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Ivannikov Tymur,
PhD in Arts,
doctoral candidate of Theory and History of
musical performance department of
Tchaikovsky National music academy of Ukraine
premierre.ivannikov@gmail.com

**THE INTENSIONS OF MODERN CLASSICAL GUITAR SCHOOLS:
ACHIVEMENTS OF BRITISH PLAYERS**

In the article the intensions, which define the dynamics of renovation of the academic guitar performance of XX – XXI centuries are studied and systematized. The processes of differentiation, convergence, extrapolation, assimilation, integration, universalization, globalization, marked as conditional for the development of modern Western European, Eastern European, American and Asian guitar schools. On example of the creative achievements of Julian Bream, John Williams, David Russell, Paul Galbraith the contribution of the British guitar school in the further strengthening of the academic positions of guitar art, the enriching its performing traditions and innovations is analyzed.

Key words: *guitar art, intensions, guitar performing schools, British guitar school.*

Іванніков Тимур Павлович, кандидат мистецтвознавства, докторант кафедри теорії та історії музичного виконавства Національної музичної академії України імені П. І. Чайковського

Інтенції сучасних класичних гітарних шкіл: досягнення британських виконавців

У статті систематизовані інтенції, які визначають динаміку оновлення академічного гітарного виконавства XX – XXI століть. Процеси диференціації, конвергенції, екстраполяції, асиміляції, інтеграції, універсалізації, глобалізації відзначені як такі, що обумовлюють розвиток

сучасних західноєвропейських, східноєвропейських, американських, азіатських гітарних шкіл. На прикладі творчих досягнень Джуліана Брима, Джона Вільямса, Девіда Рассела, Пола Голбрайта проаналізовано внесок британської гітарної школи у подальше посилення академічних позицій гітарного мистецтва, збагачення її виконавських традицій та інновацій.

Ключові слова: гітарне мистецтво, інтенції, гітарні виконавські школи, британська гітарна школа.

Иванников Тимур Павлович, кандидат искусствоведения, докторант кафедры теории и истории музыкального исполнительства Национальной музыкальной академии Украины им. П.И. Чайковского

Интенции современных классических гитарных школ: достижения британских исполнителей

В статье систематизированы интенции, определяющие динамику обновления академического гитарного исполнительства XX – XXI веков. Процессы дифференциации, конвергенции, экстраполяции, ассимиляции, интеграции, универсализации, глобализации отмечены как обуславливающие развитие современных западноевропейских, восточноевропейских, американских и азиатских гитарных школ. На примере творческих достижений Джулиана Брима, Джона Вильямса, Дэвида Рассела, Пола Голбрайта проанализирован вклад британской гитарной школы в дальнейшее усиление академических позиций гитарного искусства, обогащение ее исполнительских традиций и инноваций.

Ключевые слова: гитарное искусство, интенции, гитарные исполнительские школы, британская гитарная школа.

Panorama of modern guitar performance, at first glance, reflects two opposite routes of the development – the reinforcement of specific, local national traditions and the strengthening of the process of globalization. Both directions are productive in terms of cultural interaction, the active exchange of contacts, accumulation of personal achievements and sensitivity to other people's experience. In our days, the overall picture of progress of the guitar schools looks extremely dynamic with flares of new names, dynasties, generations of virtuoso musicians, by impressing of unprecedented scale of concerts and an arsenal of new techniques. The current state of the academic guitar performance is characterized by the interplay of a number of intensions affecting the development of any guitar school. Identification of these intensions and their expression in creativity of most prominent representatives of British guitar school is the goal of this article.

Performing schools as "a kind of cultural tradition" [4, 12] carry a steady reserve of hereditary information and transmits it over synchronic and diachronic channels of succession: passes in direct contact "teacher-student" or indirectly. Performing school as a part of the national culture is not only aimed at expanding of the genesis, consolidation of experience, further development of the accumulated achievements, but is sensitive to the traditions of other schools, their assimilation, "national assimilation of the perceived" [7, 8], often – to the diffusion of "free placement of elements of one tradition between the elements of the another" [7, 15]. The most authoritative performing schools are able to extrapolate their own traditions, resulting in formation of synthesis, diffusion, convergence of traditions (toe, inter-assimilation), also are produced universal performing norms. They are developed by generations of musicians, schools.

