

PORTRAITS AND SELF-PORTRAITS OF COMPOSERS AT THE MUSICAL WORK

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Abstract: The purpose of this exploration is to reveal the means and methods of artistic self-identification of the composer, recognizability of the uniqueness of his figure through a set of semantically expressive and symbolic features of individual style in the genres of musical portrait and self-portrait of the composer. In this regard, the need to take into account important methodological adjustments to the use of musical thinking as a complex syncretic category was actualized, because, in the study of portraiture samples, not only stylistic properties of musical text are important, but also mechanisms to cover the prototype in the integrity of visual, cultural, and stylistic embodiments and formation of a musical image on this basis. From this investigation, the following conclusions follow: a comprehensive consideration of methods of depicting the recognizable image of a particular musician-creator (personified bearer of absolute creativity) in a musical work in three versions - introverted (self-identification, self-reflection, confession, self-analysis) representative (image, image, style, cartoon), and symbolic (signature, cryptogram, puzzle, generalization through style and genre, quote, etc.). The reference to quoting the monograms of outstanding musicians testifies to the desire of artists of other epochs to comprehend the artistic value and scale of their contribution to world music, to single out semantic dominants, in particular in polyphonic genres.

Keywords: Artist's personality, Composer, Individual style, Musical portrait, Self-portrait.

1 Introduction

Musical portrait, personal characteristics created by musical means, psychological subtext, and the inner world of the heroes – these are the categories of musical content, which intersect the areas of special attention of all participants in the musical and artistic process: composers, performers, and listeners.

However, a special place in this list belongs to the images of artists reflected in their own work or interpreted through the prism of perception of another composer. For this reason, they are constantly in the scientific interest of musicologists, specialists in music psychology, philosophy, aesthetics, pedagogy, interpretation, and more, among the classical philosophers who touched on the issue of self-awareness of the individual – Descartes, Leibniz, Fichte, Hegel, Schelling.

In the multifaceted system of scientific positions and vectors of the potential search for works on psychology, philosophy, semiotics, communication theory, aesthetics, pedagogy, culturology, various areas of classical musicology, it is advisable to consider the means, functions, and methods of artistic identification of the composer – expressive and symbolic features of individual style.

Taking into account the multifaceted nature of this phenomenon, the multifaceted embodiments in which the composer appears in the composition, there is a need to distinguish the most important means, functions, and methods of artistic identification of the composer, recognizability of the uniqueness of his figure through a set of semantically expressive and symbolic features of individual style.

2 Materials and Methods

The range of disciplines, the field of which contains the components of the studied phenomenon, is extremely wide. Undoubtedly valuable are the provisions of classical philosophers' works, which touched on the issue of self-awareness of the individual: Descartes, Leibniz, Fichte, Hegel, Schelling. Philosophical categories also include the field related to the understanding of the phenomenon of play, inseparable from the creative process and represented, in particular, by the

classic work of Johan Huizinga "Homo Ludens" (1938). The category of the artist's personality is related to both semiotic and psychological discourses. Thorough and diverse developments have been made in the field of research into the formation of a recognizable image of a particular musician-creator. Closely related to semiotic teaching are aspects of the intertextuality of a literary text, in the context of which it is possible to consider a powerful system of artistic codes for self-identification or recognizable features of another artist's compositional work. Therefore, the methods of the author's identification and communication method become an important perspective of the research search. The initial block of research is the theory of musical portrait as such and self-portrait as its variety and the means of its implementation. A special study of the musical portrait (including the composer's) was carried out by L. Kazantseva [5], the self-portrait – by S. Kruse, [7], their correlation – by V. Kudryashova [9].

