

UDC 78

DOI <https://doi.org/10.24919/2308-4863.5/29.209704>**Lianna BUCHOK,***orcid.org/0000-0002-6692-5220*

External PhD Student

of the National Academy of Culture and Arts Management,

Teacher

of Municipal Establishment of Higher Education “Uzhhorod Institute of Culture and Arts” by

Transcarpathian Regional Council

(Uzhhorod, Ukraine) *lianna350@ukr.net*

STYLE DISCOURSES OF ACADEMIC SPECIALIZATION OF THE TRANSCARPATHIAN SCHOOL OF COMPOSITION BASED ON EXAMPLES OF PIANO ART OF THE SECOND HALF OF THE 20th CENTURY

The formation and development of the Transcarpathian school of composition falls on the so-called Intentional period of the history of musical culture, which unlike the Classical and Romantic periods, is no longer dynamic, but rather extensive in the nature of cultural initiatives. Generally, it means that the purely volitional discourse of the cultural creation of the so-called Classical period of the musical history changed from, so to speak, iambic discourse (intention from the past to the future) to a trochaic one – when the measurable temporal perspectives of the cultural space are balanced in favour of “real” time and its speculative connection with continual reality.

However, for the formation and development of the Transcarpathian school of composition, especially in the field of piano music, the discourse on mastering the academic technologies of musical thinking and at the same time adequate stylistic resources with respect to the latest artistic aesthetic and stylistic forms of the creative process proved to be an indication of the actualization of stylistic initiatives in the spirit of modern and at the same time modernistic (as innovative) implementations in the sense of the latest principles of style formation. Among such initiatives, one should first mention the technologies of stylization and the allusion method of style development, which rely on a certain pole of stylistic attraction and conscious stylistic borrowings.

That is, the trace of obvious shifts in the style paradigm on the national discourse of style formation turns out to be closely related to style reminiscences, since the purely national vector of style formation tends to come up to the macro-individual resonance processes in the so-called historical set of style systems. In this context, after all, the question of a separate existence of the “Transcarpathian school of composers” as a style-forming fragment of the whole panorama of the Ukrainian national compositional tradition is very relevant. It seems that this question has special roots in the interpretation of the very phenomenon of a school of composers, as it is a purely profile orientation of the Transcarpathian composers’ work on the principles of professionalism and academic training.

With regard to music composition in Transcarpathia, there are all objectively existing prerequisites for stating that it has the right to be recognized as a “school of composers”: in this regard, important is the academic training of the authors of musical works, representing a mentally characteristic image of creative ideas and a remarkable flair for testing the latest algorithms of musical thinking.

Key words: *Intentional period of music development, Transcarpathian school of composition, piano music.*

Ліанна БУЧОК,*orcid.org/0000-0002-6692-5220*

здобувач

Національної академії керівних кадрів культури і мистецтв,

викладач

КЗВО «Ужгородський інститут культури і мистецтв» Закарпатської обласної ради

(Україна, Ужгород) *lianna350@ukr.net*

СТИЛЬОВІ ДИСКУРСИ АКАДЕМІЧНОЇ СПЕЦІАЛІЗАЦІЇ ЗАКАРПАТСЬКОЇ КОМПОЗИТОРСЬКОЇ ШКОЛИ У ПРИКЛАДАХ ФОРТЕПІАННОЇ ТВОРЧОСТІ ДРУГОЇ ПОЛОВИНИ ХХ СТОЛІТТЯ

Становлення й розвиток закарпатської композиторської школи припадає на так званий Інтенціональний період історії музичної культури, який супроти Класичного та Романтичного періодів вирізняється вже не динамічним, а екстенсивним характером культуротворчих ініціатив. Загально це значить, що суто вольовий дискурс культуротворення так званого Класичного періоду історії музики змінився із, так би мовити, ямбічного дискурсу (інтенція із минулого у майбутнє) на хорейчний – коли урівноважується вимірність часових перспектив культурного простору на користь «теперішнього» часу та його уможлидного зв'язку із континуальною реальністю.

Однак для становлення і розвитку закарпатської композиторської школи, а надто – у сфері фортепіанної музичної творчості, – вирішальним виявився дискурс на опанування академічними технологіями музичного мислення й водночас адекватними щодо новітніх художньо-естетичних та стилєвих мислєформ творчого процесу стилістичними ресурсами, що мали б свідчити про актуалізацію стилєтворчих ініціатив у дусі модерних та модерністичних водночас (як інноваційних) упродовження у сенсі новітніх принципів стилєутворення. У числі таких ініціатив передовсім слід назвати технології стилізації та алюзійного способу розвитку стилю, які покладаються на певний полюс стилєвого притягання та свідомих стилістичних запозичень.

