

BAYAN, ACCORDION, PIANO AND VIOLIN IN THE ENSEMBLE LANDSCAPE OF MODERN COMPOSITIONAL PRACTICES: PHENOMENA, TRENDS, PERSPECTIVES

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Abstract: The article reveals modern trends in chamber ensemble music. The reasons for the strengthening of the role of chamber genres in the development of musical art are revealed on the example of such instruments as bayan, accordion, piano, and violin. Based on the analysis of the work of European and American composers and performers, in particular, the virtuoso conductor and accordion soloist Bogdan Kislyak (Ukraine), it is shown that the experimental orientation of chamber ensemble creativity is associated with the search for new colorful timbres and artistic meanings.

Keywords: music culture; ensemble; chamber music; bayan; accordion; piano; violin.

1 Introduction

The formation of a new paradigm of musical culture began in the second half of the 19th century with the post-romantic and modernist innovations of composers. The search for new techniques and experiments in the field of musical language and means of expression led to unprecedented and exciting discoveries by the composers of this period. Late romanticism retained the stylistic touches of romanticism inherited from F. Liszt, G. Berlioz, R. Wagner, but the musical language became more complex and significantly enriched. Always a change in artistic styles, whether it is the path from baroque to classicism, from classicism to romanticism, or the movement from romanticism to modernism, is a difficult path, due to deep social shifts, a change in socio-economic formations.

Speaking about the musical trends of the early 20th century, when a new creative context was being created that determined the main parameters for the development of European culture, it should be noted that at that time many composers, artists, writers and philosophers from different countries met in a common impulse towards the transcendent - while each went his own way and achieved unexpected artistic results, often without analogues in the aesthetic experience that we can see. In some cases, this took the form of abstract art, in others it manifested itself in various avant-garde movements (futurism, suprematism, surrealism), which are characterized by a completely new concept of reality and a new presentation of content in a completely new form. In music as a whole, this found expression in a new harmonic language, rhythm, texture, instrumentation, and, in general, in a new type of musical thinking, which lay behind the creation of completely new forms of musical expression [3].

At the beginning of the century, under the conditions of pluralism of artistic phenomena, the leading trends in art of the 20th century - impressionism, expressionism, neoclassicism, etc. - emerged. Later, in the second half of the century, with clear signs of "post" or "neo", they gave rise to original synthetic (or polystylistic) phenomena, adapted to new stylistic conditions dictated by new ways of organizing sound material, using new composition techniques. Truly revolutionary principles of the sound environment organization were proposed by the avant-garde [12].

Musical serialism, pointillism, aleatoric, concrete and electronic music - this is the spectrum of technical innovations that came with the avant-garde of the 50s and 60s, which was united by the general idea of the absolute priority of linguistic and formal innovations in music. The main thing that determines all these

experiences in a definite way is the idea of a "new sound world". The general mood of the composers of that period (especially in the West) was expressed in the conviction that there is no music outside of new language techniques.

In a relatively short time, musical innovations arose in different parts of the globe. A. Scriabin, A. Schoenberg, I. Stravinsky, B. Bartok, C. Ives, A. Lurie, and other innovative composers acted absolutely independently and came to results that were as contrasting with each other as they were similar to each other in courage, ingenuity, and a break from the traditions of the past. It can be said that the most important feature that united all these dissimilar composers is the desire to hear and embody in their music some cosmic processes invading the space of that time. Namely this factor proved to be decisive in their aesthetic perception [17].

An important role in the formation of the musical culture of the 20th century was played by scientific and technological progress, industrialization and urbanization of society, the emergence of electronic technical means of preserving and transmitting musical information. These factors significantly influenced the formation of a new creative thinking of composers of the 20th century, who took the path of significantly expanding the acoustic and space-time boundaries of music through the synthesis of technology and creativity (the invention of electronic musical instruments, the use of synthesized sound, artificial sound systems, etc.). Especially these trends have become more active in modern culture, which makes it necessary to study them closely in the light of the latest achievements of the era of post-industrial society, media and computer technologies. "In the course of the evolution of the 20th century musical culture, a new cultural "paradigm" is being formed, determined by the context of the era of globalization and indicating its transition to a new stage. The general direction of the evolution of musical culture (from the past to the future) is built (by analogy with the Hegelian triad: thesis - antithesis - synthesis) from the assertion of the "thesis" (the New European culture of the 17th-18th centuries - the classical-romantic culture of the 19th century) to the cultural "antithesis" in the 20th century, when many values of previous eras are radically updated and rethought, which results in a "global synthesis" and its diverse manifestations in the culture of the turn of the 20th and 21st centuries" [5].

In the 20th century, composer music was intertwined with folklore and acquired new forms when merged. This, in turn, expands the intonation and sound space of music, which leads composers to a new style. "Polystylistics", which is based on the idea of stylistic pluralism, quoting has become a symbol of the 20th century, which is expressed in the language of music of movement towards integrity [11]. The mutual enrichment of academic and mass music has led to symbiotic genres. Mass and academic music in contact forms "mixed" types of musical professionalism [5]. New opportunities for communication between music and a person are learned by the listener's culture, which is a complex system - it is formed by the interaction of the collective, evaluative mechanisms of music with social conditions.