3 Results

There are such categories in the plane of research as the symbolic field and musical cryptography (represented by such varieties as enigma, cryptogram, anagram, monogram-signature, self-portrait-rebus, etc.). The appeal to the reproduction of the image of the composer and the features of his work is an organic component of the manifestation of such a function of art as the memory of culture, the embodiment of intertemporal and intercultural dialogue. Therefore, the combination of game theory and style theory is important from the standpoint of considering the process of creation and the analysis of multifaceted stylistic phenomena, studying aspects of their epoch-making, individual, interpretive nature, especially important in the context of postmodern aesthetics. Rozhdestvensky addresses the extremely important problem of the image of another artist through the prism of his work in a collection of musical essays, annotations, explanations for concerts, citing numerous examples of portraits, self-portraits, symbolically encoded images in the works of Edward Grieg (Niels Gade in "Lyric pieces"), R. Schumann "Paganini" and "Chopin" in the piano cycle "Carnival," Czech composer and pianist Josef Páleníček, "Imaginary portrait of Elijah Ehrenburg" for symphony orchestra [19].

Inherent features of this sphere are the reproduction of the epoch through the image of the composer's creative style by means of author's stylization through a combination of complexes of mobile relative to the historical style (melody, tonal-harmonic plan) and stable (genre, form) cognizable features, researches of which were carried out by Lissa, Grubber, Krylova, Lavrova, Denisov, etc. The dedication or memorial composition may bear the image of the author. The culture of the author's dedication to the musical art of the 19th century on the samples of works of Russian artists is considered in the works of Bodina-Dyachok [1].

Iryna Mrynska [13] considered this aspect from the standpoint of motivation on the example of the works of Ukrainian artists of the first half of the twentieth century. Of particular interest for the study are the works of artists, for whom the principle of dedication-honor serves as a way to expand their authorial compositional style through spiritual communication with great musical personalities as figures significant to the composer. Numerous represented in music is the type of composition "homage à..." (tribute of respect), where the image of the author is present as a reflection of the value of creative achievements, sometimes even without claims to portraiture. A comprehensive review of such works in a variety of instrumental areas is presented in the articles and dissertations of Oleksiv, who evaluates this phenomenon from the standpoint of types of program nature in the projection on the Ukrainian accordion suite [15].

So, Shukh, like every composer of his generation, did not pass by the influence of his great contemporary D. Shostakovich, devoting to him the Concerto for three violins "In Memory of DD Shostakovich." His own vision of the essence of the work of the titan of Russian symphony was reflected in the desire for a conflicting understanding of the world, in the dominance of the philosophical and intellectual artistic sphere. The work was staged two weeks after the composer's death in August 1975 and is a tribute to the author's deep respect for his great contemporaries. As a student, he literally adored Shostakovich's music and always focused on his work, and the departure of the composer Shostakovich to Eternity was an irreparable loss for him. The author explains the reasons for choosing the ensemble with three equal parts of soloists by the fact that he heard exactly three violins as three voices, which constantly intersect with each other in a single tessitura space. This created a high degree of tension and increased 'expressiveness of expression,' and provided an opportunity to concentrate the emotional energy necessary to reproduce the three stages of feelings. The entire dramatic code is encrypted in this.

The addition of the declared positions of composers and performers makes it possible to assess the criteria for choosing the addressee of the dedication, and hence the methods of reproducing his figure in the work-dedication. In line with musicological problems, there are the issues of the reproduction of the artist's worldview through comprehension of the features of his work (citation, paraphrasing, variations, stylization).

There are enough grounds for such a question. Indicative may be, for example, the style of individual artistic expression of Chopin, to the reproduction of recognizable features of musical expression which was addressed in various aspects by Eitor Villa-Lobos solo (the ballad "Homenagem a Chopin," A. 474), Franz Bendel, Benjamin Godard ("Hommage à Chopin"), Grieg (etude of the same name from the cycle "Stimmungen" No. 5, Op. 73/5) in compositions for piano solo, Andrzej Panufnik in the work of the same name for flute and string orchestra, Alexander Tansman in opuses for guitar solo, Miliy Balakirev (piano "Impromptu" on preludes in es-moll ra B-dur), Eduard Napravnik ("Notturmo (La reminiscence de Chopin) Op. 48/1," Peter Tchaikovsky ("Un poco di Chopin") from the cycle "Morceaux" (18) Op. 72), Arthur Onegger "Souvenir de Chopin" from the cycle "Trois Pièces de Un Ami viendra ce soir," H. 183a/1), Feruchio Busoni "Zehn Variationen über das Prelude by F. Chopin Op. 28/20 in C minor, K. 293," Op. 22) and Federico Mopu "Variations on a theme of Chopin" for prelude action in A major, Op. 28, No. 7 for piano and orchestra), Leopold Godowski No. 9 "Profile (Chopin)" from the series "Impressions" for violin and piano.

