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Academic Legacy of Modern Ukrainian Composers-Songwriters (Chamber and Piano Works)

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Abstract

The article is devoted to the study of the creativity of modern Ukrainian composers and the revealing of the types of new composer paradigms and techniques based on identifying the most characteristic features of each of them. The research made it possible to conclude that the chamber music art of the second half of the 20th century occupies an important place in the domestic Ukrainian culture and is characterized by stylistic diversity, revealing the individual creative styles of domestic composers. Each individual style of Ukrainian composers who worked in the field of chamber and vocal music of the new era was developed in the process of overcoming the dominant stylistic canons and, at the same time, kept the traditions of the past in its 'memory', becoming the result of artistic development, opening a new vision of the world.

Key words: *Ukrainian composer, solo singing, folklore, musical language, musical ethnic elements, stylistic diversity*

Introduction

One of the main tasks of the modern theory of composer and song art is the study of its artifacts in the aspect of national identity. Currently, researchers are raising and solving issues of national self-identification, the revival of spiritual values on the basis of the creative activity of musicians and other figures in the arts, since namely they became the bearers of mental signs. The consistent course of the national history of each country, the entire historical process with its multilateral conditionality, complex relationships and internal patterns, determined artistic values, including musical creativity influenced national composer song music. Throughout its history, the song has proved its enormous artistic significance and value. It has become a serious socio-political phenomenon, because it is characterized by citizenship principle, emotional wealth, and optimism.

The 20th century broke established ideas about musical style and presented composers with a number of fundamental, unusually deep and multifaceted questions in solving artistic tasks. In the 20th century, the activity of musical and stylistic processes exceeded all normative conditions of musical creativity. While earlier all the diversity of composer individualities of previous centuries' music was based on a general lexical system, a musical dictionary of

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intonations, chords, rhythms, the 20th century opened many possibilities for experiments. In such a polystylistic and polygenre field, the chamber and piano work of modern Ukrainian composers-songwriters - in particular, Oleksandr Zlotnyk, Volodymyr Ivasyuk, - was formed.

The period of the 60s-80s of the 20th century is of particular interest for the study of the work of modern Ukrainian songwriters - it is indicative from the point of view of the formation of the modern art of "light" music on the basis of academic traditions and the renewed interest in the folklore layer of folk art. This period also makes it possible to demonstrate various regional features of Ukrainian identity (Kiyanovska, 2000; Kiyanovska, 2007). So, for example, O. Kolubaev notes that it was in the 60–70s of the 20th century that "the "Dnieper period" of the lyric-academic stage of I. Poklad, I. Shamo, G. Maiboroda was replaced by the "Carpathian" period, in the context of which the achievements of creators, performers, and pop groups of Western Ukraine are significant" (Kolubaev, 2014). It is also important that at that time Western music (rock and roll, jazz), as well as the author's song, had a significant influence on pop art.

Method

Research methods included an integrated approach, musicological analysis, hermeneutics, and comparative studies. The methodological basis of the work is also the principles of objectivity and historicism. The evolution of modern musical thinking, the processes of creative innovation today, more than ever, have a dynamic character in the field of chamber music. Therefore, the material of the analytical part of the study covers a number of works, vividly original in terms of creative potential, a system of stylistic features.

Results and Discussion

The national originality of musical and poetic material in modern Ukrainian instrumental music is that cementing component (stable "core") around which "mobile" elements are united, freely replacing or complementing each other. It is also interesting that the composers always took contemporary poets as co-authors of vocal works for the stage, while for chamber vocal works of an academic orientation they mainly used poems of predecessor poets - classics of Ukrainian literature. Besides, O. Bilash and V. Ivasyuk were poets themselves. Therefore, even in those works where they were not the authors of the verbal text, the composers actively participated in the work on the verses, reworking and changing them depending on the musical and creative tasks. Composers treated their own poetic work in different ways, which also indicates that they belong to different trends (Paliychuk, 2016). Thus, V. Ivasyuk wrote a significant number of the most popular works on his own poems ("Vodograi", "Chervona Ruta", "The song will be between us", "My dear"), which brings his creative method closer to the author's song, characteristic of bards, amateur composers (Kozarenko, 2000a). Unlike Ivasyuk, O. Bilash, even at the very beginning of his career, practically did not write works based on his own poems (Berehova, 1999). The exceptions are the chamber-vocal compositions "Spring" and "Ukraine's Proud Destiny", as well as operas ("Standard Bearers" and "Adventures of Pinocchio"), the librettos for which were written in collaboration with other poets. At the same time, his poetry collections were regularly printed and reprinted (from 1977 to 2001). B. Oleinik, a friend and co-author of the composer, spoke of his poetic heritage in the following way: "His poems are not an appendage to music, but independent works of art that have their own music – the music of the word" (Oleinik as cited in Nemyrowych, 2001, p. 43).

