last evening, not least so in the lyric “second” of poetic duality and popular appeal, though the ovation had, in the circumstances, much to do with a more general feeling aroused by Rachmaninoff's appeal for his countrymen, many of whom are barred-from all professional artistic activity by conditions in Russia.

There was a hearty reception for Mr. Damrosch and the Symphony Society's men in their separate part of the program, and again for Rachmaninoff at the evening's close. The audience, indeed, stood and cheered until the pianist came out alone and played as encores his “Polichinelle” and, amid a final storm of applause, the C sharp minor “Prelude”».

As we can see, the researchers whose retellings either distort or conceal something about the original meaning of the source, they are often misleading readers and researchers, and urges that refer to the original sources and recheck the information. Giving the original text full with publications from the press, we believe that it complements the creative biography of the great composer and pianist Sergei Rachmaninoff drawing his appearance with a refined diamond cut.

### **L I T E R A T U R E**

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**Куркова Ирина. Нотатки про Рахманінова в зарубіжній пресі (1910 і 1922 рр.): забуті факти творчої біографії.** У статті ми розглядаємо питання звернення до першоджерел, зокрема, вивчаючи закордонні

нотатки про Сергія Рахманінова. Наводячи оригінальний, повний текст публікацій з преси, вважаємо, що це доповнює наші уявлення про творчу біографію цього великого композитора та піаніста.

**Ключові слова:** творча біографія, закордонні публікації, The New York Times, Сергій Рахманінов.

**Куркова Ирина. Заметки о Рахманинове в зарубежной прессе (1910 и 1922 гг.): забытые факты творческой биографии.** В статье мы рассматриваем вопрос обращения к первоисточникам, в частности, изучая зарубежные заметки о Сергее Рахманинове. Приводя оригинальный, полный текст публикаций из прессы, считаем, что это дополняет наши представления о творческой биографии этого великого композитора и пианиста.

**Ключевые слова:** творческая биография, зарубежные публикации, The New York Times, Сергей Рахманинов.

**Kurkova Irina. Notes about Rachmaninoff in the foreign press (1910 and 1922): forgotten facts of the creative biography.** The name of Sergei Rachmaninoff, a great composer, conductor and pianist, has repeatedly appeared on the pages of the foreign press even in the early period of his work, and especially often after the exile (1918). In the Soviet, and current scientific studies dedicated to his personality as well, mentions about foreign public assessments are occurred repeatedly, but more often they are retold arbitrarily – that is only the very meaning of the note and not its original content and other precise details is reported up to the readers. The results of some modern researches rightly suggest that we should meticulously «verify» these retold notes carefully reading in the original for searching the true meanings.

**Key words:** creative biography, foreign publications, The New York Times, Sergei Rachmaninoff.

*Nataliya Postolovska*

#### **THE INTERPRETATION OF A. PUSHKIN'S POEM «DEAR LORD, DON'T LET ME GO INSANE» IN A E. STANKOVYCH CHAMBER SYMPHONY №4 «IN POET'S MEMORY»**

This article considers first part of E. Stankovych chamber symphony №4 «In Poet's memory» as one of musical interpretation by A. Pushkin's poem «Dear Lord, don't let me go insane» («Ne dai mne Bog soiti s uma»).

This is an example of last period of Pushkin's work (in 1830s), with typical philosophical content and monologic structure. It touches upon the topic of insanity, which ties together two opposite spheres of the poem – dependence, oppression and freedom of creativity.

Five strophes of the poem are organized by Stankovych in a three-part form with significant changes in final repeating part. The the middle part shows images of free creative aspirations, which are framed by pictures of forcible durance.

The orchestral introduction plays an important role, because it outlines the conflict tension between first loud sound and subsequent silent sonoristic material. Thereby introduction creates an image of foggy process of thought's maturation in consciousness. First vocal phrase verbalizes and formalizes this thought – «Dear Lord, don't let me go insane».

The musical development based on gradual complication of vocal inflections, rise of power by means of dissonant leaps, sharp rhythms and increasing expressivity. The very first line of the poem becomes the basic inflection core, which gives its musical material to introduction and final repeating part.

Semantic change of accents of the main poem's thoughts is the distinctive feature of Stankovych musical interpretation. Composer saturates peaceful fragments in Pushkin's text with drama and impulsiveness. In this musical solution he starts with inner semantic content of the poem: understanding freedom as an act of creative power, the pursuit of inspired creation.

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**Постоловська Наталія.** Прочитання вірша О. Пушкіна «Не дай мне Бог сойти с ума» у камерній симфонії №4 «Пам'яті Поета» Є. Станковича. У статті розглядається вірш Пушкіна «Не дай мне Бог сойти с ума» з метою виявлення його змістовного наповнення, художніх та структурних особливостей. Далі на композиційному та інтонаційному рівнях аналізується I частина камерної симфонії №4 «Пам'яті Поета»

Є. Станковича з точки зору розкриття та власної інтерпретації композитором основних ідей поета.

**Ключові слова:** Станкович, камерна симфонія №4, божевілля, свобода, залежність.

**Постоловская Наталья.** Прочтение стихотворения А. Пушкина «Не дай мне Бог сойти с ума» в камерной симфонии №4 «Памяти Поэта» Е. Станковича. В статье рассматривается стихотворение Пушкина «Не дай мне Бог сойти с ума» с целью выявления его смыслового наполнения, художественных и структурных особенностей. Далее на композиционном и интонационном уровнях анализируется I часть камерной симфонии №4 «Памяти поэта» Е. Станковича с точки зрения раскрытия и собственной интерпретации композитором основных идей поэта.

**Ключевые слова:** Станкович, камерная симфония №4, безумие, свобода, зависимость.

**Postolovska Nataliya.** The interpretation of A. Pushkin's poem «Dear Lord, don't let me go insane» in a E. Stankovych chamber symphony №4 «In Poet's memory». This article analyzes the poem «Dear Lord, don't let me go insane» by Puskin. The semantic content, artistic and structural features of poem are identified. The first part of Stankovych chamber symphony №4 «In Poet's memory» is considered on the composition and intonation levels in terms of disclosure poem basic idea by the composer.

**Key words:** Stankovych, chamber symphony №4, insanity, freedom, dependency.

*Anna Manokina*

#### **THE CHAMBER CANTATA «THE EARTHLY LIFE» OF E. FIRSOVA ON THE TEXTS OF OSIP MANDELSTAM: THE FACTORS OF CREATING OF A CYCLIC UNIT**

The cyclization as a way of creating of artistic integrity has always been one of the main problems of musicology. In the chamber vocal music it has its own specifics, stipulated by the synthetic essence of the genre (the interaction of verbal and musical beginnings).

In the modern musical science this problem is becoming increasingly important. This is due to an unprecedented rapid development in the last third of the 20<sup>th</sup> century of a cyclic vocal-instrumental genre known as a *chamber cantata*, which at various times has been used by many composers. Although there are a number of stable signs of the genre, the cyclization methods, depending on the individual author's intention, in each case may be different, which is undoubtedly of particular scientific interest.

The object of this study is the chamber cantata of E. Firsova «The Earthly Life» in the words of Osip Mandelstam. The purpose of this work is to identify in the poetic and musical level the cycle-forming factors, due to which the artistic unity is achieved in the composition.

The chamber cantata «*The Earthly Life*» (1984) for soprano, flute, harp, strings and percussion is a 5-part work, which included the texts created by Mandelstam in the period from 1908 to 1920: Part I – «*The sound, cautious and dull*» («*Zvuk ostorozhniy i glukhoy*»); Part II – «*Here are the disgusting toads*» («*Zdes otvratitelniye zhabi*»); Part III – «*Given me the body*»; («*Dano mne telo*») Part IV – «*Out of the viscous and evil pool*» («*Iz omuta zlogo i vyazkogo*»); Part V – «*I am in the round dance of shadows*» («*Ya v khorovode teney*»). This poetic series are arranged by Firsova of independent poems that are not a lyrical cycle according to the plan of Mandelstam.

A special importance in the text of the first part has a metaphorical pair *tree – fruit*. It is a kind of projection of the pattern of relations *sower – seed, creator – creature*, and it points to the sacred linkage of the Poet and born out of his mouth the Word/Logos/Poetry. This key motif runs through all the five poems, finding expression in a variety of images (*gardener – flower, apple tree – wild fruit*, and so on).

The cantata texts are also connected by lexical repetitions that form intracyclic arches. So, the key theme of the first part (*sound, fruit, melodiousness*) is back and rethought in the final. The most common lexeme *life* every time appears in the new meanings: in the Part II it is presented as the reverse side of the death; in the Part III it's as a synonym for creativity (through a series of derivatives: *life → breath → warmth → pattern on the glass of eternity*); in the Part IV it's as a measure of the transience of time.

Thus, each of the poems is a new step in discovering of the main idea of the cycle, which is *in the comprehension of the dialectic of life and death, existence and nonexistence through the understanding of the nature of Creativity as the highest manifestation of the Artist's life*. The music for Firsova, like the poetry for Mandelstam, is a way to overcome her course, is the path to immortality.

Five parts of the cantata contrasting each other in tempo and genres: Part I – Lento; Part II – Allegro/Andante; Part III – Adagio; Part IV – Allegretto; Part V – Lento. The cycle has two scherzo (these are the fast parts: the second and the forth one). Despite the fact that «The Earthly Life» is a relatively early work of E. Firsova (this is only her fourth chamber cantata), here is planned an important feature of the dramaturgic composer's thinking: the shift of semantic center to the final part, due to which the final significantly expands on the scale. Undoubtedly, it is dictated by the feature of the verbal text: Firsova puts the quintessential poem to the end of the cycle. The tendency to «weighting» finals will often meet in her subsequent solo cantatas.

At the heart of the dramaturgy of the work lays the principle of gradual complication of all parameters, which operates not only in internal, deep level, manifested in the intonational and semantic germination culminating in the final, but also on the externally formal, which includes structural and compositional features and technology.

A decisive role in the work plays the first part, called by Yuri Kholopov as a «theme» of the cycle. It is based on the 11-sound series, which is the thematic core of the entire cantata. A detailed analysis of the individual structural elements of the series showed that it contains a huge intonational, modal and harmonic resources. This opens up the wide perspectives for going beyond the purely serial technique. From the initial 11 sounds the composer displays the thematic material throughout the cantata.

The result of this analytical work can state that five pieces of the chamber cantata «The Earthly Life» are united by a common vision and are as a cyclic integrity.

On the *verbal* level it is achieved through the:

- thematic affinity of the poems;
- transversal figurative development (with relative independence of each of the texts);
- intertextuality;
- lexical and semantic repetitions, performing a function of inter-poetic connection;
- internal dynamics of the cycle.