The main stages in the evolution of technical and stylistic systems of the 20th century are modern, avant-garde, and postmodern. In contrast to the avant-garde, which manifests the rupture of historical ties, modern and postmodern are aimed at a dialogue with tradition. The multiplicity of worlds, author's sound universes - this is what the genre sphere of modern chamber music has brought to the world, thereby enriching the entire world musical culture.

At present, chamber ensemble art is experiencing an extraordinary upsurge. Today, on the concert stage, in audio and video recordings, on radio and television, one can hear ensemble groups performing music of various styles and genres. Ensemble

music-making in the modern cultural space is becoming an indispensable area for the spiritual, emotional, and intellectual consolidation of many musicians. It is conditioned, first of all, by the important social role that chamber ensemble art plays in our era, contributing to the strengthening of mutual understanding, overcoming psychological disunity and establishing long-term creative contacts between instrumentalists of different specialties. A characteristic feature is that the enthusiasm for chamber-ensemble music-making fully embraces not only solo performers, but also artists of symphony orchestras, allowing the most complete 'unfolding' of their individual virtuoso technical skills and artistic taste.

During the 20th century, the great fruitfulness of the creative ideas of the avant-garde era was fully confirmed by musical practice. From the category of "experimental laboratory" chamber ensemble art has grown into an interesting field of activity of the best composers and performers. In the new historical conditions, with the development of comprehensive cultural relationships between different countries and continents, ensemble music-making has gained extraordinary popularity and reached a new level of development.

The chamber-ensemble art of our time is characterized by an extended interpretation of instruments, which is necessary to obtain new sound possibilities. This is achieved by unconventional sound extraction, 'dissection' of instruments or amplification of their dynamic parameters with the help of sound amplifying equipment.

Namely the genre field of chamber instrumental music in the 20th-21st centuries appears before its researchers as a kind of marker of the psychological state of both modern society as a whole and its various areas. Gradually losing its excessive decorativeness, to a certain extent characteristic of the genre in individual musical and historical periods (for example, Italian Baroque), moving away from the world of a romantic character, with its concentration not on deep psychologism, but on external manifestations of the movements of the soul, chamber-instrumental performance thus, to a large extent, left for itself extensive opportunities for including more subtle, deeper aspects of philosophy and psychology, greater detail, and, as a result, achieving an intra-genre diversity that was previously unthinkable.

Modern composing practice has set for theoretical musicology the difficult task of comprehending new phenomena in the process of musical shaping. Active changes in the nature of the musical language from the primary tone (sound) to the organization of the artistic whole put forward the problem of developing new categories designed to describe musical innovations and reflect their specificity.

In connection with the foregoing, it seems appropriate to consider the phenomena, trends, and prospects of modern composing practices of various musical instruments in the post-industrial ensemble landscape.

2 Methods

The methodological foundations of the work include analytical, comparative-historical, and genre-nominative musicological approaches, conditioned by aesthetic, cultural, literary, and philosophical positions. The most fruitful for our work were: musicological approaches considering, among others, the problem of style and style formation (intonation) in music; studies where the problem of transitional time is outlined (isolated), as well as the style and language of art of critical eras.

The research methodology is a complex combination of historical and theoretical methods of analysis. Also, the use of the system method was appropriate due to its versatility. In the work, it is presented in the aggregate of its main varieties, such as: system-genetic and structural-functional approaches. The system-genetic approach was the basis for the study of the genesis of variance, as well as the identification of its specific properties in modern musical composition. The structural-

functional approach made it possible to determine the features of the functional characteristics of the compositional stages of the variant form, as well as the specifics of their interaction in the context of the whole.

3 Results and Discussion

Representing an extremely complex, multi-level phenomenon, the musical art of the 20th-21st century appeared as "phenomenal in the "revolutionary" nature of its stylistic evolution, presented unprecedented opportunities for endless renewal of the means of music. <...> There is a process of rapid evolution of musical thinking" [7]. In fact, the genre field of chamber-instrumental music has come to the fore within composer and performing interests, and, thanks to such specific features of the genre as variability, intra-genre diversity, a wide range of possibilities in terms of statements and expression of composer and performing ideas - from deeply intimate and introverted to, practically, poster-manifesto, - by the era of the 21st century, it has formed its own special niche in the cultural and concert life of society, along with the genre of symphony, instrumental concerto, and vocal performance [19].

A whole galaxy of young composers has appeared, whose area of creative interests includes, not least (rather even in the first place), the genre of instrumental chamber music - a genre that, in essence, was the most fertile ground for creative experimentation. New works appear, written both within the framework of the usual stylistic trends (classicism, romantic style, early avant-garde, impressionism, minimalism), as well as works that are completely new, unusual, interesting for their freshness and uniqueness of the individual composer's style (one can also include here works created in the synthetic genres of performance, crossover, and the like).

In particular, the increased interest in bayan on the part of modern composers is obvious, including the instrument in various types and forms of music-making. In the last third of the 20th century, the range of its timbre interactions expanded due to its involvement in ensemble playing with academic instruments. Bayan appears to be in line with new figurative and timbre searches of various national authors. The process itself is stimulated by the activity and variety of creativity of bayan and accordion soloists and members of collectives. The stylistic range of modern polytimbre ensembles with bayan (button accordion) turns out to be very wide: from pop-jazz ensembles to elite ensembles of the academic sphere. All of them are united by the desire of musicians to expand stylistic interactions, genre diversity, and more fully reveal the artistic, expressive, and technical capabilities of bayan.

