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Style Dominants of the Piano Music by Transcarpathian Composers of the 20th and Early 21st Centuries

Стильові домінанти фортепіанної музики закарпатських композиторів XX — початку XXI століть

Abstract. The stylistic dynamics of formation and professional perfection of piano works by Transcarpathian composers of the 20th and early 21st century is studied against the background of stylistic processes of the entire 20th century. At the same time, the connection with the most important context—the classical (academic) experience, historically marked by certain style paradigms—is underlined. It has been established that such strategy was regionally specific, with the “will to style” causing the symbiosis of stylistic eide. In particular, it has been proved that original impulse for the formation of stylistic dominants of piano creativity by the Transcarpathian composers of the first half of the 20th through the beginning of the 21st century turned out to be modern styling, as well as the allusive way of developing a style with a tendency to romanticism.

Keywords: piano music, Transcarpathia, Transcarpathian composers.

Problem statement. In general, determining stylistic dominants of piano creativity by the Transcarpathian composers of the first half of the 20th through the early 21st century has research significance and practical necessity. On the one hand, these piano pieces are an integral part of the professional experience of the Ukrainian musical tradition; on the other hand, it is, in fact, a special segment, which has its own historical dynamics of professional formation. Emergence of the Transcarpathian Composing School (within the province of Galicia) is associated with the fact of receiving professional music education in the cultural centers of Western Europe. For many Ukrainian composers from the Western Ukraine Prague became such a center. Among the Transcarpathian composers, Dezideriu Zador (1912–1985), the founder of the Transcarpathian Composing School, studied there in the early 20th century. In European and Ukrainian music, formation of composing schools has been already underway. However, Transcarpathia is a special region, where the confrontation of state interests of neighboring countries was intense; such situation did not benefit the development of the musical life in the region. Therefore, the strategy turned out to be regionally specific, its logic is sometimes metaphorically called the “catching-up syndrome”. At the same time, it meant the connection with

the most important context—the classical (academic) one—experience, historically marked by certain style paradigms—from Baroque to Modernism. For example, if we consider the establishment of Ukrainian national composing school, headed by M. Lysenko, to trace its formation, this will be a process that extends until the 1930s. Moreover, it was rather intense “elaboration” of the teachings by Ukrainian classics “to look around”—to focus on historically relevant stylistic “movements”. Accordingly, impressionist (V. Barvinkyi, L. Revytskyi), expressionist (N. Nyzhankivskyi, B. M. Liatoshynsky) and other stylistic models permeated into the creative work of Ukrainian composers at the beginning of the twentieth century both in the West and in the East of Ukraine. They (following the instructions of Ukrainian classics) were subject to approbation under the guise of borrowings and subsequent incorporation to the “national identity” (M. Lysenko’s statement).

Thus, in relation to piano creativity of the composers of the period, there is a practical sense in establishing its stylistic eidos (a matrix) on the background of style-forming processes in the context of the whole twentieth century, which is considered to have the strongest dynamics of style changes and innovations in style creation within the history of music. Hopefully, this will give an opportunity to objectively evalu-

ate the personal contribution of the Transcarpathian composers to the establishment and development of the Ukrainian professional musical tradition.

Objectives of the study. First of all, it must be emphasized: until this day, the question of the strategy of stylistic processes in the musical work of Transcarpathian composers did not constitute a special subject of research. This can be explained by the fact, that previously, while restoring historical memory, facts and names was prioritized. This caused the emergence of rather modestly scientific, popular “creative portraits”: they gave access to general information about Transcarpathian composers. Therefore, the essence of the research problem is to find out the leading algorithms of stylistic process in piano creativity of the Transcarpathian composers of the first half of the 20th through the early 21st century, since there is an opportunity to represent its diversity.

Presentation of the main research material. Regarding the definition and diagnostics of the actual style dominants of piano creativity of Transcarpathian composers of the second half of the 20th through the early 21st century, first of all, we should consider the urgency of stylistic tendencies for the twentieth century as a whole. The idea of “dehumanization of art”—the phenomenon of changed, stylized reality— was generated by the intentional thinking and human consciousness. Its (real) inclusion lies in the intellectual sphere of life, according to the definition by J. Ortega y Gasset.