Among the *music* means providing intracyclic connection, we can note the following:

- the role of the 11-sound series of the first part as the intonational source of the entire work;
- the gradual complication of the structural and compositional parameters (from the period of the 1<sup>st</sup> part to the sonata form in the 5<sup>th</sup> one);
- the quantitative expansion of the composition techniques used (from the free series in the 1<sup>st</sup> part to the synthesizing of modality, tonality, non-serialized dodecaphony and serial technique in the final);
- the compositional dynamics, striving to the semantic center of gravity of the cycle;
- the transversal imagery and thematic development with the culminating in the final.

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**Манокина Ганна. Камерна кантата Є. Фірсової «Земная жизнь» на текста О. Мандельштама: фактори створення циклічного цілого.** Проблема циклізації розглядається у даній статті на прикладі камерної кантати Є. Фірсової «Земная жизнь» для сопрано, флейти, арфи, струнних та ударних. В процесі аналізу поетичного та музичного текстів було виявлено ряд структурних, композиційних та драматургічних закономірностей, завдяки яким у творі досягається художня цілісність.

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

**Манокина Анна. Камерная кантата Е. Фирсовой «Земная жизнь» на тексты О. Мандельштама: факторы создания циклического целого.** Проблема циклизации рассматривается в данной статье на примере камерной кантаты Е. Фирсовой «Земная жизнь» для сопрано, флейты, арфы, струнных и ударных. В процессе анализа поэтического и музыкального текстов был обнаружен ряд структурных, композиционных и драматургических закономерностей, благодаря которым в произведении достигается художественная целостность.

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

***Manokina Anna. The chamber cantata «The Earthly Life» of E. Firsova on the texts of O. Mandelstam: the factors of creating of a cyclic unit.*** The cyclization problem is considered in this article on the example of the chamber cantata of E. Firsova «The Earthly Life» for soprano, flute, harp, strings and percussion. In the process of analysis of poetic and musical texts it was revealed a number of structural, compositional and dramaturgical regularities due to which the artistic integrity is achieved in this composition.

***Key words:*** cycle, cyclization, chamber cantata, E. Firsova, O. Mandelstam.

*Mariia Voronina*

**THE «MYSTERY» «LA FUITE EN EGYPTE» BY H. BERLIOZ:  
AT THE ORIGINS OF THE CREATIVE CONCEPT OF THE  
ORATORIO «L'ENFANCE DU CHRIST»**

Among the great number of the biblical themes, which attracted composers of different epochs and nationalities, the most important place is occupied by the events of the Nativity. The first reference to this subject in the French oratorio music of the XIX century became a sacred trilogy by H. Berlioz «L'Enfance du Christ». Its completion in 1854 was preceded by a long way of formation and evolution of design. Originally, the first three pieces – Overture, the choir «L'Adieu des bergers à la Sainte Famille» and «Le repos de la Sainte Famille» for tenor solo and orchestra – formed the content of the separate «mystery» «La Fuite en Egypte», and were published under the name of Pierre Ducré, fictional maître de musique of the XVII century. After that the «mystery» became the second part of the trilogy. In this article, «La Fuite en Egypte» the first time is considered as a completed work, that is of significance in its own right, but at the same time, and as a source of stylistic and dramatic features of the whole oratorio «L'Enfance du Christ». Therein lies the currency of the proposed publication.

Offering to the audience the «mystery» «La Fuite en Egypte», and speaking at the same time as the author of its literary text, H. Berlioz turned to the subject that was familiar to each of his contemporaries. The main source, whose influence can be traced in the libretto of the «mystery», is the Gospel of Matthew; there is also markedly negligible impact of the St. Evangelist Luke's story. Interestingly, in the Christmas story the author shifts the focus from the joyful greetings of the Infant Jesus at the moment of farewell with him, largely due to autobiographical causes.

When the author of the «La Fuite en Egypte» speaks about his work he often uses the epithets «good», «naive», «touching», «old-style» and «in the genre of the miniatures of the old missals». However, the «antique style» in the composer's works is designed primarily to convey the atmosphere of a distant

time and is actually synonymous with «long ago». H. Berlioz attributed his music to the fictional author, but he didn't attempt to reproduce the typical features of art of the composers of the XVII–XVIII centuries. At the same time, the orchestration becomes the one of the most important fellow travelers in this illusory journey into the past. The modest orchestra relying on a string group and dosed involving woodwind instruments very differs from the colorful and large Berlioz's orchestra in his other major works. However, the modernity of the author becomes apparent with the principle of working with the instruments, named above. For example, in a transparent orchestral fabric of all numbers of the «mystery» the composer uses a characteristic for the early period of orchestrating a strictly alternating sound of strings and woodwinds or duplication of each other, and as well as a more flexible, thin and colorful episodes of joint sound of orchestral groups.

It is noteworthy that the dramatic decision of all three numbers directed to a quiet, in-depth, the concentrated end, has become a model for the composer, on which the whole trilogy was built.

Art has accumulated the vast experience of the visualization of the rigorous and concise Gospel's text. Such approach – visualization, not dramatization – becomes the basis of a creative method of H. Berlioz in his work with the Gospel story. So, in the overture and more – in «Le repos de la Sainte Famille», the principle of the pictorial is sequentially observed.

Thus, the «La Fuite en Egypte» is an interesting example of a work which, on the one hand, is a complete independent artistic whole, and on the other – has a significant potential for enlargement of the creative concept.

Indeed, for many reasons to the «mystery» can be applied the genre definition «cantata», as the author of a monograph about Berlioz H. Barraud insists on. A significant degree of generalization of the literary text, the prevalence of contemplation and narrative, short duration (about 15 minutes), a chamber cast, capacity for independent concert life confirmed in practice – all these indicate that the thesis about the perfection of the concept of «La Fuite en Egypte» is correct. In addition, a number of musical features supplement such concept. So, between the pieces there is not a sharp contrast: all parts of the «mystery» are close by the tempo (Moderato un poco lento – Allegretto – Allegretto grazioso) and the metric characteristics ( $3/4$  –  $3/8$  –  $6/8$ ), which give a natural graceful to the movement. Although the range of tonalities doesn't demonstrate the complete unity, but it maintains links with the first degree of relation. The soft, harmonic pastel colors, flexibility, even in challenging modulations create a recognizable flavor which is common to all of the three numbers.

The natural consequence of all the above should be the question of why H. Berlioz had decided to continue his work on the Christmas story, if the perfection of the cantata-«mystery» were no doubt? But the answer should be the material for the other research. In conclusion, we can only note that «La

Fuite en Egypte» has become the focus of many of the composer's finds in the field of style and dramatic concept, and has opened a new chapter in the history of the French oratorio music of the XIX century.

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**Вороніна Марія.** «Містерія» «Втеча до Єгипту» Г. Берліоза: у витоків творчого задуму ораторії «Дитинство Христа». В статті «містерія» «Втеча до Єгипту» вперше розглядається як самостійний завершений твір, який, тим не менш, обумовив багато стилістичних та драматургічних особливостей всієї ораторіальної трилогії. Значний інтерес

також являє собою вивчення методу роботи композитора з євангельським сюжетом.

**Ключові слова:** Г. Берліоз, містерія, ораторія, трилогія, євангельський сюжет, візуалізація.

**Воронина Марія.** «Мистерия» «Бегство в Египет» Г. Берлиоза: у истоков творческого замысла оратории «Детство Христа». В статье «мистерия» «Бегство в Египет» впервые рассматривается как самостоятельное оконченное произведение, которое, тем не менее, обусловило многие стилистические и драматургические особенности всей ораториальной трилогии. Значительный интерес представляет также изучение метода работы композитора с евангельским сюжетом.

**Ключевые слова:** Г. Берлиоз, мистерия, оратория, трилогия, евангельский сюжет, визуализация.

**Voronina Mariia.** The «mystery» «La Fuite en Egypte» by H. Berlioz: at the origins of the creative concept of the oratorio «L'Enfance du Christ». In this article the «mystery» «La Fuite en Egypte» for the first time is considered as a completed independent work which, however, has caused many stylistic and dramatic features of the entire oratorio trilogy. Considerable interest is also the study of methods of composers' work with the Gospels' plot.

**Key words:** H. Berlioz, mystery, oratorio, trilogy, Gospels' plot, visualization.

*Viktoriiia Nechepurenko*

### **MÉLODIE AND FRENCH SALON CULTURE OF THE SECOND HALF OF THE XIX CENTURY (THE SPECIFICS OF THE COMMUNICATION OF THE GENRE)**

The article is devoted to the peculiarities of communicative *mélodie* genre and French salon culture of the late nineteenth century. It is noted that the salon as a center of cultural life of Paris; as a place where top artistic discoveries were made at one time and met great poets and musicians, was born context vocal genre French *mélodie*.

In the French musical culture of the middle – the second half of the XIX century such a cultural phenomenon as salon had a huge impact on the development of chamber music genres. Becoming a center of cultural traditions in France of this period, salon in fact updated chamber music, and for a long time remained the only place in which this music sounded and had its listener.

By combining the leading representatives of the various arts, the salon of the second half of the XIX century may be considered to be the focus of the main creativity and the artistic reforms of that time. That's salon, some kind of

point of intersection of the most advanced ideas, influenced the artistic culture of France and specified the general cultural tone. Being focused on the elite, chosen art, refined from everyday and trivial things, the salon mostly shaped the taste of the French public. In the best houses of French capital there was formed a special, chosen environment in which creativity of poets and musicians and their brightest artistic ideas and discoveries were being created and crossed most closely contacting.

One of the aristocratic and skilled manifestations of salon culture became a vocal genre *mélodie*, which can be rightly attributed to the specimens and creations of French salon of the second half of the century. It was just in salon where that genre and communicative situation which *mélodie* emerged and transformed in was being created.

In the history of the French musical art chamber vocal genre *mélodie* appears to be one of the only national genres. Search of musical possibilities for adequate transmission of the specifics of French speech sound most clearly reflected the desire of French people to present their cultural identity through the synthesis of music and poetry.

The huge resonance was caused in the musical environment of the time by the completion of reform in the French poetry. Symbolist poets (in the person of Paul Verlaine, Arthur Rimbaud, Stephen Mallarme, etc.) released a verse from the «hard» rules of versification, proposed a new use of sound and rhythmic techniques, which gave unprecedented earlier artistic freedom to poetic compositions. French poets tried to detect new sound opportunities of the French language and focused their attention on the musicality of poetic speech.

