

CHAMBER ENSEMBLE ART OF UKRAINE: THE WAYS OF MUSICOLOGICAL INVESTIGATIONS

A characteristic feature of modern musicology is the mainstreaming of problematic, which had not been a central focus of the musical-theoretical thought and belonged to its accidental, peripheral areas. An important component of this process is an activation of musicological studies in the sphere of the History and Theory of Ensemble Art, seen in recent years.

Until recently there were very few researches in the domestic musicology specifically dealing with the problems of phenomenology, genre specificity and aesthetics of the Ensemble. Its study occurred mainly at the level of the selective theoretical analysis of some ensemble works, or at the level of practical performing and teaching recommendations. An extensive artistic practice of joint performance was left behind (in quantitative and qualitative aspects) together with a theoretical understanding of common problems of existence of the Ensemble Art, a comprehensive analysis of its phenomenological, historical, cultural, genre, communicative, semantic-esthetic and performance-interpretation specificity.

The need of Ukrainian musical science for the study of this problem has led to the demand for a formation of a holistic coherent Theory of the Ensemble, that covers general principles of musical ensemble as a whole system, the characteristics of its genre-typological levels and structures, issues of the specificity of ensemble thinking and emotional state, the definition of the phenomenological, cultural and genre specificity of Chamber Ensemble, “personification” of its manifestations and forms, the leading directions of historical evolution and the principles of genre structure and aesthetics of the Chamber Ensemble, and so on.

An essential feature of modern development of the national theory and history of the ensemble (as well as a musicology in general) is a strong tendency to “performancisation” of scientific thought, namely, a significant change by its paradigm, because of considerable rise of research interests on the part of musicians, whose vector of scientific cognition and thinking is fundamentally different from the vector of scientific thinking of musician-theoretician in its classical form.

Summarizing the main current trends of scientific research of

Ukrainian musicologists in the Ensemble area, several major aspects inherent in the research works created in the beginning of XXI century can be distinguished. The chief ones are (and, as the author of this article is deeply convinced, will always remain!) the phenomenological, semantic-cultural and theoretical genre-systematic aspects related to the meaning of comprehension and conceptual generalization of the essence of the ensemble, as well as the extensive genre-historical investigations (instrumental chamber ensemble in Ukraine as such, etc.). Exactly these directions allow separating the development of ensemble musicology into an independent scientific area.

The two trends of researches in Ensemble Art (namely, the genre-branch trend and the regional-branch trend) first and foremost are the most common in the modern Ukrainian musicology at the beginning of the XXI century. It has become evident that these research trends are being updated for the last decades in Ukrainian Musicology.

The research papers of the traditional theoretical and analytical kinds highlighting the genre features and artistic principles of ensemble oeuvre of certain composers or certain epochs belong to the genre-branch trend, as well as the scientific works related to research of the specificity of certain Ensemble Performing Genres and their historical existence.

Many ensemble studies in the Ukrainian musicology of the 2000's have been made just in this direction. These researches reveal new horizons of genre-theoretical understanding of ensemble music. The subjects of scientific analysis in these studies become such genre areas as: the Cello in Chamber Ensemble Genres of Ukrainian music, the Viola in Chamber Instrumental Ensemble of Austro-German Tradition, the Ukrainian Trombones Ensemble, the Academic Folk-Instrumental Ensemble Art of Ukraine, the Ensemble-Performing Creativity of Bandura-player, the Accordion Ensemble-Orchestral Instrumental Art, the Pop Vocal-Ensemble Artistic Execution, and some more.

Regional-branch trend of research of Ensemble Art is associated with the historical-contextual analysis of the specificity of functioning of these or other ensemble genres (primarily, performing genres) in particular cultural region (for example, the Chamber instrumental ensemble in the Lviv's composers creation).

In the Ukrainian musical science the reference to such scientific problems often naturally correlates with the study of national historical heritage as well as with the comprehension and systematization of its achievements!

Undoubtedly, all of these directions exist "in pure form" (so to say, in

vitro) only in the theoretical terms. In practice, a constant diffuse interaction arises between them, and as a result, the study becomes more multifaceted, acquiring complex branched character.

