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Abstract. The research papers collected in the proposed edition elucidates some little-known pages of multifaceted musical heritage of Baroque epoch, tracing its influences in art of the next times until the musical practice of the present. Long echo of baroque culture, touching to an art of other centuries, rouses art fantasy and gives rise to synthetic phenomena – the works that appeal to semantic row and symbolism of Baroque, using all the palette of modern expressive means. Namely, the process of such synthesis attracts attention of a lot of explorers, whose scientific works are presented in this collection of research papers.

The edition is special and addressed to professional musicologists, to performers, aspirants and students of musical specialities.

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ABSTRACTS

✍ Belichenko N. N.

BACH CHORALE FUGHETTAS IN THE VARIIERTE – FUGIERTE CHORALE SYSTEM

The goal of this article is to study chorale fughetas in J. S. Bach's organ works as a genre, which struck its roots deep into Bach's contemporary composing and performing practice, and which has all the typical features of the German chorale arrangements of the XVIII century. As a result, it becomes possible to take a fresh look at both the internal content of the genre, and its position in the general genre system of the Baroque period.

Several authoritative statements in the German musical-theoretical literature, as well as the names of some manuscripts belonging to the contemporaries of Bach, allow to state confidently that in 18-century Germany it was common to divide organ chorale arrangements into the following two types: *varierte* – "performing a chorale in a multitude of ways," as a holistic tune in the form of *Cantus Firmus* or a rhythmically unchanged melody in very different ways, and *fugierte* – performing in the form of *Fughetta* (fugue), where the integrity of the chorale melody was broken.

The stating "performing a chorale in a multitude of ways" («*auff allerhand Art einen Choral durchzuführen*») is written in the heading of "Little Organ Book" on its title page. Considering the didactic orientation of Bach's collection and the limiting of Chorale arrangement forms with "*varierte*" type only, though in its various manifestations, there raises a question about a possible incomplete Bach's intention of supplementing series of *Fughettas* that is to say *fugierte* arrangements.

Indirect confirmations of the existence of that Chorale arrangement forms typology can be found in much earlier sources. Thus, very valuable evidence in this regard is the reasoning of a Bach contemporary – Christoph Raupach (1686–1744), an organist from Stralsund, about the structure of chorale improvisation (i. e. the intonation or *verset* for alternation) in relation to the words chorale affect. These reasonings were stated by him in the essay titled «*Veritophili deutliche Beweis-Gründe*», which was printed as an introduction to the edition of Mattheson's early works in 1717. Moreover more than two decades later, Mattheson himself repeats Raupach's considerations almost literally in his «*Perfect Kapellmeister*» [Mattheson, J. *Der vollkommene Capellmeister*, 1969]. There we can find a description of *idem varierte – fugierte* (varied and fugued) Chorale arrangement forms, fugued and with *cantus*. Among the fugued forms which are interesting for us above all, one's attention can be attracted by their differentiation into just fugued, fugues and *fughettas* into the chorale (apparently, this is perhaps the first mentioning of the Chorale *Fughetta* in theoretical literature).

The echoes of the «*varierte – fugierte*» approach to chorale melodies arrangement can be guessed in general terms in much later manuals. Thus, at the end of the XIX century S. Jadassohn gives some importance to the figured chorale in his "Course of instruction in instrumentation." Here he specifies the basic chorale *varierte* types in a following way: simulation forms with *cantus* in different voices and – within *varierte* type – "fugue pieces where chorale melody appears as a filling voice, in other words that is only used to fill", showing as an example the chorale BWV 652, that is a motet [Jadassohn, S. A. *Course of Instruction in Instrumentation*, 2008].

Such an approach to the principle of chorale arrangement throws light on the question of the didactic orientation of *Clavier-übung III*. After all, if we assume that the motet is a kind of *varierte* chorales (BWV 686 «*Aus tiefer Noth schrei ich zu dir*»), there is no doubt that the

Clavier-Übung III structure – as a kind of Chorale art in parallel to the later "The Art of Fugue" – largely reflects the pass-through idea of the double arrangement of the group of related chants (from catechism) in two techniques: *varierte* – a figured chorale (that is with cantus or a motet form) for a complete organ, and *fugierte* – choral fughetta or fugue for an incomplete one.

As a result of the conducted research, it can be concluded that the described division of organ chorales in Germany of the XVIII century into two basic types such as "varied" and "fugued", made a significant effect on the Bach organ works, and therefore it's quite appropriate as another possible criterion when classifying chorale arrangements.

In this connection fughettas, embedding into this genre system, take their rightful place as a typical kind of chorale arrangement with a number of distinct typological features, namely – a violation of the integrity of chorale melody, setting as a fughetta (fugue), using of an incomplete organ (the absence of the obligate pedal), as opposed to "varied" (*varierte*) arrangements as to a holistic melody conducting in the form of cantus firmus or a rhythmically unchanged melody in various ways using the obligate pedal and complete organ.

■ **Key words:** J. S. Bach' organ chorales, fughettas in J. S. Bach's organ works, "varied" and "fugued" types of chorals, "varierte – fugierte".

/ Chekan Yu. I.

OPERA REALITIES OF BAROQUE IN ANNE RICE'S NOVEL "CRY TO HEAVEN"

Baroque opera is going through a real renaissance at the past half of the XX century: in the theaters of the world appear both the modernized interpretations of works of that era and the variants close to authentic. A component of that trend is the interest of other art forms to baroque opera. A striking example in this series is the historical and psychological novel by Anne Rice "Cry to Heaven" (1982) – a fascinating story about Italian opera of the first half of the XVIII century and its creators. At the heart of the novel is the fate of Venetian aristocrat Tonio Tresci, who had a beautiful voice, when he was 15 years, he was castrated by order of his father and became a famous singer.

Until recently, the art of castrates was the taboo topic in domestic musicology. However, our ideas about opera in XVII–XVIII centuries without their contribution are incomplete and deformed, because from the end of the XVI to the XVIII century in the cradle of opera – in Italy (the Papal region and its center – Rome) – women officially were not allowed to play on stage: all female parties performed by castrates.

The voices of singers-castrates perfectly embody the aesthetic priorities of Baroque: love to unnatural, even excessive, mix of incongruous – female height, flexibility and softness, male force and endurance, asexual childish sonority. It is in the high register most naturally the ornamental technique was embodied – a kind of the calling card of the dominant musical-theatrical genre of the day – opera-seria.

Ordinary opera-seria included the presence of at least 26 arias, of which no less than 18 performs by castrati. Positions of castrati-singers were dominant. The literary component, which was the backbone of the opera synthesis in XVII, from the XVIII century gives way to pure music – pleasure by singing. And just the castrati-singers turn opera into the performing art.

Working on the novel, Anne Rice thoroughly studied the scientific and popular sources, used the advices on the physiology of eunuchs by Robert Owen, Doctor of Medicine; listened

to the records of last castrato of Sistine Chapel Alessandro Moreski (1858–1922), the baroque works of Italian composers – Gabrielli, Bassano, Monteverdi, Scarlatti.

As a result, in the E. Rice' novel the real historical persons are present. The composers Giuseppe Tartini (1692–1770) and Domenico Sarro (1679–1744), the tragic fate of Giovanni Pergolesi (1710–1736), works by Alessandro Scarlatti (1660–1725), Benedetto Marcello (1686–1739), Antonio Vivaldi (1678–1741) are mentioned in passing.

Among the historical figures mentioned in the novel there are singers-castrates. And, although at the epilogue the author argues, that the real historical persons among them there are only three (Nicolino, Farinelli and Kaffarelli), a careful reading of the text gives reason to associate with real prototypes yet several names presented in the novel. First of all, this is the old singer Rubino – we can assume that one of his prototypes is Giovanni Maria Rubinelli (1753–1829), the singer-castrate. The name of castrato Senesino mentioned in the novel refers to three real prototypes: Francesco Bernardi (1680 – after 1739), Andrea Martini (1761–1819) and Giusto Ferdinando Tenducci (1736 – after 1800) had the alias “Senesino”. Also mentioned in the novel the castrates Giovanni Karestini (Kuzanino, 1705–1760), Cortono (Domenico Cecci, about 1650–1717) and Balthazare Ferri (1610–1660) were the real opera singers.