Тобто слід очевидних зрушень у стилєвій парадигмі щодо національного дискурсу стилєутворення виявляється тісно пов'язаним зі стилєвими ремісценціями, оскільки суто національний вектор стилєутворення прагне «дорівнятися» до макроіндивідуаційних процесів резонування у так званій історичній множині стилєвих систем. У цьому контексті, зрештою, вельми актуальним виявляється питання достовірності існування саме «закарпатської композиторської школи» як такого стилєвірного фрагмента, що стосується усієї панорами української національної композиторської традиції. Як видається, в цього питання – особливі корені інтерпретації самого феномена «композиторська школа», оскільки йдеться про суто профільне орієнтування композиторської творчості композиторів Закарпаття на засадах професіоналізму та академічного вишколу.

Стосовно композиторської творчості на теренах Закарпаття є усі об'єктивно наявні передумови для судження про те, що вона має право на визнання за нею існування саме «композиторської школи»: у цьому питанні вагомий сенс має академічний вишкіл авторів музичних творінь, які репрезентують собою ментально характерний образ творчих задумів та неабиякий хист щодо апробації новітніх алгоритмів музичного мислення.

Ключові слова: інтенціональний період розвитку музичної творчості, закарпатська композиторська школа, фортепіанна музика.

Formulation of the problem. In the dimensions of the theory and history of culture, the issue of style-building processes, such an extremely important aspect regarding the cultural content of artistic works is always relevant; in particular, diagnostics of the mental “movements” like filling the mental field of a certain cultural space with new and new thought forms. In fact, in this very sense among the genre spheres of musical works of Transcarpathian composers, piano music is of special interest: as the most abstract form of musical works, it not only assimilates the richest stylistic resource of European musical culture, but also differs by its distinctive intonational and lexical foundation and purely mental character. After all, heightened attention to the study of precisely the regional specificity of academic musical works is today perhaps the most priority area of Ukrainian art criticism, since “there is nothing non-ethnic in the world” (by Anthony D. Smith). Therefore, a thorough analysis of the origins and prospects for structuring this specificity, taking into account the processes of ethno national identification, is adequate with respect to the challenges of the postmodern phase of culture creation, which in singularity shows the spiritual integrity of the picture of the world. In the most general terms, such an approach can be seen in studies of musicologists of the Ukrainian diaspora (for example, V. Vytvytskyi), who in the early twentieth century had certain considerations based on the specifics of the national mentality and the nature of the style creating processes in the period of formation of Ukrainian professional composer’s works.

Analysis of recent research and publications. Only in the 1990s the conditions for the conceptual development of the national specificity of Ukrainian

musical academic works in relations with European style experience matured (authors L. Kyianovska; O. Kozarenko, 2000; N. Kostiuk; M. Rzhavska; M. Yarko, 2011). Meanwhile, the history of the study of professional musical creativity of Transcarpathian composers began with thematic developments in the genre of «creative portrait» (a type of popular science publication): for example, autobiographical essays on Transcarpathian composers – D. Zador (by Ya. Rak) and I. Marton (author N. Pitsur) and others. After that, the scope of interest also included developments dedicated to «forgotten» names and little-known regional figures (authors O. Green, I. Popova, T. Rosul). Only recently, studies of the combined experience of the professional works of Transcarpathian composers (the countdown of its existence dates back to the second half of the XX th century) formed into a kind of analytical tradition (authors E. Dobrovolska, O. Korolenko, M. Lykholov, V. Madiar-Novak, O. Markush, L. Mykulynets, L. Mokanu, V. Mukhina, K. Olenych, M. Panchenko, L. Uralskyi, O. Yurosh). It has been found, however, that today the practice of studying the piano works of Transcarpathian composers mainly emphasizes only the regionally stylistic “colours” of the real musical text – beyond comprehending the real stylistic initiatives of their authors in the spirit of re-interpretational (non-restorative) movements of the culture of the Intentional period of music history.

The purpose of the article is to present in the examples of piano works of Transcarpathian composers of the second half of the 20th century the algorithms of formation and development of such professionally structured phenomenon as “Transcarpathian school of composers”.