Variety solo singing by A. Bilash “Two Colors”, “Ash Trees”, “Oh, That High Mountain”, “Lubistok”, “White Swans”, “A Swallow Has Arrived”, “The full moon over the mountain” (with lyrics by M. Tkach, S. Pushik, D. Pavlichko) are particularly melodic. Nemyrowych, characterizing the work of Bilash, notes that the composer “does not betray the principles of melodiousness and melody, he deliberately avoids excessive enthusiasm for fashionable talk, which violates the genre and aesthetic nature of the song and nullifies the very possibility of individual understanding of the image. Soulful singing is in the foreground in his works for the stage as well” (Nemyrowych, 2001, p. 17). The choice of subjects is noteworthy - this is, first of all, intimate lyrics with folklorized texts, the inner plot of which is based on a comparison of human life with natural phenomena. Figurative parallelism has its own characteristic symbols (willow - a girl, green hops - a guy, swans - spouses, etc.), which the performer needs to understand in order to create a meaningful interpretation (Cherkashina, 1991). A significant place in the work of Bilash is occupied by songs of civil themes, most of which are associated with homesickness and its poeticization through the image of the mother.

Of all the songwriting of Bilash, solo singing “Ash” (“Jaseny”) (1963) stands out, which has been and remains very popular among singers to this day. Let us take a closer look at its analysis. The poetic text of M. Tkach contains figurative parallelism, the repetition of the final lines of each stanza has a musical nature. In Ukrainian folklore, ash symbolizes youth, strength, and male destiny; similar figurativeness is retained by it in the poetry of Taras Shevchenko (for example, “Oh, three broad ways”). The author used the anapaest (a triple-time meter with a strong third) in alternating two- and three-meter meters, which is perceived almost as a pentameter (known for its meditative orientation). The vocal part does not contain any particular performance difficulties, it is written in a convenient tessitura of the middle register. The melody of solo singing consists of short chants of three types: singing of individual steps, recitation on one tone, and forward-ascending movement. The composer chose the rhythmic formula “two eighths and a quarter”, where the latter falls on a strong beat, which creates a feeling of constant pulsation. The bass-chord texture with syncopated rhythm and melodic figurations that fill the gaps and prolong the breath of the melody gives a light dance character, which somewhat contradicts the deep meaning of the poetic series. Such texture, when the tempo changes, can modify the character of the work (Zuo Wang, 2014).

Thus, O. Bilash's work combines the cantileverness and declamation typical of pop solo singings, and contains a powerful improvisational impulse, which the singers use in their readings in different ways. Recordings of performances in the 60-80s of the last century (D. Gnatyuk, N. Kondratyuk, A. Mokrenko, V. Zinkevich), as well as later ones (E. Dyatlova) have been preserved. Changes in the rhythmic pattern have achieved the greatest variability: almost all performers solve it in the spirit of triplets (they shorten eighths and lengthen a quarter).

In the work of Ivasyuk, the folklore component played a primary role: “Without folk soil, I am nothing. For me, Ukrainian folklore is a textbook written by a brilliant author”, said Ivasyuk (Vasylyshyn, 2007, p. 29). However, it is known that classical music also inspired the future creator from a young age: his favorite composers were Schubert, Schumann, and Mahler. Thanks to the organic combination of these musical interests of Ivasyuk, his work has a unique synergistic character, influencing his academic legacy.

In the work of Ivasyuk, a special place is occupied by the ballad genre, somewhat consonant with rock ballads - lyrical works of a melancholic nature, where the emotional state of the author dominates the traditional narrative. Such are the “Ballad about two violins”, “Ballad about father's house” and “Ballad about mallows”. In the latter, the features of “hit

constructions” are traced: a melodious-lyrical verse, a declamatory-active chorus and vocalization with elements of sequential development. Due to their originality, which is manifested both in the text and in the melodic-harmonic language, these works fully correspond to the prevailing ideas about solo singing as a special lyrical-poetic dimension of the “Ukrainian soul”.

