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**MODERN TENDENCIES OF CHAMBER AND ENSEMBLE  
MUSIC-MAKING (REVIEW ON THE TEXTBOOK  
BY L. POVZUN “HISTORY OF CHAMBER INSTRUMENTAL  
ENSEMBLE GENRES”)**

Chamber and ensemble music from the time of its inception until today plays a significant role in the development of many countries in Europe. This chamber music-making accelerated the progress of national performing arts in the late nineteenth century. Its importance did not diminish in the twentieth century. And at the turn of twentieth-twenty first the chamber and ensemble creation has become the most popular.

The study of history and theory of chamber and ensemble genre is so important that there was a need for a certain systematization of large amount



of scientific and methodological studies, directly devoted to questions of chamber in ensemble problems.

The book of L. Povzun “History of Chamber Instrumental and Ensemble Genres” is a serious research, and owing to its wide representativeness in the work of composers and performers, emphasizes the importance of in-depth understanding of the chamber and music ensemble at present.

The work is devoted to the development stages of chamber instrumental and ensemble genres – from ancient forms to modern art trends. It analyzes the predictors of chamber instrumental and ensemble genres and the process of artistic and historical evolution. It also outlines the characteristics of ensemble works of composers of seventeenth-eighteenth centuries and suggests a list of works for various instrumental compositions.

The author points out that at present, chamber and ensemble genres experience the transformation and the notion of intimacy that summarizes a certain number of components requiring a separate research and definitions. Paying attention to the peculiarities of thinking of ensemble player, analyzing aesthetic aspects of ensemble music-making, quantitative and qualitative specificity of the chamber and ensemble genres, L. Povzun explores the meaning of intimacy in detail.

Chamber and ensemble genres are etymologically focused on the limited space of domestic music and small-sized tool storage. However, the historical development of a number of major factors acquire new skills and the modification of chamber and instrumental music-making has passed several stages: home and making music, secular salon, concert; now – competitive festival, and one of the leading genetic traits – the terms of performance – is no longer a constant feature of chamber and ensemble genres.

The genres of chamber ensemble feature qualitative and quantitative structure, as quantitative and qualitative composition of chamber music are mobile, the conditions of performance also have the possibility of transformation, with different stylistic affiliation (historic and author), but the combination of the concept of intimacy is a semantic focus on the spiritual world, the philosophical and psychological aspect of human life, which is the core genres presupposes the invariant structure that repeats itself in all kinds of genres.

The characteristics of operation of ensemble performance are present throughout nearly four eras: ensemble music of the Middle Ages and the Renaissance, the genesis of instrumental and ensemble genres of the Baroque era, the formation of the genre of chamber ensemble in

classicism period. The artistic principles of romanticism in the instrumental and ensemble genres are discussed in various national school of composition – in Germany, Italy, Hungary, Poland, Norway, Czech Republic, France, Russia, Ukraine. The impact of aesthetic trends of the twentieth century on expanding the scope of semantic ensemble genres is analyzed on the example of works by French, Russian, Ukrainian authors.

The stages of evolution chamber and ensemble creativity that make it possible to study and analyse chamber and instrumental genres in terms of integral generalized phenomenon are also presented in the work. Considerable attention is paid to the formation of Ukrainian instrumental and ensemble schools and instrumental and ensemble works of contemporary local composers.

Trends of chamber and ensemble music-making requires the preparation of a theoretical framework for studying the subject. We believe that training professional teachers and performers of ensemble playing requires knowledge of the history and development of chamber and ensemble genres, the process of evolution of the concept of chamber music and chamber and volume ensemble repertoire for various compositions. This information is suggested to our readers in the book by L. Povzun “History of Chamber Instrumental and Ensemble Genres”.

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