Two main characters of the novel have the real historical prototypes: the image of Tonio Tresci dates back to the famous castrato singer Farinelli (Carlo Broski, 1705–1782), and as the prototype of Guido Maffeo, his conservatory teacher, can be considered the composers Pergolesi and Jommelli. The details of the text give the grounds for such a rather clear identification.

Anne Rice novel permeate by descriptions of voices and singing of castrates. "Cry to Heaven" gives detail information on the learning process – about specific exercises and techniques. The impressions from the neuter performances in cathedrals and opera houses are reconstructed meticulously (as it is possible of verbal means). The subtle observations of the nature of ornamentation, especially the breathing specificity, equality of voice sounding in different register conditions are very accurate.

The novel is opened to different interpretations – in the context of the ideas of Z. Freud (motives of infantile sexuality, the Oedipus complex, opposition of conscious and unconscious and also the cornerstone of the plot – the castration of the son by order of his father), in a system of binary oppositions (male / female, night / day, life / art), etc. The proposed comparative analysis of the embodiment of the baroque Italian opera realities in the literary text seems natural for musicology as a component of the promising area of intermedia research – the so-called "verbal music".

■ **Key words:** Baroque, opera-seria, the art of singers-neuters, singers castrated, "Cry to Heaven" by Anne Rice.

/ Dovzhynets I. G.

«BACH-FEST» AND «ORGANUM» AS THE BAROQUE MUSIC TERRITORY

Music of the Baroque era today goes through a certain renaissance: attention of performers to the repertoire of that era became more active, the ancient instruments revive, the musical groups that seek to authentic musical performance, are created. The festivals of Baroque art, such as “Bach Fest” and “Organum” in the Ukrainian city Sumy, also is a reflection of innovative research on the way towards modern revival of Baroque music. Analysis of their

activities in the aspect of their impact on the urban musical environment is the purpose of this scientific exploration.

The immediate basis for a creation of permanent Baroque festivals in Sumy was the appearance in the town of an organ of known Czech company “Rieger Kloss” (1986). The instrument (Opus 3568) has 3574 pipes, 48 registers distributed in three manuals and the pedal keyboard.

The festival “Organum” started in 1993 thanks to the enthusiasm of the organist-pianist Orest Romanovich Koval (born in Lviv, 1949), which had the idea to “cure” a spiritually devastated society by Bach's music. In 1995 he also laid a fundament of “Bach fest”. Since these two annual festival actions traditionally take place in Sumy alternately in spring (April) and in fall (October).

Bach’ heritage is the center of the musical universe of the Sumy festivals, and the trajectory of its mastering is very diverse: from the organ and clavier to the jazz compositions as an invariant of Baroque improvisations. Orest Koval conducts all concerts personally, treating a festival as a meeting with friends-musicians, as well as appears to a scene as a harpsichordist of created by him of the chamber ensemble “Organum”. Therefore, the festivals began to be called not only Bach’s name, but and “Orest’ festivals”.

Appearance of two-manual concert harpsichord by Dutch company “Fred Bettenhausen” (1996) significantly extended the festival programs. It is the exact copy of baroque instrument of the end of XVII century stored in a museum of Edinburgh (Scotland). According to O. Koval, there are only two such tools in Ukraine: in Kyiv and in Sumy. The appearance of the harpsichord provided the opportunity to expand the festival programs through master-classes. In late of 1990s in “Bach Fest” the known Japanese harpsichordist and composer Asako Hirabayashi participated and conducted the master-classes in harpsichord playing (in 1998, 1999, 2001).

Representation of Baroque instruments is a specific feature of Sumy festivals. In particular, at the “Bach fest” 1996 the exhibition of harpsichords by Dutch master Fred Bettenhausen was arranged, and at the Bach’s forum-2012 the audience acquainted with sounding of the old Viola da gamba, the gothic harp, the lyre, the Renaissance lute, the spinet, the Fidel, the cittern etc. by contemporary Ukrainian master Stephen Tykhonenko from Uzhgorod.

A conceptual postulate of Sumy forums is an invitation to the festivals the musicians from other cities of far and near abroad, the leading Ukrainian soloists and groups.

The concerts of Alexander Knyazev and Aleksey Nabiulin, the winners of the Tchaikovsky International Competition, left unforgettable impression. The latter subdued the public by his impeccable pianism (“Organum 2013”). And the renowned cellist Alexander Knyazev performed in two ways at once: as a brilliant virtuoso on string instruments (the Sumy citizens had the rare opportunity to hear the voice of unique instrument by C. Bergonzi (1683–1747), A. Stradivari’ pupil) and also the master of organ playing.

The regular members of Sumy festivals are the representatives of the Ukrainian performing school Dmitry Onishchenko (piano) and Lidiya Futorska (violin); Bozena Korchyńska (flute) from Lviv; Kyiv musicians: Svetlana Shabaltina, the laureate of the international competitions, the founder of the Ukrainian harpsichord playing school, and her pupil Olga Shadrina-Lychak, the cellist Julia Belousov, whose performances always collect audience halls.

About 10 times the pianist Marek Toporovsky (Warsaw) demonstrated their masterly possession of harpsichord and organ for Sumy citizens.

Also the big teams, known in Ukraine and abroad – the chamber choir “Kyiv” (headed by M. Hobdych) and “Khreshchatyk” (headed by L. Buhonskaya), representing Ukrainian choral music from the Middle Ages to the present; the instrumental groups – the ensemble of soloists

“Kyiv Camerata” (conducting by V. Nasushkin), Kyiv’ “Sax Quartet” (headed by Y. Vasilevich); the folklore ensembles “Bozhic” and “Hurtopravtsi” attend the Sumy Baroque forums.

A musical miracle of the festivals are performances of young talents – gifted geeks – Veronika Kuzmina, clarinet (“Organum 2001”), Anton Churikov, flute (“Bach Fest 2003”), Alexey Prirodny (“Bach Fest 1999”) and Dmitry Semikras, piano (“Organum 2013”, “Bach Fest 2015”), the virtuoso violinist Tatiana Hapeyeva (“Bach Fest 2001”) and others.

Conclusions. Conclusions. The music forums “Bach Fest” and “Organum” – the actions of local plan – fit into the overall festival practice of Ukraine, claiming certain European status. For more than 20 years of its existence in a small Ukrainian town they introduced the fashion of academic art and raised its audience. One-shot of concert actions determines a strong interest of their public. Perennial festivals, attracting the artists representing modern European culture and using of old instruments helped to shape the listener understanding of an aesthetic style that prevailed in the culture of the XVI–XVIII centuries. Proposing an elitist art for different tastes, “Bach Fest” and “Organum” brought the culture of visiting of academic musical events, intensified the musical life, and thus become a significant factor in shaping of the urban musical environment.

Key words: Orest Koval, festival, “Bach-fest”, “Organum”, Baroque art, musician, musical instrument.

 Efremova I. V.

OSIP KOZLOVSKY – THE INHERITOR OF THE BAROQUE TRADITIONS OF WORLD MUSIC – AND HIS CONTRIBUTION TO THE DEVELOPMENT OF THE BALLROOM CULTURE of the last quarter of the XVIII – the first quarter of the XIX centuries

In the article is described the creative activity of one of the outstanding representatives of musical culture of Belarus, Poland and Russia of the last quarter of XVIII – the first quarter of the XIX centuries - O. Kozlovsky in the context of its influence on ball culture of its era through a prism of the leading dancing genre of ball music of last centuries – a polonaise.

Being variously gifted personality, Osip Antonovich realized his creative potential, first of all, in the theatrical sphere. For 20 years he held high positions - at first “the music inspector” at the Petersburg imperial theaters, and over time – “the director of the Petersburg imperial theater’s music”.

