

BALLAD GENRE IN THE PIANO MUSIC OF B. LYATOSHYNKY

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Abstract: The article focuses on disclosing romantic traditions in the instrumental music of B. Lyatoshynsky and areas of their rethinking in the genre of a piano ballad. The romantic basis of the work of the Ukrainian composer of the 20th century has a close connection with the traditions of Chopin, Liszt, Lysenko, Metner, Scriabin. The direction of updating the genre prototype of the instrumental ballad is revealed, the connection of stylistic transformation of romantic features of the musical language with the process of formation of the canon of Ukrainian modernism is proved. The genre basis of the instrumental ballad in Lyatoshynsky's piano work is a complex open structure to the formation of a polystylistic basis, the components of which are late romantic, neo-romantic, and post-romantic constants. The key point of scientific intelligence is the appeal to comparative and genetic-typological methods of analysis. This path is due to the desire to highlight the main forms of transformation of sustainable genre forms, to note their essence in the innovative embodiment in the music of Lyatoshynsky. One-part works of sonata and free poem form with various correlations of ballad-duma musical exposition are chosen for the analysis. The post-romantic feature in the manifestation of romanticized expressionism brings the work of Lyatoshynsky closer to the exemplary embodiment of the modern modal system. The work of Lysenko, who had a significant influence on the formation of the extraordinary personality of Borys Lyatoshynsky, is exemplary in the creation of the modern canon of national consciousness.

Keywords: Individual style, Instrumental ballad, Polystylistic concept, Romantic tradition.

1 Introduction

Scientific understanding of the internal laws of the development process in the genre of ballads is due to the deep effect of the law of succession, the main categories of which are "tradition" and "innovation". The term "heredity" includes a synthesis of these concepts, denoting the creative transformation, re-intonation, rethinking the inherited. Dialectically interacting in an artistic phenomenon, the general (traditionally repeated, perceived in the case of genetic, typological and contact connections) and the singular (originally unique, expressed in the nature of the relationship and rethinking of influential traditions) create a particularly individual, unique field in art [6].

In the phenomenological sense, the state of rethinking is a unique phenomenon characterized by the involvement of a higher level of psychological and intellectual development and restructuring of the experience of past epochs to create a new in the evolution of artistic thinking.

The main purpose of the study is to identify romantic traditions in the context of the manifestation of the genre pattern of instrumental ballads in piano music by Borys Lyatoshynsky, which originate from the romantic and late romantic orientation of the works of F. Chopin, F. Liszt, M. Metner. Unlike his predecessors, Borys Lyatoshynsky rethinks the romantic constant as key in the creation of modern ethnocharacteristic, original-national musical language in the aspect of post-romantic (late-romantic and neo-romantic) basis. Significant in this are the semantic tokens-signs, which from the piano compositions of M. Lysenko and O. Scriabin are inherited and renewed in the music of B. Lyatoshynsky.

The following objectives of the study are consistent with this goal: 1) to reveal the traditional origins of instrumental ballads in the music of B. Lyatoshynsky from the piano works of F. Chopin, F. Liszt, M. Metner; 2) to highlight the innovative features of the unique compositional style in the aspect of transformed post-romantic receptions, originating from the creative work of O. Scriabin; 3) to identify the synthetic method of compositional thinking as a stylistic feature in the piano music of B. Lyatoshynsky; 4) to determine the individual and stylistic originality of the composer's piano music as an innovative feature in the aesthetics of Ukrainian musical modernism, as a hereditary feature of M. Lysenko's piano music.

In the article, the key was the appeal to the comparative genetic and typological method of research to highlight the rethought traditions of the Romantic era in the innovative embodiment of piano music by Borys Lyatoshynsky. Also, the following approaches are involved: comparative and descriptive methods of analysis to reveal the internal mechanisms of creating typological connections between musical works, in particular, in the genre of instrumental ballads; systemic and structural methods for identifying typological principles in the structural component of the means of musical expression that correspond to the romantic stylistic basis.

Methodological development of the mechanism of succession in the piano work of B. Lyatoshynsky led to the emergence of a modern method of research aimed at systemic and stylistic identification of inherited and rethought pan-European and national-unique romantic, late romantic, postromantic traditions of Chopin, Liszt, Metner, Scriabin, and Lysenko.

The process of creative rethinking of romantic traditions in piano music by Lyatoshynsky with a genre prototype of an instrumental ballad becomes a stimulating factor of restructuring, transformation of experience of past epochs (genetic-typological connections) and modern influences (contact connections) to form the newest polystylistic basis.

This approach in substantiating the stylistic orientation of the artist's piano work is characterized by "polyphonic" multi-layered layering, coexistence, complex "counterpoint relationship" of the stylistic continuum in the expression of late romantic (with signs of romanticized symbolism) and expressionist polynomialism.