In “Balad about mallows” by Ivasyuk, as well as in the work of Bilash, lyrics and a civil theme are combined, but from the point of view of the heroine and with great dramatic intensity. Mallow is considered one of the symbols of Ukraine. Folk art has preserved the legend of a girl who died defending her native land and was reborn in a flower. B. Gura's poem was created according to all the canons of literary and poetic compositions (prologue - bright climax - epilogue). Dramaturgy of the work attracts not only with its poetic content, but also with the development of the intonational plot. The harmonic content of the “Ballad” is quite traditional: the contrast of parts is emphasized by the introduction of parallel keys (Es-dur - c-moll). In the second movement, at the most dramatic moments, the second low step appears, preparing the deviation in f-moll in the theme of vocalization. Thanks to the change in tempo (Agitato to Lento doloroso), the vocalise is perceived as an otherworldly voice (or as a lullaby, depending on the performer's interpretation).

Interestingly, Ivasyuk himself wrote arrangements for his works and performers. They sing accompanied by a variety symphony orchestra, where each group of instruments has its own line. The densification of the texture in the chorus is emphasized by the strengthening of the rhythm section; the interlude is entrusted to the bass guitar and then to the cello.

The instrumental work of Volodymyr Ivasyuk can be systematized according to two large genre groups (Samoilenko, 2004; Vasylyshyn, 2007):

I. Solo instrumental works;

II. Chamber instrumental music.

Already in the music of the first piano pieces dating back to 1969, orientation towards the style of European romanticism is evident. By genre, these are piano miniatures, including: “Piano piece (untitled)”, Piece No. 3; “Autumn picture”. Later, more active-action images of elastic motility appear, these are plays: “Marciale marcatisissimo”, “Little Toccata” (“Fantastic Dance”). Ivasiuk does not miss the polyphonic form, he wrote the “Double Fugue” for the piano and the variation form: he developed piano variations on the theme of the folk ballad “Dry Willow” for the composers' competition, which were later reworked first for a large symphony orchestra, and then for a chamber orchestra.

“Piano piece (untitled)” is the first of the printed pieces, written in a playful mood, with a characteristic theme of a motor nature. It all consists of paradoxes and reveals its prototype: “Butterflies” by Robert Schumann, based on the light and rapid unfolding of the melody, some “impulsivity” of the image. Its form is a simple two-part AA¹, repeated structure, the first period of which has 10 measures and exhibits the key of G major. The second period is significantly shortened (to 4 measures), unstable in terms of tonality and harmony: the repetition of the melody (the theme of the first four measures) is completely repeated in section A¹, but on a completely different, dissonant harmony. A chain of ellipses “interrupts” a possible sense of permanence. Overcoming reprisals by means of harmony is a composer's over-idea. So, the idea of movement, motility, color harmony is dominant in this miniature, and the violation of the logic of the unfolding of musical material, the dominance of visual and tangible images in the miniature genre

is a typical romantic feature of the style. The romantic eponymous parallel major-minor (G major, G minor, G flat major), deviation and fading at the climax into the tonality of the third degree of relatedness give incredible “freshness” to the author's expression.

Play No. 3 contrasts with the previous one. It belongs to the slow cantilena opuses, based on folklore origins and showing a commitment to a new extended tonality. “Lento tempo, polyphonic texture - folk subvocal, heightened intonation state of the sung theme-melody create the impression of the sound of a theme-series from dodecaphonic music. But a poignant, tragic image gradually unfolds, expressed through the retention of the main tone of the melody. Sharpened movements of the melody at characteristic intervals, resolution of unstable steps through jumps, parallel movement with pure perfect consonances - this is far from a complete list of means of expression that appeal to the romantic prototype, Chopin's prelude in A minor from the cycle “24 preludes” op. 28 – confessions of a romantic artist through the piano word. According to the classical music researchers, “24 preludes are twenty-four short words of the composer, in which his heart suffers, is indignant, horrified, trembles, worries, protests... The confession of a romantic tribune, a poet responsible for his own feelings, the brightness of a tragic image presented through the prism of the sound of an ethnic landscape - this is the composer's romantic message encoded in this work” (Zelenyuk & Tkachenko, 2019).

“Autumn Picture” is an impressionistic ‘watercolor’, which operates with perfect consonances, covering a wide range of the piano. Decomposed consonances of arpeggios, altered harmony, the author's commitment to building the outline of a melody with the help of movement with characteristic intervals color this impressionistic work with nostalgic colors, visual pictures of an autumn landscape, a favorite theme of romantic piano music, which equates the state of nature and the mood of the soul of a sensitive person.