His activity included drawing up concert programs, the solution of administrative matters on the organization of musical evenings, concerts, opera and ballet statements at court, and also direct participation in musical registration of court actions (that is, writing of music to them). Balls and masquerades entered a circle of these actions, certainly.

As we see, mature years of life of O. Kozlovsky were closely connected with one of very popular sociocultural practice of his time – a ball, interest to which in society differed in enviable constancy, without dying away throughout a long time and penetrating cultural space of different eras – from the Renaissance till the XX century. Balls reached special gloss and luxury during the Baroque era, representing sign feature of the Royal Courts. Not casually on

pages of compositions of that time composers we find a large number of a ball dance music – minuets, gavottes, contradances, almond, grosfater, courant, – which exist both in the form of separate opuses, and in the form of dancing suites.

The dance music of balls makes the most important part of a creative heritage of O. Kozlovsky who during the early period was under the influence of ideas of Baroque art. Especially from the 30th to the 80th years of the XVIII century in the territory of modern Belarus lines of late (vilensky) Baroque are shown especially strongly. Further ideas of Classicism succeed, but also they gradually lose the value under the influence of Romanticism.

The last gives to us the grounds to rank early works of the composer as baroque codes of world art and also to claim, what O. Kozlovsky in musical development of Belarus executed very important function of gradual transition from baroque music (in early compositions) through the classical style (in works of the mature period) to music of the XIX century – the Romanticism era (in late compositions).

It is genre of a polonaise that O. Kozlovsky composer's identity was most brightly shown up because, on the one hand, Polish is a symbol of Poland with which children's and youthful years of Osip Antonovich were directly connected, on another – stable dancing attribute which traditionally opened a ball.

O. Kozlovski's polonaises exist in two main types: as the official ceremonial-solemn dances intended for performance at the state court ceremonies and which are an example of classical style (end of XVIII century); as dances chamber-lyrical, given born by the breath of modern romantic times (XIX century) and intended for sounding on evenings of house playing music. The special subgroup of official and ceremonial polonaises is made by a synthetic genre of the choral polonaise (a polonaise with chorus) uniting two opposite traditions – purely instrumental, West European (Catholic) and especially choral, East European (orthodox).

The thematic basis of polonaises of O. Kozlovsky of both groups is very various. Along with the plays which are representing exclusively author's compositions and not assuming use in them of quotes there is a row of Polish ones, being examples of professionalism of O. Kozlovski-arranger which basis was made by opera- instrumental and folk melodies, very popular in Russia.

Both groups of composer's polonaises corresponds to the main dramaturgic lines of a ball: the genre and household ("panegyric") and connected with fashionable tendencies of sentimentalism lyrical. Besides, the designated groups of polonaises embody themselves the main tendencies of development of musical culture of a boundary of XVIII – XIX centuries. So, the majority of polonaises of the first group (official and ceremonial) are written according to traditions of mature Classicism and often have purely applied character. Polonaises of the second group and some of the first group are noted by trend of the coming Romanticism era: the interior is reflected in them, its feelings reveal. Mainly klavier variants of this group polonaises are intended for hearing.

Polonaises of both groups, remaining traditional in a form (difficult three-part with trio), quite correspond to a spirit of the age. The orchestration of polonaises of O. Kozlovsky is also a peculiar monument of two eras – classicism and romanticism, representing "print" of evolution of the orchestral letter of that stage on which it was at that time in Russia. The horn orchestra which is used by O. Kozlovsky in the most solemn official and ceremonial polonaises of the first group promoted strengthening of density and power of their sounding. It is necessary to notice that this freakish connection of professional symphonic and horn orchestras was one of national features of the Russian ball music.

The special merit of O. Kozlovsky should be considered promoting of ball music among wide layers of the Russian society by means of creation numerous klavier transpositions of orchestral dancing plays. It testifies, on the one hand, to conscious democratization of ball

practice by the composer, on another – to the beginning of the process promoting cultural development of the population of Russia and Belarus.

■ Keywords: ball, ball music, polonaise, ball orchestra, horn orchestra, dramaturgic mainlines of ball.

 Ivanova I. L.

MUSICAL REMINISCENCES IN THE WORKS OF AUSTRIAN AND GERMAN COMPOSERS OF THE ROMANTIC EPOCH

The Romantic epoch actualized itself, among other things, by conceptualizing various religious, philosophic and aesthetic ideas, bred by European culture. In the works of Austrian and German composers of the Romantic epoch conversing with the past, in particular, took the form of numerous baroque reminiscences, endued with various figuratively dramatic functions and thus broadening the semantic space of the opuses. Usually, only creative works of the late Romantics are analyzed in this context. Still, baroque reminiscences can be found in the music works of the whole XIX century. Among the first examples of this kind we can name the Adagio of Violin Concerto No. 2 by Louis Spohr, where two allusions and a quotation from Matthew Passion by Johann Sebastian Bach were used as a means of creating a dramatic antithesis of the carnal misery and eternal rest.

The origin of quotations of Protestant chants in Mendelssohn's symphonies (which can be conventionally called "secondary") is much more difficult to define. Lutheran chants in the finals of the Lobgesang and Reformation had been already used by Johann Sebastian Bach, also in chants connected with nationally memorable events, the Reformation among them. Thus, it is extremely difficult to come to conclusion as to the object of quoting in Mendelssohn's opuses: was it the chants proper, widely known to the composer's compatriots as speakers of the nation's spiritual unity, or the tradition of including Bach's great works in a dramaturgical context? The phenomenon of the "secondary quotation", bringing the listener both to the past and future, can also be found in the first part of Mendelssohn's Symphony No. 5 (Reformation), which has a quotation from clerical use, namely, Amen, found also in his Saxon liturgy. It is known that it would be taken by Richard Wagner as the basis for the Grail leitmotiv in Parsifal. There is no single opinion in scientific literature as for its borrowing from Mendelssohn. But if we take into account the fact that the great reformer never overlooked a brainstorm in the works of other composers, we can presume that Wagner, even if he did not borrow directly from the Reformation symphony, still transformed Mendelssohn's figurative and conceptual discovery.

The procedure of quoting Wagner's leitmotiv in the initial theme of the Symphony No. 9 Adagio by Anton Bruckner is quite obvious. Beginning with an allusion of the "Sehnsucht" motif from Tristan reaching its peak in harmony and intonation, it finishes with a variant of the musical symbol of the Grail. Thus the way of the man's spiritual uprise is drawn, from the suffering from carnal desires to all-absorbing placidity and heavenly love. Baroque reminiscences in Bruckner's symphonies can also be found in the forms of stylizations, generalizations via the chant genre, the bearer of the communal and synodical "us", organ-like registration of the orchestral score associating with the church procedure due to the overtone saturation of brass winds sounds. Similar methods are characteristic of Johannes Brahms' symphonies and Richard Wagner's operas.

Robert Schumann also often turns to baroque reminiscences. Alongside with the frequently mentioned cases, e.g. the *Im Rhein, im heiligen Strome* song and the *Rhenish* symphony, we would like to mention the introduction to the sonata allegro of the Fourth symphony, where the repeated round is successively joined in by new voices, as it happens in the opening chorus of the *Matthew Passion* by Johann Sebastian Bach.

Reminiscences of the units making up the baroque art thesaurus can be found in many songs and the *Unfinished* symphony by Franz Schubert; among them are the figures of the ring and cross, features of musical symbolism, the graphic character of the melodic curve that obtain emblematic meaning. Similar methods are present in operas by Richard Wagner, both in leitmotiv and acting space design, e.g. in *Parsifal*, where they are given the function of symbol. The phenomenon of peripatetic leitmotifs, i.e. variants of the earlier exhibited ones used in different operas and keeping the initial sense, helps to establish succession between Richard Wagner's system of leitmotifs and baroque images.