The polystylistic concept is an innovative invention of the composer in the situation of Ukrainian modernism, in which complex stylistic transitions were based on a strong support of the romantic basis, that radiated its properties from different angles (early romanticism, late romanticism with embryos of modern symbolism and expressionism, neo-romanticism expressionism) [7].

Modernity, "Europeanness" of the national musical language in the works of Borys Lyatoshynsky act as a factor in enriching and updating this phenomenon by the leading trends of the time. Thus, the sharply expressive general tone of Lyatoshynsky's statement is perceived as the development of traditional cordocentrism, "romantic vitalism" of the national artistic worldview (when by romanticism we mean increased "emotional temperature" of aesthetic experience of reality), and Lyatoshynsky's romantic expressionism has been national belonging through a combination with a seemingly diametrically opposite category the epic.

The genre prototype of the instrumental ballad is a leading phenomenon of Lyatoshynsky's piano music, which through the reconsidered romantic tradition is the dominant factor on the way to the creation of a modern model, expressed by a one-part free sonata form with poetic ballad-duma development.

Revealing the individual and stylistic originality of Lyatoshynsky's piano music in the transformation of a genre sample of an instrumental ballad, we reveal the artist's creation of a modern polystylistic concept as a result of creative rethinking of romantic traditions from the music of Chopin, Liszt, Lysenko, and Metner in the close interaction of the late romantic (with signs of romanticized symbolism and expressionism), as well as the neo-romantic phenomenon in the situation of Ukrainian musical modernism.

2 Literature Review

Contemporary art studies consider the conceptual principles and significance of each phenomenon in the theory of heredity from the standpoint of historical perspective, which determines their place in the typological structure of forms of artistic

consciousness. Numerous literature aimed at understanding the methodological aspect of traditional and innovative correlations contain questions that reveal insufficiently developed in art history and aimed at the work of an individual composer method of in-depth analysis of the mechanism of heredity as a key, in particular in the ballad genre [9]. This aspect of the analysis will provide an opportunity to reveal much more deeply the traditional and unique stylistic features of Borys Lyatoshynsky's piano music, whose piano work with a genre prototype of a ballad leads to a scientific understanding of this problem through the prism of semantic theory.

Each genre variety in music has its own history, which is determined by the social order and the means of its embodiment in the musical fabric of the work. The ballad genre has its origins in folk songs and joins the lyrical-epic "primary genre" in the context of musical expression.

The primacy of the ballad genre is reproduced in a synthetic combination of song, declamation and motility: at first, the ballad existed in people's lives as a polyphonic song, accompanied by dance movements. Evolving simultaneously with the song, the ballad gradually consolidated the vocal nature of intonation, the sprouts of which came from the medieval art of minstrels and jugglers.

However, singing, declamation and motility, as a concept of genre origin, first of all, correspond to verbal-linguistic intonation and movement and represent different concepts of the unique process of musical intonation.

In the Renaissance, the ballad acquires a more lyrical expression and polyphonic unfolding in the work of Guillaume de MASHO. It originated in English, Scottish, Spanish, and East Slavic folk poetry, gradually losing its connection with dance and transforming into a narrative-sacred content. At the same time, the ballad penetrates into the professional literary circle, in which it exhibits innovative properties: the plots of literary ballads have romantic streams in accordance with the fantastic, fairy-tale, mysterious, tragic, dramatic content. The best samples are presented by R. Burns, W. Scott, F. Schiller, A. Mickiewicz.

In Ukrainian literary art, the echo of the Western trend was embodied in the genre model of ballads by P. Biletsky-Nosenko, P. Gulak-Artemovsky, L. Borovikovsky, and I. Sreznevsky. The penetration of ballads into professional music has led to a significant spread of this variety in the literary community.

Analyzing the genesis of the genre variety of ballads, we identify typical features that will be the most powerful factor on the way to creating an instrumental prototype in music. We include there the following: the lyrical-epic nature of the expression, the close relationship with the semantic outline of the poetic author's expression, the plot, imbued with fairy-tale, fantastic, dramatic, mysterious images.

The appeal to folk ballads, songs and legends with their powerful lyricism contributed to the development of romantic Ukrainian culture. Thus, folk genres had an honorable place in the study of Ukrainian romanticism, which naturally began with the ballad form, with its typological correlations. First of all, in this regard, we note the connection with Polish literature.

The characteristic content of early Ukrainian ballads is imbued with direct borrowings from Polish romantics A. Mickiewicz and J. Slovatsky. Important information about the influence of A. Mickiewicz's poetic work on the music of composers Chopin and Lyatoshynsky is contained in numerous studies by N. Vieru [27], N. Goryukhina [4], S. Pavlyshyn [17]. It is fair to say that the genre of literary and instrumental ballads is the most popular genre of romantic art.

