

## МИСТЕЦТВОЗНАВСТВО

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### BAYANO-ACCORDION MUSIC OF L. G. KOZELCHUK (DNIPROPETROVSK PERIOD OF CREATIVITY)

The article reproduces and articulates the path of development of accordion-accordion art in the Dnipropetrovsk region and presents outstanding figures of this period. In this context, an overview of the works of L. Kozelchuk is presented, namely:

- the specific features of the development of this branch of academic folk-instrumental performance in Dnipro (from the beginning of the twentieth century);
  - to determined creative the path of L. Kozelchuk is characterized (presented the main works of two periods: Moldavian and Dnepropetrovsk);
  - the genre orientation of bayan-accordion repertoire of creativity created by the composer in 1990–2007 was found.
- The main characteristics of the bayan creativity of L. Kozelchuk of the Dnepropetrovsk period, formulated as a result of the analysis of the material, are mostly presented in the form of manuscripts:
- the indissoluble link with the pedagogical practice of the artist (the vast majority of works for bayan and accordion were created to enrich and expand the repertoire with original music);
  - methodical orientation (the composer had created a number of unique developments aimed at developing the knowledge and skills of young bayanists and accordionists);
  - national-patriotic orientation of image-artistic content(characterized by the use of images and heroes of the Ukrainian epos in the composer’s work);
  - attraction to cyclic forms (among them are 3 suites for bayan and 2 cycles) and the dominance of the three parts of the principle of formation in miniatures and plays;
  - reliance on folklore thematic and its genre-stylistic rethinking (expressed in the use of Ukrainian folk songs as the basis for plays and parts of cycles);
  - programmaticity, which found expression in the fact that each of the miniatures of the cycles is preceded by poetic lines (mainly author’s) the use of stylization techniques (expressed only in sketches).

**Key words:** L. Kozelchuk, bayan-accordion art of Dnipropetrovsk region, genres of original bayan-accordion music.

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## БАЯННО-АКОРДЕОННА МУЗИКА Л. Г. КОЗЕЛЬЧУКА (ДНІПРОПЕТРОВСЬКИЙ ПЕРІОД ТВОРЧОСТІ)

*У статті представлено огляд творчості Л. Козельчука в контексті розвитку баянно-акордеонного мистецтва на Дніпропетровщині, а саме: визначено специфіку розвитку цієї галузі академічного народно-інструментального виконавства в м. Дніпро (від початку ХХ ст. дотепер); стисло охарактеризований творчий шлях Л. Козельчука; виявлено жанрову спрямованість баянного репертуару, створеного композитором у 1990–2007 роках. До основних рис баянної творчості Л. Козельчука дніпропетровського періоду, визначених у результаті аналізу матеріалу, який здебільшого представлений у вигляді рукописів, належать такі: нерозривний зв'язок із педагогічною практикою митця; методична спрямованість; національно-патріотична спрямованість образно-художнього змісту; тяжіння до циклічних форм (серед них 3 сюїти для баяна і 2 цикли), домінування тричастинного принципу формування в мініатюрах та п'єсах; опора на фольклорний тематизм та його жанрово-стилістичне переосмислення; програмність, виражена в тому, що кожний із мініатюр циклів передують поетичні рядки (здебільшого авторські); застосування прийомів стилізації (лише в етюдах).*

**Ключові слова:** Л. Козельчук, баянно-акордеонне мистецтво Дніпропетровщини, жанри оригінальної баянно-акордеонної музики

**Statement of problem and analysis of publication.** The specificity of the development of academic folk-instrumental art in the Dnipropetrovsk region in Ukrainian musicology is presented in works devoted to bandura performance (works by T. Cherneta, M. Berezutska, S. Ovcharova). As for other areas of the industry, they are still out of bounds of national interest musicologists. At the same time, published byanical works of the suite genre, created in Dnipropetrovsk by a well-known teacher and composer Leonid Kozelchuk, were considered in the research of J. Oleksiv (Oleksiv, 2012). Thus, the relevance of the topic is defined, as a regional aspect of the research, as well as the fact composer creativity of representatives of the accordion art of Dnipropetrovsk region is still not fully studied.

**Scientific novelty.** The Dnipropetrovsk period of creation of L. Kozelchuk was first described and presented a genre panorama of his accordion work.

**The purpose of the research** is to reproduce genre panorama of bayan's creativity by L. Kozelchuk of Dnipropetrovsk period.

