

THE GENRE OF THE PIANO PRELUDE
IN BORYS LIATOSHYNKY'S CREATIVE SEARCH: PERFORMANCE FEATURES
OF THE IMPLEMENTATION OF THE AUTHOR'S INTENTION

ЖАНР ФОРТЕПІАННОЇ ПРЕЛЮДІЇ
У ТВОРЧИХ ПОШУКАХ БОРИСА ЛЯТОШИНСЬКОГО:
ОСОБЛИВОСТІ ВИКОНАВСЬКОГО ВТІЛЕННЯ АВТОРСЬКОГО ЗАДУМУ

УДК 780.8:[780.616.432:78.083.2]

DOI: 10.31500/2309-8155.23.2023.294862

Wang Dongzhi

Ph.D. Student, Ukrainian National
Tchaikovsky Academy of Music
e-mail: dongzhi@i.ua

Ван Дунчжі

Аспірант, Національна музична академія
України імені П. І. Чайковського
orcid.org/0009-0002-2920-9310

Abstract. A number of discoveries in the field of musical imagery and genre compositional and linguistically expressive planes of the modern discourse of the twentieth century mark the work of Borys Liatoshynsky (1895–1968). In this context, a special place in Liatoshynsky's legacy is occupied by the genre of piano prelude, which reflects the peculiarities of the composer's style, the process of its expressive modernization and, at the same time, demonstrates its apparent continuity with the traditions of the past and the anticipation of the future. Outlining the author's expressive palette in the piano preludes, this article explores the artistic tasks and the employment of the relevant expressive components during different periods of Liatoshynsky's life, and examines aspects of interpretation of these piano works. The aim is to study the role of the genre of the piano prelude in Borys Liatoshynsky's creative search and the issues of musical interpretation of these achievements.

Borys Liatoshynsky sporadically turned to the piano prelude at his career's early and mature stages. The *Prelude gis-moll* (1914), the *Mourning Prelude* (1920), and the piano cycle *Reflections* (1925) reflect the artist's active search for avant-garde expressive means. In the cycles of piano preludes created during the war (Op. 38, Op. 38 bis, Op. 44), the composer further enriches late Romantic stylistic attributes, polyphonizes the musical fabric along with the generous use and transformation of folklore intonation elements. In these explorations, the composer comes to the programmatic nature of the cycle through the use of epigraphs (*Three Shevchenko Preludes*, Op. 38). In addition, at the level of the piano cycle, the composer builds a clear and coherent structure that is in tune with the development of the sonata cycle.

The performance of Borys Liatoshynsky's preludes is characterized by epic expression, psychologism, and immersion in the emotional and the sensual. It is essential to show in detail the intonational, agogic, dynamic, and textural modifications of the musical fabric, which should be aimed at the architectonic integrity of the work's construction, where development is achieved in stages.

The preludes by Borys Liatoshynsky's (especially those of wartime) have enjoyed a fortunate fate in terms of performance. This is probably due to this music's extraordinary emotional and spiritual intensity. The cycles attract performers with their diverse intonational specificity and exciting solutions in the field of piano technique. The performing style refers the listener to the

late Romantic expressiveness, which resonates with the piano opuses of the outstanding composers of the nineteenth and twentieth centuries. The conceptual complexity of the idea opens up wide performing opportunities for the embodiment of an individual performance, which is associated with hypothetical, conditional, and source aspects of the composer's idea. In interpreting Liatoshynsky's prelude cycles, performers are guided by the author's idea of symphonizing the piano genre, expanding the boundaries of the instrument's sound, where large-scale transformations of the primary core occur through symphonic means. Thus, the main performing difficulty lies in the embodiment of the idea's symphonic nature through piano expressiveness.

Keywords: prelude, piano cycle, the work by Borys Liatoshynsky, symphonism, performance, interpretation.

Introduction. Borys Liatoshynsky (1895–1968) was a composer whose creative biography is marked by several discoveries in musical imagery and the genre compositional and linguistically expressive planes. Almost every work by the composer, regardless of genre and style palette, is saturated with deeply individual innovations of the artistic expressiveness of the 20th century discourse.

In this context, the genre of the piano prelude occupies a special place in Borys Liatoshynsky's legacy. This genre reflects the peculiarities of the composer's style and the process of its expressive modernization while simultaneously demonstrating its apparent continuity with the traditions of the past and anticipation of the future.