Presenting the main material. Under such circumstances, it becomes obvious that researchers generally neglect modern culture logical analysis algorithms and therefore do not reach a generalization of the Transcarpathian composers' level of professional abilities in the context of such an "identity of differences" (the expression of K. Jaspers) as the world musical culture of the XXth century – with all its diversity of stylistic orientations. In particular, it is also important to understand that in Transcarpathia (as in Halitsiya), mastering the academic principles of musical thinking occurred not only in the chasing syndrome mode (by R. Stelmashchuk), but also in "outracing", which sometimes gave rise for judgments about the "oncoming" character of the creative process (V. Vytvytskyi's definition, 1996: 13) – when one-time coexistence of historically different types of style systems is observed. Therefore, it means that the experience of thinking about the peculiarities of comprehending the processes of formation and development of the Transcarpathian school of composition now needs a radical renewal of the categorical apparatus taking into account the postmodernist intentions of comprehension the style of creative initiatives that over the past decades of the XX th century have determined the procedural nature of cultural creation. As is known, in the newest musical works the vector of style formation from the old dynamic nature of self-realization – when iambic (in the broad sense of the word) direction was a priority – changed quite dramatically into an extensive (expansive) mode with significant artistic and stylistic preferences. All this is the basis for the search for specific analytical algorithms based on ontological comparisons with the musical practice of previous artistic eras. Indeed, today it is fact that the available analytical techniques that have grown in the bosom of the classical scientific picture of the world and classical music theory are not capable of explaining the conceptual modality of the latest creative concepts (described in detail by N. Herasymova-Persydska, 1998: 32–47; O Opanasiuk, 2018: 271–286; B. Siuta, 2010: 35–42). Moreover, the until recently recognized priority of the so-called holistic analysis loses its universality and requires the involvement of "discourse analysis" approaches – when the position of clarifying certain regularities of cultural development loses its meaning and therefore there are no grounds for macro-generalization of relatively qualitatively new positions of the future development of culture . Actually, the reason for this is the extension (expansion, distribution) of the procedural formation and development of a new musical art – the basis of its intentional conditionality and the specific character of cultural meanings. So,

only taking into account the purely procedural and structural aspects in their Intentional accentuation (focus on certain meanings) opens the way to an adequate comprehension of the creative concept – in the sense of the "intentional definition function" or more generally the «constructive function» (according to R. Ingharden, 1962: 455–456). Thus, only the fixation of the intentional aspects of the phenomena, which, in fact, perform the function of intentional definition, have the right to exist in the aspects of the semantic components of certain phenomena and the semantic signs of the whole and thereby ensure such analysis practice as Intentional Reflection – against the tendencies of conservatism, who hunted down nothing but the formation of culture.

For example, traditionally, the study of the "microworld" of a musical work is usually taken first on the stylistic «mega level», and then on the contextual «meta level», although the analysis of "figurative" level is of the main importance (without omission the so-called intonational level of semantic logic of musical thinking and reaching the most important "conceptual" level). However, the integrative nature of such concepts as the "intonation model" (defined by V. Moskalenko, 1998: 50) and the "intonational relief of thematic material" (defined by K. Ruchievska, 1977: 160) invariably leads to the observation of the so-called genetic sources of musical thematism and its holistic hermeneutical reinterpretation putting forward specific analytical accents. That is, we are talking about updating the methodological parameters of musicological analytics, especially with regard to the projective possibilities for the development of modern musical work, when you have to use the method of so-called "conceptual analysis" (A. Demchenko's definition) – "identifying figurative content as a basic position on the basis of which is the inductive ascent from the specifically musical to the broader cultural and sociological categories, and through them to the realization of human quality, inherent in the work" (cited by: Konson, 2010: 145). Indeed, in a cultural-historical context every musical work deserves to be perceived as an artistic document of the era, which confirms the historically relevant image of the world and "historical" man, which at the same time creates general (epistemologically approved) knowledge of the world and man by means of the figurative and semantic nature of art.

So, first of all, it should be noted that the regional specificity of the development of professional musical creativity in Transcarpathia is determined by purely historical factors of the life forms of ethnic communities: the idea of ethno-national identification turned out to be decisive for this region – in the

form of folklorist activity, independence of the choral tradition as a nationally characteristic and educational direction of musical creativity (clerks-teachers, private music schools, popular print publications with musical material, etc.). Moreover, on this background the emergence of piano compositions actually for the first time declared purely academic roots of professional musical creativity in Transcarpathia, and not only: at the same time, a historically logical process of its stylistic specialization took place – like the historically composed stylistic panorama of European music. Though, the uniqueness of the very style-making process was provided by a special method of creating style – based on stylisations and allusions (literally – hint, type of indirect citation), which fully corresponds to the spirit of modern intentions of cultural formation.