**Statement of the base material.** The process of formation of academic bayan art began since 1920-s of the 20-th century. It is associated with the name of A. Shtogarenko, who had worked in Dnipropetrovsk, in 1926, and organized an ensemble of bayanists, which was named the First Ukrainian Chamber Ensemble named after Komsomol. Also, in 1927 in the Dnipropetrovsk Musical College there are classes of folk instruments (domra, balalaika, accordion), led by G. Frolov is an outstanding musician of Dnipropetrovsk, violinist and conductor. This educational institution, which is now M. Glinka Dnipropetrovsk Academy of Music and celebrated the 120-th anniversary this year, became, and still is the main educational institution of professional music education of Dnipropetrovsk region. It should be note that at the beginning the play bayan and accordion taught by the

teachers of the universal direction, which did not have special bayan education – G. Frolov, O. Krasnoslyk, V. Hotvyansky. In the early 1950-s, to teachers of folk instruments department joined bayanists as E. Uhlin and B. Lavrentyev, who did not have higher education. Since the 1960-s only qualified graduates are invited to work, among them were names should be L. Martys, A. Novikov, O. Kovalenko, L. Chuta, A. Tarasenko, L. Kozelchuk, S. Zhorov, S. Karlov, A. Bersan. Today, the teachers of the bayan and accordion class work: V. Klymenko I. Klymchuk, Ye. Zhila, M. Shepel, D. Zharikov, Ya. Zlunitsyna.

It should be noted that the activity of these teachers is significant for the formation of the bayan-accordion center of the musical culture of Dnipropetrovsk region, that's why it is not limited to pedagogical work. For example, a duo of teachers consisted of A. Tarasenko and S. Zhorov in the 2002–2010 worked in Dnipropetrovsk Philharmonic, currently among the art pieces in the House of Organ and Chamber Music is honored artist of Ukraine V. Zhavoronkov and the duo "Monte Carlo" consists of S. Zhorov and K. Ivanchenko.

Among the cultural events that are significant for Dnipropetrovsk region is M. Rizol festival-competition of young bayan and accordion player, which in 2018 year received international status and concerts of famous bayan-accordion players which take place in the International Festival of Musical Art "Music Without Limits".

Significantly, another component of bayan-accordion art, namely the practice of composers all the years of the existence of this branch of folk instrumental performance was concentrated at the Academy of Music. Among the teachers who successfully tried themselves in this kind of creativity and now work Volodymyr Petrovich Klimenko and Leonid Grigoryevich Kozelchuk (August 9, 1946 – January 9, 2019).

The first composer's attempts by L. Kozelchuk dates from his years of study at the S. Nyaga Kishinev

Music College in the class of bayan. Among the significant works for the bayan of the Moldavian period (until 1990) can distinguish: Concert variations on the theme of the Ukrainian folk song “Oi, u luzi” (1972), The first Sonata e-mol (1976–1977), Suite for Youth (1978), Second Sonata “Into the Cis” (1984–1985), “Carpathian Impuls” (1986). In this period L. Kozelchuk became the winner of the International Composers Competition in Prague (Czech Republic), where he received the 2-nd Prize (1985).

Creativity of the second period – the Dnipropetrovsk (1990–2007) – also was awarded a diploma V International contest of bayans and accordionists “Kryvbas Kubok” (2003) and marked by the appearance of such works as Ukrainian Suite for bayan in 6 parts (1990), Suite for Youth II (1993), Paraphrase “The Cossacks Ran” (1998), Syncopes of Time (2007).

After finishing work in M. Glinka Dnipropetrovsk Music Collage (L. Kozelchuk held position as a teacher in the class of bayan and accordion (1993–2007) did not apply to the composition.

Describing bayan composer’s creativity of the Dnepropetrovsk period, one can identify a number of trends: firstly, it is concentrated mainly on the pedagogical repertoire, secondly, the attraction to Ukrainian folklore and cyclical genres.

In relation to the first one, let us note that the genre of the sketch in the work of L. Kozelchuk represented by three etudes. In the title of the work of this genre is dated 1993 – “**Etude- jump**”, is reflected the purpose of methodical direction (this material is completely composed of passages by sixths at a fast pace in different registers). Two other etudes are combined composer appeal to reception styling – “**Etude on the topic of Bach**” (1997) and Etude “**Impressions of Cherni**” (2002). Their material is aimed at developing finger fluency (in the first etude of the right hand, the second – the left one). Among the pedagogical repertoire can identify a number of unique (alas, not yet published) manuals for beginners bayanists (L. Kozelchuk, after moving to Dnipropetrovsk, taught the bayan in the Musical school № 6). The first was the development under the title “**Our business from admittance to octave**” (1991). It presents small plays for each of eight intervals. The fact that the composer adds to each miniature several authored poetry lines (for a clear understanding of the material) represents a wide range talent of his personality. He was not limited only to pedagogical and composing activities, and also applied to poetry (manuscripts remained in the family archive, and some poems were awarded with awards).

The second work of L. Kozelchuk – “**Game or school – quarter-quint circle**” (1993) – as the author

points out in his introduction, is designed for younger pupils. Its main goal is “the development of children stable harmony-tonal representations, the formation of an active reaction to the musical text, as well as the development of associative thinking”. The author also focuses on the fact that young age pupils rarely study in the key works with many signs and this in turn creates a number of problems in further educations. This collection was written specifically to overcome this barrier. To each of the pieces of the collection, the composer traditionally adds a small poem. The first part of the manual is a small piece of major tonality, such as “Children’s Song”, “Two Bears”, “Spring”, “Dance”, “Horse” and others. The second one is based on the material of Ukrainian folk songs. The author points out that “the formation of musical taste of a child is impossible without a folk song. With this type handbook that represents all tonality of quarter-quint circle and is designed for children the author did not have to meet <...>”.