The core of the expressive means of bayan lies in the bellows. The subtlety of thinning, the richness of articulation form a special sound aura of the instrument. In the arsenal of the modern bayan, a significant place is occupied by the sphere of immanent methods of playing with bellows: tremolo, triplets, ricochet (three-, four-, five-beat), vibrato, untempered glissando.

Ukrainian authors Dyakunchak and Dushny note that the folk instrumental performance of the second half of the 20th - early 21st century is marked by the desire of composers and musicians to search for new means of artistic expression and performing concepts. This is clearly manifested, to significant extent, in the field of bayan-accordion art. Scientists note that modern original music changes the representation of the nature of both the accordion and bayan, their sound-image capabilities, timbre resources, semantic connections. Creative contacts of performers with modern academic composers (S. Berinsky, S. Gubaidulina, E. Denisov, V. Runchak, K. Tsepkenko, V. Vlasov, V. Zubitsky, etc.) have intensified the appearance of works with a new interpretation of these instruments - combination with violin, cello, piano, chamber and symphony orchestras. Innovative discoveries of Ukrainian and other musicians regarding the nature of bayan and accordion contribute to overcoming a certain stamping and standardization in the formation of its sound image [8].

One of the most interesting examples of original composer creativity is the art of Astor Piazzolla. The music of A. Piazzolla arouses constant listener interest, in particular, due to the balanced use of new and traditional possibilities of harmony. The works of A. Piazzolla are organic, and the individual elements of his musical language are closely interconnected with each other. The result is a bright musical image that evokes empathy among the listeners. Today, A. Piazzolla's works are performed by bayanists and accordionists and include prominent philharmonic performers (violinist G. Kremer, well-known chamber ensembles) in their repertoire. A wide variety of transcriptions are made to the works of the composer; they are widely published all over the world. In 1993, Piazzolla was nominated for a Grammy Award for "Oblivion" in the category "Best Instrumental Composition".

The music of A. Piazzolla does not quite fit into the established framework of stylistic trends and directions in modern music. In the composer's work, there is a symbiosis of Argentinean, European, and American (jazz) traditions. But he does not use avant-garde techniques. Piazzolla's musical language, although it seems understandable, is very refined and professional.

One of the most popular modern composers, who writes a lot of music in the musette style, is Richard Galliano (1950). At first he learned to play the keyboard accordion and later switched to the button accordion. He received his first musical education from his father, Lucien Galliano, an amateur accordionist who constantly played at dance parties. Later, the young man entered the conservatory in Nice, where he studied trombone, harmony, and counterpoint. In parallel with this, Galliano paid serious attention to the study of academic programs on the accordion.

Piazzolla, whom Galliano calls his "godfather", influenced the formation of his performance style. The outstanding Argentinian musician, having familiarized himself with the works, improvisations, performance style of Richard Galliano, immediately noted that his image as a jazz performer is too "Americanized" and advised him, similarly to his own style "Nuevo Tango", to develop the genre of French musette, creating a new style – "New Musette". Since that time, the musician pays special attention to musette waltzes, with their expressive melodies, plastic and at the same time clear rhythm, with a brilliant virtuoso beginning. In Galliano's musette waltzes, there are a lot of rapid and expressive melodic flights, various rhythmic structures that require the virtuosity of fine technique or the technique of double notes, which are combined with easy flight and openwork of the general sound.

It is said about him that the "sacred monster of jazz" Richard Galliano owns the accordion as an extension of his hands [10]. A virtuoso master of playing the accordion and bandoneon, Richard Galliano proved that this "old-fashioned" instrument, which was not considered as the soloist in jazz, is quite worthy of it along with the saxophone and trumpet.

Richard Galliano's music is often called "an almost random fusion", because in it one can hear the shrill and poignant sound of Argentine tango, Brazilian melodies and swing, traditional French chanson and classical ballads, the influence of African-American culture and echoes of the classic works of great composers. But it is hard to believe in coincidence when it comes to a musician who managed to combine tradition and modernity together.

Performances by musicians of the highest class, boundless mastery breaks the stereotype that still exists (unfortunately) among many academic musicians about bayan and accordion as secondary musical instruments. A good example is the work of the outstanding Ukrainian soloist accordionist Bohdan Kislyak - laureate and winner of all-Ukrainian and international competitions, bayan and accordion teacher, conductor and leader of the orchestra of folk instruments at the Lviv State Music School.

Bohdan Kislyak, back in times of his studying at the Lviv Academy of Music, already had the title of Honored Artist of

Ukraine. He is rightly called "a musician with God's spark in his heart". He belongs to that galaxy of modern masters of accordion ensemble musical art, who made history with their mastery.

"Many musical works are written about the meaning of life, about noble dreams. Nevertheless, a person's life is often far from high aspirations. But that is until you hear the magical melodies of the accordion, the virtuoso playing of which is skillfully possessed by Bohdan Kislyak" - S. Trotsyuk writes about him [20].