The didactic aspect was not of less importance – the professional replenishment of the pedagogical repertoire in the elementary music education of this multi-ethnic region. The educational component - a real system of professional music education – is always a priority, and *Zihmund Lendiel* (1892–1970)¹ was the first who joined the formation of such a system in Transcarpathia. In temporal paradigm it should be noted that this was a special didactic material: its style was based on post-romantic discourse about style, based on the thought forms of idealizing ethnic folklore traditions and the targeted development of professional musicalization of academic musical works. For example, in the “*Pastoral*” by Z. Lendiel, this is a dramaturgically meaningful progress of the compositional form based on signs of poetry (lyrical digressions, association overtones, etc.), which also includes exquisite “maneuvers” of variant reintonation and variation processing of the basic intones of thematic material. Among the latter are the epic modality of the tune, the flexible transition from cantleness to dance, and also (and this is very important) the technique of thematic work of a sample of the Haydn and Mozart symphonies. Characteristic is that the entire intonation process is shrouded in a metaphor of reflexive contemplation, which modernizes the intonational-dramaturgical perspective of the thematic of the play. Another example is Z. Lendiel’s “*Little Fantasy*” on old Hungarian fantasies: in it the composer also applies, so to speak, the through trajectory of the “plot” unfolding, which is identical according to the principle of poetry, but at the same time diversifies its characteristic rationalistic

¹ Thus, a private music school operated under his leadership during the years 1920-1944. For the pupils of the piano class of this school, Z. Lendiel, for the first time in Transcarpathia, offered professional replenishment of the nationally inspired pedagogical repertoire in elementary music education.

treatment of classical centers – with the help of thematic work when textural and articulatory (stroke and illogical) changes are primarily indicative. Equally rich with the expression is his “*Song*” for the piano: didactically it is aimed at the mental character of the Transcarpathian folk song – reflexively engaging in reflections and hearings. And again, as in the previously considered plays, the composer is very scrupulously entrusted to the dramatic perspective from the beginning as conception (Andante), through his own “soul singing” (Andantino) to the thought form “to keep your chin up” – chardash.

Instead of it in *Desiderius Zadora*’s piano works (1912–1985) we have the opportunity to admire intentions regarding neoclassical style orientations – when there is an allusion to a certain historically known representative. In Scherzo, for example, this is an allusion to the classical models of the genre sememes of scherzo (jokes) in the rules of the emancipated dissonance algorithms and atonal ratios, as well as eccentric articulation techniques in the «Sprechstimm» model as expressive intonational articulation of musical vocabulary. In turn, the “Fugue” of D. Zador has the features of a purely «Bach» model of articulating meanings in a declamatory manner and the “song” nature of contrapuntal realizations².

Another significant figure in the accumulation of pedagogically oriented piano material of the Transcarpathian school of composition is *Emil Kobulei* (1929–2004) – a man of universal inclinations in creating ethnographically oriented musical consciousness and professional foundations of musical education. As a student of outstanding music theorists (A. Kotliarevskyi, S. Paliuchenko, S. Liudkevych), E. Kobulei was able to reproduce the technologies of stylistic specialization of the piano repertoire in the spirit of postromantic traditions at a high professional level. So, in the “*Miniature*” it is the pathetic spirit of Chopin’s piano preludes; in the “*Prelude*” it is the courageous-epic spirit of the symphonic preludes, when the lyrical subject and its mental originality in the meaning of the “subject of history” are enlarged. In addition, it is in “Prelude” (pay attention to the purely “male”, as in the preludes of F. Liszt, the form

² By the way, it is generally accepted that a professional school of composition is formed since it is headed by a person who has received professional musical education just as a composer. And this is despite the fact that the factuality of the emergence of such a school is in fact connected with a much larger number of factors, although among them the criterion of academic specialization of creativity is really important. In Transcarpathia, *Desiderius Zador* (a student of J. Krzicky, V. Novak, A. Haby) turned out to be such a leader, whose work covered perhaps the most important foundations of the composer’s school: the academic specialization of the genre system of creativity, the deep intonation roots of the source base of the region, the flexible interaction of style systems like that.