“Marciale marcatissimo” represents the image of evil, aggression, embodied through genre features of the march and resolved with the help of ostinate forms. The iambic rhythmic formula serves as the basis of the repeated musical parameter. The energy of incessant movement, momentum, dispersion of the main tonal center of A major, variation of rhythmic durations (the sustained rhythmic formula “sixteenth + quarter with two dots”, which it is intensified and layered into smaller ones: eighths, triplets, sixteenths) - all this changes the meaning of the marcatissimo stroke, moving the meaning of the term marcato from the principle of sound formation to a more meaningful level of the carrier of a certain image.

“Double Fugue” is an example of piano polyphonic form, where the first and second themes in the exposition are presented in contrapuntal arrangement. Actually, this is a tradition of the romantics, especially of the German national school (Schumann and Mendelssohn resorted to similar constructions in their piano polyphonic miniatures). The sounding of the first and second themes is assumed to be simultaneous, and, moreover, in fortissimo. This makes a vivid impression and causes an incredibly sharp sound.

The piano variations of “Dry Willow” were conceived at the end of the 60s. The initial impetus for writing this work was the recording of the original source, the prototype of the variations in 1968, when Volodymyr Ivasyuk himself recorded the text and melody of the folk ballad “Dry Willow” in the town of Kitsman from his uncle Dmytro Hryhorovich Ivasyuk. The composer himself noted that he did not find a match for this ballad during his folklore trips and already in the early 70s he heard it on a radio recording in an authentic performance, exactly in the same version that his uncle sang to him. The work was finally completed in 1977 and the “Suite-Variations” appeared in two versions - for a large symphony orchestra and for piano.

The form of the piano version of the work is the theme and 7 variations. The theme contains 12 bars: an opening two-bar, an eight-bar period that exposes the theme, and a two-bar coda (instrumental score). The melody of a folk ballad (themes for variations) is a late song formation, that is, a wide ambitus, scale-tonally defined, depicts the contours of A major. The accompaniment is a polyscale and polytonal complex: the right-hand part depicts the outline of A major, the left-hand part - the accompaniment - in the Lydian key. A similar polyscale complex performs a sound-imitation function, it imitates the harsh sound of folk instruments, untempered tuning. We see in the use of such a principle a trace of the traditions of some romantics, in particular, the piano music of F. Chopin, his mazurkas. As a sample, let us give an example of a similar polytonal relationship, which was used by the Polish romantic in the middle part of the F-major mazurka, combining the keys of F-major and G-flat major in a simultaneous sound. Such “astringency” gave authenticity to the sound of the mazur (the folk prototype of the mazurka) - a Polish folk dance in the version for piano by F. Chopin. In the music of Ivasyuk's orchestral “Suite-Variations”, the sound also has a distinct “folkloric color”, which is facilitated by strokes and the method of sound production: flageolets in the violin part create an imitation of trembita sound. The orchestral piece outlines the “Carpathian” Hutsul mode: G minor with raised fourth and sixth degrees. The theme of the variations is written in a melodious, singing character, but it is more instrumental than song. This clearly shows the composer's desire “to modernize the musical language” (Tsekhmistro, 2013). Both in the piano version and in the orchestral one, the theme is structured as a one-part construction consisting of twelve bars. The melodic line, which passes mainly in the part of the first and second violins, is added by the accompaniment of violas, cellos, and double basses, which plays a more melodious, imitative, and not harmonic function. The first variation, *Lento lamentoso*, is written in C sharp major (in key signatures), but its scale tonality is acutely modern (extended tonality). This variation is linear in texture and represents a single thematic link built on the principle of complementarity. A mournful intonation stands out, which gives the music an incredibly sad sound. The image grows, being in active formation, and reaches a dramatic climax. This variation is free, not strict-textured of the classical type, the principle of Liszt' concert pianism is evident. The second variation is *Allegro*, virtuosic and playful in nature, which contrasts with the previous one. It is fundamental for the author to maintain the astringency of the sound. So, the constant is the use of a reduced prima (e + es sounds in one-moment sounding.) The third variation is disproportionately short, but dramatically important: it consists of chordal complexes accompanying the theme, performed in sharp staccato octave movements (two-beat) with a dynamic increase from *pianissimo* - to *forte*, as well as the “monologue” section. It is laid out in long durations and is tonally built on the inversion of the thematic link. The fourth variation, the *Resoluto*, asserts the contours of the main theme, which sound in the concert presentation, imperatively. The chord texture of the presentation is used, the octave technique is applied, and the metrorhythm is quite ‘capricious’ (4\4, 6\4, 5\4, etc.). This chapter is a dramatic climax. The fifth variation - *Moderato espressivo* - is almost watercolor, impressionistic in sound. Colors of color harmony are used here. Chord-textural (“choral”) presentation of the theme, high register is used. According to its figurative structure, this variation is a carrier of the image of the heavenly spheres in which the soul of the heroine “dissolved”. The sixth, *Presto*, variation is an imitation of the technique of “textured etude” dissolution of the theme in figurations, which was used by F. Chopin in the finale of the sonata, after the mourning march that outlined the death of the hero. A similar technique of dramaturgy can be felt in Ivasyuk's variations. The seventh variation is an image of a rushing dance of death: here, a kind of *la danse macabre* lays out barely perceptible contours of the main theme, laid out in quarto-fifth “empty” consonances.