It should be noted that all the latest phenomena constitute the idea of innovation; therefore, the era (or, indeed, the age) of Modernism includes not only expressionism, but also impressionism: both became the starting points for the history of innovations and radically changed the content of art. As it is well known, this was the period when creative initiatives of professional composers rejected everything traditional; numerous manifestos denied any connection with realism. Instead, the intentional nature of the creative process promoted the “intellectual game”, which is exactly the opposite to the logic of styles, which emphasized drama of social movements or deep religious or philosophical trends (in this way, at least, all of the known historical styles were formed—Baroque, Classicism, Romanticism). Therefore, the general “modern” art—Modernism (from the French *modernisme*, from *modern*—the latest, modern; *modo*—just, recently) had several dominant stylistic eide. In fact, the “impetus” of Modernism (actually the twentieth century) should be considered a “modernist situation”—a stylistic phenomenon that has gained various names in the context of national European cultures: jugend style (Austria), decadence (Russia), secession (France, Poland, Ukraine). In the shade of the age, impressionism, symbolism, expressionism with its neoclassical style orientation, as well as the first sprouts of avant-garde, futurism and neo-primitiveness germinated. Avant-gardism should be considered an epicenter of Modernism, when fundamental ideas reached the high point in their development. Avant-garde has undergone three phases in the process of its own evolution: classical (technologies of “concrete” and “stochastic” music, variable

meters, serialism, pointillism), transient (sonorism and aleatory music) and post-classical (technology of “open” moment-form, instrumental, instrumental theater, “minimal” and “concentric” music). At the same time, the individual phenomenon of the Modern age is the non-stylistic “foremen” of musical creativity: neoclassicism, neo-folklorism, neo-baroque, neo-romanticism, neo-impressionism. That is why, as for the 20th-century musical creativity, it is generally important to understand it through in the light of the “*will to style*”, which, by means of a stylized reality, is formed under the guise of “*higher algebra metaphor*”: the metaphor as an ornament does not cover the reality anymore, but is a general rule of defining the “*face*” and the purpose of contemporary art. It embodies the “*idea as a subjective scheme*” that exists in the abstract (pure and transparent) form and is entirely focused on internal, subjective images (the definition by J. Ortega y Gasset [3]).

Centering on romanticism was such a subjective way for the Transcarpathian composers of the first half of the twentieth century was. It was mentally implicit sign of psychic self-organization, which made it possible to flexibly change its structure in accordance with changing conditions of will to a certain style on the basis of inverse relations. Thus, on the one hand, there was a tendency to master the academic writing experience (classical genre and compositional structures) in the piano creations of Transcarpathian composers of the first half of the twentieth century; but on the other—there is a will to stylize this “historical reality” (the classics) in the discourse of centering on romanticism. Hence, the feedback to the stylized reality turned into a “*play*” with stylistic archetypes—their “*digestion*” in the body of ethno-national identity of the world.

A striking example of such an eidetic form of stylistic process is the *Etude C-minor* by Desideriu Zador (1952): it has a typical modernist (secessionist) style model, based on the author’s stylization, characteristic of post-romanticism. At the same time, it contains a distinct mental image-concept in its dynamic structure. The algorithm for creating an eidetic form of the style of this work is a kind of work “*on a model*” (“under” the historically known author’s style), which is carried out by relying on psycho-behavioral invariants of the mental-archetypal content of the ethnic form of identity—the fiery spirit and, at the same time, the spiritual integrity of the Transcarpathian people. Thus, the stylistic attributes of *Etude C-minor* by D. Zador define the algorithm of assimilation of several mentally distinct figurative systems: Chopin dramatic impulses, the Scriabin’s pathos, the volitional strain of the Beethoven themes, and even the sound urbanism (as in the music of I. Stravinsky or P. Hindemith). Moreover, the listed allusions (indirect quotations, hints), which identify the sound in the measurements of the stylistic character of the historically known patterns of the themes, are amplified (with an exaggerated effect) by means of a “message” about a certain “something”. This “something” speculatively consists of an ambivalent composition of the image: on the one hand—creativity (pathos virtuosity), dramatic and even heroic bursting and powerful will; on the other—

