



STUDIA UNIVERSITATIS
BABEȘ-BOLYAI



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Special Issue 1/2022

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MUSICA**

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JULY

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MUSICAL AMATEUR PERFORMANCE IN UKRAINE OF THE 1930S AS THE MANIFESTATION OF SOVIET TOTALITARIAN IDEOLOGY

INNA LISNIAK¹, TETIANA CHERNETA², IRYNA TUKOVA³

SUMMARY. The article comprehensively examines antinomies of the amateur performance development in Ukraine of 1930s. The factual basis of the research is the materials of the newspapers, magazines, and musical journals of this period. It is proved that the phenomenon of amateur performance, as one of the most significant phenomena of totalitarian society's mass culture, consists in its contradictory nature: on the one hand, mass artistic movement, population's sincere faith and enthusiasm, and on the other, politicization, ideological engagement, fear of physical destruction. The actions of the Soviet authorities in the one of most dramatic periods of the last century for Ukraine – the 1930s – regarding the dissemination and support of musical amateur music are analyzed (for example, regular financial support, awarding of bonuses, patronage, organization of public events, set-up of publishing activities, training systems for amateur performance leaders, which, in general, contributed to raising musical amateur movement in Ukraine to a professional level). At the same time, it is found that amateur performance was one of the tools for shaping the ideology of a totalitarian society.

Keywords: Ukrainian culture of 1930s, amateur performance, totalitarian society, politicization of art.

Introduction

Amateur performance is very specific for Soviet ideology phenomenon. The definition appeared in Soviet time and was the symbol of “mass art

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motion"⁴. The collective creativity of the masses was an influential tool of the Soviet authorities' ideologues to a "new socialist man" upbringing and one of the important means of agitating and propagating the ideas of communism. The culture of Ukraine in 1930s — one of the most tragedy period of the history — has fully felt the ideological pressure of the authorities, and the amateur performance, one "of the most grandiose phenomena of Soviet culture"⁵, was one of the instruments of totalitarian ideology. At the same time musical amateur performance was characterized by its contradictory nature, double standards, which was generally typical of the Soviet period.

In general, the problem of totalitarian regime influence to a culture is one of the centers of musicological researches now. From very important publications, which dedicated of Stalin's regime, we can name the books and articles by Marina Frolova-Walker⁶, Levon Hakobian⁷, Lois Paula Vaduva⁸, Pauline Fairclough⁹ etc. The period of 1930s in USSR in different aspects was studied in the works such Ukrainian and Russian researchers as Maya Rzhavska¹⁰, Nelli Shakhnazarova¹¹, Vira Aheyeva¹², Mykhaylo Kosiv¹³, Serhiy Bilokin¹⁴ and others. However, among modern Ukrainian scholars, the proposed issue – the 1930s amateur performance – is virtually unexamined, which is due to the great ideological engagement and politicization of this type of art. To a different extent amateur performance is studied in the context of the Ukrainian folk instruments' development in the first part of the 20th century,

⁴ Nosov, Leonid. *Musical Amateur Performances of Soviet Ukraine (1917–1967)*. Kyiv, Musical Ukraine, 1968, p. 3.

⁵ Ryl'skyi, Mykhaylo. "The Flowering of Folk Art in Ukraine." *Folk Art and Ethnography*, 1957, 1, p. 17.

⁶ Frolova-Walker, Marina. *Stalin's Music Prize: Soviet Culture and Politics*, New Haven and London, Yale University Press, 2016. 384 p.

⁷ Hakobian, Levon. *Music of the Soviet Era: 1917–1991*, Second Edition, London & New York: Routledge, 2017. 462 p.

⁸ Vaduva, Lois Paula. "The ideologization of music in the stalinist era," *Studia UBB Musica*, LXIV, 1, 2019, p. 173–184.

⁹ Fairclough, Pauline "The Russian Revolution and Music," *Twentieth-century music*, 16(1), 2019, p. 157–164.

¹⁰ Rzhavska, Maya. *At the Turn of Epochs: The Music of Over-Dnieper-Lands Ukraine in the First Third of the XXth Century in the Socio-Cultural Context of the Period*. Kyiv, Autograph, 2005, 325 pp.

¹¹ Shakhnazarova, Nelli. *Paradoxes of Soviet Musical Culture. The 1930s*. Moscow, Indrik, 2001, 128 pp.

¹² Aheyeva, Vira. *The Art of Balance: Maksym Ryl'skyi against the Background of the Era*. Kyiv, Knyha, 2012, 392 pp.

¹³ Kosiv, Mykhaylo. *On Ukraine: Publicistic Articles and Essays*. Lviv, Ivan Fedorov UPI, Phoenix LLC, 1992, 80 pp.

¹⁴ Bilokin, Serhiy. *Mass Terror as an Instrument of State Administration in the USSR. 1917–1941*. Kyiv, PenMen, 2017, 768 pp.

particularly by Ruslana Bezuhla¹⁵, Inna Lisnyak¹⁶, Vasyl Nechepa and Mykola Shudria¹⁷, Andriy Stashevskiy and Olena Rieznik¹⁸, Tetiana Cherneta¹⁹, Petro Shymanskyi²⁰ etc. In the article by the American researcher William Noll the impact of the 1930s Stalinist policy on Ukrainian folk art is analyzed²¹.

The analytical material of the article is based on the facts, which was published in different newspapers (for example, *The Communist*, *Proceedings of the AUCEC*²², *Kolbud*, *The Rural Theatre*) and journals (for example, *Music for the Masses* (1928–1930), *Music of the Masses* (1931), *The Soviet Music* (1933–1941), and *Folk Art* (since 1939)). The authors of the article introduce numerous facts scattered on the pages of periodicals of the 1930s.

The main purposes of the article are demonstrating the forming of musical amateur performance in Ukraine of 1930s, the state policy in this sphere, and the basic forms of amateur performance activity. We would like to stress the difficulties in evaluation of this phenomenon, its ambivalent role for Ukrainian culture.

Ideological background and state policy

The establishment of the multinational Soviet state as a totalitarian one dates back to the 1930s. During this period, a well-thought-out system of ideological pressure, which permeated the entire sphere of human existence, was created. While giving a meaning to the mechanism of forming the influence of the totalitarian state on the culture, Nelli Shakhnazarova pointed to the method chosen by the authorities, namely *half-truth*, in which “the grains of truth, specific facts, whose reality could not be disputed <...> allowed Soviet leaders to manipulate public opinion as the authorities needed,

¹⁵ Bezuhla, Ruslana. *Button Accordion Art in the Ukrainian Musical Culture (Mid- to Late XXth Century)*. An author's abstract of Ph.D. thesis in Art Criticism. Specialty 17.00.01 (Theory and History of Culture), Kyiv, Kyiv National University of Culture and Arts, 2004, 21 pp.

¹⁶ Lisniak, Inna. *Academic Bandura Art of Ukraine in the Late XXth to Early XXIst Century*. Kyiv, Publishing Rylskiy IASFE, 2019, 254 pp.

¹⁷ Nechepa, Vasyl & Shudria, Mykola (ed). *While Banduras Are Rolling and Sobbing*. Kyiv, IAPM, 2006, 251 pp.

¹⁸ Stashevskiy, Andriy & Olena Rieznik. *The Glorious Path of Kreminna Masters. Researching the Production of Musical Instruments in Kreminschyna: A Scientific Essay*. Luhansk–Kreminna, Rubizhne City Printing House LLC, 2010, 231 pp.

¹⁹ Cherneta, Tetiana. *Bandura Art of Dnipropetrovshchyna: From Amateurism to Academicism*. Kyiv, SAGMSCA, 2017, 256 pp.

²⁰ Shymanskyi, Petro. *Volyn Musical Activities in the 1920s to 1930s*. An author's abstract of Ph.D. thesis in Art Criticism. Specialty 17.00.03. Tchaikovsky National Musical Academy of Ukraine. Kyiv, 1999, 16 pp.

²¹ Noll, William. “A Parallel Culture in Ukraine during the Stalinism Period.” *Rodovid*, 1993, 5, pp. 37–41.

²² All-Ukrainian Central Executive Committee.

and thereby to cover up a huge array of lies with them”²³. That is, the Soviet government declared well-known, universally recognized concepts, such as *fraternity, liberty, and equality*, but used them primarily for their own purposes.

In this context, the organization of a clear system of amateur performance and the involvement of millions of people of all ages into its *ranks* made it easier to manage the masses, to implement political ideologemes, using the method of “*half-truth*”. Pretending what was desired to be real, ideologues of the Soviet art mistakenly equated musical amateur performance, which developed not in line with the immanent laws of art, but by order from above. According to William Noll, in the 1930s, the policy of Soviet power created and supported in every way the phenomenon of *parallel culture*, which supplanted the real folk art²⁴. Modern Ukrainian researchers consider musical amateur performance – a component of amateur performance – as organized amateurism, in contrast to spontaneous amateurism – folk art²⁵.

Researcher Petro Shymanskyi noted that in the early 1920s, amateur performance became more active in the musical life of Eastern Ukraine; and this trend can be traced in Western Ukraine as well. Since then, a large number of choirs, orchestras (symphonic and folk ones, brass and wind bands), ensembles (strings ones, accordionists), and bandura choirs had been organized²⁶.

The level of musical amateur performance gradually increased. This was due to various factors. The latter included the state’s interest in this area, and hence significant financial investments, material incentives, regular assistance from professional musicians (organized patronage practice)²⁷, gradual establishment of musical and methodological literature publications, and creation of an extensive network of folk-art houses and cultural centers²⁸

²³ Shakhnazarova, Nelli. *Paradoxes of Soviet Musical Culture. The 1930s*. Moscow, Indrik, 2001, p. 102.

²⁴ Noll, William. “A Parallel Culture in Ukraine during the Stalinism Period.” *Rodovid*, 1993, 5, pp. 37–41.

²⁵ Bezuhla, Ruslana. *Button Accordion Art in the Ukrainian Musical Culture (Mid- to Late XXth Century)*. An author’s abstract of Ph.D. thesis in Art Criticism. Specialty 17.00.01 (Theory and History of Culture), Kyiv, Kyiv National University of Culture and Arts, 2004, p. 9.

²⁶ Shymanskyi, Petro. *Volyn Musical Activities in the 1920s to 1930s*. An author’s abstract of Ph.D. thesis in Art Criticism. Specialty 17.00.03. Tchaikovsky National Musical Academy of Ukraine. Kyiv, 1999, p. 6.

²⁷ It should be noted that quite often professional musicians were appointed leaders of amateur musical groups, for example, a prominent Ukrainian conductor Kostiantyn Pihrov (1876–1962) led an amateur choir in Odesa; consultants of the choral capella “Bolshevik” were: People’s Artist of Ukraine Mykhaylo Donets’ (1883–1941), composers Viktor Kosenko (1896–1938) and Vasyl Smekalin (1901–1940) and many others.

²⁸ It should be added that regional houses of folk art in 1939 carried out significant work on the artistic education of amateur groups; they provided systematic methodological assistance, advice, direct care and control, published music for choirs and orchestras; on their basis were organized libraries with musical departments, etc.

throughout the former USSR. In addition, permanent coverage of musical amateur performance events in professional periodicals was happened.

The most significant events of musical amateur performance, which served to unite the *Soviet people* were various Olympiads, including musical ones. They occurred at different levels – from the regional to the All-Ukrainian one, and in almost all cities of the former Ukrainian SSR. At the heart of the musical Olympiads lay the Olympic system of wrestling, so that the best participants passed to the offensive stage, as well as the self-made movement of the most distant territories, especially the rural population. Trade union of Ukraine had begun to conduct their annual reviews of amateur art since 1930, with all the inherent pathos and mass of the time. Such events lasted for several days and gathered thousands of participants on stage, and the jury consisted of famous artists and cultural figures. In 1931 Kharkiv hosted the First All-Ukrainian Musical Olympiad, which lasted three days and had a total of more than 2,000 participants (there were almost 4,000 candidates from Mariupol, Kremenchuh, Mykolayiv, Vinnytsia, Luhansk, Odesa, Poltava, Kharkiv, and Kyiv, who took part at the qualifying stages). A competition for creating mass songs, choirs, cantatas, orchestral works, and bandura ensembles with relevant themes was announced especially for the event.

The scale of holding Olympiads is impressive in its scope; for example: a choir and an orchestra of accordianists each consisting of 1,000 participants, a brass band embracing 300 people. However, this *huge machine*, a *biomass* was used primarily for the *apothotic* performance of ideological works, such as *The Internationale* or *A Song about Stalin* with lyrics by Maksym Rylskyi (1895–1964) and music by Lev Revutskyi (1889–1877) etc.

Music Olympiads were held in the following nominations: choirs, bandura ensembles, string ensembles, symphony, wind, and folk orchestras, small ensembles, vocal soloists, instrumentalists, children's groups, and choruses. The most popular form of musical amateur performance in the 1930s were female vocal ensembles (in general choirs predominated over instrumental groups). Such a situation is clear, on the one hand: evident were the lack of musical instruments and problems of their transportation across villages and nooks of the former USSR. On the other hand, Ukraine has long been famous for its traditions of choral singing, especially church singing. Often members of church choirs became the basis of amateur choral groups. In the early 1930s, when the anti-church campaign was only gaining momentum, some choristers sang in both church and amateur choirs.

Financial incentives considerably stimulated amateur performers to improve their professional level. Often the best participants in Olympiads and other competitions received cash prizes. For example, the first prize could be 1000 roubles, the second – 800 roubles, the third – 500 roubles, and the fourth – 350 roubles. Leaders of groups, soloists of choirs, and composers

were awarded separately²⁹. The pages of the then magazines were about creating the most favorable, almost ideal conditions for the development of musical amateur performance. Actually, the authorities have introduced financial support for the amateur segment. Given the importance of this *cultural area*, funding for amateur performance increased here and there by 212.1 % (!). For instance, in 1937 for the development of amateur performance 2,595 thousand roubles, while in 1939 – 5,505 thousand roubles was allocated³⁰. The *rapid, magnificent development of folk art*, including amateur performance, is eloquently evidenced by the statistics of the time. For example, in 1937 there were 23,700 musical amateur performance groups in Ukraine, while in 1939 – 31,900, and the total number of amateur performance participants was 573,363³¹.

Apart from numerous Olympiads, a far-flung form of amateur performance in the 1930s was also the holding of radio Olympiads, festivals, socialistic emulations, relay races, *Days of Music*, *Musical Exhibitions*, various competitions and so on. Musical amateur performance movement was a significant part of the military complex as well. Children's groups were an important component of this trend to.

Despite all the multiple-vector processes related to the development of musical amateur performance, its functioning was determined by a complex nature. This is evidenced, in particular, by the introduction of corresponding education for amateur musicians. In 1922 musical schools and colleges were opened there professional and amateur musicians had possibility to study. In Kharkiv's Music and Industrial College were organized courses for choral conductors. Special Working Conservatories were opened in Kyiv (1928), Kharkiv (1928), Odesa (1932)³². In 1932 in the village of Vodychky (now – Khmelnytskyi Region) the First All-Ukrainian Collective Farm University of Amateur Performance was opened and a workshop for making musical instruments was organized. To establish the educational process, the institution was, on the basis of patronage, attached to both the Mykola Lysenko Kyiv Music and Drama Institute and the Kyiv Art Institute. Its alumni received the specialties of leaders of amateur performance groups and instructors-organizers of mass musical amateur performance. In 1939 the institution was transferred to Kherson, where it was named the *Kherson State College of Leaders of Amateur Art Groups*. In 1939 a Music and Vocal Studio was opened in the village of Lozovatka (now Cherkasy region). For several years, the students of the studio had a successful performance in the hall of the Kyiv State Conservatory (now - Ukrainian National Tchaikovsky Academy of Music).

²⁹ A Ukrainian Conference on Folk Songs." *Soviet Music*, 6–7, pp. 96–97.

³⁰ Hankin, Ye., O. Kazimirov, D. Shknevskiy. "Amateur Art of Ukraine." *Folk Art*, 1939, 1, p. 58.

³¹ "Folk Art Is Growing and Flourishing." *Folk Art*, 1939, 1, p. 3.

³² From the 1939/40 school year, the Workers' Conservatories were transformed into evening schools for adults with a four-year term of study.

Repertoire policy

Button accordion³³ amateur performance in these years has received the most. Not without an ideological implication – *Let's put button accordions to the service of the Komsomol!* (as researchers note), "...the instrument has really become a kind of symbol of mass music in the country, and further – Every club or house of culture, all the amateur performance activity of any organizations 'commenced' with playing a button accordion. Every school or kindergarten, vocational school or university, pioneer camp or sanatorium necessarily had not only a button accordion, but also its own button accordionist, who held on his shoulders (literally or figuratively) all cultural and educational activities"³⁴. The development of solo and ensemble button accordion performances was expedited by the opening of a number of industrial factories for the production of accordions, and later – button accordions, in various Ukrainian cities (Kyiv, 1931; Kharkiv, 1931; Kremynne, 1933, Zhytomyr, 1939). It should also be added that the issue of musical instruments was resolved in an organized manner. A 1934 resolution *On the Development of the Music Industry* was about expanding the production of wind, plucked, and folk instruments³⁵.

The mastery of artistic skills gained such momentum that amateur groups attempted to perform in opera and symphonic genres as well. At the opening of the *Workers' Opera Company* earliest in the USSR (Odesa, 1936), the opera *Madama Butterfly* by Giacomo Puccini (directed by O. Nikolayev, conductor Klymentiy Dominchen) was staged. The first issue of the *Soviet Music* journal (1936) stated that all parts of the opera were performed by workers themselves: water transport technicians, engineers, loaders, workers, and others.

The enthusiasm of people in the field of musical amateur performance, at the same time - the complex, multi-vector development of this area, is evidenced by the fact that some amateur groups worked without any financial incentives, for instance, the symphony orchestra of the Kyiv Red Banner of Labour Factory. At the Amateur Art Olympiad held in Kyiv in 1936, the orchestra performed a sizable program: an overture from the opera *Natalka Poltavka* by Mykola Lysenko (1842–1912), *Egmont* by Ludwig van Beethoven (1770–1827), and *Der Freischütz* by Carl Maria von Weber (1786–1826).

Actually, many musical amateur groups achieved considerable professional success. Noted for their high level of performance were both choirs (Kyiv Choir of the South-Western Railway, choir of Makiyivka Works No. 15, Lohvytsia Choir, Industrial Cooperation's Club Ensemble (Poltava),

³³ In Europe, the name "button accordion" was established for a bayan.

³⁴ Stashevskiy, Andriy & Olena Rieznik. *The Glorious Path of Kremynna Masters. Researching the Production of Musical Instruments in Kremynshchyna: A Scientific Essay*. Luhansk–Kremynna, Rubizhne City Printing House LLC, 2010, p. 6.

³⁵ Nosov, Leonid. *Musical Amateur Performances of Soviet Ukraine (1917–1967)*. Kyiv, Musical Ukraine, 1968, p. 47.

Regional Industrial Council's Choir (Chernihiv), and many others), and symphonic groups (one of the Kharkiv Steam Engine Building Plant, Small Symphony Orchestra of the First Stalin Artil (Kyiv), etc.); as well as folk groups (Mykolayiv Regional Amateur Orchestra of Folk Instruments, Orchestra of Ukrainian Folk Instruments at the Kharkiv Workers' Club *Metallist*, Dombra Orchestra of the Metal Industry Union (Kyiv), etc.), brass bands (one of the *State Trade* club (Kyiv), etc.), button accordion ensembles (First Komsomol Ukrainian Chamber Ensemble of Button Accordionists (village of Novi Kaydaky, now part of Dnipro City), etc.), domra players (septet of domras (Kyiv), etc.); as well as ensembles of bandura players (Myrhorod Choir of Bandura Players, S. Dzerzhynskyi Plant's Choir (Dnipropetrovsk, now – Dnipro)), and others. Many gifted musicians who later continued their studies at artistic higher educational institutions *had emerged* from amateur music. Among them were singers (Borys Hmyria (1903–1969), Oleksandr Zhyla (1924–1978), Rayisa Kolesnyk (нар. 1939), Yevheniya Miroshnychenko (1931–2009), Oksana Petrusenko (1900–1940) and others), composers (Heorhiy Mayboroda (1913–1992), Platon Mayboroda (1918–1989), Tayisiya Shutenko (1905–1975), et al.), conductors (Mykola Gvozd /1937–2010/), button accordionists (Mykola Rizol /1919–2007/), and others.

The musical amateur performance development in the context of Ukrainian 1930s national catastrophe

However, all the achievements, and a completely, at first glance, optimistic and pathetic picture of amateur performance development in Soviet Ukraine in the 1930s, were in the tragically context. The historical period from the October Coup to the outbreak of World War II is considered by historians as "...a *national catastrophe*, which led to a break in the historical tradition"³⁶. This *break*, which occurred in the very 1930s, was accompanied by terror, famine, and repressions. According to Orest Subtelnyy's calculations, in the 1930s, out of 240 writers, 200 disappeared, and out of 85 linguists, 62 evanesced³⁷. Upholders of national culture, well-known scholars, researchers, almost the entire national elite were repressed and brutally liquidated. Among them were Hnat Khotkevych (1877–1938), Mykhaylo Domontovych (1885–1937), and many others. The *Berezil* experimental theatre and its founder Les' Kurbas (1887–1937) were liquidated and murdered. Writers Hryhorii Kosynka (1899–1934), Kost Bureviy (1888–1934), Dmytro Falkivskyi (1898–1934), Oleksa Vlyzko (1908–1934), and Ivan Krushelnytskyi (1905–1934) were also killed; young stage directors Mykola Sasym (?–1937) and Borys

³⁶ Bilokin, Serhiy. *Mass Terror as an Instrument of State Administration in the USSR. 1917–1941*. Kyiv, PenMen, 2017, p. 7.

³⁷ Subtelnyy, Orest. *Ukraine: A History*. Kyiv, Lybid, 1991, p. 364.

Drobynskiy (1904–1937) were repressed and later shot dead; and a monumental painting workshop headed by Mykhaylo Boychuk (1982–1937) was destroyed. According to the well-known historian and culturologist Mykhaylo Kosiv, five million people were repressed by the Stalinist totalitarian system in Ukraine³⁸.

In their actions, the totalitarian authorities did not take into account the professional and social status of a person, his/her age, a personal contribution to the intellectual treasury of society, and so on. Among all musicians, folk-professional performers on kobza and bandura, who were regarded by the authorities as propagators of musical nationalism, have been almost the most severely affected; they "...were perceived by society as bearers of historical traditions close to the people"³⁹. Therefore, "the activities of kobzars and bandura players were strictly regulated by the propaganda system, hence, revolutionary songs and dumas appeared in their repertoire, whose creators were often themselves"⁴⁰. Among examples of the *kobzar* repertoire of the 1920s to 1950s were the songs: *The Stars of Communism Are Shining; Forever with Moscow* by Pavlo Nosach (1890–1966); *Glory to the Commune and Lenin* by Ivan Zaporozhchenko (1872–1932), *A Duma on Lenin* by Yehor Movchan (1898–1968); and the duma *On the Red Army, on Lenin and His Faithful Sons* composed by Stepan Pasiuha (1862–1933), Pavlo Hashchenko (?–1933), Petro Drevchenko (1863–1934), and Hryhoriy Tsybko (?–?).

Playing Ukrainian folk instruments (bandura, kobza), Ukrainian songs in the repertoire of professional and amateur musicians were sufficient grounds for accusing them of nationalism. Serhiy Lobko (1889–1982) was under investigation (1938–1939) for his Ukrainian national clothes during his performances with the bandura ensemble⁴¹. According to Lesia Barvinok, a member of the Nikopol Bandura Ensemble, apart from the strict censorship of the repertoire and passing the procedure of approving concert programs, it was necessary to obtain permission for each concert trip⁴². While investigating the features of functioning of folk-professional performers (kobzars, bandura players) during the 1930s, scholars note that it was during this period that "emotional and figurative, and thus ethic and aesthetic,

³⁸ Kosiv, Mykhaylo. *On Ukraine: Publicistic Articles and Essays*. Lviv, Ivan Fedorov UPI, Phoenix LLC, 1992, p. 47.

³⁹ Rzhavska, Maya. *At the Turn of Epochs: The Music of Over-Dnieper-Lands Ukraine in the First Third of the XXth Century in the Socio-Cultural Context of the Period*. Kyiv, Autograph, 2005, p. 80.

⁴⁰ Cherneta, Tetiana. *Bandura Art of Dnipropetrovshchyna: From Amateuism to Academicism*. Kyiv, SAGMSCA, 2017, p. 85.

⁴¹ Serhiy Lobko's accusations of nationalism, anti-Semitism, and agitation against the Soviet government were not confirmed, so he was released on bail.

⁴² Varyvoda, L. "While Kobza Players Were Arrested in Kharkiv, Lesya Barvinok Lived in Nikopol." *Reporter*, 2003, 36 (342), May 6, p. 4.

spiritual and psychological, principles nurtured for centuries and substantial for the Ukrainian art, were rudely destroyed (in particular, in the activities of many bandura choirs and ensembles of that time). Given that bandura is a symbolic instrument for the Ukrainian culture, these regressive processes in the relevant area of creativity were particularly evident⁴³.

It was in the 1930s that both individual performers and members of musical groups were repressed. According to memoirs of the bandura player Volodymyr Kalnin (1924–1991), during the tour in Dniprodzerzhynsk (now – Kamyanske), artists of the Uman bandura choir were arrested after the concert⁴⁴. Ivan But (1885–1948) and Fedir Tsyhanenko (1897–1973) were repressed; Vasyl Nosachevskyi (1885–1961), Fedir Zakora (1906–1987) and many other artists were exiled to the Gulag. Vasyl Kurylenko (1907–1972) was imprisoned by the PCIA (NKVD) organs (1938–1939), as a result of which he became disabled. For the lecture-concert *Sound Loudly, My Bandura* in Kryvyi Rih, Volodymyr Kalnin was *invited* for an interlocution to the city party committee and was accused of nationalism. His father, Borys Kalnin (?–1946), who also played bandura, died in exile at the Jezkazgan ore mine. Master of musical instruments, inventor, and experimentalist Oleksandr Korniyevskyi (1889–1988) from Chernihivshchyna wrote, in a letter to Oleksiy Nyrko (April 23, 1987), that in the 1930s, he received 80 orders for the production of banduras from Vinnytsia, Dnipropetrovsk, Zhytomyr and other cities; yet, he had to reject them all because this kind of activities was private and began to attract attention from government officials. In 1937, the master underwent repressions and sent to Siberia without trial for ten years, in his own words, for disseminating the lore on banduras, supporting the national spirit of Ukraine, and making banduras for nationalists⁴⁵.

So, *nationalism* has become one of the main charges, being sufficient, according to the punitive authorities, to be sentenced to imprisonment or physical destruction. Under the close supervision of Soviet ideologists were not only performers on folk musical instruments, who conducted individual creative activities, but also those who engaged in the amateur music.

Against the background of total fear, the hushing up of millions of deaths, repressions and famines in the *granary of Europe* staggering are people's incomprehensible faith in a *bright future* and their enthusiasm. While reflecting on paradoxes of the 1930s Soviet musical culture, the Russian researcher Nelli Shakhnazarova, whose childhood and school years fell on this period, expressed: "From the height of experience, knowledge, and our

⁴³ Lisniak, Inna. *Academic Bandura Art of Ukraine in the Late XXth to Early XXIst Century*. Kyiv, Publishing Rylskyi IASFE, 2019, p. 53.

⁴⁴ Stetsiuk, Volodymyr. "With a Bandura Throughout All the Life." *Metallurgist*, 1991, 48 (4736), November 23, p. 10.

⁴⁵ Nechepa, Vasyl & Shudria, Mykola (ed). *While Banduras Are Rolling and Sobbing*. Kyiv, IAPM, 2006, p. 151.

unfettered thoughts, we, the generation of the 1930s, as well as the generation of the 1980s, nowadays with bewilderment and bitterness watch footage of documentaries and feature films, which has preserved for us the pages of everyday life and manners and customs, temper, psychology, and mentality of the past era, of our youth. These hands rising up in a single rush, exalted faces staring at a leader, mechanically depersonalized rows of sports parades and numerous other signs of happy enthusiasm. It is impossible to explain all this by rational logic. But that was the reality"⁴⁶.

It should be emphasized that the regime's strategy towards the cultural segment lay in equating artists with manufacturers whose main task was to *serve* the general population. However, according to the French culturologist J. Baudrillard, the ideology of *cultural production* is an antithesis of any culture⁴⁷, which is once again indicative of the artificiality of amateur performance development, in particular in Soviet Ukraine in the 1930s.

Thus, the Ukrainian art, including music art in those years, developed under the slogan: *Music – To the Front of Socialist Construction!*⁴⁸. At the same time, while *servicing* the masses, nobody cared about physical and emotional states of artists, the organization of concerts, about providing them with travel facilities, payment for work, and so on. This approach is more reminiscent of the exploitation of artistic units. And this applied to both professional and amateur segments. Instead, the party leadership closely monitored the statistics recorded on paper. For example, over 1925 Kyiv Bandura Ensemble *served* the masses of workers and peasants, giving 26–27 concerts a week in different cities of Ukraine, i.e. two or three concerts a day (sic!)⁴⁹. In total, in three years, the Ensemble gave more than 1,297 concerts, being attended by 393,000 listeners⁵⁰. Most of the concerts took place in the countryside. From road junctions, musicians reached on foot or by animal-drawn means (carts, sledges, etc.). It is obvious that such a large number of concerts and existing working conditions did not leave musicians time either to prepare or to maintain their physical state. In this context, Vira Aheyeva's statement is appropriate that in the Soviet Union, there was no private life at all, nor artists' own needs; instead, everything was collective: "...everything private must be

⁴⁶ Shakhnazarova, Nelli. *Paradoxes of Soviet Musical Culture. The 1930s*. Moscow, Indrik, 2001, p. 8.

⁴⁷ Baudrillard, Jean. *Simulacra and Simulation*. Translated from French by Volodymyr Khovkhun, Kyiv, Solomiya Pavlychko Publishing House, 2004, p. 96.

⁴⁸ Nosov, Leonid. *Musical Amateur Performances of Soviet Ukraine (1917–1967)*. Kyiv, Musical Ukraine, 1968, p. 37.

⁴⁹ National Academy of Sciences of Ukraine, Rylskyi Institute of Art Studies, Folkloristics and Ethnology: f. 14-κ1, u.i. 3, 13 folios: Staff Reporting Notes, Meeting and Session Reports of the 1st Ukrainian Artistic Kobzar Chorus.

⁵⁰ Being Transposed from the Hands of a Beggar to the Service of the Soviet Culture (On Kobza and Kobza Art)." *Music*, 1927, 4, p. 28.

sacrificed to the abstract faceless collective”⁵¹. And he who dared to have his own opinion, distinct from the collective one, immediately became an *enemy of the people*. The exclusively *servicing* function of musicians, typical of the next decade as well, can be traced in all kinds of arts. For instance, the role of a poet was equated to “...serving staff, an unskilled assistant in large-scale industrial production”⁵². In this context, it is worth mentioning the statement of Walter Benjamin that while losing its social function, art is politicized⁵³.

In addition to their *manufacturing* task, the work of artists, including amateur performers, was strictly regulated. In the early 1930s, the *Central Headquarters for the Artistic Service of Mass Campaigns* was established; it was later replaced by the *Central Directive and Methodological Station for Amateur Art* (CDMSAA)⁵⁴, with the latter solving important tasks in the light of the then dominant communist ideology. Apart from purely artistic issues, the established methodological station fought a constant battle for *purifying* amateur music from *anti-Soviet influences*. It should be noted that the *purification* occurred not only by means of a ban on performing a certain repertoire, but sometimes via the physical destruction of artists as well.

Indeed, a large number of the population was involved in the creative process, however, on the other hand, strict regulation and control over creativity made the latter artificial and impersonal. The holding of the First All-Ukrainian Workers' and Collective Farmers' Olympiad in Kharkiv in 1934 just after the 1932–1933 Holodomor looks cynical with its appeals: “Let's mobilize amateur performance for the implementation of socialist construction plans, for the struggle for Bolshevik collective farms, and for the prosperous life of collective farmers”⁵⁵. The Olympiad was designed to demonstrate the *victorious* realization of the ideas of collectivization in the countryside and the erection of new buildings for the first five-year plan. In order to establish full control over the field of amateur performance, an instruction for preparation for the Olympiad was written, repertoire lists (46,000!) were compiled, special teams were formed to check activities of amateur groups, while their leaders were obliged to keep records of their activities and fill diaries.

