
UDC 78.27; 78.491; 78.2U

Anastasiia Kravchenko (Kyiv, Ukraine)

**VICTOR KOSENKO'S CHAMBER INSTRUMENTAL PIECES
IN THE RECEPTION OF THE SALON MUSIC PLAYING**

One of the priority research areas in the modern musicology is a determination of belonging a composer's creative work to certain stylistic orientation, which also includes an analysis of a correlation of traditionalism and innovation. The famous Ukrainian composer's Victor Stepanovych Kosenko music heritage of the early life period mostly belongs to the late-romantic orientation that took place in the Ukrainian music in the first third of the twentieth century and was influenced by the European Romanticism aesthetics. His chamber instrumental works can be cited as an example because of their genre characteristics, forms, artistic sense that conform with the romantic tendencies, particularly with the salon music playing tradition.

Most of the compositions written by V. Kosenko in Zhytomyr period (1919–1929) have been considered by such researchers as V. Dovzhenko, I. Kopot, O. Olijnyk, R. Stetsyuk [2, 4, 7, 8]. In the suggested article the analysis of the composer's chamber instrumental work during this period is made from the viewpoint of its relationship with the salon and home music playing tradition.

The 20's of the twentieth century are called the classical period in the history of the Ukrainian chamber instrumental music because exactly at that time composers created a lot of works for various casts: duets, trios, quartets, which subsequently formed the golden fund of the national music. In 18–19 centuries the professional chamber music in Ukraine was generally developing only in the salon and home music making, carrying out mainly applied everyday functions. Accordingly, the works repertory was based on such genres as folk music arrangements (songs and dances) as well as fantasias, variations (for example, some of the M. Lysenko's, P. Sokalsky's, Y. Stepovy's and other composer's works). Instead, the

1920's became a period when Ukrainian artists were more active assimilating classical European instrumental genres of baroque suites, chamber sonatas, trios, quartets, quintets. The chamber ensemble violent growth occurred simultaneously in different, sometimes completely opposite directions. On the one hand, the new time and new conditions of creative work stimulated the involvement of the style attributes of Impressionism, Expressionism and other modernist currents to the figurativeness and musical semantics. On the other hand, a distinct tendency remained, which appealed to the European Classicism and Romantic achievements, to the traditional genres, forms and musical expression means. In a large measure this was influenced by the historical conditions prevailing in Ukraine in the early 1920's and resembling a situation in which a new stylistic tendency called Biedermeier emerged in the first half of the nineteenth century¹. Having defined initially in literature and visual art, especially in applied arts – interior room design, furniture manufacturing, etc. – Biedermeier soon became a symbolic phenomenon in music.

The objective prerequisites for the emergence of this artistic tendency in the European culture were formed at the historical situation of the Restoration period, when disappointment with the ideas of the French Revolution, the Napoleon's wars, bloody attempts of restoring the monarchy led to exhaustion, fatigue, uncertainty, revaluation of life and artistic ideals. Inherent to the Romanticism special attention to the personality, its complicated inner world, dramatic collisions yielded to real, mundane, more everyday values such as home comfort, family circle, familiar objects and situations. Exactly these ideals having become the dominant in the worldview of middle class particularly of the small provincial towns' inhabitants across the European countries, identified the stylistic tendency that was especially developed later in the artistic culture of Germany, where it was named Biedermeier [6, p. 5]. However, the immanent features of this Romanticism tendency such as accessibility to a wider audience, attracting the domestic forms of music playing, modesty and simplicity of expression, chamber manner, underlined sentimentality etc. could be found in various cultures. These qualities are

¹ The title "Biedermeier" comes from the fictitious name of the ordinary German petty bourgeois Gotlib Biedermeier, who was mentioned in the headline of a parody verses cycle "Biedermeier's Love for a Song" by Ludwig Eichrodt and Adolf Kusmaul, published in 1850. In the scientific circulation the term of Biedermeier has been used since the early 20th century.

especially revealed in different countries in the times of social and political crises.

In Ukraine in the first decades of the twentieth century pre-revolutionary rush, World War I, the October Revolution, the confrontation in the society during the civil war, the defeat of the Ukrainian Revolution of 1917–1921 – all these events caused physical and mental exhaustion of the nation, especially of the representatives of the creative intelligentsia. As a century ago a kind of “breathing time” in the human mind was made by the art forms’ appeal to the themes of the family life, domestic comfort, nostalgia for the past, simple quiet life. In music this found expression in the restoration of home and salon music playing tradition, which was primarily connected with the chamber genres including instrumental ensembles.

The renovation of the music education system and organization of the concert activity introduced by the new government became another incentive for an appeal to the chamber genres. Since the priority target of this practice was the music mass distribution among the various society groups, it attracted all the available composer and performance resources. Nevertheless, the main focus was put on the works of the mass genres including song and chorus, that could translate “correct” political ideas among a wide range of citizens by the best way, highly artistic chamber works also received the development and distribution keeping not only their formal features, but also the very nature of chamber music born in a home comfort of artistic salons. Such a trend one could see in the Victor Kosenko’s composer and performance activity.