In the second half of the twentieth century, the general picture of renovation of guitar performance is somewhat different than in the first half. Along with the guitar schools, long and well-established in the field of solo performances thanks to centuries-old experience of playing the guitar (for example, Spanish guitar school), the Eastern and Latin American schools who are already quite advanced, professionally equipped, academic, full in its self-determination are moving to the leading positions. Asian schools are in process of becoming with demonstration of bright creative achievements. Each guitar school has its history, the specific development, its leaders and followers.

Next intensions can be traced in the process of summing up the most significant achievements of the most influential of these schools:

– differentiation (from the Latin. Differentia – the difference) means separation, dismemberment different vectors of guitar performance according to the specifics of national traditions;

– extrapolation (from the Latin. Extra – over, out; and polio – straightening, unchanged) – the process of distribution (transport), abilities, skills, experience and traditions of one school to another;

– assimilation (from the Latin. Assimilation – merger, assimilation) – the assimilation of cultural tradition of guitar school, their incorporation into national niche musical art and education;

– integration (from the Latin. Integratio – restoration,) is a state of connectedness, embeddable individual elements of various cultures and traditions of performing a single system, as well as the process leading to such a state;

– convergence (from the Latin. Converge – convergence) characterizes the process of convergence, assimilation of different cultures performing, erasing boundaries and differences between them;

– universalization (from Eng. Universalize – unify) reflects the general distribution, the introduction of the accumulated cultural traditions of different schools;

– globalization (from the Latin. Globus – ball) reflects the growth of local (national and regional) phenomena of guitar art in a global phenomenon, and its transformation into an integrated global environment; association, the internationalization of cultural traditions and values, the achievement of the supranational level of standardization and harmonization in the performing and design methods and techniques.

The process of differentiation of guitar schools by ethno-geographical and regional lines formed historically. It is currently represented by the modern guitar schools that can be organize on the basis of national origin and degree of influence:

1) from Western European guitar schools the most reputable is Spanish school (Pepe and Angel Romero, Gabriel Estarellas, Maria Guzman, Francesco de Paula Soler, Pablo Sainz Villegas, Ricardo Gallen), Italian school (Oscar Ghiglia, Angelo Gilardino, Carlo Marchione, Aniello Desiderio, Marco Aurelio Zani de Ferranti), German school (Thomas Muller-Pering, Tilman Hoppstok, Hubert Kappel), English

school (Julian Bream, John Williams, David Russell, Paul Galbraith, Nigel North), French school (Alexandre Lagoya, Roland Dyens, Jeremy Jouve, Olivier Chassain);

2) between Eastern European guitar schools can be distinguished: Czech school (Stepan Rak, Pavel Steidl, Vladislav Blaha), Polish school (Krzysztof Pelech, Marcin Dylla, Lukasz Kuropaczewski), Balkan school (Zoran Dukic, Dusan Bogdanovic, Denis Azabagic, Goran Krivokapic, Ana Vidovic), Greek school (Kostas Kociolis, Antigoni Goni, Elena Papandreou), Russian school (Alexander Frauchi, Evgeny Finkelstein, Alexey Zimakov, Dimitri Illarionov), Ukrainian school (Vladimir Docenko, Valery Petrenko, Roman Viazovsky and others);

3) in the America's continents we note the US school (Manuel Barrueco, Christopher Parkening, Sharon Isbin, David Starobin, Eliot Fisk, Los Angeles Guitar Quartet), Cuban school (Leo Brouwer, Jesus Ortega, Joaquin Clerch), Brazil school (Assad Duo, Fabio Zanon, Brazilian guitar Quartet);

4) between Asian schools the most representative are Japanese school (Katsuhito Yamashita, Tadashi Sasaki, Ichiro Suzuki, , Kaori Muraji), China school (Chen Zhi, Xuefei Yang, Beijing Guitar Duo), South Korea school (Bae Chang Hym, Ko Jung Jin), Vietnam school (Hai Thoai, Quang Hue, Phan Dinh Tan).