The relevance of this article lies in outlining the author's expressive palette in the piano preludes, the artistic tasks, and expressive components during the periods of Liatoshynsky's life, and the aspects of interpretation of these piano works.

The Aim of the Paper. The aim of the paper is to study the role of the piano prelude genre in Borys Liatoshynsky's creative explorations and explore the issues of musical interpretation of these achievements.

The objectives are to outline the composer's achievements in the piano prelude genre according to the stages of his life, to trace the development of the genre in the artist's creative search, and consider the musical and interpretive aspects of Liatoshynsky's preludes in the space of contemporary performance.

Literature Review. The theoretical base of the article and its sources comprise works that highlight the stages of the artist's creative formation, aspects of his piano style, actualize the artist's explorations of the genre of the piano prelude and the issue of interpreting this genre.

Results and Discussion. Throughout his life, Borys Liatoshynsky's use of piano genres allows us to identify three successive stages in forming the composer's artistic method. First, the artist actively turned to the piano palette in the 1910s and 1920s; the piano works of the 1940s are mature; and compositions of the 1950s and 1960s are artistically perfect. Regarding this periodization of the Ukrainian composer's creative explorations, Viktor Samokhvalov notes that the composer's musical universe as a reflection of the lyrical, psychological, and philosophical modes of being was built "on the epic and romantic imagery of the first period and the bright expressiveness of the figurative embodiment of the second period and the generous inspiration of the Ukrainian melos of the 'Slavic' final period of his work" (Samokhvalov, 1977, p. 89).

Borys Liatoshynsky turned to piano composing throughout his life. As his student, friend, and associate Belza noted, "from an early age, Borys was attracted to piano music. He devoted a lot of time to studying it. As a student, he was already fluent in reading pieces of varying complexity

from a sheet. While studying at the Zhytomyr Gymnasium, he wrote many pieces for piano, which, unfortunately, have not survived. However, it is known that the author performed them in public. One of the open concerts featured the *Quartet* for piano, violin, viola, and cello written by the young man, in which the piano part stood out for its emotional content and rich texture” (Belza, 1972, p. 5).

The works of the 1910s, the early period of the artist’s work, were created in late Romanticism¹. All of them, except for the *Mourning Prelude*, were composed before the artist entered the composition class of Reinhold Glière at the Kyiv Conservatory. Later, in the 1920s, the composer participated in innovative composing processes. In his defining late romantic compositional style, we can trace the features of expressionism and atonalism, which are distinctly embodied in the piano cycle *Reflections* and his chamber and vocal works of this creative period.

The innovativeness of these ideas primarily testifies to Liatoshynsky’s development as a modernist composer and his artistic style as a sub-romantic one with features of neoclassicism, expressionism, and symbolism. Among the means that he employs are broken, flighty melodic lines with expressive instrumental features inspired by recitation, speech expressiveness, and a predominantly triple and dotted rhythm saturated with dissonant sounds.

Beginning in the late 1920s (the *The Golden Crown* opera), during the 1930s and 1940s, Liatoshynsky actively tested folklore material in various genres of work, from arrangements of folk songs to piano preludes and large symphonic cycles. In the 1950s, Liatoshynsky’s folklore experiments with Ukrainian melos transformed into a Slavic theme of creativity using Ukrainian folklore and sources from Western and Southern Slavs. These explorations crystallized a vital component of Borys Liatoshynsky’s artistic method, his epic ideas rooted in the nature of the Slavic epic. Combining the features of romantic and expressionistic principles, the epic component of the composer’s work becomes the dominant feature of his work’s national and stylistic discourse.

The outlined components of the author’s vision of creativity, based on the symbiosis of late romantic, modern, and folklore strands, shaped the appropriate type of expression and technique of realization of the idea and influenced the symbolic concept of the ideas. Borys Liatoshynsky’s artistic method is characterized by a unique chordal saturation, which helps the composer achieve acerbic and dramatic sound, tension, and ecstasy in imagery. The composer’s style “is characterized by a desire for the saturation of the emotional sphere, dramatization of expression, sharpness of images, departure from the generally accepted traditional norms in Ukrainian music of that time, completely new thinking, as well as typification of the principles of the structure of themes, form, development techniques and the composer’s original sense of the laws of the drama of the whole” (Hordiychuk, 1969, p. 421).