downward emotions of humorous lyricism. Moreover, the latter are the key moments of composite form, the dramatic (semantic) structure of which is provided by penetrative differences and displacements in the values of the image (taking into account even the final “point” of the work). Consequently, in the case of direct stylistic allusions, D. Zador’s position is semantically decoded from a certain distance, which provides a high degree of freedom from the direct “signs” of stylistic experience and their transformation into an object of intellectual contemplation.

Unlike the *Etude* by Desideriu Zador, where the individual style of traditional European piano music style was decisive, *Impromptu* by Ishtvan Marton (1964) makes it possible to speak of purely *modernist trends* with the “*expression*” (not “*vision*”) of their perception of a spiritually degraded world. Let us recall, in particular, that Expressionism radically changed the sound form of the musical matter, provided it with emancipated dissonance, atonality, replaced the system of serialism, and the like. All this was necessary to change the angle of expression: sub-text, mostly ironic and sarcastic, pathologized the vulnerable neurotic expression. Moreover, changed the “tone of intonation” (the term by B. Asafiev) that Arnold Shenberg, head of the Novovydensky’s school, derived from the Schprechstimme (speech intonations) idea. Let us also recall the judgments of musicologists concerning the changes in the sound image of the piano of the twentieth century towards its shock nature (mechanism of the piano—keyboard acoustic). All these reminiscences with regard to the aesthetic expressionism program were necessary in order to specifically define the peculiarities of the analysis and performing interpretation of sound forms of *Impromptu* by Ishtvan Marton. The thematic material of this work needs recitation articulation; the misleading presence of F. Schubert’s individual-style manners of *impromptu* or any association with romantic piano music are to be approached with caution; it is important not to confuse classical transparency with crystal fragility, etc. Otherwise, again, the real object of reproduction must be the imaginative system of the composition: in this case, it is the ratio of vulnerability of the alienated subject and the inexorably terrible destructive force from the outside that needs an impeccably probable tone-style of articulation of sound forms and psycho-emotional bends in the figurative system of the work.

Later on (in the second half of the 20th century), the stylistic dominant of piano creativity of the Transcarpathian composers appears to be a typical modernist guideline of “will to style”. First of all, these are neoclassical and neo-folkloristic projects that have already synthesized their own post-romantic experience with the latest technologies in the creation of musical material, which have substantially changed both nature and the structure of artistic imagery. For example, among the piano works of D. Zador, his *Sonata* (1960) is distinctive as a typical neoclassical creative project, which, following creative experiments by the leader of the Novovydensky school of Arnold Shenberg, represents a remote allusion to the historical time, when technique of linear principle of writing was dominant in the polyphon-