Each of the mentioned composers turned, whether directly or indirectly, to baroque reminiscences for his own reasons, determined both by their individual attitude towards the culture's past and specific creative tasks. Louis Spohr used them in an attempt to return the lost, as he believed, splendor to modern music; Felix Mendelssohn saw them as display of the continuity of national traditions; Franz Schubert manifests himself as a representative of the Austrian artistic area; in Robert Schumann's works baroque reminiscences become one of the many forms of the realization of the dialogueness of thinking; Johannes Brahms with their help objectifies a personal utterance; Anton Bruckner brings back to life the idea of collegiality; Richard Wagner generalizes colossal layers of human experience.

■ **Key words:** musical reminiscences, emblemization, symbolization, generalization through genre, baroque, romanticism, Austrian and German composers, romanticists.

✍ Lebedev E. S.

THE SYMBOLISM OF RHETORICAL FIGURES AS THE PLOT-FACTOR IN "SIX SONATAS AND PARTITAS" BY J. S. BACH FOR VIOLIN SOLO

The *Violin Sonatas and Partitas* by J. S. Bach is one of the vertices of its artistic heritage, which accumulated the previous achievements of the German violin art and discovered new expressive possibilities of the instrument. Bach created sonatas and Partitas at the same time and under the same opus, and they often cause a desire of the researchers (T. Baranova, L. Ginzburg, V. Grigoriev) to understand them as a macrocycle united by a common line of dramatic development. The purpose of this work is uncovering of the plot overtones of *Six Sonatas and Partitas*, which are an important components of their performing interpretation, basing on analysis of the symbolic meaning of some intonations – the rhetorical figures of music of the Baroque epoch, which were widely used by Bach.

Sonatas and Partitas for Violin solo by Bach can be represented as a monumental macrocycle from three sonatas and three partitas. Behind of the each sonata follow contrasting to her the suite, the entire cycle consists as of three parts; as the culmination there is the enormous "Chaconne" from the Partita number 2 in D minor. V. Grigoriev reported of the

existence in the cycle of a certain dramaturgic idea, which close to the Bach's "Passion" [1, p. 161]. The symbolic significance of rhetorical figures in the Six Sonatas and Partitas for Violin solo can serve as a guide in helping to understand the dramaturgy of the macrocycle. For example, the imaginative sphere of his first "part" (the couple – Sonata and Partita) may be associated with the anticipation of future suffering of the Savior; the second (following pair) – with the march to Calvary, the Crucifixion, and the third – with the approval of the idea of faith, the Resurrection, the continuous movement of life.

In the program works by Bach – in oratorios, cantatas, masses, Passions – the rhetorical figures is associated with the text directly; in the instrumental music they play the role of symbols, which also can to reflect some meaningful lines. Movement of a melody, an interval, a turn of musical speech obtain some figurative meaning. There are a cross figure, symbolizing the Crucifixion, Anabasis – the symbol of climbing and hope, Catabasis – the symbol of dying, provisions in the coffin; the figure of "sigh", the theme of "predestination", etc. among these musical motives.

The system of symbolic figures discloses the "plot lines" of the cycle . Thus, the symbolism of the I part, Adagio, of the First Sonata in G minor, in the context of a general reflection-narrative character of its music may be associated with an episode in the Garden of Gethsemane, when the Savior refers to God the Father with his doubts, with his reflections on the need for humility, resignation, about the inevitability of the future. We may to note the numerous trills and like to trill the melodic movements occurring in the Adagio, in the using of which is possible to see a certain continuity in relation to Renaissance vocal style "concitato" (operas and madrigals of Monteverdi, Carissimi). The trill-like elements constantly coexist with the notes, which outlines the diminished seventh chord, a tragic symbol embodying the suffering.

Of course, one isn't possible always to relate the each part of the macrocycle with a specific biblical theme. However, certain of its episodes, such as the famous "Chaconne" from the 2nd Partita in D minor (the second "part" of the macrocycle) provide a basis for direct comparison of their content with the Gospel narrative – about the suffering of Christ, the procession to Calvary, the Crucifixion. For example, the initial offbeat appears as a symbolic claim of crucifixion, dotted rhythm – as a symbol of intermittent, labored movement, flowing chromatic passages – suffering, etc. Many elements can be regarded as sound painting: the falls, the whip strokes. The middle part of the "Chaconne", a solemn and enlightened (D major), is perceived as a story about the coming Resurrection – the chorale is symbolizing angelic singing; in subsequent variations the "Pipe" shouts appear, as if announcing the Judgment of God.

The Fugue on the chorale "Come, Holy Spirit" (from the Sonata number 3, in C major) asserting the inevitability of God's judgment is a most important meaning point of the cycle. There are some main symbolic motifs in the Fuge: the ascending melodic passages in diapason of a third and the figure of Anabasis associated with the theme of the Ascension and Atonement, also the motive of encircling tones – Predestination of the Will of the Lord.

The musical symbols exhibited in a single stream of music can take on different shades of meaning depending on the context.

Summary. Definition of symbolism of rhetorical figures in the Bach's Sonatas and Partitas is the guiding thread, the method, which brings us closer to an understanding of the emotional and imaginative direction of that or either a scene and a work as a whole, its philosophical and aesthetic concept. In our opinion, Bach unites the Violin "macrocycle" through the idea of the highest values of the atoning sacrifice of Christ, His way to Calvary, death and Resurrection as a symbol of eternal life. The analysis of the symbolic meaning of rhetorical figures is the basis for such interpretation.

Applying of symbolic rhetorical figures adds a special force of influence to Bach's music, and only taking into account this facet of the composer's creative method we can to reveal his true plan, the embodiment of which is the main creative task of a performer-interpreter.

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■ **Key words:** Baroque, sonata, partita, rhetorical figures, symbolism, musical image.

 Podporinova E. V.

CONCERTOS FOR TWO KEYBOARDS BY ANTONIO SOLER IN THE CONTEXT OF BAROQUE ART

Information about the life and the works of the Spanish composer Antonio Soler (1729–1783), a pupil and a follower of Domenico Scarlatti, is very scanty. Apparently, he is the author of about 500 works, most of which are small clavier Sonatas [1].

In the little-known legacy of A. Soler the Concertos for two Harpsichords (Keyboards) are a "white spot", and that fact determines the relevance of the proposed topic. The composer created six Concertos for two Claviers (№ 1 in C major, № 2 in A minor, № 3 in G major, № 4 in F major, № 5 A major, № 6 in D major). Presumably, these Concertos have been created for the Spanish Infanta. The aim of the proposed study is to comprehend the stylistic influences in the clavier works of A. Soler on the example of his Concertos №№ 1–4 for two Harpsichords.

XVIII century is a period of intense formation of the classical instrumental concerto, which "crystallized" in the second half of the century in the works of the Viennese classical composer school. Analysis of an artistic quests of A. Soler, who created an unique example of instrumental concerto for two claviers, contributes to the comprehension of ways and features of the evolution of this genre.

The Concertos for two Harpsichords by A. Soler are a special genre "offshoot" that not joined to any of the three main varieties of the concerto (for orchestra – «concerto grosso»; for solo instrument and orchestra; for the one soloist and orchestra, according to T. Kyureghyan [2, p. 190]). The Spanish composer thinks of his works as a two-part composition, where the first movement written in an old sonata form gravitating to the two-part Baroque sonata with different-character themes; and the final part – Minue – in the form of strict textural variations on the theme in the character of Minuet (except for the Concerto number 2 in A minor, where the composer refers to the three-part form with the trio keeping a Minuet as a genre base of a final (Part III)).

In keeping with this genre model, A. Soler creates his own kind of the genre of the concerto – the "duet concerto". Its difference from the "double" concerto is principal absence of an orchestra. The development of a clavier concerto in the designated direction already were identified in the works of J. S. Bach (the second from two Concertos for Claviers and Orchestra (in C major), where in the second part of the orchestral accompaniment is absent completely, and on the "forefront" the clavier duet advanced.