A series of concerts of academic works and song music by Ivasyuk, held in some European cities in the summer of 2022, against the background of supporting Ukraine in a difficult time of military aggression, under the hashtag #stay_with_Ukraine, contributed to the goal of popularizing the work of this composer.

We should also note the creative actions of the Municipal Galician Chamber Orchestra under the auspices of People's Artist of Ukraine Vasyl Felenchak, as they were held in the artist's homeland and contained both the conductor's interesting reflections on the importance of instrumental orchestral work by V. Ivasyuk and some analytical considerations. This group performed and recorded two instrumental works of Volodymyr Ivasyuk "Suite-variations for chamber orchestra" and "Melody for pop orchestra". The artistic director and conductor of the collective, Vasyl Felenchak, noted in the introductory speech to the concert that the orchestra already included four variations from the Suite several years later in the program of works from modern Ukrainian music. However, now, after some author's editing of the work by the conductor and, most importantly, its reinterpretation by the musicians in the context of modern times, it sounded completely different. "Melody" was performed in Ukraine for the first time by the collective of the Municipal Galicia Chamber Orchestra under the direction of Vasyl Felenchak. Felenchak noted: "This work was written for a large symphony orchestra, so I had to make a revision for a chamber orchestra, rewriting the parts of some wind instruments for strings". He further explains: "Everyone is used to Ivasyuk being a pop artist, his songs such as "Chervona Ruta" or "Vodogray" are well known, but in fact his creativity is much deeper".

It is also necessary to draw attention to the fact that in the heritage of Ukrainian contemporary music, there is "Melody" not only by Miroslav Skoryk, to which, in principle, everyone is already accustomed, but also by Volodymyr Ivasyuk: "His "Melody" is very rich in lyrics - calm, deep, dramatic. Although it is a work of a popular genre, it has a bright, non-standard instrumental melody of wide breathing, which is extremely touching precisely because of the sincerity of feelings"(Vytvytskyi, 2003). As for the music of the "Suites-variations", the conductor Felenchak explained that the work attracts attention with its deep psychologism. The suffering of a soul that is looking for a way out, is looking for the truth and thereby, at the same time, destroys itself from the inside is extremely subtly conveyed in it by the means of music. In this work, the composer managed to convey his "Self", which is vividly heard in the solo part of the viola. It is impossible to leave aside the conceptual parallels with Hector Berlioz's work "Harold in Italy", which in terms of genre occupies an intermediate place between a symphony and a concerto, since the solo viola mainly represents the author's persona, the world of his soul, the collisions of the program in the work of the French romantic. So, these parallels arise thanks to the interpretation of the timbre of the viola, the instrument on which Ivasiuk learned to play back at the Ten-Year School. Let us remind that the symphony "Harold in Italy" for solo viola is considered one of the greatest works for this instrument in world musical culture. Therefore, according to the artists, Ivasyuk's music is a classic, which modern listeners should discover for themselves, it is dedicated to helping to find the embodiment of spiritual urges, to pay attention to oneself, to one's country, to various variations of life.

Ivasyuk's music becomes part of the intertextual space of the works of modern Ukrainian composers. So, for example, Rostislav Babich's 2011 Symphonic Suite for Chamber Orchestra "Plotogony" organically combines features of the Carpathian folk melos and the music of Ivasyuk, quoting his pop song "Vodogray" alongside the author's material. Therefore, the

instrumental works of Volodymyr Ivasyuk still seem relevant today; due to the various circumstances of terrible trials, they gained publicity, patriotic artistic resonance, and world fame.