Updated poetry opened to French composers (of second half of XIX century) new ways and possibilities of musical reading of the poetic text. Feeling all the features and nuances of fragile poetic matter organization, composers as if they begin to hear the poem not only musically, but also poetically. In other words, not just voicing the word and passing it specific meaning, but to penetrate and open the sense depths of its multidimensional poetic fabric: its semantic, rhythmic, phonetic, syntactic and other levels. It essentially changed the status of poetic original when writing *mélodies*. From now the poem was not just a source of inspiration for the composer, but became the intention to create new musical parameters of the future work.

Such a multidimensional structure of the artistic whole implied a special recipient. The addressee of the French *mélodie* becomes a real, sophisticated connoisseur of art – an elite listener.

This new communicative situation caused the need to review the interpretive aspect. For example, in contrast to its closest genetic predecessor,

the French romance genre, which was usually characterized by a simple harmonic, texture and rhythm accompaniment; by clear and unpretentious vocal melody (which everyone could easily sing). *Mélodie* in its specificity could not be performed by music lovers visiting salons of the beginning of the century (politicians, bankers, their wives and so forth.). It not only needed smart and unique performance reading, but also required professional interpretation – both of the performance technique and understanding of its complex musical and poetic design.

In an effort to identify the specifics of *mélodie* in relation to other genre models the authoritative French researcher Marie-Claire Beltrando-Patier notes that *mélodie* «... is conceived in accordance with other aesthetic criteria». One of these criteria becomes the need for a fundamentally different performer and fundamentally different listener. The need to decipher symbolist poetry requires a special understanding – both from the performer and from the listener. They should be able to reveal latent meanings hidden in poetic text and implemented in a piece of music, which tend not only to the interpretation of the word, but also to the embodiment of composite features of the poem on the musical level.

It is significant that the French salon, as the center of artistic life of Paris and the center of the newest artistic discoveries of the time became the context of the birth of *mélodie* genre. It is logical that multilateral relations appeared, standing in the chain of the poet-composer and performer-listener, naturally intensified the process of co-creation (almost equally). All visitors of salons, i.e. participants of the communicative situation, turned out each time to be in close relationship and became the creators of a unique art space, vibrating by sets of meanings.

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**Нечепуренко Вікторія. *Mélodie* та французька салонна культура другої половини XIX століття (про специфіку комунікації жанру).** Статтю присвячено комунікативним особливостям жанру *mélodie* та французької салонної культури другої половини XIX століття. Зазначається, що салон як центр культурного життя Парижу; як місце, в якому здійснювались провідні художні відкриття свого часу та зустрічались видатні поети і музиканти, став контекстом народження французького вокального жанру *mélodie*.



**Ключові слова:** *mélodie*, французький салон другої половини XIX століття, поезія, символісти, слово і музика.

**Нечепуренко Вікторія. *Mélodie* и французская салонная культура второй половины XIX века (о специфике коммуникации жанра).** Стаття посвящена коммунікативним особливостям жанра *mélodie* и французской салонной культуры второй половины XIX века. Отмечается, что салон, как центр культурной жизни Парижа; как место, в котором свершались главные художественные открытия своего времени и встречались ведущие поэты и музыканты, стал контекстом рождения французского вокального жанра *mélodie*.

**Ключевые слова:** *mélodie*, французский салон второй половины XIX века, поэзия, символисты, слово и музыка.

***Nechepurenko Viktoriia. Mélodie and French salon culture of the second half of the XIX century (the specifics of the communication of the genre).*** The article is devoted to the peculiarities of communicative *mélodie* genre and French salon culture of the late nineteenth century. It is noted that the salon as a center of cultural life of Paris; as a place where top artistic discoveries were made at one time and met great poets and musicians, was born context vocal genre French *mélodie*.

**Key words:** *mélodie*, French salon of the second half of the XIX century, poetry, symbolists, word and music.

*Li Qing*

**CLAUDE DEBUSSY'S VOCAL CYCLE  
«THE SONGS OF BILITIS» ON PIERRE LOUÏS TEXTS:  
PRINCIPLES OF ASSOCIATION OF A CYCLE**

Article is devoted questions of the organisation of a vocal cycle of C. Debussy «The songs of Bilitis».

As creative impulse for cycle creation poetic texts from Pierre Louÿs book «Songs of Bilitis» have served. Thin hints to Ancient Greek culture; frank scenes of «growing» of young Bilitis and its dedication in secrets, pleasures and sufferings of Love; beauty of sounding of texts have fascinated C. Debussy. He chooses from Pierre Louÿs book three prosaic texts – «The Flute of the Sir», «Hair», «The Tomb of naiads» – and creates the vocal cycle united by the general musical receptions and art ideas.

The first number of a cycle – «*The Flute of the Pan*» («*La flûte de Pan*») directs perception of the listener to the most «musical» images of an antique epoch. Actually the image of the Pan – Ancient Greek god пастушества and cattle breedings, fertility and the wild nature – in Ancient Greek mythology is connected with a birth of the music concluded in a pipe. The shivering reeds, the singing frogs, learning the first pleasures of love the young beauty and a silent

melody of a flute soaring over all, «an installing shiver» unite images in a fine picture of awakening of the Woman. These images of graceful prose of Pierre Louÿs Debussy immerses in silent (all miniature is sustained within piano – three piano) and soft sounding of an openwork musical fabric, transparent in all characteristics.

Caring of integrity of the form, the composer uses in a miniature composition theme «flute of the Pan» – a plastic ascending melody in the high register at a piano in H-dur Lydian. It opens the short two-clock piano introduction, marks sides of sections and has alternative development in the second and the third sections of the form. Besides, its «echoes» will be distinctly heard in following songs and to act as one of important factors of association of a cycle.

The second song «*Hair*» («*La Chevelure*») – the most executed from three songs of a cycle. She creates an image of fluid and continuously moving matter. In comparison with the first song, the invoice here becomes more dense and reminds a lullaby (it is caused in the central image of night). The harmonious plan of structurization of a musical fabric becomes much more refined. The general character of music is contrast, on what the Debussy leaving the notes «*Très exspressif*».

However behind the obvious contrasts necessary for creation of a cyclic composition, the general constructive methods providing coherence of all parts in a single whole appear. «Streaming» as fine hair of Bilitis, the musical fabric «makes a start» from formed by extreme voices of the invoice on the first share of the first step of a triton f-cis which is than other as enharmonic a variant penetrating all first song a triton eis-h, set in a theme of «a flute of the Pan».

The image of «the stiffened movement» as reflexion «ice at a source where the laughter of naiads» earlier was distributed, gives rise in memory close musical images («Steps on snow»), shining important for Debussy a semantic layer of that «echo» that was no time is filled by life. The image of sad movement is created by the rhythmic figure sustained throughout all miniature from four sixteenth, giving rise associations with slow and noiseless step of the heroine which receives various impressive embodiments and are caused by considerable unity of all composition deprived of bright impressive or rhythmic contrasts.

The third song «*The Tomb of Naiads*» («*Le Tombeau des Naiades*») carries out function of the ending of a cycle. According to gloomy and sad sense of the text narrating about «the frozen naiads». The general tone of sounding very constrained, movement is slowed down. The third song finishes the constructive lines drawn in two previous miniatures. Already in the first step there is so significant for intonational movement in a cycle an interval of a triton (fisis-cis in the first rhythmic to group, eis-h – in the second). The composer continues to use possibilities of whole-tone

harmony and builds on sounding whole-tone scales, and also the whole-tone sound structures, the second part of a song.

«Songs of Bilitis» represent a vocal cycle with strong musical communications between three miniatures. Debussy shows the big care of integrity of a cycle, using uniform reference points. The sound *fis* (*ges* in the second song) carries out function of the main voice-frequency support on the culmination in the first song (*Fis-dur*), in final parts of the second (*Ges-dur*) and the third songs (*Fis-dur*). All three vocal miniatures are united also by use of an interval of a triton *h-eis* (*ces-f* in the second number).

In all songs of a cycle of Debussy creates contrast of sounding formations presented both in melodic, and in harmonious variants. The idea replacements of sounds of intervals and the chords, «washing away» habitual functional gravitations and «disconnecting» linear harmonious pressure becomes characteristic reception also. On the foreground there are melodic communications between sounds of a musical fabric.

The reference to Pierre Louÿs poetry has allowed the composer to realise new representations about problems of a unification of a word and music. Though the composer transfers the name of the book of Pierre Louÿs «Songs of Bilitis» to the title of the vocal cycle, vocal miniatures are very far from genre characteristics of «song». It is faster refined piano compositions with the text when the silent and pathetic recitation «is imposed» on skilful weaving tool of arabesque. The parity of vocal and piano parties in «Songs of Bilitis» shows unconditional domination of the piano party organising musical whole under laws of construction of tool forms, possessing difficult system communications.

Thus, Debussy «enters» into the mature period of the creativity presented by tool genres and opens new prospects of development of vocal lyrics in the French musical culture.

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**Лі Цін. Вокальний цикл Клода Дебюссі «Пісні Білітіс» на тексти П'єра Луїса: принципи об'єднання циклу.** Статтю присвячено питанням організації вокального циклу К. Дебюссі «Пісні Білітіс». Автор відзначає, що звернення до поезії П'єра Луїса дозволило композитору реалізувати нові уявлення про можливості поєднання слова і музики. Незважаючи на назву циклу, вокальні мініатюри, що його складають, репрезентують таке співвідношення вокальної та фортепіанної партій, що не відповідає жанровому визначенню «пісня». В циклі діють закони побудови цілого, що характерні для інструментальних форм. Всі номери циклу об'єднанні системою звуковисотних та фактурних зв'язків, які створюють нову художню цілісність.

**Ключові слова:** поезія, вокальний цикл, слово і музика, вокальна мініатюра.

**Ли Цин. Вокальний цикл Клода Дебюсси «Песни Билитис» на тексты Пьера Луиса: принципы объединения цикла.** Статья посвящена вопросам организации вокального цикла К. Дебюсси «Песни Билитис». Автор отмечает, что обращение к поэзии Пьера Луиса позволило композитору в данном произведении реализовать новые представления о возможностях единения слова и музыки. Несмотря на название цикла, вокальные миниатюры далеки от жанровых характеристик «песни». Это – скорее изысканные фортепианные композиции с текстом. Соотношение вокальной и фортепианной партий в «Песнях Билитис» демонстрирует безусловное главенство фортепианной партии, организующей музыкальное целое по законам построения инструментальных форм,

обладающих сложной системой звуковысотных и фактурных связей, как внутри каждой миниатюры, так и между всеми номерами цикла.

**Ключевые слова:** поэзия, вокальный цикл, слово и музыка, вокальная миниатюра.

**Li Qing. Claude Debussy's vocal cycle «The Song of Bilitis» on Pierre Louÿs texts: principles of association of a cycle.** Article is devoted questions of the organisation of a vocal cycle of C. Debussy «The song of Bilitis».