The composer’s ideas are genuinely philosophical and conceptual, even in minor genres. The symbolic and semantic epicenter of his early piano works often highlights the hero’s inner world, his introverted sphere of experience, where attention is focused on the symbolic perception of the outside world. However, in his mature period, this theme is transformed into a symbolic and tragic paradox of the hero’s existence and the world, which traumatically affected the fate of his Second and Third Symphonies with their powerful intellectual musical sound.

¹ *Mazurka* No. 1 (January 20, 1910), *Waltz* No. 1 (February 1910), *Mazurka* No. 2 (June 1912), *Scherzo* (July 20, 1912), *Mazurka* No. 3 (July 1913), *Prelude gis-moll* (January 24, 1914), *Waltz* No. 2 (March 1914), *Autumn Fantasy* for Piano (October 5, 1914), *Mourning Prelude* (December 19, 1920).

Prelude gis-moll (1914). In general, the pieces of the 1910s, particularly the *Prelude gis-moll*¹, concentrate on the features of the composer's expressiveness that would later become significant for the composer's search for large symphonic forms. The thematic characterization is distinguished by genre specificity, laconicism of expression, and potential for development. The composer's innate sense of musical form defines the logic of the dramatic growth of the entire musical fabric.

The *Prelude gis-moll* is one of the composer's first piano works. Composed in two versions – a draft and its final version – the prelude impresses with its expressive notation (there are many corrections, detailed notation of tempo and sound, etc.) The final version lacks these components. Both scores are kept in the Borys Liatoshynsky Memorial Cabinet Museum in Kyiv. "In the work, the composer uses rhythmic variability, rehearsal chords, and wide-ranging textural virtuoso passage ornaments, which are characteristic features of the language of the "early" Liatoshynsky, laying the foundations of the author's signature style" (Klyn, 1980, p. 175). The use of broken passages, melodic constructions with pointed rhythmic figures (favorite quintal figures in the middle voice create a unique characteristic of rhythmic pulsation), and dotted rhythmic formulas create allusions to the early works of Alexander Scriabin.

It should be added that the use of components of contrasting polyphony (a characteristic feature of the author's expressiveness) in this early work can be traced through the use of polyphonic texture with independently organized, rather expressive sub-voices. This "rhythmic variability, rehearsal chord (in the construction of the culminating segments of the form), the expressive value of small pauses, the use of wide-ranging texture virtuoso passage ornaments" (Klyn, 1975, p. 8) is a characteristic manifestation of the artist's early stylistic modernization, his attempt to expand the canons of salon expressiveness and openness to innovative forms of compositional creativity.

Mourning Prelude. *Mourning Prelude* was created in December 1920. The key of *es-moll* chosen by the composer in the prelude and the programmatic nature of the piece immediately indicate its tragic context, which refers to mournful compositions, primarily by Frédéric Chopin (*March* from *Sonata* No. 2, *Prelude* No. 24, and other mournful opuses). This milestone idea, which emerged between the Conservatory period of the 1910s and the independent period of the 1920s, fully demonstrates the direction of the composer's search for immersion in the sphere of modernist expressiveness of the first half of the twentieth century. The importance of this piano idea for the artist can be traced in the citation of the miniature's themes in the composer's later works and the rhythmic convergence of the themes of some of the composer's works with this prelude.

The dramatic development of the *Prelude* aims to recreate the mood of despair through the realization of inevitability and death (a type of musical material in a quasi-chorale, where the chordal presentation unfolds according to the principle of *la mente*)². The diverse palette of the large seventh chord in the *Prelude* creates dissonance aimed at creating tragic imagery. The work ends on a major septacord in the IV low degree, which further exacerbates the work's tragic figurative and semantic content.

The tragic motif of the finitude of existence introduced by the composer would later be thoroughly tested in the second and third movements of the *Ukrainian Quintet*. Liatoshynsky's use of

¹ It was created on January 24, 1914. The Memorial Cabinet Museum of Borys Liatoshynsky has a black and white autograph of this work.

² This technique was always used by Borys Liatoshynsky to realize the most tragic images.

the themes of the *Mourning Prelude* more than 20 years later in other significant works testifies to the importance of this work for his artistic pursuits.