For the first time the genre of instrumental ballad is known to originate in the work of Chopin. A brilliant example of this variety is represented in the piano music of F. Liszt, J. Brahms, E. Grieg. The emergence of the instrumental ballad genre was largely due to the influence of literary creativity.

In Chopin's ballads, we find a significant approximation of the works to the poetic source (according to R. Schumann, the ballads were created under the influence of A. Mickiewicz's poetry). In Lyatoshynsky's music we note the full reflection of Mickiewicz's poetic images in his symphonic poem *Grazhyna*. Borys Lyatoshynsky's piano music is a model in the manifestation of the instrumental ballad genre Sonata or. 13, Sonata-ballad or. 18, Ballad or. 22, also the second part of the chamber-instrumental Trio or. 41 No.2 "In the nature of a ballad" created by the author on the model of a romantic story.

It should be noted that the ballad, by its very name, appeals to the programmatic content hidden in it, revealed in the author's narrative tone of the musical expression, which is characteristic of the dramatic development of the artistic concept [23]. Along with these features of the instrumental ballad, in the works of Lyatoshynsky, one can clearly trace folklore and epic features of the *duma* narrative, revealed in the incomprehensible interest of the composer with a unique national theme. This confirms the significant role of the master in the awakening and revival of national ideas in music as one of the components of the romantic trend, the stylistic foundations of which were formed in one of the brightest representatives of Ukrainian romanticism – M. Lysenko.

The composer's interest in the synthesis of genres is also a romantic trend in Lyatoshynsky's music. Often, in romantic composers, the synthetic principle determines the exclusive genre freedom in romantic art [31]. Let us note that a characteristic feature of the Romantic era was the transfer of the criterion of genre formation to the sphere of content and structural form. Thus, the genre became an expression for romantics primarily of its specificity: the genre of the determinant has become a means as a characteristic "index" of content. Therefore, the works of Lysenko (*Thought-Shumka*), O. Nyzhankivsky (*Windmills* the genre of *Thought-Shumka*), Liszt (*sonata-fantasy After Reading Dante*), Metner (*Sonata-ballad, Sonata-fantasy*), Lyatoshynsky's *Sonata-ballad*.

Characteristic of romantic music is also the presence of existing or hidden program feature in the works, fully clarified by figurative signs verbal fixation of the artistic concept (such a trend in the music of Lyatoshynsky agrees with the creative preferences of Metner). The synthesis of the arts is one of the leading romantic trends in music. In general, it is natural to develop the latest form of synthesis of arts, the sprouts of which come from the late romantic work of Liszt, expressed in program titles, poetic and melodic epigraphs to musical compositions.

3 Materials and Methods

The methodological reception of the mechanism of heredity, which caused the appearance of various forms of polystyrene layering in a pronounced ballad pattern, is revealed. Thus, the manifestation of the genre basis of the instrumental ballad in the music of B. Lyatoshynsky was reflected in the display of the romantic type of sonata form with features of variational-variant, ballad-*duma* unfolding a feature that has its roots in romanticized sophistication of F. Chopin's music and the late romantic symphony of F. Liszt's music. From M. Mettner's music, the composer inherits the romantic method of compositional thinking, embodied through the combinatorial technique of genre synthesis.

The material of the research is the piano works of the one-part sonata poem form of Borys Lyatoshynsky, created in accordance with the genre prototype of the instrumental ballad Sonata or. 13, Sonata-ballad or. 18, Ballad or. 22. The author's musical compositions were chosen for the analysis, which rightly demonstrate the romantic method of composer's thinking as the leading one in the artistic and creative aspect of ballad-*duma* development.

The methodological basis of the study was a comparative genetic and typological method of analysis of musical works, aimed at qualitative identification of inherited traditions and reproduction of the creative originality of the rethinking of romantic

traditions. The complexity of the research topic is due to the inclusion in the complex analysis, which is at the intersection of theoretical and historical musicology, literary studies, linguistics, philosophy. This method most effectively helps to expand and clarify ideas about artistic stylistic phenomena. The analysis of concepts and musical phenomena includes the following: comparative and descriptive methods of analysis, which help to reveal the internal mechanisms of creating typological connections between works of art, in particular, in the manifestation of the genre ballad component. Systemic analysis serves to identify the principles of hierarchy in the typology and structure of expressive components. Structural analysis corresponds to the types of relationships between these components. Semiotic analysis is aimed at understanding the post-romantic tokens and their disclosure in the musical work.

The culturological approach contributes to the substantiation of the epistemological interpretation of rethought traditional phenomena in musical integrity by the laws of the historical stage in the formation of a polystylistic system, the constants of which are late romantic and neo-romantic artistic and stylistic phenomena [26].