of articulation of the genre form) E. Kobulei resorts to the attributes of a free modulation plan – outside the criterion of close functional relationships within the basic tone the effect of the “extended diatonic model” of S. S. Prokofiev and the atonal ratios of the sample of the head of the Novovensk school named after A. Schönberg. But all these stylistic “wanderings” the composer balances with meditative reminiscent in the style of a “sensual” classical harmonic type of modus. In the end, E. Kobulei also introduces a “test” for the well-known variability typical of the folklore Slavic vocabulary to the didactic tasks: in the play “The Dance of Mika” (Mika is the composer’s daughter), the peer and minor branches of the same name and their kindred varieties are purposefully compared, which, as an effective reception at the mental level, indicates the psychotype of Transcarpathians – the dualism of reflection and zeal.

In turn, the followers of the founders of the Transcarpathian professional school of composition, among whom the figure of *Ishtvan (Stepan) Marton* (1923–1996) occupies a prominent place, are increasingly developing the vector of stylistic and purely stylistic diversity of the pedagogical repertoire of novice pianists. Thus, in his “*Elegy*” for piano, the composer found his own correlates of the semantics of this aesthetically «romantic» genre form in kind of sadness for the lost: its focus is the intonemes of emotionally disturbed reflections of folk origin – the pathetic of instrumental forms of playing on cymbals. However, in the composition *Play*, the composer attains even greater analogies with the stylistic signs of a new form of musical “sound-thinking” – the creation of musical matter by means of an exquisite “sound idea”. Therefore, in expressive terms, the moment of articulation is decisive – the intonational underlining of thematic constructions with the flexible variability of metric ratios and purely stroke «formulations» in carrying out a certain intonem (recitation, urbanism, general forms of movement, etc.). All this, therefore, testifies to the intellectual workload of thematic processing, which is a worthy thought form of entering the space of an already new musical consciousness – in the spirit of modernity, which is sometimes interpreted as a type of cultural-creating situation or as the «last glimpse of romanticism» (according to interpretations by M. Karalius) or as a special way of the national style-formation process by means of the semantic «game» with allusions (by O. Kozarenko, 2000). That is, in one case, the focus is on the strength of romantic aesthetics (type of autonomous, homogeneous style) and in the other – on innovative implementations regarding the way the style is created by means of conscious contamination (borrowing, styling, etc.),

which are designed to testify about the historically necessary method of creating a national style in the spirit of not a micro, but a macro-individualization process – when resonances occur in the space of their own kind (national identity) of historical systems in such a macro-world as world art culture.

In other words, if for the time being there was a need for consistent labeling of the micro-individualization process, which consciously relied on the ethnic form of identity as a fundamentally closed formation, then the process of mastering the national form of identity, which is a fundamentally open formation, was aimed at achieving goals in the form of a synthesized style model, the so-called interpretive type of style, has a heterogeneous (non-uniform) nature. In general, this means that the communicative-receptive (as generative) aspects of the Ukrainian musical modernity contain their own cultural parameters concerning the development of national traditions by means of innovative changes in the artistic consciousness and its conceptual sections. The meaning of such changes is sometimes stipulated in the spirit of the “Europeanization phase” – the phenomenon which for Ukrainian culture as a whole arises as a special appearance in its existence status as a “match” competition to the achievements of Western European culture by maneuvering outward and manifesting only selected values (Yarko, 2011: 189–198). Such an emphasis on the axiological (as well as on communicative) properties of the style ensures its learning as a “special” sphere through the prism of the issue of the «spiritual situation of time» (K. Jaspers), provides an opportunity to find out nothing more than a socio-historical genesis and the psychologically receptive component of the style itself – in the sense of its widely interpreted “objectivity” and meaning fields.