Among Kislyak's recent performances, in particular, one should note his performance at a charity concert for Ukrainian Army Forces (chamber orchestra with piano and solo accordion) in June 2023, as well as the performance of Tango of Richard Galliano as part of a chamber orchestra and a fabulous video clip for this piece, and, moreover, a performance of Astor Piazzolla's Oblivion and Hungarian Dance 5 by Johann Brahms. Thus, classical musical traditions along with the innovation of composers and performers of the 20th century find their continuation and original development in the work of the Ukrainian accordionist, which enriches the treasury of world art in the field of ensemble practices. There is no doubt that Bogdan Kislyak is truly original conductor, director and performer, and remains an enduring icon of not only Ukrainian but world culture. His work is a vivid example of the synergy and convergence of instruments and genres, which were mentioned above in the framework of the consideration of postmodern tendencies in the ensemble landscape of instrumental composer practices [21]. His performance, direction and artistry demonstrate that the modern concert accordion, in terms of the richness and originality of its own artistic possibilities, today turns out to be one of the most interesting analogues in the family of acoustic musical instruments.

Among famous Western accordionists, there is Lars Hollmer - the one who introduced versatility in an accordion. Nordic folk music and progressive rock were his top two genres in which he gave the most memorable performances. Other names that should be mentioned include Guido Deiro, Nick Ariondo (he is famous for his outstanding accordion performances and won 20 more awards from the American Society of Composers, Authors, and Publishers), William Schimmel, and others [22].

In a number of ensemble works with bayan, priority timbre mixes were noted: bayan - violin, bayan - cello, bayan - string orchestra. On the one hand, bayan and bow-strings show closeness, and on the other hand, differences in timbres, but the difference does not go beyond the border after which it becomes difficult to combine instruments in an ensemble. Composers often use thinning to achieve a smooth transition from one timbre to another. The timbre differences of the instruments under consideration are manifested in the attack of the sound. In strings, it is soft (often even in forte). The bayan player, by combining the method of touching the key (touch) and the method of mechanical movement, achieves a different sound attack - from soft to very hard. As a result, in some cases the timbre of bayan approaches the sound of the strings, while in others it is distinguished by the clarity of passages or accented chords.

The combination of bayan with keyboards did not become common. Possessing similar technical, textural capabilities, bayan differs in timbre from the rest of the instruments of this group. Speaking about the bayan ensemble with the piano, composers and performers note that a good combination occurs if its percussive nature is emphasized in the interpretation of the piano [2; 6].

During the interaction of instruments in the ensemble, such bayan functions are revealed as: representative, dramatic, dynamizing, textured, coloristic, accompanying, soloing. The instrument shows itself in a variety of ways. In some compositions, it occupies a leading position, but in others it acts as an accompanying partner. In most cases, parity interaction is implemented within the framework of the ensemble.

It was both easy and difficult for bayan to “break through” to the concert and chamber academic stage. On the one hand, the “popular-democratic”, folklore origin contributed to the actual theatrical and performance guidelines of modern composer and performer thinking. Namely from folklore and variety shows, the accordion inherited not only the basic techniques of playing, but also improvised and theatrical principles, and the youth of the “newly converted” (to the academic musical community) contributed to a heightened readiness for innovations [18]. Bayan, as the youngest in the academic “family”, had the opportunity to imitate all the wealth of instrumental-technological and general-musical, cognitive experience of stable instrumental cultures (solo and ensemble format), showing the “freshness” of timbre in a period of certain stagnation, “resting on laurels” of experienced. And ensembleness as a “genetic feature” of accordion instrumentalism is enriched by its immanent properties of articulation-dynamic and texture-performance theatricalization.

Thus, the bayan represents a complex system that organically and flexibly combines universalism and the specification of means with an almost unlimited number of their combinations, which makes the instrument a very promising subsystem in the chamber-ensemble as a whole.

The chamber ensemble is a special sphere of musical art functioning, which refers to both compositional creativity and performing activity, characterized by harmonious artistic coherence of the whole and parts, balance and integrity, and a certain quantitative limitation of like-minded listeners. As a phenomenon of academic musical art, it summarizes the features of chamberness (orientation on small enclosed spaces and a small number of participants, due to the “human dimension”, deepened psychology or heartfelt intimacy of communication) and ensembleness - a mental-sensual form of coherence of performance according to musical (tempo-metro-rhythmic, chronotopic ; articulation-stroke, dynamic, register, timbral and instrumental-specific; kinetic-dramaturgical; stylistic) and non-musical (conceptual philosophical-dramaturgical, psychological, social, artistic factors) signs, which as a result of their synergistic interaction leads to a new artistic quality - ensemble and instrumental work and has stable and semantically expressed genre-stylistic properties.

The system-forming factor in the chamber ensemble is the musical content expressed by the instrumental and expressive means of a specific composition. Namely on the basis of the combination of these individually unique means in the synthesis of individual-personal and collective principles, a new integral quality is formed under the conditions of preserving the individual properties of instruments and performers. Coordination of ensemble integrity is provided by the performing factor of ensemble art, the creation-playing “live”.

After analyzing the stylistic formations in bayan-accordion works by Ukrainian bayan practitioners, Dyakunchak and Dushnii [8] rightly argue that the repertory developments of the late 20th and early 21st centuries are based on folklore, using modern playing techniques and interpretation of music by the composer himself, and sometimes by the performer. Thus, its essence lies in the stylization of the elements of the harmonic basis, rhythm, texture, thematic, various performing techniques, the interpenetration of directions (folklore - pop-jazz - chamber-academic) and the creation on this basis of a new jazz-academic direction of music. So, the search for non-traditional means of musical expression through the introduction of various postmodern composition techniques subject to the ideas of a new worldview, the depth of philosophical embodiment, can be considered an artistic phenomenon of world musical culture.