In Ukrainian piano music, the first composer who addressed to the genre of ballads was Tymofiy Bezugly (ballad Konashevych Sagaidachny, Ukrainian Ballad). Thus, in the works of Bezugly, the tendencies of formation of the Ukrainian romantic piano style are clearly traced. Program names are connected with the history of Ukraine, with images of Ukrainian nature. The composer sought to give the romantic genre prototype a peculiar Ukrainian flavor. A. Soltys' Ballad is also imbued with Ukrainian pictorial elegance.

The romantic tendency in the manifestation of the synthesis of genres as the strip passes through the creative path of the extraordinary master Lyatoshynsky. The composer together with the Sonata or. 13 and Ballad or. 22 creates a synthetic combination of two genres – sonatas and ballads (Sonata-ballad or. 18, 1925) as a hereditary feature of the creative work of Mettner (Sonata-ballad, Sonata-fantasy).

It should be noted that the composer quite originally gives the program name "In the nature of a ballad" to the second part of the Trio or. 41 No.2, which is innovative in the use of narrative basis in the context of a suite cyclic form. Lyatoshynsky also joins the genre of ballads in symphonic and operatic works: the symphonic ballad *Grazhyna* is written on the text of the novel of the same name by A. Mickiewicz, the slow part of the second symphony also embodies a ballad, Zakhar Berkut's aria-ballad from the opera *Golden Hoop* is an example of this genre in vocal-instrumental music).

The Ukrainian patterns of the instrumental ballad are characterized by an essential regularity, which is expressed by the mental sign of the artistic – a kind of primary, along with the epic and historical song, epic genre representative. In Ukrainian music, first of all, Lysenko for the first time transferred the formative model of the *duma* to professional music – it is the *duma Sunday Morning Early* for voice and piano, *Rhapsodies No.1 and No.2*. Thus, Bezugly and Soltys actually revitalized the *duma* epic in a ballad model of Ukrainian lyric-epic songs with a unique immersion in historical and heroic themes.

Being immersed in an in-depth analysis of numerous compositions by Chopin, we would like to note a clear sign of Ukrainian melody, which can be traced in the works of the master. Thus, in the second part of the Piano Concerto or. 21, we find a linear polyphony of the textual presentation, a strain melismatic melody in the octave consolidation of voices, which completely restores the sound of Ukrainian thoughts. This rhapsodic character brings the music closer to the exemplary prototype of Ukrainian *duma* song.

Folk rhapsody, which is related to the genre of ballads with the Ukrainian *duma*, that is expressed by the author's one, sharpened improvisational-recitative recitation-confession, can be clearly seen in the introductory episode of the Ballad or. 22 (1928) by

Borys Lyatoshynsky. However, despite this 'kinship', there is still a significant difference between these genres, which lies in the plane of musical formation.

In contrast to the ballad, the *duma* concentrates the signs of verse-variation unfolding [25]. The instrumental ballad in compositional structure is created in a romantic one-part sonata poem form, which organically combines the principles of sonata form and rondo (Chopin Ballad No.1, Ballad No.2, Ballad No.3) and sonata form and variation (Chopin Ballad No.4).

Ballad or. 22 (1928) by Lyatoshynsky organically fits into the compositions, defining innovative achievements in the genre evolution of Ukrainian piano music. Rethinking the tradition renewed from the Ballad or. 52 No.4 by Chopin, the composer creates a ballad in a one-part poetic sonata form with features of free variations (the structure of the ballad has a mirror reprise, in which the side theme sounds in the transformed textural statement).

4 Results

Namely the principle of free variation of the main theme in the genre of ballads gives a powerful development, transfiguration, and transformation of figurative correlates [24], which are reproduced as variants, related imprints of one artistic thought-idea (such a feature is inherent in the Sonata-ballad or. 18). Despite the kinship, which is manifested in the musical form of these works, we also note the difference, that is manifested in the principle of variation of the main theme. While Chopin modifies two figurative spheres (main and secondary themes) throughout the work, Lyatoshynsky creates the main and secondary themes as two variants of the main theme-thesis of the introductory laconic intonation.

By this principle of variation, Lyatoshynsky brings the genre of ballads closer to the *duma*, in which the introductory beginning is constantly carried out in variational and figurative transformation – the principle of development, which originates from the music of the Romantics. The means of musical expression, which reproduce the lyrical-epic feature of the genre constant of the instrumental ballad, acquire important significance in the integral process of formation. A related feature of the epic expression is revealed in the improvisational-narrative invocation intonation with supporting fifth and triton tones.

The dimension of the narrative tone of the Ballad or. 23 No. 1 of Chopin and Ballads or. 22 by Lyatoshynsky is emphasized by a common regular rhythmic pattern and the author's designation of the figurative nature and pace of the introductory episode. While Chopin notices the tempo in the character of *Largo* (slowly, widely), Lyatoshynsky marks the introductory section of the ballad with a more refined tempo *Lento misterioso* (slowly and mysteriously), appealing to figurative symbolism and romantic fullness of poetic content.