The work on “**Transposition notebook**” lasted seven years (1997–2004). It contains 30 etudes-plays for the accordion on the topic Ukrainian folk songs. The composer points out that “the main purpose of creating this manual is the desire to form the basics of transposition technique on a bayan with a young musician”. L. Kozelchuk called them the etudes because they develop technology transposition, and folk songs, he took as a basis in order to machinery “not eclipsed the richness of music» because one of the functions of a folk song is to create a good musical taste. Each of the 11 sections contains several etudes-plays. The structural organization of the cycle “is determined on the one hand by the number of topics, on the other – the expansion of the range of individualization, that is, in each topic the teacher must have a choice”. Each section is preceded by poetic lines that will help the student to reveal the essence of a particular topic.

Along with the pedagogical repertoire, the play occupies an important place. Among them, it is possible to pick out two “**Musical moments**” c-moll and e-moll (1994). These are works of a small volume (written in the form of a period of three sentences) and virtuoso character, as evidenced by the notation tempo Allegro, Allegro ma non troppo and features of metro-rhythmic material organization.

Among the large-scale works of the Dnipropetrovsk period is **Paraphrase on the theme of the Ukrainian folk song “Yikhaly kozaky iz Donu dodomu**” (1998). Describing it should be noted, use of many techniques inherent in the music for bayan, as follows tremolo, ricochet, the use of five-voice chords in a broad outline.

Suite genre presented three cycles.

“**Ukrainian suite for the bayan**” (1990) in 6 parts occupies an important place in the work of L. Kozelchuk. It is built in accordance to the principle of y, which are characteristic for composer style of the artist. Parts of suites by shape – mostly three-part (separate compositions are endowed with the principle of mirroring and concentricity. In them, the themes-citations of Ukrainian songs, which emphasizes national-patriotic, idea the suite (“Oy, u vyshnevomu sadochku”, “Tuman yarom”, “Teche richka-nevelychka”, “Oy, dzvony dzvonyat”).

Of particular importance in the formation integrity of the cycle traditional for the suite principles of the genre diversity (“Tale”, Scherzino, Adagio, Tokkata, Basso Ostinato, “Humoreska”), tempo contrast (Andante contabile, Allegretto legiero, adagio, Allegro water, Andante, Allegro giocoso) and intonational unity. The latter is provided through the use of the leit-theme – “Teche richka-nevelychka”, the separate intonations of which are present in almost every part of the cycle. An analysis of the tonal plan of the cycle indicates that the author creates a center-forming function for e-moll tonality. In the end, we note that all other suite cycles – “**Seven Ukrainian Miniatures**” (2004) and “**Syncopes of Time**” (2007) were printed and introduced into the scientific context of domestic musicology in the works of J. Oleksiv (Oleksiv, 2012). The researcher notes that the duality of part names in the series “Seven Ukrainian Miniatures” create separate levels – genre-style and figurative, as can be seen from the names of parts: 1. Preludiya “Stoyit’ hora vysokaya”; 2. Intermezzo “Oy, mayu ya chorniyi brovy”; 3. Legend “Topolya”; 4. Humoresque “Oy, Marichko, chycheri”; 5. Barkar-

ola “Misyats’ na nebi”; 6. The canon “Oy, u luzi zatsvila kalyna”; 7. Impromptu “Teche voda kalamutna”. By the observation of J. Oleksiv, “the first level points to romantic orientations <...> the second – to non-folkloric stylistics and lyrical and dramatic circle of images” (Oleksiv, 2012). It is obvious that in the first suite of Dnipropetrovsk period, described above, the reception of the genre rethinking of folklore themes was already found by the composer. Also, the similarity of these cycles is that each part of the composer adds lines from folk songs. In the philosophical and substantive relation the most significant work of the Dnepropetrovsk period is the suite “**Syncopes of Time**”, which was published in the series “the concert works for the accordion”. It is built for the same principles. Its parts – “On the nightingale’s grave (a prayer)”, “Comic Christmas carol”, “The vision”, “The Petrykivska paintings” are located on the principle of contrast, both tempo and content. To each of the parts the composer also adds poetic lines. An epigraph to the first part is the author’s poems, the content of which is associated with the times of Kievan Rus and Nightingale-Breaker. A small poem of folklore accompanies the second part, which is in the expression of J. Oleksiv is a kind of “neofolklore virtuoso scherzo <...>” (Oleksiv, 2012). The third epigraph – also the author, depicts a picture of the Cossacks, preceding the presentation of the characteristic musical material. In this part of the cycle, call-based quarters intonation and consonance dominate. The last part where the author uses lines from the poem “Dream” T. Shevchenko is the most ambitious. “Composition, writes J. Oleksiv – like the finals of sonata-symphonic cycle, has a freely treated form of rondo-variations” (Oleksiv, 2012).

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