ic system of musical thinking (including the model of “strict style” in addition to imitation techniques). Sonata as a genre form in the version of D. Zador is far from the classical roots: it does not involve a typical (as perfect / classical) causal, that is, the causal principle of figurative semantic structuring, which as a way of organizing the image of the world is often replaced by so-called the plot principle of storytelling (for example—in the *Sonatin* by Filaret Kolessa [5, p. 36–38]). However, the semantics of the genre form of sonata (from the Latin *sonare*—sound) occurred: it was parabolic (with sharp displacements in the meanings of the image) by organized relations, which at one time determined the type of solid-component (another name—contrasting component) of the compositional form of *Prelude and Fugue*, *Current and Fugue*, etc. Thus, the chosen tactic of semantic relations saved the composer from the need to lay a grammatical basis of the classical sonata-symphonic cycle—in the sense of its internal divisibility into the constituent parts, where each of them is loaded with a fully concrete dramatic function according to the semantic system of hypostases (active Man, Man in contemplation, social Man). Instead, the author clearly follows the dramatic formula “*inito: motus: terminus*”, where the first dramatic segment (subject-epigraph) is implemented in a large-scale summary—it is an intonational formula in the tone of a declamatory type of inquiry (the linear perspective of scaling the acoustic complex from semantically significant interval relations—m.7, zb.4, zm.5) embodies the semantics as a rhetorical “*Cvo wadis?/Where are you riding?*”; and the latter translates into meaningful semantic attribution “three points”. In its turn, a significant place in the compositional form of the work is occupied by the so-called inter-human focus, which distinguishes rhetorically-accurate tone-intonation of laconic thematic formations with the addition of hidden polyphony and their textured (linear) bias in response. All this is spectacularly wrapped in figures in the manner of prelude, which are generally close to the impressionistic manner of the creation of musical matter and constitute a separate suggestive configured background. Accordingly, the zone of dramatic segment of “*motus*” seems to absorb all the large-scale space of the composite form of the *Sonata* by D. Zador: “beaded” scattering of sound phenomena, from which somewhere unknowing “flare ups” (as in the Anton Webern’s music) seemed to appear; rhetorical inquiries prove it to be a special type of figurative work that can be compared only with meditative practice and intellectual contemplation, which determine the intellectual nature of the spiritual transformations of the modernism. Therefore, among the “sound forms / ideas” of the work, the crystalline matter of figures and rhetoric is a rather contrasting pair of meanings that semantically form a “code” of the values of alarming modern world.

After that, it is reasonable to consider a sample of the *neo-folklore project*, which at the same time presents a connection with the discourse of the neoclassical style design. That would be *Carpathian Capriccio* for piano and orchestra by Victor Telichko (2001) that, on the one hand, follows the semantics of the classical experience of the genre

form (letters: whims, caprices, the spectacular unexpectedness of the reversal of thought); on the other hand—contains *ethnographic stylization of the genre semantics in the manner of avant-garde sonorism (phonical-sound projects)*. Above all, the obvious manner of theatricalization of the project itself should be noted: from the introductory section and the subsequent division of the compositional and dramatic work plan for three “performances”: “dance”—“pastoral lyrics”—“dance + view”. In general, this means that the semantic decoding of the design of this piece and its stylistic means should be based on purely timbral and stylistic characteristics (especially rhythmical), which sign the musical thematism, since it is not so much about the quoted introduction of a certain folk material, but about the acoustic reproduction of the atmosphere of the exuberance of a certain folk lexis against the background of the Transcarpathian spiritual landscape. In the introductory section (the effect of the opening of the theater curtain) there is a chaotic sound mass, over which sound forms a powerful, almost grandiose trembling. This is semantically equated with cluster-contaminated (“polluted”) emotional cascades of the piano part and “song” (as if “in the distance”) of the parts of the horns with the following “formidable curses” and the enthusiastic group of string instruments. Subsequently, the actual “action”—“dance” (synthesized types of *kolomyjkas* and *tropyanky*)—reveals the semantics of the vital force of the people of the Transcarpathian region. Generally, this is a rapid stream of emotions and play with rhythm formulas, in which the interchangeable *tutti*, piano figures and timbrally personified party of the ensemble of horns are preferred. The next dramatic stage of the compositional form (“second act”) is the pastoral center of sounds in the manner of sensual and gentle and at the same time lyrical reflection of the pastoral Rachmaninoff’s *sketches-paintings* (especially in the version of his piano concerto No. 2). At the same time, the visual key to this “pastoral” picture as an image of “grace” is the semanteme of “singing in the mountains”, which is modeled by the party of horns. A sharp intrusion of the titanic mass of the *tutti* of the whole orchestra begins the third (final) action of the *Capriccio*. As in the initial stage, his semantics is drawn to the “dancing” element—a sing that has a taste of spiritual “petra” (according to Ukrainian philosopher G. Skovoroda—the stone, the root) of the ethnic group of Transcarpathians in their invincible spirit, which is also symbolized by the Transcarpathian landscape. Herewith, differentiated orchestral groups and general accented syncopated rhythms find themselves in captivity of the invoking type of intonation—as a sign of the durability of life, which is endlessly “rotting”.