4 Discussion

The author's remarks and comments are of particular value in this perspective, as they specify the attitudes, goals, and arguments of the means in the outlined group's works. Thus, returning to Heinz Holliger's works, it is worth highlighting his work "Songs of Dawn" for large orchestra, choir, and tape recorder. Initio for his writing was the same name's work, the last of Schumann's piano cycles, based on Bettina von Arnim and Golderin in 1853, during his serious illness. He created something like an analysis of the work of composer Schumann at the end of his life, pointing to numerous citations of samples of Schumann's work of this period: the first piece of the piano cycle in choral a cappella, Violin Concerto, "Requiem Mignon," Concerto for Piano No 2, "Geister variations," and others.

The range of disciplines in the field of which there are the components of the studied phenomenon is extremely wide. Certainly valuable are the provisions of the works of classical philosophers who touched on the issue of self-awareness of the individual. Philosophical categories also include the field related to the understanding of the phenomenon of play, inseparable from the creative process and represented, in particular, by the classic work of Geisinger "Homo Ludens" (1938).

The category of the artist's personality is related to both semiotic and psychological discourses. Thorough and diverse developments have been made in the field of research into the formation of a recognizable image of a particular musician-creator (personified bearer of an absolute creative beginning) in a musical work. Hence, the investigations of Krylova [6] on the expression of the author's beginning in music.

In this sense, there are classic studies of Jacobson on the creation of a single model of communication systems, as an essential component of cultural studies of our time [4], as well as Lotman in the field of semiosphere [11].

Focus on a certain type of communication determines the choice of creative means. For example, Efros noted the existence of 2 types of self-portraits. "In some, the artist is busy with his appearance; in others – with his inner world. There is self-reflection; here – self-knowledge. One calmly states, the other excitedly confesses" [Efros as cited in 5, p.99]. There is such an important factor in the sublimation of the author's personality as an autobiography at the intersection of musicology and psychology of creativity. Examples of the composer's work brought to the level of the creative target act are Schnittke's "Biography" (1982) and Shchedrin's "Self-Portrait" (1984). On the example of a particular artist's work, the theme of autobiography from the standpoint of a postmodern master is considered in the study of Rubakhin, dedicated to E. Podgaitis [19].

Indicative from the point of view of research is the article by Nadezhda Latkovskaya *Intertextuality as a factor in the organization of artistic space* in the piano cycle *Mordongueby* S. Lunyov [10], devoted to the composition, where the program is a work of the well-known representative of Russian literary postmodernism Victor Pelevin. The composer, transforming the original idea of the writer, affirms the position of interpreting the image of the author as the personification of collective cultural memory. Therefore, in 23 issues of the cycle of the composer S. Lunyov, the starting point, and title-code is the date of birth of the artist, and each of the plays is focused on individual stylistics and personality ("Anonymous XIV," I. Stravinsky, S. Prokofiev, J. Brahms, JS Bach, D. Shostakovich, F. Chopin, V. Poleva, R. Schumann, F. Schubert, Vienna of the 19th century (I notebook), J. Frescobaldi, WA Mozart, W. Silvestrov, F. Glass, A. Schnittke, O. Scriabin, S. Lunyov, A. Pert, P. Tchaikovsky, L. Beethoven, Vienna of the 20th century, D. Ligeti (II notebook)), instead, the fate of his works is left open. Inside the work, microcycles are formed, combined with the drama of stylistic dialogue or even controversy and monothematic connections. Analyzing the multiplicity of the composer's approaches to the realization of intertextual connections, one realizes the multidimensionality of artistic space and the omnipresence in the time of culture.