However, in relation to the Transcarpathian school of composition, historically, in the piano compositions of the second half of the twentieth century, there is actually simultaneous coexistence of both micro- and macro-individual processes: on the one hand, the intent of ethnic identity manifests itself as an end in itself; on the other hand, reinterpretational (non-restorative) “movements” are intensively attracted, corresponding to such a global idea of the modernist era as the “idea of global cultural synthesis” (Kozarenko’s, 2000: 250]. For example, Desiderius Zador’s “*Etude*” in do minor (1952) is a brightly modern / secession style model, which is based on the author’s stylization of a certain historically known characteristic for postromanticism and has a distinctly individual image-concept. However, the concept of D. Zador’s “*Etude*” in do minor has also a slightly different, so

to speak, spirit – assimilation (conscious one) with several mentally distinct figurative systems: Chopin's dramatic impulses, pathetic of Scriabin's poems, volitional tension of Beethoven thematism and even sound urbanism (as in the music of I. Sravynskiy or P. Hindemit). But these are only stylistic attributes of the work. At the same time, the actual stylistic features of this "Etude" emerge in a purely conceptual plane: the listed associations, which are identified by ear in the measurements of the stylistic characteristic of historically known themes of theism, are amplified (with an exaggeration effect) means of "message" about a certain "something". And this "something" is speculatively formed into a spiritual image of a Human, which is ambivalent in its internal composition: on the one hand, creativity (pathetic virtuosity), dramatic and even heroic impulses and powerful will; on the other, the descending emotions of conquered lyricism. Moreover, the latter are the key moments of the compositional form, the dramatic perspective of which is provided by sharp variations and shifts in the meaning of image (including even the final «point» of the work). So, only the dramatic (semantic) perspective of D. Zador's "Etude" directly indicates the mentally characteristic image-concept in its dynamic structure – as a subjectivized intonational image of the world.

In turn, for the continuation and expressiveness of opinion regarding the idealization of precisely the romantic traditions in the piano works of Transcarpathian composers of the second half of the twentieth century, we should also turn to the same D. Zador's *Piano concert* with orchestra (written in 1966). In this work, the composer reproduces the engagement with postromantic idealisations as much as possible. Among them there are the thought form "Human and Nature", the archetypes of ethnic culture, and most importantly – a purely classical approach to structuring the concept, when there are acutely actual collisions of opposites (dialectical type). Such a concept always requires a particularly dynamic development – as "striving for the highest point of tension, for extreme instability" in order to "unleash" in a statement, in a strong-willed victory fixed over the stability of the "last" point: again and again the tonic with all the power of a powerful orchestra. This is the dominance of iambism in the broad sense of the word. The dynamic flow process itself has a contrasting curve – with sharp ups and deep lows. The musical time is brightly vector, although, moreover, it establishes a balance between all three characteristics of time (the past – the present and the future)» (Herasymova-Persydska, 1998: 34). The quoted judgment of N. Herasymova-Persydska, which the researcher

cites with the aim of comparing the concepts of classical and non-classical art, makes it possible to describe the essence of the concept of D. Zador's concert as such a post-romantic project, which also contains spiritual and ethical attempts of postmodern epochs: the essence of these efforts is in the idealization of the classical traditions of symphonism as a method of creative thinking in their transparent recognition. These include, for example, the classical norms of the compositional plan (sonata, concentric form, rondo-sonata form) and the grammatical structure of the classical cyclic form (I part is «Action», II part – "lyrical center"; III part combines "scherzo" and the "final"). However, in the dramaturgic plan of the D. Zador's concert the listed representatives of idealization (resolution and clarity of compositional structuring) were synthesized with a lyric-epic modus. That is, if the classic type of sonatism and symphonism is understood as a specific system of musical thinking based on causal relationships and logical / rational laws of human thinking with an expressively tuned modus structure (conflict-dramatic type of segment correlation according to the laws of dialectics), then interfering these systems of the epic kind of art (a combination of comparison and contrast) introduces a maneuver of avoiding conflict and its replacement by a means of introducing an additional meaning. In Piano Concert of D. Zador it is a total idealization and re-interpretation of the romantic modality of amazement by folk sources and imaginative associations about the native land – its landscapes, symbolic images and scenes – and the inclusion of elements of the «game» with style allusions.

At the same time, with the intentions of modernizing musical creativity, the question of its connection with academic (classical) experience always arises in a special way. And this is despite the fact that the main principle of the formation of a new musical consciousness was, above all, distancing from all that is, in fact, «traditional». However, the challenges of modernity are not so much the rejection of tradition, but its continuation in new and new transformational versions, because the stability of the communicative connection with the tradition itself does not cease to exist. In particular, the problem of the manifestation and interpretation of compositional and dramatic principles of structuring a fully specific musical work is perhaps the most compelling reason for judgments regarding the individual-style features of its author. In this case it will be about one of D. Zador's early creative projects – his *piano "Sonata"* (1960), in which the composer rather unusually embodies the idea of sonata as the semantic basis of sonata as a structure-forming principle. Hence there is the