In the dynamics of renovation of traditions of the national guitar schools we can consider the effect of all the above intensions, which manifested in each case in different proportions and with different power of expression. The strength of these intensions in the development of any performing school depends on the scale and success of the creative activity of its most prominent representatives. For British guitar school, undoubtedly, such influential musicians are Julian Bream, John Williams, David Russell, Paul Galbraith and others.

Julian Bream (1933) – an outstanding guitarist and lutenist, the founder of modern British guitar school. Musical and stylistic interests of Bream in scenic lute repertoire (as related instruments and other field of performing) has to enrich the guitar performing traditions, multiplying list of guitar transcriptions of lute music of the Renaissance. On the other hand, the desire to increase the range musician contemporary works, specially created for the guitar, pushed him to the many creative initiatives.

Early in his career he turned to I. Stravinsky, P. Hindemith, D. Shostakovich to write the music for the guitar, but – without any success. However, he managed to interest his compatriots – the British composers: Benjamin Britten, Malcolm Arnold, Reginald Smith Brindle, Lennox Berkeley and Stephen Dodgson. As a creative response to the initiative of John Bream were created "Nocturnal" (1963) by B. Britten, "Nocturne for Guitar Solo", "El Polifemo de Oro" by R. Smith Brindle (1956), "Five impromptus" (1968) by R. Bennett, Sonatina by L. Berkeley (1957) and other works. Bream was first performer of all of them. Bream's authority in academic circles was so high that many famous composers from different countries dedicated to him their works: "Drei tientos" (1958) by H. W. Henze, "Ballade-Phantasy" by T. Eastwood, "Paseo" by P. Fricker, "Five Bagatelles" by W. Walton, "The Blue Guitar" by M. Tippett, "Sonata" by T. Carrey, "Suite" by G. Swain, "All in Twilight" by T. Takemitsu, "Concerto elegiaco" and "Sonata" by L. Brouwer .

Of course, J. Bream played also already popular guitar works by Heitor Villa-Lobos, H. Turina, F. Moreno-Torroba, but his new British repertoire was original. "Sonatina" (1957) by L. Berkeley and "Nocturnal" (1963) by B. Britten in Bream's performing entered to the modern concert everyday life and is still considered one of the best guitar works of the twentieth century. With such mainstream works in his repertoire John Bream upgraded guitar concert program. It became more continuous, seamless, the original and widescale, compared with the earlier standard of repertoire, enriched of miniatures and transcriptions.

After Julian Bream we should note creativity of other famous British guitarist – John Williams (1941). One of the best students of Andres Segovia D. Williams found himself true virtuoso. His mastery in 1960–1970 years established a new level of guitar technique. He played a huge number of concerts each year throughout the world, and his discography to this day remains one of the largest. From 1958 to 2014 he recorded more than 150 discs and CDs. Such potency in sound recordings is explained by the wide field of interests of guitarist. John Williams throughout his career, participated in numerous musical projects, in which in addition to classical music often sounded jazz, folk, country and even pop music. Biographer of J. Williams William Starling described the creative intentions of the two leading British guitarists of the older generation: "Julian Bream was an important person in John Williams' background as he was building his career. Eight years John's senior, Bream represented a different school of musical expression, and while Segovia was creating an audience for the "Spanish" guitar around the world, Bream focused on creating a new repertoire, commissioning and playing new works by British classical composers (Berkeley, Bennett, Britten, Maxwell-Davies, Tippett, Walton, etc.). Williams, on the other hand, had always preferred to approach and absorb other strains of music, notably folk, jazz and even pop)" [6, 87].

The active role of J. Williams in the promotion and popularization of the guitar art cannot be overstated. As the world's leading artist he discovered the name of the Australian luthier Greg Smallman. Design features of his classical guitar provided a wider dynamic range than the traditional one. So, at present, there are numerous followers, luthiers all over the world, who applied his new method of construction of the guitar.