As creative impulse for cycle creation poetic texts from Pierre Luis book «Song of Bilitis» have served. Thin hints to Ancient Greek culture; frank scenes of «growing» of young Bilitis and its dedication in secrets, pleasures and sufferings of Love; beauty of sounding of texts have fascinated C. Debussy. He chooses from Pierre Luis book three prosaic texts – «The Flute of the Sir», «Hair», «The Tomb of naiads» – and creates the vocal cycle united by the general musical receptions and art ideas.

**Key words:** poetry, vocal cycle, word and music, vocal miniature.

*Daria Mendelenko*

#### **«MY MUSIC IS MY PORTRAIT»: STYLISTIC BORROWINGS AND ORIGINALITY OF STYLE IN THE MUSIC OF FRANCIS POULENC**

The article discusses the causes and sources of borrowings in the music of Poulenc, various interpretations of this phenomenon in contemporary musicological research as well as the combination in his creative work a large number of stylistic insertions and original author's style, recognizable from the first measure.

A researcher, who has addressed to creativity of Poulenc, certainly encounters various stylistic references, borrowings and allusions in his music. Sometimes they are perceived as a conscious citation, but often create a sense of the free associative flow, in which are randomly include scattered musical experiences of the composer. Certainly, this phenomenon can be found in the works of other composers, but particularity of the thinking of Poulenc is that this method gets extremely *intense* and becomes one of determining the identity of his style.

It should be noted that Poulenc is rarely advert to a direct reference or the exact citation of thematic material, resorting more to barely perceptible insinuations and allusions. Citations in the works of the composer varied in the nature of the material (it can be a separate reception, the melodic line, a fragment of the completely musical texture, style borrowing); the scale (from a brief intonation to the entirely citation of the theme) and accuracy of reproduction of a source. Methods of develop of the borrowed material is also different: the composer emphasizes the quotation, uses only as an impulse for

further development – when the initial tone, the figure of the accompaniment or rhythmic pattern become the impetus for the creation of his own theme or follows general regularities of «foreign» style.

These references are manifested not only in the thematic sphere, but cover all levels of the composition up to the structure of the work as a whole: by following the well-known advice of Ravel, the composer often opts for a certain *pattern* for his artwork.

The use of the borrowed material is not a singular compositional technique and originates rather from the emotional motivation: it is about subtlest, elusive regularities, semi-conscious, semi-intuitive, which the composer himself was not completely aware.

V. Kholopova binds the free use of the borrowed material in the Poulenc's music with the composer's creative method – *the neoclassical-allusive*. André Shaeffner, trying to find an explanation for the numerous borrowings at Poulenc's music, associates them with the medieval tradition of *centonisation* – the technique of composition, which assumes compilation of the whole from predetermined elements.

Turning to the question of the degree of consciousness of citing at Poulenc, Lacombe said about constantly acting *tension between intentional and unintentional* in the works of the composer, and claims that Poulenc's memory functions like a *musical «cryptomnesia»*, when in the process of creating a new opus the composer no longer distinguishes between what belongs to a reference to other composers, and what – to his own imagination. According to the author, about cryptomnesia referred by Lacombe, can speak only in terms of the deep engagement of composer in the perception of someone else's music: familiarizing with new music, Poulenc seemed to go once more the way of its creation with a composer, and in the process of composing new music acquires the features peculiar to his own style.

An abundance of exterior style borrowings allowed to Roland Barthes in his article «Le Degré zéro de l'écriture» (1953) put a name of Poulenc to the list of artists «*without style*», who preferred safety of the craftsmanship. The author proves that the words of Barthes is exactly the opposite of what is in reality: Poulenc was not an innovator in the field of language, but using a well-established, traditional means of tonal system, he was able to create a vivid unique style, recognizable from the first notes.

Poulenc's style has an authenticity and truth in the sense that it is based on *spontaneity* and *sincerity* of expression. Poulenc did not try to separate his work from his «I», on the contrary, for him, since his youth, making music was not an intellectual exercise, but peculiar manner of self-expression. Musical composition becomes for the composer a place where it is possible to reconcile and gather into coherent whole contradictions tearing his personality, restore order and adopt his thoughts and feelings.

In the case of Poulenc, when we talk about interdependence between the personality and the creativity, it comes to a fundamental quality, largely determined the identity of Poulenc's music and regularities of organization of a whole in his works. Considered from this angle phrase by Poulenc «*My music is my portrait*» from a truism turns to the formulation of one of the defining characteristics of composer's creativity.

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**Менделенко Дар'я. «Моя музика – це мій портрет»: про стилістичні запозичення та стильову оригінальність музики**

**Ф. Пуленка.** У статті розглянуто причини і витoki запозичень в музиці Пуленка, різні трактування цього явища в сучасних музикознавчих дослідженнях, а також поєднання в творчості композитора великої кількості стилістичних «складових» і оригінального авторського стилю, що упізнається з перших тактів.

**Ключові слова:** Ф. Пуленк, стилістичне запозичення, цитата, авторський стиль.

**Менделенко Дарья.** «Моя музыка – это мой портрет»: о стилистических заимствованиях и стилевой оригинальности музыки Ф. Пуленка. В статье рассмотрены причины и истоки заимствований в музыке Пуленка, различные трактовки этого явления в современных музыковедческих исследованиях, а также сочетание в его творчестве большого количества стилистических «составляющих» и оригинального авторского стиля, узнаваемого с первых тактов.

**Ключевые слова:** Ф. Пуленк, стилистическое заимствование, цитата, авторский стиль.

**Mendelenko Daria.** «My music is my portrait»: stylistic borrowings and originality of style in the music of Francis Poulenc. The article discusses the causes and sources of borrowings in the music of Poulenc, various interpretations of this phenomenon in contemporary musicological research as well as the combination in his creative work a large number of stylistic insertions and original author's style, recognizable from the first measure.

**Key words:** F. Poulenc, stylistic borrowing, citation, author's style.

*Adelina Yefimenko*

## **OLIVIER MESSIAEN, MESSE DE LA PENTECÔTE**

*Messe de la Pentecôte* is examined as an individual shape of the Catholic Trinity service. It deals with Messiaen's specific concept of «theological» music as «grumbling of the universe». Messiaen's use of the irrational rhythms, quasi-Gregorian homophonic chant, Resonant-Chords, transcription of the birds' songs reflects manifold variations of Messiaen's leading idea of «l'extase» as a reflection of the transcendent religious experience of the Catholic church composer.

The text deals with the investigation of a dilemma in the church music after the Second Vaticanum, specified in Messiaen's *Musique liturgique*: How did the courageous innovator and Inspirator of modern musical systems and synaesthetic visual sound experiments harmonise with the loyal servant of the cultus and the practising Catholics as well. For Messiaen the rite integrated in his liturgical services was split into an epiphanic and an explaining level. In their interaction Messiaen has discovered the law of the exemplary church unison. The organ mass *Messe de la Pentecôte* (1949–



1950) served as an example of the consideration of the balance between the set of rules and Messiaen's individual style.

Primarily, the interest is directed upon the origin of the *Messe de la Pentecôte*. After its completion it was not planned to perform the premiere as a musical piece. Messiaen also refused its concert rehearsal. He created the *Proprium* of the Catholic *Missa sine populo* in which his improvisatory and compositional experience created the *Silent Mass* service.

After the Second Vaticanum the *Missa sine populo* was restricted for the holy service. Messiaen was opponent to liturgical simplifications. For the composer the participation of the believers in the service was not only a common singing together with the *Schola* but also as common listening to the prayer. He also stressed that the participation of the people in the service is active, also if the liturgical art serves theologically as well as aesthetically for the perception of the faith.

Messiaen presented the ideal musical shape of the Mass as a consequent alternating between Gregorian chant and organ improvisations. In this article the use of the Gregorian chant in Messiaen's work is described. The composer has left important hints and remarks in the score that serve to recognise which Gregorian source he exactly uses. Besides, he encrypts the Gregorian melodies and stresses that Gregorian chant is the inexhaustible source of the confidential expressive music. The composer integrates the organ improvisations as *les décors instrumentaux*, *vitrail sonore*, *passage musical*, *visual impression*, *acoustic events* into the composition of the mass rite.

Messiaen used his notes as a starting point for compositional impulses in the score of the *Messe de la Pentecôte*. The compositional parts of the *Missa Proprium* in the *Messe de la Pentecôte* performed by the organ have concrete functions mentioned in the notes and related explicitly to the holy service. In addition, the composer does not deal with canonical (philosophical, religious, aesthetic) details. He uses quotations from the Old Testament, from Greek poetry to Indian rhythms among other things. In this originates the composer's personal concept of time that is given by transcriptions of the birds' songs and own modes. Each of five sentences of the *Messe de la Pentecôte* begins with a short epigraph from biblical texts. Literally and musically Messiaen summarises in the Mass own images of theological aspects of the Trinity.

The interpretation of the acoustic phenomena of the nature is perceived in *Messe de la Pentecôte* as a theological reflexion. The service is looked as dialogic events, as *communio fidei*, as a set of the divine-human vertical to music. Also Messiaen realises the relation of horizontal (melodic and rhythmical) and vertical (harmonious) parameters of the musical language rationally compositionally. In the *Messe de la Pentecôte* Messiaen reached a turning point from tonal and modal thinking to the dodecaphonic and the atonal.

The aesthetics of the beauty, the festivity (*célébration*) and the richness of colours (*son couleur*) have acquired in the *Messe de la Pentecôte* a kind of the

theological aesthetics. Finally, the composers's understanding of the musical setting of the liturgy is summarised with relation to the holy service: In the *participatio populi actiosa* it is not the congregational singing neither the Communion of the municipality as an *Anamnesis* «to the Christ's memory», but the *Anticipation* of the transcendental unity with Christ.

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**Єфіменко Аделіна. Олів'є Мессіан, Messe de la Pentecôte.**  
 Досліджується *Messe de la Pentecôte* як яскравий приклад індивідуально-авторського гешталту католицького Свято-Троїцького богослужіння. Аналізується специфічна концепція «теологічної музики» Мессіана, осмислена композитором як «резонування Універсуму». На прикладах виразової взаємодії ірраціональної ритміки, квазі-григоріанської монодії, резонансної акордики, транскрипцій співу птахів представлені різні варіанти звукової лейтїдеї літургічної творчості Мессіана *l'éblouissement* як

відображення трансцендентального релігійного досвіду церковного композитора-католика.