The originality of the proposed by A. Soler the artistic model of the concerto is not only in the features of architectonic solutions, in organization of the form as a whole; it is also

determined by the author's texture "palette". It is just the texture is a main source of sound colors, because the harpsichord had a very small chance of sound variation.

The Concertos by A. Soler reflect the typical for Baroque interlocking of homophonic and polyphonic musical writing. In the context of the polyphonic texture a mirror principle often provides the logics of the development of individual voices. The principles of a game and an antinomy as the key attributes of Baroque determine the shape of concertos by A. Soler. Wit, ingenuity, fantasy, originality of thinking are manifested at all levels of the musical whole. The composer skillfully uses polyrhythmic potential (the complete duo-triplet combinations, the roll calls of registers, the permutations of the clavier parties, the hoquet technique (for example, in the initial bars of the first movement and in the last variation of the finale of the Concerto number 1, 65–81 bars), and others.

The grounds of classical style can be seen, for example, in presence in the last parts of the Concertos of originally interpreted cadenzas (despite the absence of the author's remark), tertian doubling of melodic lines, "Marquesas" and "Albertian" basses in the accompaniment, in symbolic "gold motion of a Horn "(the finale of the Concerto number 2, bars 21, 29) and so on.

"The vector of Romanticism" appears in certain psychologizing and dramatization of initial sound images, in freedom and spontaneity of emotional expression immanent by later periods, in referring to the folk tunes (the accessory theme of the first part of the Concerto number 4 in the style of Fandango and measure of 12/8, bars 18–25, 43–50). Also a comparison of the tonal colors of eponymous major-minor (the light and shadow play) and unexpected spectacular modulations becomes typical for the composer, as if anticipating of the achievements of Romanticism.

Thus, the legacy of A. Soler, like such by D. Scarlatti, it is impossible to refer unequivocally to any of one historical styles. The composer's style of A. Soler appears as a reflection of the transitional period absorbing not only "lying on a surface" the features of the "gallant" style – clarity, accessibility, elegance, but and the logics of Baroque aesthetics, the grounds of the Classical and even the Romantic art. A. Soler's Concertos are a kind of artistic "mirror" that reflects in the conventional simultaneously in a "minimized" form a whole cultural epoch, with its system of rules, with its aesthetic ambiguity.

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■ **Key words:** Soler, concerto, Baroque, game, antinomy, mirror, hoquetus, dialogue.

/ Pyatnitskaya-Pozdnyakova I. S.

**INTERPRETATION OF INTONATION AND LEXICAL LAYERS OF BAROQUE MUSIC
IN MODERN COMPOSERS' WORKS
(on the example of the concert piece
"Remembering the Great Vivaldi" by Vladimir Ptushkin)**

This paper presents an analysis of intonation and lexical features of the concert piece "Remembering the Great Vivaldi" (2013) by V. Ptushkin that was created for the opening of the XX International Festival of Classical Music "Kharkiv Assemblies", which was dedicated to Antonio Vivaldi. V. Ptushkin's concert piece is a kind of reminiscence of musical expression and techniques of the Baroque era, showing comprehension of the structural elements of its genre models and then including them into modern stylistic context. Thanks to the openness of the composer's creative thought the piece is an example of updating of sign system of Baroque genre *concerto grosso*, which can be attributed to its striking examples of Neo-Baroque style from the current focus on creative rethinking the aesthetic principles of the past.

In the piece there is no direct quotation, on the contrary, the composer creates his own original themes, trying to feel the style with the help of intonation, returning to the world of expressive baroque objectivity. It makes sense to pay attention to the specific musical "signs" of Baroque, including typical use case method. In concert piece he used method of musical dialogue between the different instruments with their special timbre color that is repeated in different registers and is one of the clichés of Baroque instrumental music. In recurring motifs that perform with tools with different textures, such as soprano flute and oboe, register colors are remarkably bright and different register repeats of motif form the so-called effect of "echo." The piece has also "solo divisi", albeit in a somewhat reduced form.

The use of such models and understanding of their sign function says about relationship of orchestral Baroque music with its rich articulation and plot-shaped base, but do not deprive the work of the author's intention, presenting individual handwriting of the composer. Baroque features are specified in V. Ptushkin's work through the most generalized genre and style features, and use of baroque techniques is combined with modern harmonic language, embodying the composer's aspirations to the innovative solving of style dialogue problem.

One of the main features of Baroque is characterized by the use of string and wind orchestra groups. String ensemble in the works of Ptushkin is quite active, all the components which are almost equal and take equal participation in the development of thematic material, simulation dialogues etc. The role of string instruments is raised in solo passages and in the "competition" orchestral groups – typical reception of *concerto grosso*. The party of brass instruments is performed as the game of rhythmic patterns, unexpected syncopations, accents that contrast ostinato of string instruments that serve as active support, rich for thematic allusions. The use of chromatic quartet of horns (in F) with their bright timbre colors combined with syncopated rhythm is finding of the composer. Skillful use of the timbre color indicates subtle sense of Baroque style and the desire to reproduce it using texture techniques.

In general, the play is typical input of characteristic baroque melodic deployment techniques – different types of items with hidden polyphony, inspired intonation flow of tempo rhythm contrasts, textures, energetic motility musical fabric that allowed to show joyous mood of the meeting with the world of Baroque music. Actually, contrasts are typical for Baroque music, which are often reduced to the antithesis, hat there are little expression in music in comparison forte – piano etc. Motility of the play's basic musical material by V. Ptushkin is associated with active baroque themes; impulsive stream of sound that is inherent to the concert virtuoso style of the era, "sprouts" of a single intonation grain on the principle of dynamic growth.

In the dialogue of individual composer's vision with generalized, formal, surprisingly bright and vividly underlined Baroque temperament with its contrasts, dynamic and life-affirming force. One of its faces, namely the bright world of feelings, is embodied in the figure metrorhythmic spectacular ornamental brass, with emphatic rhetorical characteristic of exquisite Baroque music broadcasting. In general, the palette of musical composition of

V. Ptushkin provides enough space for a wide range of unified interpretations of baroque melodic turns, rhythm and intonation formulas and polyphonic techniques.

Concert play "Remembering the Great Vivaldi" can be attributed to the bright examples of Baroque style trends, where the sense of "ancient forms" organically intertwined with individual handwriting of the composer, that evidenced the exceptional openness of creative thinking of the Ukrainian artist.

■ **Key words:** neo-Baroque's tendency, musical speech, intonation, modern composer's practice, the Ukrainian composer Vladimir Ptushkin.

✍ **Solomonova O. B.**

“A FATE DECIDED SO...”: RESONANCES OF BAROQUE SYMBOLISM IN “BORIS GODUNOV” AND “KHOVANSCHINA” BY M. MUSSORGSKY

The decoding of musical symbols of the past in the culture of subsequent periods is the important area of the work of contemporary musicologist. This strategy has special value in respect of the Baroque, which has a high associativity and sustainability of the genre-intonation complex and, as a result, colossal semantic force. In our opinion, the named aspect requires of a reflection on the material of the Russian composers' works, including M. Mussorgsky. The reason for that lies in the deep ties of the Russian classical music with the baroque tradition: from total high ethical orientation of musical works up to the genres, the themes-symbols and the specific rhetorical figures. Many pieces of music by Russian composers could be interpreted as the intertextual phenomena of "open texts" (by Umberto Eco).

This study focuses on the identification of semantic resonances of Baroque symbols in the operatic masterpieces by Mussorgsky – "Boris Godunov" and "Khovanshchina", what determines the problematic complex and innovative status of this research work.

Both Mussorgsky' operas are centered on tragic turns of the Russian history. It is the coming to power of the first no-dynastic king ("Boris Godunov") and the "triple-split" that engulfed the hierarchy "God – King – Fatherland" ("Khovanshchina"). Therefore, we turn to the genre and intonation relations of the named operas with baroque tragic symbols. Among them there are the musical-rhetorical figures catabasis and passus duriusculus (sometimes – aposiopsis, a "figure of death"), and, in the case of "Khovanshchina", anabasis showing an ascent to purification through a suffering.