question of the neoclassical line of piano creative work of Transcarpathian composers in its links with academic experience; namely, its reinterpretation or neo-restoration. Actually the D. Zador's piano "Sonata" is perceived as a neoclassical creative project in which the structure-forming principle of sonarity that was born in the bosom of a homophonic-harmonious system of musical thinking is combined with the linear principle of the polyphonic system of thinking: the latter, since it is the leading means of "movement" of music matter, as if from the inside, saturated with illustrative meaning by the effects of folk origin (according to M. Lysenko it is the principle of "national illumination") that is an instrumental type of music playing on cymbals; but at the same time, these «flashes» of expression manifest the identity of the declamatory nature of the musical thematism of the sample of the New Vienna school. That is, D. Zador's "Sonata" is a typically modernistic "will to style" guide, which synthesized postromantic experience with the latest technologies of creating musical matter, which significantly influenced the nature and structure of artistic imagery in the modality of «sonatas» with its specific shifts in expression: the genre form of the sonata in D. Zador's version has far from classical roots – the usual (like perfect / classical) causal principle of figurative-semantic structuring is not involved in it, which, as a way of organizing the image of the world in the twentieth century, was often replaced by the so-called fabulistic principle of plot composition. However, the semantics of the genre form of the sonata did take place: it was provided with a parabolic type of correlation of concept segments – with sharp shifts in the values of the image. There is a trace of plot logic (linear projection of deployment) and even mosaic – a motley mixture of pictures, the totality of which creates a «description» of a certain mythically composed picture of the world. And at the same time, the author clearly follows the dramatic formula *initio: motus: terminus*», where: the first dramatic segment is imple-

mented on a large scale briefly – it is an intonational formula of an epigraphic theme that has the meaning of an acoustic thematism code, which is like a tone plot in intonemes the declamatory type of questioning embodies the semanteme like the rhetorical "Cvo wadis? / Where are you going?"; the second is implemented in the multi-order modalities of "movement" and "contemplation"; the latter is translated into meaningful semantic attribution of three points. Therefore, on the one hand, this Sonata is saturated with expressive sonata proper tone story, which, through the continuous acoustic presence of a certain kind of interval ratios with their specific modal context, stably keeps the eventful contrast against the *ostinato* form of the prelude specimen; on the other hand, the actual image of the sonata, which has a powerful dramatic movement with "ledges" in a tirade manner (literally – pull) with long-term emotionally saturated in elevated tone "phases" that literally interfere with only the streamlined movement model. The result of all this is an individual-style, consciously concluded paradigm of the "sonare" semanteme – in the acquired symbiosis of the meaningful code of the actual sonata (event factor) and quasi-improvisation maneuver, which at the same time originally outlines the structural-semantic progression of the "open" compositional form.

Conclusions. Thus, the creative concepts of piano compositions by Transcarpathian composers in the modernist model show not only the historically necessary intention to "compare" in the academic practice of arranging and mastering the latest stylistic models of creativity, but also purposefully resort to the method of its style specialization in terms of comprehending the spiritual integrity of the national musical culture in the context of stylistic initiatives of the intentional period of musical culture – such «the initial intention that maintains itself for ... formation, performs the function of semantic software, procedurally and structurally expanded and accordingly determines the level of development of culture and art" (according to O. Opanasiuk, 2018: 284).

BIBLIOGRAPHY

1. Витвицький В. За океаном: зб. праць. Львів : Львівська організація НСКУ, музикознавча комісія НУ ім. Т. Шевченка, 1996. 136 с.
2. Герасимова-Персидська Н. Нове в музичному хронотопі кінця тисячоліття. *Українське музикознавство*. Київ, 1998. Вип. 28 (Музична україністика в контексті світової культури). С. 32–47.
3. Ингарден Р. Исследования по эстетике / [пер. с польского А. Ермилова и Б. Фёдорова]. Москва, 1962. 572 с.
4. Козаренко О. Від модернізму до постмодернізму (парадигма розвитку галицької музики ХХ ст.) *Musica galiciana: kultura muzyczna Galicji w kontekście stosunków polsko-ukraińskich (od doby piastowsko-księżęcej do roku 1945)*. Rzeszów: WSP, 2000. T. V. S. 247–252.
5. Консон Г. Целостный анализ в контексте научной методологии. *Музыкальная академия*. 2010. № 2. С. 140–150.
6. Москаленко В. До визначення поняття «музичне мислення». *Українське музикознавство*. Київ, 1998. Вип. 28 (Музична україністика в контексті світової культури). С. 48–53.
7. Опанасюк О. Іntenціональність у просторі культури: мистецтвознавчі, культурологічні та філософські аспекти : монографія. Київ : «Аура Бук», 2018. 472 с.