Another important component of the modern landscape of chamber instrumental music is the piano. It is important to note that chamber ensemble music is characterized by a special chamber intonation [17]. It is formed under the influence of a number of factors - a limited circle of performers, dialogic interaction between parts, and is also inseparable from the capabilities of the instruments that make up the ensemble. In the

course of the development of chamber ensemble art, features of the musical language were developed that meet the requirements of joint performance. These features relate to timbre and tessitura relationships between the parties, the nature of the theme, the choice of tonality, certain types of texture - all that contributes to the achievement of the intonation integrity of the ensemble. The performing basis of intonational integrity is identical intonation in the parties of different instruments. The expressive means of piano are characterized by the widest range of action. This means the possibility of reaching their limit values - from minimum to maximum. For example, the piano is able to convey both subtle pianissimo and powerful fortissimo, its registers cover seven octaves, embracing the pitch ranges of almost all orchestral instruments, the entire scale of tempos can be played on the piano - from the slowest to the fastest, etc. The presence of a universal complex of expressive means, on the one hand, provides the pianist with wide opportunities, and on the other hand, poses a serious problem of optimal use of performing techniques and means aimed at recreating the sound characteristics of other instruments in the ensemble. In this regard, the problem of piano-performing intonation arises, which is adequate to the intonational language of the instrumental parts that form the ensemble.

The establishing of the piano as a universal synthesizing instrument became possible due to the interaction of centripetal and centrifugal tendencies in the evolution of European instrumentation. The first trend is expressed in the initial desire to combine multi-timbre instruments into a single whole (ensemble), the second - in the gradual improvement and specialization of each individual type of instrument in the course of the historical process. Both diverging tendencies are dialectically interconnected. The improvement of the instrumentation led to a greater variety of ensemble compositions; at the same time, the variety of combinations of different timbres not only more fully revealed the possibilities of each instrument, but also assumed consistency and a clear organization of joint sound as a mandatory aesthetic condition. The centripetal tendency was focused in instrumental synthesis, the embodiment of which was the piano. Any synthesis leads to the formation of a qualitatively new phenomenon. Having organically melted in itself the constructive elements of many instruments, the piano has acquired the most important ensemble property - the ability to recreate the features of their sound. Namely this possibility embodies the centrifugal intonation-performing process [5].

The specificity of the complex of expressive means of the piano is characterized by the following: 1) multi-composition nature (almost all means of musical expressiveness are present); 2) integration and differentiation (for example, unlike the piano, in woodwind and singing voices, the dynamics, timbre, tessitura and tempo are largely interdependent, while on the bayan it is impossible to simultaneously play different loudness plans, etc.), 3) a wide range of action each expressive means, 4) the convenience and flexibility of reproducing a polyphonic fabric due to the organization of the performing process by one performer - a pianist. Along with the obvious continuity of many constructive and performance decisions, the piano in a transformed form presented the previously existing expressive means or discovered new ones.

In particular, jazz pianism, like jazz in general, is actively developing today. This process covers all components - composition, improvisation, arrangement, instrumentation, sound [12]. Characterizing this movement in general terms, two ways can be identified: the evolution of traditional elements within jazz art and the interaction of the latter with other areas of musical creativity (pop music, academic musical tradition, various national cultures, etc.). Numerous styles coexist within jazz performance - neo-bop, new jazz, acid jazz, smooth jazz, cool jazz, new age jazz, “world music”, and many others [11]. Musicians working in these styles, without denying the achievements of their predecessors, tend to constantly search for new expressive means, colors, and performance techniques. Stylistic integration and external influences on jazz music

contribute to the global mixing of these elements, as a result of which jazz as such is increasingly associated with a large-scale musical direction – “world music”. However, there is also a significant difference: jazz relies on its own means and methods of performance, while “world music” operates with ethnic components [19]. It would be more correct to say that the named cultural layers are mutually enriched due to such conjugations.

The history of jazz piano art, which makes it possible to trace the dynamics of the evolution of jazz styles, reveals the specific differences between the music of the academic and non-academic traditions in the context of jazz pianism. Along with the idea of correlating the sphere of piano performance with the current jazz style, pianists are faced with the task of developing their own techniques that reflect the criteria of a particular jazz style. This is due to the peculiarities of the piano ‘device’ (design) and the possibilities of interpreting the main parameters that identify jazz performance – intonation, articulation, phrasing, sound balance within musical constructions, etc. The above parameters arise during the playing process and are often perceived as an individual style of performance. They can only be partially recorded in musical notation, and this process, along with the main tasks of jazz piano art, is of interest to jazz researchers.

The piano art of jazz developed back in the pre-swing period. But namely with the end of the swing era, new opportunities opened up for pianists to develop and transform the main criteria of jazz. At this time, the performance format gradually shifted from orchestral one to ensemble, and the functions of the piano in these ensembles acquired new features, in contrast to previous periods in the development of jazz.

Claude Debussy, the founder of musical impressionism, chose for his music a completely new system of images, dating back to the worldview of impressionist artists and symbolist poets, but considered himself a symbolist, not an impressionist [4]. Inheriting the traditions of the Symbolists, Debussy brought poetic content to his works, in which there is more understatement and veil than specifics. According to musicologists, in his works, Debussy embodies the emotion-mood in merging with the picturesque atmosphere of the impression and seeks to give an impetus to the listener's perception with the name, to direct his imagination, hence the attraction to picturesque titles [13]. It is no coincidence that Debussy gave names to his preludes after the creation of the music and moved them to the end of the musical text.

