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HISTORICAL KEYBOARD MUSIC INTERPRETING IN UKRAINE: CONTEXTS, PERFORMANCE AND INSTRUMENTS

The purpose of the article. The article deals with analysis of the development of the performance of keyboard music in Ukraine in the historical and socio-cultural context. **Methodology** of the research lies in the source study, application of systematic analysis and the historical-cultural and comparative methods. **Scientific novelty** of the work consists in the study of the sound-aesthetic features of the period keyboard musical instruments in the context of historical epochs and national schools. **Conclusions.** The music listener's great interest in early music encouraged the development of the stylistics of the historically informed performance practice in Ukraine. Academics and students in Ukraine often are interested in the keyboard music, which extend across chronological boundaries and embrace music intended for different keyboard instruments. The analysis carried out in the study clearly shows the connection between the formation of the sound aesthetics and the performing technique on keyboard instruments with the technical and sonority specifics of the period musical instruments. Therefore, there is an obvious need for a contextual approach to the restoration and making of historical instruments copies, the awareness of both technical and a sound aesthetic features of instrument in the historical and regional specifics context.

Keywords: historically informed performances in Ukraine, historical keyboard music, sound aesthetics, historical musical instruments and their copies.

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Старовинна клавирна музика в Україні: контекст, виконавство та музичний інструментарій

Мета статті - аналіз розвитку виконавства старовинної клавирної музики в Україні в історичному та соціокультурному контексті. **Методологія** дослідження полягає у системному аналізі, загальнонаукових методах систематизації та узагальнення, застосуванні історико-культурологічного та порівняльного методів. **Наукова новизна** полягає у дослідженні естетико-сонористичних особливостей старовинних клавирних музичних інструментів у контексті історичних художніх епох та національних шкіл. **Висновки.** Значний слухацький інтерес до давньої музики сприяє розвитку стилістики історично інформованого виконавства в Україні. Науковці та студентство в Україні виявляють глибоке зацікавлення різними аспектами клавирного виконавства, що притаманні різним історичним періодам та музичному інструментарію. Проведений у дослідженні аналіз ясно засвідчує зв'язок між формуванням звукової естетики та виконавською технікою на клавирних інструментах з технічними та звуковими особливостями старовинних музичних інструментів. Тому очевидною є необхідність контекстного підходу до реставрації та створення копій історичних інструментів, усвідомлення як технічних проблем, так і художніх та звукоестетичних особливостей кожного інструменту в контексті історичної та регіональної специфіки.

Ключові слова: історично інформоване виконавство в Україні, старовинна клавирна музика, звукова естетика, історичні клавирні музичні інструменти та їх копії.

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Старинная клавирная музыка в Украине: контекст, исполнительство и музыкальный инструментарий

Цель статьи - анализ развития исполнительства старинной клавирной музыки на Украине в историческом и социокультурном контексте. **Методология** исследования заключается в системном анализе, общенаучных методах систематизации и обобщения, применении историко-культурологического и сравнительного методов. **Научная новизна** заключается в исследовании эстетико-сонористических особенностей старинных клавирных музыкальных инструментов в контексте исторических художественных эпох и национальных школ. **Выводы.** Значительный слушательский интерес к старинной музыке способствует развитию стилістики исторически информированного исполнительства на Украине. Ученые и студенты проявляют глубокий интерес к различным аспектам клавирного исполнительства, касающимся различных исторических периодов и музыкального инструментария. Проведенный в исследовании анализ ясно свидетельствует о связи между формированием звуковой эстетики и исполнительской техники на клавирных инструментах с техническими и звуковыми осо-

бенностями старинных музыкальных инструментов. Поэтому очевидна необходимость контекстного подхода к реставрации и созданию копий исторических инструментов, осознание как технических проблем, так художественных и звукоэстетических особенностей каждого инструмента в контексте исторической и региональной специфики.

Ключевые слова: исторически информированное исполнительство на Украине, старинная клавирная музыка, звуковая эстетика, старинные клавишные музыкальные инструменты и их копии.

Relevance of the research topic. In the modern international and Ukrainian culture processes an early music becomes a significant factor in the formation of sound aesthetics of the contemporary music art. The art of postmodern period has not only stylistic borrowing, but works directly quoting some artists of different historical periods and countries. An appeal of modern art to the historical heritage awakens unprecedented scientific, performing, and listening interest in early music, particularly, the historical keyboard music. But every appeal to historical keyboard music faces a number of problems related to the performing practice. Certain peculiarities of the keyboard music interpretation are in direct relation with both the historical tradition and the specifics of national schools, as well as with the construction and sonority features of the musical instruments.