Therefore, it is necessary to emphasize: any released project is an embodiment of the idea of global cultural synthesis, resulting in heterogeneity (inhomogeneity) of the stylistic model and its accompanying concept of mixed style. Hence, the well-known thesis: the twentieth century is the century of interpretations. However, the literal meaning of this statement should be understood as the idea of global cultural synthesis. That is, neo-style is

a specific system of styling of a certain “known” in the discourses of the author’s style and the classical musical consciousness. Therefrom comes the semantic content (meaning) of the concept “type of interpretive style” (definition of V. Medushevskyy [2, p. 9]). All this is the latest method of stylistic process based on an abrupt “return” of attention to the past (neo-classical, neo-baroque, neo-folklorism, neo-romanticism, neo-impressionism, etc.), which are often replaced by the term “polystylistics”—in the sense of “mixing” the immanent (historically known and modern) stylistic attributes. However, even the combination of the old (archetype, tradition) and the modern is not formal: not only the vector but also the “pole” of the style attraction is of fundamental importance: for example, working in the “model” of the Haydn *Symphony*, S. Prokofiev does not cease to be a “modernist”; accordingly, working in heterophonic models of strict style, A. Schnittke remains to be “avant-garde”, etc. It is important, therefore, to understand that the unprincipled model of creativity is a type of stylistic design, carried out through personal identification with a certain archetype (archaic, historical style) and the means of the latest technology of musical composition. The result of this modeling is “correspondence in the space of eternity”—an infinite intonation continuum of world musical ideas, which in the language of the academician V. Vernadsky is the “spiritual shell of the Earth” or the repository of thoughts of historical experience in general.

Finally, among the stylistic dominants of piano creativity of the Transcarpathian composers of the first half of the 20th through the early 21st century is the algorithm of *postmodern idealization*—a thought formation, when, on the one hand, *the idea of global cultural synthesis* (in the sense of reinterpreting the general cultural experience) is realized in the most obvious way; on the other, the will to *abandon any innovative experiments in the field of the creation of sound matter* is adopted, which O. Kozarenko expressed in his call “Get away from the absurd!” [1]. After all, the man-made progress of civilization, after reaching the peak of inventions, suffering devastating effects, and exclusively cultivating the dynamics of innovative experiments, is doomed to spiritual degradation. Perhaps that is why, after the impressive triumph of Wagner’s “opera projects”, there is impressionism with its “pure” aesthetic contemplation; and after the aesthetics of expressionism comes the postmodern practice of idealizing cultural traditions, which is also combined with lustration of “official / ideological” on the status of the recent (Soviet) system of creativity (the method of socialistic realism). In other words, postmodern is not so much a stylistic as a multicultural phenomenon between the second and third millennia, structured “as a result of” insane innovations, “jumps” into the unknown with the intention to identify the archetypal “concept of Man”, and therefore enveloped in a value relation to the spiritual and ethical beginning.

Among the indicative in this sense (idealization of cultural traditions) should be *Dandis Reg* of Victor Telychko for two pianos: according to the plan, it is, so to say, “stylish dance” (or dance for a “fashionable man”), where the ob-

ject of styling is the rhythm of the tap dance (redpoll sample from the C.J. Copland's ragtime collection). However, Transcarpathian composer interprets this dance music not only as an object of styling the rhythms of the tap dance directly: it is rather stylized reality about an entertaining type of culture, where beside the Copland-like tap dance, the composer stylizes other stylistic variants of the entertainment culture. So, in one of the variations of the main theme, it is possible to recognize the "laid-back Odesa resident"; in the other—an allusion to the waltz; in another one—the model of sensual *liber tango* by Astor Piazzoli. All these allusions from the history of entertaining music create a peculiar storyline that completes the spectacular, bravura "European pianism" of the code.