The creative work of the famous contemporary Ukrainian composer Oleksandr Zlotnyk includes numerous works in almost all existing musical genres: from musical-stage, symphonic, chamber-instrumental, chamber-vocal and choral genres to the song genre and the film music genre. Undoubtedly, the central genre, the general one in the work of the composer is the Ukrainian pop song.

The first stage of Oleksandr Zlotnyk's compositional activity, which can be characterized as the first period of the "Formative Years" (mid-1960s - late 1970s), was almost entirely devoted to work in the pop song genre. Namely during this period, genre-style dominants and the composer's creative style were formed, which was tested and honed in the song genre, directly influenced by folk folklore, Ukrainian song melos. The beginning of Zlotnyk's professional work in the 1970s was associated with the appearance of such works as: "You don't believe" (1975), "Solar tram", "Grove, green grove", "Red poppies" and "Willow cats", "Smerichka", "Where do your blue eyes come from?", "Star time", "Family", "Home music". The songs featured a characteristic peculiarity of the composer's authorial style - a combination of folk melody and intonations of the rock style, elements of jazz. Thus, in the songs of the formative period, along with rhythm intonations and the harmonic language of arrangement, with Ukrainian melos and rock ballads, elements of swing are felt. It is impossible not to pay attention to the involvement (it is especially important in many songs ("Grove, green grove", "Play, play music", etc.)) of a characteristic rhythm of the braking type with a final syncopation, typical for funk, in which there is a lapidary textual plot, is special and the verbal text is reduced to several exclamatory phrases. Namely in such compositions, repetitions of song verses alternate with improvisations in the spirit of jazz-rock style with the use of skate intonation. That is, we can say that the song genre of Oleksandr Zlotnyk consists of several varieties: dance songs of a motor nature, based on a combination of Western disco and funk styles; songs of a moderate tempo, in which the dance beginning is secondary, while the romanticism of Ukrainian "solo singing" comes to the fore - lyrical songs (elegy songs, ballad songs), pop-concert songs with a combination of features of a long lyrical folk song, elements of jazz-rock. Song compositions are distinguished and recognizable due to specific tuning, folk-tuned harmonies, fresh timbre combinations and phonic effects, contrast of free melodic-recitative episodes, variety of rhyming formulas, "crying" intonation (all the mentioned features of intonation drama gradually acquired the status of genre and style norms in composer's works) (Kozarenko, 2000b).

Later, while studying at the composition department of the Odesa Conservatory, another genre appeared in Oleksandr Zlotnyk's work - the musical genre – in particular, "Let love live" to the libretto by M. Kuruts (1979), "The Golden Chicken" to the libretto by V. Orlov (also 1979). But namely during this period, the composer's work as an academic master began. Unfortunately, many works - numerous chamber-instrumental works for trumpet, piano, domra, bandura, violin, flute, accordion and other instruments - remain only in manuscripts today and require detailed study. Among the works of this period, in particular, the Concerto for trumpet and symphony orchestra (1983) can be especially noted.

After graduating from the composition faculty, Zlotnyk continued to work in the directions and genres of his choice - he wrote pop songs, music for movies, musicals and does not stop composing in academic music. The music for movies belongs to this period (namely during

this time, the vast majority of works in this direction were created - about 15): "In the Captivity of Ghosts" (1984), "While There Is Time" (1987), "Happy Who Loved" (1986).

The composer continued to work actively in the genres of academic music. Namely this period was the most powerful and largest in the academic work of Oleksandr Zlotnyk. These are symphonic, chamber-instrumental, operatic, and vocal-choral works belonging to this period.

The symphonic poem "Festival" (1985), Concerto for symphony orchestra (1988), and Cleveland Symphony (1989) - all these works are marked by the influence of the aesthetics of pop music genres and the stylistics of jazz and blues. In the works, one feels a natural combination of the traditions of the national school of composers with impeccable orchestral thinking and a sense of timbre color, a sense of form, composition and drama, and expressive features of mass musical culture (jazz, funk, rock).

Throughout all the periods of his activity, the composer's entire song work was characterized by a genre-stylistic mix, a unique, fastidious, and original melody, an aristocratic charm of the arrangement, and a reliance on Ukrainian melos. The mixing of genres and styles is the main feature of mass culture of the 21st century in general and a characteristic feature of Zlotnyk's author's 'handwriting', which is inherent both to the pop song genre and to other genres – both of pop and academic direction (Mednikova, 2002). It can be said that genre and style in the composer's work (both academic and popular), their mixing, are powerful tools for creating an artistic image.