In an effort to get closer in his quest also to the innovation of artists, Debussy, following the romantic composers, especially F. Liszt and M. Mussorgsky, was fascinated by the idea of a synthesis of the arts (poetry, painting, architecture, and music). A vivid example of such a synthesis, in particular music and graphics, is the “Estampes” piano cycle, which occupies an important place in the repertoire of pianists. The composer first used such a name in the history of piano literature.

The cycle opens with the play “Pagodas”, written under the impression of oriental culture. Debussy was one of the first in the 20th century to turn to the theme of the East and very accurately embodied the most significant aspects of oriental art. Starting with this play, Debussy will turn to similar topics more than once (“And the moon descends over the ruins of the temple”, “Goldfish”, “The terrace of moonlight”). The native gamelan orchestra, the national Indonesian orchestra, became the direct prototype of the composition. The composition of the gamelan includes percussion instruments: gongs, drums, sometimes stringed plucked and various noise instruments are included, the total number of which ranges from 10 to 25. Hearing this orchestra in 1889 at the World Exhibition, which presented ethnographic exhibits of French Oceania, Debussy was fascinated by the idea to create an image of the East through his own stylistic system, and most importantly – to convey the “impression” of gamelan music [11].

Consistent modernization of the postromantic type of imagery and ensemble orientation led to a radical rethinking of the sound

image of the piano. There is a conscious destruction of the romantic setting for melodic pianism and the overtone principle of texture organization. Composers are attracted by the short-sounding, discontinuous sound based on the “hammer” finger technique of the classicism era (F. Poulenc “By the Railroad” from the “Promenades” cycle, A. Honegger “Scenic – Railway” from the “Amusement Park” cycle). The interpretation of the piano as a percussion instrument encourages the search for various methods of textural enrichment of the sound image of the piano, associated with a complex of sonor-color effects in all the versatility of their semantic meanings. The means used by composers are more related to meter-rhythmic variation: polycomplexes, metric and non-metric accentuation, various methods of rhythmic variation (crushing, varied accentuation, etc.). The episodic use of polyphonic techniques in the climactic sections of the form becomes an effective factor in the concentration of events in the musical space, thereby enriching the dynamic spectrum.

In addition, dynamics is involved in the shaping process as one of the most effective means of intensifying musical expression: a wave-like dynamic scale with the effect of rise – fall within the structural unit (A. Honegger “Scenic – Railway”); terraced dynamics is used to clearly demarcate the sections of the form and its through development; contrasting – for a sudden opposition of various dynamic states or for displaying the many-sidedness of the states of an object [3].

The instrumental-performing factor plays a decisive role in the performance of such specific functions of the piano part and its performer as coordinating, the function of a common “intonation denominator”, and the pianist's conducting function. In this regard, one of the most important functions of the piano in the ensemble can be designated as representative one. Already the initial bars, entrusted to the piano part, can have wide semantic borders – from the role of the simplest harmonic tuning to the meaning of the epigraph, denoting the main idea of the entire composition and giving impetus to further development.

An analysis of piano-ensemble works shows that the piano part, as a rule, “represents” new themes or sections. This function is also manifested in solo piano episodes – interludes, cadences, independent variations. Characteristics of musical images often contain such concepts as “atmosphere”, “mood”, which follows from the figurative-emotional nature of musical art. An important aspect of the representative function is the creation of an appropriate “atmosphere” that precedes the appearance of thematic material. To solve this problem, piano instrumental-performing means are optimal – this is pedalization, which, in combination with polyphony and certain textural development techniques (figurative presentation, sustained chords, tremolo, arpeggio), creates a harmonic background, fine timbre and dynamic nuances.

It is important to emphasize that the peculiarity of the interpretation of modern piano work is the interaction, when the union “composer-performer” is an inseparable act of co-creation [5]. The highest qualitative ideals of performing a work at the level of a masterpiece, the need for a new reading of the work, the artistic originality of the interpretation urgently demanded the discovery of new expressive resources of the piano performing art. Such expressive resources were discovered by performers at the fundamental level of the foundation of musical art, at the level of a minimal structural and semantic unit, at the level of intonation. In this case, the performance expressiveness of intonation concerned two consecutive or simultaneous tones and the zone of their conjugation, interaction, correlation. Namely in this area, the search for new expressive resources turned out to be the most fruitful [2].

Piano articulation is based on the percussion method of sound extraction and its many varieties. Its physical convenience and naturalness led to a wide range of playing techniques. With the help of a pianistic touch, the piano mechanics also allow reproducing characteristic performance techniques on other instruments – vibrato, pizzicato, tremolo, which is often evidenced by author's remarks. The timbre features of the piano

sound as such are contained in the complexity of its constituent components, in its constant variability. This provides the sound of the piano with overtone saturation, the result of which is timbre accommodation. Thanks to it, the piano naturally combines with different instruments. The multi-timbre sound of the piano is mediated by the complex interaction of various factors - stroke, dynamic, pedal, texture, and others. Their combination underlies the piano "instrumentation". It is no coincidence that the expression "orchestral brilliance of the piano's sound palette" has become a textbook one [2]. The differentiation of the expressive means of piano, combined with a wide range of action of each individual means or their combination allow influencing effectively the overall sound picture of the ensemble, up to creating the illusion of a quantitative and qualitative change in the composition.