8. Ручьевская Е. Функции музыкальной темы: монография. Москва–Ленинград : «Музыка», 1977. 160 с.
9. Сюта Б. Дискурс у музиці і теорія дискурс-аналізу в сучасній науці. *Студії мистецтвознавчі: Театр. Музика. Кіно*. Київ : ІМФЕ ім. М. Рильського НАНУ, 2010. № 1(29). С. 35–42.
10. Ярко М. Художньо-стильові особливості українського музичного модерну в соціокультурному контексті «фази європеїзації». *Музична україністика: сучасний вимір* : зб. наук. статей. Київ : ІМФЕ ім. М. Рильського НАНУ, 2011. Вип. 6 (пам'яті музикознавця, доктора мистецтвознавства М. М. Гордійчука). С. 189–198.

REFERENCES

1. Vytvytskyi, V. (1996). *Za okeanom [Beyond the seas]: article collection*. Lviv: Lviv organization of National Union of Composers of Ukraine, Musicological commission of Shevchenko Scientific. 132 s. [in Ukrainian].
2. Herasymova-Persydska, N. (1998). *Nove v muzychnomu khronotopi kintsia tysiacholittia [New in the musical chronotop of the end of the millennium] Ukrainian musicology*. Kyiv. Vol. 28 (Muzychna ukrainistyka v konteksti svitovoi kultury). Pp. 32–47. [in Ukrainian].
3. Ingarden, R. (1962). *Issledovaniya po estetike [Aesthetics research] / per. s polskogo A. Ermilova i B. Fedorova*. Moscow. 572 s. [in Russian].
4. Kozarenko, O. (2000). *Vid modernizmu do postmodernizmu (paradyhma rozvytku Halycьkoi muzyky XX st. [From modernism to postmodernism (paradigm of the Galician music development in the XX century)]*. *Musica galiciana: kultura muzyczna Galicji w kontekście stosunków polsko-ukraińskich (od doby piastowsko-książęcej do roku 1945)*. Rzeszów: WSP. T. V. Pp. 247–252. [in Poland].
5. Konson, G. (2010). *Tselostnyiy analiz v kontekste nauchnoy metodologii. [Holistic analysis in the context of scientific methodology]*. *Academy of Music*. № 2. Pp. 140–150. [in Russian].
6. Moskalenko, V. (1998). *Do vyznachennya ponyattya «muzychne myslennya» [To the definition of musical thinking]*. *Ukrainian musicology*. Kyiv. Vol. 28 (Muzychna ukrainistyka v konteksti svitovoi kultury). Pp. 48–53. [in Ukrainian].
7. Opanasiuk, O. (2018). *Intentionalnist u prostori kultury: mystetstvoznachnyi ta filosofskyi aspekty [Intentionality in the culture: art studies, culturological and philosophical aspects]: monograph*. Kyiv: «Aura Buks». 472 s. [in Ukrainian].
8. Ruchyevskaya, E. (1977). *Funktsii muzykalnoy темы [Functions musical theme]: monografiya*. Moskva–Leningrad: «Музыка». 160 s. [in Russian].
9. Siuta, B. (2010). *Dyskurs u muzytsi i teoriya dyskurs-analizu v suchasni nautsi [Discourse in music and the theory of discourse analysis in modern science]*. *Art studies studios: Theater. Music. Movie*. Kyiv: IMFE im. M. Rylskoho NANU. № 1 (29). Pp. 35–42. [in Ukrainian].
10. Yarko, M. (2011). *Khudozhnio-styliovi osoblyvosti ukraiskoho muzychnoho modernu v sociokulturnomu konteksti «fazy yevropeizatsii» [Artistic and stylistic peculiarities of Ukrainian musical modernity in the socio-cultural context of the «Europeanization phase»]*. *Muzychna ukrainistyka: suchasnyi vymir: zb. nauk. statei*. Kyiv: IMFE im. M. Rylskoho NANU, 2011. Vyp. 6 (pamiaty muzykoznavtsia, doktora mystetstvoznachstva M. M. Hordiichuka). Pp. 189–198. [in Ukrainian].