The most prominent representative of the next generation of British guitar school can rightly be called David Russell (1953). A virtuoso performer and teacher, winner of numerous awards, has not less significant influence on the formation of the British guitar art. His name is included in the elite of concert virtuoso musicians of our time. Among other outstanding representatives of the British guitar school – J. Bream, J. Williams, P. Galbraith, E. G. Devine, N. North, as well as the leading masters of guitar schools of America, Europe, Asia (Manuel Barrueco, Katsuhito Yamashita, Leo Brouwer, Fabio Zanon, Costas Kocholis, Victor Mikulka, Sharon Isbin, Roland Dyens, Tilman Hoppstok, Pepe and Angel Romero, Zoran Dukic, Pavel Steidl, Carlo Marchione, Aniello Desiderio, Sergio and Odair Assad, Franco Platino, Antigoni Goni) David Russell has had a significant influence on the formation of contemporary artistic avant-garde of the guitar art. Along with the concert and

educational activities, he has taught a galaxy of his followers. His well-known pupils are M. Palmer, E. Costa, A. de Contreras, J. Kerry and others.

David Russell is well known among professionals and fans of guitar art as one of the most sought-after classical guitar performers. Every year he plays a record number of recitals (up to 200). In 2004, D. Russell was awarded the prestigious Grammy Award for the album "Aire latino", recognized as the best in the category of "classical solo instrumental music". For the entire history of this competition awards such rank it was awarded a few guitarists – Brazilian artist Laurindo Almeida (1960, 1961, 1964), English virtuoso Julian Bream (1966, 1971) and Los Angeles Guitar Quartet (2004). Such creative triumphs reflected the process of strengthening the position of guitar in an academic performing.

This is a musician with a phenomenal technique and unusually thin lyrical gift. In a review of the Russell's concert placed in the Italian newspaper "Il Gazzettino di Treviso", the musician was called "Lord of the guitar" [5, 2], meaning his harmony, power and at the same time sophisticated elegance of his playing: "Everything he takes seems charming; his guitar "sings" melodious, gently tapping such colors and nuances in the music, which the listener may have no idea ..." [5, 3]; "Russell – the undisputed "maestro" of the guitar, synthesis of Segovia's school and Julian Bream's British school enriched extraordinary sense of color and musical taste" [1, 5]; "David Russell may be named Glenn Gould of the guitar whom Baroque music is certainly close. He, like no other, is able to maintain a steady stream of Baroque works almost like a clock with precision, revealing at the same time the average vote in the three- or four-part structures with incredible technical ease" [1, 5]. These and many other features can be found in various foreign newspapers and magazines: "Acoustic guitar", "Classical guitar", "Guitar review", "Il Tempo", "Guitart", "Seicorde", "Gitaarview" and others.

A significant contribution of David Russell to the development of guitar art is also measured by his methodical achievements. British virtuoso did not issue special papers on the technique of playing the guitar, like many "schools" that in excess were released in different languages by other educators. This situation is largely due to extremely tight annual schedule of concert performances of the musician. However, the book "The David Russell technique in 165 councils" [3] was published based on visits to numerous seminars and masterclasses of maestro by his disciple and follower of Antonio de Contreras. It is essentially a collection of short but very intensive and valuable tips, which reflect the guiding principles of the formation and development of guitar performing art of British guitarist. Toolkit includes several sections devoted to the basic elements of the performing unit: appliances (about technology in general), the left hand ("change of position", "compression-tension", "vibrato", "legato of grace notes", "glissando", "barre"), the right hand ("arpeggios, chords", "about disposition of the hands", "attacking of fingers", "thumb", "dynamics", "timbre", "tremolo", "trill", "co-ordination of hands"), music ("phrasing, accents", "harmony", "rhythm", "some remarks on the style and form", "training method"), a public performance. It should be noted that the book contains practical advice is, in many respects are unique finds David Russell. The book notes, in particular, the general stylistic differences in the performance of grace notes in romantic and

baroque music: "Romance gruppetto – very sensual, performed slowly, almost without underlining the first note. Baroque gruppetto is more abstract, they have to run faster and with an emphasis on the first note" [3, 4]. For using technique of arpeggio in sequence of chords D. Russell recommends "make arpeggio in harmonically unstable chords (dominant, dissonance). On the contrary, it is not necessary to make arpeggio in sustained chords, resolutions: play all the notes at once quietly and softly" [3, 7]. To decrease the rustles in the sound extraction we should pay attention to the fact that "the sound of the nail occurs only when the finger slides too long on string. Make the attack sharply, with one blow, and you get rid of this noising rustles. Proper attack – a question of speed, not strength: learn how to perform a quick attack with a strong pressure on the string, and with a weak" [3, 16]. The book "The David Russell technique in 165 councils" surely allows to study many subtleties of performing techniques and significantly enriches the personal arsenal of technical skills of playing the guitar, that, in turn, is undoubtedly a significant achievement of the British guitar school.