Reflections (1925). One essential constituent of the piano prelude genre in Liatoshynsky's work is his piano cycle *Reflections*. Seven small programmatic pieces were created in 1925 when the composer often turned to the poetry of the Symbolists. The composer was so fascinated by the ideas of the Symbolists that almost all of his piano works of the 1920s are based on the principle of unfolding musical material from a single symbolic theme, which is endowed with special, laconically expressed features and a particular intonational structure capable of self-organization and with significant potential for dramatic development. As in his previous works, *Reflections* also shows the influence of Scriabin's philosophy, depicting an ideal dream image.

They are united by a generalized programmatic content of a specific nature: *Maestoso e con fermezza*, *Velutato assai*, *Tempestoso*, *Disperato e lugubre*, *Come di lontananza*, *Ironicamente misurato assai*, *Con agitazione*. These works reflected Borys Liatoshynsky's creative ideas, the world of his thoughts and emotions, his modern worldview.

The cycle is innovative in terms of the composer's musical and expressive toolkit. According to Natalia Zaporozhets, the piano cycle *Reflections* is atonal music, where "there is almost no melody, and the abstractness of thinking and the complexity of musical language reaches its apotheosis" (Zaporozhets, 1960, p. 14). As already noted, the use of the thematic material of the *Reflections* in the *Fourth Symphony*, Op. 63, and later in the *Pieces for Viola*, Op. 65 indicates that in the parts of this cycle, the composer concentrated on philosophical issues that he would repeatedly address in the mature and late stages of his life in large-scale symphonic ideas.

The dramatic concept of *Reflections* is based on the intersection of the artist's ideas and their reflections — rethinking, reassessing, and reinterpreting. These reflections convey "as if a sideways look at the same events, but not directly, but as if from a distance. This leaves an impression of painful longing for what was desirable but never happened" (Kovalska-Frait, 2009).

The overall structure of the cycle is innovative. As Kharchenko notes, "in terms of composition, the cycle is based on the sonata form <...> with elements of varied development <...> pieces No. 1 and No. 2 are the exposition and rising action, No. 3 — No. 6 are the development of the conflict, the developmental sections, which have two semantic climaxes: Play No. 4, one of the most tragic moments of the cycle, and No. 5, the most lyrical and psychological moment of the cycle, the moment of Man's departure and immersion in super-reality. Finally, piece No. 7 is a reprise of the entire cycle. The composer builds the development very characteristically for his style: a wave-like unfolding of themes, movement forward with abrupt stops and new build-ups, after turning points — a retreat into distant tonal spheres (which are conditional because the tone itself is conditional)" (Kharchenko, 2006, p. 136). The composer would later use similar approaches at the macroform level in his *Ukrainian Quintet* (1942), a monumental chamber music work. Due to dramatic features and intonational connections, the entire four-movement cycle is structured at the level of macroform as follows: the first two movements are exposition (the first movement is the central part, the second movement is the side part), the third movement is development, and the finale is a reprise. Thus, in both *Reflections* and the *Ukrainian Quintet*, the composer operates with robust processes that testify to the formation of Liatoshynsky as a symphonic composer.

In general, the cycle of *Reflections* is "a special type of author's thinking, inherent in the reflections of philosophical thought on the unity and contradictions of the World, endowed with pronounced symphonic features of development, so to speak, a mini-model of Borys Liatoshynsky's symphonic" (Kharchenko, 2006, p. 142). From the point of view of the dramatic integrity of

the work, it is worth noting that the cycle crystallizes the basic principles of deploying the semantic idea, which will become significant for the composer's symphonic work.

Three Shevchenko Preludes (Op. 38, 1942), Two Preludes (Op. 38 bis, 1942). The piano cycle *Three Shevchenko Preludes* (Op. 38, 1942)¹ is the first piano cycle and the first piano work by Liatoshynsky to be composed during the war. The Second World War is associated with changes in the composer's ideological and creative orientations, which resulted in the artist's powerful appeal to the Ukrainian theme and the use of folklore².