In "Boris Godunov" the semantics of catabasis is the most demand both in direct and in a metaphorical interpretation: in spiritual sense Tsar Boris falls into hell devouring by pangs of conscience and desperation.

Many important meaningful moments in direct musical characteristics of Boris associated with the idea of doom of the king are based on a downward motion approximated to the passus duriusculus. (Monologues of Boris from 2 picture of Prologue and 1 picture of 2 act; scene with Shuisky (2 act) etc. Symbolism of the descent (passus duriusculus) is presented also in the indirect characteristics of Tsar Boris (Crying of Simpleton, the culmination of the Folk Choir in "Kromy" Scene (4 act) – a fragment of "Death, death, Boris!" that proclaim the idea of retaliation.

The list of examples could be extended, but the trend is important. Constancy in the use of catabasis idea is not a random fact, it talking about the presence in the opera of the thematic complex of doom: Tsar Boris held the way from the fall, his own Calvary, and the

crucifixion of conscience – to death. Metaphorically this intonation complex can be named "the catabasis of Tsar Boris" in the archetypal meaning of the word as "descent into hell".

The uniqueness of the opera "Khovanshchina" lies in hopelessness and the tragic predetermination of the fates of all the heroes, woven into the overall catastrophic destiny of Russia. It is this "fateful development" allows one to consider "Khovanshchina" in the context of even more concentrated, than in "Boris", semantics of "Passions": the suffering- redemption-death. However, hints at the upcoming "daybreak of Russia" entail a much greater demand for anabasis as the intonational symbol of the Resurrection.

The *passus duriusculus* gets in the opera very diverse semantic outlines – from the symbolism of suffering and doom (orchestral introduction to the chorus of Stranger folk) to devilish, "the sign of the Antichrist" (just so the Old Believers perceive Tsar Peter), sinful acts, hellfire (appeal Susanna to Martha in 3 act "The heavy, inexpiable sin"; a scene of self-immolation of schismatics in 5act and others).

In comparison with the "Boris" Mussorgsky's work with Baroque figures in "Khovanshchina" is much more refined. Often, instead of a clear representation in accordance with the "classical" baroque graphics there are the complex synthetic options.

The composer uses the principle of semantic oppositions, "emotionally-meaningful polyphony" of the various elements of the whole. As with the "Boris", Mussorgsky often prefer not "plaintext", but the secret, hidden subtexts, sharply contrary to the external form of expression (the terrible "funeral" "Glory" to Ivan Khovanskiy in G major, in fact – his burial service; the dramatic confession of Martha in her love (Des major combined with descending graphics of melody etc.).

As a result of analysis the question is: do we venture to assert that our understanding of the work of Mussorgsky with rhetorical figures is unambiguous and categorical? Of course, not. And yet, in all cases of refer to the Baroque symbolism Mussorgsky follows quite accurately the meanings be laid down in its – both figurative-emotional, affective, and topography.

It seems that along with other mechanisms of detection the tragic meanings of Mussorgsky opera masterpieces, "Code decoding" associated with the Baroque symbolism, can serve as a reliable guide for the opera directors and the performers.

■ **Key words:** intonational semantics, rhetorical figures, catabasis, *passus duriusculus*, genre, weeping, stage direction, dramaturgy, fate development.

✍ Andriy Streletz

THE GENRE MODELS OF WESTERN EUROPEAN BAROQUE IN THE UKRAINIAN COMPOSERS WORKS FOR A BUTTON ACCORDION

Actuality of the theme. The modern requirements to concert button accordion players practice need scientific understanding of the general trends in the present composition activity in all of its links with the past. A characteristic composer's creative era of globalization feature is a method of modeling artistic reality. One of the main directions of composer work is genre and stylistic modeling, the reference to which begins usually with Baroque patterns.

The ukrainian button accordion composers creativity is also influenced by general processes in music. However, the instrumental scope of the button accordion music making that is varied in style terms, *has not yet received serious scientific thinking.*

The object is the stylistic tendencies in the composers practice of the twentieth century; **the subject** is the Western Europe genre and stylistic models involved in the large form works for a button accordion (a concert, a sonata). **The purpose** of the article is identifying features of baroque models in the Ukrainian composers works for a button accordion that were written during the 1980-2000. The material for disclosure the stated topic serves the lesser known works of I. Shamo, Yu. Shamo, V. Balik, V. Bibik, V. Runchak.

I. Shamo The concert for a button accordion and string orchestra (1980-1981) combines merely signs of the Baroque style (the genre models of cycle parts, the polyphonic technique of development, the concert principle of alternation tutti-soli, a certain tune-harmonic sustainability, the drama and monumentality of the figurative sphere) with features that are inherent in musical style of later eras. Thus, the main feature of the drama of this work is the principle of monothematism, which demonstrates a connection with traditions of Romanticism. There are symphonization features: frequent deviation from ladiharmonic stamps in plane of dissonances, the layer diversity of structure, the long-term development of the dynamic and constantly changing of the music meter, which inherited the national symphonic style experience of the 20th century – the works by D. Shostakovich, S. Prokofiev, B. Liatoshynsky. So, I. Shamo Concert is an example of organic synthesis of baroque features with more modern techniques, which means its Neo-Baroque style.

Sonata number 3 by Yu. Shamo (1980) is a kind of "chamber sonata for a button accordion". Apart from the chamber characteristics, it also includes other features of Baroque style: the genre models (a prelude, a recitative, a fugue) and the polyphonic technique, combined with modern the compositional principles - atonal thinking, the metric moodiness, the cross-cutting thematic development. It is characteristic that all these composition factors woven so naturally and skillfully that the synthesis, which occurs, can be attributed to the syncretistic phenomena. So Yu Shamo's work is representative a quality example of contemporary sonata genre reading.

Sonata for a button accordion on DSCH (1981) by Vladimir Balik is a rapturously expressive, tragic work. The composer uses all possible coloristic resources of a contemporary bayan that sounds like an orchestra. In tone level as at the formal construction of the work, there is also a certain "symphonic making". The musical work stylistic belongs to modernity – the atonality, the serial technique, the non-metric structures, the clusters, the sonoric. However, the significant texture polifonization along with the genre basis of the cycle drama appeal to genre and stylistic models of Baroque culture.

Sonata by Valentin Bibik (1982) presents a chamber version of the genre and is a reflection of Baroque cycle. It differs in the resonant-polyphonic writing, the constructivism of building and the intellectual asceticism of shaped sphere. On the one hand, the choice of the sonata genre name by the author and relinquishment of the classical interpretation appeals to the original foundations of the Baroque style, in the other hand – the polyphonic technique, the search for new instrumental timbre and the texture incarnations of "sound of the universe" are Neo-Baroque thinking features of period, when was born Postmodernism. The work is an example of the complexity of pre-classical models of writing under the influence of the composite technologies in the second half of the 20th century.

"Meditations on the BACH subject " by V. Runchak is a closed cycle from the idea of the through development. It is a kind of style creativity methods of J. S. Bach (the typical forms and genres, the intonational lexis) which is set out by a modern musical language without the thematic loan. Along with a set of genre models and the significant polifonization of musical texture that is the reference to a Baroque style, the composer uses the atonal and ametric thinking, the sonant techniques. Thus, at the level of figurative sphere appers the effect of the personal "impression" of a modern composer from a figure and a style of Y. S. Bach thinking in the age he worked.

Conclusions. In the button accordion works by contemporary composers, on the basis of Baroque culture, occurs a process of the "Neo-baroque" style historical and stylistic synthesis formation. Assimilating the intonation and musical genre archetypes of Baroque, the composers give them identity, based on the specifics button accordion playing. The organic compound of set historical elements of composing writing with contemporary means of expression in the original musical concepts of the discussed bayan works going about availability of Neo-baroque style in the bayan music of the last decade in the 20th century that was found at levels such as:

- genre (definitions of "a prelude", "a fugue", "a suite", "an aria", "a recitative");
- structural (the recurrence, which is based on identity and contrast, the polyphony form and methods of development);
- intonation (some composition motive have contacted with archetypes of baroque music).