The pathological atmosphere of fear and oppression, as consequence of a totalitarian society, has permeated all realms of society at that time. The danger of being suspected in anything illicit sometimes led to absurdity in

⁵¹ Aheyeva, Vira. *The Art of Balance: Maksym Rylskyi against the Background of the Era*. Kyiv, Knyha, 2012, p. 284.

⁵² *Ibid.*, p. 278.

⁵³ Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction.” *Walter Benjamin, Selected Essays*, Moscow, Medium, 1996, p. 28.

⁵⁴ In 1939, the CDMSAA was reorganized into the Central House of Folk Art.

⁵⁵ Proclamation of the All-Ukrainian Organizing Committee of the First Workers' and Collective Farmers' Amateur Art Olympiad.” *Soviet Music*, 1934, 2/3, p. 41.

creative work. A formalistic⁵⁶ approach could be seen even at the level of chanting individual words. Such a complaint has once been received by one of the most qualified amateur choirs of Southwestern Railway (Kyiv) during the performance of the Ukrainian folk song *And the Geese Came Flying*: in the word *geese*, choristers sang the syllables with equal accent. The author of the article *Displaying the Creative Forces* called this chanting *behaving affectedly* and saw in it a formalistic approach⁵⁷. Millions of innocent victims of totalitarianism in Soviet Ukraine have been charged with formal crimes.

Conclusions

The Ukrainian Soviet musical amateur performance is one of the most significant phenomena of the 1930s mass culture, which cannot be unambiguously assessed. Having analyzed materials of periodicals, professional journals of these years, we can conclude that the phenomenon of amateur performance consisted in its contradictory, ambivalent nature, namely: the complicated intersection of a sincere desire of broad sections of the population for their creative expression, the mass artistic movement from the external point of view on this phenomenon, as well as the incredibly strong political and ideological pressure, as a strong means of forming the worldview of Soviet man, which is a deep inner essence of this process.

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⁵⁶ In the 1930s, formalism became an ideological accusation.

⁵⁷ Vasylenko, Hr. "Displaying the Creative Forces." *Soviet Music*, 1936, 8, p. 33.

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THE CHALLENGES OF PROFESSIONAL COMPETENCE OF LVIV REGION MILITARY CONDUCTORS IN THE FIRST DECADES OF THE XXth CENTURY

VADYM HORBAL¹

SUMMARY. Internal application and social functions of the orchestras of different military formations on the territory of Ukrainian lands during the first half of the XXth century had their own history, including Lviv Region. This Region as the whole Galicia had gone through the numerous political transformations and changes of political systems. Each of such transformation put forward new requirements to the military musical art, thus, to the activity of military conductors. The aim of the article is the analysis of the tasks, demands, social and cultural background of the conditions of work, potential audience, the peculiarities of performance repertoire, professional training of the membership of the orchestra companies and the conductors of the orchestra's groups of the Regular Army during the first decades of the XXth century. Such investigation based on historical, structural and systemic methods has been made for the first time. The military subunits of Lviv region of the period of Austrian regime (infantry regiments 10, 15, 23, 30, 55, 80) involved in their units Germans, Czechs, Austrians, Hungarians and less numerous presented Russians and Poles (55 and 80 infantry regiments that had their headquarters in Lviv and dislocated partially in Stryj and Zolochiv). Each of them obligatory had their own musical groups: mainly brass or competent symphony orchestra which included numerous Czech musicians and trumpeters as a separate unit. Each orchestra performer, as a rule, played two different instruments (brass and stringed). Their work was supervised by bandmaster and warrant officer – tambour major (who supervised group's training as a conductor of the orchestra and their preparation to the defile), they were mainly Austrians, Germans and Czechs. Besides applicable military functions the orchestras took part in the civilian ceremonies, divine services and funeral ceremonies, every week at holidays and Sundays they carried out unmounted and hoarse defile along the city with march and light music of European authors under arrangements of their conductors (namely, arrangements of folk songs and dances), performed programs of European classical music in concert halls; and in public places: in park platforms, skating rigs; they also made guest-performance tours to the recreation resorts.

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In 1918 with the formation of Polish State there were some transformations in musical sphere of Polish Army and the USS Army. The conductors of military orchestras of Lviv region of the first decades of the XXth century faced the vast complex of tasks: the ability to work with the variety of personnel in the open air (in the field), in the square, hoarse defile and unmounted defile) in the covered concert-theatrical, theatrical buildings; mastering, providing, creation and adaptation of the universal repertoires to the real performance, potential and concert conditions, ensuring the training conditions of the new generation to the range of professional orchestras of academic level, the creation of programs, which provide with image and representative functions of the army, as well as to satisfy the needs of social and cultural topicality.

Keywords: military conductors, tambour-major, performance repertoire of military orchestras, social and cultural functions of orchestra music.

The activity of military orchestras at present put forward requirements for flexible and qualitative adaptation to the great variety of needs nowadays, not only to provide for applicable function of military structural units but to fulfill cultural promotion of Ukrainian Army's image among the civil population, to carry out performance artistic tasks in the condition of enforced and enriched directions of international cooperation and the formation of new military musical culture. The success of the solution of these tasks depends first of all on the professional competence of military conductors, their professionalism, erudition, experience, the ability and readiness to be at the top of their realization.

Internal application and social functions of the orchestras of different military formations on the territory of Ukrainian lands during the first half of the XXth century had their own history, including Lviv Region. This Region as the whole Galicia had gone through the numerous political transformations and changes of political systems. Each of such transformation put forward new requirements to the military musical art, thus, to the activity of military conductors. The mentioned above problematic has been also revealed in scientific investigations of brass instrument art of Ukraine in the works of Peter Krul' «National Wind Instrumental Art of Ukrainian Nation: Uninvestigated Pages of History» Kyiv, 2000 (220), U. Rudchuk «Brass Instrument Music of Ukraine in XVIII-XIX c.» Kyiv, 2001(109). Separate aspects of the activity of military orchestra's formations are presented in the investigations of the brass orchestras of USS (M.Hovanets 165-176), the activity of the orchestras of Austrian military subunits dislocated in Lviv region (Damanski J. 144) in

the collaboration with Polish and Ukrainian social and cultural institutions (dissertation submitted by Mariana Ferendovych «Conductor's Art in Musical Surrounding of Lviv in the First Three Decades of the XXth c.» Lviv, 2017 (Ferendovych 18), the article by A.Savka (19), Eve Nidetska (74-77), the investigation of the separate military musical groups infantry regiments and uhlans of the period of Polish state (Małgozata Stankievich 24), Yerzy Wojcechowski (173-191), Adam Adrian Ostanek (256), Leslaw Kurawski (462).

The important substratum for scientific investigations might be programs, posters, announcements, and reviews of orchestra performers publications to the celebrations of anniversaries of the conductors in public press (Dilo 3), (Chervona Kalyna 12-14), (Nowości Illustrowane 8), (Świat 2), (Gazeta Lwowska 4) and specialized periodicals (Polska Sbrojna 3,2), (Żołnierz Wielkopolski 1304) etc.

But the integrated viewpoint on the historically caused differences of the activity of the military conductors in Lviv region has not been the subject of any investigation yet. The aim of the article is the analyses of the tasks, demands, social and cultural backgrounds, conditions of work, potential audience, the peculiarities of performance repertoire, the professional training of the participants of the groups and conductors of the orchestra groups of the regular troops during the first decades of the XXth c.

The military subunits of Lviv region of the period of Austrian regime (infantry regiments 10, 15, 23, 30, 55, 80) involved in their units Germans, Czechs, Austrians, Hungarians and less numerous presented Russians and Poles (55 and 80 infantry regiments that had their headquarters in Lviv and dislocated partially in Stryj and Zolochiv). Each of them obligatory had their own musical groups: mainly brass or competent symphony orchestra which included numerous Czech musicians and trumpeters as a separate unit. Each orchestra performer, as a rule, played two different instruments (brass and stringed). Their work was supervised by bandmaster and warrant officer – tambour major (who supervised group's training as a conductor of the orchestra and their preparation to the defile), they were mainly Austrians, Germans and Czechs.

Besides applicable military functions the orchestras took part in the civilian ceremonies, divine services and funeral ceremonies, every week at holidays and Sundays they carried out unmounted and hoarse defile along the city with march and light music of European authors under arrangements of their conductors (namely, arrangements of folk songs and dances), performed programs of European classical music in concert halls; and in public places: in park platforms, skating rigs; they also made guest-performance tours to the recreation resorts. Young talented men under 21 (elewi orkiestr wojskowych) were often taken to orchestras for training, who further on reinforced performance

groups and became conductors. In the condition of lack of permanent philharmonic company, musical choral groups and amateur theatres cooperated with regiments orchestras. Fruitful cooperation of Austrian military subunits with Polish and Ukrainian musical groups was observed; among them there were Austrian military subunits (more often 10, 15, 23, 30, 55, 80 of infantry regiments supervised by such conductors as Franc Frydich (1856-1933), 80 infantry regiment), Karol Roll (1849-1913), P. Yakubichka, 30 infantry regiment), Frank Konopasek (1861-1911), 15 infantry regiment), Alexander/Sándor Szeghő (1874-1956), 23 infantry regiment)², Peter Cervenka/ Červenka (1864-1921) Cerwenka 10 infantry regiment), Aloiza Forki, Rozkoshnego³ and Jozef Zester (1872-1937), the last three of 95 infantry regiment) collaborated with Polish («Lutnia», «Echo») and Ukrainian musical groups (namely «Boyan» and «Banduryst») in the way of performance of cantatas and oratorical works or in the programs of miscellaneous concertos where works of world and Ukrainian music were played.

In 1894 the orchestra of the 55 infantry regiment in the anniversary concert of «Prosvita» Association played the Symphony B-dur by M. Verbytsky, «Kolomyjky» by P. Bazansky and together with the chorus of «Lvivsky Boyan» performed «The Prayer» from the opera «Kupalo» by A. Vachnianin (Dilo 3).

Some evidence have been preserved dated back to the 1898 on collaboration of Ukrainian Drama Association named after I. Kotlyarevsky with the orchestra of the 80th infantry regiment in miscellaneous concert dedicated to the anniversary of Ivan Kotlyarevsky in the theatre of «Skavka», where the opera «Natalka Poltavka» by M. Lyssenko was performed on participation of the infantry regiment orchestra, as well as cantata by T. Shevchenko «On the Eternal Memory of Kotlyarevsky», «Vechornytsi» by P. Nishchynsky (together with combined chorus of «Boyan») and the *Symphony g-moll* by Verbytsky.

In 1900 the same orchestra had musical accompaniment of the performances «Sokolyky» and «Argonavty» by Gregory Tsehlynsky, «The Wize and the Fool» by Ivan Tobilevych in the building of Municipal casino.

In 1902 the opera «Natalka Poltavka» was staged at the Great Sale of the working Association «Gwiazda» by the same Association. The poster wrote that «the orchestra of the 15 infantry regiment besides accompaniment to the singing played the overture and two interludes to the «Natalka» by

² One should not confuse the name with Warsaw military conductor and talented composer and conductor Felix Konopasek. Frank Konopasek (1861-1911), military conductor of the 15 infantry regiment, composer.

³ The surname of this composer is given in several documents without the first name. In other cases, some versions of the spelling of the conductor's surname in the posters and programs and official documents.

M.Lyssenko»⁴. And in 1904 the opera by S. Hulak-Artemovsky «Zaporozets za Dunayem» was played by Ukrainian musicians and «Lvivsky Boyan» on participation of military orchestra of this regiment under the conduction of F.Konopasek (Nidecka 76).

In 1912 the miscellaneous program of the concert of M. Mentsinsky on participation of the 10th infantry regiment under the Czech conductor P.Červensky included vocal compositions by Richard Wagner with the orchestra accompaniment, the choir miniatures by Jozephson, oratorio F. Mendelssohn-Bartholdy «Christ» and the author of overture to the opera «Rui Blaz».

In 1918 in the building of Musical Association named by M. Lyssenko in the program of Sofia Dnistrianska there were two piano concerts (P. Tshaikovsky and E.Zaner) on participation of the orchestra conducted by Alexander Szeghő⁵. In the season of 1918-1919 the concert Bureau by M.Türk organized two performances of the well-known pianist Egon Petri on participation of the military orchestra under its trampoline (Ferendovy`ch 104).

Among all mentioned above conductors Karol Roll draws a special attention as the head of the orchestra of the 30th infantry regiment. Being ethnical German, he came to Lviv in 1971 with the durable experience of orchestra musician in the rank of the officer, the virtuoso performer on flugelhorn, founded in 1965 in Ljubljana, and in 1977 he became regiment conductor. He had been staying in Lviv for 40 years occupying this post. «All his works are traced by his talent, they imply melody, originality of themes and instrumentalism... His persistent and honorable work made the orchestra the best in Lviv and one of the first in Austria at present» (25-letni jubileusz lwowskiego kapelmistrza 9). «Last week Mr. Karol Roll celebrated his forty years of military career. At the day of his anniversary Karol Roll got recognition and respect from his surroundings. Mr. Roll was a very popular figure in musical circles in Lviv, a universal musician with numerous fans. The musician, who idolatrously loved music was also a talented and fruitful composer» (40-letni jubileusz kapelmistrza 9). K. Roll was the author of mostly entertaining dancing music (numerous waltzes, polkas, polonaises, mazurkas and dozens of kolomyjka), which immediately won popularity and was included into the repertoires of other orchestra companies; he was the sponsor of the Assistance Association for Low Income Students and was always ready to join any charity artistic actions. He was the holder of Golden Christ Winner and military medal «virtuti military».

⁴ The spelling of the document is preserved.

⁵ The spelling of the name of the Hungarian musician as it was in Ukrainian poster.

Among the prominent military musicians of that generation it is worth mentioning the Jewish musician Maurycy Fall, the player of the orchestra of the 9th infantry regiment (9 pułku piechoty barona Pakeny) and the graduate of the Prague Conservatoire, the son of the author of musicals Leon Fall. Since 1880 his activity had been closely connected with Lviv, where he worked as a conductor of regiment Symphony orchestra; conducted the concerts of that orchestra in the theatre of earl Skabek, and since 1890 he had become the conductor of the orchestra Association «Harmony» and of the Jewish Theatre. A talented and fruitful composer, he was the author of pot-pourri and numerous program marches, waltzes, mazurkas, polonaises including the representative march of the regiment «Lwowskie dzieci»⁶ (p.204, 1890).

From the time of foundation of Lviv Philharmony in 1902 the combined group of musicians of the 15th and 30th infantry regiments, who performed under the conduction of Francishek Konopasek and Karoll Roll (all in all 72 members of the orchestra), became the main group of the orchestra under the conduction of Ludwig Cheliansky.

In 1918 the time of the establishment of Polish State and at the same time the worsening of Polish-Czech and Polish-Jewish conflicts (Nidecka 77) the problem of recognition of musical sphere in Polish Army was rather urgent. At the time of creation of New Military Units (with the prevailing recruitment of Poles) there were musicians among them, that allowed to create orchestras in infantry cavalry regiments, taking the instruments of the former elves (players of the orchestras), and also graduates of the vocational musical educational institutions. On the territory of Lviv Region there were the following: 19 and 40 infantry regiments (Lviv), 26 infantry regiment (Gródek Jagelloński), 52 infantry regiment (Zolochiv), and 53 infantry regiment (Stryj), one regiment of infantrymen and also 14 regiments of uhlans Jazłowieckich (14 pułk Ułanów Jazłowieckich) (Kozłowska 185).

It was possible to establish the names of the conductors of those military formations from the preserved documents: 19 infantry regiment (Lviv)–captain Ludwik Knysak, 1927-1928)⁷, second lieutenant Lech/Leszek Władysław Bursa)(Rocznik Oficerski 837); (Rocznik Oficerski 387-389); 26 infantry regiment (Lviv, the second battalion Velyki Mosty and Kamjanka Strumylova)–captain Kulchycky Faustyn (Kulczycki Faustyn 1922-1927); lieutenant Sieben Zygfryd (Sieben Zygfryd, 1928-1931) (Rocznik Oficerski 348); lieutenant Tomash Szyffers (Szyffers Tomasz, 1932) (Rocznik Oficerski

⁶ Non official title of the regiment as there were 31% of Poles, 59% of Russians and Ukrainians who were recruited from the local population.

⁷ muzyk wojskowy 1927, 11, 15

387-389); 38 infantry regiment (Pułk Piechoty Strzelców Lwowskich)–captain Ludvig Holdermajer (up till 1939, Ludwik Holdenmajer); 40 infantry regiment (Lviv) – captain Vladyslav Vilkushevsky (1927-1930, Władysław Wilkuszewski); second lieutenant Tadeush Gurecky (1930-1938, Górecki Tadeusz); captain Vladyslav Rults (1939, Władysław Rulc); 52 infantry regiment (Zolochiv)–captain Konstanty Tymoslavsky (1927-1929, Konstanty Tymosławski)⁸; second lieutenant Antony Plutsennik (1930-1932, Płóciennik Antoni) (Rocznik Oficerski 857); second lieutenant Jan Pankievich (1933-1939, Jan Pańkiewicz); 53 infantry regiment (Stryj) – lieutenant Vatslav Sosnovets (1927-1931, Sosnowiec Waclaw)⁹ (Rocznik Oficerski 347); lieutenant Stanislav Biskupsky (1932, Biskupski Stanisław) (Rocznik Oficerski 387-389).

From the repertoire list of works (where patriotic and folk-national music prevailed) recommended to the orchestras there often were not only the names of the composers, but also the authors of interpretations, who were mostly conductors of the orchestras. It is worth mentioning the following figures: second lieutenant of the headquarter, conductor of the 53th infantry regiment Waclaw Sosnowiec. He was the author not only of the arrangements (namely «Polish Rapsodi» by Grzegosz Fitelberg, «Polish Mess» by Jerzy Grabowsky) but also the author of numerous full scores dedicated to the commemoration of the well-known figures of Poland of that time (namely, the six works in honor of Juzef Piłsudski), folk pot-pourri, orchestras' interpretations of koliadky.

Among the military conductors of that generation the name of Adam Osada draws the attention. Though, he carried out his conductor's activity in Military Sport Associations «Sokil-Father» and «Sokil IV», and in 1928 he went for the military service to Peremyshl (Orkiestra 5 Pułku Strzelców Podhalańskich). He was the composer of the following woks: march «Kaniowczyk», «For the Motherland», «Blessing of the Flag», step «Morskie Oko», «The Elegy Polonaise», suite «Livia Quintilla», «Hutsulka Fantasy», concert overture «Swaty Polskie», kuyavak «Cheerful Kuyavak Dating», fantasy «Baltic Legend», «Representative March of the 19th infantry Regiment», pot-pourri «The Songs of Pidhalya», «The Shaft of the Songs of Legions» and also waltzes, polonaises, mazurkas, etc.

The composer was also the conductor, soldier of the legion, conductor of the orchestra of the 14th regiment of uhlans Jazłowieckich (from 1919) and the head of the trumpeters' unit in Kolomyja Jan Dłutek). During the years between wars he conducted the musical group in Lviv Garrison. The orchestra under his supervision participated in many ceremonies in Lviv

⁸ muzyk wojskowy 1927, 11, 15

⁹ muzyk wojskowy 1927, 11, 15

including sport competitions, derbi, hunting outstrips and commemoration of St. Gubert. In 1927 he was the author of the prayer «The Prayer of Uhlán Jazłowiecki» on the lyrics of Władysław Nowacký. He was also the author of representational regiment march. Due to the needs of time, he wrote dance music (waltzes, mazurkas, polkas). In the studio of sound recording company «Syrena Record», where the orchestra of the 14th regiment was specially sent to Warsaw, there were recorded several cavalry marches under his conduction¹⁰.

During several years the orchestra companies had been formed in Polish Army. In 1923 by the order of the Ministry of Military Troops (Ministerstwo Spraw Wojskowych, M.S.Wojsk) there were established different types of orchestras (infantry and hoarse) and registered their numerous and timbre structures¹¹.

For three years of musical concert activity the military companies had been so permanent that it was possible to make the First Contest of Military Orchestras on the state level which later on became periodic. It was held in several steps, combining the regional companies (in the districts) with the final in Warsaw. However, part of the listening of the 6th district took place in Lviv; 8 Orchestras participated in it: the 19th infantry regiment (Lviv), 26 infantry regiment (Gorodok), 40 infantry regiment (Lviv), 48 infantry regiment (Stanislaviv), 49 infantry regiment (Kolomyja), 51 infantry regiment (Berezany), 52 infantry regiment (Zolochiv) and 53 infantry regiment (Stryj). In the programs of military companies there were the works by F.Shopen, S.Momushko, Z. Noskovsky, I.Paderevsky and popular works as well as folk shafts interpreted for the brass orchestra. Each of the orchestras performed three works. The first place was taken by the orchestra of the 52 infantry regiment for the performance of the arrangements of P. Tchaikovsky's works for brass instruments. Z.Noskovsky and «The Shaft of Songs of Legions » («Marsz Pierwszej Brygady») by A. Bruchal-Sikorsky (OstaneK 155-156).

The Professor of Polish Conservatory in Lviv Franciszek Noihauzer made a detailed review on that event: «The performance of the 24 works by

¹⁰ «The Prayer of Uhlán Jazłowiecki» was recorded also by the orchestra under the conduction of Henric Vors.

¹¹ In the infantry orchestras there were: piccolo in C; flute I-II in C; clarinet in Es; clarinets I-II-III, cornet in Es; cornets I-II in Bb; viola I-II-III in Es; French horn I-II-III-IV in F; trumpeters I-II-III-IV in Es; tenors I-II-III in Bb; barytones in Bb; trombones I-II-III, alto and two tenors, bass I in Es, bass-helicon or tube; bass II in Bb; stringed instruments: tulum bass and tambourine (drum), plates, jingles; in special occasions there could be added: phalanxes in Es; bass clarinet in B \flat ; saxophones (soprano, alto, tenor), barytones in Bb i Es. Hoarse orchestras and artillery had the following fixed staff: cornets I-II in Es; cornets I-II in Bb; violas I-II-III in Es; trumpeters I-II-III-IV in Es; tenors I-II-III in Bb; barytones in Bb; bass I in Bb; bass II in Es; pair of kettle-drums (Życie wojska 3).

the 8th orchestras had some pros' and cons' that was inevitably within the first great combined concert. It was very valuable in the way of the development of those companies and also proved the persistent and fruitful work of their conductors. The arrangement of instruments was perfect, the rhythm and the tempos within norms, the dynamic of some interpretations was elaborately worked out and the warm applauses of the audience proved the recognition of the public. Perhaps, the presentation of some interpretations (for example, fantasies and fragment interpretation from «Halka») left much to be desired. And from the point of view of the harmony it seemed somehow contradictory within the character of the whole original composition and undesirable 'correction' of the author. And it should be noted that due to the efforts of the conductors and the potential of certain groups the performance of 26, 40 and 52 infantry regiments deserved the highest evaluation » (Neuhauser 4).

The jury commission of the final contest was rather representative, that was the evidence of the importance of the contest for the state: professors of the Warsaw Conservatory Felician Shopsky and the pianist and composer Henryc Melcer¹² (who formerly worked in Lviv), a well-known musical criticist and composer Stanislaw Niewiadomsky (formerly also a pedagogue from Lviv), the director of the Warsaw Opera and Ballet Theatre Theodore Sledzinsky, the chief of the infantry department, the General of the Brigade Stanislaw Wrublewsky; major A.Selsky; captain Stephan Sliedzinsky-Lidzky; the director of the Conservatory of the Polish Musical Association in Lviv Adam Soltys (who made his military career as a military conductor in Lviv); the professor of musicology in Jagellonsky University Stanislaw Jakhimetsky (Cracow) and the representatives from Poznań : the composer and professor Felix Nowowiejsky and captain Boguslaw Sidorowich (the editor and the author specialized vocational fortnight magazine «Muzyk Wojskowy»).

In 1930 the Ministry of Military Affairs founded The Military Musical School at National Music Conservatory in Katowice for the training of members of orchestras, tambour majors and conductors of the orchestras.

The level of training of Polish military groups allowed them to join the performances of academic concert programs, as it was at the time of Austrian Regime. Thus, for example, in 1928 at the concert of the Choir of St. Secili on participation of vocalist-soloist Shlapak-Zborovsky, Tomashevsky, Nievchykivny, Shymonovych, Vlosky the orchestra of the 40th infantry regiment under the conduction of Władysław Wilkushewich took part in the performance of the oratorium by A. Urusky «Eli, Eli, Lamma, sabacthani».

¹² The author of a well-known work among the military companies at that time «Marsz Powitalny Wojska Polskiego», «Dla Generałów».

S. Ludkevych in his article «Reflections on the Festival of Brass Orchestras in Lviv» (that was held in 1934 (Lyudkevych 385-388)) expressed his thoughts on the foundation and function of Ukrainian Brass Orchestras in Galicia. In his article he claimed that since 1920 in Ukrainian Community of Galicia there had been created approximately 50 brass orchestras very different according to their professional level (though, those companies were mostly amateur group which concentrated their activity within Associations «Prosvita», «Sich», «Sokil», «Lug», etc.).

Their representatives were mostly the members of the military orchestras of USS. In the condition of Ukrainian-Polish withstanding of that period, lack of state ruling, and lack of its own Regular Army it was obvious to consider three brass and two chamber orchestras in USS the main military orchestra companies of Ukrainian Community in Lviv Region. The history of creation, the membership, the repertoire of those companies as well as the conductors' and tambour majors' activities (the composer Yaroslav Barnych, the second lieutenant musician-poly-instrumentalist Roman Lesyk, Bohdan Kryzaniivsky, French horn player Osyp Kuchtyyn) had been described in details in the memories of the composer and conductor, second lieutenant Mychailo Gaivoronsky, Vasyl Pechorsky, the trumpeter of the orchestra of USS Stepan Onufryk in the publications of «Litopys Chervonoji Kalyny» and in the works of a number of investigators of the cultural life of rifles. It is worth wondering that in such a complicated circumstances the Ukrainian companies managed to reach high quality results, similar to the Polish regular units supported by the State (Gajvorons'kyj 12-14) (Pachovs'kyj 17) (Hovanets' 165-176).

Small ensembles, theatrical troupes, chamber groups and variety – jazz bands were formed out of the membership of the Ukrainian and Polish orchestras, which accompanied cinema shows, revue, bullet-shooting, entertaining and evening parties in celebration of public organizations and educational establishments (balls, routs, evening parties).

A great amount of professional tasks was put forward before the conductors of military orchestras of Lviv region in the first decades of the XXth century: the ability to work with the variety of personnel in the open air (in the field), in the square, hoarse defile and unmounted defile) in the covered concert-theatrical, theatrical buildings; mastering, providing, creation and adaptation of the universal repertoires to the real performance, potential and concert conditions, ensuring the training conditions of the new generation to the range of professional orchestras of academic level, the creation of programs, which provide with image and representative functions of the army, as well as to satisfy the needs of social and cultural topicality.

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GENRE TRADITION AS AN ARTISTIC CATEGORY (ON THE EXAMPLE OF UKRAINIAN ORGAN MUSIC OF THE LATE XX – EARLY XXI CENTURY)

DARYNA KUPINA¹, VALENTINA REDYA²

SUMMARY. Some peculiarities of genre tradition as an artistic category are considered (based on the example of a modern Ukrainian pipe organ music). It was found out that the transformation of the genres are natural process, that directed to preservate the constant traits, that are considered as genre tradition. It has been proved that in Ukrainian organ music European genre traditions are such a set of genre characteristics, that sprout in new organ pieces and reflect the total “organ experience” of European composers. Genre traditions of organ music have external and internal aspects, that come out on structural and functional-dynamic levels. Due to this, genre can be presented as dialectic sum of unchangeable and changeable features. It was revealed that considering the genre tradition as a constant category it can be characterized in three pair of attributes – cult and secular, retrospective and perspective, national and international. The infusion of the primary genre in new minds is accompanied by a waste of power and real contextual links, which are saved in the memory of the genre and are manifested by composers in form of allusions. The embodiment of ancient organ music genre traditions in the new conditions is accompanied by the loss of its real contextual connections and intensification of association links. Considering genre tradition as a dynamic phenomena of European organ art we identificate three types of genre traditions' interaction – interference, interpolation and inclusion. These ways ensure the productive prolongation of genres in the conditions of modern organ music creativity. The prospects of research of genre tradition as artistic category open ways to the comprehension of the modern music's principles.

Keywords: genre, tradition, genre tradition, genre adaptation, organ music, Ukrainian music, modern academical music

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The genre fund of Ukrainian organ works was filled with unusual intensity in a short period of time (about half a century) and attracted almost all genre fields, while the development of other organ cultures continued for centuries. The “accelerated” accepting of the experience of Western European composers became the character of asymmetry; the integrator was the genre tradition that sprouts in the different socio-cultural conditions.

In the case of organ music it is necessary to specify a layer of **European genre traditions of organ culture**, as primary ones, appearance of which is connected with a specific church context. These traditions became a such an example for Ukrainian composers. European genre heritage of organ music represent a mixture of diverse national traditions, expressed in the specific system of genre coordinates. Ukrainian composers “read” the brightest genre codes of European organ music and prefer in their creativity to the genre traditions of ancient Spanish, baroque German and French romantic organ school, which can be considered original peaks of development of European organ music.

The process of embodying ancient genre traditions in most of the works of Ukrainian composers meant the unification of the instrument with the original traditions of the Western Christian Church. It establishes a metaphorical connection to the temple attributes and gives each piece a sublime spiritual and moral significance. Considering the practice of concert performance and the peculiarities of religious life in Ukraine, organ works distinguish by a bold author’s initiatives: the influence of archetypal spiritual genres is not always perceived directly, and most often guessed in the mix of stylistically heterogeneous features, accumulated in the history of genres outside the cathedral space. This inflection of the genre canon takes place in the direction of neo-religious aesthetics, in the intensive genre retrospective driven by the polytheistic paradigm of the 20th and early 21st centuries.

We should note that the incident with Ukrainian organ music is not isolated. Such a examples appear rather tendentious. The comparable characteristic of organ cultures in several countries where organ music is not a part of the church space (for example, organ culture in China) makes it clear that organ creativity in these regions follows a single scenario: borrowing-developing-reconstituting. Whenever there is some sort of “refreshing” of the gender system, but there are always certain patterns, connected with “genre traditions”.

Musicologists have always been interested in genre categories. However, there are still many problems, especially in the context of modern composition. That confirms our study's relevance.

The purpose of the study was to identify category of genre tradition as a main component of genre, helping to preserve and transmit the information encoded in it.

To achieve this goal, it is necessary to solve the following **tasks**:

- to compare genre definition in Eastern and Western musical theories;
- to identify the concept of "tradition" in music practice;
- to define the concept of "genre tradition" as a consistent category;
- to systematize the varieties of genre interaction, in terms of preserving the genre tradition;
- to concretise the kinds of genre traditions of European organ music adapted by Ukrainian composers in their organ composition;
- to identify ways of genre adaptation, that use Ukrainian composers in their organ compositions.

The article uses the following **research approaches**:

- systematic and comprehensive approach – to explore the features of genre tradition;
- comparative – to analyse different musicological perspectives on the genre tradition category;
- analytical – to specify the European genre traditions adopted by Ukrainian composers in their organ works.

Results and Discussions

Genre is one of the most discussed issues in musicology, always of interest to scientists. This fact is not accidental, because the category of the genre has attachment with the plane of meaning and demonstrates the connection between existing musical works and the sphere social functioning. However, since the 20th century, the approach of composers to the genre as a definitive constant of creativity has changed. The genre frameworks of the music pieces begin "to blur", as well as the genre features can be read between the lines. This situation encourages reflection on those changes that we fix in the genre and lead to interesting conclusions. That is, what exactly connects these various works with the same genre name? Some suggestions and reflections on this matter we represent in our article. We propose to use the category of "genre tradition," which can be recognized in all pieces with the same genre name at the level of the genre core.

Franco Fabbri notes, that musical genre is a "set of musical events ... governed by a definite set of socially accepted rules"³. He remarks that the term 'genre' became in musicology under-theorized. Lewis Rowell⁴ suggests that genre issue is not problematic. He classifies music into a set of clear types; genres are replaced by the idea of music as a "unified,

³ Fabbri, Franco, *op. cit.*, p. 52.