**Ключові слова:** меса, Свято-Троїцьке богослужіння, церковний композитор, Мессіан.

**Ефименко Аделина. Оливье Мессіан, Messe de la Pentecôte.** Исследуется *Messe de la Pentecôte* как яркий пример индивидуально-авторского гештальта католического Свято-Троицкого богослужения. Анализируется специфическая концепция «теологической музыки» Мессиаэна, осмысленная композитором как «резонирование Универсума». На примерах взаимодействий иррациональной ритмики, квази-григорианской монодии, резонансной акордики, транскрипций пения птиц представлены различные варианты звуковой лейтидеи литургического творчества Мессиаэна *l'éblouissement* как отражение трансцендентального религиозного опыта церковного композитора-католика.

**Ключевые слова:** месса, Свято-Троицкое богослужение, церковный композитор, Мессиаэна.

**Yefimenko Adelina. Olivier Messiaen, Messe de la Pentecôte.** *Messe de la Pentecôte* is examined as an individual shape of the Catholic Trinity service. It deals with Messiaen's specific concept of «theological» music as «grumbling of the universe». Messiaen's use of the irrational rhythms, quasi-Gregorian homophonic chant, Resonant-Chords, transcription of the birds' songs reflects manifold variations of Messiaen's leading idea of «l'éblouissement» as a reflection of the transcendent religious experience of the Catholic church composer.

**Key words:** Messe, Catholic Trinity service, church composer, Messiaen.

### III. PROBLEMS OF MUSICAL EDUCATION AND THE MODERN SOCIAL CONTEXT

*Tetiana Antropova*

#### QUESTIONS OF CYCLIC RECURRENCE AND SYNTHESIS OF CULTUREFORMATIVE PROCESSES IN THE UKRAINIAN ARTISTS' CONCEPTS IN THE FIRST THIRD OF THE TWENTIETH CENTURY

Contemporary understanding of the complex and contradictory development processes in Ukrainian art during the whole twentieth century as a holistic phenomenon is impossible without deep osmose of artistic thinking conceptual «matrix», formed in the first third of the twentieth century. Unevenness, spasmodity, heterogeneity were the specific features of the Ukrainian national culture trajectory in the early twentieth century. That occurred due to the accelerated rate of assimilation of the latest trends, in contradistinction to their consistent development in Western countries. Attempts to understand the specifics of these complex processes were reflected in a real explosion of various cultural concepts. A special place among them is occupied by the theory of cyclical art development (or cyclical rotation) represented by M. Danylevskyy, O. Spengler, A. Toynbee, P. Sorokin.

The turn of the XIX–XX centuries is characterized by the tendency to isolation and accentuation of specific features of Ukrainian national culture in the broader context of European trends. From ancient times the Ukrainian culture was perceived as a holistic process closely connected with multicomponent spiritual, material, social and ethno-anthropological components as it was represented in the works by I. Franko, M. Hrushevsky, I. Ohienko, V. Vynnychenko and other Ukrainian authors.

Aesthetic and philosophical platform of many Ukrainian and foreign artists in literature, painting, music and theater is based on the foundations of cyclic circulation of artistic events. Thus, the cyclical concept of stylistic evolution by Swiss theorist and art historian Heinrich Wölfflin became popular in Ukraine in the 20<sup>th</sup>. Practically simultaneously, in 1919 F. I. Shmit proved the idea of cyclic development of art in his book «Art – its psychology, its stylistics, its evolution». F. I. Shmit in many aspects of his own concept outgoes the Russian musicologist B. Yavorsky's theory of six principles of musical construction, developed later in the 30th. Both scientists recreate the spirallike model of artistic culture, where the final «style» of one turn of motion at the same time means the beginning of the next one.

Ukrainian poet Valeryan Polishchuk created the similar concept of «dynamic spiralism». According to his theory spirallike development of artistic process is caused by the dynamic mathematical logic construction and each new turn brings culture to a new level. One of the key trends of both Western and Ukrainian avangard art of the first decades of the twentieth century is a scientific

and artistic reproduction of the current theories of spatiality, cosmism, a holistic knowledge about human beings, nature, society in universe. Cosmism as a sphere of artistic interests is obviously expressed in various sectors of Ukrainian art: poetry (V. Hnedov, P. Tychyna, V. Polischuk, V. Ellan), painting (O. Arhipenko, K. Piskorsky, O. Bohomazov), music (F. Yakymenko).

Ukrainian documentary filmmaker Dziga Vertov formulated the Idea of spatuality as the dynamic feature of culture in his «film-eye» concept. The problem of art visuality as a specific expression of the idea of spatuality is accentuated by Ukrainian poet M. Semenko (concept of «poezomalyarstvo») and Russian painter V. Petrov-Vodkin («the philosophy of an eye») in the early twentieth century. V. Petrov-Vodkin in his works expressed unexpected bias of senses that correlates with the «Petersburg text» in Russian literature: the works of Andrei Bely, Andrey Platonov, Sigismund Krzyzanowsky. Petrov-Vodkin's idea proceeded from that of formalists, particularly from the concept of «estrangement» widely spread at the beginning of XXth century. This theory concerning the field of theatre performance was implemented by Krege in Europe and Kurbas in Ukraine.

Leading trends in Ukrainian literature in the first decades of the twentieth century were focused on the problem of national identity and ways of mother tongue development. Ukrainian poet and translator of ancient Roman poetry, leader of the «neo-classical» group M. Zerov developed his own concept of literature depending on the stylistic different epochs («New Ukrainian literature» 1924). Poet, essayist and novelist M. Khvyliovyi also shared ideas as to identity of Ukrainian art. Romantic and passionate M. Khvylovyi's concept is full of revolutionary pathos and faith in the communist future. M. Khvylovyi considered Ukrainian national Renaissance in the context of European culture process and the drew analogy with periods of blossoming in German and Russian art.

Prominent Ukrainian literature scholar and critic, researcher of Slavic culture D. I. Chizhevsky justified his own «wave theory» of stylistic evolution. An outstanding Russian scholar and literary critic V. M. Zhyrmunskyy represented similar dichotomous model of the history of literature.

The process of conversion of commonly used styles into more individualized systems of artistic thinking is specifically expressed in the new concepts appeared in the field of musical art in the first third of the twentieth century. A number of musical and theoretical concepts developed by domestic scientists appears. Among them M. Roslavets' «synthetic accords», G. Konyus' theory of metrotektonizm, A. Oholevets' synthetic analysis, M. Garbuzov's theory of multicomound harmonies etc. A manifestation of «genetic evolutionary method» used for understanding the culture is represented in musicological elaborations made by S. Lyudkevych, M. Grinchenko, P. Kozitsky. Both the B. Asafiyev's theory of intonation and B. Yavorsky's system of musical thinking follow this concept.

Even a cursory outlining the analytical experience of understanding the Ukrainian art realm we can distinctly trace and identify syncretism and systemic thinking of Ukrainian artists and scientists, combined with deep rooting into the national nature of innovation. During national Renaissance a bright flash of culture was committed by young artists. As you know, the Ukrainian Renaissance was tragically interrupted as a result of consistent state policy aimed to the complete annihilation of Ukrainian intellectual and artistic elite. Therefore, the current articulation of the early twentieth century advances requires emphasising the renovation of holistic system of Ukrainian artists' world view, brightly appointed in their scientific-theoretical and philosophic-aesthetic concepts. The systematic analysis of those concepts in the context of European cultural process will open new horizons of national culture understanding.

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**Антропова Тетяна.** **Питання циклічності та синтезу культуротворчих процесів у художніх концепціях українських митців першої третини ХХ ст.** Стаття присвячена проблемі наукового осмислення культуротворчого простору у дослідженнях українських митців першої третини ХХ ст. у контексті європейської художньо-естетичної думки. Розглядаються різноманітні концепції розвитку українського мистецтва у галузях літератури, живопису, театру, кіно та музики з позиції сучасного осмислення культуротворчих процесів.

**Ключові слова:** українська національна культура, циклічні концепції стильової еволюції, культуротворчі процеси, теорія просторовості, космізму, теорія «очуднення», українське Розстріляне Відродження.

**Антропова Татьяна.** **Вопрос цикличности и синтеза культуротворческих процессов в художественных концепциях украинских художников первой трети ХХ века.** Статья посвящена проблеме научного осмысления культуротворческого пространства в исследованиях украинских художников первой трети ХХ века в контексте европейской художественно-эстетической мысли. Рассматриваются различные концепции развития украинского искусства в области литературы, живописи, театра, кино и музыки – с позиции современного осмысления культуротворческих процессов.

**Ключевые слова:** украинская национальная культура, циклические концепции стилевой эволюции, культуротворческие процессы, теория



пространственности, космизма, теория «очуждение», Украинское Расстрелянное Возрождение.

***Antropova Tetiana. Questions of cyclic recurrence and synthesis of cultureformative processes in the Ukrainian artists' concepts in the first third of the twentieth century.*** The article is devoted to the problem of scientific comprehension of cultureformative space in Ukrainian artists' researches in the context of European artistic and aesthetic trends in the first third of the twentieth century. Discusses the various concepts of development of Ukrainian art in the field of literature, art, theater, film and music – from the perspective of the modern understanding of cultural and creative processes.

***Key words:*** Ukrainian national culture, cyclical concept of stylistic evolution, cultureformative processes, theory of spatiality, cosmism, concept of «estrangment», national Ukrainian Renaissance.

*Anton Kushnir*

### **DISCIPLINE «HISTORY OF PLAYING ON WIND INSTRUMENTS» AS A COMPONENT OF EDUCATION OF UKRAINIAN WIND-INSTRUMENT-PLAYER OF THE NEW GENERATION**

In today's Ukraine there are transformations of professional music education. Some changes concern either separate disciplines or either the principles of training, educational work. Painful thing in the context of these changes is the issue of *preserving the atmosphere of creative laboratory*, which is a necessary precondition of a fruitful artistic institution activity, whose ultimate goal remains the same – the upbringing of highly qualified professionals, fully developed, creatively active individuals and, finally, the patriots of their country.

We aim to get rid of the negative balances of Soviet era finally, when domestic spiritual performance was in isolation, as if it was separated from the general international trends. This aspiration is in tune with nationwide policy of nowadays aimed at European integration of our country. But we should not forget that it was Ukrainian artists who have contributed to the development of the system, which foster children are E. Gilels, S. Richter, D. Oistrakh, T. Dokshytser and many others. This system was the model for many performing schools in the world.

Today the loss of native achievements in teaching, national identity in musical performance may become a side effect of globalization signs. Globalization in art, on the one hand, leads to popularization of certain types of national culture in the world. On the other hand, the popular international cultural phenomena can extrude national ones. A striking example of this is a modern European flute performance. A few decades ago we were thinking about

the specifics and advantages of German or French flute school. Now, researchers have suggested the existence of so-called international school of flute play and reflect on the consequences of globalization in this field of art.