The propose of the article. The article deals with the development of keyboard music performance analysis in Ukraine in the historical and socio-cultural context.

Analysis of Scientific Researches. During the last decade a significant increase can be noticed in the interest of scientists to the problem of the historically informed performance of the early music. This is reflected in the fundamental researches by B. Billeter, A. Dolmetsch, N. Gerasymova-Persydska, N. Harnoncourt, N. Kashkadamova, S. Shabaltina, V. Shulgina, C. Stembridge, M. Stepanenko and others. But an appeal to the keyboard music performance in context of period instruments sonority presently has not found sufficient reflection in the works of the Ukrainian scientists.

Statement of basic material. The keyboard music development in Ukraine has a rich history with the significant regional differences closely related to the historical and cultural context. It should be noted that the dramatic historical events and complex geopolitical processes in Ukraine have given a significant impact, in particular on the keyboard music development. In view of the variety of keyboard music instruments, it should be stressed that the historical keyboard instruments term mentioned in this paper should be interpreted as the general name of the strings and the wind instruments at the given historical period.

The keyboard instruments introduction into musical practice of the Slavic gets back to the 10-11th centuries and it is closely connected with the organ. Despite the fact that the organ was not used to accompany the liturgy in the orthodox church, owing to the development of ties with the Byzantine Empire, it became known in the territory of Ukraine [2, 21]. The first organ mentioning belongs to 957, and on *St. Sophia Cathedral* fresco in Kyiv, dated 11th century, the organist playing the organ and kalkant, forcing air bellows was depicted among the instrumental ensemble.

The first documental mentioning of the organs existence in Galicia goes back to the beginning of the 15th century. Actually we may suppose that organs were known in Galicia much earlier. In the territories of western Ukraine, which were under the rule of the Lithuanian and Polish kingdoms, the organ music was the integral part of the liturgical practice. The development of secular keyboard music can also be traced since the 16th century in the west, and later in central Ukraine.

During First and Second World Wars and particularly in the times of the Soviet State atheist ideology dominance on Ukrainian territory, many historical instruments were destroyed. After the Second World War the only playable organs remained intact in the few churches, situated mainly in western Ukraine. Despite of that fact, the great interest in the organ music arose in the middle of the 20th century in the former Soviet Union, Ukrainian Republic belonged to. The organist and music theorist Arseniy Kotlyarevskiy (1910-1995) played the important role in the organ revival in Ukraine. The year 1970 is seen as the reinstatement of the organist profession in Ukraine. At that time Kotlyarevskiy started and headed the organ class at the Conservatoire of Kyiv. On his initiative the company *Sauer Organ Builders* created and installed two organs in the Conservatoire halls in 1971. It made possible the professional training of many organists and encouraged the Ukrainian composers to turn their interest towards the organ. The historic organs maintenance in the number of churches and the new organs building for concert halls is also closely connected with the name of A. Kotlyarevskiy. Despite the negative Soviet attitude Arseniy Kotlyarevskiy was granted permission to found the state concert organization (the *National House of Organ and Chamber Music*). In 1980 the organization commissioned the *Rieger-Kloss Organ Builders* to build a three-manual organ in the *St. Nicholas Roman Catholic church* in Kiev [9, 226]. The *House of Organ and Chamber Music* remains up today as the only cultural institution in Kiev, where regular organ concerts and festivals are held.

The development of many artistic styles in Ukraine is characterized by the number of special features. The Romanticism tradition in music teaching and music performance remains dominant. It was also applied to keyboard performance practice of early music. However, the great public interest in early music of the recent decades has given the great impact for the development of the style by the historically informed performances.

A significant event in the cultural life of Ukraine in 1994 was the festival *Ukraine and the World of Baroque*, which took place at the annual art events *Musical Dialogues*. Professional musicians and wide audience of listeners did have the rare opportunity to listen to live concerts of famous international and Ukrainian performers of ancient music. It is necessary to emphasize that such a festival was made possible by the participation of the *Neupert Historical Keyboards Instruments* (Germany) owner. Wolf Dieter Neupert brought some copies of historical pianoforte and harpsichords especially for concerts of the festival in Kyiv. The specialist's and listener's great interest in interpretation specific and sonority of historical instruments encouraged the development of the stylistics of a historically informed performance practice in Ukraine.