The ensemble vector of the musicological thought has become more updated in recent decades, gaining significant importance in the Ukrainian musicology. The research field in the realm of ensemble is expanding more and more (primarily through the development of the above-mentioned areas of scientific analysis), new facets of the functioning of the Chamber Ensemble Art are being revealed.

These features in particular are to be traced in the scientific work of Ukrainian researcher Olga Zavyalova in her monograph “Cello in Chamber Ensemble Culture of Ukraine” (Kyiv, 2009) [2] and her doctoral dissertation “Cello in the Chamber-Ensemble Ukrainian Music Genres: the Evolution of European Styles and Trends” (Kiev, 2012) [1], devoted to the problem of the historical transformation of genre-stylistic specifics of the Cello Ensemble Art – one of the most important fields of the musician’s practice, which is one of the least researched in the Domestic science.

In connection with the problematics and ponderability of the mentioned dissertation it is worth mentioning the wonderful personified characteristic of the Cello and its role in the string quartet, that was described in Stendhal’s book “Lives of Haydn, Mozart and Metastasio”: “The Cello personified a positive, educated person who is inclined to hortatory remarks. This voice supports the words of the first violin by laconic, but remarkably apt generalizations” [4, p. 36–37]. Note that in scientific exploration by O. Zavyalova this mentioned by the researcher “voice of Cello” sounds quite bright in many cases.

Undoubted relevance of research problematics of these works is caused by urgent need of modern Art Studies for comprehensive understanding the specifics of national music, system analysis of the evolution of the Cello Art as an integral historical process associated with the concert-performing and teaching practice and the composer's creativity, for creating a holistic concept of formation and development of the Cello Art of Ukraine as a phenomenon.

The scientific novelty of Zavyalova’s doctoral dissertation is unquestionable. That is the first research of this kind in the domestic musicology devoted to the analysis of the genre specifics of the Ukrainian Cello Chamber-Ensemble Art and its historical evolution. The Cello music of Ukraine is studied for the first time “as a holistic phenomenon of its composers and performers aspects” [1, p. 12]. The author has created a complete panorama of the formation and development of the Cello Art in

Ukraine throughout XVIII–XXI centuries.

The creation of the integrated conception of the formation and development of the Cello Chamber Ensemble Art of Ukraine for the first time in the Ukrainian musicology is the essential author's contribution to the development of national Art Studies. The evolution of Ukrainian Cello Chamber Ensemble Art is viewed as a whole cultural process in the completeness of stylistic relationships and system correlations caused by multiform historical transformations and regional differences. Monograph “The Cello in Chamber Ensemble Culture of Ukraine” and the doctoral thesis “The Cello in Chamber Ensemble Genres of Ukrainian music: the evolution of European stylistic tendencies” are the result of author’s painstaking work for many years. O. Zavyalova managed to fully and holistically gather a wealth of materials, which were not studied previously. According to V. Belinsky, we can say that this fundamental scientific work is a true encyclopedia of Ukrainian Cello Chamber Ensemble Art.

The novelty of scientific studies by Zavyalova lies primarily in the fact that the researcher for the first time discloses the stages of the evolution of the domestic Cello Art within the framework of the Ukrainian Chamber Ensemble Culture in the context of the development of the Western Music-Performing Art. In her studies the author also proposes her own periodization of the historical development of the Domestic Cello Ensemble Art in accordance with the forms of music-making, the level of performing technologies and composer's stylistics. The researcher identifies the major stylistic trends specific to each of the stage of development of the Cello Ensemble music. She traces the historical evolution of Ukrainian Cello Art from highly developed amateur music-making to the final professionalization; discloses the specifics of Ukrainian Cello performing, defines the key factors of its formation and also reveals the character of an impact of musician-performing technologies on the development of the composer creativity reflected in the predominance of the obligate type of composition in the ensemble works of XVIII–XIX centuries.

It should be noted that because of her modesty the author does not always emphasize her own scientific priority. She underlines the novelty of scientific positions and analytical formulations during the course of the study only on rare occasions.