⁴ Rowell, Lewis. *ThinkingaboutMusic*. Amherst. 1983. 288 p.

amorphous, transcendental process, manifested by a vast number of individual works, each containing its own rules”⁵. Developments in the 20th century, as Allan F. Moor notes, challenged the concept of genre, “resulting in the predominance of a work as an individual entity, rather than in relation to a putative genre”⁶. A very similar thoughts belong to Nicholas Cook⁷, who suggests that for the modern music tradition, genre became a theoretical concept rather than a musical reality.

Nevertheless, the historical changes in the genre sphere in European music are fundamental issue. The conceptualization of a genre system follows a different path from that of the hierarchization of styles. Fabbri notes that the “genre is not empty, but at least consists of the possible musical events that can be made according to the rules of that programme.”⁸ It seems that **each genre has its own space**.

Fabbri says, that a new genre is born in a structured musical system. Quite a few rules already exist in the genre system. In this case, the new type is just a violation of the existing type rules. “The nature of these transgressions can be extremely varied according to the rules in question and, consequently according to their intentionality: they go from the application of new techniques, made possible by technological development, to the proclamation of an aesthetic programme (that is the transgression containing its codification) passing through numerous intermediary points.”⁹ According to Fabbri, almost always following the success of a single musical event, innovations that were used become such a rule. Consequently first transgressions to unbreakable rules are made and “the result then put in a sort of black box – how it works noone knows – and if this box indicates ‘success’ then the transgressions are codified”¹⁰.

As for genre traditions Fabbri suggests that sometimes some rules of genre begin to be considered outdated although they are still respected. These rules we propose to name as **genre traditions**. “Sometimes these expectations coincide with rules already codified, at others with the desire for new codifications ... the more a genre is founded on a group of complex rules, the more ‘rich’ codes it will contain and the longer its rules will last”¹¹.

Speaking about **tradition** in Western music it should be noted that a tradition is understanding as “a belief or behavior passed down within a group or society with symbolic meaning or special significance with origins in the

⁵ Rowell, Lewis. *op. cit.*, p. 114.

⁶ Moor, Allan F. *op. cit.*, p. 437.

⁷ Cook, Nicholas. *Music, Imagination and Culture*. Oxford. 1990.

⁸ Fabbri, Franco. *op. cit.*, p. 53.

⁹ Idem., *op. cit.*, p. 61.

¹⁰ Ibid, *op. cit.*, p. 61.

¹¹ Ibid, *op. cit.*, pp. 61-62.

past"¹². Tradition is usually contrasted with the modernity and is differentiated from customs, conventions, laws, norms, routines, rules etc.

According to Anthony Giddens¹³ and Yves Congar¹⁴ the English word 'tradition' comes from the Latin 'traditio' or French 'tradere', that is mean "to transmit", "to hand over", "to give for safekeeping". So, the route of the meaning is 'to keep save' something during the transmission.

The genre traditions that we examine illustrate some analytical and contextual trajectories. Analytical trajectories examine genres' formal features for classification, description etc. Contextual trajectories show how genres reflect, shape and enable participants to engage in particular cultural events. It helps to understand how genres mediate social and musical rules and allows to use the cross-cultural analysis. It also demonstrates how genres can be used as forms of resistance and change.

Tradition in East music theory is considered as an universal cultural category that has had significance throughout human history. Vitaliy Averyanov proposed to consider the tradition as "mechanism of transmission and enhancement of mixing of elements, values, models of culture and questionable practice"¹⁵ According to the researcher, in a number of related terms "tradition takes a certain place, representing a derivative of many interferences of simpler and elementary concepts, which include such terms as "recession," "cattle", "cattle" ... collective memory", "social memory," "cultural memory"¹⁶.

In the retrospective of the past musical epochs, the periods of movement to the conquest of individual freedom by composers, the departure from tradition – and the tendency to its preservation, careful transfer to the new cultural and aesthetic space are being developed. However, the essence of the tradition transfer process is not repeated, but rather expressed in the update. This fact was very well expressed by Stravinsky: "Tradition is a genetic concept; it is not just "passed on" from parents to children, but is in the process of life: It is born, grows, reaches maturity, passes away, and sometimes reborn. These stages of growth and decline are in contradiction with the stages that correspond to a different understanding: The true tradition lives in contradiction"¹⁷.

In the dialectic of the development of traditions there are two tendencies – as before the germinating, "breakthroughs in the future" (Georgiy Ordzhonikidze) and vice versa – to "folding, extinguishing certain impulses and even disappearance of certain peculiarities"¹⁸. At the same time, the

¹² Green, Thomas A. *op. cit.*, p. 800.

¹³ Giddens, Anthony. *Runaway world: how globalization is reshaping our lives*. Profile Books. 2002.

¹⁴ Congar, Yves - Dulles, Avery Cardinal. *The meaning of tradition*, Ignatius Press, 2004.

¹⁵ Averyanov, Vitaliy. *op. cit.*, p. 45.

¹⁶ *Ibid.*, *op. cit.*, p. 44.

¹⁷ Stravinsky, Igor. *op. cit.*, p. 142.

¹⁸ Ordzhonikidze, Georgy. *op. cit.*, p. 149.

tradition "finds the strength to go to meet the venation of time, to adjust to them" [they're itself]. The development of the tradition should be considered as a "process of permanent individualization,"¹⁹ as well as a re-examination of the established elements. At the same time, the dialectical interaction of tradition and innovation as categories of content and form is determined by two types of contradictions: between the old content and the new form (Ivan Lyashenko²⁰,) and in a more narrow sense – between genre recruitment and means of its implementation.

Almost all the 20th century in music art passed under the slogan of return to traditions (due to the general historical logic of development) and marked by a wide range of cultural interactions both horizontally (when cultures communicate in a single chronicle) and vertically (when the culture that survived is actualized in modern art). One of the signs of a change in the modern understanding of the phenomenon of culture. Vladimir Bibler calls the fact of being drawn into a single time and spiritual space of typologically different cultures, which "strangely and painfully get together with one another, almost 'like Bohr's²¹ atoms' complement, that is exclude and suggest one"²².

Consequently, "the time shot of the past – present – future" is removed²³], thus, forming a certain continuity of the present, when all cultures appear to be simultaneously, to be able to listen and answer one another. With the removal of the idea of succession-convergence, the culture of the past becomes possible, only when it comes from time to time and when it is included in the purely "modern combination of cultural minds"²⁴, granting the right to "directing" a new time.

Hence, the concept of "tradition" on the verge of millennia finds new relevance, but it is interpreted by musicologists not as an open-term commitment, but as a moving category, which is in the process of continuous renewal. The dynamic concept of tradition comes to the fore and is confirmed in works of Zofya Lissa²⁵, Yevgeniy Nazaykinskiy²⁶, Alexandr Sokolov²⁷, Arnold Sokhor²⁸

¹⁹ Idem., *op. cit.*, p. 149.

²⁰ Lyashenko, Ivan. *About traditions in modern Ukrainian music*, in: Musical contemporary, Issue. 1, Soviet composer, Moscow, 1973, pp. 82–102.

²¹ Niels Bohr – scientist who developed the Bohr model of the atom.

²² Bibler, Vladimir. *op. cit.*, p. 158.

²³ Idem, *op. cit.*, p. 168.

²⁴ Ibid., *op. cit.*, p. 168.

²⁵ Lissa, Zofia. *Traditions and innovation in music*, in: Musical cultures of peoples: traditions and modernity: materials of the VII International music congress, Soviet Composer, Moscow, 1973, pp. 42–51.

²⁶ Sokolov, Olexandr. *Morphological system of music and its artistic genres*, Nizhny Novgorod, 1994.

²⁷ Sokhor, Arnold. *National and contemporary in Soviet music*, in: Musical contemporary, Soviet Composer, Moscow, 1973, pp. 13–32.

²⁸ Tarakanov, Mikhail. *Traditions and innovations in modern Soviet music (experience of setting the problem)*, in: Problems of traditions and innovations in modern music, Music, Moscow, 1982, pp. 30–51.

and others. They follow the **cultural approach** to genre, expanding literature genre theory of Mikhail Bakhtin²⁹, who focused on two axes of genre relations – horizontal (describes the dialogic nature of genres) and vertical (describes the communication inside the genre). According to Anis S. Bawarshi and Mary Jo Reiff “Cultural Studies genre approaches seek to examine the dynamic relationship between genres, literary texts, and socio-culture — In particular, the way genres organize, generate, normalize, and help reproduce literary as well as non-literary social actions in dynamic, ongoing, culturally defined and defining ways”³⁰.

Developing the opinion Alla Korobova about the genre as "genetic model of musical activity"³¹, under European organic traditions we understand a set of genre features, which sprout in modern works, reflecting the essence of the accumulated more than five hundred years of organic experience of European composers.

Tradition, as a category of music research, is similar to the general concept of tradition (the theory of which is developed in the works of Averyanov) can be perceived on several levels – functional dynamics (tradition as a process), structural efficiency (tradition as an order) and tradition as a complete system of musical cultural existence (or parts thereof)³². The first level is orientated on the analysis of the dynamic part (formation – stabilization – destabilization), the second level we can see a constant result (system of the music features), the third one has generalized characteristic and presents a "tradition as a system"³³.

Within the framework of the discourse on tradition there is a question about the genre tradition, already fully covered in the works by Nazaykinskiy³⁴. The researchers emphasized the ability of genres to continuously update, deepening the understanding of the relationship between stable and mobile genres. "If you carefully understand the elements of the genre... it becomes clear that on the one hand, all of them are without exception... they are the material of fixation and are remembered, on the other – they all ... contribute to memory, take part in the processes of reflection and storage, that is, they themselves act as blocks and screws of the mechanism of memory"³⁵.

Relying on the position of musicologists who work on the theory of music genres, it is possible to consider phenomena of European traditions of organ music as genre traditions. The latter are similar to native concepts,

²⁹ Bakhtin, Mikhail. *Aesthetics of verbal creativity*, Art, Moscow, 1979.

³⁰ Bawarshi, Anis S. - Reiff, Mary Jo, *op. cit.*, p. 23.

³¹ Korobova, Alla. *Modern theory of musical genres and its methodological aspects*, in: *Musicology*, No. 4, 2008, pp. 2–7.

³² Averyanov, Vitaliy. *op. cit.*, p. 49.

³³ *Idem.*, *op. cit.*, p. 67.

³⁴ Nazaikinsky, Yevgeniy. *Style and genre in music*, Vlado, Moscow, 2003.

³⁵ Nazaikinsky, Yevgeniy. *op. cit.*, p. 104.

with external and internal aspects, which can be represented at the level of structural efficiency and functional dynamics.

From this, it can be asserted that, from the perspective of historical typology, genre is the embodiment of the stable and changeable dialectics in the process of art history.

Consideration of traditional categories at the level of functional dynamics leads to questions about the mechanisms of their formation, production, and renewal/transfer – interactions of different kinds (from cross-cultural to cross-genre).

The phenomenon of intercultural contacts has been the focus of scientists. Ideas of Sergey Artanovsky³⁶, Bakhtin³⁷, Bibler³⁸, Martin Buber³⁹, Nikolay Danilevskiy⁴⁰, Yuriy Lotman⁴¹, Arnold Toynbee⁴² [150], Boris Uspensky⁴³ in the form of gradual adaptation with the mechanism of "influence-borrowing" or conflict with further adaptation to each other. The process of interaction of cultures can not be reduced to simple external influence, to transfer of certain elements of culture to other soil, but provides for a certain combination, involvement in the process of two-way communication at a distance (the idea of Bibler). This interaction ensures the accumulation and transformation of cultural experiences between different cultures. According to Bibler, "Culture is able to live and develop (as a culture) only on the borders of cultures, in the same time, in a dialog with other integral, closed "on itself" – on the way out of its borders – cultures. In such final (or initial) account, the acting persons become separate cultures, actualized in response to the question of another culture, such that live only asking by that other culture"⁴⁴. Intercultural communication helps to understand the cultural property to perceive elements of another culture from outside, as well as to transact their values in other cultural spheres, thus contributing to the constant expansion of their own sense potential.

Culture is a chain of communication and interaction of different structures, oriented by the transmission of information in a certain symbolic coordinate

³⁶ Artanovsky, Sergey. *At the crossroads of ideas and civilizations: historical forms of communication between peoples: world cultural contacts, a multinational state*. SPbGAK, St. Petersburg, 1994.

³⁷ Bakhtin, Mikhail. *Aesthetics of verbal creativity*, Art, Moscow, 1979.

³⁸ Bibler, Vladimir. *op. cit.*, p. 158.

³⁹ Buber, Martin. *Dialogue. Two types of faith*, AST, Moscow, 1999, pp. 122–161.

⁴⁰ Danilevskiy, Nikolay. *Russia and Europe*, Institute of Russian Civilization, Blessing, Moscow, 2011.

⁴¹ Lotman, Yuriy. *Dynamic model of a semiotic system*, in: *Articles on the semiotics of culture*, Vol. 1., Alexandra, Tallinn, 1992.

⁴² Toynbee, Arnold. *Comprehension of history*, Rolf, Moscow, 2001.

⁴³ Uspenskiy, Boris. *Semiotics of art*, Languages of Russian culture, Moscow, 1995.

⁴⁴ Bibler, Vladimir. *op. cit.*, p. 161.

system. In music art, the role of such a structure is claimed by the genre, which is born anew each time in a particular work, in which the esthetic norms, socio-cultural peculiarities of existence, figurative spheres and even material, purely physical conditions of the communicative situation are actualized.

Many scientists have studied the communicative processes in the musical arts. Summarizing the researchers' observations in the inter- and intra-genre interaction parts, let us distinguish the most important parts of the study of genre-traditional interaction within the framework of Ukrainian organ music.

1. Genre tradition is positioned as a moving category of symbol systems that are constantly accumulating or transforming.

2. The phenomenon of interaction of genre traditions is connected with the global trend of intercultural literature and is one of the manifestations of Bibler's "dialog of cultures".

3. The design of genre traditions in modern works is possible under the condition that the content of the genre is preserved.

4. The genre tradition comes in the form of a complex of stable and mobile components. Dynamic concept of the genre involves updating many of its components; the higher the degree of novelty, the more difficult the process of identifying an invariant as a certain easily recognizable constant.

5. One of the peculiarities of the function of the genre tradition is connected with the ability of the genre to self-simulate in any genre-communicative environment. According to Yuriy Kholopov, "the genre captures music as a necessary life process, and the constant performance of the same life function is fixed in the form of a certain artistic form"⁴⁵.

6. The genre designation is a signal for the listener, due to the presence of "stable ideas about the appearance of the genre", "preferences for perception" or "genre associations". The genre is the source of the formation and canonization of the musical semantics, which in the process of gaining historical experience turns into a genre tradition.

7. The loss of real contextual links of the genre is compensated by a number of associations and genre-based alusias that appear in the new work.

8. When the genre is removed from the usual conditions of life, the decisive role begins to play its own musical manifestations or genre style.

9. Spiritual genres can be transferred to the music of concert with preservation of integrity and genre designation or be adapted, "included" in new text in the form of separate genre intonation.

10. The way of working with genre models of sacred music depends on what the author has chosen for the genre prototype (historically specific

⁴⁵ Kholopov, Yuriy. *op. cit.*, p. 69.

model of genre, "genre-historical cut" or "image of genre") and how consistently the system of genre features (modeling, generalization or painting of separate intonations) is embodied in the creation.

Thus, genres attribute potential for modeling (self-modeling), the formation of the formal-content integrity of modern works, despite the different degree of their genre "regulation". Moreover, the dynamic concept of the theory of genre and genre tradition highlights concepts such as "genre" or "genre modality/module", which allow to focus not on the old features of genres, but on their substantive components, causing the tendency of "semantics" of genre meaning, "a certain state of "prescretion". Korobova) is a special quality of artistic expression formed on the basis of a particular genre, but "autonomous in the process of historical development and able to function in your works as a genre, and as a "over-genre" phenomenon".

Speaking about the genre tradition as a constant, a kind of "freeze-frame" within the scenatium of the European organ art, let us distinguish several pairs of attribute characteristics, which reflect it in a generalized form:

- 1) cult and secular;
- 2) retrospective and perspective;
- 3) national and international.

In the first pair, attention is focused on the spheres of organic music development – inside and outside religious culture, which gives rise to specific genre varieties. In this case, tradition is understood in terms of genre (genre tradition is the sum of all its components). Nazaykinskiy in the study "Style and genre in music"⁴⁶ equates the phenomena of genre and tradition, linking them to the category of memory. "Genre is a multifold, aggregate genetic (even a genetic) structure, a kind of matrix, on which one or another artistic whole is created"⁴⁷. The most stable part of music culture, the researcher calls genre style, taking into account "the great consolidation of genre semantics in the individual and social memory of culture and its carriers"⁴⁸.

According to the proposed concept, within the framework of the generalized genre style/module, all genre features are updated, but further the genre is distanced from the usual living conditions, the greater the role of its musical manifestations (the genre style itself). The implementation of a primary genre in new conditions is accompanied by the loss of its real contextual ties, which are kept in the memory of the genre and come alive in the form of associations. The genre designation becomes a signal for the

⁴⁶ Korobova, Alla. *The fate of the phenomenon and the concept of "genre" in the musical culture of modern times*, in: Problems of musical science: Russian scientific specialized journal, No. 1 (12), Ufa, 2013, pp. 233–237.

⁴⁷ Korobova, Alla. *op. cit.*, pp. 94–95

⁴⁸ Nazaykinskiy, Yevgeniy. *op. cit.*, p. 148.

listener, "actualizes accumulated associations and determines the direction of perception"⁴⁹.

Based on the positions of Nazaykinskiy, in the declared pair, we will distinguish several levels: Nominal (genre as a name), semantic, structural (form), immanent-music (system of intonation). Let us consider each of them separately.

Nominative level. The European organic culture formed a system of canonical and non-canonical genres of discord. Amongst the canonical genres, the names of which are found in Ukrainian organic music – choral, organ mesa, antiphon, Canon. In non-classicals - small and large polyphonic cycles, preludes, faux, tokat, pasakalya, fantasies, organ sonatas and symphonies, organ poems, organ concerts. The name of the genre, representing a category nominal, is directly linked to the following levels of the music text.

At the **semantic level**, the close connection of organ music with the religious cult is revealed, which we can see in the use of a wide range of spiritual texts. In this area there is a symbolic interpretation of the organ timbre as a certain pole of spirituality.

A large number of works of Western European composers are spiritual/canonical descents (mass, liturgy etc.) with a certain genre status, presence of a program or author's explanation. In the XX century there are more and more works of quasi-spiritual / "apocryphal" status with generalized-sacral content, which do not have a direct reference to the Bible word or genre of church music. Engagement on the spiritual level of music is determined by a thin system of symbols and allusions. In the sphere of non-ritual genres, the tendency toward preservation of spiritual subtext is also observed.

At the **texture level** we note the usage of stereo background capabilities of the instrument for reproduction of the sound effect in the conditions of temple space, as well as symbolization of the organic timbre as such, the emphasis on the especial status of the organ as a liturgical instrument, the bearing of spiritual traditions. In a number of works of Western European composers, the organ increasingly appears in the distance from the ritual service, interpreted "not-symbolically."

At the **compositional level** (musical plot level) in the retrospective direction, there is a tendency to fuse genre and form. A considerable number of works relate to the notion of a whole, embodying cutting-edge ideas of strophic and binary forms (bar, old two-part forms that often have unconventional cadences). In those works that have nothing in general with religious themes, the composer clearly follows a reliance on symmetrical three-part form. Organ symphonies and sonatas are characterized by tendencies and simplifications

⁴⁹ Idem., *op. cit.*, p. 149.

due to the construction of the compositional framework as simpler primitive formulas. Finally, in organ poems and opuses, ideas of which are connected with the newest compositional techniques, it is usually traced the tendency of expand theing of the architectonics of the piece up to non-stop or open forms, aleatoric or sonor compositions. In many of the edges of the form principles are mixed, relying on each other, making it difficult to distinguish a structural core of composition.

Intrinsic music (grammatical level) require special attention. In organ music stylistic factors are connected with traditional form and sense only if the genres are quite ancient (cult or post-cult genre). At this stage, a new set of attribute characteristics related to the tradition is updated: "Retrospective – perspective." Naturally, we can underline a set of stable genre elements.

Let's name the most prevalent characteristics of the genre in retrospective direction:

- factual – monorhythmical chords, using of organums, octave duplication, imitation, psalmody, antiphon (the principle of echo);
- melodic-harmonious – intonation obscurity of the melodic line, usage of rhetorical figures (lamentous intonations, figures of ascent, decline), ancient church moods, "floating tonality", sequencing etc.;
- rhythmic - irregularity, frequent cadences etc.

Along with the trends of the retrospective plan in the organ works of Western European composers there is an influence of more late stylistic modules (perspective traditions, understood as such, "look ahead") formed in the face of concert music:

- factual - usage of techniques of composition of XX century: Sonoristics (spots, streams), elements of minimal art, symphonisation of sounding;
- melodic-harmonious – chromatization of tonality, usage of symmetric moods, augmentation, extract of chords into horizontal line and vice versa folding of horizontal in chord complexes;
- rhythmic – usage of rhythmic progressions, etc.

Lets look at national and international features of genre tradition. National is seemed to be a combination of specific elements characteristic of a particular nation and those "which are common to a whole group of Nations or even to all mankind"⁵⁰. National features of music are conditioned both by the formation of the composer's creative statue – the representative of the nation, and by historical conditions of its formation and development.

Considering the tradition of European organic music, it is often not realized the multiplicity of the phenomenon of "European", under which, as usual, scientists understand an abstract model, etalon without of national

⁵⁰ Sohor, Arnold. *op. cit.*, p. 15.

peculiarities. However, it is the identity of a particular cultural model that often directs contemporary composers who "read" the code of a particular genre. At the same time, the main condition for the transformation of the national into an international one is "high value and progressive nature of this national"⁵¹.

In this pair of signs raised the issue of author's genre features (or "genre style", formed as a continuation of the author's style). It is about the degree of manifestation of genre features in the European organ music, in every concrete work, in connection with the concept of author's style and epoch style. Each organ epoch hung the name of the composer, whose creativity, representing this epoch, became the "icon of style". In temporal distance, the boundaries between general and author's style are erased; as a result, the listener begins to perceive the style of interruptentno through the composer's style. Such notable personalities in organ music became, for example, Svelink, Bach, Pahelbel, Frescobaldi (Baroque), Vidor, Frank, Reger (Romanticism), Messiane and Dupre (20th century).

Thus, the European traditions of organ music on the structural-efficient level keep the basic function of modeling of the formal-content integrity of the work, which is often manifested through genre names and the strictness of the main tendencies of development of European organ schools.

Telling about functional-dynamic level of genre tradition we highlight three actual methods of genre interaction – extrapolation, interference and inclusion. Each of the defined methods has its own typical varieties, represents a certain principle of implementation of genre traditions (modeling, abstraction, dispersion) and is connected with a certain number of genre features. The defined methods emphasize the movement of the primary set of attributes of the genre.

Genre extrapolation is a method of transferring the genre to new conditions of life with preservation of a set of genre parameters typical for the most archaic samples. One way or another, in the modern art there is a certain set of archpriest signs that is transliterated in a certain unity, although often hidden under thick inshestilye formations. Extrapolation is embodied in the following different types: A) reproduction, similarity of genre model in the sum of all its components; b) archaization, introduction in music language of the most bright genre elements of music of a certain time-level, easily identified; c) "work according to the model", construction of structural and functional model of genre with the following embodiment in creation. The *genre interference* is an indirect movement into the contemporary background of genre attributes, which takes place against the background of abstraction from the original integrity and provides for the disappearance of a certain average genre

⁵¹ Idem., *op. cit.*, p. 16.

value. In Ukrainian organic music, the interference is manifested as genre stylization and genre generalization. At stylization there is the embodiment of the genre style in the whole combination of the visual means, which are characteristic of him, in the scale of artistic integrity. *Genre inclusion* – insertion of certain genre intonations in the structure of the creation without violation of dominant genre structure.

Conclusions

Thus, the consideration of the genre from the cultural point of view allows to recognize it as a **dynamic category**. The transformation of the genre, as a natural consequence of this theory, is associated with the preservation of constant traits, which are a genre tradition. It is symptomatic that at the beginning of the 21st century the tradition acquires a new urgency, is being understood more widely and goes beyond the opposition «traditional-modernist».

Considering the concept of genre traditions on the example of Ukrainian organ music, we conclude that the European genre traditions of organ music should be understood as a set of genre traditions, which sprout in modern organ pieces and reflect the essence of accumulated over more than five centuries of organ experience of European composers.

Genre traditions of organ music, being a generic concept, have external and internal aspects and are presented on structural and functional-dynamic levels. Thus, the genre is the embodiment of a dialectic of unchanging and changeable, which are interwoven as a part of the artistic and historical process.

A study of genre tradition as a constant in European organ art (vertical), we have identified three pairs of attributes – cult–secular; retrospective–prospective; national–international.

The consideration of the genre tradition as a dynamic category of European organ art (horizontal) leads to the identification of types of interaction of genre traditions, ensuring their productive prolongation. These are extrapolation, interference, and inclusion.

Thereby Ukrainian organ music that is influenced by the century-old history of Western European pipe organ culture, has an equally obvious connection with the development of modern pipe organ art of neighboring countries. At the same time, the specifics and significant transformation of European organ genres in Ukrainian music are outlined by another "genre-communicative situation", which led to a paradoxical accumulation of separate genre attributes of the whole range of music culture. Awareness of similar processes occurring with genres such in Ukrainian music (as one of the possible options) could bring genre theory closer to real music practice, that is a perspective for future researches.

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A “WELL-TEMPERED FLUTE” BY T. BOEHM – THE FINAL STAGE OF ITS EVOLUTION AND THE STANDARDIZATION OF ITS TUNING SYSTEM

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SUMMARY. The article is dedicated to the development of the flute acoustic and tuning systems during the 18th-19th centuries. Based on the analysis of J. J. Quantz's treatise »Versuch einer Anweisung, die Flöte traversiere zu spielen« and the flute of its construction with two enharmonically unequal keys Es and Di s, the intonation and technological features of using pure tuning system in playing an instrument are revealed. Following Quantz's ideas was another German musician, the Leipzig master instrument maker J. G. Tromlitz. He strongly recommended maintaining the dominant position of the pure tuning system while performing on the flute. The defining stage in the development of the flute design and the establishment of the well-tempered tuning system as the basis of its acoustic features was the reform of T. Boehm. The models of the inverse conical bore flute with open ring keys (1832) and the cylindrical flute with flap keys (1847) created step-by-step give evidence of the evolution of T. Boehm's views on expanding the sound dynamics and improving the intonation capabilities of the instrument.

Keywords: Boehm's flute, pure tuning system, equal temperament, conical flute, cylindrical instrument, acoustic system, key mechanics.

Introduction

The scope of the achievements of the renowned German inventor and musician Theobald Boehm (1794-1881)³ in improving the design of the flute in

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³ The founder of Theobald Böhm Archiv, a tireless propagandist of the original design of the Boehm flute with an open G-sharp key, the great-grandson of the inventor Ludwig Böhm, recently took part in the celebrations on the occasion of T. Boehm's 225th anniversary. During the jubilee year 2019, he managed to hold a number of scientific and artistic events in honor of his famous ancestor, one of which took place in Kyiv on October 13-14, 2019. We express our sincere gratitude to Dr. Ludwig Bohm for providing electronic versions of Theobald Bohm's correspondence. to clarify some details of the inventor's work on improving the design of the flute.

the era of total spread of innovative technologies in all spheres of human activity, looks no less important and convincing than at the time of his revolutionary discoveries. Almost 190 years ago, the conical flute with annular keys he created was given a rather restrained welcome by the flutist community and did not receive adequate support from the conservative elite⁴. Only a small group of young performers-enthusiasts⁵ saw in the improved design a great potential for the development of technical and sound capabilities of the instrument and performance skills in general.

Even more impressive was the second stage of the flute reform, completed by T. Boehm in 1847. In order to develop the sound-dynamic capabilities of the instrument and eliminate intonation defects, as well as to refute baseless accusations of plagiarism, he creates a model with a radically changed acoustic system and keys mechanics. However, even here were influential and authoritative critics who failed to properly appreciate the innovative achievements of the inventor, whose ingenious ideas were ahead of his time. Particularly surprising among the opponents is the name of the great opera reformer Richard Wagner (1813-1883), who compared the sound of the new instrument to “a cannonade” and forbade its use in the performance of his orchestral works⁶. Such a position of the composer against the background of his efforts to significantly expand the staff of the orchestra looks illogical at the very least. While using in some of his works the quadruple orchestra with eight French horns and considerably enhancing the group of brass instruments with louder varieties (bass trumpet, double bass trombone, Wagner's tuba) and an additional number of strings, Wagner unexpectedly abandons the cylindrical model of the flute, which by its sound-dynamic and intonational features was far more perfect than the then existing ones.

However, among the prominent artists were ardent supporters of the new instrument, from among whom stood out Hector Berlioz (1803-1869), who considered the improvement of T. Boehm revolutionary. He supported

⁴ Among the most famous opponents of the instrument were Professor of Paris Conservatory Jean-Louis Tulou (1786-1865), the first flutist of the Dresden court chapel Anton Bernhard Fürstenau (1792-1852). Boehm's flute was also criticized by Leipzig Gewandhaus soloist Wilhelm Barge. (1836–1925), Paris virtuoso Louis Drouet (1792-1873) and other famous performers.

⁵ Proponents of the improved flute were the soloists of the Grand Opera Louis Dorus (1812-1896) and the Italian Opera Paul Camus (1796-1869) and the teacher of the preparatory classes of Paris Conservatory Victor Coche (1806-1881).

⁶ It is known that it was at the request of R. Wagner that the cylindrical flute was banned in Munich court orchestra, the home town of the inventor, where for a long time he remained the first flutist. Under the pressure from Chief Conductor Hermann Levi (1839-1900), T. Boehm's student Rudolf Tillmetz (1847-1915) had to abandon the more advanced model of the teacher and return to the conical flute, which was much inferior in technical and sound capabilities. Manfred Hermann Schmid, *Die Revolution der Flöte. Theobald Boehm 1794-1881*, Katalog, Tutzing, 1981, S. 155.

musicians who mastered the new model and tried to introduce it into the educational process of Paris Conservatory⁷.

It is worth noticing that the research into Boehm's reform, which began with the fundamental work of Christopher Welch (1832-1915) in the late 19th century⁸, focused mainly on the achievements of the inventor in the development of key mechanics, chromaticization of the instrument, its sound and intonation qualities⁹. This perspective of scientific research is clear and beyond any doubt. After all, it was in these areas that T. Boehm achieved convincing results, which allowed him to create a perfect model that would later confidently take the prominent place in the orchestra and for more than two centuries will retain its status without systemic improvements. At the same time, in addressing issues related to the intonation characteristics of the new flute design, researchers often overlook the basic principles of the instrument's acoustic system, which the master relied on when calculating the location of tone holes and working on the internal structure of the instrument.

The tuning of the flute before the reform of T. Boehm

Even though wind instruments are not among the instruments with a fixed frequency and the performer can adjust the intonation with the help of the labial apparatus, breathing and fingering, the acoustic system of each of them is formed on the pitch of a certain system. We find confirmation of this in Johann Joachim Quantz's (1697-1773) treatise "Versuch einer Anweisung, die Flöte traversiere zu spielen" (1752), in which the author explains the main reasons for creating his own flute design with two keys Es and Dis¹⁰ as follows: "Therefore E flat must be a comma higher than D sharp. If there were only one key on the flute, both the E flat and the D sharp would have to be tempered, as on the keyboard, where they are stuck on a single key, so that neither the E flat to the B flat, the ascending fifth, nor the D sharp to the B, the descending major third, would sound truly"¹¹.

⁷ Hector Berlioz, *Concert de Conservatoire*, Revue et Gazette musicale de Paris 5e Année N 13 (1 Avril 1838), pp. 142-143.

⁸ Christopher Welch, *History of the Boehm Flute*, London, Rudall, Carte & Co., 1896.

⁹ From among the most famous ones are Karl Lenski, Karl Ventzke, *Das Goldene Zeitalter der Flöte Frankreich 1832-1932*. Celle, Moeck Verlag, 1992. Karyn Ann Berger, *Flute Intonation: a Comparison of Modern and Theobald Boehm Flutes Scales*, DMA, University of Cincinnati, 1999. Jaap Frank, *Fall und Aufstieg der hölzernen Boehm-Flöte, Tibia 2* (2000), pp. 113-115.