The poetic musical expression of the Ballad or. 22 by Lyatoshynsky permeated the melodic-intonational structure of the introductory and final episodes. This tradition originates from the ballads of Chopin and is manifested in the transformation of the characteristic features of literary and poetic ballads in the musical presentation. Such epic inclusions are contained in epilogues and prologues of literary works, in particular, in historical ballads. These episodes become calm-focused lines of the narrator, which are framed against the background of dramatically sharpened, dynamically conflicting oppositions.

Rethinking the romantic traditions of poetic expression in the genre of instrumental ballads, Boris Lyatoshynsky creates the Ballad or. 22 on the sample of one-part sonata, poem form with signs of free variation. First of all, the principle of free variation of the main theme gives more freedom through the dynamic development, transfiguration, and transformation of figurative correlations, which are highlighted as options, related imprints of one artistic thought-idea.

In contrast to Chopin, in whose music in the integral drama of artistic development we find a powerful change of the main theme, Lyatoshynsky conducts the main thematic material from the laconic-intonational structure from the main theme-thesis of the introduction. This principle of leitthematic variation brings the genre basis of the instrumental ballad closer to the thought epic with a clearly defined gradation of the introductory beginning and polyphony of the textual presentation in the condensed figurative sphere. In fact, this is the end-to-end line of the ballad narrative unfolding, which comes from the genre sample of a literary ballad.

The romantic basis of the instrumental ballad with signs of poetic, variational unfolding is also embodied by Lyatoshynsky in the one-part Sonata-ballad or. 18. In a holistic musical composition, there is a kind of romantic method of composer's thinking, reproduced by the intonational transfiguration of the main theme from the concentrated laconic theme-thesis of the introduction.

In contrast to the Ballad, the Sonata-Ballad is dominated by an expressively powerful, conflicting comparison of figurative gradations, a structurally coherent combination of individual episodes of a musical composition. We note the innovative feature of Lyatoshynsky's individual style, revealed in the confessional tone of the author's pathetic speech, which in various emotional states is reproduced by a complicated, counterpoint textural presentation.

We also note a powerful source of ballads in the means of musical expression as a postulate of lyrical-epic character and uniqueness. The melody, like a mirror of the genre, sharpens the characteristic, typically lyrical and epic features of the ballad story. The dominant means of lyrical expression in the melody are the following: smooth singing of the sound content of the melodic line, singing of tones, intervals, mirror-symmetrical conduction and asymmetrical structuring. Epic features are mostly manifested in the semantic significance of melodic and intonation movements that originate from the national tradition in the music of Lysenko.

The expression of the romantic tendency in Lyatoshynsky's music is also the realization of the one-part type of the sonata form, the approximation of the cyclic forms to the one-part monocyclic variety. Notable features of one-part compositions were the search for dramatic functionality, i.e., dramatic conditioning of a particular compositional solution. The principles of ballad-duma, free poetic development, turned out to be optimal for its realization. The unity of compositions was ensured by monothematic, leitmotif principles of dramatic effect.

A special indicator of the romanticization of the artist's one-part compositions is the casual metrorhythmic freedom and the improvisational, recitative-declamatory tone of the musical expression with the proper laconic-meaningful structure of the sharpened expressive intonation.

Along with the accentuation of the category of tragic and the theme of loneliness, in Lyatoshynsky's piano music romanticized expressionism manifests itself through the sharpened-chromatic and triton-dissonant whimsy of vertical-harmonic constructions and horizontal-melodic lines. The sharply dissonant harmonic vertical is a peculiar stylistic feature of the artist's author's language, in which the late romantic Scriabin origins clearly appear. The composer widely uses triton-quart, triton-second structures, which are combined with national-peculiar quarto-quintal, quarto-second and quinto-second intonation-sign constructions.

In the melodic line, movements on the seventh, second, and newt are often heard, which are complemented by inversions on the triad and quarto-fifth combinations as an intone of folklore origin from Lysenko's creative treasury. From the standpoint of national rhetoric, the actual movement to the great seventh is interpreted as a romantically sublime pathetic-oratory exclamation. Musical tokens of Lyatoshynsky's music with distinctly Scriabin's late romantic origins are inherited in the

works of modern composers M. Skoryk, E. Stankovych, V. Silvestrov, I. Karabyts.

The use of techniques of extended-tonal and modal types of techniques led to the emergence of a modern twelve-stage tonal system and a kind of friction-symmetrical type of structures late romantic with signs of the romantic expressionism of piano music by Lyatoshynsky.