Other examples of the idealization of cultural traditions are: a series of works in the semantics of the "fairy tales" by Natalia Marchenkova (for example, based on the tales of the Brothers' Grimm *King Thrushbeard*) fantasy series of phantasmagoric idealizations, where the composer does not disregard the symbiosis of the classical and avant-garde patterns of the creation of musical matter; and also, in fact, the first for the Transcarpathian Composing School *Children's Album* by Victor Telychko (2016), which was created in the form of romantic versions of a musical album for youth and children (R. Schumann, P. Tchaikovsky). It is significant that both of these examples of musical creativity, based on the rules of the child's worldview are impartial with respect to the introduction of modern (sonorism) vocabulary and thus open the perspective of spiritual development of the world, free from ossified standards.

Conclusions from the proposed research and prospects for further exploration in the indicated direction. Piano

creativity of Transcarpathian composers of the second half of the 20th through the early 21st century is a form of orientation towards fully specific stylistic output matrices. Their symbiosis (a combination of an incoherent) in a combinatorial way makes them not so much interconnected with each other as focused on stylistic attraction to romanticism, which directly intervenes in a certain style invariant of its "pure" form (impressionism, expressionism, avant-garde, etc.). That provides a specific refinement of the adapted priorities of academic musical thinking in the light of modern (secession) priorities of eclectic stylization, in the discourse of which traces of mastering expressive aesthetics and neo-folklorism accumulate. Secession is a stylistic model, which in Soviet times was labeled the "new folk wave", but actually equaled the formula of the "updated" historical styles (archaic + avant-garde techniques of creation of musical matter = correspondence in the space of eternity). The purpose of such a combination is inclusion of the regionally structured creative achievements of the Transcarpathian Composing School into the space of "different identities" (K. Jaspers), where resonance with similar historical systems occurs. All this is a measure of the so-called macro-individualization processes, when the phase of a fundamentally closed form of ethnic self-identification has successfully occurred (during the early twentieth century) and transformed into a higher, fundamentally open form of national identity. Hence, the "will to style" algorithms acquired by Transcarpathian composers, have become the dominant style of their creative work, presenting themselves in the postmodern age in the form of numerous remixes and imperatives, such as "justification of the consonance", "the gathering of sound matter", united with a desperate desire for a "new" Harmony, Logic and Beauty.

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Бучок Л. В.

Стильові доміанти фортепіанної музики закарпатських композиторів ХХ — початку ХХІ століття

Анотація. Розглянуто стильові доміанти формування та професійного становлення фортепіанних творів закарпатських композиторів ХХ — початку ХХІ століть на фоні панорами стилістичних процесів та в загальному контексті ХХ століття. Водночас, зауважено зв'язок із найважливішим контекстом — класичним (академічним) досвідом, історично маркованим певними стилістичними парадигмами. Встановлено, що стратегія розвитку була регіонально специфічною, а «воля до стилю» спричинила симбіоз стилістичних ейдосів. Зокрема, доведено, що початковим напрямом формування стилістичних доміант фортепіанної творчості закарпатських композиторів першої половини ХХ — початку ХХІ століть був модерністичний, а також алюзивний шлях вироблення стилю з тяжінням до романтичного полюсу.

Ключові слова: фортепіанна музика, Закарпаття, закарпатські композитори.

Бучок Л. В.

Стилевые доминанты фортепианной музыки закарпатских композиторов ХХ — начала ХХІ веков

Аннотация. Рассмотрены стилиевые доминанты формирования и профессионального становления закарпатских композиторов ХХ — начала ХХІ веков на фоне панорамы стилистических процессов и в общем контексте ХХ века. В то же время подмечена связь с самым важным контекстом — классическим (академическим) опытом, исторически маркированным определенными стилистическими парадигмами. Установлено, что стратегия развития была регионально специфической, а «воля к стилю» привела к симбиозу стилистических ейдосов. В частности, доказано, что начальным направлением формирования стилистических доминант фортепианного творчества закарпатских композиторов первой половины ХХ — начала ХХІ веков было модернистское, как и алюзивный путь выработки стилия со склонностью к романтическому полюсу.

Ключевые слова: фортепианная музыка, закарпатские композиторы, Закарпатье.

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