¹⁰ One of the J. J. Quantz's flutes with two Es and Dis keys is in the Dayton C. Miller Collection in the Library of Congress (DCM 0916: Johann Joachim Quantz / Flute in C) <https://www.loc.gov/resource/dcmflute.0916.1>

¹¹ Johann Joachim Quantz, *Versuch einer Anweisung, die Flöte traversiere zu spielen* (Berlin, 1752). Quoted from: Johann Joachim Quantz, *On Playing the Flute*, trans. with notes and an introduction Edward R. Reilly, second edition, Boston, Northeastern University Press, 2001, p. 46.

From the above statement of the German flutist, it is obvious that in the formation of the acoustic system of instruments of his own production, Quantz used a pure tuning system, in which the flats were tuned a coma¹² higher than the sharps¹³. Rejecting the tempered tuning system as the basis for determining the location of the tone holes of the diatonic scale of the flute, the German musician relied on his previous experience of playing the violin¹⁴, where a universal system of tuning strings is not limited by the design of the instrument. Unlike the string instruments, the process of correcting intonational deviations between different tuning systems on the flute is much more complicated than that on the violin, so, in order to eliminate them, the author offers in his treatise a special system of embouchure pitch control. Its principle lay in moving the instrument head on the lower lip and in changing the plane of covering the labial hole. By turning the instrument towards the performer or turning it away, the flutist could raise or lower the pitch intonation. However, the use of a special “rotary” technique of the embouchure, as well as additional options for fingering, did not always yield the desired result. Evidence of this is the sharp criticism of the unsatisfactory intonation on the flute, which often sounded from famous musicians – Alessandro Scarlatti (1660-1725)¹⁵, Wolfgang Amadeus Mozart (1756–1791)¹⁶, Georges Bizet (1838–1875), music historian Charles Burney (1726-1814) et al. Most often, the intonation shortcomings were seen as the fault of the performers, rather than the defects of the instrument’s design and the inconsistency of its basic tuning system with the clavier.

In the flute production and flute performance, the uniform tempered tuning system does not receive an adequate support, despite the fact that after the appearance in 1722 of the first volume of J. S. Bach’s “Well-Tempered Clavier,” a new way of tuning keyboard instruments, which “could be played purely in all twenty-four tonalities”¹⁷, is becoming widespread. Among the

¹² The coma represented 1/9 of the whole step and was equal to ≈ 22 cents.

¹³ J. J. Quantz, *Versuch*, S. 35.

¹⁴ As a city multi-instrumentalist musician J. J. Quantz played many instruments and at the initial stage of his career he performed on the violin.

¹⁵ Confirmation of this can be considered the reaction of Alessandro Scarlatti, who at the request of J. J. Quantz regarding the possibility of obtaining permission to visit, at first said no: “My son, you know, I hate wind instruments, they all play out of tune all the time.” J. J. Quantz, “Herrn Johann Joachim Quantzens Lebenslauf von ihm selbst entworfen,” in Friedrich Wilhelm Marburg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, Band I, Berlin, 1755, S. 228.

¹⁶ In the letters to his father, W.A. Mozart claimed that he could not stand the flute and went blunt if he had to write for it all the time. Hermann Abert. *Mozart: in 2 parts*, trans. from German, introd. article, comments by Konstantin Sakva, Part 1, Book 2 (1775-1785), Moscow, Music, 1988, p. 108.

¹⁷ Johann Nikolaus Forkel, *Johann Sebastian Bach, his Life, Art, and Work*, trans. from German by E. Sazonova; ed. by N. Kopchevsky, Moscow: Music, 1987, pp. 28-29, 32-33.

authoritative flutists of the 18th century J. J. Quantz was not the only opponent of standardizing the flute tuning system on the basis of a equal tempered system. Another German flutist, the Leipzig master instrument maker Johann George Tromlitz (1725-1805) was an ardent adherer of Quantz's ideas. More than six decades (1791), after Quantz created a flute model with two separate keys for Es and Dis, Tromlitz supported their use. He confirms the intonational differences between sharps and flats and emphasizes that "Fis and Ges, Gis and As, Bb and Ais, Cis and Des, etc., are different notes"¹⁸. This is recorded in the fingering table, which clearly presents the three separate options – for sharps, flats and diatonic scale.

In his fundamental treatise "Auführlicher und gründlicher Unterricht die Flöte zu spielen" (1791) Tromlitz reveals in detail the principle of tuning flutes of his own production, created based on a pure tuning system. Comparing the principle of tuning the flute and the tempered clavier J. G. Tromlitz emphasizes: "The tuning system [of the flute] is much more complex than that of keyboard instruments. And so on our instrument (on each of its three types) you can play more purely than on the keyboard [instruments], in which no interval, except the octave, can be absolutely perfect"¹⁹.

Highlighting the obvious advantages of the flute, the main scale of which was formed on a pure tuning system, the Leipzig master confirms this system's priority over the tempered one. And, if in the orchestra and ensemble without the participation of the clavier to achieve intonation purity for the flute with instruments with a non-fixed tuning system was possible, the in-tune performance with a tempered harpsichord was quite problematic. To address this issue, J. G. Tromlitz proposes a radical way to abandon the latter, despite the fact that the clavier was part of the orchestra at the time. Thus, he argued, it would be possible to "get an orchestra made up of good and right people who play in tune"²⁰.

According to Tromlitz, flutists had numerous problems during the transition from the pure to the well-tempered tuning system. Technical difficulties were caused by the placement of tone holes on the instrument, which due to their remote location, according to acoustic calculations, required a wide extension of the fingers and created inconvenience during play. He considered psychoacoustic factors to be no less significant, emphasizing: "everyone who is accustomed to hearing sounds in a pure tuning system, tries to play all the intervals in a certain tonality purely. Therefore, such a performer will never be fully in tune with the clavier"²¹.

¹⁸ Tromlitz J. G. *Auführlicher und gründlicher Unterricht die Flöte zu spielen*, Leipzig, A. F. Böhme, 1791, S. 14.

¹⁹ *Ibidem*, S. 57.

²⁰ *Ibidem*, S. 58.

²¹ *Ibidem*, S. 48.

Offering different types of fingering and a wide arsenal of embouchure intonation corrections on the flute, J. G. Tromlitz also questions the possibility of “finding someone who can temper [sounds] while playing [the flute] in the same way as when tuning the clavier at leisure”²².

To correct the existing intonation discrepancies between the instruments, it was necessary not only to change the principle of forming the main scale of the flute from pure to evenly tempered system, but also to “re-tune” the performer’s hearing. In order to train the flutist’s hearing in a tempered tuning system, Tromlitz considered it an effective way to learn the skills of tuning a harpsichord, which “will point to those who are looking for the right direction” in achieving the purity of performance²³.

The recommendation of the author of the treatise to develop the performers’ hearing on a “correctly tempered flute”²⁴, which he had not mentioned before, looks rather unexpected. This dual approach to the use of both pure and tempered tuning in flute performance remained common among flutists later. Professor of Paris Conservatory François Devienne (1759-1803) in his “Nouvelle méthode théorique et pratique pour la flute” is limited to the placement of only one common table for sharps and flats, in which different versions of enharmonic sounds are observed in only two enharmonic pairs (*ais*²-*bb*² and *his*²-*c*³)²⁵, and for the remaining notes it is left unchanged. In contrast, F. Devienne’s colleagues – Antoine Hugot (ca.1761?–1803) and Johann Georg Wunderlich (1755–1819), – in the official manual “Méthode de Flûte du Conservatoire” return to the Baroque tradition and place separate tables for sharps and flats²⁶, which emphasizes the existence of intonation differences between them. Such uncertainty in the standardization of the flute continued to negatively affect the intonational purity while performing on the instrument and was particularly detrimental in the concerts with a well-tempered clavier, and later the piano.

It is obvious that the well-tempered system at the beginning of the 19th century gradually became the standard not only for instruments with a fixed pitch, but also increasingly penetrated into the performance practice on instruments with a non-fixed system. The claim that uniform temperament is necessary only for instruments with a fixed tuning is sharply criticized by both acoustic scientists and famous musicians and Master of Musical instruments.

²² Ibidem

²³ Ibidem, S. 118.

²⁴ To achieve this, Tromlitz recommends playing D major and comparing the purity of performance with a well-tuned clavier. Ibidem, S. 118.

²⁵ François Devienne, *Nouvelle méthode théorique et pratique pour la flute*, Paris, 1794, p. 2.

²⁶ Antoine Hugot and Johann Georg Wunderlich, *Méthode de Flûte du Conservatoire*, Paris, Imprimerie du Conservatoire Paris. 1804, pp. iv-v.

The advantages of using an equal tempered system in vocal and instrumental performance were convincingly pointed out in 1809 by the prominent German scientist-acoustician and inventor of musical instruments Ernst Chladni: "Some persons are disposed to think that equal temperament exists only for instruments with fixed sounds; but ... every good singer, every good performer, tempers his intervals unconsciously. <...> Equal temperament is the most conformable to nature, because, on account of the equal division of the discrepancies between all the intervals except the octave, the inaccuracy of each interval is too small to offend the ear"²⁷.

However, despite the fact that "some of the objectors to equal temperament, became wiser as they grew older; some important authors have, however, persistently held to their opinions against it"²⁸. Quite categorically stood against the uneven temperament and "large and small semitones" in his "Violinschule" (1832) German violinist and composer Louis Spohr, who emphasized: "By correct intonation, that of equal temperament is of course understood, as there is no other fit for modern music. The young violinist, therefore, requires to be instructed in this one only. The unevenly tempered tuning system is no longer spoken about in this school"²⁹.

In the current situation in the production and improvement of flutes at the turn of the century, the most noticeable activity is observed in its chromaticization and equipping with key mechanics. The design of the instrument with six main holes of the diatonic scale together with the Es key, which has long remained the basic model for performers, is gradually being equipped with additional keys. However, in most cases, in determining the location of tone holes masters did not rely on accurate mathematical and acoustic calculations, and often copied them from the older instruments to the existing models, the diatonic scale of which was mostly formed on pure or unevenly tempered systems. Sometimes, an unskilled master, as noted by J. G. Tromlitz, was primitively reproducing the outer shape of the flute, "but could not tune it because he did not understand the difference between Es and Dis, or did not even know which key was for which note"³⁰. The instrument made in this way created even greater intonation difficulties for the performer.

Analyzing the performing capacities of the flute before T. Boehm's reform, it should be noted that the mechanical and acoustic potential of the most common at the time seven-to-nine-key instruments was exhausted, and a significant improvement in sound quality, intonation and technical resource

²⁷ Richard Rockstro, *A Treatise on the Construction, the History and the Practice of the Flute*, London, Rudall Carte, 1890, p. 114.

²⁸ *Ibidem*, p. 115.

²⁹ Louis Spohr, *Violinschule*, Vienna, Haslinger, ca.1832, S. 3, cit. by R. A. Rockstro, *Treatise*, p. 115.

³⁰ J. G. Tromlitz, *Auführlicher* (1791), p. 14.

was not achieved. Further increase in the number of separate, disconnected keys became impossible due to anatomical limitations. Only a comprehensive solution to these problems made it possible to create a full-fledged model of the flute for its effective use in the widespread transition to a equal tempered tuning system.

The main directions of T. Boehm's reform

In the implementation of his intentions to improve the intonation and technical features of the flute, T. Boehm acts step-by-step, gradually solving some local problems of acoustics and mechanics of the instrument. As an example of this is his first modified model of the instrument, known as "Boehm's Newly-invented Patent Flute"³¹, which the master made in 1831 for his friend, the owner of the London workshop Gerock & Wolf, of Mr. R. Wolf. Trying his best to preserve the existing fingering of the old instruments, he introduces "small changes in the shape and location of the keys", which made it possible to get rid of "intonation inaccuracies", achieve "firmness, evenness and richness of sound" and ensure the "simplicity of fingering"³². The absence of more detailed comments on the instrument tuning system in the Gerock & Wolf brochure does not make it possible to establish based on which system - pure or well-tempered – "the intonation inaccuracies" were corrected.

The German inventor achieved many more significant results in reforming the mechanical and acoustic system in 1832. The idea to improve the "Newly-invented" flute came to him after meeting with the famous English flutist Charles Nicholson in London. He impressed T. Boehm with his powerful sound. "This power was the result of the extraordinary size of the holes of his flute"³³.

Pointing out the acoustic advantages of the flute of his English counterpart, T. Boehm, at the same time, harshly criticizes "the inconsistent placement, as on all the instruments of the conventional design, of tone holes, which did not correspond to acoustic measurements"³⁴. For this reason, Nicholson had to rely on an outstanding talent and a marvelous embouchure in order to overcome the intonational shortcomings and the evenness of the flute registers.

Ch. Nicholson's flute had no advantages other than amplified sound, but this important factor for Boehm, the performer and inventor, became decisive in the emergence of a new strategy for further improvement of the

³¹ As states Christopher Welch, the flute in question was not patented. *Ibidem*, p. 85.

³² *Ibidem*, p. 86.

³³ *Ibidem*, p. 20.

³⁴ *Ibidem*, pp. 20-21.

instrument. After visiting London, T. Boehm is convinced of the need to create a new, more advanced model: "After recent numerical research, I have come to the conclusion that without a total modification of the fingering system, no significant improvement of the instrument can be achieved. I decided not to take Nicholson's flute or any other <...>, but wanted to use the invaluable time and effort to create a perfect new flute design that had good intonation, soft, smooth and powerful sound, and comfortable mechanics would allow one to accurately perform each musical phrase"³⁵.

The German inventor clearly identifies the main areas for flute improvement based on an integrated approach to the instrument reform. Focusing on the intonational shortcomings of the "ordinary flutes," the master corrects the placement of tone holes, the location of which is determined by a monochord.

The monochord-mathematical method of acoustic calculations for determining the location of tone holes was used by J. G. Tromlitz. In 1785, he created in this way "<...> the experimental sample of the flute that stood out in the evenness of timbre and sound volume"³⁶. However, due to the uneven and remote placement of the tone holes, which required a wide stretching of the fingers and caused significant inconveniences while playing, the original design was not further developed.

T. Boehm successfully solves the problems of fingering, using annular key ligaments, which allowed to simultaneously close fourteen tone holes with nine fingers and place them in accordance with the acoustic calculations³⁷. Thus, the dependence on anatomical limitations in determining the number and location of tone holes was overcome. The use of new mechanics made it possible to improve significantly the purity of intonation of the inverse conical bore flute with open ring keys (Konische Ringklappenflöte), as T. Boehm emphasizes in his booklet "Theobald Böhm's Neu construirte Flöte". The excellent intonation qualities of the new model of the instrument were recognized even by its critics. One of them was German virtuoso flutist A. B. Fürstenau, who stated in his "Die Kunst des Flötenspiels": "Mr. Boehm's flute has many advantages, especially its smoothness and ease of sound, excellent purity of intonation and extraordinary sound volume"³⁸.

³⁵ Karl Lenski and Karl Ventzke, *Das Goldene Zeitalter der Flöte Frankreich 1832-1932*, Celle, Moeck Verlag, 1992, S. 33.

³⁶ Fritz Demmler, *Johann George Tromlitz: (1725-1805); ein Beitrag zur Entwicklung der Flöte und des Flötenspiels*, 2. Aufl., Buren: Knuf, 1985, S. 56.

³⁷ Theobald Boehm, *Theobald Boehm's neu construirte Flöte*, München: Falter, ca. 1834, S. 2.

³⁸ A. B. Fürstenau criticizes the more powerful sound-dynamic features of the conical flute by T. Boehm, noting: "... at the same time it [the flute] sounds too plain and monotonous, which is why it lacks a wonderful glaze, especially in the middle register, that is, what distinguishes the flute from other instruments." At the same time, he proposes "... performers who prefer loud sound and noisy passages to further adapt Mr. Böhm's flute for playing in large rooms," Anton

Positive evaluation of A. B. Fürstenau of the intonational perfection of his compatriot's flute, as well as the characteristics of its intonation preferences by the master himself, unfortunately, do not provide comprehensive information about the tuning system of the instrument, which Boehm relied on in acoustic calculations of tone holes. A certain confirmation of the master's use of an equal tempered system as the basis for the formation of the acoustic system of the conical flute can be a table of fingering, in which the performance of sharps and flats are represented by identical options.

Created in a short time, the model Konische Ringklappenflöte (1832)³⁹ with enlarged tone holes really became the best instrument at that time, standing out among the flutes of other masters. It embodied all the latest ideas of T. Boehm. However, despite the obvious achievements in the development of mechanical and acoustic potentials of the new design, which improved its intonational and sound-dynamic features, some shortcomings could not be overcome. Among the existing problems that remained unresolved, Boehm later pointed out: "As regards the sounding and the quality of the lower and higher tones there was yet much to be desired; but further improvements could be secured only by a complete change in the bore of the flute tube"⁴⁰.

The cylindrical flute - as the final stage of the total reform by T. Boehm

The most vulnerable thing of the old flutes, as well as the 1832 models, was the inverted conical shape of the bore. "I was never able to understand why, of all wind instruments with tone-holes and conical bore, the flute alone should be blown at its wider end; it seems much more natural that with rising pitch, and shorter length of air column, the diameter should become smaller"⁴¹, wrote the master. A two-year course in theoretical and

Fürstenau, *Die Kunst des Flötenspiels*, op. 138, Leipzig: Breitkopf und Härtel, n.d. 1844, S. 1-2. A sharp criticism of the sound volume of the German master's flute is voiced by the Professor of Paris Conservatory J. L. Tulou, who believed that the flute should "enchant with its softness, tenderness in the expression of deep feelings, and not surprise with strength and fury" Lenski K., Ventzke K. *Das Goldene* (1992), S. 63.

³⁹ Boehm's 1832 inverse conical bore flute with open ring keys is in the Dayton C. Miller Collection in the Library of Congress (DCM 1056: Theobald Boehm / Flute in C) <https://www.loc.gov/resource/dcmflute.1056.1>

⁴⁰ Theobald Boehm, *The flute and flute-playing in acoustical, technical, and artistic aspects*, trans. by D. C. Miler, Case School of Applied Science, Cleveland, Ohio, Savage Press, 1908, p. 2; Theobald Boehm, *Die Flöte und das Flötenspiel in akustischer, technischer und artistischer Beziehung*, Leipzig-Berlin, Zimmerman, 1871.

⁴¹ Boehm Th. *The flute*, p. 4.

experimental acoustics, which he is studying under the guidance of his colleague, university professor Dr. Carl von Schafhautl, allows him to gain not only fundamental knowledge of acoustics, but also an understanding of ways to "totally" reform the design of the flute, whose basis acoustic system was to be a uniform temperament. Endeavoring to produce an entire pure scale in one key, wrote the inventor, "the tones were always thrown out of the proportions of the equal temperament, without which the best possible tuning of wind instruments with tone-holes cannot be obtained. Therefore, in order to determine with perfect accuracy the points at which the tone-holes shall be bored, one must avail himself of the help of theory"⁴².

The firm beliefs of the inventor in the inevitability of the use of a equal tempered tuning system in the formation of the main scale of the cylindrical flute later became the basis of all acoustic and mathematical calculations.

Changing the internal shape of the flute bore from inverse to cylindrical required the actual creation of a new instrument, and T. Boehm is actively involved in this complex process. By using a monochord string to determine the length of the flute, the dimensions of which were compared with the length of the air column, he creates a prototype of a cylindrical model consisting of twelve parts⁴³. Each part of the instrument corresponded to a semitone, had a small protrusion and was a kind of nozzle, which made it easy to connect them together. The presence of the protrusion made it possible to adjust the length of the air column and fine-tune each sound of the chromatic scale of the first octave.

One of the reasons that forced T. Boehm to make changes in the theory of calculations was the impossibility of free movement of the sealed plug in the upper part of the flute head. According to acoustic calculations, the distance from the center of the labia to the tube for each sound is a variable, so to achieve stable intonation in the upper and lower registers it was necessary to find the average position of the sealed plug.

It is known that J. J. Quantz, who invented the movable stopper to correct the purity of the tuning system, failed to find a rational way to overcome similar shortcomings. To eliminate intonation errors, he used six different sized middle parts. T. Boehm, after a series of experiments, finds the optimal distance of the plug from the center of the labia, which was equal to 17 mm. This arrangement of the plug with a stable setting of the labial apparatus made it possible to maintain a stable purity of intonation in all registers.

⁴² Ibidem, p. 15.

⁴³ A sample of the experimental design of the flute is in the Dayton C. Miller Collection in the Library of Congress (DCM 0471: [Attributed to Theobald Boehm] / Flute) <https://www.loc.gov/resource/dcmflute.0471.0>

Theoretical calculations to determine the location of tone holes did not always give the desired results to the master. Therefore, he was forced to adjust them with the help of an experimental sample of the flute and practical experiments.

Two years of the fundamental study of acoustics and careful experiments allowed T. Boehm to finally create a model of the flute, “<...> on which all the notes sounded not only fuller and stronger than on other instruments, but every nuance to the most delicate *piano* was to be achieved without losing tone or lowering the pitch. Since their sound extraction with constant positioning was very easy and the structure was absolutely clean, the performance became simpler, more confident and intonationally more accurate compared to all other flutes, where almost every sound required a different positioning”⁴⁴. Thus, the second stage of the total reform of the instrument design was successfully completed.

Completion of the cylindrical flute, according to Boehm, did not lead to the creation of an ideal design. He was completely satisfied only with the sound of the instrument in the first and second octaves, and the third remained less intonationally stable on the flute. Theoretically, ensuring the stability of the purity of intonation in all registers could be achieved using a special mechanism for mobile movement of the sealed plug of the upper part of the flute head. However, it was almost impossible to implement this idea in the design of the flute. The master saw the way out in designing a set of orchestral flutes of different tuning systems, the two-octave range of which would sound ideal. And although he failed to fully realize his plans, a partial solution to these problems can be considered the creation of the alto flute, which was the final completion of the instrument’s reform.

Conclusions

The creation of the flute by T. Boehm became a starting point in the standardization of its design and a defining stage in the transition from a pure to a equal tempered system in the production of instruments. The use of an experimental sample instrument to correct the tuning of each sound of the main scale made it possible to find a compromise between mathematical calculations and the actual structure of individual sounds and to achieve the necessary intonational consistency between them. Overcoming all the obstacles, T. Boehm achieves this goal by presenting to the flutist community an instrument “on which it was possible to play purely in all twenty-four tonalities”⁴⁵. In order to implement these ideas in performing practice and to

⁴⁴ K. Lenski, K. Ventzke, *Das Goldene* (1992), S. 41.

⁴⁵ Johann Forkel, *Johann Sebastian Bach, his Life* (1987), p. 32.

master the better capabilities of the instrument, he offers 24 etudes for flute⁴⁶ in all tonalities and other works with an increased number of sharps and flats⁴⁷. Thus, the German flutist provides the necessary conditions for the introduction of a well-tempered flute in performance practice and its promotion.

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CHORAL MUSIC BY SAMUEL BARBER: GENRE AND STYLE ASPECTS

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SUMMARY. The article is devoted to the research of choral music by Samuel Barber who was a 20th-century American composer. The research is carried out in terms of its genre and style diversity. It represents the historical stages of turning to choral art. The compositions are differentiated by voice composition into a cappella choirs and choirs with instrumental accompaniment. The orchestral scores are analyzed through the interaction of the poetic text and musical intonation taken into consideration. The figurative and semantic shades of religious and secular origin poems are discovered, the relationship between the music and ancient genres is revealed: Gregorian monodies, antiphons, plain chants, motets, madrigals, Easter hymns. The substantive music aspects are researched as projected on the historical genesis and synthesis of stylistic phenomena of different nature. It is researched how much the elements of medieval, renaissance, baroque, romantic and modern musical vocabulary influence the integral system of choral composition artistic means.

Keywords: choral music, Samuel Barber, genre traditions, style aspects, chants, motets, madrigals.

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1. Introduction

A modern listener is familiar with the works composed by Samuel Barber (1910-1981) being a twentieth-century American composer due to the opera performances, ballets, symphonies, instrumental concertos, cycles, plays, chamber vocal works and part songs. Modern music science includes epistolary studies, catalogs, monographs by American and European authors, as well as several articles on individual works or composition realms. Choral opuses are repertory, but they are not properly studied as a result creating a musicological interest. This article is aimed at exposing Samuel Barber's choral works through their genre and style sight. The published musical texts, transcriptions, performance versions, and poetic sources are used as a framework of empiric analysis.

Choral music is one of the most poetic, eloquent chapters of Samuel Barber's compositions. It is played with instrumental accompaniment or a cappella in the concert halls worldwide. Many scores were published during the author's lifetime, some texts are archived as manuscripts. Barbara Heyman⁶ being a competent researcher of his compositions listed 12 published and 8 unpublished (one unfinished) part songs in the composer's choral chant catalog. The published ones include as follows: *The Virgin Martyrs* for female a cappella choir, op. 8, No. 1, 1935; *Let down the bars, O Death* for mixed a cappella choir, op. 8, No. 2, 1936; *Reincarnations* for mixed a cappella choir, op. 16 (*Mary Hynes*, 1937, *Anthony O'Daly*, 1940, *The Coolin*, 1940); *God's Grandeur* for double mixed a cappella choir, 1938; *A Stopwatch and an Ordnance Map* for male choir, brass bands and timpani, op.15, 1940; *Under the Willow Tree* for mixed choir and piano, op. 32, 1957; *Heaven-Haven*, 1961 (choral adaptation of *A Nun Takes the Veil* from *Four Songs*, op. 13, No. 1, 1938); *Sure on This Shining Night* for mixed choir and piano, 1961 (from *Four Songs*, op. 13, No. 3, 1938); *Ad bibinum cum me rogaret ad cenam* for mixed a cappella choir, 1943; *The Monk and His Cat*, 1967 (choral adaptation of *Hermit songs*, op. 29, 1953); *Prayers of Kierkegaard* being choral, soprano and orchestra, op. 30, 1954; *Easter Chorale* for mixed choir, brass instruments, timpani and organ, op. 40, 1964; *Agnus Dei* for choir and organ/piano ad libitum, 1967 (adaptation of *Adagio for Strings*, op. 11, 1936); *Twelfth Night* for mixed a cappella choir, op. 42, No. 1, 1968; *To Be Sung on the Water* for mixed a cappella choir, op. 42, No. 2, 1968; *The Lovers* for choir, baritone and orchestra, op. 43, 1971. The data of modern catalogs are added to the list stated above⁷.

⁶ Heyman, Barbara B. *Samuel Barber: The Composer and His Music*. Oxford University Press, 1994.

⁷ Wentzel, Wayne C. *Samuel Barber: A Research and Information Guide*. 2nd ed., Routledge, 2010.

2. Choral a cappella music

B. Heyman writes that Barber created most of his unaccompanied choral works between 1930-1941, and most of them were religious. It is difficult to research the problem because not all of these compositions have been published. Thus, for example, *Motetto on words from the Book of Job* was created using the biblical texts from the Book of Job for four and eight voices choir a cappella, 1930, is still reproduced only as manuscript. *Mary Ruance* and *Peggy Mitchell*, 1936, representing the choral scores, to James Stephens's words, as well as *God's grandeur*, 1938 to the English poet and Catholic priest Gerard Manley Hopkins's words have not been published, thanks to the latter Barber's music deepened into the religious meaning beyond the liturgical text. It was semiotic that the composer had been leading the student choir *Madrigal Chorus* composed of 25 members at the *Curtis Institute of Music* for three years (1939-1941). He performed many of his own choral compositions together with them, namely, *The Virgin Martyrs*, *Reincarnations*, *A Stopwatch and an Ordnance Map* in addition to the others taken from the sacred genre realms of the past, for example, *Ave Maria* by Josquin des Prez in his own musical version. Due to these circumstances, stylistic influences of distant eras, spiritual genre traditions, and, in exceptional cases, cult prayer texts are felt in the composer's musical language environment. A new stage of creative attention to choral sound became shorter for Samuel Barber (1967-1968). The author had a desire being his initial impulse to return to his own previously written vocal or chamber and instrumental compositions and create new choral versions based on them, including those with the added verbal text.

Samuel Barber was inspired to write choral music by poetry with deep philosophical connotations, reflections on life and death, deep thoughts on moral laws, suffering, peace, and forgiveness. It is notable that the composer chose translated Latin poems written by the medieval Belgian historian and monk Sigebert of Gembloux as the verbal basis for one of his first published choirs – *The Virgin Martyrs*. The music author favored the American poetess Emily Dickinson's poems about the expectation of death, fatigue of wandering, the proximity of a quiet eternal sleep as a poetic basis for the next choral work *Let down the bars, O Death*. Talking about the mournful atmosphere of the choir voices, Barber wrote to his parents that this music could have been performed at someone's funeral: eventually, the choir was performed at a memorial event commemorated to the composer's funeral (1981).

The author composed the first of his published a cappella choir scores *The Virgin Martyrs* for female voices singing elegiac praises to virgin martyrs who have deserved to be close to the Lord. Siegbert of Gembloux's Latin

text of the poetry translated into English by Helen Waddell forms the paired lines reflected in the choral score by the female voices reechoed in the opening bars. The melodic replicas of the sopranos and altos create tertian thickenings of syncopated figures, canonical imitations, sequence, as if interrupting each other's voices creating a picture of crowded virgins "whose souls were not crippled". When the words "souls are crippled" are sung, the Mixolydian "G" diatonic changes to "es-moll" representing a chromatically distant zone, culminating in a growing wave of strettas in various choral voices.

*Therefore come they, the crowding maidens,
Gertrude, Agnes, Prisca, Cecily,
Lucy, Thekla, Juliana, Barbara,
Agatha, Petronel, and other maids
Whose names I have read not and now record not,
But their souls and their faith were maimed not.
Worthy now of God's company.
Wand'ring through the fresh fields go they,
Gath'ring flowers to make them a nosegay
Gath'ring roses red for the Passion,
Lilies and violets for love.*

The death image with gloomy coloring represented as a fellow traveler in numerous Barber's music plots is recreated in the second a cappella choir from the same opus composed a year later. It is stated in the very title ***Let down the bars, O Death***, 1936. The music language is filled with the features of modal thinking, frequent support changes, ancient modes coloring, contrapuntal techniques, imitative development of structure, strettas, dissonances of a polyphonic nature, major and minor fluctuations as well as rhetorical exclamatio figures: wide intonation moves in the light of a sharply dissonant vertical with "Oh death" words saddening the overall picture all together. The chant is sung with psalmody and recitations. The texture is homophonic, monorhythmic, with metrical changes and a thematic declamatory genre basis. The polarized modal moods of the stringing amplify the contradictions between the feeling of fear and the desire for death.

*Let down the bars, O Death!
The tired flocks come in,
Whose bleating ceases to repeat,
Whose wandering is done.*

*Thine is the stillest night,
Thine the securest fold;
Too near thou art for seeking thee,
Too tender to be told.*

The original concept of the next choral opus **God's Grandeur** for double mixed a cappella choir, 1938, set to the lines by the English poet Gerard Manley Hopkins was planned as the continued unpublished early texts of *Motetto on words from the Book of Job*, 1930. Afterwards, the composer's plans changed: as pointed out by Heyman the composition was written alongside with the final part of the String Quartet and was timed to coincide with the upcoming Westminster Choir School's Festival of Contemporary American Music in the spring of 1938. The composer divided the choir into two ensembles engaged into an antiphonal dialogue. The music shows the features of baroque jubilations inspired by the Bach traditions honored by Barber.

*The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.
And for all this, nature is never spent;
There he lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs--
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.*

Reincarnations for mixed choir a cappella is an album of modern madrigals based on verses taken from *James Stephens's* eponymous poetry collection that includes the translations ("reincarnations") of the following Irish authors' poetry: *David O'Bruadair*, *Egan O'Rahilly* and *Anthony Raftery* who glorify their lyrical love poetry of feminine beauty. Barber chose only three poetic sources from a variety of them and combined the original poems by *Anthony Raftery* with the choirs created in different years: *Mary Hynes*, 1937; *Anthony O'Daly*, 1940; *The Coolin*, 1940. Barber composed two last stated compositions in Austria for his future conductor's work with the

Madrigal choir. When it comes to the artistic reading of poetry in Barber's music B. Heyman points to the "distinct and happy influence of Monteverdi's madrigals freedom"⁸.