The salon music playing traditions were habitual to the Kosenkos family life; they were already formed during their residence in Warsaw. Though at that time only Mary Kosenko, the elder sister of Victor, had a professional music education (she studied at the Warsaw Conservatory), all members of the family were fond of art and had musical abilities: father Stephan Semenovych and brothers Alexander and Semen sang well, mother Leopolda Josypivna brilliantly played the piano. Home concerts were a favorite family pastime, where both Kosenkos and their friends were involved.

In Zhytomyr the house at number 6 Dmytrivska str. became such a musical home salon, where Victor Kosenko lived with his wife Angelina Volodymyrivna and fostered daughters Irina and Raisa in the 1920’s². Concerts relatives and friends of the composer, native musicians and

² Nowadays address is 10, Dmytrivska str.

famous artists who came to the city on tour took part in the Kosenkos' "salon". These meetings were very interesting and diverse by the content and form: there sounded the music performed by the professional and amateur musicians who worked on various other professions but had a good musical training; also, the rehearsals of the upcoming concerts in which the owner of the house, an excellent pianist Victor Kosenko took part were regularly carried out. Such rehearsals sometimes also developed into impromptu concerts or home plays, serious and humorous and they always ended with friendly tea drinking with fun and concert performances³.

Music salon at Dmitrivska str. became a rehearsal base for Kosenko's well-known throughout all Ukraine trio, formed in the early 1920's. At that time the ensemble consisted of Yaroslav Symon (violin), Vasyl Kolomojtsjev (cello) and Victor Kosenko (piano). Later, Symon who went abroad was replaced by Vsevolod Skorokhod. Kosenko was a professional musician but other ensemble members although had a musical education worked in different specialties: V. Kolomojtsjev taught mathematics at school, and V. Skorokhod was botany teacher as well as a director of the 7th working school. The Trio's and other artists' performances were organized exactly in its hall. These concerts had salon music playing nature though distinguished from the domestic one with a larger audience.

An atmosphere of chamber home and concert meetings could not help influencing on V. Kosenko's composer creative work. During Zhytomyr period he wrote the largest number of chamber instrumental works. Their appearance was promoted by composer's fruitful collaboration with different instrumentalists in various ensemble stuffs. Thus, in Zhytomyr there were created such pieces as "Dreams" and "Impromptu" for violin and piano as well as the Cello, Violin and Viola Sonatas (the latter was unfortunately lost) and "Classical Trio". Zhytomyr musicians mostly became the first performers of these works. The composer often dedicated his pieces to them as a sign of friendship, respect and gratitude.

Sonata for Cello and Piano Op. 10 d minor was dedicated to V. Kolomojtsjev. It was written much earlier – in 1923, but the premiere performance took place at a home concert on December 27, 1924, the day

³ After his death the tradition of home concerts were kept owing to composer's wife Angelina Volodymyrivna. They took place in the flat that later became a museum cabinet in Kyiv. All the concerts performed by both celebrated musicians and pupils of music schools ended with the hospitable tea drinking and friendly chat [3, pp. 110-111].

of the 25th anniversary of cellist's creative activity. At the end of the evening Kosenko congratulated colleague on the outstanding date and announced his dedication to the music piece, which according to the memoirs of the composer's wife was a real surprise for the hero of the day. On the last page of the manuscript all present guests left their wishes to V. Kolomojstev, and the author wrote: "Mathematica est regina scientiarum, musica est regina atrium" ("Mathematics is the queen of sciences, music is the queen of arts") [11, p. 34].

This Sonata is saturated with images of heroic, intense emotions and anxious animation. Its imaginative content and dramaturgy structure has something in common with S. Rachmaninoff's styling tradition: the main theme of the sonata allegro is marked with a resolute, stern character which dominates throughout the whole First part. In addition, it fulfills a form-making function: repeating in the Final it ensures the integrity of the entire three-part cycle. The interpenetration of the classical sonata and romantic poem features could be observed. It is mentioned by T. Mentsinsky, that in V. Kosenko's creative period of the early 1920s he appeals more to the poem features than to the sonata in the form-making. It finds the expression in an emotional intensity, improvisatorial material exposition within the classical forms [5, p. 148].

Sonata for violin and piano Op. 18 a minor written in 1927 and two pieces for the same performers were dedicated to the violinist Vsevolod Skorokhod. In a two-part sonata cycle as in already mentioned Cello Sonata V. Kosenko continues to apply to the classical European traditions in the field of the form and means of musical expression. The music piece preserves V. Kosenko's characteristic style and musical language features such as cantilena, melody lyricism, saturated by the melody supporting voices and replicas music texture, complication of the academic forms.

In the pieces "Dreams" and "Impromptu" Op. 4 for violin and piano the composer used the side theme from his Violin Concerto. A typical romantic name of first piece from the very beginning sets the mood for the listener. It is sustained in the traditions of A. Scriabin's lyrical miniatures, which resemble regular resizing, theme emotional tender, subtle gradations of mood. "Impromptu" is written in the genre of so-called "Evil Scherzo" which according to the romantic tradition refers to the lyric image sphere in the middle episode. Melody in this part is very similar to the melody of "Dreams" that has made possible the combining of these two pieces in the cycle based on the contrasting comparison of artistic images.