The first *Prelude* is inspired by contemplative and pantheistic imagery. One can guess the melody of the Ukrainian folk song "Through the ravine, boys, through the ravine" ("Iarom, hloptsi, iarom") in its melodic contours. An essential principle of the work's development is the rhythmic variation of the primary intonational core (quartal intonation). The second *Prelude*, the tragic culmination of the cycle, is based on the folk song "Oh, I'll go through the meadow" ("Oi pidu ia luhom"). For the composer, the harmonic character of the primary theme is essential, which is realized in this prelude through the use of two fragments of different harmonic characters in the melodic development. In the final, third *Prelude*, there are also tangible manifestations of folk songs, as the composer engages with the folk song "Oh, there is a deep well in the field" ("Oi u poli krynytsia bezodnia"). For the thematic individuality of the presentation of the musical fabric of the prelude, the composer introduces a characteristic ostinato figure in the lower register. This polyphonic unfolding of music unites each of the following themes.

As in the *Reflections* and the *Ukrainian Quintet*, the symphonicism of the idea of the *Preludes*, Op. 38 can be traced through analogies of its formation at the level of macroform with sonata development. In general, parallels with the principal and secondary parts can be traced in the first *Prelude* due to the elaboration and two exposition constructions. The self-absorbed, restrained, symbolic, and semantic narrative of the second *Prelude* compares with the slow parts of the sonata cycle, so the heroic imagery of the third *Prelude* is related to the finale.

Two Preludes, Op. 38 bis (1942), also based on Ukrainian melodies, unlike the *Three Shevchenko Preludes*, has no authorial program, although these two cycles were created simultaneously. According to Klyn, the very bipolarity of the symbolic and thematic formation "is a comparison between the dramatic and tragic beginning of the first *Prelude* and the epic and lyrical one of the second. The dialectical direction of the development of these images leads to their mutual influence and disclosure of the scale of the aesthetic program" (Klyn, 1980, p. 253). In the first *Prelude*, all the components of the author's expressiveness (themes, harmonic means, texture, etc.) are actively developing. However, the tonal structure of the prelude is clear and unifying. In contrast, Liatoshynsky presents the central theme as tonally open in the second *Prelude*, actively developing the second *Prelude* and forming a coherent composition of two pieces.

Five Preludes, Op. 44. The last cycle of preludes in Liatoshynsky's creative explorations, *Five Preludes*, Op. 44, belongs to the war period. Composed in 1942–1943, almost simultaneously with the two previous cycles during the crucial period of the Second World War, the cycle is united by a common conceptual humanistic idea of development, the general embodiment of which will later occur in the Third Symphony. Rhythmic, melodic, intonational, dynamic, tonal, harmonic, and

¹ They are found in editions with different titles: *Shevchenko Suite*, *Three Preludes*, and *Suite*.

² The cycle marked the beginning of a new period of evolution in the composer's piano and chamber music works, based on his active use of Ukrainian themes and sources (*Second Trio*, Op. 41, *Ukrainian Quintet*, Op. 42, *Fourth String Quartet* Op. 43, etc.)

textural means of the composer's musical language and their variation are all aimed at thoroughly developing the five-part composition as an integral organism.

The first two *Preludes* (No. 1, *Lugubre ma non troppo lento*, and No. 2, *Lento e tranquillo*) echo the imaginative palette of the symphony's opening movement. The third movement (*Allegro agitato*), fleeting and constantly changing, has similarities with the developmental sections of the Third Symphony. The Fourth Prelude (*Andante sostenuto*), the tragic center of the cycle, echoes similar themes of the symphony's second movement in its imagery. Accordingly, the Fifth Prelude (*Impetuoso*), the life-affirming cycle finale (major key, rich phonism, sharpened dotted rhythm, wide intervals and density of piano texture) echoes the symphony's finale.

Thus, Borys Liatoshynsky's *Five Preludes for Piano* is a musical chronicle of the tragic events of the mid-twentieth century. At the same time, the symbolic and semantic narratives realized in the cycle raise the themes of national identification, the diversity of folklore elements, intergenre interactions, philosophical themes, and the artist's worldview, which formed the basis of his dramatic conflict in the construction of both a separate prelude and the whole cycle of preludes.