A separate group consists of symbolic portraits of the author, which primarily include cryptograms, monograms, puzzles. One of the most intriguing topics for researchers is the symbolism and dramatic functions of monogram themes, among which the most famous are the monograms of JS Bach (BACH), D. Shostakovich (DSCH) and E. Denisov (EDS), Franz Schubert (FEsCH), Arnold Schoenberg (EsCHBEG/SCHBEG), Beli Bartok (BEBA/BABE), John Cage (CAGE), Alban Berg (ABHF). A monogram, like an autoquote, can serve as a key to understanding the veiled authorial content of a work. For example, the String Quartet No. 8 in C minor in five parts, Op. 110 (1960) by Dmitry Shostakovich, created in a very short time (three days) and officially dedicated to the "victims of fascism and war," which opened the way for the composition on the concert stage. At the same time, it contains more than twenty auto-quotations from works of different years, and intonationally the whole work is united by the monogram DSCH, which certainly indicates the personal, subjective content of the work (as evidenced by studies of the artist's work: just before writing, he was diagnosed with polio, except this, the work is imbued with numerous memories of own humiliation and life in fear for himself and his loved ones).

One of the favorite puzzles of listeners and connoisseurs is the composition of the English composer Edward Elgar *Original Theme for orchestra* ("Enigma"), op. 36 with the dedication "my friends pictured within" (with my friends in the photo). The work is written for a paired orchestra (2 flutes (one duplicates the piccolo flute), 2 oboes, 2 clarinets, 2 bassoons, double bassoon, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, big drum, cymbals, organ (*ad libitum*) and strings) between October 1898 and February 1899. The form of the composition is 14 free variations on one's own theme, each of which depicts a person close to the artist and his home, who left a significant mark in his life: *L'istesso tempo* (C.A.E.).

1. Allegro (H.D.S-P.);
2. Allegretto (R.B.T.);
3. Allegro di molto (W.M.B.);
4. Moderato (R.P.A.);
5. Andantino (Ysobel);
6. Presto (Troyte);
7. Allegretto (W.N.);
8. Adagio (Nimrod);
9. Intermezzo: Allegretto (Dorabella);
10. Allegro di molto (G.R.S.);
11. Andante (B.G.N.);
12. Romanza: Moderato (* * *);
13. Finale: Allegro Presto (E.D.U.).

Each of the original autobiographical music gallery characters is marked with a letter cipher-monogram. He is given a personal, symbolic description in the context of a significant event, and the whole composition is permeated with self-quotation and numerous semantic musical quotations. "Ein Feste Burg," a New Year's Scottish folk song "Auld Lang Syne," a quote from Mendelssohn's overture "Sea Silence or Happy Sailing," the second part of Beethoven's Sonata No. 8, etc.). The latest final issue of E.D.U. (an abbreviation derived from the name of the artist Edward William, and, at the same time, the German version of his name, by which his wife called the composer) is his sincere, open, and heartfelt self-portrait, but intonationally closely intertwined with variations No 1 "C.A.E." (*L'istesso tempo*) – the image of his wife – a faithful friend and inspiration (Caroline Alice Elgar), and No 9 "Nimrod" (Adagio) – his close friend and representative of the London publishing house "Novello & Co" August Eger (August Johannes Jaeger). The relationship, according to the author, emphasizes the importance of both figures in his fate.

Musical cryptography is considered from the standpoint of the self-identification of the artist in the works of various researchers and performers. The game principle is based on the nature of own work revealed by self-portraits-puzzles with monograms-signatures (M. Mikhailov calls them "abstract-height schemes" [12, p. 135]. The history of their origin dates back to the 16th century when the tradition of composing *soggetto cavato* (*soggetto cavato dalle vocali di queste parole*) rooted: in a certain verbal expression, the vowel of each syllable was matched to the vowel in the component system of sound names (sometimes, the sounds were chosen on other grounds of phonetic affinity). The name "Mystery" through coded initials is considered by Rozhdestvensky [18], and the cryptogram-signature, as a means of self-identification, is covered on the example of a separate genre – fugues in the study of Vasiruk [24].