Modern Late Romantic origins come from Scriabin, whose work served as the basis for deriving B. Yavorsky's theory of "fret rhythm". In the twelve-degree key, Lyatoshynsky partially conducts the Sonata or. 13, Sonata-ballad or. 18 and Ballad or. 22. Basically, the chromatic tonal basis serves as a reference factor in the piano cycle Reflection or. 16 in Plays No. 1, No. 2, No. 4, No. 6.

According to the principle of constructing modes of the modal type (Messian's mode of limited transposition), Lyatoshynsky creates a kind of symmetrical system based on a romantic group-mode in the volume of a reduced quartet, the central element of which is a major septacord. Such a symmetrical modal complex the composer uses in the Sonata or. 13 and Sonata-ballad or. 18. The reduced-quarto intonation structure in Lyatoshynsky's piano music acts as a system-forming basis, the representative of which is a symmetrical fricative scale as the dominant element of the chord vertical.

Let us note that in some episodes of the instrumental Ballads of Chopin and Lyatoshynsky, first of all, we find related features of lyrical expression, reproduced in the compositional techniques of chanting tones and intervals, passing through the sound in octave-condensed themes. The common feature is also evident in the sound of improvisational-narrative calling intonation with supporting fifth and triton tones.

Despite this kinship, let us pay attention to the difference: the lyrical melodic line in Chopin is emphasized by a more transparent, singing free unfolding, while the ostinato figure of the melodic basis of Lyatoshynsky's thematics in the mysteriously gloomy embodiment is temporarily associated dynamic figuration.

Revealing the romantic origins of poetry in the genre manifestation of the ballad, we note in Lyatoshynsky's piano music the semantic significance of the intonation-structural elements of the pure fifth and newt. It is worth saying that it is pure fifth, as a perfect consonance, symbolizes in the work of the composer a symbol of stability, completeness, thus the newt is interpreted as the embodiment of the universal concept of fate.

The introductory fifth reverse intonation focuses on the author's pathetic expression of the pathetic statement, which tells about the inevitable fate of the protagonist and his experiences, that are concentrated in the calling triton intonations. The dimension of the narrative tone of the instrumental Ballads or. 23 No. 1 y Chopin and or. 22 by Lyatoshynsky is emphasized by a peculiar, regular rhythmic pattern and author's branding of figurative character and pace of the introductory episode.

Indicative one in the manifestation of concentrated monologue, semantic thought is the metrorhythmic system of the Sonata or. 13, Sonatas-ballads or. 18 by Lyatoshynsky. Based on the free alternation of metric pulsation, the composer uses the method of metric combination, which best contributes to the direct alternation of odd and even metric fractions in bars. The changing temporality of Lyatoshynsky's piano music is a compositional technique in the expression of refined improvisation with a narrative development of the genre basis of the instrumental ballad.

The main function in the transformation of figurative content and powerful dynamic development in the genre of ballads take on textured musical presentation and rhythmic organization. Applying romantic textural techniques (conducting rapid figurations in the sound of broken chords, ascending diatonic passage figure, the inclusion of polyrhythmic combinations, in

particular, in the culminating episodes of strong emotional tension), Lyatoshynsky subjects the whole musical matter of musical compositions to an intensified dramatic development and in the romantic spirit subjects the main thematic source to figurative transformation. Lyatoshynsky's music also shows tendencies that have their roots in the late romantic music of Liszt. Two ballads, two legends of Liszt, which embody the majesty of the artist's artistic thought, are indicative in the manifestation of the genre sample of the instrumental ballad.

The rethinking of the romantic tradition in the music of Lyatoshynsky appears through the prism of the figurative motive transformation of the introductory intonation source, which is subject to various textural correlations. Thus, the accompaniment to the theme is carried out in a wavy chromatic motion with small rhythmic anniversaries, reminiscent of the sound of the main theme of the second ballad by Liszt. This textural-passage similarity is enhanced by the introduction of compositional romantic techniques of dynamic crescendo and diminuendo in the rhythmic sound of the ascending chromatic scale.

It should be noted that Liszt conducts the chromatic scale in melodic accompaniment to the main theme; in contrast, Lyatoshynsky chromatic scale obscures the integral fret structure in the manifestation of the ascending tone-half-tone gamma-shaped intonation with subsequent interspersed tetrachord combination.

To condense tragic and gloomy moods with romantic features of ballad narration, the composer often uses a chromatic scale in a complexly organized ladiharmonic construction.

Also noteworthy is the related textural technique of musical unfolding, which accumulates in the culminating episodes of the main themes of the instrumental ballads of Liszt and Lyatoshynsky a dynamic textural sound with the designation of an orchestral tutti. Composers quite often include octave tremolo in the sound of accompanying voices to the main theme, also thicken the melodic line with third-string parallel movements of voices in lyrically choral, singing folk performance.