There's a reason why the composer turned to the old vocal genre tradition of secular aristocratic music-making, namely a polyphonic singing with or without instrumental accompaniment. First of all, his active work as a conductor favored to it; secondly, the choir's repertoire stylistic orientation to Claudio Monteverdi's and Gesualdo di Venosa's music encouraged him to study the choral technique based on the preceding great masters' scores; thirdly, the Renaissance "reading" through the sound language of every word detail, their meanings, plot twists, and most importantly, the movement of love feelings, was very appealing to Barber, inviting to subtle expressiveness of intonations. The composer was attracted by the poetic pastoral beauty of the surrounding landscapes and strong love experiences. As we remember, the core of the Renaissance choral singing madrigal art consisted of the sensory perception of the world. It was back then when the Italian madrigalists' music established "**the movement of feeling** as the main reference point for the XVI-century composers and poets forming a new musical genre called madrigal"⁹. The word and musical intonation balance are personified by sense experience expressed through eloquent "madrigalisms", motifs of sighs, tears as well as other acoustic means, in particular, such as: "spatial effects of the reproduced word meaning (for example, the high register is used when talking about heaven, angels; using the low register when referring to hell, the devil, sorrow, death)"¹⁰. Barber was attracted by the atmosphere of "refined sensuality" and he was looking for colorful sound reserves to capture it in his choral writing.

Mary Hynes, tuns into reality the state of exciting love delights in front of female beauty according to the musical semantics of ancient madrigals.

*She is the sky of the sun!
She is the dart of love!
She is the love of my heart!
She is a rune!*

The image of Mary (Mary Hines, in honor of the beautiful 19th-century Irish woman) being beautiful as the sky, the sun, love and the secret of the heart has been voiced by means of choral texture using fast

⁸ Heyman, Barbara B., *op. cit.*, p.183.

⁹ Zharkova, Valeriya. *Ten views on the history of Western European music. Secrets and Desires of Homo Musicus*, in 2 volumes. Vol. 1, ArtHuss, 2018, p. 298.

¹⁰ Zharkova, Valeriya, *op. cit.*, p. 320.

undulating recessions and instant melodic line upsurges to culminate peaks accompanied by the words “she is the love of my heart, she is the secret”. The opening stanzas music is full of jubilation, mobile, playful grace. The melody is directed down either quickly or easily, then rapidly reaches a new peak (bars 1-5) when cadencing in the H–dur key far from the main C–dur accompanied by the words “of my heart”. It’s possible to hear frequent and unexpected modal shifts of fret supports, ecstatic slowdowns in the second stanza accompanied by the words “lovely and airily” embracing the semantic contour of each sounding word in the choral texture.

The imitated female parts are added to the male solo ones, the density of the choral array increases due to the polyphonic layering of new lines. The choral recitation includes the elements of polyphonic technique accompanied by the words “She is a rune” (bars 6-10). If the harmony colorful play did not exceed the Renaissance powers, the listener could lose stylistic guidelines for a long time and confuse the allusion of the old Renaissance and Baroque polyphony with the historical reality. However, this is a stylized sound reality created by the composer who took into consideration the long-standing genre tradition. The author works out the creation chronology of this madrigal in the 20th century just using the flow of harmonic processes that inherit late Romantic achievements.

The next “reincarnation page” namely *Anthony O’Daly* tells the story of the Irish rebel organization leader’s martyrdom. The atmosphere of a mournful memorial service is depicted here: seasoned choir pedals, strettas, archaic quint “conchords”, a homophonic structure sustained in texture with the inclusion of imitative counterpoint techniques, basses, the only sound lasting slowly and painfully in a state of grief, despair from the loss of a loved one. Pedals on the sound “e” are persistently and tenaciously bass or soprano maintained, the mode changes shades (Aeolian, Phrygian, Dorian), lamentose intonations inherit the semantics of sorrow, suffering, crying.

*Since your limbs were laid out
The stars do not shine!
The fish leap not out in the waves!
On our meadows
The dew does not fall in the morn,
For O Daly is dead!
Not a flow’r can be born!
Not a word can be said!
Not a tree have a leaf!
Anthony! After you there is nothing to do!
There is nothing but grief!*

The Coolin being the last choir in Samuel Barber's "madrigals' collection" is one of the most expressive of the choral miniatures, according to the verbal translation of the title, it gives a hint at a tender address to the beloved woman, literally meaning a wavy strand of blond hair at the back of the head. Poetry and music include the emotional world that dives deeply into lyrical yearning for a long time that is the state known in any era, but clearly dominant in the aesthetics of the European Renaissance and Romanticism eras. The sound has a pastoral tone, slight swaying in the alternated $12/8$ and $9/8$, sensual lyricism of melodic intonations, dialogue of male and female voices, melismatic decorations of sequence lines that create the atmosphere of romantic enthusiasm of feelings.

*Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.*

This madrigals' album of is the most significant of Barber's early a cappella choral compositions.

Ad bibinum cum me rogaret ad cenam for a cappella mixed choir, 1943 being a composition created on the occasion of Carl Engel's anniversary, is laudatory with a touch of light humor, pastoral, with a code ending accompanied by the words "already my eyes begin to droop and slowly my songs go to sleep" to the melody similar to the lullaby genre.

In the middle of the 20th century, the composer's activity in writing choral works without being accompanied noticeably decreased, however, he continued to work on choral music with instrumental accompaniment. In 1964, Barber returned to the a cappella choral tradition on a piecemeal basis: working in the genre of festive Easter chants, he composed ***Easter Chorale*** for a mixed choir, brass instruments, timpani and organ, op. 40, with lyrics by Park Browning. Only the first part of the chorale sounds without any accompaniment. The music was written on the lighting of the National Cathedral bell tower in Washington. There are noticeable signs of stylization in it: modal diatonic chords, ancient church modes, the syllabic principle of the relationship between music and words. The chorale reminds about the ancient traditions of Gregorian monodies being harmonized by baroque composers. Barber stylizes the melody in the spirit of church hymns and adds a strict monorhythmic harmonic texture, modal cadenzas (clausulas) to it. The phrasing in the stanzas is distinguished by caesuras

and a bar line without indicating the size, each time the last chord is marked with a fermata. The second time the chorale sounds even more solemnly, accompanied by brass, timpani, and organ.

Agnus Dei for choir *a cappella* (or accompanied by an organ / piano *ad libitum*), 1967, represents a unique case of the composer's appeal to a canonical liturgical text integrated into an earlier work: *Adagio for Strings*, op. 11, 1936. Barbara Hayman¹¹ mentions that many new timbre versions of Barber's *Adagio* appeared for a string quartet (1936). They were created by the composer himself or by other musicians with his active assistance: *Adagio* for string orchestra (commissioned by Antonio Toscanini, 1938), for *solo* organ (William Strickland, 1949), for clarinet ensemble (Lucien Caillé, 1964), for woodwind ensemble (John Oreilly, 1967), "*Agnus Dei*" for a mixed *a cappella* choir (Samuel Barber, 1967), "*Agnus Dei*" for a mixed choir accompanied by an organ or a piano (Samuel Barber, 1967). The choral transcription was completed at a very difficult time for the composer. Just after the unsuccessful premiere of the "Antony and Cleopatra" opera and his mother's subsequent death, he decided to hide away from everyone and was even ready to give up composing music. Barber could find a secluded place in Europe, in Italy, where being absolutely isolated he "ran through" his *Adagio* from the very beginning. Currently a complete list of *Adagio* latest transcriptions is given in the recently published works of French and English musicologists^{12, 13}.

It was possible for the composer to find an opportunity in the choral version to unite the originally sounding "sacred music overtones with a real liturgical text, to strengthen the spiritual currents of intonations that found their place here, in union with the canonical word¹⁴: *Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem*. Anniversaries, melismatic chants inspired by an old church tradition are close to the prayer text from the funeral mass. The soprano melody "moves against the barline, bypassing the metrical periodicity regulations, as if resurrecting the memory of the music medieval past, of the *longissima melodie* cult, early Gregorian chants with a deep spiritual meaning established in them"¹⁵. The melodic pattern

¹¹ Heyman, Barbara B., *op. cit.*, p.175.

¹² Brévignon, Pierre. *Samuel Barber: nostalgique entre deux mondes*. Editions Hermann, 2011.

¹³ Wentzel, Wayne C. *Samuel Barber: A Research and Information Guide*. 2nd ed., Routledge, 2010.

¹⁴ Filatova, Tetiana. "*Agnus Dei*" by Samuel Barber: *choral version of Adagio for strings (to the problem of style interactions)*. *Muzychnye mystetstvo*, vol. 13, 2013, p. 70.

¹⁵ Filatova, Tetiana, *op. cit.*, p. 71.

resembles somehow the baroque musical and rhetorical figures *climax*, *circulation*, the *anabasis*, *catabasis* moves are obvious in the bass line namely the ascent to hope and descent to suffering. The music is not ascetic, on the contrary, it is filled with tragedy, sorrow, beauty and often romantic expression of feelings. These feelings are transmitted by the colorful, coloristic harmonies of the romantic era. The similarity with the Renaissance and Baroque choral voicing practices is displayed in the polyphonic movement of melodic lines. The modal linear thinking allusions of the pre-classical era are combined with a powerful romantic platform of harmonic means.

E. g. 1

Samuel Barber

Molto adagio
molto espr.

Soprano
Alto
Tenor
Bass

A - gnus De - gnus De - gnus De - gnus De -

“Agnus Dei” for choir a cappella, bars 1-3.

The *Twelfth Night* composition for a mixed a cappella choir, op. 42, No. 1, 1968, was composed on the twentieth-century English poet Laurie Lee’s text about the birth of the baby Jesus Christ, who saved the world from destruction. There is no night darker or colder than this representing the poetic lines that are emphasized at the moments of the sound of key words by gloomy chromatic harmonies, variable meters, hemiolous rhythmic patterns.

*No night could be darker than this night,
No cold so cold,
As the blood snaps like a wire,
And the heart’s sap stills,
And the year seems defeated.*

Talking about the other composition taken from the same opus **To Be Sung on the Water** for a mixed a cappella choir, op. 42, No. 2, 1968, to the words of the contemporary American poetess Louise Bogan, the composer uses the technique of antiphonal division of the choral sound, namely into female and male parts of voices assigned a solo or accompanying part. They are exchanging their parts in turns.

*Beautiful, my delight,
Pass, as we pass the wave,
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.*

This choral tradition known long ago has a pictorial function here. Replicas of female and male singing enter a dialogue, creating a spatial perspective similar to the image of a water landscape, the splashing of waves, the swaying of oars in a boat. The choir can sound both unaccompanied and accompanied by a piano.

3. Choral music with instrumental accompaniment

A **Stopwatch and an Ordnance Map** for male choir, brass wind instruments and timpani, op. 15, 1940, actualizes a military theme, namely a soldier's death during the Spanish Civil War. The army choir of 75 voices sounds in a gloomy, dramatic, ominous way: war, heroism, death are infused with the composer's recollections with personal experience of guard duty in the US Army. On the score pages, the author demonstrates an excellent mastery of choral polyphonic technique. Let's remind that the composition was created at the same time as *Reincarnations* for the *Madrigal* choir, but in this case, the male choral four-parts are accompanied by instrumental timbres associated with an atmosphere of military signaling.

*A stopwatch and an ordnance map.
At five a man fell to the ground
And the watch flew off his wrist
Like a moon struck from the earth
Marking a blank time that stares
On the tides of change beneath.
All under the olive trees.*

Choral groups are divided in pairs. The kettledrums lead their marching, militarized, pulsating rhythmic line added by the elements of melodic figures and introduce ominous shades into the general atmosphere. The moments of enlightenment appear in the code namely in the choral ritual of requiem, memorial service.

Prayers of Kierkegaard for mixed choir, soprano and orchestra, op. 30, 1954 is a colossal religious composition inspired by the composer's recollection of a spiritual experience after a midnight attendance of a small church where a 70-Benedictine-monk choir was singing the Gregorian mass for several spectators. Barbara Heyman cites these recollections from the composer's letter: "The simplicity and sincere style with which they sang this overwhelming music warmed all the corners of my heart left cold and untouched by the morning's magnificent pageantry"¹⁶. The monks' singing, tranquility, quiet delight, and enlightenment before the benefit of clergy sacraments are expressed through the included elements of Gregorian chants in the choral score. The composer admired them so deeply and sincerely. The choir poetic foundation is based on the Danish theologian Søren Kierkegaard's words, reflections on how intense the human feelings, inspiration and the "passion of freedom" are. Barber chose two of Kierkegaard's prayers; "God the Unchangeable" (1855) and "Christian Judgments" (1848). These are not canonical texts, but theological judgments, consequently the composer freely changed phrases and words in the original text.

The liturgical Gregorian chant and its associations are intensified by the unison sound of male voices, meter variability, rhythm irregularity, the movement of melodic chants according to the connected syllabic principle with the words of prayer, and the Dorian mode diatonicism. Homophonic and antiphonal choral chants, the cantus firmus technique in tenor voices, whispering, the sound of bells backstage, fugato, chorale sounds in the string section, the xylophone solo using the twelve-tone row technique and retrograde methods of the series development and the techniques when the theme is presented as rhythmically increased, namely, everything consolidates into a multi-dimensional style alloy. The contrapuntal technique of leading voices, canons, imitations, polychords, tetrads, pandiatonic or chromatic alteration of a tone, antiphonal interchange of voices, melody recitation, passacals in instrumental voices represent the polyphonic writing techniques of the medieval, renaissance, baroque eras coexisting with the modern musical vocabulary in the composition. They create a liturgical mood jointly allowing not only secular musicians, but also church soloists to participate in

¹⁶ Heyman, Barbara B., *op. cit.*, p. 348.

the composition performance as intended by the composer. The composition reaches the scale of cantata-oratorio genres in terms of dramatic and compositional scope. The first nights were a great success in the USA and Europe.

Samuel Barber called his last composition for choir with accompaniment as ***The Lovers*** and intended for mixed choir, baritone, soprano and orchestra, op. 43, 1971. The magnificent cast consisting of a mixed choir of two hundred voices, solo parts accompanied by an orchestra was designed for the anniversary music performance presentation by the Philadelphia Orchestra, Finnish baritone Tom Krause and the Temple University Chorus. The composition was created using the Chilean poet Pablo Neruda's words translated by Merwin. The composer arranged the poetic texts into a series of excerpts taken from different poems dictated by the logic of how the lovers' romantic feelings grow: from their inception to a difficult, painful breach of relations. This is a striking choral example of sensual lyrics in the composer's creative activity with juicy coloristic verticals in vocal and orchestral parts. The poet reproduces a strong, burning feeling of passionate love in an erotic tone of his poetic statement. It transforms into a state of deep despair, collapse, painful loss, and loneliness. Barber's style palette mixes romantic musical language with rich nuances of exaltation, rich colors of impressionistic harmonies and a world of sharply dissonant modern sounds.

4. Conclusions

Samuel Barber's choral heritage ranks a decent place among instrumental, vocal, and theatrical genres in terms of the number of his creative works: all the composer's choirs can be placed in one author's concert. However, these compositions often go to the highest creative heights in terms of artistic merit and exploratory ideas. Choral compositions reflect the variety of author's interests in genre and style. He refers to biblical texts from the *Book of Job*, canonical church prayer *Agnus Dei* from the requiem mass using the English poet and Catholic priest Gerard Manley Hopkins' words, the medieval Belgian historian and monk Sigebert of Gembloux's poems translated from Latin, poems by the American poet Emily Dickinson, the poetry translations of the following Irish authors David O'Bruadair, Egan O'Rahilly and Anthony Raftery, Park Browning's poetry, the twentieth-century English poet Laurie Lee's texts about the Jesus Christ's birth, the American poet Louise Bogan's words, the Danish theologian Søren Kierkegaard's poetic reflections, or, finally, the Chilean poet Pablo Neruda's sensual, lyrical poems translated by Merwin.

Having the foundation of a poetic source, Samuel Barber creates a rich world of artistic images and emotional states. Sacred ones clearly dominate among them being ranged from mournful, sepulchral, sorrowful, prayerful to jubilant, Christmas, enlightened ones. They are joined by the related states of philosophical reflection, though not about biblical stories, but connected with real events and people, namely, the thoughts about their life and death, feelings of fear and humility, about the inevitability of losses and military agony. Lyrical, love themes elaborated with no less impressive amplitude of states play a significant part in the figurative range of choral compositions: from idyllic, peaceful, with a pastoral tinge of merged feelings, to languid, enthusiastic, erotic, ecstatic, and the opposite ones being as strong namely dramatic depths loss and despair.

The composer conveyed his personal view of the world through this palette of images that attracted him to appeal to the musical styles of bygone centuries. He was like-minded to the old choral chants, the ascetic lines of Gregorian monodies, he admired counterpoints, the old polyphony masters' free imitation technique. At the same time, the composer leaned toward the vibrance and richness of late romantic harmony, he sometimes added sharp dissonances and the sound uniqueness technique to it in a spontaneous way. As a result, the image of genre and style interactions appears to be many-sided in Barber's choral music. The composer worked with the elements set in the genre traditions of Gregorian monodies, antiphons, chorales, motets, madrigals, Easter hymns. He created choral miniatures, cycles of choral miniatures, large multi-part compositions where the musical thinking attributes of the bygone eras interchanged, synthesized, and infused with the world language being contemporary to the composer.

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PRACTICES OF VISUAL ARTS IN THE MUSIC OF THE TWENTIETH AND EARLY TWENTY-FIRST CENTURIES

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SUMMARY. The study of transformational processes in contemporary music art under the influence of the fine arts practices is one of the important problems of musical culturology and aesthetics. The study is topical because of the new efforts aimed at understanding and arrangement of the evolution of established aesthetic systems and experiments in music and fine arts in the 20th century and at the beginning of the 21st century, as well as their influence on modern practices of introduction of meaningful elements of painting, graphics, architecture, and multimedia technologies into music creation processes. The aim of the research was to identify current trends in music visualization through the arrangement and generalization of the experience of artists of the 20th — early 21st centuries, who used expressive arts, synthesizing one art into another in their musical compositions, as well as to identify the background of those synthetic ideas and ways to implement them. The scientific research established that the development of synthetic art has its roots in the disposition towards merging arts and versatility. The fine arts practices applied in music has contributed to the expansion and enrichment of artistic means and techniques and has entailed further complication of sound and visual components in the overall concept of the work. It is concluded that the individual creative and personal traits of the artist, who seeks to fully convey the multidimensional figurativeness of the

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work determine a significant impact on implementing fine arts practices in music. Prospects for further research of the evolution of fine arts practices and audio-visual media in music involve the development of description techniques in the context of the dominance of the visualization factor over music one in artistic perception, as well as the study of the impact of cultural technologization on contemporary music art.

Keywords: music, visualization, fine art, artist, interconnection of the arts, synthesis, intermediality

Introduction

Culture in itself is an integrity, with its components existing in internal interdependencies. Integration in culture reveals the procedural nature, which is the dominant internal mechanism of its development. According to author⁶, the integrity of culture in general and artistic culture in particular, in which arts exist in different forms of relationships, syncretic and complex interaction, forms of artistic synthesis that transmit natural and cultural universals of the world which are expressed through the linguistic means of various arts are artistic and cultural prerequisites for artistic integration. The art, which is syncretic in nature, has shown two polar tendencies over the centuries: towards differentiation on the one hand, and towards integration on the other, determined by the natural attraction to genetic “ancestral unity”. Each type of art aims at maximizing the identification, strengthening of specific and unique artistic and linguistic features on the one hand. On the other hand, art and historical practice shows that all of them try to consider and use the experience of other arts to expand their boundaries and capabilities. The movement towards interaction and synthesis is being supplemented by the movement towards autonomy and individualization.

The integration of fine arts and music also has a long history. The initial stage of the synthesis of music and other arts can be traced back to ancient times. Posture, gesture, movement, drawing, dance was inseparable from words, sound, intonation, and rhythm in the syncretic art of music. Different types of art separated during the development of human civilization and the formation of artistic culture, but the interaction between them is ongoing, acquiring new, more complex forms. Composers of different eras

⁶ Beregova, Olena, *Tendencies of visualization in modern instrumental academic music in the aspect of musical communication*, Culturological thought, no 11, 2017, pp. 35-45.

tried to enrich the artistic concepts of their works by means of visual arts in search of ways to render the content of a musical work more concrete in order to strengthen the emotional impact on the listener.

Author⁷ writes: “The peculiarities of the current state of the problem of music analysis are currently determined by the complex intertwining of integration and differential processes”. Integration is actively penetrating the field of music art and modernizing it. These changes are caused to a large extent by technical progress, which has significantly affected the art. The main impetus that currently motivates modern composers to turn to visual aids is that they provide the authors of compositions with new aesthetic and technical opportunities, thus helping to update the content of the musical work. The above makes it possible to consider the use of various aspects of visualization in contemporary music as a significant phenomenon of artistic practice that requires scientific comprehension and arrangement.

Literature review

The problems of understanding the interpenetration of music and fine arts in culture are covered in several scientific works and advisory materials, which served as a reference for this study. The works of researchers of the beginning of the last century and the beginning of the 21st century was used in this study because the period under consideration covers the beginning of the 20th century to the present. The study of this phenomenon required both the involvement of a wide range of scientific issues and concentration on the specifics of its manifestation in certain types of art.

The theoretical aspects of the problems under research were comprehended through the analysis of achievements and theoretical works of musicologists and composers. Sabaneev L. (1925-1927) — musicologist, music critic and composer — studied the expression, dynamics, colour in the art of music, as well as ultrachromatism as a new approach and aesthetic direction in music. The work of Sitsky Larry entitled *Music of the Repressed Russian Avant-Garde, 1900-1929* (1994) revealed a significant pool of studies on artistic figurativeness in composing of the early 20th century. The study of works of Iannis Xenakis reviewed the formation of avant-garde techniques and experiments in instrumental music⁸. Several works of a figure

⁷ Beregova, Olena, *Tendencies of visualization in modern instrumental academic music in the aspect of musical communication*, *Culturological thought*, no 11, 2017, pp. 35-45.

⁸ Xenakis, Iannis, *Science and Music. An interview with Iannis Xenakis*, *The UNESCO Courier*, 4, 1986, pp. 4-7. <https://unesdoc.unesco.org/ark:/48223/pf0000068918>

in musical culture Arnold Schoenberg himself⁹. Models for Beginners in Composition¹⁰, Structural Functions of Harmony (1954), and the works of researchers of his work — Hahl-Koch¹¹, Paffet¹² covered the formulation of musical thought in terms of the idea of harmony and composition.

Alexandr Scriabin dealt in his creative work with the development of ideas for combining color and sound. A few scientific works on the activities and works of musician Engel¹³, which analyzed the search for a new musical language and innovative opportunities to combine sound and light, were the source of understanding the idea of sound-to-color synesthesia (chromesthesia). Among others, Roziner¹⁴ studied extrapolation of abstractionism and symbolism as currents in painting with recognition of the influence of music in the works of Mikalojus Čiurlionis¹⁵. Both the musical works of Mikhail Matyushin and his theoretical treatises reflect the search for a new worldview. The work entitled K Rukovodstvu Novukh Deleniy Tona (New Tone Division Guideline) (1923) provides conclusions on the variability of form and color. The theoretical works of Malevich¹⁶ and studies of his creativity¹⁷, represent significant achievements that reveal the problems of studying the evolution of fine arts and music. Wassily Kandinsky's work also made a significant contribution to the innovations in the synthesis of fine arts and music. In this study, we relied on analytical articles and research dealing with the synesthesia in his work¹⁸¹⁹.

⁹ Schonberg, Arnold, *Harmony theory*, Universal edition, 1922.

¹⁰ Schonberg, Arnold, *Models for beginners in composition*, G. Schirmer, Inc, 1943.

¹¹ Hahl-Koch, Jelena, *Arnold Schönberg — Wassily Kandinsky: Letters, Pictures and Documents of an Extraordinary Encounter*, Wien: Residenz Verlag, 1980.

¹² Puffett, Katherine, Schingnitz, Barbara, *Three Men of Letters. Arnold Schoenberg, Alban Berg and Anton Webern, 1906-1921*. Hollitzer, 2020.

¹³ Engel, Julius, *Through the eyes of a contemporary*, Music, 1971.

¹⁴ Roziner, Felix, *The art of Čiurlionis: life, personality, painting, music, poetry, philosophy of creativity*, Terra, 1993.

¹⁵ Golynska, Olga, *Music in painting and painting in music: Presentation of the ImprezaTerra center for contemporary art*, Muzyka. Ukrajinjskyj internet-zhurnal, 2020, <http://mus.art.co.ua/muzyka-v-zhyvopysi-ta-zhyvopys-u-muzytsi-prezentatsiia-tsentru-suchasnoho-mystetstva-impreaterra/>

¹⁶ Malevich, Casimir, *Collection of works in five volumes: V 5. Works of different years: Articles. Treatises. Manifestos and declarations. Lecture projects, Notes and notes. Poetry*, Gileya, 2004.

¹⁷ Ushakin, Sergey, *Kazimir Malevich, Non-objectivity*, Armchair scientist, 2016.

¹⁸ Hahl-Koch, Jelena, *Arnold Schönberg — Wassily Kandinsky: Letters, Pictures and Documents of an Extraordinary Encounter*, Wien: Residenz Verlag, 1980.

¹⁹ *Etudes by Chopin in the light of the law of the golden section. Experience of positive substantiation of the laws of form*. No. 2., 1925, https://www.naxos.com/catalogue/item.asp?item_code=8.554528

The works of musicologists, specialists in the theory and history of music culture — Galejev²⁰, Vanechkina²¹, Dubinets²², Amblard²³, Avramenko²⁴ etc., which set out a plan for creative research of artists of the last century, analysis of graphic music and research aspects of audio-visual synthesis, represent a significant pool of analytical research. The visual art practices applied to sound, namely synthetic stage works, which brought the interaction of music, drama, and scenography to a new level, were analysed on the basis of musical works of the 20th century. First of all, the creative achievements of artists whose musical works embody the idea of sound and colour synesthesia: Arnold Schoenberg (*Herzgewächse* (Foliage of the Heart) (1911), *Pierrot Lunaire* (1912)); Alexandr Scriabin (*The Poem of Ecstasy* (1907) and *Prometheus: The Poem of Fire* (1910)); innovative ideas of painting by Mikalojus Čiurlionis — *Sonata of the Sun*, *Sonata of the Spring* (1907), *Sonata of the Sea*, *Sonata of the Stars* (1908) and his symphonic poems *In the Forest* (1900-1901) and *The Sea* (1903-1907), overtures *Kęstutis* (1902), etc.; Mikhail Matyushin – futuristic opera *Victory over the Sun* (1913); works by Kazimir Malevich and Wassily Kandinsky; samples of graphic scores (Roman Haubenstock-Ramati, Earle Brown, John Cage); inclusion of visual elements in the musical work (Elmir Mirzoev, Karmella Tsepkoenko, Asmati Chibalashvili); visual multimedia projects that include photography, drawing, video, sound (Victor Sydorenko).

Works by foreign authors provide a separate pool of analytical materials. They include, first, the first printed musical publications of Schoenberg²⁵, which presented musicological articles, music-related photographs and graphics. Another one is a study *Music and Image in Concert* by composer, graphic designer, and writer Stevens²⁶, which explores music and images, and provides a practical approach to presenting images in music concerts. The work *Image-Music-Text* by Barthes²⁷ is important in the context of the study, which

²⁰ Galejev, Bulat, *Fire of Prometheus: Music-Kinetic art Experiments in the USSR*, Leonardo, 21, no. 4, 1988, pp. 383–396.

²¹ Vanechkina, Iryna, *Where does Der Blaue Reiter go? (Schoenberg, Scriabin, Kandinsky: The idea of synthesis of the arts)*, Academy of Music, 1, 1994, pp. 122-124.

²² Dubinets, Eugene, *The signs for the sounds. On contemporary musical notation*, Gamayun, 1999.

²³ Amblard, Jacques, *Visual Temptation in 21st Century Music*, Contemporary Art, 15, 2019, pp. 23-26.

²⁴ Avramenko, Oleksandr, *“Playing with the sacred Authentification”. Hero, Object, Phantom of Victor Sydorenko: A lexicon*, Edited by O. Klekovkin, V. Sydorenko. ArtHuss, 2019. http://sydbook.com/index_uk.html

²⁵ Schonberg, Arnold, *Harmony theory*, Universal Edition, 1922.

²⁶ Stevens, Meghan, *“Music and Image in Concert”: Music and Media*, Ferst Published, 2009.

²⁷ Barthes, Roland. *Image, Music, Text*. Fontana Press, 1977.

combines the main ideas of the scientist on structural analysis of narrative and literary theory, semiotics of photography and film, music, and voice practice.

Researchers of sound-image relationship — Chion, Gorbman, Murch²⁸²⁹ — pay attention to audio vision and comprehend the media environment in this context. The study entitled *Content-Based Mood Classification for Photos and Music* by Dunkerdkr, Nowaknwk, Begaubga, Lanzcor³⁰ reveals different approaches to music, photo- or multimodal classification, and presents a new set of reference classifications of music and photos for evaluation. The presented reference set can be used to compare different algorithms from different research groups, but it does not fully satisfy the aim of our study. Weaver³¹ covers the issue of traditional visual and theatrical means of music representation. Amblard³² focused on the metamorphoses of traditional art and transformations in music and art. His studies of the works of composers who were engaged in the design and installation, called “imaginary listening” by the author, became important. The recent works dealing with the research in the field of sound design³³ also became the basis of the article. A thorough composite analysis has not been conducted despite the significant pool of music studies³⁴, research on aesthetics and musical culturology, as well as creative heritage of composers and artists. The need to arrange the tendencies of the evolution of innovations and mutual influence of music and fine arts has become the basis of this study.

Methodology

A set of methods and research approaches to art history, aesthetics and musical culturology constituted a methodological background for the argumentation of the scientific provisions of the study. A general definition

²⁸ Chion, Michel, Gorbman, Claudia, Murch, Walter, *Audio-Vision: Sound on Screen*, New York, 1994.

²⁹ Chion, Michel, *The voice in cinema*, Columbia University Press, 1991.

³⁰ Dunkerdkr, Peter, Nowaknwk, Stefanie, Begaubga, André, Lanzcor, Lanz. *Content-based Mood Classification for Photos and Music: A Generic Multi-modal Classification Framework and Evaluation Approach*, 2008, <https://www.isml.uni-hildesheim.de/lehre/semML-09s/script/p97-dunker.pdf>

³¹ Weaver, Andrew, *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III: Representing the Counter-Reformation Monarch at the End of the Thirty Years' War*, Routledge, 2016.

³² Amblard, Jacques, *Visual Temptation in 21st Century Music*, *Contemporary Art*, 15, 2019, pp. 23-26.

³³ Filimowicz, Michael, *Doing Research in Sound Design*, CRC Press, 2021.

³⁴ Goryacheva, Tatiana, *About Old and New Music*, Almanac Unovis, no. 1, 2003.

provides no strict delimitation between art history and culturology, but there is a significant difference: art history focuses on its type of art, while culturology seeks to explore the place of an artistic phenomenon or figure in a general cultural context. The research was based on theoretical developments and studies of musicologists, philosophers, cultural studies scholars, and creative works of composers and artists, specialists of the 20th — early 21st centuries. The study involved analytical and synthetic methods while analyzing and combining various elements and features of musical works to achieve the objectives.

The historical method and structural semiotic analysis revealed the patterns of influence of the era's historical background on the composer's expressive means. The study involved diachronic method to consider the facts and distinguish stages of development of phenomena in chronological order. A synchronous method was used to carry out the simultaneous study of events, achievements, and experiments in the works of artists, as well as to establish relationships between phenomena and processes that took place during the 20th and early 21st centuries in the arts in the same period in different territories. Systemic and culturological approaches were applied to classify and arrange the results of the research to form an integrated research concept.

Classification as a kind of consistent division of material with the formation of an expanded system is presented in graphical form — in the form of a table. The table presented in the Research Results section was developed by the author. The analytical material presented in the table allowed to provide consistent textual material, draw conclusions, and facilitate the perception of identified trends in the evolution of established aesthetic systems and experiments in music and fine arts in the 20th — early 21st centuries.

Results

Table 1 presents the research results. This arrangement of material and drawn conclusions are the author's development and are provided for the first time. The analytical material was presented in a graphic form as a comprehensive system of consistent division of material. It graphically demonstrated the main trends in the formation and interaction of fine arts and music, identify the main milestones in the evolution of established aesthetic systems and present research findings.