Heinz Holliger attaches great importance to the cryptogram as a secret message. Therefore, it is logical to admire the work of Schumann, where monograms and cryptograms embodied not only the artists themselves (such as cryptogram A, S, C, H - S, C, HA in the piano cycle "Carnival"), but also the belief creative positions and relationships between creative individuals. Holliger – an outstanding contemporary composer – points to the formula of three sounds (F, A, E) in the first of the oboe "Romances" by Schumann and traces the drama of their appearance and assertion, which symbolizes the slogan "Frei aber einsam" ("Freedom from loneliness") through the union of Schumann, Brahms, and Joachim [22].

Researchers consider the stylistic heterogeneity, interpretive, ironic, paradoxical nature of correlation of stylistic features, mutations, diffusion of historical styles, eclectic mixing of artistic languages, citations to be the basic properties. Cherednychenko characterizes the music of the twentieth century as a polystylistic formation, a collection of different historical discourses in one point of the musical opus, which is due to the widespread use of citation and collage comparison [18, p. 8].

Related to this sphere are aspects of reproduction of the epoch through the image of the composer's creative style by means of author's stylization through a combination of complexes of mobile relative to historical style (melody, tonal-harmonic plan) and stable (genre, form) recognizable features. Evidence of this is numerous opuses with names such as "Scarlattiana," "Vivaldiana," "Chopiniana," "Mozartiana," which reproduced the formal and genre features, stylized or quoted individual musical material.

Given the narrower scope related to the conditions of citation of the author's text, the considerations of researchers are important, distinguishing their synchronous and diachronic aspects, semantics, and density of citation in different authors. Instead, Krylova reveals the functions of citation in the context of the author's stylization and neo-stylistics on the examples of Alfred Casella's work ("Scarlattiana," which is based on the artist quoting his sonatas). Scarlatti's sonatas are for Casella only an impetus to create a work "in the Baroque style": "Citing another quote, the composer each time develops it in its own way, but within the normative melodic movement of the reproduced era" [9, p. 92-93]. Contrasting this principle with the work of P. Hindemith ("Symphonic metamorphoses of themes by KM Weber"), the researcher traces how the romantic theme is understood by the artist of the twentieth century from a neo-baroque position of the concert, creating a complex polystylistic synthesis.

An interesting group is shown by examples of representative self-portraits, where the author appears before the listener not in an intimate and confessional image, but as a public mask that meets the tastes and expectations of the target audience or aims to deliberately resist and oppose them. Varieties of it are self-portrait-cartoon, joke, paraphrase. A striking example of the musical caricature was left by the representative of the English Baroque John Bull (1562-1638), the court composer of Queen Elizabeth and Charles I, a complex, capricious man who, due to the shortcomings of his own diplomacy, lived a very needy existence. In 1592, the composer was awarded the degree of Doctor of Music of Oxford University; his pride in high purpose is depicted in the virginal life of "Dr. Bull's Myself" ("Dr. Bull's Myself"). Another witty description of the artist gives in the play "Dr. Bull's Jewel" ("Jewel of Dr. Bull"). The beauty of his music is in cruelty, wit, and even sarcasm. If music can make a listener laugh, shed tears, joy, love, then John Bull's compositions shock, irritate, surprise, because they are pompous satires on himself, although, sometimes, soulful and pompous paintings.

Bull was counterbalanced by his contemporary, the composer Gilles Farnaby (approx. 1563 -1640), who humorously portrayed himself with elements of fantasy in the series of miniatures "Giles Farnaby's Dreams," "His Rest" (Gallard), "Farnabyes Conceit" and "His Humor" ("Gilles Farnaby's Dreams," "His Rest," "Pride of Farnaby," "His Mood"), which were included in the famous collection "Fitzwilliam Virginal Book."