Also, an instrument, subjected to modifications of composing and performing styles, both in solo and concert terms, is the violin. So, for example, the musical direction of classical crossover is one of the most relevant in the space of modern musical culture. Combining the features of academic and popular culture, classical crossover "appears as a whimsical fusion of intellectualism and accessibility, artifice and functionality, traditionalism and innovation" [9], and the role of violin art at the turn of the 20th-21st centuries in the development of this direction is very significant.

One of the first representatives of the classical crossover in violin art was the British performer and composer Vanessa Mae (born in 1978 in Singapore). Her success in the mass audience was due, first of all, to "a high level of skill, virtuoso technique and new stylistic orientations for performing arts, combining the features of academic and pop art" [2].

At the beginning of V. Mae's career, her repertoire consisted exclusively of classical works. The performer was driven by the desire to perform works from the "golden fund of the classics of world musical culture" (J. S. Bach, W. A. Mozart, A. Vivaldi, N. Paganini, D. Shostakovich, etc.). An example of a classical concert is the performance of the artist in Birmingham Symphony Hall in 1997, during which only classical music was performed: Prelude No. 3 (E-dur) from the cycle "Sonatas and Partitas for Violin Solo" by J. S. Bach, Romance for Violin and piano F-dur L. v. Beethoven, Scherzo J. Brahms, "Meditation" by N. Paganini (performed to the accompaniment of piano and classical guitar according to the original version of the composer), Theme and Variations from the A-dur quintet by F. Schubert, and much more. During the performance of the classical program by V. Mae, the manner of performance is distinguished by restraint. However, to the question: "When did the desire to perform modern music nevertheless arise?", V. Mae answered: "As I grew older, I began to dream about more, and when I was 14 years old, I began to be more and more interested in modern, experimental music" [7].

V. Mae's performing style is defined by contemporaries as a "violin techno-acoustic fusion", characterized by novelty, timbre-acoustic "merge, unification" of the traditional academic violin sound with electronic instruments. It is indicative that another symptomatic definition of the type of creative activity of V. Mae is the concept of "pop violin" [10], which reflects the style of the performer. The violinist repeatedly performed as part of the rock band Scorpions (composition "Still loving you") album "Love at First Sting", in a duet with Michael Jackson, "King of Pop Music" (composition "Friends in Korea"), in a duet with the Greek composer and electronic music performer Vangelis (composition "Roxanne's Veil"), the album "MDB - Beautiful Voices" (Vangelis Special Edition), and many others.

The peak of the artist's creative popularity came in the 1980s, the period of the youth's total enthusiasm for energetic electronic music in the techno style and electronic dance music in the electro style. These youth styles corresponded to the "color" of the time, the era of the spread of high technologies and the adaptation of the timbre, color, and technical capabilities of electronic instruments in popular and academic music [7]. V. Mae's focus on techno and electro styles ensured her a high level

of popularity, the use of elements of the musical language of these styles when arranging classical works helped the artist update the repertoire of academic musicians for the modern listener. "Thanks to Vanessa, and perhaps only thanks to her," noted one of the admirers of V. Mae, "the younger generation now knows the music of Bach, Beethoven, Vivaldi, Khachaturian and many other classical composers" [7].

The performing image of V. Mae is formed as a result of a dynamic conjugation of two main trends: the desire to preserve and convey to the listener the value and beauty of traditional violin performance, all the splendor of classical music and at the same time supplement the interpretation of classical works with modern timbres, rhythms of pop music, bring into stage image trendy touches. The most complex Mae's arrangements of popular works of the academic repertoire, characterized by an abundance of improvisational sections, are a form of stylistic synthesis, an attempt to transform canonical genres and forms, blurring the lines between mass and elite art.

The use of the clip genre in the work of V. Mae has not yet acquired the features of a dominant trend, however, it is precisely the "clip that turns out to be the genre in which the specific features of the violinist's performing image receive maximum disclosure" [10]. In the video clip, which was most widely used at the beginning of the 21st century, the trend of modern culture towards the dynamization of the art form was fully realized. The video clip, extremely rich in editing techniques, reduces the time of the screen presentation to a minimum. The intensity of the video sequence, achieved by the techniques of fine editing "slicing" of frames, quick image changes, creates a "flickering" mode that has a "peak", extreme emotional impact on the viewer, similar to the above-mentioned clip by Bogdan Kislyak "Richard Galliano-Tango pour Claude & Bogdan Kuslyak accordion".

V. Mae's original performing style, which is a synthesis of academic performance techniques with pop ones, innovations in the construction of repertoire and image policy, provided the violinist with high popularity in the world of pop music and influenced the further development of all violin art. In the mid-1990s, a new pop "star" appeared on the world stage, a bright representative of the classical crossover musical trend - the Hungarian violinist and composer Edvin Marton (born in 1974).

The musician received worldwide recognition of outstanding performing qualities, becoming the winner of the international violin competitions in Montreal (1996) and Orford (1997). As a result of these creative achievements, Edvin Marton was awarded the title of the first violinist in the world, the maestro received the right to play the violin of A. Stradivari (1698) during concerts, the main advantage of which is a soft, crystal clear and soulful timbre, that gives a special beauty to the sound of compositions performed by the artist.