Table 1

Period	In music	In painting	General trends
Preconditions and influences	experiments of combining the visual component and the musically designed sound process in a work of art (cinema)	Painting departed from the rule of realistic depiction of the surrounding reality (emergence and development of photography).	intersection of music and visual art
Early 20th century	experiments in music under the influence of Arnold Schoenberg and others (dodecaphonic method of composition, the division of the combination of sounds into consonances and dissonances) and the invention of sound-colour melody, or Klangfarbenmelodie	Creative associations of artists – Der Blaue Reiter (1911). Der Blaue Reiter Almanach by Wassily Kandinsky and Franz Mark. Creation Impression II with the dominant yellow colour.	the transition from figurative to abstract painting and the invention of sound-colour melody
	Experiments with a synthetic colour-and-sound combination — A. Skryabin (Prometheus: Fire Poem (1908-1910))	Wassily Kandinsky tried to combine colour, sound and movement (synthetic work The Yellow Sound (1909)).	combining several types of art in a new common form
	Development of ideas, synthesis of arts and use of the counterpoint principle (A. Scryabin)	Wassily Kandinsky uses the counterpoint in the third picture of The Yellow Sound (the crescendo of light effects corresponds to the diminuendo in music, and the whisper of the giants contrasts with the bright flickering light)	use of the counterpoint principle (of all available tools of music, choreography and colour)

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Period	In music	In painting	General trends
		<p>Mikalojus Čiurlionis - opposed the distinction between music and painting in his works (series of paintings Sonata of the Spring, Sonata of the Pyramids, Sonata of the Sea, Funeral Symphony, Fugue (1907-1909)). He arranges and develops material according to temporary laws of musical thinking and form.</p>	<p>musical substance temporary development principle is transferred and applied to the fine arts</p>
		<p>Aleksandr Sardan created his paintings according to the same laws that Čiurlionis used in his painting practice (for example, Harp Timbre (1920) is full of dynamism and movement.</p>	
<p>Second half of the 20th century</p>	<p>Svyatoslav Krutikov devoted himself to music and painting, created his own “sound opuses” (1960), in which “metaphysical realism” is compared to improvisation in music (because it frees the hand and mind when drawing).</p>	<p>avant-garde trends in art</p>	
	<p>Sylvano Bussotti, composer, artist and film director, developed new forms of musical notation for his musical works (Piano Piece XIV for David Tudor). 4th notation is more like an abstract picture with jagged lines devoid of a core.</p>	<p>Since the 1950’s, the notation has been significantly enriched with graphic elements, the score is gradually acquiring features that bring it closer to the fine arts</p>	
	<p>Viktor Yekimovsky (Baletto) – aleatory performance for conducted instrumental ensemble. His idea is that the conductor works with a kind of notation, where graphic symbols indicate the movements of parts of his body, and musicians improvise accordingly.</p>		
	<p>Roman Haubenstock-Ramati combined music and abstract painting, the horizontal axis of a sheet of paper as the axis of time (time-space),</p>		

Period	In music	In painting	General trends
	and the vertical — as a step (upwards — higher, downwards — lower), while the point, line and plane (the main elements of abstract painting and graphics) become the main elements of musical notation, free from any non-musical elements.		
	Iannis Xenakis — architect, composer, author of the Philips Pavilion at the Expo 58 World Fair. The basis of architecture is the Metastasis graphic score written through stochastic composition — the creation of music using mathematical calculations and graphs. He creates hyperbolic paraboloids in architecture and glissando masses in music.		intensifying interaction between music and architecture
Early 21st century	Karmella Tsepkenko uses multimedia tools in musical works. Audio-visual synthesis takes place with the use of original sound effects, allowing to realize the concept of this work in audio format and display photos on the screen.		Integration of technologies into composing. Application of multimedia tools.
	Elmir Mirzoev — inclusion of multimedia into his musical work Allegoria Sacra. The composer goes beyond the boundaries of music and includes visual components in the work.		The rapid technological progress has contributed to the expansion of the range of tools available to composers
	Asmati Chibalashvili applies the idea of comparison and interaction of natural and artificial light, as well as video in his work Light for violin, cello, piano.		
		Victor Sydorenko , Millstones of Time (accompanied by the composition by Alla Zahaikevych).	Interdisciplinary practices that include both music visualization

Period	In music	In painting	General trends
		Polymedia project (involving video, sound, photos, sculptures, as well as positioning of project elements in the exhibition space) appears as a cohesion in an integrated holistic performance	and sound in visual arts projects

Evolution of established aesthetic systems and experiments in music and fine arts in the 20th —early 21st centuries

So, the process of experimenting with the visualization of music has been launched in the early 20th century. Visual and musical reality in cinema, painting, music has been gradually intersecting. The modernist trends in the artistic culture of the early 20th century entailed the transition from figurative to abstract painting and the invention of sound-color melody in the musical art of domestic and foreign composers. Those trends intensified, picked up by experiments in notation in the 1950's, which was enriched with graphic elements, and the score was gradually gaining features that bring it closer to the fine arts. The experiments of fine arts with music have undergone significant changes from the middle of the 20th century until the end of that century. The general trends of intensified interaction between music and architecture manifested themselves. The beginning of the 21st century in culture was distinguished by the active development and introduction of new technologies. The technologies were integrated into the compositional process. The experiments with the use of multimedia tools were conducted in the art of music. The rapid technological progress contributes to the expansion of the range of tools available to composers. The trend towards the visualization of music and the inclusion of sound in visual arts projects has been growing in recent years. Interdisciplinary practices are being updated. The active use of technological tools in artistic practices has been promoted by their availability and openness, entailing blurred boundaries between different arts, growing experimentation with tools to implement the ideas in the works of contemporary artists. The artist's personality, namely his or her self-improvement and self-affirmation in the creative space are

emphasized in the search for new expressiveness and synthesis of artistic practices aimed at visualizing music and the inclusion of sound in visual art projects. The Master is the core of this process is, who strives for self-identification, self-awareness, and who can convey his or her thoughts through various arts, skillfully using the language of each of these arts, realizing the multicomponent idea of his or her work.

Discussion

In the early 20th century, because of evolution of the established aesthetic systems, the functions of art underwent changes as well. In music, these changes were manifested in rejection of tonality, mode, and traditional form³⁵. Painting drifted away from the reign of realistic depiction of the surrounding reality, as the latter was more efficiently captured by photography³⁶.

That fact that should be taken into account is that combining the visual component and the musically arranged sound process in an artwork engages the listener to a dialog of artistic languages, when recipient becomes an active participant of artistic communication. Consequently, while acknowledging the unconscious processes, perception and thoughts are defined by personal experience and are subject to the laws of apperception, formulated by Gottfried Leibniz. According to the principle of activity of the subject, listener is presented as “hungry for information”, with demands he is trying to satisfy while perceiving the artwork, gaining new experience and proceeding with self-education. It is no coincidence that musical discourse accompanied such popular art as cinema since its very emergence, as visual and musical effectuality intersect in cinema in both their basic aspects: in the temporal nature of their realization and in the essence of influence on the emotions and perception of the recipients.

In the early 20th century, creative associations of artists, i.e., Der Blaue Reiter, founded in 1911, were an important factor of art life. The starting point for this group was the publication of the Der Blaue Reiter Almanach by Wassily Kandinsky and Franz Marc that presented texts, scores, and visual material reflecting the experiments with the development of art. Synthesis of the arts was a primary interest of the members of this group that included the artists of different art movements, Arnold Schoenberg

³⁵ Pryanishnikova, Nastia, Tompakova, Olga, *Chronicle of the life and work of A. N. Scriabin*, Music, 1985.

³⁶ Pigeon, Elena, “*It all started with watercolors. Abstractionism celebrates its 100th anniversary*”, YouTube, 2010, <https://www.youtube.com/watch?v=tOwOz8IBM7g>

among others. Dodecaphonic method of composition, developed by Schoenberg, allowed composers to reject mode and tonality, as well as the division of combination of sounds on consonances and dissonances; thus, what he achieved in music may be compared to the shift from figurative to abstract painting. In his *Five Orchestral Pieces*, Op. 16 (1909) Arnold Schoenberg used his another invention — the sound–color melody, or *Klangfarbenmelodie*. Upon listening to this piece, Kandinsky created the painting titled *Impression III*, with yellow as the dominant color. Schoenberg’s synthetic thinking was also reflected in painting: the composer authored over 300 paintings of different genres. Kandinsky’s and Schoenberg’s experiments in painting and music were a proof of topicality of search for a new synthesis, common for this historical period.

Later, Kandinsky also attempted to combine color, sound, and movement in the so called “scenic composition”. The idea of his synthetic piece *The Yellow Sound* (1909), with the music composed by Thomas de Hartmann, was based on the fusion of several arts in the new joint form. Two Kandinsky’s programmatic works—*On Stage Composition* and *Concerning the spiritual in art*—were the theoretical foundation for *The Yellow Sound* script. It is indicative that in the third picture of *The Yellow Sound*, crescendo of light effects corresponds to diminuendo in music, while the giants’ whisper is contrasted with bright shimmering light. In the fifth picture, Kandinsky advises performers to use the effect of discrepancy in tempo of music and dance. It proves that the author employs the counterpoint technique out of all other available instruments of music, choreography, and color for a reason. Counterpointing the main idea of the piece with the means of different arts enabled him to put an additional accent without making an unnecessary double emphasis.

In his publication on *The Yellow Sound* in the *Der Blaue Reiter Almanach*, Wassily Kandinsky provides a detailed light score for the piece that shows not only his knowledge and interest in Scriabin’s ideas (the volume also includes publication of Leonid Sabaneev’s analysis of the *Prometheus* by Alexander Scriabin) but, overall, similarities in their interpretations of the ideas of synthesis.

As it was previously mentioned, Alexander Scriabin experimented with synesthetic combination of color and sound in his composing practices. In *Prometheus: The Poem of Fire* (1908–1910) he devised to color the space of the concert hall in different tones which would correspond to the changes in tonal harmony of the music. His part for color organ—*Luce*—was rooted in the analogy between the colors of the spectrum and tonality of the circle of fifths. In his later works, Scriabin retracted from such correlation between color and sound and used counterpoint interplay of them instead. In this

regard, he noted, "...In my Action the principle of counterpoint is used. Music sometimes has one mood, while movement and even text have other moods instead. This contrast provides a very special sensation"³⁷³⁸. Regarding the abovementioned technique of contrasting the means of choreography and music used by Wassily Kandinsky, the commonality and mutual influence of the ideas of synthesis in the works of Kandinsky and Scriabin may once again be emphasized, all the more so as the Prometheus and The Yellow Sound were created approximately at the same time.

According to Vanechkina³⁹, the views of Kandinsky, Schoenberg, and Scriabin on color, sound, and movement continue the line started by Richard Wagner, namely by his Gesamtkunstwerk.

The original technique, when the principle of temporal development of musical substance is transferred and applied to fine art, may be seen in the paintings of Mikalojus Čiurlionis who opposed differentiation between musical and pictorial creativity in his works. The said principle was employed primarily in many of his multi-part paintings: cycles Sonata of the Spring, Sonata of the Pyramids, Sonata of the Sea, all created in 1907–1909. These pieces are based on the principles of structure of sonata-allegro form in music, when character of the parts, development of the material, tonal and thematic contrasting are consistent with the musical laws of sonata form⁴⁰.

The influence of the patterns of form, typical to the musical pieces, may be traced in the Funeral Symphony by Čiurlionis, for instance, when two contrasting images (both in meaning and coloring)—the sun as the symbol of life and the coffin as a symbol of death—are developed and clashed. In his Fugue painting Čiurlionis organizes and develops the material according to the temporal laws of musical thinking and form⁴¹.

The one who developed the Čiurlionis' experiments with interplay of sound and color was painter and musician Aleksandr Sardan, member of the Amaravella group that existed in the 1920s in the Soviet Union. Sardan created his paintings according to the same laws that were used by Čiurlionis in his pictorial art practice. Sardan's pieces are full of dynamism and movement. For example, in his painting Timbre of the Harp Sardan clearly conveys the features of the timbre of this instrument by showing the motion and vibration of harp strings: "The power of artist's imagination is that strong

³⁷ Sabaneev, Leonid, *General history of music*, Worker of Education, 1925.

³⁸ Sabaneev, Leonid, *Memories of Scriabin*, Muzsektor Gosizdata, 1925.

³⁹ Vanechkina, Iryna, *Where does Der Blaue Reiter go? (Schoenberg, Scriabin, Kandinsky: The idea of synthesis of the arts)*, Academy of Music, 1, 1994, pp. 122-124.

⁴⁰ Sabaneev, Leonid, *Modern Russian Composers*, International Publishers New York, 1927.

⁴¹ Schmid, Bernhold, *News about the Doctor Faustus dispute between Arnold Schönberg and Thomas Mann*, Augsburg Yearbook for Musicology, 6, pp. 149-179.

that the viewer finds himself thinking it is not possible to capture the ‘timbre of the harp’ any better or more precise. The space is multi-layered, like a canvas made of laced graphics of different timbres, it is so fascinating that the viewer as if actually hears the music. The form, as Aleksandr Sardan perceives it, has a sound, and the sound is recreated in certain pictorial formulas”^{42,43}.

Svyatoslav Krutikov, a prominent Kyiv-based avant-garde composer of the 1960s, dedicated himself to music and painting, just like Mikalojus Čiurlionis. His pictorial pieces are a “‘recreation’ of his own sound opuses” that gave impetus for his paintings. Krutikov’s definition for his style is “metaphysical realism”; he also compares it to improvisation in music (as he frees his hand and mind while painting)⁴⁴.

According to Svyatoslav Krutikov, “There is no music detached from the other arts, or painting detached from the other arts ... There is not some specific approach to things. Instead, there is synthesis, unity, though not always as straightforward, as people are used to see it. Only imagine, an individual bears his own special synthesis. A man has a whole world within!”

Since the mid-20th century, interplay between music and architecture intensifies that may be illustrated by the works of Iannis Xenakis. Being both an architect and a composer, he authored the project for the Philips exhibition pavilion at the Expo ‘58 World Fair. The basis for this architectural solution was the graphic score for his *Metastaseis* (orchestral work for 61 musicians), written in the method of stochastic composition (the latter, in turn, is rooted in composing music with the use of mathematical calculations and graphs)⁴⁵. Thus, this interplay between music and architecture resembles concentric circles: at first there was graphic notation that captured the music and eventually the graphics of the score inspired Xenakis to create the project for the Philips pavilion. As a result, this musical piece was stereophonically played in the pavilion that was the author’s main condition. In Xenakis’s opinion, *Metastaseis* was the most suitable background music for the visitors to hear in this building. Construction of the pavilion opened the new understanding of the ways for synthetic art. In this regard, the composer

⁴² Zorin, Sergey, Knizhnik, Tima, *Heralds of distant worlds. Catalog of exhibitions of artists of the Amaravella group*, 2000, <http://www.optical-teatr.ru/library/files/009/pdf>.

⁴³ Sitsky, Larry, *Music of the Repressed Russian Avant-Garde, 1900-1929: 31 (Contributions to the Study of Music & Dance)*, Greenwood Press, 1994.

⁴⁴ Zinkevich, Olena, *Informality: about the “human manifestation” of Svyatoslav Krutikov*, The Gnesin Russian Academy of Music, 2010. <http://www.gnesin-academy.ru/sites/default/files/docs/Zinkevych.pdf>

⁴⁵ Vorobiov, Igor, Sinayskaya, Anastasia, *Composers of the Russian avant-garde*, Kompozitor, 2007.

mentioned that “there is a bridge between architecture and music. It is based on our mental structures, which are the same in both cases. Composers, for example, have used symmetrical patterns which also exist in architecture. ... Another example is the Philips Pavilion. To design this, I used ideas borrowed from the orchestral music that I was composing at the time. I wanted to create changeable spaces, which could be continuously altered by the displacement of a straight line. This produces hyperbolic paraboloids in architecture and masses of glissandos in music”⁴⁶.

Since the 1950s, notation has been significantly enriched with the graphic elements; in other words, the score gradually acquires features that bring it closer to the visual artwork. Usage of graphic symbols broadens the possibilities for expressing new performing techniques. Diversity of styles, techniques, and methods—the trademark of the 20th-century music—as well as the trends for individualization of all the parameters of the musical work acted as a catalyst for composers’ experiments with unique symbols in notation⁴⁷.

Dubinets⁴⁸ suggests that “graphic notation paved the way for free and unrestricted improvisation in art. It was graphic music that prepared the ground for the emergence of aleatoric music and other similar phenomena (for instance, instrumental theatre, happening, multimedia art)”. Sylvano Bussotti, a composer, painter, and film director, developed new forms of notation for his musical pieces. For example, in the XIV piano piece for David Tudor 4, the notation resembles more of an abstract painting with jagged lines, devoid of the staff. Also interesting is Baletto—an aleatoric performance for the conductor and instrumental ensemble—by the Russian composer Viktor Yekimovsky. The essence of his idea is that a conductor works with a notation of sorts, where graphic symbols point at the moves of his body parts, and musicians improvise accordingly.

Roman Haubenstock-Ramati notes that “if horizontal axis of a sheet of paper is viewed as time axis (time–space) and vertical as a pitch (up—higher, down—lower) than point, line, and plane (the main elements of abstract painting and graphics) are transformed into basic elements of music notation, free of any extramusical elements”⁴⁹. He adds, “Because my graphic

⁴⁶ Xenakis, Iannis, *Science and Music. An interview with Iannis Xenakis*. The UNESCO Courier, 4, 1986, pp. 4-7. <https://unesdoc.unesco.org/ark:/48223/pf0000068918>

⁴⁷ Stasys Urbonas, *Čiurlionis in Vilnius*, Leidykla Kronta, 2010.

⁴⁸ Dubinets, Eugene, *The signs for the sounds. On contemporary musical notation*. Gamayun, 1999.

⁴⁹ Tsenova, Valeria, *Composers on contemporary composition*, Scientific Publishing Center “Moscow Conservatory”, 2009.

music aesthetically is linked to the art of abstract painting, in the sphere of musical graphics I firmly united both these arts—music and painting—at the point where they intersect and should initiate contact”⁵⁰.

Leon Schidlowky, whose graphic scores (that is over 70 works in graphic notation) were presented at the numerous late-20th century art exhibitions, was an outstanding follower of Earle Brown and Roman Haubenstock-Ramati. Schidlowky, just like Richard Wagner with his *Gesamtkunstwerk*, sought for a synthesis of movement, image, sound, and text. Art researcher Karin von Maur compares Schidlowky’s graphic scores with the abstract paintings by Wassily Kandinsky⁵¹. In Schidlowky’s view, “Notation, especially for singers and reciters, no longer is an instruction aimed at the audio aspect of the work; instead, it is linked to the other fundamental parameter—movement”. The composer prefers the term “graphic music” over “graphic notation”. This broadens the limits of perception and interpretation of this phenomenon. “Graphic music is presented as spatial unity, total visualization of art that is temporal and hardly feasible. It is for that reason its temporal nature transforms into eventual spatiality”⁵².

In her analysis of Schidlowky’s *Deutschland, ein Wintermärchen* (1979) Daniela Fugellie Videla emphasizes that “the conception of this work as multimedia derived from the collage technique synthesizing the different musical, visual and performative aspects of the work into a simultaneous visualization of what amounts to be an essentially temporal art”⁵³.

Upon reviewing different variants of incorporating the elements of graphics into the musical scores, it may be concluded that some “universal vocabulary” of “graphic language” is yet to be developed. Instead, each composer introduces his individual signs and symbols into circulation. The functions of these signs are usually explained in the foreword to the score. Undoubtedly, graphic score is the point of intersection for music and fine art when usage of individual graphic symbols adds to the “vocabulary” of the composer and introduces new playing techniques for the performer.

Early 2000s were marked with the integration of technologies in composition process, when the essence of the musical piece was conveyed through the inserted visual elements. Namely, that is multimedia means in the musical pieces used for displaying photographic and video tracks.

⁵⁰ Tsenova, Valeria, *Composers on contemporary composition*, Scientific Publishing Center “Moscow Conservatory”, 2009.

⁵¹ Maur, Karl, “Notes on the subject of music - painting - musical graphics”. *Musical graphics by L. Schidlowky*, Stuttgart: State Gallery Stuttgart, 1979, pp. 5-10.

⁵² Fugellie Videla, Daniela, *The Graphic Music of León Schidlowky: Deutschland, ein Wintermärchen (1979) as a Multimedia Score*, Revista Musical Chilena, 2012, 218, pp. 7-37.

⁵³ Fugellie Videla, Daniela, *The Graphic Music of León Schidlowky: Deutschland, ein Wintermärchen (1979) as a Multimedia Score*. Revista Musical Chilena, 2012, 218, pp. 7-37.

Forgotten Peoples' Exhaustion. Funeral music for accordionist, percussions, voice, and series of tombstone photographs at the former Austro-Hungarian Empire by the Ukrainian composer Karmella Tsepkoenko is a striking example of realization of the author's intent through audio-visual synthesis. While the piece is performed, a series of photographs (taken by Christopher Ling) is demonstrated, for 20–30 seconds each. The photographs present the abandoned cemeteries in the territories of former Austro-Hungary, where people of different faiths were laid to rest. The expressive means used for the piece, i.e., original sound effects, enable realization of the concept of this artwork in the audio format. Meanwhile, presented imagery enhances visual impressions and allows to optimize the presentation of the general idea of the project.

Another example of incorporation of multimedia into the musical piece is the *Allegoria Sacra* by Elmir Mirzoev. The conceptual basis of the work defines its dramaturgy and formal aspects; that prompted the author to search for relevant choice of artistic solutions, including the choice of formative expressive means. Thus, to achieve the proper realization of his idea, the composer crosses the boundaries of music and includes the visual components to the piece, i.e., the visual images. The question about the meaning of life is being solved in the work through involving the senses of the other arts of various historical periods, for instance, *Allegoria Sacra* by Giovanni Bellini and *The Black Square* by Kazimir Malevich. In addition, the piece has changing verses, placed above the presented paintings. Simultaneously, the recording of these texts is played and recited by the performers. The performers chose the lines out of the number of variants of poetic texts, proposed by the composer, with the general themes being life and death, love, and the flow of time.

The dramaturgy of the *Light*⁵⁴ by Chibalashvili⁵⁵ (a 2012 piece for violin, cello, piano, and video) is based on the idea of comparison and interaction of natural and artificial light. It was performed at the World New Music Days festival (Vancouver, Canada, 2017)⁵⁶. A. Chibalashvili composed *Overcoming* (2020) for violin, percussion, piano, cello, double-bass, and video inspired by the paintings of Victor Sydorenko, the also became the basis for the video⁵⁷. The work is based on idea of opposition and overcoming

⁵⁴ Tymofiyenko Bohdan, "A. Chibalashvili. *LIGHT*", YouTube, 2013, April 25.
<https://www.youtube.com/watch?v=5x86wfs5fk>

⁵⁵ Chibalashvili. Asmati, "A. Chibalashvili. *OVERCOMING*", YouTube, 2020.
<https://www.youtube.com/watch?v=2a2iiU0xcLQ>

⁵⁶ *ISCM Land's End Ensemble*. 2017.

<http://iscm2017.ca/wp-content/uploads/2017/11/ISCM2017-Lands-End-Ensemble.pdf>

⁵⁷ Chibalashvili. Asmati, "A. Chibalashvili. *OVERCOMING*", YouTube, 2020.

internal and external obstacles by the hero followed by the transition to another state, signifying liberation. The piece premiered at the Two days and Two Nights of New Music International Festival of Contemporary Art (Odesa, Ukraine, 2020).

Though the performance of these works implies the video sequence, the listed works also may be performed without the visual component. Nevertheless, it is important to note that the video is aimed at deepening the overall concept of the work and generalizing it in order to make it more readily understandable. Furthermore, visual images presented in the video, often gave impetus to creation of the musical work and became the basis for the dramaturgy of the latter.

In Amblard's⁵⁸ opinion, incorporation of the visual component in the musical work is caused by the composers' aspiration to promote their works and highlight them within the socio-cultural space. Unlike Amblard, we consider this process to be a natural one, as during the mentioned historical period the range of instruments available to composers broadened because of rapid technological advance. Availability and openness of technological means caused their active use in the art practices and enabled crossing the lines between different arts—which was done by the creators in their experiments with the new ways and instruments of realization of their intent.

Multimedia projects by the famous Ukrainian artist Victor Sydorenko are a convincing example of achievement of this goal. His *Millstones of Time*⁵⁹ (Ukrainian project at the 2003 International Art Exhibition in Venice) and *Authentication* (presented in 2006 at the Eastern Neighbors international festival in the Netherlands) draw the audience's attention to the temporal regularities of human existence. The sound component for the video of the *Millstones of Time* (composed by Alla Zahaikevych, known as the founder of electronic music in Ukraine) focuses on the dialog with the past. That enables the viewer to start interacting with the very category of time—being one of the basic categories in artistic communication—as the main expressive mean of the soundtrack is the monotonous rhythm that conveys the rhythms and dynamics of time.

Polymedial realization of the mentioned projects (when video, sound, photo, sculpture is involved, as well as positioning the elements of the project in the exhibition space) allows Victor Sydorenko to achieve a rather complex

<https://www.youtube.com/watch?v=2a2iiU0xcLQ>

⁵⁸ Amblard, Jacques, *Visual Temptation in 21st Century Music*, Contemporary Art, 15, 2019, pp. 23-26.

⁵⁹ Sanin Oles, "*MILLSTONES OF TIME. Victor Sydorenko*", YouTube, 2013, July 23, <https://youtu.be/t65yFFSPq-s>

task—processuality, as all these elements act not like separate arts but as the components of integral performance. “Organization and presentation of the Authentication project resembles the drama of the sacred act of some archaic culture. Sydorenko’s project is organized in a manner that actively involves the viewers to ‘play’. In turn, the viewers dynamically produce different interpretations using the parameters and limitations of time and space”⁶⁰.

Similar concept of perception in space was implemented by Iannis Xenakis in the Philips pavilion project, applied to sound events. In such manner, both in the projects of Xenakis and Sydorenko, the polyvariance of perception of the artistic concept is achieved, depending on the perceptual reactions of the recipient and of his actions during perceiving the audio-visual imagery of the work.

Conclusions

New search for comprehension and arrangement of the evolution of established aesthetic systems and experiments in music and fine art in the 20th—early 21st centuries is driven by the intensification of transformational processes in modern musical art, integration of new technologies into a creative process. Arranged and generalized experience of the masters of the 20th — early 21st centuries (Arnold Schoenberg, Mikalojus Čiurlionis, Iannis Xenakis, Aleksandr Sardan, Svyatoslav Krutikov, Roman Haubenstock-Ramati, Sylvano Bussotti, Leon Schidlowsky and others), who used expressive means of fine art in their musical compositions synthesizing one art into another, was the basis of analytical elaboration in order to identify current trends in music visualization, as well as determine the background of those synthetic ideas and ways to implement them. It is concluded that modern musical creativity increasingly tends to the synthesis of arts, visualization of musical art, experimenting with new forms and genres of media art, foregrounding other measurements of perception, understanding and interpretation of artistic works. The general trends were identified in the synthesis of fine and musical arts. It was established, among other things, that the development of synthetic art roots in passion for the merger of arts and versatility. The expansion and enrichment of artistic means and techniques was promoted by the practice of fine arts in music. The latter

⁶⁰ Avramenko, Oleksandr, “*Playing with the sacred Authentication*”. *Hero, Object, Phantom of Victor Sydorenko: A lexicon*, Edited by O. Klekovkin, V. Sydorenko. ArtHuss, 2019. http://sydbook.com/index_uk.html

entailed further complication of sound and visual components in the overall concept of the work. Individual creative and personal features of the artist, who seeks to fully transmit the multidimensionality of the product, determine the processes of introducing practices of fine arts in music. A more complex relationship between sound and visual components in the general concept of the work resulted from the passion for the synesthetic perception of sound and colour, as well as other experiments of creators of musical art. This can be illustrated by the creativity of different artists: from Alexandr Scriabin in the beginning of the 20th century to modern composers. The inclusion of graphic elements in notation reflected this approach; this initiated the current development of a traditional system of individualization of graphic designation. At the end of the 20th — early 21st centuries, interdisciplinary interaction was implemented in multimedia projects, which resulted from the integration of photo, video, and audio technologies into a creative process; this was followed by the emergence of new types of art and genres.

A musical work involving a visual component and the visual projects accompanied by sound enable implementing new ways to interpret the author's conceptual idea and extends the range of available tools that allows overcoming the restrictions of traditional art.

Therefore, issues raised in this article shall be investigated in subsequent research papers in terms of the relationship of modern interactive art with other relevant forms and models of artistic culture — the relationship, which determines significant changes in the functioning of established communicative models.

The development of description techniques in the context of dominance of a spectacular factor over musical in artistic perception, as well as studies on the influence of cultural technology on modern musical art are the prospects for further research of the evolution of fine arts and audio-visual means practices in music.

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THE PRINCIPLES OF INTERPRETATION OF THE POETIC PRIMARY SOURCE IN BALLADS BY F. SCHUBERT, S. MONIUSZKO, H. WOLF ON GOETHE'S TEXT «KENNST DU DAS LAND»

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SUMMARY. We propose to study the ways of embodying the poetic text of Goethe's poem by three composers (F. Schubert, S. Moniuszko, H. Wolf) by analyzing the patterns of the poetic text structural and functional method (repetition, system of repetitions, update) and its relationship with the musical and poetic method at the level of the general structure and individual techniques (duplication, replacement) with the involvement of the comparative method. The need to reveal the meaning and value of a particular technique led to the use of the semantic method. In comparison with other romantic examples – F. Schubert and H. Wolf, which continuously attract the attention of researchers, the composer's version of S. Moniuszko is involved. As a result of the analysis, we made a conclusion about the relative constancy in all three selected samples of the implementation of repetition both at the level of the entire text (three stanzas), the structure of the stanza, and at the level of keywords (question "Kennst du..."), at that time, the renewal in the poetic text observed in the second and third stanzas of Goethe's poem, is embodied in different musical and poetic forms — from leveling changes (S. Moniuszko) to their consistent implementation (H. Wolf). The only exception to this is the "chorus", in which J. Goethe presents variant appeals of the female protagonist to different addressees — composers interpret them identically (the poetic text is renewed and the musical text remains unchanged), which also acts as a constant element of the interpretation of the poetic original source.

Keywords: interaction of textual and musical repetition, transformation of the poetic primary source, musical and poetic text, duplication techniques, repetition system, constant and variant principles.

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Introduction

Lyrics of the song Mignon “*Kennst du das Land*” (1783-1784; edited – 1795), preceding the third book of Goethe’s novel “The Years of Wilhelm Meister’s Studies”/ “*Wilhelm Meisters Lehrjahre*”, attracts romantic composers all over the world. Only during 1795 – 1888, nine musical versions of this poetry were created in western European Music and 10 more in Russian (however, only A. Rubinstein and P. Tchaikovsky stand out among significant figures).

A number of researchers study various musical versions of this poetic work² since the 60s of the twentieth century, an example of which is the works of P. S. Crenshaw, where Schumann and Wolf’s “Mignon’s Songs” are compared³; J. A. McCrory, which considers eight different approaches – J. Reichardt, L. Beethoven, F. Schubert, R. Schumann, F. Liszt, H. Wolf, and is also the only example from foreign researchers who uses the version of the Russian composer P. Tchaikovsky⁴. This topic continues to attract attention in the XXI century. Thus, E. Albert performs a psychoanalytic reading of six versions (J. Reichardt, L. van Beethoven, F. Schubert, R. Schumann, H. Wolf), as a result of which he comes to the conclusion that the character develops from “a Reichardt’s innocent and cheerful child to a Wolf’s exotic and melancholic woman”⁵. J. Abrogast compares five versions (L. Beethoven, R. Schumann, F. Schubert, F. Liszt, H. Wolf) and is inclined to think that the most convincing is the Liszt’s version, which “shows more raw emotions than others, and, despite being inaccessible to performers due to its complexity, is a luxurious version of this song”⁶. J. Cheryl (2018) compares the composer’s interpretations of Goethe’s poem by F. Schubert, R. Schumann, and H. Wolf

² In addition to the musical text, researchers study translations of Goethe’s poetic text in different languages. Thus, O. Lebedeva considers 15 texts of translations of “Mignon” into Russian, created in the period from 1817 (translated by V. Zhukovsky) to 2002 (translated by B. A. Toman) (Lebedeva, Olga. The receptive history of the poem by J. W. Goethe’s “Mignon” in Russian literature of the 19th – 20th centuries. *Euro-Asian Intercultural Dialogue: “ours” and “aliens” in the national identity of culture*. Tomsk: Tomsk University Publishing House, 2007, p. 223–247).