This experience should be taken into account when building the concept of further development of the national wind performance. It should be done in two equivalent directions. The first, as already defined, is *approaching to the leading Western performing samples*. This article focuses on the second direction based on the revival, preservation, augmenting of native distinctive traditions.

The actual thing now is the specification of areas and some means (mechanisms) that are the most effective to ensure development in this direction.

The national performing school can exist and develop provided only the *reflection of its beliefs in composition creativity*. Detection and multilevel presentation of the results of Ukrainian wind performers and composers cooperation is relevant, promising area of national wind art. The initial phase of this process will be the creation of information mechanisms regarding availability (appearance) of works...

An important means of preserving native heritage is creation of *historical, methodological, theoretical-performing works* that would put in order the accumulated knowledge and achievements.

One of the auxiliary mechanisms of the training course is «History of the wind and percussion instruments performance», which is compulsory to study in Ukrainian high education institutions. Within this discipline, which has recently acquired a much broader content, at the P. I. Tchaikovsky National Music Academy of Ukraine among other things the students also learn the traditions of Ukrainian wind performance and the performance of this institution itself. In addition to the history of performance there is also a possibility to bring up a questions relating to:

- the history of the formation of repertoire (including also the works of Ukrainian authors); *awareness* of the presence of Ukrainian repertoire for solo brass instruments and for chamber ensembles;
- analysis of professional literature (including works of leading Ukrainian scholars);
- the traditions of performance of different eras and styles;
- the specificity of playing in wind instruments ensemble and orchestral performance (of course, it is only about the principles of theoretical knowledge that will form the basis of practical classes – rehearsals of ensembles and orchestras).

The urgent need today is bringing up of a definition and, therefore, compliance with professional artist etiquette (especially orchestral etiquette). These issues were investigated by outstanding Ukrainian musician, the founder of the Kiev flute school A. Protsenko (the last section of his course «The technique of playing wind instruments» is devoted to the orchestra ethics).

Due to the expansion, modernization of topics in these directions, the training course «History of wind and percussion instruments performance» became the effective form not only in education, but also in upbringing of young students by the means of preserving the achievements of the national wind art. Such transformations are a reflection of universalization of the educational process, its adaptation to the requirements of modern Ukrainian society.

A. F. Protsenko, whose talent, mind and soul helped to lay the cornerstones into the basis of the Kiev flute school, once far-sightedly said: «A copy is always worse than original, we should diligently keep the best native traditions, enriching them by progressive achievements of our times. Such school will have its own face, its national identity, such school will be acknowledged on the international scene».

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**Кушнір Антон.** Дисципліна «Історія виконавства на духових інструментах» як складова виховання українського виконавця-духовика нової генерації. Стаття присвячена перетворенням системи професійної музичної освіти, зокрема визначенню ролі окремої навчальної дисципліни у виховному процесі.

**Ключові слова:** історія виконавства, Київська консерваторія, духові інструменти.

**Кушнір Антон.** Дисципліна «История исполнительства на духовых инструментах» как составляющая воспитания украинского исполнителя-духовика нового поколения. Статья посвящена

преобразованиям системы профессионального музыкального образования, в частности определению роли отдельной учебной дисциплины в воспитательном процессе.

**Ключевые слова:** история исполнительства, Киевская консерватория, духовые инструменты.

***Kushnir Anton. Discipline «History of playing on wind instruments» as a component of education of Ukrainian wind-instrument-player of the new generation.*** Article is devoted to transformation of professional music education, in particular to the definition of the role of separate academic discipline at the educational process.

**Key words:** history of performance, Kiev Conservatory, wind instruments.

*Maria Pukhlianko*

### **ABOUT HISTORICAL REGULARITIES OF ESTABLISHMENT OF COMPETITIONS OF MUSIC PERFORMERS**

Modern researchers are increasingly paying attention to the laws, specifics, forms of the relationship between cultural, political, social phenomena and processes. The history of establishment of competitive events of musicians - pianists, vocalists, string and wind instruments performers – is closely intertwined with a number of crucial events which sometimes changed the political course of states, directly affected the social institutions activity. Chancy coincidence of certain events or their logical sequence – it is an issue peculiar to an average man. For scientists, the actual direction of their work is to study the cause-effect relationships in academic musical culture.

The establishment and conduct of competitive events is a kind of reaction of music cultural figures to the social upheavals, one of forms of their creative (organizational and creative) activities. This aspect of study allows to consider the competitive events not only as a way of self-realization of musicians, as a socio-cultural phenomenon, but also as a form of reflection of historical reality.

Cyclical occurrence of competitions is most clearly traced precisely in piano performance. An analysis of the historical background of establishment of the largest piano competitions in different time periods allows to create a model of the further development of competitive movement. The increasing number of piano performers competitions, as well as other musical performers competitions confirm the *relevance* of this study.

Arising in the nineteenth century musical performing competitions appeared to be in tune with the ideas of romanticism. «Rubinshtein Competition» is an international competition of pianists and composers established by Anton Rubinstein being held every five years since 1890. Modern

scientists assert not without reason that «Anton Rubinstein competition was of great importance in the history of music (particularly the piano) performing».

A striking example of comparing of disparate historical events is the story of *Chopin Piano Competition* (pol. Międzynarodowy Konkurs Pianistyczny im Fryderyka Chopina) – a competition dedicated to the works of Chopin which takes place in Warsaw every five years.

It is noteworthy that the competition was being born at a crucial moment in the history of Poland. «May coup» (pol. Przewrót majowy or Zamach majowy, 12–14 May 1926) actually established a military dictatorship until the year of 1935, marked by itself the beginning of the period of rather thoroughgoing state reforms, which proceeded on the background of continuous conflicts with Germany and the USSR. The symbol of the revival of the post-war Poland was the resumption of competitive events in 1949.

The most important place in the history of competitive movement, in the cultural life of Europe is taken by *Queen Elisabeth Competition* (Reine Elisabeth Fr. Concours). In 1950 a referendum was held, at which it was decided to restore the monarchy. The competition of academic musicians of Queen Elisabeth is held in Brussels since 1951. Now it is «one of the largest and most prestigious music competitions of the world». Named in honor of Queen Elisabeth of Belgium, the competition is a continuation of Ysaÿe competition conducted in 1937–1938.

The most important global events preceded the organization of the *First International Tchaikovsky Competition* in 1958. In 1956 the personality cult and the Stalin's repressions were criticized, and in 1957 a policy of peaceful coexistence with the capitalist world was proclaimed.

*Van Cliburn International Competition* of Pianists is academic pianists competition. It is being held every four years since 1962 in Fort Worth (Texas, USA). It was established by the public of the city in commemoration of the victory of V. Cliburn at the First Tchaikovsky Competition (1958). At the moment, the enormity, prestigiousness of V. Cliburn competition is commensurable with the power of the state which it is held in.

In 1970 G. Kogan notes: «The competitions have become so numerous and at each of them there are so many prizes that their value begins to be depreciated ominously...». However, the above competitions, thanks to deep-rooted traditions, financial support, remain the most prestigious in the music world.

A number of competitive events established in the 90s of XX century also has become popular in international music circles.

*International Competition in commemoration of Vladimir Horowitz* is a pianists competition taking place in Kiev in memory of the outstanding pianist. For the first time this competition was held in 1995. Organization of competition was preceded by the declaration of independence of Ukraine (1991). In our time,

Horowitz memory competition is the largest performing forum which promotes the achievements of Ukrainian piano school in the world.

The establishment and implementation of international competition of performers is a form of representation in the global cultural space and the level of significance of native musical culture, state policy in the sphere of art. It is the means of asserting national culture as one of the manifestations of statehood and national identity.

Political and economic upheavals accompanying the post-Soviet space for more than two decades and competitive boom in these countries are comparable. In today's Ukraine a trend towards increasing the number of competitions, as well as the need of their reform is quite clear.

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**Пухляк Марія.** Про історичні закономірності започаткування конкурсів виконавців. Статтю присвячено вивченню причинно-наслідкових зв'язків в академічній музичній культурі на прикладі аналізу історичних передумов започаткування найпрестижніших конкурсів піаністів.

**Ключові слова:** виконавське мистецтво, організаційно-творча діяльність, конкурс виконавців.

**Пухлякo Марія. Об исторических закономерностях учреждения конкурсов исполнителей.** Стаття посвящена изучению причинно-следственных связей в академической музыкальной культуре на примере анализа исторических предпосылок учреждения престижнейших конкурсов пианистов.

**Ключевые слова:** исполнительское искусство, организационно-творческая деятельность, конкурс исполнителей.

**Pukhlianko Maria. About historical regularities of establishment of competitions of music performers.** The article is devoted to studying of relationships of cause and effect in the academic musical culture on the example of analysis of historical pre-conditions of establishment of the most prestige competitions of pianists.

**Key words:** performing art, organizational and creative activity, competition of music performers.

*Irina Kondratenko*

#### **TO THE PROBLEM OF REGENTS' PROFESSIONAL APPROACH TO MANAGING BY CHURCH CHOIR ON EXAMPLE OF CREATIVE EXPERIENCE OF MICHAIL LITVINENKO**

The article is devoted to the activity of Michail Litvinenko as the head of Kyiv metropolitan chorus. The example of the creative biography of the Artist shows evolution of professional skills in this area, in particular, focuses on the period of management by Metropolitan chorus as the most productive of his career. Based on the memoirs of Michail Litvinenko and his former singers it was defined the performing orientation of the team as well as the main aspects of choirmaster's activity, which guided the artist.

Issues, relating to Regency affair, remain relevant as in liturgical practice and choral culture in general. Because the professional and, to some extent, personal qualities of the regent have significantly affected the musical setting of the service and its author's handwriting. First of all, we are talking about the features of the performing part of the church choir, the choice of repertoire, methods of working with singers as well as the final result of the rehearsal process – interpretation of the chants in the context of worship. Try to specify provisions are projected to creative experience of head of the Kiev Metropolitan Choir of Mikhail Litvinenko (born in 1924), which is the goal and selected direction of the research.

It should be noted that prior to the management of the chorus of the Kyiv Metropol, Michail Litvinenko was person having considerable experience in this field and, at the same time, had a solid list of groups – both religious and

secular. In parallel with studies at the Kiev Theological Seminary (1948–1952), he guided by the student choir of St. Vladimir cathedral at klirosi and sang in Barbara's and St. Andrew's Church under the direction of renowned regent P. Tolstoy. In 1952, being convicted of «anti-Soviet agitation and propaganda» – in the 13th and a year later – in the 6th separate camp point on the Unzha river, Michail Litvinenko organized an amateur choirs from convicted persons. After the amnesty he returned to Kyiv and from the end of 1955 he sang in the Church of the Ascension, which is on Demiyivka and in Kyiv-Pechersk Lavra and in the Assumption Cathedral in Odessa. Not being able to get permanent residence over the next 20 years, he served as a regent of the parish churches in different cities of Ukraine, studied at Kharkov University of Culture, led by amateur groups. Among them were choirs in sanatorium of Nikola Gogol and district House of Culture in Mirhorod; Philharmonic vocal and choreographic ensemble «Rainbow» in Poltava; Kryukov Carriage Works choir and Song and Dance Officers House in Kremenchug.