Touching upon the problem of the correlation between traditional solutions and experimental searches in modern violin performance, we note that the work of Edvin Marton is indicative of the predominance of traditionalist tendencies, which is confirmed by the dominating of classical works in the artist's repertoire, the practice of using only acoustic violin in performances. The musician does not strive for the brightness of sound through the use of timbre and dynamic resources of electric instruments, but tries to achieve a strong emotional impact on the audience formed in the academic environment by the highest culture of violin performance, a variety of stroke techniques.

The experimental orientation, meanwhile, is not at all alien to the musician's creative searches: the artist's desire to bring the sound of classical works closer to the realities of the listening experience of a modern listener "is implemented by introducing artistic and expressive techniques of rock, pop and jazz music into the arrangements" [7]. The musician chooses from the classical repertoire the most famous works that are extremely popular among the public, are distinguished by a vivid artistic image, filled with drama, requiring excellent performing

qualities from the performer: "Hungarian Rhapsody No. 2" by F. Liszt, Caprice No. 24 by Paganini, the ballad "The Forest King" by Schubert, Concerto No. 2 "Summer" from the cycle "The Seasons" by Vivaldi, and many others.

The use of the clip genre in the work of E. Marton acquires the features of a dominant trend and turns out to be the genre in which the specific features of the violinist's performing image receive maximum 'unfolding'. Thanks to the actualization of the genre of the video clip, the personalities of the musicians quite easily become recognizable and popular, often playing the role of youth idols. A video clip allows fixing the authorship of a composer or performer, previously perceived mainly aurally.

In the mid-1990s, the tradition of the new classical crossover musical trend in violin art continued to be developed by David Garrett, a German-American virtuoso violinist working in a musical direction synthesizing classical music with jazz and rock, country and folklore. The virtuosity and expressiveness characteristic of Garrett's performing style become signs that make it possible to bring him closer to the artistic image of the outstanding violinist Paganini. The musician notes the special merit of Paganini, who "brought virtuosity and creativity to this instrument, he managed to make the violin competitive at the international level, and also present it as a solo instrument" [1]. One of Garrett's discs has a 'symptomatic' title – "Garrett vs. Paganini" (2013). Garrett demonstrates the effectiveness of ways to achieve the popularity of contemporary musicians among the general public through high professionalism, playing techniques that allow adding modern touches to the classical repertoire.

The violinist experiments in the field of musical sound. In his "performances, he uses only an acoustic violin", in the case of playing in large rooms or outdoors solving the problem of sound dynamics by connecting a microphone, but enriches the timbre sound of a chamber ensemble with rock band instruments (synthesizer, bass guitar, drum kit). He strives for a special completeness of the impact of the musical image, creating a large-scale, rich sound of a large group of the ensemble.

The non-academic tradition of using the violin in a jazz ensemble and transforming its expressive and technical capabilities continues in violin performance in the 21st century. Introduction of techniques of sound imitation and onomatopoeia, technical improvements and inventions (amplification and transformation of sound with the help of special technical devices) to traditional stroke and sound techniques of playing the violin, which make it possible to bring the sound of the violin closer to various instruments, to update and modernize the acoustic and timbre-color data of the instrument and give it an ultra-modern sound, is ongoing process.

In general, the desire for concert quality in chamber genres and, conversely, chamberization in concert genres, leads to an active interaction between chamber (based on the utmost consistency, convergence of instrumental lines in the ensemble) and concert (when dialogue is based on the personification of instrumental parts) styles. Auner and Frisch wrote about the displacement of the classical type of sonata drama by the concert chamber ensemble in the work of the expressionists and future neoclassicists, starting from the 1910s [2]. Increasingly more clearly in the chamber genres, the "unity of the different" are demonstrated, the conjugation of the possibilities of the timbre-heterogeneous instruments of the ensemble (strings and keyboards), which are extremely opposite in their sound qualities, without their convergence. The use of the principles of concert performance in the genres of chamber instrumental music is observed in the following stylistic directions: neo-baroque (emphasis on improvisation), neoclassical (emphasis on intertextual connections with works of previous eras or playing with styles, later called polystylistics), neo-romantic (emphasis on virtuosity). Another trend - the tendency to minimize forms and concentrate the means of expression - finds manifestation in the fact that the musical miniature, previously common in solo instrumental music, is becoming very popular in chamber genres.

In the work of modern composers, the process of intersection of traditions and innovations can be traced at the level of transformation of genre models of the chamber-instrumental ensemble, the study of which is relevant for modern musicology. On the other hand, there is an interest in genre innovations, by including new combinations of instruments in musical practice, forming the so-called free-variant ensemble genres. This process is implemented in two directions: the first is to create compositions for atypical monotimbre compositions. The second direction is represented by compositions of timbre-homogeneous or mixed composition, where instruments are used that are not traditional for classical ensemble types (folk, exotic, jazz, electromusical).

In the process of transformation of the chamber-instrumental ensemble genre models, two trends are observed. On the one hand, there is an appeal to the historically established genres of chamber instrumental music (constant, constant-variant, relative-constant, relative), their revival or reconstruction from the standpoint of the expressive possibilities of modern stylistics. On the other hand, there is the interest in genre innovations, enrichment of musical practice with free-variant genres, by combining traditional (academic) and non-traditional (folk, exotic, jazz) instruments in an ensemble, introducing ancient and ethnic instruments into the genres of new music (using traditional and searching for new sound possibilities of ancient instruments), the combination of acoustic and electric musical instruments, the use of art technologies.

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