³ Crenshaw, Patricia Sam. *The Mignon song settings of Robert Schumann and Hugo Wolf: Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements for the Degree of Master of Music*. Denton, Texas, 1966.

⁴ McCrory, Jennifer A. *Goethe’s “Kennst du das Land”: Eight musical settings*. (Master of Music). The North Texas State University. Denton, Texas, 1977.

⁵ Albert, Anne E. *Fragments: A Psychoanalytic Reading of the Character Mignon on Her Journey Through Nineteenth Century Lieder*. (D.M.A. diss.). The University of North Carolina. Greensboro, 2009.

⁶ Abrogast, Jennifer. *A comparative analysis of Mignon’s song Kennst du das Land*. (A creative project for the degree of Master of Music with a major in vocal performance). Ball State University, 2008, p.27.

in terms of a different approach to the embodiment of the female image – from “Childish” by F. Schubert and “rebellious” fighting for her feelings by R. Schumann to a mysterious, mystical, mature woman capable of depth of feelings by H. Wolf⁷. Thus, the research thought focuses mainly on the image of the Minion and the way it appears in various vocal versions of Goethe’s text, and therefore this sphere is quite studied, while the compositional aspects of the structure of the poem and the principles of its transformation in the musical text remain poorly covered.

The panorama of research also illustrates the continued interest in the works of F. Schubert (1815) and H. Wolf (1888), which can be considered as extreme milestones in the romantic interpretation of this text. However, “*Znasz li ten kraj*” (1842, edited – 1855) S. Moniuszko, despite his belonging to the era of romanticism, with the exception of the work of the Italian researcher M. A. Balsano⁸, does not attract the attention of musicologists, although his musical version of this text by J. Goethe, distanced from the poetic original by the translation of A. Mickiewicz, undoubtedly stands out from the group of works on “*Kennst du das Land*” and it reveals an alternative vision not only of the content, but also of the genre coloring of the poetic primary source. In comparison with the most significant examples in the romantic interpretation of this text – F. Schubert and H. Wolf – it will make it possible to identify different ways of interpretation of the verbal text, which determines the relevance and **novelty** of the stated topic.

The purpose of this research is the identification of the principles of the implementation by composers of the poetic primary source in the “*Kennst du das Land*” by F. Schubert, S. Moniuszko, H. Wolf. According to the purpose, we selected the following **methods**: *structural and functional* — to determine the specifics of the construction and division of a poetic text (primary syntax) and secondary syntax in a musical text, *comparative* — to identify the essence of the transformation of the verbal primary source in the vocal composition and techniques that are used, as well as the features of the ratio of the opposition pair “repetition — renewal”; *semantic* — to reveal the symbolism/ meaning of a particular method of converting verbal text in a chamber-vocal work.

⁷ Sherill, Jennifer. Musical Mignon. A Discussion of Three Musical Settings of Goethe. Art Song Comprehensive Project. (Thesis). University of California, Davis, 2018, p. 21.

⁸ Balsano, Maria Antonella. “Mignon in Polonia. Rielaborazioni poetiche e musicali pollacche della balata di Goethe”. *Diagonali*, I. 20, 2012.

Discussion

Despite the fact that the process of embodying the poetic primary source in vocal music is accompanied by a number of changes justified by the composer's vision of the content of the poem and the musical form, a number of features of the musical text are dictated by the specifics of the verbal one. It determines the common features that illustrate all three selected works at the level of overall composition. Thus, "*Kennst du das Land*" by J. Goethe is constructed of three stanzas, which is embodied in a three-phase verse (S. Moniuszko) or verse-variant (F. Schubert) and mixed with features of verse-variation, verse-through and refrain (H. Wolf) form of the future vocal work. Each stanza of Goethe's text is conventionally divided into two unequal parts (4 lines/2 lines) – the first depicts a "landscape" – a region with blooming citrines (I); a building with marble statues (II) or a mountainous area (III); while the second is the heroine's appeal to her "beloved"/"*Geliebter*", "patron saint"/"*Beschützer*" or "father"/"*Vater*". This division in the musical text is interpreted by all composers as a verse-chorus structure (*ab*). Moreover, in all three samples, despite the different "addressees" that are present in Mignon's address, the "chorus" remains unchanged, while the "chorus" illustrates the process of updating the musical material in the first half of the stanza (F. Schubert, H. Wolf) in accordance with the poetic original. Schematically, the simplest lapidary organization is illustrated by The Song of S. Moniuszko (*ababab*), somewhat more complex – of F. Schubert (*ababa'b*) and H. Wolf's (*aba'bc*). Changes in the musical material in the third stanza – the fret verse of the same name by F. Schubert and new musical material (also in the same name F sharp minor) in H. Wolf – already justified by the semantic features of the text of J. Goethe. In the third stanza, which researchers describe as the most "dynamic and dramatic"⁹ we are talking about the ravishment of the heroine. Some scholars even see in the content of the poem "the outlines of Dante's picture of the world: Paradise, purgatory, hell"¹⁰, which also gives the last stanza a special dramatic load.

The system of repetitions in Goethe's poem is revealed in internal (inside stanzas) and cross-duplication (between stanzas). Each stanza begins with the question phrase "You know..."/"*Kennst du...*", identical and fifth lines (this line in the graphic entry is often divided into two) – "do you

⁹ McCrory, Jennifer A. Goethe's "Kennst du das Land": Eight musical settings. (Master of Music). The North Texas State University. Denton, Texas, 1977, p. 67.

¹⁰ Lebedeva, Olga. "The receptive history of the poem by J. W. Goethe's 'Mignon' in Russian literature of the 19th – 20th centuries". *Euro-Asian Intercultural Dialogue: "ours" and "aliens" in the national identity of culture*. Tomsk: Tomsk University Publishing House, 2007, p. 229.

know them? Over there! Over there!”/“*Kennst du es wohl? Dahin! Dahin*”. An important technique is to repeat the last two lines in variants: “Do you know them? Over there! Over there! They would fly away, my dear, forever” (translated by M. Rylsky) / “*Kennst du es wohl? Dahin! Dahin / Möcht’ ich mit dir, o mein **Geliebter**, ziehn*”, where only the addressee changes (*Geliebter/ Beschützer/ Vater*). It is accompanied by a change in the meaningful content, subtext, because the appeal to different “characters” corresponds to different plot motives of “Wilhelm Meister”. In the musical implementation of all three works, constant repetition is the interrogative formula in the middle of the stanza, which is emphasized by an unstable melodic-harmonic turn with a stop on the dominant (F. Schubert, S. Moniuszko, H. Wolf), is distinguished by caesuras (F. Schubert, H. Wolf), switching to a minor key (F minor), and reviving the pace (H. Wolf). At the same time, the beginning of the stanzas is the same in all three verses only in S. Moniuszko, in F. Schubert – in the first two stanzas, and in H. Wolf it is preserved only partially (the beginning of the second stanza is presented in variations). Interestingly, the greatest correspondence between the two repetitions of the poetic text is observed in the song by S. Moniuszko due to the fact that all three verses are identical. At the same time, the variation of the “chorus” (i.e., the last two lines) is not reproduced in any of the vocal works (except for the ballad format by H. Wolf).

The update in the content of Goethe’s poetic text is due not only to the variation of the “addressee” of each stanza, but also to a change in the “landscape”, that is, text-visual images. Their meaning is revealed in the context of “Wilhelm Meister” – Mignon veiled describes his native country (meaning sunny Italy). This process of renewal is reflected only in the musical versions of F. Schubert and H. Wolf, while in S. Moniuszko there is an opposition “the text is renewed – the music repeats”. Last but not least, this is due to the specific translation of A. Mickiewicz, who changes the meaning of Goethe’s poetry and makes all the “choruses” absolutely identical, bringing the Goethe ballad closer to an elegy with memories of lost love: “Oh, there, oh my dear, there was my paradise while you were with me!” / “*Ach, tam, o moja miła, Tam był mi raj, pókiś ty ze mną była!*”. The closest thing to S. Moniuszko’s approach in this regard is F. Schubert, who alleviates changes in the content of the first two stanzas by using an unwritten repetition. However, in the last verse, the composer not only presents the material in a minor key of the same name (A minor), but also introduces textured and rhythmic innovations to the piano part — dotted rhythms, compacted chord texture with bass laid out in an octave give the music a pathetic touch. In contrast to F. Schubert, H. Wolf in the second stanza presents the material in a variant way — here individual intonation turns in

the vocal part change while preserving the main melodic skeletons. At the same time, the piano part is dynamized – instead of pulsating chords with syncope, the composer introduces a triol pulsation of eighths on the first dhol. In the third stanza the composer offers a new tonality (F sharp minor), a new thematism of the vocal part (an upward movement along the sounds of the tonic quartersextacord, a large dotted line) – determines a sense of greater scope and determination, and the trembling accompaniment of the piano part gives the music expressiveness. However, the final chorus is identical to the previous ones, which brings H. Wolf closer to Schubert's interpretation.

So, the compositional structure of the original source and the system of its “repetitions” form more or less constant principles of its musical embodiment in the musical versions of F. Schubert, S. Moniuszko, H. Wolf, however, the system of “updates” illustrates another picture — the branching of compositional approaches, in which the static-verse version of S. Moniuszko stands out. According to the four possible options for text and music repetition based on the opposition “repeat — update” pair¹¹, it can be noted that in H. Wolf the music is renewed after the text, and also there are textual-musical reprises caused by the original source, as well as in the refrain through the repetition of the “chorus”; in S. Moniuszko the music is repeated contrary to the renewal of the poetic text; and F. Schubert finds a balance between the approaches of S. Moniuszko and H. Wolf, illustrating three pairs of oppositions: the text is renewed — the music is renewed; the text is renewed, the music repeats, verbal repetition — musical repetition.

The ways in which a poetic text is transformed into a poetic and musical text for each of the composers are also different. Among the techniques that characterize the process of transforming a poetic primary source into a vocal miniature, the modern theory of textual and musical form distinguishes duplications, bills, inserts, permutations, substitutions. Reasons for duplication, bills, inserts, according to researchers¹² they can be caused by both structural and semantic reasons, while permutations and substitutions indicate a special meaning that is given to a particular word. Thus, duplications are justified by the specifics of the deployment of the musical form, which “often goes beyond the structural facets defined by the text and requires the continuation of the text series”, as well as “the special significance of a word”¹³. Notes of individual words are characteristic, first of all, for choral polyphonic music and are due to the fact that “some voices

¹¹ Rymko, Grigory. Theoretical problems of the text-musical form (Ph.D. dissertation in Arts). Moscow, 2013, p. 217.

¹² Rymko, Grigory. *idem*.

¹³ Rymko, Grigory. *Idem*, p. 146.

sing a line of text in full, but others who enter later do not have time to do this and are forced to reproduce it partially”¹⁴. Inserts, in turn, act as another means of “continuing” the text series. Substitutions, as a rule, “are caused not so much by the requirements of shaping as by the individual idea of the composer”¹⁵. Also, substitutions occur “under the influence of semantic factors: the composer, having a certain musical image in his mind, considers it necessary to correct the text for the greater correspondence between the semantic content of the text and the music created on its basis.”¹⁶.

Turning to the song of F. Schubert, among the changes in the poetic primary source, it is necessary to highlight, first of all, the method of duplication, which has both structural and meaningful meaning. In the musical and poetic text, the word “There” / “*Dahin*” is repeated eleven times in a chorus that remains unchanged throughout all three stanzas. Combined with a brisk pace (*etwas geschwinder*), triol figures of the sixteenth and active beated formulas (including quart intonation), it embodies the idea of a romantic impulse, a sincere unrestrained desire of the heroine to return to her native country. This deepens the contrast between the two parts of the stanza, forming the opposition “passivity — activity”, “narration — effectiveness”. From the point of view of structure, duplication serves as an extension of the second half of the Goethe stanza (4/4 instead of 4/2), which allows to balance chants and choruses on a large scale.

The method of duplication brings F. Schubert closer to the interpretation of S. Moniuszko, however, here there is a need to distinguish between the metamorphoses that Goethe’s text experiences in the translation of A. Mickiewicz and, through it, already in the song of S. Moniuszko. A. Mickiewicz uses the substitution technique, generalizing the images of “beloved”, “patron”, “father”, to the collective – “my dear” (here there is also a replacement of the gender of the hero of the song, which distances the text from the Goethe image of Mignon). The chorus acquires a melancholic and nostalgic tone, as the active “There” is removed and replaced by the passive “There was my paradise” (the image of lost paradise and lost love). In turn, S. Moniuszko, referring to the text of A. Mickiewicz, complements these changes with the techniques of duplication (four-time “there was my paradise” and two-time “while you were with me”) and substitutions¹⁷ as a

¹⁴ Rymko, Grigory. Idem, p. 148.

¹⁵ Rymko, Grigory. Idem, p. 149.

¹⁶ Rymko, Grigory. idem.

¹⁷ “Ach, tam, o moja miła / Tam był mi raj, pókiś ty ze mną była!” (A. Mickiewicz) / “Ach, tam, o moja miła, **tam był mi raj!** / Tam był mi raj, pókiś ty ze mną była **tam był mi raj, tam był mi raj** pókiś ty ze mną była!” (S. Moniuszko, composer’s duplications and inserts are highlighted in bold).

result, two poetic lines turn into four (which allows to expand them to the chorus format, as in F. Schubert).

From the point of view of the general “quantitative” structure of the poem, H. Wolf leaves the text in the most intact form compared to its predecessors. The expansion of the stanza to a symmetrical (in the context of the balance of singing and chorus) construction is carried out by him through instrumental fragments that highlight the interrogative form and highlight the line “Over there...”, as well as complete the stanza. The only duplication that the composer refers to is double repetition “*Kennst du es wohl?*” with a variant laid out descending motif from F₅ and from C₅ and a stop on the dominant to F minor. Lowering the texture when repeated causes a sense of increased doubt and sadness, which increases the rhetorical coloring of this question — the heroine does not expect anyone to respond to her appeal.

At the same time, considering the transformation of the iambic structure of Goethe’s poem, it should be noted that H. Wolf moves as far as possible from the rhythm of the poetic original source, shifting the accents in poetic phrases, breaking them with pauses, while F. Schubert and S. Moniuszko in different ways – through the bipartite dimension 2/4 or quadrilateral 12/8 (in the first edition it was also bipartite – 6/8), retain the iambic basis. Least of all, the musical component interferes with the syntax of the poem in S. Moniuszko. In addition to the initial piano introduction and the two-stroke transition from one stanza to another, there are no pauses in the vocal part, which serves to preserve the integrity of the poetic text. In turn, F. Schubert together with H. Wolf distinguish an interrogative formula, and the latter does it twice, alternating two vocal lines with two piano ones (2 + 2 + 2 + 2 tact). In general, the second half of H. Wolf’s stanza is devoid of integrity, since there is also a double tonal switch – from the original one G flat major to F minor (Vol. 21) and D flat major (Vol. 32), as well as deviations from the main tempo (*Belebt – Ruhiger*) with a subsequent return to the main one (Vol. 32), so the term “chorus” can only be applied to this section with a certain amount of convention.

Comparison of the actual musical texts allows us to consider the works of S. Moniuszko and H. Wolf as polar from the point of view of purely musical content and genre nature. H. Wolf is dominated by recitative melody with elements of recitative and recitation, which corresponds to the genre of monologue. He is also the only one of the three authors who comes closest to the vocal ballad genre (and calls his work a ballad) because of the elements of end-to-end development, while F. Schubert and S. Moniuszko are dominated by melodiousness. S. Moniuszko expresses this in a frank reliance on the sounds of the main triads in the melody, the

repetition of rhythmic formulas. Moreover, the dimension is 12/8, quite a mobile pace *Moderato* allow researchers to celebrate the “Italian flavor” of this song¹⁸. F. Schubert’s version becomes an intermediary between diametrically opposite implementations in H. Wolf and S. Moniuszko. The dominance of melodiousness in the first four lines of the stanza is inferior to recitation “*Kennst du es wohl?*” (tt. 17-18), and in the chorus (tt. 19 – 39) again reigns the melodiousness in the spirit of “beautiful Miroshnikivna” (“on the road”). At the same time, H. Wolf has a choice of key (G flat major) and S. Moniuszko (F sharp major) illustrates unity based on enharmonism.

Conclusions

Thus, the specifics of the embodiment of the poetic primary source in musical versions of poetry “*Kennst du das Land*” J. Goethe is defined by both constant and variable principles for all three samples. Among the constants, there is a three-phase (three-phase) structure of the form, the division of each stanza into two parts (and their further alignment in scale in the musical text), which corresponds to the singing-chorus structure *ab*, duplication of thematicism in a repeating question figure “*Kennst du...*”, as well as identical reproduction of the variant structure of the last two lines (the text changes, but the music remains unchanged). Therefore, immutability in a poetic text generates compliance with the principles of its musical implementation.

On the contrary, renewal in a poetic text is reflected differently in a musical one. So, in S. Moniuszko it is completely leveled (three unchangeable verses), in F. Schubert it is partially reproduced (the third verse), in H. Wolf it is renewed throughout, except for the “chorus”. The musical form also becomes variable – for example, perceiving from the text of J. Goethe the dramatic tension of the last stanza – F. Schubert and H. Wolf use the minor of the same name in it, or even introduce a new thematism (H. Wolf).

Composers solve their own transformation of a poetic text into a musical and poetic one at the micro level in different ways. Thus, F. Schubert has only duplication, which performs both substantive and structural functions (eleven-fold *dahin*), in S. Moniuszko (together with the poetry of A. Mickiewicz) there are substitutions (gender of the hero of the song, three addressees for one – “my dear”), duplication (four-time “there was my paradise”, two-time “while you were with me”). H. Wolf retains the “quantitative”

¹⁸ Balsano, Maria Antonella. “Mignon in Polonia. Rielaborazioni poetiche e musicali pollacche della balata di Goethe”. *Diagonali*, l. 20, 2012, p. 18.

structure of the poetic primary source (except for the repetition of the interrogative formula), and, at the same time, its rhythmic component is destroyed, while S. Moniuszko and F. Schubert have a desire to preserve the rhythmic correspondence of the original.

So, from the point of view of the formal features of the poem – the general structure, the system of repetitions, the verse dimension – S. Moniuszko retains the greatest correspondence to the poetic text. At the same time, the system of “updates” and meaningful details are more convincingly embodied by F. Schubert and H. Wolf. At the same time, without delving into the subtleties of the syntactic and semantic structure of the text, it is S. Moniuszko who manages to recreate his leading image – the image of Italy, which stands “behind the scenes” of Mignon’s song and is associated with Goethe’s own memories of Italy. As a result, the musical version of S. Moniuszko reveals new shades in the poetic primary source, which rise in relief in comparison with the vocal works of F. Schubert and H. Wolf, which complements the overall picture of romantic interpretations of this invariably popular text by J. Goethe.

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GENRE EVOLUTION OF THE PSALM AND ECCLESIASTICAL MINIATURE

MARYNA VARAKUTA¹

SUMMARY. The article deals with the evolutionary processes of development of psalm and ecclesiastical miniature genres in choral music from the Renaissance to the present. It has been found that the wide possibilities of creating liturgical and non-church, concert and stage spiritual works gave the way to the enrichment of canonical канонічних principles of such traditional genre models as psalm and ecclesiastical miniature with individual stylistic features. Accordingly, gaining more and more popularity in church and secular music practice, psalms and ecclesiastical (prayer) miniatures have acquired new qualities – canonical flexibility, genre mobility, openness to style and stylistic syntheses and authorial individualization in both textual and much more in musical aspects. The research methodology is based on historical-typological, genre-stylistic, and analytical methods. The historical-typological method relates to the problems of historical evolution of psalm and ecclesiastical miniature genre models, genre-stylistic and analytical methods allow to come to reasonable conclusions about the peculiarities of prayer texts in choral compositions created by modern Ukrainian composers. Traditions of Ukrainian spiritual music and at the same time the modern tendencies of the musical language are brightly shown in choral compositions. It is noted that the level of correlation between traditional and innovative reference to psalm and ecclesiastical miniature genre models is determined by the individual creative approach of a certain composer, which requires making references to ecclesiastical texts and creating unique motets on their basis.

Keywords: choral genres, psalm genre model, ecclesiastical (prayer) miniature, Ukrainian choral music, canonical texts.

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At the turn of the millennium, when the modern world entered a new wave of global cataclysms and extraordinary personal and psychological upheavals, spiritual and choral music became one of the main transmitters of revival of moral and ethical principles, preservation of society spiritual foundations and establishing of new connections with national tradition.

In scientific works there is a need to determine the trends of genre transformations in the field of spiritual music. At the same time, determining the nature of the interaction in the musical works of the two main creative composer's guidelines. Compositions predominantly focused on being used during the service (with the preservation of liturgical canonical verses, or free choice of liturgical and non-liturgical ecclesiastical texts, their original musical interpretation not limited to certain formal, stylistic or compositional requirements) are gradually becoming not suitable for the worship.

The importance of this relationship is that the predominance in the work of "clerical" or "concert" indicates the mobility or stability of traditional features of the leading spiritual music genres and at the same time acts as an individualized factor of main parameters of the composer's style.

Extremely subtle personal approaches to issues of faith, the truth of life actively draw the attention of Ukrainian composers in recent decades to **psalm** and **ecclesiastical (prayer) miniature** genres. These genres bring us to the Christian ideology and provide an opportunity to express composer's position in church music and a cappella secular choral concert miniatures.

Many choral works are closely connected with Christian sources of ethical, philosophical and mystical content (especially with the Holy Scriptures) and spiritual and choral traditions of national music. Some genre experiments, unusual stylistic syntheses are carried out in them, new individual methods of canonical text remaking are developed.

The **aim** of the research is to identify the peculiarities of the development of the psalm and ecclesiastical miniature genre model in choral music.

To achieve this aim, the following **objectives** were set:

- to outline the history of the development of ecclesiastical choral miniatures and psalms;
- to establish the characteristic qualities of the genres of psalm and ecclesiastical miniature;
- to identify the embodiment peculiarities of psalm and ecclesiastical miniature genre models in contemporary Ukrainian music.

Research methods:

- source study – to study scientific literature and determine the research subject area;
- systematic and comprehensive approach – to investigate the peculiarities of genre models in choral music;
- structural-analytical – to analyse choral works of modern composers and determine musical language and genre features.

Results and Discussions

In this research we base on the O. Batovska's² study of academic choral art, the O. Kozarenko's³ point of view on stylistic transformations in modern spiritual and choral music. The conclusions of N. Gerasimova-Persidska^{4 5} and O. Zosim^{6 7} on the genre of psalm, structural features of musical reading of its literary basis, metro-rhythmic and polyphonic features, embodiment of the genre in motets and partes concerts also have become essential reference points. V. Kaminsky's⁸ world-semiotic approaches to the development of church music, principles of O. Manulyak's⁹ research of leading tendencies of ecclesiastical genres in the works of Ukrainian and, in particular, Lviv composers of the end of the 20th century have also been important for our research. L. Kyianovska's¹⁰ conclusions about major liturgical forms in the

² Kozarenko, Alexander. "Ukrainian spiritual music and the process of formation of the national musical language", in: *Art of Ukraine*, Kyiv, 2000, p. 139–155.

³ Kozarenko, Alexander. "Ukrainian spiritual music and the process of formation of the national musical language", in: *Art of Ukraine*, Kyiv, 2000, p. 139–155.

⁴ Herasymova-Persydska, Nina. "Psalter in the musical culture of Ukraine XVI – XVII of century", in: *The Scientific announcer of the National musical academy of Ukraine named after P.I. Tchaikovsky*, Vol. 4, Kyiv, 1999, p. 83–89.

⁵ Herasymova-Persydska, Nina. "Concerts and motets are repented are problems of tying up of text and music", in: *The Spiritual world of baroque: articles*, Kyiv, 1997, p. 12–33.

⁶ Zosim, Olena. "The Liturgy measuring of spiritual song of Ukrainian-Belarussian tradition of XVII – XIX of centuries", in: *The Study of Art Messages*. Vol.20, Kyiv 2011, p.280– 287.

⁷ Zosim, Olena. *East Slavic spiritual song: sacral measuring*, Kyiv, 2017.

⁸ Kaminsky, Victor. "Ukrainian sacred music of contemporaneity: tradition and innovation", in: *Karpacki Collage Artystyczny*. Biuletyn. Peremyshl, 2005, p. 29–39.

⁹ Manulyak, Ostap. *Sacred works of Lviv composers of the late XX – early XXI century in the context of the leading trends of modern religious music*, Thesis for the degree of Candidate of Arts, Lviv, 2009.

¹⁰ Kianovskaya, Ljubov. "Spiritual creativity in the Lviv musical environment at the turn of the millennium: aesthetic and psychological aspect", in: *Spiritual culture of Ukraine*: Vol. 85, Kyiv, 2010, p. 243–254.

works of contemporary Ukrainian composers are significant. And also research of tendencies of secularization in the V. Boyko's¹¹ and A. Efymenko's¹² Ukrainian orthodox spiritual choral music. Methodologically useful were the conclusions about the genre transformation of the A. Ilarionova's¹³ spiritual music, ideas about the author's versions of the O. Zasadna's¹⁴ psalm genre, thoughts about genre changes in the E. Bondar's¹⁵ choral concert, development of the problem of traditions and innovations in the O. Torba's¹⁶ Ukrainian spiritual music. The article which deals with the trends of the psalm interpretation in the N. Lozovska's¹⁷ 20th century music is one of the important reference points.

Psalm and ecclesiastical miniature genre models

Undoubtedly, modern composers' special interest in the psalm and ecclesiastical miniature genres can be explained by humanistic universalism and inexhaustible wisdom, historical narrative and the variety of the Psalms lyrical feelings.

The formation and stylistic evolution of psalm and ecclesiastical miniature genre models took place in the liturgical environment of the strict church style during the 6th – 19th centuries. Being a determining factor of the psalm, the text was becoming a condition for the emergence of genre variants and stylistic interpretations, according to the theological concepts of

¹¹ Bojko, Vyacheslav. *Secularization of Orthodox spiritual choral music in Russian and Ukrainian culture of the XVII – XXI centuries*, Thesis for the degree of Candidate of Arts (Ph.D.), Kharkiv, 2008.

¹² Yefimenko, Adelina. "Functions of liturgical canon and cooperation of his constituents are in liturgy music", in *Ukrainian music*, Vol.3, Kyiv, 2012, p. 59.

¹³ Ilarionova, Anna. "Choral miniature a cappella at the turn of the 19th – 20th centuries in the aspect of refraction of the ideas of Russian religious philosophy", in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 12, Part 2, Tambov, 2013, p. 83–86.

¹⁴ Zasadna, Olga. *Ukrainian church-musical work of 20th of XX century: genre priorities and stylistic features (on the example of work of composers of Kyiv choral school)*, Thesis for the degree of Candidate of Arts, Kyiv, 2014.

¹⁵ Bondar, Yevgeniya. "The Spiritual choral concert: modern transformations of genre", in: *Music of art and Culture*, Odesa, 2006 Vol. 7. (1), p. 198–211.

¹⁶ Torba, Alexandra. "Contemporary Ukrainian choral music: style and style. Psalm 50 (51) of Victoria Poliova", in: *The Scientific announcer of the National musical academy of Ukraine named after P.I. Tchaikovsky*, Vol. 85, Kyiv, 2010, p. 357–377.

¹⁷ Lozovskaya, Natalia. "Stylistic features of psalm works of the twentieth century", in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 10 (24), Part 1, Tambov, 2013, p. 115–118.

different churches (Catholic, Orthodox, Protestant). According to N. Lozovska, the text which has become a ecclesiastical and stylistic constant of the genre in liturgical practice should be considered a criterion for expressing the nature of the interrelation between the canon and style in a musical work (the criterion of canonical and individually-interpreted by the composer, genre-canonical and heuristic personally creative stylistic)¹⁸.

The text as an invariant of the psalm genre also becomes a factor of differentiation of different historical musical genre variants of interpretations. Therefore, in the history of music several versions of psalm musical models, used by composers of different eras and musical styles, are formed. At the same time, each musical-historical genre version of the psalm (model) was constantly being integrated into other genre traditions. Consequently, the first psalm variant model should be recognized as unanimous psalmodic chanting of psalm texts – psalmody in directum, antiphonal and responsive with syllabic, non-ummatic and melismatic ways of the text performing. The next historical genre models are the psalmodic motet and the psalmodic cantata. Among the national musical varieties – the Anglican genre version of the anthem. In the Orthodox liturgical tradition, there are three variants of the psalm – in the context of “stepenna”, partes concert, spiritual choral concert. According to Iryna Starykova, “stepenna” is a “variable, but basically unchanging singing tradition of psalmodic chanting with its complex of melodic formulas”, which was part of the ancient Russian psalm models of the 16th century. The evidence of this is “the presence of lists of the main edition, equipped with stepenna’s marks”, which has allowed to prove its existence for several centuries¹⁹.

N. Gerasimova-Persidska considers Josquin’s 50 Ps motet, created in <...>1503 (or 1504) to be the first polyphonic work of the psalm tradition in composer’s creativity. <...> “Josquin’s work gave impetus to the development of the motet-psalm genre (see at least “Salmi penitentiali” Lasso)”²⁰ [c. 83]. He became the starting point for Western European composers’ motet-psalm works of the 14th – 18th centuries. Their outstanding **Renaissance** examples are created by A. Gabrieli, O. Lasso, and D. Palestrina. The **Baroque** version of the psalm model genre is formed in the J. Pergolesi’s and A. Vivaldi’s psalm cantatas, I. S. Bach’s motets and passions, G. F. Handel’s oratorios and

¹⁸ Lozovskaya, Natalia. “Stylistic features of psalm works of the twentieth century”, in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 10 (24), Part 1, Tambov, 2013, p. 116.

¹⁹ Starykova, Iryna. *Psalmody of all-night vigil in ancient Russian art (separate speech edition)*, Thesis for the degree of Candidate of Arts. Moscow, 2013.

²⁰ Herasymova-Persydska, Nina. “The theme of the end of time in the penitential motet “The end of the soul approaches””, in: *Music. Time. Space*, Kiev, 2012, p. 240–249.

anthems, W. Byrd's, T. Tomkins's and G. Pörsel's anthems, the **Protestant** liturgical version – in the I. Pachelbel's and D. Buxtehude's spiritual and choral works. The **classical** version of the psalm model is provided by H.-V. Gluck ("De profundis"), V. A. Mozart, L. Beethoven. In **romantic** and **post-romantic** music, the psalm model continues to be developed individually in the works of F. Schubert, J. Brahms, F. Mendelssohn, F. Liszt, and A. Bruckner.

In the music of the 20th century, the psalm model is the vocal cycle basis of "Seven Psalms of King David" by M. Ippolitov-Ivanov (1905), Symphonic Psalm "King David" by A. Onegger (1924), "Symphony of Psalms" by I. Stravinsky (1930), Psalm 129 op. 50 by A. Schoenberg (1950), "Monologues" by S. Slonimsky (1967), psalm № 36 "On the rivers of Babylon" by A. Pert (1976/84), psalm 129 "De profundis" by S. Gubaidulina (1978), "Repentant" Psalmus ("Psalmus Poenitentialis") by V. Tarnopolsky (1989), Spiritual cantata on the texts of David's psalms from the cycle "Jewish Antiquities" by N. Sidelnikov (1991).

The combination in the psalm and prayer of the general and partial, personal experience of God's Word ensured the preservation of their genre independence as ecclesiastical miniatures of clerical or concert purpose, as well as the existence of psalms and prayers as part of partes and spiritual choral concerts, liturgies, religious mysteries, diptychs and other original musical forms in the music of the 19th – 20th centuries is no less organic.

With the intensification of the processes of secularization of culture, psalm and ecclesiastical miniature acquired new qualities gaining more and more popularity in church and secular music practice – canonical flexibility, genre mobility, openness to style and stylistic syntheses and authorial individualization in textual and much more in musical aspects. Finally, in the music of the 20th century, according to N. Lozovskaya, the psalm genre gained independence from the established confessional canons - genre, style, content, drama, stylistics. Consequently, they turned into a model open to a variety of interpretations in compositional work²¹. This gave grounds to speak about the loss of permanent psalm genre features in modern spiritual and choral works.