Since 1975 the artist abandoned the secular work and began working exclusively in the church sphere. For this purpose he moved to the capital and during 30 years he had been headed the Kyiv Metropolitan chorus. In this period there is full disclosure of his creative potential – as conductor-organizer, composer and solo singer. Michael Litvinenko took care of performance composition of the team, which included singers from leading Kyiv choirs, Opera Theatre and Philharmonic. Emphasis is placed on a large group of soloists, including the manager, and the related varied repertoire of Metropolitan Choir. Usually the team performed extensive compositions with overlapping and doubling voices which in the premises of St. Vladimir cathedral that famous for its acoustics sounded with the greatest effect. In his work with the choir chants, Artist implemented various styles: liturgical classical authors of 19<sup>th</sup>–20<sup>th</sup> centuries such as D. Bortniansky, K. Shvedov, the ancient monastic chants, works by Ukrainian composers of the twentieth century – K. Stetsenko, P. Goncharov, A. Kosice, M. Leontovych as well as his own compositions.

Implementation of such scores in the context of worship dictated its demands to the organization of vocal and choral works. First of all, attention is drawn to the planning the rehearsal process by regent, criteria for the selection of the voices, and certainly the perfect order in team behaviour. Also noteworthy that he had a good command of manual technique: Litvinenko was the master of kantileny and the leisurely tempo, «he has pulled sound by hands» that gave interpreted works of exceptional breadth and grandeur. But, he said that «... for singer of the church choir it is not sufficient only possession of the natural voice but necessary skills, patience and a maximum of soul». In this regard, it is to provide his moral and ethical approach to charges that included an explanation of sacred content of the work, identifying and pronouncing the phonetic features of Church Slavonic (unlike Russian) language and religious education and labor discipline. This



raises the secret of professionalism and enormous prestige prominent regent, backed by vast experience, deep inner work and its outcome result.

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**Кондратенко Ірина. До проблеми професійного підходу регента щодо керування церковним хором (на прикладі творчого досвіду**

**М. С. Литвиненка**). Стаття присвячена діяльності М. Литвиненка в якості керівника Київського митрополичого хору. На прикладі біографії митця показано еволюцію професійної майстерності у цій сфері; зокрема, зроблено акцент на періоді керування колективом як найбільш продуктивному в його кар'єрі. На основі спогадів М. Литвиненка і колишніх співаків означено виконавські орієнтири митрополичого хору, а також основні аспекти хормейстерської роботи, якими керувався митець.

**Ключові слова:** Литвиненко М. С., митрополичий хор, вокально-хорова робота, регентська практика, православні богослужіння.

**Кондратенко Ирина. К проблеме профессионального подхода регента к руководству церковным хором (на примере творческого опыта М. С. Литвиненко).** Стаття посвящена деятельности М. Литвиненко в качестве руководителя Киевского митрополичьего хора. На примере биографии деятеля показана эволюция профессионального мастерства в этой сфере; кроме того, сделан акцент на периоде руководства коллективом как наиболее продуктивном в его карьере. На основе воспоминаний М. Литвиненко и его коллег обозначены исполнительские ориентиры митрополичьего хора, а также основные аспекты хормейстерской работы, которыми пользовался регент.

**Ключевые слова:** Литвиненко М. С., митрополичий хор, вокально-хоровая работа, регентская практика, православные богослужения.

**Kondratenko Irina. To the problem of regents' professional approach to managing by church choir (on example of creative experience of Michail Litvinenko).** The article is devoted to the activity of Michail Litvinenko as the head of Kyiv metropolitan chorus. The example of the creative biography of the Artist shows evolution of professional skills in this area, in particular, focuses on the period of management by Metropolitan chorus as the most productive of his career. Based on the memoirs of Michail Litvinenko and his former singers it was defined the performing orientation of the team as well as the main aspects of choirmaster's activity, which guided the artist.

**Key words:** Michail Litvinenko, metropolitan choir, singing and choir work, cantor's practice, Orthodox services.

*Anatoliy Pavko, Lilia Bila*

## **THE PROBLEMS OF THE RELATIONSHIP AND SYNTHESIS OF FINE ARTS AND MUSIC**

In terms transformation changes which are not sufficiently systematic, and often impulsively taking place in various spheres of public life in Ukraine, particularly in the field of spiritual and cultural probably possible future development of our country will depend not only on material factors and

resources, but on mobility and dynamism in the life of every human person, her intellectual, creative potential.

The historical experience of modern civilization clearly shows that the formation of the creative, innovative spirit of human an important artplays and its main varieties. After all, art powerfully affects for intellect, enriches the emotional sphere of human, and encourages the development of creative abilities.

Indeed, speaking as one of the most important forms of social consciousness that reflects reality in images, it reveals the truth aesthetically framed in the form of beauty and acting active means of specific cognition of the world, contributes to the harmonious development of humanhelping to create and multiply the beauty in life.

It should be noted that throughout the life of the human «plunges» in a particular artistic medium. For example, the music of everyday life is an 'integral part of society.

However, the most important role of art plays in the formation and life of native the intelligentsia. It must be emphasized that artistically undeveloped man is not cultured. That is why the interest to art, familiarity with it, the constant perception of its works of various kinds, and sometimes art education is an important condition for the formation and development of the human personalityas cultural in any profession, in whatever field inartistic the human works.

It is necessary to place special emphasis on the fact that art teaches us not only to look at the world, but also see the aesthetic value and meaning of its inner phenomena. Developing human sensory abilities art raises them to a higher level of culture of the time. But human needs not only sharpness and accuracy of eye, observation and a sense of form, as well as emotion, imagination, thought, and not only in art, but in any creative activity in every sphere of life.

The problems of the relationship between different types of arts, their interaction and synthesis should be attributed to actual theoretical and methodological problems of native and foreign art. Whatever the complex perception and assimilation of art in everyday life, it is still significantly different from scientific cognition. If the perception of cognition aims at separate work, the science about art rises to generalizations, to reveal patterns of art and the process of its historical development through the concepts and categories, which are based not only complement direct perception, but on reasoned logical thinking. At the present day, the problems of methodology including art history, stubbornly «knockon doors» and need to be decided. Note that methodology in art history is the science of methods of cognition, the waysof researches, which lead to the truth.

Note that from methodological point of view the development of a modern system of the arts the researchers distinguish two trends opposite but interconnected among themselves. If the first is the attraction to the synthesis,

the other is to preserve the sovereignty of each art. The distinguishing feature is that both these trends are progressing. Their dialectical interdependence does not lead to the absorption of some arts to the other and to their mutual enrichment, strengthening legality and necessity of the various art forms that retain their independence. Taking into account the views of competent researchers, it could be argued that the theory of synthesis, which involves the development of general methodological principles of synthetic phenomena in various spheres of human life, is still in its infancy. In particular, there is an urgent need to train generalizing works on the problems of synthesis of arts and aesthetics, art history and cultural studies, integrative aspects of their interaction.

It should be noted that the synthesis of art finds its creative expression in different forms. In particular, the combination of artistic styles in the overall composition, the development of synthetic arts, in relations with other phenomena of art and material culture of life, to use certain types of expressive arts, language and the material of other arts. The synthesis of the arts is reflected as a change in structure of creative thinking in shaping its global nature. The ability to think in a creative sense, creates the necessary freedom in the aesthetic development of material life that promotes not only the creation of great artistic value, but also opens the possibility of a different angle to consider the formation of the modern aesthetic of reality.

If the questions of the interaction of various arts and artistic culture have been the subject of numerous thorough researches in native and foreign literature, the problem of the relationship and mutual influence of visual and musical art requires, first of all deepen and expand contemporary modern and postmodern scientific studio and discourses.

One of the most important features of music is its universal ability to simultaneously influence to the large audiences, great mass of people. Suffice it to point out emotionally powerful aesthetic impact force works of such composers as Beethoven, Chopin, Glinka, Musorgskiy, Tchaikovskiy, and Shostakovich not only on feelings, but on the inner world and outlook of people.

It is necessary, in our opinion, to place special emphasis and that generally every kind of art is a reflection of the dialectical unity of two opposite principles of affirmation and negation. Convincing in this respect, including music by Beethoven or Tchaikovsky when in one symphony oppose and yet combine, merge together the heavy sounds of merciless fate and thin, pale romantic impulses of the soul, and pain, love and expectation of positive change, victories in life, joy and excited anticipation of the near future.

It should be emphasized that the direct effect of painting to music in historical development was embodied in two forms. First, he found his identification in the creation of musical works, whose authors felt inspired creative and innovative ideas from the work of artists who wanted to transfer artistic images in scientific, emotional and sound plane. Second, the powerful effect of fine art to music was also in such categories as the fine art, painting.

So the quintessential methodological problem of modern art history is deep, systematic analysis of dialectical inherently integrative aspects of interference and synthesis of fine art and musical art. Despite of the specificity of the arts, the originality of styles and direction artistic aesthetic development each of them organically requires tolerant, correct interdependence towards comprehension and practical development of a coherent unity internally contradictory principles of interpenetration of synthetic refined, but not limitless creative world each of them.

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**Павко Анатолій, Біла Лілія. Синтетична взаємодія принципів і засобів образотворчого та музичного мистецтва в процесі естетичного виховання творчої особистості.** У статті, на основі науково-коректного аналізу різноманітної фахової соціогуманітарної літератури, висвітлено актуальні аспекти діалектичних взаємовідносин образотворчого мистецтва та музики, показано творчий, художньо-естетичний взаємовплив у процесі розвитку кожного з них.

**Ключові слова:** синтез, взаємодія, образотворче мистецтво, музика.

**Павко Анатолій, Белая Лилия. Синтетическое взаимодействие принципов и средств изобразительного и музыкального искусства в процессе эстетического воспитания творческой личности.** В статье, на основе научно-корректного анализа, разнообразной профессиональной социогуманитарной литературы, освещены актуальные аспекты диалектических взаимоотношений изобразительного искусства и музыки, показано творческое, художественно-эстетическое взаимовлияние в процессе развития каждого из них.