Rossini consistently and wittily formed such an image, using the means of self-citation of hit intonations as a method of presenting his own image surrounded by the heroines of his operas in "Marche et Réminiscences pour mon dernier voyage" ("March and memories of my last journey") from the ninth volume of the piano cycle "Péchés de vieillesse" ("Sins of old age"). The end-to-end composition consists of a number of structurally complete constructions at different tempos with the author's designation of the depicted opera character or action: Frappons; Tancredi (Moderato); Cenerentola (Allegro); Donna del Lago (Allegro); Semiramide (Allegro); Conte Ory

(Andantino); G. Tell (Allegro vivace); Otello (Andantino); Barbiere (Moderate); Mon Portrait; Allons; On Oeuvre; J'y Suis; Requiem (final farm over pause). Between them, the march's initial theme is held, which serves as the main theme and connecting intonation material on the principle of rondo-variations. The section "Mon Portrait" (8 bars) is stylized for coloratura improvisation in the style of belcanto and characterizes not the composer's personality but rather his melodic gift and skill in creating spectacular vocal compositions – one of his most significant creative characteristics. Subsequent constructions (Allons, On Oeuvre, J'y Suis), the names of which can be put together in one sentence as a puzzle ("later I will learn what it is to have peace") in a humorous way depict the inevitability of farewell (with the world or with an unrestrained creative process) with fading heartbeats with a quiet demonstrative cadence (Requiem – completion of the work in unison-tonic and pause).

By creating not so much an intimate-confessional as a representative portrait, the symphonic poem "Life of a Hero" by Strauss is illustrative. In the presence of obvious biographical sources of inspiration and the nature of the program, the composer reveals a generalized and caricatured, but thanks to this, vividly democratic and relief for the widest audience picture of trauma, the pain of misunderstanding and non-recognition, the invaluable support of relatives in the struggle for the right to free artistic self-expression, which ruthlessly takes away forces that could be directed to creativity. Indeed, the author's guidelines are numerous quotations of compositions that have fallen under the most deafening waves of devastating analysis and accusations of Strauss's professionalism and their artistic value.

The formation of the self-portrait variation was staged: initially miniature, at the request of the critics it was later expanded by 96 bars, and the organ was added to the orchestral composition. The composer's creative goal was to embody the sketches of his friends (Sketches are not "portraits," but each variation contains a certain idea based on a certain person or case).

Among the autobiographical compositions with obvious features of the author's presence, we find works in which the artist appears not so much a detailed documentary of the features and characteristics of his own unique personality, as seeks to demonstrate harmony with the spirit of his time. This is achieved by means of generalization through genre, style, aesthetic ideals of the era. An illustrative example of this is Berlioz's *Fantastic Symphony*, where the plot-biographical outline represents a typical romantic hero, in agreement with the main characters of "The Sufferings of Young Werther," "Confessions of the Son of the Century," "Pilgrimage of Chaid Harold." Much closer to the author's self-portrait is the lesser-known monodrama "Lelio or Return to Life," which the composer wrote in addition to the symphonic work and planned as a single syncretic composition. This is a six-part work for the actor, with orchestra, soloists, and choir behind the stage: 1. Le pêcheur. Ballads; 2. Choeur d'ombres; 3. Chanson de brigands; 4. Chant de bonheur – Souvenirs; 5. La harpe éolienne; 6. Fantasy on the "Tempete" by Shakespeare.

5 Conclusion

The portrayal is interpreted not only from the standpoint of reproducing the disclosure of the spiritual world of the depicted composer, his positions, beliefs, creative principles but also as a carrier of immanent aesthetic values of the era, appearance, a humorous or grotesque parody of the model.

Generalization through stylization, genre model, self-citation, semantically-specific complex of expressiveness, a signature is involved in the means of portrait characteristics, which forms a complex characteristic of the identified creative figure and provides authorial identification by the audience.

The article attempts to consider the genres of a musical portrait of the composer and self-portrait from the standpoint of correlation of personality and image of the creator, author, and

creation, recognizability of his figure's uniqueness through a set of semantically expressive and symbolic features of individual style. Their significance as subjective components of the artist's spiritual world means self-expression, self-affirmation, self-knowledge, self-assessment, spheres of humor and irony, and method of operating with hidden signs (ciphers, codes, monograms), mask images, the involvement of idealization means, role play.

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