Undoubtedly, Victor Kosenko's best work in the genre of chamber instrumental ensemble is "Classical Trio" Op. 17 D major (1927). The

Trio is dedicated to the composer's close friend, musicologist Olexander Olexandrovych Tugenholt, who once advised V. Kosenko to try himself out in this still new to him ensemble genre. The composer willingly set to work and soon showed O. Tugenholt the first sketches of the Trio. However, O. Tugenholt unfortunately failed to hear and estimate the completed version of this music piece. Premature death of the friend inspired the composer to change his primary idea: the Third part of the Trio was rewritten and decided as a funeral march as well as devoted to memory of the dead colleague.

In this music piece the composer not only implements his creative vision through the classical means, but also emphasizes this by adding an appropriate epithet to the Trio title – “Classical”. This title fully correlates with the four-parted form with the scherzo Second part and the slow Third one, genre Finale, the classical correlation of the themes, notably the alternation of the solo and tutti exposition episodes. The composer classical shape fills with the romantic heroism and excitement as well as folk elements, that is especially noticeable in the Second part and Finale. V. Kosenko uses mostly songs samples recorded in Zhytomyr region and folk stylized melodies.

Certainly, the idea of “Classical Trio” was born during the creative collaboration with Zhytomyr musicians, members of the mentioned trio led by V. Kosenko. This inspired music piece also became a peculiar memorial not only of Zhytomyr instrumental band, which the young author worked with for several years, but also of the best composer's achievements during the early period of his creative work.

Victor Kosenko relied on the traditions of Russian and Ukrainian classics in his chamber and instrumental works continuing the line of Romanticism with its attention to the beauty of melody and harmony, lyric images including the dramatic and tragic ones, appeal to the inflections of folk music and everyday genres, traditional mode-harmonic combinations. However, the academic focus of his creative work didn't prevent the composer from developing his own style in the race of romantic aesthetics.

V. Kosenko's appeal to the chamber instrumental genres during Zhytomyr period was determined by several factors. First of all, there remained long traditions of the aristocratic salon music playing in the city, secondly, the presence of professionally trained performers, both professionals and amateurs, allowed to bring about the premieres of the recently written works. The 20's of the twentieth century that became an important step in Victor Kosenko's composing and performance activity, made a great contribution to the formation of not only professional

musical culture of Zhytomyr, but also to the development of Ukrainian chamber instrumental creative work in the first third of the last century.

Keywords: *V. Kosenko, chamber pieces, Biedermeier, salon music playing, musical life of Zhytomyr.*

Література

1. Боровик М. Український радянський камерно-інструментальний ансамбль / М. Боровик. – К.: Музична Україна, 1968. – 102с.
 2. В. С. Косенко і культурно-мистецькі традиції Волині-Житомирщини: наук. збірн. / ред.-упор. Н. І. Качоровська, П. Х. Даценко. – Житомир, 2005. – 128с.
 3. Косенко В. С. Спогади. Листи / упоряд. А. В. Косенко. – Вид. 2-ге, доп. – К.: Музична Україна, 1975. – 296с.
 4. Довженко В. В. С. Косенко / Валеріан Довженко. – К.: Мистецтво, 1951. – 126с.
 5. Івахненко Л. Я. У світі чарівної музики. Кабінет-музей Віктора Степановича Косенка / Л. Я. Івахненко. – К.: Київ, 2007. – 151с.
 6. Копоть І. Є. Віктор Косенко і Житомир: Ілюстрована красназавча і музикознавча розповідь / Ірина Копоть, Георгій Мокрицький. – Житомир: Журфонд, 1996. – 32 с.
 7. Менцінський Т. М. Віолончельна соната В. Косенка (до проблеми композиційно-образної цілісності) / Тарас Менцінський // Науковий вісник НМАУ ім. П. І. Чайковського: Художня цілісність як феномен музичної творчості та виконавства: зб. статей. – К.: [НМАУ ім. П. І. Чайковського], 2005. – Вип. 48. – С. 147–154.
 8. Олейнікова Ю. В. Бідермайер та його прояви у вокальній музиці XIX – XX століть: автореф. дис. на здобуття наук. ступеня канд. Мистецтвознавства: спец. 17.00.03 «Музичне мистецтво» / Олейнікова Юлія Володимирівна; ОДМА ім. А. Нежданової. – Одеса, 2010. – 15 с.
 9. Олійник О. С. В. Косенко / О. Олійник. – К.: Музична Україна, 1989. – 62 с.
 10. Стецюк Р. М. Віктор Косенко / Р. М. Стецюк. – К.: Музична Україна, 1989. – 55 с.
 11. Суворовська Г. Л. Еволюція жанрів в українській камерно-інструментальній музиці / Г. Л. Суворовська // Українське музикознавство. – К., 1991. – Вип. 26. – С. 146–154.
-