**Ключевые слова:** синтез, взаимодействие, изобразительное искусство, музыка.

**Pavko Anatoliy, Bila Lilia. The problems of the relationship and synthesis of fine arts and music.** In the article on the basis of scientific and proper analysis of various professional socio humanistic literature are elucidated the main urgent aspects of dialectical mutual relations of the fine arts and music; demonstrated creative artistic and aesthetic mutual influence in the process of the development.

**Key words:** synthesis, interaction, the fine art, music.

*Anton Grishenko*

### **CREATIVITY OF WENDY CARLOS IN THE CONTEXT OF BACHIANA OF THE MID-TWENTIETH CENTURY – A NEW LOOK AT THE «AGELESS» MUSIC OF PAST CENTURIES**

The complexity and diversity of the many musical styles created in the XX century, the abundance of innovations in the art of a new stage of development, explore new ways, awareness of the creative crisis and ways to overcome the variation thereof, the culture led to a dramatic, unprecedented up to this separation into different artistic movements. A common characteristic of the musical epoch many researchers called diversity – the overthrow of the traditional and the new, aggressive, innovative directions characterized not only music, but also all the art in general.

Transition, «exploratory» period, on the one hand, complicates the discovery of the meaning of ideas, the essence of what is happening in

music and culture in general, on the other – reveals some «continuity» – many of the composers of this period are an expression of their creative aspirations in his address to the works of past eras, is clearly (in the form of citations) or in the form of stylization using material enriched, it seems time itself. Way of borrowing and of rethinking the music of bygone days, however, is only one of the many ways that can bring the music out of the crisis, to give the fulcrum on which it was possible to embark on new developments.

The most important event in the development of musical culture, which opens the new horizons of knowledge and widespread in the community, was the «cooperation» of technological progress and the arts. The active collaboration of engineers specializing on the music related material – the creation of new, electronic musical instruments and musicians, whose search for «fresh» ideas and means of their realization forced to seek new means of musical expression, led to the emergence of new electronic music.

Electronic music – a wide, multi-valued concept incorporates music, not only created in the proper electronic tools, but also arose in the course of treatment to modern technology in general – in particular, the composition and performance using a computer (computer software). Although electronic music emerged as an independent genre only in the middle of the XX – the beginning of XXI century, today it includes dozens of genre and style varieties.

At the beginning of electronic music was associated primarily with the western academic music, which was associated with a low prevalence and high cost of electronic instruments themselves. However, since the early 60s electronic instruments, with the release of the global market and the increasingly growing distribution and demand, have become available not only for famous and rich organizations related to sound recordings, but also gained popularity among the general public. Gradually, electronic music has become part of popular music, and new tools have become more and more frequently used by many pop and rock artists.

The ability to create (reproduce) electronic sounds originally inextricably linked with sound recording was – simply put, could play only those sounds that were previously recorded. Playing the sounds associated with the emergence of a new variant for the time recording – magnetic film. It was a relatively inexpensive and relatively simple (compared to recording vinyls) audio recording method, wherein also more durable and reliable.

The new stage of electronic music evolution was in the late 60s. During this period there was created first synthesizer MiniMoog – keyboard instrument that plays a variety of electronic sounds. During the 60s – 70s synthesizers are becoming increasingly popular and widespread, leading to the displacement of some of the more extensive use of «classical» instruments, in particular, such a electronic organs. Experiencing rapid development in the specified period of



time thanks to the invention of R. Moog, electronic music thus evolved into a keyboard-synthesizer an essential option.

As for electronic music in the context of the performance of «The Well-Tempered Clavier» by J. S. Bach, the first musician who created the successful «compilation» of individual pieces of the collection of contemporary and electronic instruments is Walter (Wendy) Carlos. Without using traditional tools, Carlos united, it would seem, then, that is the unconnected – Baroque timbre sound and performance of electronic instruments – synthesizers.

As for the history of the album, «Switch on Bach» had a mixed reputation – on the one hand, new voices and sounds of the Moog synthesizer assumed some interest on the part of the audience, on the other – they were works by J. S. Bach, which did not add to the popularity of the album. The brighter the recognition came – Wendy Carlos album became the first in the history of classical music have earned so many awards.

Of course, to judge the timbre of an electronic instrument, a tool resembling the sound of a symphony orchestra, is quite difficult. However, the brighter, newer and «mod» appears to us the creation of J. S. Bach, presented in a similar vein. In fact, e-perception of the composer's music takes any questions and disputes about the instrument, which must be performed Bach's Preludes and Fugues, enriching them with new and unusual, «fabulous» sound, while retaining the essence of the product – it's polyphonic art does not only lose, but also benefits from convexity relief of those voices that stand before us.

One of the followers of contemporary Wendy Carlos who does not have, however, directly related to the «Well-Tempered Clavier» by J. S. Bach – Isao Tomita – however, refers to the music of the great composer in 1996 offered his version of some Bach's creations. It should be mentioned that I. Tomita, and the more W. Karlos created their compositions without any assistance of all those innovative computer tools that are now available in the «arsenal» in virtually every sufficiently advanced user, that is, entirely by hand, recording the individual pieces (tracks) on a multi-channel recorder, in every possible way to synthesize and then arrive at the results that we can hear in the record.

In modern art the image of the artist as original and unordinary that compliance with any laws of stylistic past eras can not be the basis for the emergence of new concepts, new interpretations and form a new vision of certain problems of implementation and interpretation in the broadest sense of the word. The true creator of beauty – it is unusual, a new world that combines the features of strong individuality and perfection, creating new laws that address work more as an exception to the rule, rather than following them obedient. These are the creators of implementing the mid XX – beginning of XXI century – in the search for truth often going beyond the traditional instruments, styles and dogma, creating a new, perhaps somewhat unusual and too «fresh» for the perception of music is not lost, but its originality and historic importance.

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**Грищенко Антон. Творчість Wendy Carlos в контексті Бахіани середини ХХ століття – новий погляд на «нестаріючу» музику минулих століть.** У статті розглядаються деякі питання сучасної електронної музики, зокрема, елементи творчості Венді Карлоса, який вперше виконав п'єси з «Добре темперованого клавіру» Й. С. Баха на електронних інструментах. Автор також торкається питань, що стосуються творчої свободи особистості художника на рубежі середини ХХ – початку ХХІ століть.

**Ключові слова:** електронна музика, тембр, звучання, гармонія, стиль.

**Грищенко Антон. Творчество Wendy Carlos в контексте Бахианы середины ХХ века – новый взгляд на «нестареющую» музыку прошлых эпох.** В статье рассматриваются некоторые вопросы современной электронной музыки, в частности, элементы творчества Венди Карлоса, впервые исполнившего пьесы из «Хорошо темперированного клавира» И. С. Баха на электронных инструментах. Автор также затрагивает вопросы, касающиеся творческой свободы личности художника на рубеже середины ХХ – начала ХХІ веков.

**Ключевые слова:** электронная музыка, тембр, звучание, гармония, стиль.

**Grishenko Anton. Creativity Wendy Carlos in the context of Bachiana of the mid-twentieth century - a new look at the «ageless» music of past centuries.** The article discusses some points of modern electronic music, and particularly elements of creativity Wendy Carlos, first performed the play from the «Well Tempered Clavier» by J. S. Bach on electronic instruments. The author also talks about issues related to the creative freedom of the individual artist at the turn of the mid XX – beginning of XXI century.

**Key words:** electronic music, timbre, sound, harmony and style.

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## INFORMATION ABOUT THE AUTHORS

**Antropova Tetiana** – PhD in Arts, acting associate professor of Theory and history of culture chair, doctoral candidate of Tchaikovsky National Music Academy of Ukraine.

**Bila Lilia** – lecturer of Vinnitsa State Pedagogical University named after M. Kotsyubinsky.

**Chumachenko Tetyana** – post-graduate student, Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Grishenko Anton** – post-graduate student, Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Kasyanova Elena** – PhD in Arts, Honored Artist of Ukraine, professor of the Opera preparation and musical direction chair, Tchaikovsky National Music Academy of Ukraine.

**Kondratenko Irina** – post-graduate student, Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Kryvosheya Tatyana** – Doctor of Science in Culturology, associate professor of Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Kurkova Irina** – post-graduate student, Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Kushnir Anton** – PhD in Arts, acting associate professor of Woodwind instruments chair, Tchaikovsky National Music Academy of Ukraine.

**Li Qing** – PhD-candidate of the History of world music chair, Tchaikovsky National Music Academy of Ukraine.

**Manokina Anna** – post-graduate student of the History of world music chair, Tchaikovsky National Music Academy of Ukraine.

**Martsenkivska Olena** – PhD in Arts, lecturer of the Performing disciplines chair, R. Glier Kyiv Institute of Music.

**Mendelenko Daria** – post-graduate student of the History of world music chair, Tchaikovsky National Music Academy of Ukraine.

**Nechepurenko Viktoriia** – PhD in Arts, lecturer of the History of music chair, R. Glier Kyiv Institute of Music.

**Pavelko Kateryna** – post-graduate student, Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Pavko Anatoliy** – Doctor of Science of History, professor of the Humanitarian and socio-economic disciplines chair, R. Glier Kyiv Institute of Music.

**Postolovska Nataliya** – post-graduate student of the History of world music chair, Tchaikovsky National Music Academy of Ukraine.

**Pukhlianko Maria** – PhD in Arts, senior lecturer of the Special piano chair № 2, Tchaikovsky National Music Academy of Ukraine.

**Shamaiko Katerina** – post-graduate student of the Theory of music chair, Tchaikovsky National Music Academy of Ukraine.

**Timchenko-Byhun Inna** – PhD in Arts, associate professor of the History of music chair, R. Glier Kyiv Institute of Music.

**Tuchynska Tetiana** – PhD in Arts, lecturer of the Humanitarian and socio-economic disciplines chair, R. Glier Kyiv Institute of Music.

**Tyshko Sergei** – Doctor of Science in Arts, professor, head of the Theory and history of culture chair, Tchaikovsky National Music Academy of Ukraine.

**Voronina Mariia** – post-graduate student of the History of world music chair, Tchaikovsky National Music Academy of Ukraine.

**Yefimenko Adelina** – Doctor of Science in Arts, professor of the History of music chair, R. Glier Kyiv Institute of Music.

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The articles are to be published in Ukrainian and Russian. Only unpublished articles are accepted to be printed in this journal. The article's structure must comply with the Ministry of Education and Science of Ukraine's requirements: «<...> Definition of the issue and its relationship with scientific and practical tasks; analysis of recent research and publications which offer solutions to the issue, upon which the author relies, the allocation of previously unsolved aspects of the issue; statement of the purpose of the article (its task); summary of the main research and explanation of scientific results; findings of the proposed research and the prospects for further research in the specified direction». Бюлетень ВАК України (The newsletter of the НАС of Ukraine). – 2003. – No1.

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