In modern academic guitar performance along with the classical six-string guitar became widespread seven-, eight-, of ten-strings instruments of similar design, but with a wider fretboard that contains standard six strings and the extra basses. In recent years, significantly increased its interest in the new varieties – eight-strings "Brahms guitar". It has a number of indisputable advantages and improvements. Paul Galbraith – another well-known British guitarist and the main initiator of the innovative guitar – said in an interview about the specific features of the instrument: "I realized that the possibilities of such eight-strings instrument significantly expand the range of musical works available for playing the guitar. Arrangements of Lute music from the Renaissance to the late Baroque, built with more natural fingering, allow maintain a completely original tessitura, and sometimes the tone of the original. In fact, now we have the opportunity to play the lute music of the Renaissance right in the tablature. Added strings even in the original works for the six-string guitar make much easier texture to play, providing better control of voice and phrasing" [2, 6].

Guitar repertoire and discography enriched with new masterpieces of piano and string music of different epochs thanks to the brilliant performance skills of Paul Galbraith and his many talented arrangements and transcriptions. Original arrangements of the music of J. Haydn, W. Mozart, C. Debussy, M. Ravel, J. Brahms, E. Grieg become the property of the new guitar repertoire, expand the scope of aesthetic and stylistic perception of the instrument. They also testify to the powerful process of extrapolation of the world's musical heritage through the British guitar school, the universalization of the new sides of the guitar performance related with modifications of classical instrument.

Summing up, it should be noted that British guitar school made a significant impact on the development of modern guitar art. It extrapolated the best examples of lute and vihuela music, new performing standards, and also it provided the integration into the global academic culture of performing thanks to close cooperation with the leading composers of our time.

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У Хун Юань,
*ассистент-стажер кафедры сольного пения
 Харьковского национального университета
 искусств им. И.П. Котляревского*

СИНТЕЗ ТРАДИЦИЙ КЛАССИЧЕСКОЙ КИТАЙСКОЙ ПОЭЗИИ И НЕМЕЦКОЙ KUNSTLIED В ВОКАЛЬНОМ ЦИКЛЕ ХУАН ЦЗЫ "ТРИ ЖЕЛАНИЯ РОЗЫ"

Установлены функциональные связи между удаленными во времени и пространстве явлениями – классической китайской поэзией и немецкой Kunstlied, синтез которых определяет жанровую специфику китайской художественной песни XX века и созданный на ее основе вокальный цикл Хуан Цзы "Три желания розы". Среди общих черт, присущих китайской поэтической традиции и немецкой Kunstlied и синтезированных в вокальном цикле Хуан Цзы, – принцип "пейзаж в эмоциях", развитие тем возвращения, тоски по родине, одиночества, желания, смыслообразы весны, воды, цветка, вопроса, сквозь призму которых раскрывается внутренний мир Героини.

Ключевые слова: китайская художественная песня, китайская классическая поэзия, немецкая Kunstlied, вокальный цикл, интонация.

У Хун Юань, ассистент-стажист кафедры сольного пения Харківського національного університету мистецтв ім. І.П. Котляревського

Синтез традицій класичної китайської поезії і німецької Kunstlied у вокальному циклі Хуан Цзи "Три бажання троянди"

Встановлено функціональні зв'язки між віддаленими у часі й просторі явищами – класичною китайською поезією та німецькою Kunstlied, синтез яких визначає жанрову специфіку китайської художньої пісні XX століття та створений на її основі вокальний цикл Хуан Цзи „Три бажання рози”. Серед спільних рис, властивих китайській поетичній традиції і німецькій Kunstlied, що синтезовані у вокальному циклі Хуан Цзи, – принцип "пейзаж в емоціях", розвиток тем повернення, журби за батьківщиною, самотності, бажання, смислообрази весни, води, квітки, питання, крізь призму яких розкрито внутрішній світ Героїні.

Ключові слова: китайська художня пісня, китайська класична поезія, німецька Kunstlied, вокальний цикл, інтонація.