The expression of innovation is the unique metric alternation of free even and odd dimensional units (3/4, 4/4, 5/4, 6/4, 6/8). If in Liszt's Ballad No.2, the use of a free changing meter is only partially apparent, in Lyatoshynsky, this feature has an organically fixed character, which characterizes a constantly modified and transformed image throughout the whole composition.

Free metric organization (4/4, 5/4, 6/4) is partly introduced in Lyatoshynsky's Sonata-ballad. It is underlined by the author's remark *Recitativo* with a special expression of the declamatory nature of the musical expression. The second part of the "In the Character of a Ballad" Trio or. 41 No. 2 is permeated by a kind of variable alternation of the metric system.

Innovative features of the Sonata-ballad or. 18 and the second part of the Trio or. 41 No. 2 appear in the introduction of the counterpoint-synthetic method of textural organization, the complication of the board-harmonic system. Thus, in the introductory section of the Sonata-ballad, the composer performs an accentuated *ostinato*-rhythmic figure with a synthetic technique of textured condensed presentation of the main theme with the simultaneous complication of the chord vertical on the background of a sustained, organ pedal.

It should be noted that for the early piano work of Borys Lyatoshynsky, the leitharmonic structure in the expression of the minor major sept chord (B flat - re - fa - la), which embodies the variable major - minor tonal resistance, becomes quite common. This tradition of tonal variability comes from the music of Chopin. In the harmonic construction, *quarto-triton* vertical consonances, which originate from harmonic structural complexes in Scriabin's music, become very common harmonic combinations.

Lyatoshynsky widely includes various variants of harmonic structures: in a synthetic combination of *quarto-fifth*, *fifth-second* and *third-second* sequences in both vertical and horizontal musical exposure. Complicated textural, metrorhythmic compositional means in Lyatoshynsky's music lead to the expansion of the register layer of the texture, to the appearance of *timbre-colorful* overtone consonances and the feeling of rich dynamic sound of the whole texture. These means of musical expression are used for a powerful transformation of expressive and emotional image in the genre of instrumental ballads.

5 Discussion

Summarizing the manifestation of the genre prototype of the instrumental ballad in the piano works of Lyatoshynsky, we note the rethinking of romantic traditions derived from the ballads of Chopin, Liszt and manifested in the use of romantic sonata, free poem form with features of variational development. From the work of Metner, the composer inherits a romantic method of combinatorial synthesis of genre varieties.

The innovative feature of Lyatoshynsky's individual compositional style is manifested in the principle of variation of the introductory theme-thesis, which brings the form of the ballad closer to the *duma* and emphasizes the author's oratorical and pathetic speech in different emotional states (a tendency originating from the national tradition in Lysenko's music). It should be noted that the corresponding feature of the renewed tradition appears in the manifestation of the declamatory-recitative expressive tone of the author's confession, which brings the instrumental ballad closer to the epic origins of the literary ballad.

The embodiment of the modern method of compositional thinking is the use of the compositional principle of structural, synthetic-counterpoint textual presentation as an expression of post-romantic tendency. The romantic expressionist tendency revealed through the prism of the extended twelve-step tonality, as in the music of Scriabin, appeals to the creation of the latest board-harmonic symmetrical and asymmetrical modal system. It is based on a reduced-quartet complex, the semantic definiteness of which is associated with mournful intonations of lamentations, as well as the new structure, which is firmly rooted in the symbolic significance of emotional exclamation-expression.

Thus, the manifestation of characteristic tendencies of European musical romanticism in Lyatoshynsky's music appeared through the rhetorical-semantic significance of musical art, the main postulate of which in Lyatoshynsky's piano music became a genre prototype of an instrumental ballad, reinterpreted by author's, intimate proverb.

In logical and constructive terms, this manifested itself in the reproduction of combinatorial-synthetic methods of working with musical material, in the manifestation of signs of synthesis of arts and reflection of transgressive essences of musical romanticism. The nationally fundamental tendencies of musical romanticism in the composer's music were manifested in the composer's appeal to the thought-epic principle of musical development and the characteristic techniques of *banduro-kobzar* music making.

The evident freedom of unfolding of Lyatoshynsky's piano music is exhibited by an improvisational appealing exposition with a kind of individual indicator in the reflection of the artist's objective-subjective relations. The creation of free form in the composer's work manifested itself in the romantic type of one-part poetic sonata form. It should be noted that the revival of the poet's cult is one of the leading trends in the work of Lyatoshynsky, which represents the extraordinary talent of the Prophet-artist, his messianic idea and multidimensional affiliation in the development of Ukrainian national consciousness.

The idea of historicism was reproduced in the composer's desire to understand the national-historical phenomenon of the past through the folklore tradition and kobza-duma specifics of the monologue-narrative presentation in the form of an instrumental ballad. The composer's creation of a kind of national musical language is a deep process of reflecting European achievements by renewing the romantic tradition in a holistic system of national artistic expression.