The combination of the stylistics of the Ukrainian folk song genre of *duma* with the expressive possibilities of the opera genre in the *duma* opera "Blind" to the libretto by Volodymyr Hrypych based on the poetic works of T. G. Shevchenko (1989) is quite characteristic.

In smaller-scale chamber-instrumental genres, the composer continued genre and style experiments. The vocal and choral genres of academic music are represented in the work of the master by vocal cycles to the words of Lesya Ukrainka and "Cloudiness" for bass and piano to the poems of L. Martynov, the cycle of romances "Prima Ballerina" to the texts of O. Sevastyanova and choral works to the poems of Lesia Ukrainka and Y. Yarmysh.

However, it should be noted that the composer's academic music is an extremely interesting and still unstudied phenomenon. It organically combines the classical form, Ukrainian folklore, the traditions of the Ukrainian school of composers, interesting and unusual timbre coloristics in the orchestration, and bright pop-jazz musical style. Free operation of musical vocabulary inherent in radically opposite musical artistic phenomena, such a polystylistic and polygenre palette of academic and pop music of O. Zlotnyk correspond to the artistic aesthetics of the modern era - postmodernism (Duvirak, 1999).

Interestingly, Zlotnyk's songs from his formative period showed a characteristic feature of the composer's authorial style - a combination of folk melodies and intonations of rock style, elements of jazz. Along with rhythm intonations and the harmonic language of the arrangement, elements of swing are felt with Ukrainian melos and rock ballads. In general, one can say that Oleksandr Zlotnyk's song genre consists of several varieties: dance songs of a motor nature, based on a combination of western disco and funk styles; songs of a moderate tempo, in which the dance beginning is secondary while the romanticism of Ukrainian solo singing comes to the fore - lyrical songs (elegy songs, ballad songs), pop-concert songs with a combination of features of a long lyrical folk song, elements of jazz-rock. At the same time, genre and style in the composer's work (both academic and popular), their mixing, are powerful tools for creating an artistic image.

One of the most famous works in the creative heritage of the composer is the musical "Equator" (2003). "Equator" became one of the first successful musicals on the Ukrainian stage since the independence of Ukraine. For the first time, the musical was presented as a historical drama, with lyrical and comedic elements. The composer successfully uses genre and stylistic allusions to the works of E. Lloyd-Webber and O. Rybnikov, related in genre. The style of the musical, despite all the interspersions, covered almost the entire palette of pop music of the time: from jazz to hip-hop, it does not acquire eclectic features, and the composition is integral. The musical material of this performance is based on the idea of an end-to-end dramatic development (thematic and melodic). The musical is devoid of spoken dialogues. The composer uses elements of the genres of pop hits, lyrical and rock ballads, romance, various dance genres, funk, jazz, etc.

Platon Maiboroda entered the history of Ukrainian spirituality, first of all, as an outstanding composer-songwriter, music teacher, folklorist. Most of his works are lyrics affirming universal humanistic spiritual values (Gordiychuk, 1964). Among the traditional folklore genres, Maiboroda most convincingly managed to embody the *duma* genre in his professional work in terms of musical dramaturgy and artistic imagery ("Human blood is not water!", "Guerrilla *duma*", "There is a destiny in the world" - for soloist or solo with choir). Maiboroda's songs were performed by V. Bokoch, V. Buimister, V. Votrina, D. Hnatyuk, M. Grishko, M. Kondratyuk, R. Maiboroda, N. Matvienko, E. Miroshnychenko, A. Mokrenko, D. Petrynenko, O. Taranets, H. Tuftina, and others. Although to some extent the composer paid tribute to the mass-patriotic song, most of his works are lyrics affirming humanistic spiritual values. Maiboroda's song lyrics represent a stage phenomenon in the development of Ukrainian national musical culture. Among his main works, there are the following: vocal and symphonic works - the oratorio "Thought about the Dniipro" (composed by A. Shiyan and T. Masenko, 1954), the poem "Poplar" (composed by T. Shevchenko, 1960), the cantata "Poltava" (composed by T. Shevchenko, 1960) O. Pashko, 1974); for symphony orchestra - "Prometheus" (or "Heroic Overture", 1947); songs - "The fogs were spreading" ("Razlyagalysia tumany") (words by O. Novytskyi, 1940), a cycle about the Heroes of Socialist Labor - "Over the Wide Dnieper", "Still gray fogs", "Fields boundless" ("Polya nezori" (published by O. Yushchenko, 1949, Stalin prize), "Collective farm waltz" (1949), "The track lay" ("Prolyagla dorizhenka") (1954), "Song about Ukraine" (1957), "The groves sound near the stream" (1967; all by words of A. Malyska); "White seagulls" (words by A. Shiyan, 1964), "You will grow up, son" (words by V. Simonenko), "Poplar barcarola" (words by V. Sausyuri; both - 1973), "Feat" (1971), "My native land" (1973; both on the words by D. Lutsenko), "Don't knock bloom, cuckoo" (1975), "You and I are one family" (1977), "Remember your native land" (1981; on words by M. Tkach); songs for children; processing of folk songs. Among the works of the last decade of the composer's life, his monumental "Hymn of Kyiv" based on a poem by Vitaly Korotych (1981), which was recognized as the winner of the competition for the best song about Kyiv, held before the celebration of the city's 1500th anniversary, became memorable.