Performance of Preludes. The newly discovered layer of piano works by Borys Liatoshynsky from the 1910s is only just being included in concert programs. These works were first performed in the fall of 2020 as part of the presentation of the publication *Borys Liatoshynsky. Piano Works of the 1910s* performed by pianists Antonii Baryshevsky, Tetiana Homon, and Valeriia Shulha. The *Prelude gis-moll* was first conducted before the Ukrainian audience by A. Baryshevsky. His interpretation of the work is characterized by intonational clarity and textural diversity in the presentation of the idea, spatial distinctness in the sensations of musical form and its development, and the exposition of the prelude with intentions to the genre of baroque prelude, where the change of images and timbre color takes place quickly, ecstatically, and kaleidoscopically.

Regarding the performance of the *Mourning Prelude* (1920), it should be noted that the pianist will, first of all, face a unique figurative sense of tragedy and sadness, which is conveyed through the monotonous rhythm of the funeral march (*marş funebru*) and the muted timbre comparisons of piano registers in combination with various types of technique. The performer's attention should be focused on the particular symbolic components of Liatoshynsky's musical harmonic thinking (intonation in the volume of a diminished quart as a generalized expression of grief, mournful intonations in the octave compression of the chordal vertical in the melodic line of the leading voice, descending intonational lexemes in the steps of the minor mode). The performer's intonational attention to these components will contribute to their deep inclusion in the contextual field of the author's intention. It is also necessary to carefully study the author's text, remarks, tempo, and agogic marks, which will contribute to reproducing significant stylistic features of Liatoshynsky's musical language.

In the contemporary performance of the *Reflections* cycle, there are two directions of interpretation. The first is the realization of the cycle in the current performance trends. Often, this approach does not make it possible to feel the authentic features of the author's piano style, which should be brought into performance practice. However, another direction combines current performance practices and in-depth research on the music being performed. In this context, Yevhen Rzhanov is an outstanding Ukrainian pianist and teacher who not only brilliantly performed the *Reflections* on stage (recordings of his performance are archived) but also tried to answer the question about the principles of style, intonation, and form of the *Reflections* (Rzhanov & Tkach, 1982). As a brilliant performer of Liatoshynsky's piano music, he often performed and

recorded this work. At the same time, he enriched the views of musicologists with interesting reflections on the performance of the cycle¹.

In the *Preludes*, Op. 38, Op. 38 bis, and Op. 44, one can trace direct connections with the traditions of late Romantic pianism. However, for the interpretation of these opuses it is essential to adopt an analytical approach to the realization of the author's intention, to undertake a polyphonic interpretation of the components of the multifaceted texture of the works, and to achieve a clear manifestation of formative junctions with the help of dynamics, texture techniques, and pedaling. The performer should pay special attention to the timbre and dynamic palette in the stage reconstruction of the composer's style with a well-thought-out multifaceted drama and immaculate expressive elements in depicting the artistic image.

Conclusion. Borys Liatoshynsky sporadically turned to the piano prelude at early and mature stages of his career. The *Prelude gis-moll* (1914), the *Mourning Prelude* (1920), and the piano cycle *Reflections* (1925) reflect the artist's active search for avant-garde expressive means. In the cycles of piano preludes created during the war (Op. 38, Op. 38 bis, Op. 44), the composer further enriches late Romantic stylistic attributes, polyphonizes the musical fabric along with the generous use and transformation of folklore intonation elements. In these explorations, the composer comes to the programmatic nature of the cycle through the use of epigraphs (*Three Shevchenko Preludes*, Op. 38). Further, at the level of the piano cycle, the composer builds a clear and coherent structure that is in tune with the development of the sonata cycle.

The performance of Liatoshynsky's preludes is characterized by epic expression, psychologism, and immersion in the emotional and the sensual. It is essential to show in detail the intonational, agogic, dynamic, and textural modifications of the musical fabric, which should be aimed at the architectonic integrity of the work's construction, where development is achieved in distinct stages.

The preludes by Borys Liatoshynsky (especially those of wartime) have had a fortunate fate in terms of performance. This is probably due to this music's extraordinary emotional and spiritual intensity. The cycles attract performers with their diverse intonational specificity and exciting solutions in the field of piano technique. The performing style refers the listener to the late Romantic expressiveness, which resonates with the piano opuses of the outstanding composers of the nineteenth and twentieth centuries. The conceptual complexity of the idea opens up wide performing opportunities for the realization of individual performance, which is associated with hypothetical, conditional, and source study aspects of the composer's idea. In interpreting Liatoshynsky's prelude cycles, the performers are guided by the author's idea of symphonizing the piano genre, expanding the boundaries of the instrument's sound, where large-scale transformations of the primary core are achieved by symphonic means.