From the point of view of *ladotony* thinking the stylization as a rule doesn't occur. At the semantic level the antinomy of baroque thinking is used quite limited.

Thus, the modern interpretation of the Baroque genre and stylistic models in the Ukrainian composers works for a button accordion going about the transformation of their intonational and structural elements. New forms that arise are proof of the non-stop evolutionary processes that occur in the composer's works and influence the formation of the concert repertoire of a button accordion player.

■ **Key words:** Baroque, Ukrainian bayan music, genre models, concert, sonata, fugue, dramaturgy of a cycle, Neo-Baroque.

✍ Sulim R. A.

NEOCLASSICAL TENDENCIES IN THE WORK OF JEANNE KOLODUB (illustrated through the example of "Little Baroque Suite" for Chamber Orchestra)

In Ukrainian music culture of the 20th – the beginning of the 21st centuries neo-classical trends, appearing in the desire of artists to recreate in their opuses stylistic peculiarities of early classical and pre-classical periods, gained widespread recognition. The term *neoclassicism* includes not only appeal to the creative works of Viennese classicism, but also to the music of the Renaissance and Baroque. Neo-baroque tendencies can be traced in many works of Ukrainian composers, including *Little Baroque Suite* for chamber orchestra by Jeanne Kolodub (2005). Today the question of these stylistic tendencies study in the work of Jean Kolodub has not been covered in musicological researches. The objective of this article is to reveal the individual characteristics of the neoclassicism features implementation by Jean Kolodub based on a detailed analysis of musical language, structure and representation of the imaginative-emotional content of one of vivid pieces of the Ukrainian composer.

Little Baroque Suite consists of three movements (*Prelude*, *Minuet*, *Allegretto*). Referring to old genres, J. Kolodub reproduced peculiarities and imagery of baroque music using contemporary expressive means. In the first movement, *Prelude (Andante)*, elegiac,

mournful and sad images dominate. Music is similar in nature to lyrical and philosophical *Adagio* from J. Bach's orchestral works and his slow preludes from *The Well-Tempered Clavier*. At the beginning of the movement lyrical melody in *d-moll* key, instinct with enormous tenderness and love, sorrow and regret and in the same time restrained inner strength and grandeur, sounds at violins. Just as in many themes of J. Bach, there is a hidden drama in her quiet and smooth movement. In this movement Jean Kolodub uses techniques of thematic material development, peculiar to polyphonic music of the Baroque era: continuity of movement and loose extension of melodic line, thickening and thinning of the texture, step-wise dynamics, etc. With each new conducting of the theme the tension grows, the sound strengthens leading to a dramatic climax with a sharp change and thickening of the texture. In the climax episode, powerful energy and will power is perceived along with pain and despair, the objection is voiced and dynamic actions are called for. The tension gradually comes down, the texture gets thinner, the sonority slackens – the movement ends calmly, quietly with enlightenment in *C-dur* key.

The second movement *Minuet (Moderato)* is perceived as interlude between sorrowful *Prelude* and dramatically tense final movement *Allegretto*. Excellently reproducing the characteristic features of a minuet (ternary meter, moderate tempo, gracefulness, adornment of the melody with melismata) J. Kolodub also «modernizes» this old French dance. Along with classical harmonization the composer imbues it with dissonant accords (layering chords of different functions), and the usage of folk music gives it another national color. Thus, in this part the features of Baroque style are combined with folk elements and some modern means of harmonization, which is characteristic of Ukrainian Neoclassicism.

The final movement *Allegretto* is full of abundant energy and rapid lightness. It is based on the genre of Toccata, traditional to baroque music. By its dramatic and tense nature and the use of «common forms of movement» (*perpetuum mobile* type), this music reminds quick J. Bach's Preludes from *The Well-Tempered Clavier* and a famous *Toccata and fugue in d-moll*. Similarly to these opuses, in the final movement of *Little Baroque Suite* Jeanne Kolodub recreates kind of perpetual motion of life in the continuous stream of the eighth notes which turn from one instruments to other. Dramatic and even tragic images change to vigorous and life-affirming, and after doubts and search comes enlightenment and finally triumphant, solemn moods settle down.

Musical media of this movement expressed in different texture types is specific to Baroque period: hidden polyphony in monophonic line with the theme in one «imaginary» voice and peculiar pedal point in the other; short and broken arpeggio of major and minor common chords or diminished seventh chords; scale-wise movement, etc. One can even feel the allusion to the Prelude in *c-moll* from the first volume of *The Well-Tempered Clavier* of J. S. Bach. Moreover, in such elements of baroque style are used this movement as sequence principle of music development and typical peculiarities of dynamics. The latter are represented by: contrasting of the same motifs in *forte* and *piano* as a means of creation of repercussion effect; alternation of orchestral *tutti* and solo of particular instruments as one of the patterns of energy thinning or thickening; longstanding stepwise sonority growth from *pianissimo* (or *piano*) to *forte* (or *fortissimo*), leading to loud climaxes. Joyful and elevated theme performed by orchestral *tutti* and presented in *A-dur* sounds at amplified sonority in the Coda of the final movement. The piece ends with light and loud tonic triad, conforming overwhelming power of human spirit and harmonious perception of the world.

Thus, in her *Little Suite* Joanne Kolodub managed to reproduce not only external stylistic features of Baroque, but also deep imaginative-emotional content, sublime beauty and grandeur of baroque music as the treasury of eternal spiritual values.

■ **Key words:** orchestral pieces of J. Kolodub, suite genre, baroque style,

contemporary Ukrainian music, neoclassical tendencies.

 Zharkova V. B.

THE FRENCH MUSICAL THEATRE OF THE XVII CENTURY: SPECIFICITY OF INTERACTION OF THE FRENCH AND THE ITALIAN TRADITIONS

Studying of interaction of the French and the Italian traditions in musical culture of a XVII century – one of the most actual directions in modern musical science because the enthusiastic relation to the Italian music developed practically in all European countries has turned in France to active counteraction to the Italian innovations and to efforts to keep distinctive features of the national culture. The most essential aspects of "crossing" of the cultural traditions generated in Italy and France, focused in XVII century art in sphere of musical theatre, is the object of consideration in the presented article.

From positions of today it is clearly visible that the musical culture of France of a XVII century is characterised by constant dialogue of two powerful national traditions – Italian and French. This factor will define a periodization of the French musical culture of the XVII century, offered by the French researchers dividing century for two periods: 1) the period till 1661 – time of board of influential prime ministers of Cardinal Richelieu and Cardinal Mazarin; 2) the period since 1661 – time of board of Louis XIV. And if struggle for preservation of national priorities defines a general line of development of culture of France of all the XVII century in its first half questions of the Italian influences receive especially appreciable public resonance, thanks to activity of Jules Mazarin.

Carried out Jules Mazarin of the invitation to Paris the most well-known Italian executors and composers, magnificent statements of the Italian operas excited the French society. Last two years of board, Mazarin became the culmination of its political career and top of cultural strategy. On a plan of Mazarin, in honour of royal wedding in Paris the grandiose opera theatre in which there would pass new opera of the most brilliant Venetian composer Franchesko Cavalli specially created for Paris – Ercole amante should be constructed. For realisation of this project of Mazarin has invited to Paris the well-known Italian architect Gaspar Vigarani – the unsurpassed master of the organisation of space.

Mazarin died on March, 9th, 1661, and has not seen the opera of Cavalli ordered to wedding and result of the grandiose efforts – a new opera hall which have finished only in 1662. This opera theatre in Tuileries with the advanced machinery for every possible effects and named – “Hall of machines” (“La sale des machines”), in which it has been put only three performances.

All attempts of Mazarin to impart “Italian operas” in Paris had unsuccessful result. What were the reasons of so steady unwillingness of the French public to perceive the Italian musical theatre?