Hutsul folklore made a special impression on Maiboroda. He recorded Hutsul songs, made recordings of Ukrainian folk songs, in particular based on poems by T. Shevchenko. Subsequently, they were included in various folklore publications and special collections. Namely processing of Hutsul folk songs for the voice accompanied by the piano became the beginning of the composer's song journey. During these years, the song "There were six" based on O. Bandurka's poem was created. But the greatest success both in Ukraine and abroad is enjoyed by "The Towel Song" ("Pisniia pro rushnyk"), which was written for the film "Years

of Youth” (1959). According to the director's idea, Maiboroda was supposed to write music for the scene in which the main character treats the girl to breakfast wrapped in a towel. In this scene, there is a song to the words of Andrii Malyshko, the famous “My Native Mother” (“*Ridna Maty Moya*”). In the film, this song serves as a leitmotif, it returns in the scene when the main character passes the entrance exam, and again when, after failing the exams, the young people return home and remember their first meeting. So, one can say that, even once watching “Years of Youth”, the audience surely remembered this wonderful music. In overall, Maiboroda's creativity played an important role in the development of Ukrainian songwriting of the 20th century, his best works became its classic heritage, and a number of works enriched the song treasury of world art.

At the present stage, the processes of universalization of the expressive possibilities of the musical narrative acquire further creative and conceptual development, which affects the enrichment of the genre and style content of musical culture and art. In the work of Ukrainian composers, the genre models of the chamber-instrumental ensemble are being transformed by updating the historically established genres of chamber-instrumental music, in particular, the revival of ancient genres from the standpoint of modern stylistics. On the other hand, there is an interest in genre innovations, by including new combinations of instruments in musical practice, forming the so-called ‘free-variant ensemble genres’. One of the hallmarks of modernity is the use of the latest techniques of “construction” of chamber-instrumental compositions. At the same time, a complex, expressive space arises, formed with the help of musical techniques, modern technical means that affect the genre basis of the work.

In conclusion, it should be noted that the interaction of the musical and artistic thinking of the composer and the performer, the formation of performance skills in mastering the modern sound space, and musical erudition are traced in the modern chamber music art of Ukraine. Among the innovations on the part of the composers, we note the following: the introduction of elements of theatricalization, the elimination of the conventional boundary between the stage and the auditorium, the use of various unusual props for chamber performance; the trend of visualization in its various manifestations; the emergence of new genre varieties in domestic Ukrainian music of recent decades - role-playing games, performances, happenings, musical-actionist actions. Genre-style synthesis is characterized by the process of combining, sometimes even replacing genre and style parameters of one genre or style with another; a new interpretation of the nature of vocals as a specific “orchestral instrument”. A constant stylistic feature of chamber vocal performance of the second half of the 20th and early 21st centuries is the detailed study and borrowing of folklore works - Ukrainian, Lemki, Polish, Jewish, Italian, Spanish, Portuguese.

Looking at a person through the prism of the end of the 20th century and trying to understand anthropological problems in the context of social and cultural movements of our time became the basis of many studies of a philosophical and cultural direction. However, in musicology, we still observe a gap in the study of these issues. At the same time, music as a special communicative system can answer the most complex philosophical questions, respond to changes in social conditions and social consciousness, predict and in some cases even anticipate socio-cultural processes. These important functions of musical art can be seen through the analysis of specific works, especially since the Ukrainian musical creativity of the end of the 20th century is diverse, bright, talented and provides all the grounds for the first scientific and analytical justifications of those creative achievements, which have already confidently entered the history of modern Ukrainian culture.

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