This factor is crucial for the performance of the preludes. In some performances, attention is focused on the integrity of the form, the idea of symphonicity, when the cycle is thought of as a single organism. In others, the focus is on detail, creating a changing image that represents the emotional component of this music. However, when the performers realize the scale of the idea, the idea appears holistic and is easily perceived by the audience.

¹ Born in 1938, Rzhanov was a student of Daniil Yudelevych at the Lysenko Kyiv State Music School since 1949 and later a student of Yakov Flier at the Moscow Conservatory, where he also completed his postgraduate studies. For many years he worked at the Kyiv Conservatory (1964–1985). Yevhen Rzhanov repeatedly turned to the works of Borys Liatoshynsky, as evidenced by numerous recordings of the composer's works.

References

1. Belza, I. (1972). Fortepiannyie proizvedeniya Liatoshynskogo [Piano Works by Liatoshynsky]. In Liatoshynsky, B. *Sochineniya dlya fortepiano* [Piano Compositions] (pp. 5–6). Moscow: Muzyka, 1972 [in Russian].
2. Hordiychuk, M. (1969). *Ukrainska radianska symfonichna muzyka* [Ukrainian Soviet Symphony Music]. Kyiv: Muzychna Ukraina [in Ukrainian].
3. Kharchenko, Y. (2006). Fortepiannyi tsykl “Vidobrazhennya” B. M. Liatoshynskoho. Pytannya vykonavstva: novyy pohlyad [Piano Cycle *Reflections* by Borys Liatoshynsky. A New Look at Performance]. *Scientific Herald of Tchaikovsky National Music Academy of Ukraine*, 55, 131–142 [in Ukrainian].
4. Klyn, V. (1975). Fortepianna spadshchyna [Piano Heritage]. *Muzyka*, 1, 7–8 [in Ukrainian].
5. Klyn, V. (1980). *Ukrainska radianska fortepianna muzyka* [Ukrainian Soviet Piano Music]. Kyiv: Naukova dumka [in Ukrainian].
6. Kovalska-Frait, O. (2009). Symbolistski tendentsii u prohramnykh fortepiannykh tvorakh F. Yakymenka ta B. Liatoshynskoho [Symbolist Trends in Programme Piano Works by Fedir Yakymenko and Borys Liatoshynsky] // *Muzychna ukrainistyka: suchasnyi vymir*, 3, 188–199. Retrieved from <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/39415/15-Frajt.pdf> [in Ukrainian].
7. Rzhанov, E. & Tkach, E. (1982). Ob osobennostyah formoobrazovaniya “Otrazhenij” B. Liatoshynskogo [On the Special Features of Formation of *Reflections* by Borys Liatoshynsky]. *Voprosy muzykalnogo instrumentalnogo ispolnitelstva* (pp. 3–12). Kyiv: Kyiv Tchaikovsky State Conservatory [in Russian].
8. Samokhvalov, V. (1977). *Cherty simfonizma B. Liatoshynskogo* [Features of Borys Liatoshynsky’s Symphonism]. Kyiv: Muzychna Ukraina [in Russian].
9. Zaporozhets, N. (1960). *B. M. Liatoshynsky*. Moscow: Sov. kompozitor [in Russian].

Література

1. Бэлза И. Фортепианные произведения Лятошинского // Лятошинский Б. Сочинения для фортепиано. Москва: Музыка, 1972. С. 5–6.
2. Гордійчук М. Українська радянська симфонічна музика. Київ: Музична Україна, 1969. 428 с.
3. Запорожец Н. Б. Н. Лятошинский. Москва: Сов. композитор, 1960. 176 с.
4. Кли́н В. Українська радянська фортепіанна музика. Київ: Наукова думка, 1980. 314 с.
5. Кли́н В. Фортепіанна спадщина // Музика. 1975. № 1. С. 7–8.
6. Ковальська-Фрайт О. Символістські тенденції у програмних фортепіанних творах Ф. Якименка та Б. Лятошинського // Музична україністика: сучасний вимір. 2009. Вип. 3. С. 188–199. URL: <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/39415/15-Frajt.pdf> (дата звернення: 18.09.2023).
7. Ржанов Е., Ткач Э. Об особенностях формообразования «Отраженный» Б. Лятошинского // Вопросы музыкального инструментального исполнительства. Киев: КГК им. П. И. Чайковского, 1982. С. 3–12.
8. Самохвалов В. Черты симфонизма Б. Лятошинского. Киев: Музична Україна, 1977. 170 с.
9. Харченко Є. Фортепіанний цикл «Відображення» Б. М. Лятошинського. Питання виконавства: новий погляд // Науковий вісник Національної музичної академії України імені П. І. Чайковського. 2006. Вип. 55. С. 131–142.