Aspiration of Cardinal Mazarin to create in Paris the same wave of hobby for the Italian opera what has captured Europe, broke about a wall of aversion Frenchmen of the Italian opera singing because of its excessive expression. Besides, the hobby inherent in Italians for "unnatural" voices of singers-eunuchs, love to the melodies of long breath breaking rhythmic of a verse and sense of words, contradicted established in XVI century representatives of French "Galaxy" to principles of a close connection of a word and music.

Huge value of the poetic text demanded from the French composers of care of expressiveness and clearness of each word. Thus, the expression of sounding of a voice, demonstration of technical possibilities and timbre paints, characteristic for the Italian culture, gave way in the French vocal tradition to problems of preservation of expressiveness of sounding of a word, creating a deep precipice between two competing vocal schools.

According to the norms, which have developed in France to the XVII century, the singer should show considerable creative imagination and possess faultless sensation of a measure and taste of execution. The melody "quickened" flexible "rhythmic breath".

The reason of indifference of the French listeners of a XVII century to vocal achievements modern they of the Italian school of singing can see also that in France has developed own, not having analogues in the Italian music a vocal genre – "air de cour" – "a court aria".

So, cultivation in France special the manner of singing closely connected with expressiveness of words; popularity of a national theatrical genre of court ballet; the superiority of tools of viola family over group of the Italian string tools led by a violin braked rooting of the Italian traditions on the French cultural soil.

Still dialogue of two cultures is not enough on became more and more audible and has yielded fruitful results in activity of the French composers of last decades a XVII century. Just Jean-Baptiste Lully, thanks to Louis XIV support, was possible to synthesise all most considerable achievements of the French musically-theatre life XVII century: traditions of court ballet, the French tragedy, a fashionable pastoral and a popular comedy, having united them with opening of the Italian composers of that epoch.

So, deep penetration into a word essence; experience of self-valuable expressiveness of each gesture and a step, exclusive «stereophonic vision», characterising life of the French court yard of a XVII century, created unique system of the semantic co-ordinates defining formation of the French musical theatre. The immense expression of experience of a disorder of the universe, inherent in representatives of the Italian culture, was counterbalanced in France by the rigid centralised system of royal control over all kinds of creative activity. The life of the French court yard which does not have analogues in Europe; improbable interest of king Louis XIV to art; generous state financing of various cultural projects, exclusive possibilities for self-realisation to the presented persons created in France, but at the same time strictly regulated their activity.

Naturally, as the characterising Baroque attitude desire to stay in the movement illusion, penetrating all European culture of the XVII century – the beginnings of XVIII century, had the features providing art effect of an order, harmony, balance in musical practice of the French court yard. Only understanding, as it is possible to speak gesture, to dance a sound and to create multidimensional spaces a word, it is possible to try to present historical specificity of conditions of formation of the French opera – unique and original in all its art principles.

■ **Key words:** the French musical theatre of the XVII century, the Italian opera of the XVII century, the French vocal style of the XVII century.

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INSTRUMENTAL VERSIONS IN J. S. BACH' CREATIVITY
(on the example of the Partita in E major № 3 for Violin
in T. Hoppstock' guitar arrangement)

The article considers the characteristics of versioning principle in the J. S. Bach's instrumental music. The great German composer, with one side, is a representative of his epoch, and with other side, an innovator in the region of music thinking and language entered the essential contribution in instrumental culture through the "bridge" between Baroque epoch and early Classicism in this sphere. As the example of Baroque's versioning in instrumental letter Partita E major № 3 presented, which exist most certain as the solo-violin version, but also in the harpsichord and the lute versions, possible, and in the version for a lute-harpsichord, created by master Z. Hildebrand's accordingly of J. S. Bach's scheme, and in the modern adaptation – in the guitar arrangement by the German guitarist T. Hoppstock. The principles of approach to the transcription of the J. S. Bach's original are considered; T. Hoppstock's direction no so much on the violin, as on the harpsichord (lute) version of the Partita is revealed; the articulate methods applied in the guitar arrangement are systematized and their comparison characteristic with violin, lute and harpsichord methods is given.

The transcription of classical works is one from the actual genres of contemporary music practice. In the instrumental stylistics, they execute and a special function, "academizing" an instrument, i. e. assisting him to go out from a narrow applied sphere of household music to a concert stage. The music of Baroque, representing different aspects of instrumental styles, demonstrates and quality of multi-versioning. The instrumental works, for original to that or on other instrument, one can and real performed on the others instruments, that relate and to music by J. S. Bach. Instrumental compositions designed primarily for a particular instrument, could be executed and actually performed on other instruments that applies and to music of J. S. Bach.

The lute potential that undoubtedly presents in Partita E major created the preconditions for transcription of this work to guitar by the outstanding contemporary German guitarist Tilman Hoppstock. The version created by T. Hoppstock's have the title "Bach: Suite E-dur BWV 1006a original für Laute oder Cembalo". Also the guitar version of this Partita by contemporary Japanese guitarist Kazuhito Yamashita exists; he created the guitar versions of all the Violin Sonatas and Partitas solo by J. S. Bach presented on the CD of sound-write label "RCA" (also Japanese music publishing house "Gendai Guitar" edited the note text of K. Yamashita's transcriptions). The transcriptions of the Partita in E major by T. Hoppstock and K. Yamashita have much in common, although they reflect different points of view of outstanding guitarists on the possibility of guitar transcription of Bach's violin music. It seems that better understanding of the possibilities of the original for creation different versions had T. Hoppstock, whose transcription is covered in this article.

The all changes of dynamics "subito" in Partita T. Hoppstock interprets in terraced-manner, using for this the special sound-color methods – sul tasto (for achievement of "piano" sonority) and sul ponticello (where is necessary to show "forte").

Thus, the example of guitar version of J. S. Bach's Partita № 3 by T. Hoppstock shows that instrumental variants of similar works is rightness, because and the German composer thought and even performed them on the various instruments. Especially a lot of options of instrumental embodiment includes the *Präludium*, which is encountered both in this Bach's Partita and in other works: as an opening Sinfonia from Cantata „Wir danken dir, Gott, wir danken dir" (BWV 29) and, partially, «Herr Gott, Beherrscher aller Dinge» (BWV 120a). Bach himself, being a great virtuoso performer (organ, harpsichord), was keenly interested in designs and techniques of playing on other instruments, of which stringed plucked instruments (lute) in their possible connections with keyboards attracted him particularly.

To J. S. Bach the idea of developing of the lute harpsichord – the instrumental hybrid, where the brightness of the sound of the lute has been preserved in conjunction with the keyboard-finger technique – belongs. This greatly facilitates the execution on this instrument

of music of different complexity. In this article one of the contemporary instrumental versions of the Partita in E major – guitar – is analyzed. T. Hoppstock as the author of transcription was oriented here not so much on the violin version of the works, as the harpsichord version, possibly, the lute-harpsichord.

As a result, the chamber-concert work has been created, enriching the repertoire of modern guitar players by Bach's vision of the possibilities of different types of instruments that in the future reflected in the guitar as an instrument with universal resources and opportunities in the chordophones family. Violin, guitar, harpsichord – this is the instrumental complex, in which late-Baroque and early Classical-style creativity and performance were formed, whose foundation namely J. S. Bach laid. That is why the creative approach offered by T. Hoppstock to one of the most famous and popular in the performer environment Bach's works – the Partita in E major (for violin, harpsichord) – seems as lawful. It reflects many aspects of transcription line in the instrumental creative works of contemporary composers-performers. In addition to the enrichment of their own resources of instruments, the composers-performers, similar T. Hoppstock, open for listener actual aspects of reading of classical music heritage that in whole is one of the key tasks of contemporary music as an unity of listeners', performer's and composer's intentions.

■ **Key words:** instrumental music, Baroque, the guitar version by T. Hoppstock of J. S. Bach's Partita in E major № 3, instrumental versions, methods of articulation, Violin, Lute, Harpsichord, Guitar.