The conditions for the functioning of the psalm and prayer have changed giving them a broader social existence – the possibility of their secular authorial or applied clerical interpretation.

²¹ Lozovskaya, Natalia. "Stylistic features of psalm works of the twentieth century", in: *Historical, Philosophical, Political and Legal Sciences, Cultural Studies and Art History*, Vol. 10 (24), Part 1, Tambov, 2013, p. 115.

There are several modern ways of interpreting the psalm in the music of the 20th century, which cannot be ignored in the study of spiritual and choral works of modern composers. These methods are based on the composer's individual attitude to the liturgical "memory of the genre." Based on this, the composer can:

- imitate the strict church style;
- treat traditions with restraint against the background of the priority of new means of expression;
- choose radically new ways of interpretation with a complete rejection of all previous literary and musical experience of the psalm and prayer genres.

There are two main ways of interpreting the psalm - **variant-model** (liturgical type) and **variant-modification** (concert type), with their inherent different principles of composition.

On this basis, according to the N. Lozovskaya's classification, we have the following modern trends of compositional interpretation of the psalm:

- neoclassical tradition works focused on a strict style and which are preserving not so many genre traditional features as its liturgical significance (I. Stravinsky "Symphony of Psalms", symphonic psalm "King David" by A. Oneger);
- neo-canonical works based on the genre canon, adding original style and individual compositional technique (psalms by A. Pert, Psalm 148 by A. Volkonsky, psalms from the Requiem by John Rutter);
- "intermediate" stylistic trends of the psalm's interpretation – rather their own ideas of the psalm, with some preservation of traditional features, but with the significant compositional individual style and stylistic freedom ("De profundis" by A. Schoenberg, V. Tarnopolsky "Psalmus poenitentialis");
- radical stylistic trends – interpreted in jazz and sonorous techniques with the transformation of psalm genre features (K. Penderetsky "De profundis" from symphony №7, S. Gubaidulin "De profundis" a play for the accordion solo, i.e. an instrumental psalm without a poetic text)

The most outstanding examples of individual approaches to psalm genre models and interpreting psalm methods in 20th century music, in addition to the mentioned above, are: "Hungarian Psalm" by Z. Kodaly (1923) (for solo tenor, mixed choir with children's voices and orchestra), "Psalms of David" by K. Penderetsky (1958). In the spiritual music of the 1980s, the fusion of personal stylistic and canonical-genre models is also found in the

Three Choirs for unaccompanied mixed choir (1984) and A. Schnittke's Choir Concerto based on poems by G. Narekatsi (1986); G. Sviridov's "Songs and Prayers" (1981-1998); prayers "Virgin Mary, rejoice, rejoice", "Hallelujah" and small spiritual choral works (irmos, psalms) (1989 - 2003), prayer chapters of the Liturgy of St. John Chrysostom (1994) by V. Kikta.

Musical language of psalms and ecclesiastical miniatures in modern Ukrainian music

In Ukrainian musicology, the line of evolution of the national psalm tradition was first discovered by N. Herasymova-Persydsckaya. She points out to the mechanism of the genre interaction of an ecclesiastical verse, psalm and partes concert, as a connection between baroque trends and the Middle Ages²². According to N. Herasymova-Persydsckaya, the peculiarity of the Ukrainian psalm-creativity within the partes concert is the perceptible intra-genre polarization of two concert lines (from the 60s and 70s of the 17th century to the middle of the 18th century). The first line is glorious, praiseworthy, solemn, panegyric, "major", with pre-classical features. The second one – lyrical, "minor", "wailsome", emotional, mournful. Thus the lyrical line "with its deep emotionality of personal character became decisive in the formation of "the image of a psalm"²³[c. 86].

In the process of the psalm and prayer miniature development in the 17th – 18th centuries, according to O. Zosim, the interest in the psalm is inhibited, which is embodied in the "moderate interest in psalm song paraphrases"²⁴. The "inter-confessional" functioning of songs in the Orthodox and Uniate circles is also characteristic.

In the works of composers of the second half of the 18th century (M. Berezovsky, D. Bortnyansky, A. Wedel) a more liberal attitude to the poetic texts of the Book of Psalms can be observed. This was determined by the composers' efforts to individual interpretation of the psalm, so in choral concerts there were often various ways to transform its text – from isolating the whole fragment and using the full text with small abbreviations to a

²² Herasymova-Persydsckaya, Nina. "Concerts and motets are repented are problems of tying up of text and music", in: *The Spiritual world of baroque: articles*, Kyiv, 1997, p. 12–33.

²³ Herasymova-Persydsckaya, Nina. "Psalter in the musical culture of Ukraine XVI – XVII of century", in: *The Scientific announcer of the National musical academy of Ukraine named after P.I. Tchaikovsky*, Vol. 4, Kyiv, 1999, p. 83–89.

²⁴ Zosim, Olena. "The Liturgy measuring of spiritual song of Ukrainian-Belarussian tradition of XVII – XIX of centuries", in: *The Study of Art Messages*. Vol.20, Kyiv 2011, p.280– 287.

combination of accurate and free presentation of one psalm (with possible permutations, inserts of other texts, etc.) and contamination of lines taken from the texts of various psalms.

The decline of interest in the psalm in the Ukrainian culture is replaced by a new wave of interest in the texts of the Psalter in the poetry of Ukrainian romantics of the 19th century (T. Shevchenko, P. Kulish, M. Maksymovych, Lesya Ukrainka, I. Franko). “Poetic paraphrases of the Psalms” appeared then. Choral compositions based on the texts of the Psalter appeared in Ukrainian professional music only in the works of M. Lysenko, K. Stetsenko, L. Revutsky.

At the turn of the 19th – 20th centuries with the revival of the Baroque choral tradition, new trends in psalm creativity were traced in the choral arrangements of spiritual Christmas songs by O. Koshyts, M. Leontovych, K. Stetsenko, J. Yatsynevych. New Ukrainian liturgical music was being formed, which is renewed with elements of chants, carols, close to folk art.

The last wave of interest in romantic works on the Psalms texts appeared in composers’ works of the 20th – early 21th centuries.

All-European trends in the spiritual and choral music of the 20th century and in the genre transformation of the psalm and prayer miniature models were reflected in the growing interest in these genres in Ukrainian music. Researchers note that today the national psalm tradition is developing in the following areas:

- author’s individual style interpretation of the psalm and prayer miniature, when composers rely on a certain genre-historical variant and offer their own solution by means of expressiveness of the music of the 20th century;
- preservation of canonical texts of psalms and “melodic-graphic” canons of historical variants of psalm genre models;
- arrangement of canonical variants of psalm models;
- reliance on psalm traditions of Ukrainian partes and spiritual concerts.

In this regard, in the prayer and psalm works of Ukrainian composers, in the trends of music of the 20th century and the most recent period, two tendencies to which Yaroslava Bardashevskaya points out are quite clearly traced. “The first of them reveals the renewal of the church art traditions, the second – a clear dominance of concert factors. Active individual experimental processes in the psalm genre works contribute to such transformation dynamics that can blur the genre model to the point of losing distinctness».²⁵

²⁵ Bardashevskaya, Yaroslava. *Figurative and semantic principles of Victor Stepurko’s choral creative activity (based on materials of choirs a’capella)*. Thesis for the degree of Candidate of Arts (Ph.D.). Ivano-Frankivsk, 2017.

The great interest in the psalm and ecclesiastical miniature genre model is confirmed by a new powerful wave in psalm-prayer works of small and large forms created by Ukrainian composers of the late 20th – early 21st century. Contemporary Ukrainian composers (V. Zubytsky, G. Gavrylets, V. Stepurko, I. Aleksiychuk and others), referring to the psalm and ecclesiastical miniature genre models, do not limit themselves to the framework of tradition, which is most fully manifested in modern features of musical language. These are compositional techniques such as poly-style syntheses, with a combination of neo-romantic, neoclassical and neo-folk means. The tool of polystylistic integration is the avant-garde technical elements of sonorism and limited aleatorics. An important neoclassical means of developing intonation-thematic ideas in ecclesiastical and choral miniatures is linear-horizontal polyphony, polystructural application of ostinato techniques (melodic, rhythmic, harmonic), variability, micro-singing combinations and permutations. In the synthesis with them the means of folk-song polyphony are used, which is a sign of succession with neo-folklore principles of thinking.

Thus, the ecclesiastical choral work (psalms, prayer miniatures and other genres) of Ukrainian composers of the 21st century is an important component of the modern view on the millennial tradition, embodied in referring to ecclesiastical texts and creation of works based on deep sacred content, but existing in modern culture.

Conclusions

The evolution of psalms and ecclesiastical miniatures in Ukrainian music has the following dynamics – after the Middle Ages the highest point of composers' interest in these genre models is the era of Baroque and Classicism, when the psalm is actively developing along with the genre of partes concert in which, along with the panegyric tradition, the lyrical penitential, lamentable tradition, colored by personal confessional feelings, is most characteristic of the psalm image.

The next wave of interest falls on the Romantic era, when a romantic style of romance-song chants of psalms is formed under the influence of the poetic “chants of the Psalms” in the Basilian spiritual environment.

A new period of psalm composition development – the end of the 19th – the beginning of the 20th century, a genre model of more free choral adaptation of psalm is formed in the works of both foreign and Ukrainian composers. The church style of singing psalms is renewed in the Ukrainian composers' choral works: folk-song elements of Christmas carols and chants appear.

The last period of psalm development – the end of the 20th – the beginning of the 21st century is characterized by a high rise of psalm creativity within the clerical and secular, vocal-choral and instrumental, canonical and free concert interpretation of the psalm genre model. The latter is characterized by the use of poly-style syntheses and avant-garde Western European technical and stylistic innovations.

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J. PEZEL'S MUSIC FOR THE ENSEMBLE OF COPPER WIND INSTRUMENTS IN THE CONTEXT OF GERMAN TRADITION OF 17th CENTURY

VICTOR SLUPSKIY¹

SUMMARY. The creative activity of Johann Pezel, the then-known multiinstrumentalist, whose creative path and kind of activity reflects the life and status of the musician of the Baroque era, is analyzed in the article in the context of the development of the German ensemble performance on copper wind instruments of the 17th century. It is noted that the motivation for the appearance of works for the ensemble of copper wind was a purely practical need to replenish the repertoire of urban performers. The works are written considering the technical capabilities of the instruments and follow the specifics of the genre-style tendencies of German instrumental music of the 17th century. The subject matter and methods of analysis should be distributed to the composer's work of J. Pezel's contemporaries, who also created music for the ensemble of copper brass, and to include their works in the repertoire of current performers.

Keywords: German musical culture of the 17th century, J. Pezel's music, musician-multiinstrumentalist, ensemble of copper wind instruments, cornet, trombone.

Introduction

The ensemble art of playing brass instruments is an important component of modern instrumental performance. Together with the solo and orchestral performance, it forms a holistic triad that covers the leading directions of the academic performance process. Known since ancient times, the art of ensemble playing on brass developed in close connection of sociocultural processes with the evolution of instrumentation, performing

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practice and composer's creativity and gained a striking outbreak in the early Baroque period. In modern art criticism, the ancient period of the history of ensemble performance on copper wind instruments has not received proper study and scientific substantiation, so its research seems necessary and relevant. Among the numerous national schools of the seventeenth century, we choose German, taking into account its significant contribution to the development of the brass band. The purpose of the research is to study the creative path of the famous at that time and currently forgotten German multi-instrumentalist Johann Pezel and to analyze the musical compositions he wrote for an ensemble of brass instruments.

Literature Review

The works of J. Pezel were studied mainly by German and American musicologists by H. Riman², A. Schering³, V. Peterson⁴, A. Simpson⁵, etc. However, in these works there is practically no analysis of the ensemble music we are studying for brass instruments. The authors set themselves other tasks – to find documents and musical works, to establish facts of the biography, to make a biography of a creative way, etc. Therefore, the appeal to the analysis of the mentioned musical works in this article is determined by practical needs and performed in order to cover the work of J. Pezel as one of the most prominent German musicians of the seventeenth century, the author of a large number of interesting but virtually unknown music for the brass band. An important motivational aspect is to bring to the attention of the performing community information about an interesting but little-known ensemble repertoire that should be included in training and concert programs.

Studies on brass instruments and the art of ensemble playing (by R. Laptev, S. Proskurin, O. Fedorkov, A. Baines, T. Herbert, D. Guion), on the medieval traditions of urban performance on wind instruments (by H. Moser, V. Slupskyi, R. Baroncini, E. Bowles, T. Collins, D. Guion), on genres and forms of instrumental music in the Baroque period (by Yu. Bocharov, E. Nazarova) and others were added to J. Pezel's analysis

² Riemann, Hugo. *Musical Dictionary*. Moscow-Leipzig: P. Jurgenson, 1901-1904.

³ Schering, Arnold. *Johann Pezel Turmmusiken und Suiten. Vorwort*, in: *enkmäler Deutscher Tonkunst. Erste Folge*. Bd. LXIII. Leipzig: Breitkopf und Härtel, 1928, (p. V-VIII).

⁴ Peterson, Wayne C. «Johann Pezel: Stadtpfeifer-composer», a thesis for the degree of Doctor of Philosophy in Music at The Kansas State University at Manhattan, 1975.

⁵ Simpson, Adrienne. *Johann Pezel*, in: *The New Grove Dictionary of Music and Musicians (A–Z)*. 29 vols. London, 2000. CD-ROM.

of music. The materials contained in them became the context for determining the essence and specificity of works for the ensemble of brass wind instruments by J. Pezel.

Discussion

In the context of German ensemble music for the brass instruments of the seventeenth century the figure of composer and multi-instrumentalist **Johann Pezel** (1639 – 1694) stands out. He was a multifaceted gifted and educated man, possessed of literary talent and spoke several languages [19]. J. Pezel's multifaceted talent was not limited to music, he was also known as the author of at least three literary musical-aesthetic works, which, unfortunately, were not preserved, but were mentioned in the "Musical Lexicon" by J.G. Walther (1732) – "Observationes musicae" (? 1683), "Infelix musicus" (1678), "Musica politico-practica" (1678)⁶. All this, despite the lack of reliable data on the humanitarian education of J. Pezel, testifies that he was a highly educated person, a specialist in German and foreign literature, as well as fluent in Italian⁷.

Information about his musical training is also quite limited. The beginning of J. Pezel's musical activity was associated with the violin performance. The lists of musicians of the German city of Leipzig for 1664 indicate that he was admitted to the position of the fourth member of the Kunstgeiger Skirmish Ensemble in the famous Leipzig Church of St. Thomas. However, among the group of urban musicians (staffpipers), the ensemble of violinists was considered less prestigious and lower paid compared to the quartet of wind instruments. The last ones were valued higher and were taken more often by participating in important festive ceremonies, and enjoyed certain economic benefits – free living at the expense of the city treasury, the opportunity to have more private students, and attractive employment prospects⁸. Better financial support of the musicians of the winds was often an incentive for the violinists to master additional wind instruments. Such a path of achievement of creative and financial success is obviously chosen by Kunstgeiger J. Pezel, beginning to master the performing art of the trumpeter-clarinist. However, according to the well-known German researcher A. Schering, in 1669, when the first collection of his works for the "Musica vespertina" wind instrument ensemble

⁶ Walther, Johann Gottfried. *Musikalisches Lexicon*. Leipzig: W. Deer, 1732, p. 475.

⁷ Simpson, Adrienne. op. cit.

⁸ Peterson, Wayne C. op. cit., p. 5.

was published in Leipzig, J. Pezel still worked as a city violinist⁹. Perhaps it was her appearance that helped the composer, whom H. Riemann calls “a diligent composer of instrumental music, especially for wind instruments”¹⁰, attract attention to his talent and gain permanent work among the better paid and respected urban musicians.

At the end of 1669 or the beginning of 1670, J. Pezel finally achieved his goal and became an urban staplefire of the brass band, because he perfectly mastered the clarino performing style. He held this position until 1681, at the same time acting as a Psalmist at Leipzig Church of St. Thomas. In 1677, J. Pezel applied to appoint him to the office of cantor. Despite the musician’s considerable performing and composing skills, his candidacy was rejected because of his former affiliation with the Catholic Church¹¹. Dissatisfied with the church decision and frightened by the epidemic of the plague that has befallen Leipzig, J. Pezel decides to leave the city and moves to Bautzen, where he also receives the position of head of city musicians. Here he continues to work fruitfully on the creation of a new ensemble repertoire for brass instruments and in 1685 publishes a large series of plays for two cornets and three trombones under the name “Fünff-stimmigte blasende Music”, to which it included 76 intrades, alemandes, chimes, sarabands, gigs and other plays.

The most “distinguished musician of all the German state-bifiers of the Baroque era”¹² died on October 30, 1694.

J. Pezel was one of the most educated and talented state-bifiers of Leipzig. He is compared with the great Gottfried Reiche – trumpeter of J.S. Bach, author of works for brass instruments. G. Reiche arrived in Leipzig in 1688 and, like J. Pezel, traveled all the way from the city musician from Kunstgeiger to the head of the staffifiers, and by the time of of J.S. Bach’s arrival (1723) to the city he already had the fame of a prominent trumpeter.

J. Pezel’s creative heritage consists of several hundred pieces for wind and string ensembles. According to A. Schering, it is an important link connecting German music from H. Schütz to J.S. Bach¹³; at the same time, it has significant influence of Italian and French musical styles. J. Pezel wrote his works for a practical purpose: until the middle of the XVIII century wind music was heard twice from the Leipzig city tower or town hall, so there was a need for repertoire of J. Pezel, as a composer and performer, joined

⁹ Schering, Arnold. op. cit., p. V.

¹⁰ Riemann, Hugo. op. cit., p. 1018.

¹¹ Peterson, Wayne C. op. cit., p. 7.

¹² Schering, Arnold. op. cit., p. V.

¹³ Idem.

the process of writing and performing this music. As a former Kunstgeiger, he did not leave his fellow violinists without attention, so his opuses were often intended for both wind and string ensembles.

It was created for such an alternative composition of pfeifers or “skilled violinists” that “*Musica vespertina lipsiaca*” was written (“Evening Music of Leipzig”, 1669). It consists of five suites for a 5-voice ensemble of wind or string instruments, and each includes traditional Baroque suite dance pieces – *Allemande*, *Courante*, *Sarabande*, *Gigue*, and additional – *Sonate* (I-V), *Praelude* (II-IV), *Intrade* (V), *Ballett* (I, III), *Brandl* (I), *Gavotte* (III, V), *Ballo* (IV, V). Additional performances include dance (*Ballett*, *Brandl*, *Gavotte*, *Ballo*) and “abstract”¹⁴ (*Sonate*, *Praelude*, *Intrade*). All five suites are opened by the Sonata, in suites №№ 2-4, followed by the Praelude, which is replaced by Intrada in suite № 5.

40 sonatas of the cycle “*Hora decima*” (“Tenth Hour”, 1670), is one of the first samples of a collection of works for an ensemble of copper wind instruments in German music. The creation of tower non-signal music for musicians to perform at 10 o'clock in the morning was quite natural: “from the towers, not only signal music but also choirs, excerpts from spiritual vocal and instrumental works, and so forth”¹⁵. The composer explains his creative conception by the fact that tower musicians can use their trombone and zinc playing to “... kindle Christian hearts for praise and glorification of the Lord”¹⁶. This design is embodied in the form of 40 small, non-programmatic instrumental works that were called sonatas in the tradition of the era – “an authorial, not quite genre-accurate designation”¹⁷.

In the early Baroque period, the name “sonata” was very common and was not tied to a specific, well-defined and stable genre-structural model. If at the end of the sixteenth and early seventeenth centuries sonatas were called works intended for instrumental playing (as opposed to cantatas intended for singing), then in this name were designated instrumental parts of vocal-instrumental works and operas, or “the first movements of cycles, including dance suite”¹⁸, and subsequently spread to independent one- or multi-movement instrumental opuses.

¹⁴ Bocharov, Yuri. *Da chiesa e da camera*, in: *Starinnaya muzyka*, 3-4 (53-54), 2011, p. 20.

¹⁵ Proskurin, Sergei. «Trumpet in the Baroque Era: Instrumentation, Repertoire, Performing Traditions», a thesis for the degree of Doctor of Philosophy in Music at The Rostov State Conservatory named after S.V. Rachmaninov, 2005, p. 46.

¹⁶ Schering, Arnold. op. cit., p. VII.

¹⁷ Proskurin, Sergei. op. cit., p. 74–75.

¹⁸ Nazarova, Ekaterina. *Viennese sonatas of the mid-17th century for violin with continuo in the history of the genre*, in: *Nauchnyy vestnik Moskovskoy konservatorii*, 1 (24), 2016, p. 63.

Sonatas for J. Pezel's Wind Ensemble is an important step towards the emergence of a new type of ensemble performance that is unrelated to the signal-fanfare functions of brass instruments and their participation in ceremonies. Despite the fact that in the preface and the score the author indicates the possibility of the ensemble of stringed instruments, the initial purpose of these works for winds affects the nature of the theme and the choice of tonalities, among them the most "comfortable" for brass instruments C major, G major, F major, E minor, A minor.

The figurative content of the works are various in nature of the theme: solemn (Sonatas № 1, 2, 39), restrained, focused (Sonatas № 5, 13, 30), lyric (Sonata № 27), dance (Sonatas № 3, 6), mobile (Sonatas № 4, 14), lively, motor (Sonatas № 12, 14, 30). According to the conditions, all the magnitudes are small in size, written in the pace of Adagio. Most "Hora decima" sonatas have the same structure and consist of two movements, and a small number are one-movement (Sonatas № 3, 14, 30, 39).

With the example of "Hora decima" it is possible to observe different tendencies of formation of an instrumental cyclic composition for brass instruments in the German musical culture of the early Baroque period. The first of them corresponds to the peculiarities of a binary polyphonic cycle, such as "prelude / fantasy – fugue", in which the first movement is inferior to the scale of the more sophisticated and content-rich second, which accounts for the main semantic emphasis of the work (for example, Sonata № 13). In the sonatas of the second, larger group, the first and second movements are equivalent and complement each other both in the absence of contrast and in its presence, mainly at the intonation-thematic and, rarely, metric level.



J. Pezel. "Hora decima". Sonata № 1. Party Cornetto I (manuscript)

The absence of established genre traits influenced the composition and dramaturgical features of sonatas, examples of which are Sonatas №№ 1 and 2.

In the small two-movement **Sonata № 1** (C major), each of the parts is based on comparisons of structures of homophonic harmonic and polyphonic texture. In Movement I (Adagio), the homophonic harmonic type of presentation is already evident in the first theme, performed by the entire five-piece brass band, consisting of two cornets and three trombones (alto, tenor, bass). The main thematic material is entrusted to the first cornet, whose full tune, mostly in tertiary, is supported by the second cornet.

Sonata (Nº 1)
Adagio

Hora decima, Leipzig 1670

Cornetto vel Violino primo

Cornetto vel Violino secondo

Trombone vel Viola prima

Trombone vel Viola seconda

Basso Trombone vel Violone

J. Pezel. "Hora decima". Sonata № 1. Movement I

Their parties are built on a smooth, gradual movement within the second octave and are more individualized than monorhythmic trombone parties containing the tone of the chord texture¹⁹.

Then the homophonic harmonic texture gives way to a polyphonic presentation, and the ensemble voices become equal. The ratio of instruments is also subject to change: the polyphonic deployment of a new theme based on the downward movement of the tertiary begins in the bass trombone party, to which the cornet I is added late.

Adagio

J. Pezel. "Hora decima". Sonata № 1. Movement I

¹⁹ Proskurin, Sergei. op. cit., p. 53–54.

In the future, the topic is presented with tertiary duplication in different tone pairs (cornet II – bass trombone, cornet I – alto trombone), and again *stretto* in the final construction. In the following imitations of Movement I, pairs of instrumental combinations occur again (cornet II – tenor trombone, cornet I – bass trombone).

The Movement II (*Adagio*) is written in three-meter long 3/2 and contains new material. The initial theme of the choral texture demonstrates the equality of all the parties of the ensemble, which are practically in one rhythm throughout the whole ten-stroke construction.

E.g. 4

J. Pezel. "Hora decima". Sonata № 1. Movement II

The following section is approximated to the shape of the fugue with a short reprise. Singing cornets and a bass trombone, which doubles as a tertiary, are used to perform a small theme based on the chanting figure, while the alto and tenor trombones perform middle voices. The choral sound completes the Movement II of the whole ensemble (the last 7 volumes), which gives the composition a logical completeness and creates the features of reprise.

Similar compositional techniques are available in **Sonata № 2** (C-major), which is also two-movement. Movement I (*Adagio*) open with a five-voice ensemble that performs the original theme of a choir composed entirely in homophonic harmonic texture. The rhythmically active fanfare motif of four eight-lengths in the first cornet party further forms the basis of an intense rhythmic and melodic movement that encompasses all the voices of the ensemble. In this case, the monorhythmic nature of the choral texture is maintained throughout the presentation of the theme, until the final cadence.

E.g. 5

Sonata (Nº 2)
Adagio

A musical score for a four-part ensemble. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/2 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

J. Pezel. "Hora decima". Sonata Nº 2. Movement I

In the future, the rigorous chord sound is inferior to the more advanced imitation-polyphonic presentation, with the appearance of new thematic material whose intonation-rhythmic contour is characterized by greater liveliness, sophistication, and a certain technical complexity for all members of the ensemble.

Movement II (*Adagio*, 3/2) opens with the solemn sound of a five-voice chorus, followed by a more accelerated fugue section. Its motor theme begins with the cornet II, which draws its energy into the intensive movement of all the members of the ensemble.

E.g. 6

A musical score for a four-part ensemble. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/2 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The word "Adagio" is written above the first staff.



J. Pezel. "Hora decima". Sonata № 2. Movement II

The composer's skill and ingenuity allow J. Pezel to organize the presentation of the thematic material in such a way as to combine the chord texture naturally and logically with the polyphonic techniques of working with the theme. For example, in the one-piece *Sonata № 3 F major* melody line of the upper voice in the initial three-stroke accompanies the bass-like downward movement of the bass part in the octave range, which further moves into the first cornet part and forms imitations. In the future, this topic varies widely, and its rhythmically transformed version gains imitative-polyphonic development.

E.g. 7

**Sonata (№ 3)
Adagio**



J. Pezel. "Hora decima". Sonata № 3

In *Sonata № 12 G major* polyphonic technique becomes the basis of interesting rhythmic transformations of the theme, which in double reduction takes place in all the voices of the ensemble.

Sonata (№ 12)

Adagio

J. Pezel. “Hora decima”. Sonata № 12

Functional distribution of parties in sonatas for brass instruments by J. Pezel is mostly stable and completely in line with the traditions of ensemble instrumental performance of the time. All five instruments, regardless of the intonational, rhythmic and tessitric complexity of the material, are involved in the construction of the imitation-polyphonic texture. The bass trombone party in Movement II of Sonata № 4 F major, which has octave jumps of eight, in Sonata № 6 A minor, where the jump for an increased octave of F - F sharp, as well as in Sonata № 12 G major and № 13 G major, containing complex intonation constructions of sixteen durations, is indicative.

In episodes of choral and homophonic texture, the functions of the ensemble's voices change. When performing topics in the choral texture, sometimes there is a minor and inconspicuous “complication” of the first cornet party, while in homophonic harmonic constructions, the distribution of the ensemble into three functional groups is more common: salting the first and second cornets, filling the middle range and bass trombone foundation. The bass part is important and diverse: the bass trombone harmoniously supports the sound of the solo cornets, complements the soloists' dialogue, or even performs a less developed and melodically meaningful party than other ensemble voices (Sonatas № 4, 6, 12).

Adagio

J. Pezel. "Hora decima". Sonata № 13

"Fünf-stimmigte blasende Music" ("Five-part Wind Music", 1685) is a corpus of 76 pieces for an ensemble of brass instruments written in different genres, including dance miniatures (*Allemande, Courente, Bal, Sarabande, Gigue*) took an important place in the non-dancing Intrade.

The dance pieces are dominated by a homophonic texture, based on a melodic duet of 1 and 2 cornets, supplemented by a developed bass voice (bass trombone) and middle voices containing harmonic filling (alto and tenor trombones, see *Allemande № 17, Courente №№ 18, 36, Bal №. 24*). However, the collection contains plays of pieces choral texture, dominated by monorhythmic (*Sarabande № 30, 63*), as well as imitation-polyphonic texture, with imitation in pairs of upper and middle voices (*Allemande № 60*), or those that are close to the fugue in form and features (*Courente № 61, Gigue № 64*).

But the greatest variety in the work with thematic material, ways of organizing the texture and building forms J. Pezel demonstrates in Intradas. So, in the small two-movement *Intrade №13 C major* uses a form of a fugue with polyphonic texture in the middle register. The leading importance of the alto and tenor trombone parties is emphasized by their assignment of the initial tense presentation of the theme in the first section of the play.

E.g. 10

Intrade (N° 13) Fünff-stimmigte blasende Music,
Frankfurt a.M. 1685

Cornetto I
Cornetto II
Trombone Alto
Trombone Tenore
Trombone Grosso

J. Pezel. "Fünff-stimmigte blasende Music". Intrade № 13

In *Intrade №35 G major*, the choral texture of the initial two-stroke is further stratified into three layers: a melodized lower voice and two one-tone monorhythmic duets of cornets and trombones; at the same time, the main thematic load also falls on the party of alt and tenor trombones.

E.g. 11

Intrade (N° 35) VIII

Cornetto I
Cornetto II
Trombone Alto
Trombone Tenore
Trombone Grosso



J. Pezel. "Fünf-stimmigte blasende Music". Intrade № 35

In *Intrade № 59 C major* combines homophonic and polyphonic texture, the united voices contain elements of contrast and imitation polyphony. The finale of *Intrade № 71 C major* features a two-tone canon of cornets with a brilliant, fanfarely baroque theme, accompanied by a duet of alto and tenor trombones against the backdrop of a simple and clearly constructed functional-harmonic bass trombone line.

E.g. 12

Intrade (№71) XVI

J. Pezel. "Fünf-stimmigte blasende Music". Intrade № 71

Thus, in the Intradas of the collection “Fünf-stimmigte blasende Music” there is a certain evolution of the functions of the voices of the instrumental ensemble of copper brass: from the Renaissance model with juxtaposition of one-timbre duets (2 cornets – 2 trombones) and harmonic support in the party bass trombone, medium-sized parties who teach thematic material and adorn themselves with active upper voices, and attempts to combine different timbre in imitation constructions, pending the approval of a new principle of the distribution of the functions of voices in the ensemble, which arises with the appearance of a homophonic harmonic texture and is indicated by the leading melodic role of the top pair of voices.

An analysis of the works of J. Pezel for the brass ensemble reveals several innovative features that characterize these works not as applied (signal) but as purely musical:

- 1) approval of the 5-voice quantity of instruments (two cornets and three trombones).
- 2) multifunctionality of parties and gradual stabilization of functions of votes.

An important factor is the emergence of different ways of combining copper wind instruments in an ensemble:

- 1) juxtaposition of one-timbre duets (2 cornets – 2 trombones) with harmonious support in the bass trombone party.
- 2) forming an ensemble with thematically leading middle parties adorning active upper voices.
- 3) strengthening the equality of all parties in polyphonic parts.
- 4) the combination of different timbre when performing polyphonic themes in imitation constructions.
- 5) approval of typical functions of a homophonic harmonic texture with a leading melody in the upper voice, which is the focus.

An ensemble of brass instruments by J. Pecel – two cornets and three trombones – appeared in the images of that time.

Figure 1.



"Wedding Procession" (Germany, about 1590)

Conclusions

The creative activity of J. Pezel reflects the life and status of the musician of the Baroque era in the context of the development of the German ensemble performance on copper wind instruments of the 17th century. The study of J. Pezel's life-creativity makes it possible to conclude that this musician made a significant contribution to the formation of a multi-genre repertoire for ensembles of brass instruments. In his works for brass ensembles, J. Pezel overcomes the framework of the signaling functions of the tower trumpet repertoire and opens the way for the development of full ensemble music. J. Pezel's works reflect the stylistic features of his era and are extremely attractive for contemporary performance. Prospects for further research consist in spreading of the subject of the article and methods of analysis to the works of contemporaries J. Pezel, who wrote for the brass band, and to include this music in the repertoire of contemporary performers.

Translated by Iryna Koval

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