ЖАНР ФОРТЕПІАННОЇ ПРЕЛЮДІЇ У ТВОРЧИХ ПОШУКАХ БОРИСА ЛЯТОШИНСЬКОГО: ОСОБЛИВОСТІ ВИКОНАВСЬКОГО ВТІЛЕННЯ АВТОРСЬКОГО ЗАДУМУ

Анотація. Творча біографія Бориса Лятошинського (1895–1968) позначена цілою низкою відкриттів як у сфері музичної образності, так і жанрово-композиційній та мовно-виражальній площинах модерного дискурсу ХХ століття. У цьому контексті особливе місце в спадщини Б. Лятошинського посідає жанр фортеп'яної прелюдії, який відображає особливості стилю композитора, процес його виражальної модернізації і одночасно демонструє його очевидну спадкоємність з традиціями минулого та передчуттям майбутнього. Окреслення авторської виражальної палітри у фортеп'яних прелюдіях, сфокусованих в них художніх завдань та виражальних компонентів відповідно до періодів життєтворчості Лятошинського та аспектів інтерпретації цих фортеп'яних творів складає актуальність цієї статті. Її метою є дослідження ролі жанру фортеп'яної прелюдії у творчих пошуках Б. Лятошинського та питань музичної інтерпретації цих здобутків.

До фортеп'яної прелюдії Б. Лятошинський звертався спорадично на ранньому та зрілому етапах творчості. При цьому Прелюдія соль-дієз мінор (1914), Траурна прелюдія (1920) поряд з фортеп'яним циклом «Відображення» (1925) свідчать про активні пошуки митця у зоні авангардного виражального поля. У циклах фортеп'яних прелюдій, створених у час війни (ор. 38, ор. 38 bis, ор. 44) автор й надалі збагачує пізньоромантичну стилістику, поліфонізує музичну тканину поряд із щедрим застосуванням і трансформацією фольклорних інтонаційних елементів. У цих пошуках він приходить до програмності через використання епіграфів («Три Шевченківські прелюдії», ор. 38). Крім того, на рівні макроформи фортеп'яного циклу композитор створює чітку і цілісну побудову, суголосну з розвитком сонатно-симфонічного циклу.

Виконанню прелюдій Б. Лятошинського притаманна епічність вислову, психологізм, заглибленість в емоційно-чуттєву сферу. Важливою є деталізованість показу інтонаційних, агогічних, динамічних та фактурних видозмін музичної тканини, що має бути спрямована на архітектонічну цілісність побудови твору, де розвиток формується зі своєрідних розробкових хвиль як етапів становлення.

Прелюдії Б. Лятошинського, особливо твори воєнного часу, мають щасливу концертну долю. Цьому сприяє надзвичайна емоційна і духовна наснаженість цієї музики. Цикли приваблюють виконавців своєю різноманітною інтонаційною специфікою, цікавими рішеннями в царині фортеп'яної техніки гри. Виконавська стилістика відсилає слухача до пізньоромантичної виражальності, яка перегукується з фортеп'яними опусами видатних композиторів ХІХ–ХХ століть. Концептуальна складність задуму відкриває широкі виконавські можливості для реалізації індивідуального виконавського втілення, що пов'язане з гіпотетичними, умовними та джерелознавчими аспектами стосовно задуму композитора. В інтерпретації циклів прелюдій Б. Лятошинського виконавці відштовхуються від авторської ідеї симфонізації фортеп'яного жанру. Саме в цьому криється основна виконавська складність — втілення симфонічності задуму засобами фортеп'яної виражальності.

Ключові слова: прелюдія, фортеп'яний цикл, творчість Бориса Лятошинського, симфонізм, виконавство, інтерпретація.

Стаття надійшла до редакції 21.09.2023