In modern art history, there are analytical works by D. Garkavenko [2], N. Goryukhina [4], N. Dovgaleiko [1], D. Kanevskaya [5], M. Novakovykh [12], N. Ryabukha [20]), in which researchers are partially involved in the problem of understanding the mechanism of succession in the piano music of Lyatoshynsky. Some aspects of the study of such a connection and restructuring in the piano music of the composer Lysenko's model of the modern canon as a national-unique musical-semiotic system are revealed in the studies of O. Kozarenko [8], M. Novakovykh [10, 11, 12]. I. Peskovsky dedicates his work to the renewal of Scriabin's romantic and post-romantic traditions of the composer's board-harmonic thinking [18].

In studies in the field of view of which there is an analysis of piano ballads by F. Chopin (N. Vieru [27], V. Pankratova [15], J. Yakubyak [28]), we see confirmation of art criticism, in the context of which it is emphasized that the evidence of R. Schumann, F. Chopin's ballads were created under the influence of poetry by A. Mickiewicz. From his poetic work, Chopin inherits lyrical narrative, dramatic events and picturesque imagery, drawing the image-plot line of the author's speech in the manifestation of declamatory recitative in the introductory and final episodes of musical compositions.

The factor of rethinking traditions as tendencies of centralization and polarization, methodological aspect of traditional and innovative transformations is revealed in the researches of D. Garkavenko [2], O. Zinkevych [30]. The work of N. Pasteliak [16] is devoted to the transformation of poetry in the sonata one-part form. Elucidation of stylistic searches of the artist's early work is noted in the researches of T. Gomon [3], O. Pidsukha [19], I. Savchuk [21, 22].

6 Conclusion

The genre of romantic ballad in the music of Lyatoshynsky is a pan-sign phenomenon that is part of the system of signs of genre and stylistic expression. The disclosure of dramatic and tragic collisions in their specific socio-historical form in Lyatoshynsky's piano music was manifested through transparent realistic considerations of the surrounding social cataclysms that developed under a strict total regime. Through his own psychological analysis of the environment, through his own assessment of these phenomena, which in music are often reflected in dialogical reflections – a conversation with himself, the composer, in an artistically perfect form, reveals the deep foundations of life.

The form of rethinking any phenomenon is aimed at understanding it from the standpoint of modern interpretation: in a new perspective, this phenomenon is covered, it is attributed to the modern meaning [13]. The identification of rethought romantic traditions in the perspective of the transformation of the genre pattern of the instrumental ballad reflects the source aspect of the creative comprehension of the latest content through the prism of introduced modern forms of artistic understanding.

Rethinking of romantic traditions in the genre of instrumental ballad in piano music by Lyatoshynsky is noted in the formation of a peculiar, individual style of the artist, imbued with the imprint of late romantic basis, revealed in the constructive features of board-harmonic thinking, creation of modern symmetric, asymmetric modal system, compaction of textural techniques, dynamization of the metrorhythmic phenomenon. The stylistic expression of neo-romanticism is a one-part version of the romantic sonata form in close interaction with the characteristic features of poetic, ballad-duma musical

expression. Manifestation of pan-European and national peculiar tendencies of musical romanticism in the music of Lyatoshynsky exposes the reflection of the romantic method of creativity, romantic type of thinking and worldview of the composer.

The expression of Lyatoshynsky's individual compositional style is the polystylistic concept as a result of rethinking romantic, late romantic, and postromantic tendencies from the instrumental works of Chopin, Liszt, Lysenko, Metner, and Scriabin in the powerful interaction of the late romantic romance, expressionism) and the neo-romantic phenomenon.

Manifestation of European tendencies of musical romanticism is revealed in the inclusion of the composer's romantic semantic-rhetorical musical token, introduction of the condensed method of composer's thinking, exposition of polyphonic methods of musical presentation, use of combinatorial-synthetic, counterpoint technique in realization of romantic [14].

Manifestation of national and peculiar tendencies of musical romanticism in Lyatoshynsky's piano music is traced in the coverage of dramatic features of ballad-duma thematic expression, revealing of peculiar variational-variant principle of thematic development, appeal to archaic bases of folk melody and folklore genre thought. National-fundamental tendencies are also highlighted in the inclusion of rhetorical mournful intonation, in the creation of a one-part piano sonata characteristic of Ukrainian music, based on the features of folk poetics.

The factor of heredity in the synthesis of traditional and original innovative features of Lyatoshynsky's piano music is a key factor in the manifestation of the romantic genre model of instrumental ballad, which as a result was reflected in the creation of modern polystylistic musical speech in the planes of late romantic, neo-romantic and post-romantic layers in the esthetics of Ukrainian modernism.

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