Scientific novelty of the researches by O. Zavyalova also consists in the introduction into the scientific use a huge amount of previously unknown documents and records, musical sources. While considering the historical retrospective of the development of Ukrainian Cello Music the

author pays attention to careful analysis of works that has not previously been studied. Indeed, the author for the first time launches into scientific circulation of the Domestic musicology a large number of Artworks by Ukrainian composers of the late XVIII – beginning of XXI centuries for the Cello Ensemble. In particular, she for the first time carries out a detailed musicological analysis of about 20 different Artworks (sonatas, trios, quartets, etc.) by I. Alekseichuk, V. Barvinskyi, V. Bibik, D. Bortnyansky, V. Hubarenko, Yu. Ishchenko, J. Karabyts, V. Kosenko, V. Larchikova, I. Lizogub, M. Lysenko, S. Lyudkevych, B. Lyatoshinsky, E. Petrychenko, I. Polsky, J. Raczynski, E. Stankovic, A. Shtogarenko, F. Yakymenko and other authors.

The researcher investigates the dynamics of stylistic transformations in the Domestic Instrumental Ensemble Art of the second half of XX – early XXI centuries (based on the analysis of the Cello Ensemble works by Yu. Ishchenko). She also identifies the main stages of these transformations.

We emphasize that the great merit of O. Zavyalova is not only in a theoretical comprehension of the listed above works of Ukrainian composers but also in determining their place in the overall picture of the historical-stylistic evolution of the Cello Ensemble Music. An effective solution of the complex problem of finding the necessary musical material is also to be estimated because most of the investigated works have never been published and existed only in the author's manuscripts.

Significant contribution in the development of the Ukrainian musicology is O. Zavyalova's for the first time definition of the historical role of the outstanding domestic cellists-amateurs (A. Galenkovsky, N. Golitsyn, A. Storozhenko, P. Seletskiy, M. Yasinskiy, etc.) and the historical-cultural assessment of their creativity in the context of the professionalization of the Ukrainian Cello Art. The scientific knowledge of the creative development of the whole pleiad of the first domestic professional cellists (B. Berezhnitsky, A. Wolfsthal, D. Danchovsky, P. Pshenychka, A. Slyadek-Lvov, O. Belousov, M. Bukinik, S. Glaser, A. von Glen, I. Dubinsky, J. Press, B. Alois, A. Verbov, V. Gutor, L. Zelenka, V. Meshkov, L. Albrecht, S. Vilkonksy, S. Kozolupov, von Mulert, etc.) have further been researched in the thesis. The creative activities of these musicians are characterized by the author too.

The prerequisite for multivectorness of conducted study is a breadth and a diversity of the scientific problems posed by the author. At the same time the investigation contains a number of “cross-cutting themes”, a kind of “main characters”: 1) the Cello Art, and 2) the History of

Ukrainian Chamber-music Ensemble, and 3) the Evolution of Musical Styles. In our view the author has succeeded quite organically in realizing the process of their meaningful interaction in the holistic context of the dissertation.

The principle of combination of synchronic and diachronic methods of representation of scientific material also contributes to the implementation of the scientific concept by Olga Zavyalova. Suggesting rationale for this approach, the author rightly emphasizes that: “The panoramic presentation of the material (horizontal) will promote fuller reflection and recreation of the whole picture of evolution of the ensemble genres; the processual view (vertical) – will help to recreate the retrospective of their historical development” [1, p. 6]. Accordingly, O. Zavyalova traces the stylistic evolution of the Cello Ensemble Music and demonstrates the historical transformation of the role of the Cello in the European and Ukrainian musical culture of XVIII –XXI century.

The issues of historiography, the source base and methodology of the dissertation research are presented in the first chapter (“The Cello Ensemble Art in the Context of Ukrainian Musicological Thought”). The author also highlights the musicological aspects of the analysis of the style category.

In the second chapter of the dissertation (“Peculiarities of the Development of the Instrumental Ensemble Culture of Ukraine. Evolution of the Cello Art”) the author gives a brief description of the Cello playing as a phenomenon of ensemble culture, identifies the main national features of the European and Domestic Cello schools, and also looks into the evolution of Instrumental Ensemble Music in Ukraine and defines the role of the Cello Ensemble Art as an integral part of the national Chamber Instrumental Culture.

The theoretical concepts associated with a rationale of the principles of zoning and regional operation of the Cello Art in Ukraine as well as with the identification of the specifics of the European and national cultural periphery important for the dissertation research play an essential role in this work. The author rightly notes the special importance of “the factor of zoning” in the development of the Cello Art and comes to the conclusion that “a localness and a focality of historical process always remain the defining features of Ukrainian Cello school throughout the nineteenth and even the twentieth century” [1, p. 132].

The author carries out a deep and comprehensive study of the problem areas of work in the second chapter of the thesis (“Regionalism as the Factor of the Development of Ukrainian Cello Art”) related to the

issues of regional specificity of the development of the Cello Art in Ukraine. The context-historical features of functioning of this Art in various regions of Ukraine (Kyiv, Kharkiv, Lviv, Odessa) are disclosed there in a broad socio-cultural context (in particular, in the aspect of Occidentalism and the European Salon Culture).

The originality and depth of the author's vision of artistic processes are analysed the fourth chapter of the thesis ("The Ukrainian Biedermeier and the Evolution of the Cello Sonatas Genre in the nineteenth century"). The author characterizes a specific manifestation of the European stylistic trends in the Ensemble Genres of the Ukrainian Cello music by the first third of the nineteenth century. The researcher states the relationship between the Biedermeier Culture and national Instrumental Ensemble Art of XIX century, as well as the features of the development of the Cello Sonatas Genre in the context of romantic culture.

The 5th chapter ("Ukrainian Cello Ensemble Music in the Style Space by the XX – beginning of XXI centuries") completes the historical retrospective of the development of the Ukrainian Cello Art as presented in the thesis. The author recreates the stylistic panorama of Cello Ensemble oeuvre from the beginning till the 60-th years of XX century, highlights the neo-stylistic shifts in the Chamber-Ensemble Genres of the last third of XX – beginning of XXI centuries and discloses the peculiarities of the genre and stylistic transformations of the Ukrainian music in the second half of XX – beginning of XXI centuries, as sorted out on the material of the Instrumental Ensemble oeuvre by Yu. Ishchenko.

The theoretical positions about the wave-like, discontinuous nature of the development of the Ensemble Genres of Ukrainian Cello Music have fundamental importance for the author's concept of the dissertation. According to the results of the O. Zavyalova's study, "the discreteness and episodicity of the development of Cello Ensemble Genres constitute a characteristic trend of the Ukrainian Chamber Instrumental Art" [1, p. 328].

O. Zavyalova thoroughly and comprehensively unfolds the historical paths of the formation and development of the Cello Art in the Ukrainian Musical Culture (first of all – in the Chamber Ensemble area) in the context of a transformation of European stylistic trends. Summarizing general results of the study, the researcher emphasizes that "at the culmination points of the style's identification... primarily the Cello timbre was the most appropriate for general moods of the era and it was reflected on the activation of composers' oeuvre in the Ensemble Genres of the Cello Art" [1, p. 373]. She argues that "revealing of the specifics and formation of the Performing traditions of Ukrainian Cello

Art... occurred first of all in the tideway of ensemble music”, and convincingly proves the thesis that “the Cello Ensemble music was becoming “an indicator” of style changes during the turning periods of the development of the Musical Art of Ukraine” [1, p. 373].

Zavyalova comes to the important conclusion that: “Streamlining the Ukrainian Cello heritage, its theoretical comprehension and generalization, further identification of patterns and features of the development forms the range of problems of the Modern Domestic Musicology. Thus, the study of the evolution of style trends in the Ukrainian Cello Ensemble Art, initiated in the thesis, takes up broad prospects for further development” [1, p. 381]. This conclusion is a kind of a result of the research. It represents the author's evaluation of a scientific significance of the study and at the same time opens new prospects for the Ukrainian Musical Science.

In summary, we can confidently affirm that the Theory and History of the Ensemble is increasingly asserting itself at the modern stage of the development of the Ukrainian Musical Science (beginning of the XXI century) and this direction gradually crystallizes as a very powerful field of the national musicology. Thus the historical-theoretical investigations in various genre fields of the Chamber Ensemble Art obviously become an important and promising area of the musicological research. In this way the Ensemble Musicology that has recently been a sort of “Cinderella” of Ukrainian Musical Science, acquires new quality turning literally into a beautiful and intelligent princess before our eyes.

Keywords: *Chamber Ensemble, Theory and History of the Ensemble, Chamber Ensemble genres, Ukrainian Music, Ukrainian musicology, Cello Art, genre-stylistic specifics, composer oeuvre, the performing arts.*

Література

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