In 1999 the *Early Music Department* at the Ukrainian *National Tchaikovsky Academy of Music* was founded, directed by Professor Nina Gerasymova-Persydska. The activities of this department also have a considerable influence on the development of keyboard playing in Ukraine.

The integral and extremely important part of the *Early Music Department* is the harpsichord class. It was founded in 1994 by Svitlana Shabaltina, the gifted musician and pedagogue. She is famous by her concert activities being a soloist (the piano and harpsichord) and besides the ensemble member by her numerous performances in the concerts, TV shows and recordings on the radio and a CD's.

Under Prof. Shabaltina artistic guidance a lot of bright and talented musicians and performers graduated from the *Early Music Department* of Kyiv Academy of Music [3, 198]. Olga Shadtina-Lychak, Nataliya Fomenko, Olena Zhukova, Nataliya Sikorskaya, Lubov Titarenko, Julia Vash, Varvara Turta among them.

The rapid development of the activities of the newly established department has led to the necessity of providing instruments for it. On the initiative of the Protestant community of Winterthur-Teuss (Switzerland) and the organ builder Marcus Wagenbach the *Early Music Department* was given a one-manual *Walcker* organ in Neo-Baroque style. This instrument with the support of the Swiss organists Bernhard Billeter and Wilma Neumann, was delivered to Kiev and erected in the hall of the Department of Early Music by the author of this text. The *Walcker* organ importance for Kyiv is great. It gives the opportunity for students to become familiar with the early organ repertoire and basso continuo practice, as well as to hold concerts by the students and well-known organists.

The event that attracted the attention of specialists and the broad music community of Ukraine in 2001-2005 was the joint project of the Swiss *Schola Cantorum Basiliensis* and the *Tchaikovsky National Academy of Music* of Ukraine. This project included lectures, master classes and concerts of professors of *Schola Cantorum* in Ukraine, and the *National Academy of Music* in Switzerland.

The leading professors from Switzerland trained the students of the Academy of Music during special master classes on the history of notation, harpsichord, gregorian singing, lute, renaissance dance, sound systems and the tuning, and many other matters. After master courses completion the grand concert was given by the famous Swiss musicians-professors Gotfried Bach, Bernhard Billeter, Anthony Rooley, Andreas Staier, Evelyn Tubb, Michel Uhlmann, Dominique Vellard and others.

Another significant example of the fruitful cooperation between Ukrainian and European scholars is the international project implementation by the cooperation with *National Academy of Culture and Arts Management* of Ukraine and the *Hochschule der Künste* of Zurich in 2006-2008 "Historical Keyboard Music: Instruments and Performance" under the direction of the Head of the *Department of Musicology* of NAGMS of CA, Professor Valeriya Shulgina (Ukraine) and Professor Bernhard Billeter (Switzerland). The purpose of the project is the study of historical origins and the revival and the restoration and replication of historical keyboard instruments in Ukraine; promoting the concept of training musicologist-experts of historical instruments, music editions and manuscripts. *National Academy of Culture and Arts Management* (Ukraine) together with the *Hochschule der Künste* of Zurich (Switzerland) and Swiss Arts Council *Pro Helvetia* came together to promote implementation of the project "Historical Keyboard Music: Instruments and Performance".

The master classes by Prof. Billeter were given during the course of this project. Bernhard Billeter is a well-known keyboard instrument performer, including the organ, clavichord, harpsichord, lautenwerck, pianoforte, piano. What is more professor important that Billeter made a great contribution into scientific study of early keyboard music.

Professor Billeter headed the *Hochschule der Künste* of Zurich Organ Department, lecturing at Zurich University. From 1984 to 1997 Bernhard Billeter was the *Swiss musical and pedagogical magazine*

(Schweizerischen Musikpädagogische Blätter) editor. In 1992-1996 Bernhard Billeter performed a series of 42 concerts, in which he interpreted all the keyboard works by Johann Sebastian Bach. Bernhard Billeter is the genuine expert in the field of historical musical instruments expertise.

Prof. Billeter has a long-standing scientific and cultural ties with Ukraine. During his first visit to Ukraine in 1996 Bernhard Billeter headed workshops at the National Tchaikovsky Academy of Music in addition to his concert performances. He was among the first ones, who arose the problem of the historically informed performance of the early music. The study of that question was further developed out in the works of the prominent Ukrainian scholars and musicians: Nina Gerasymova-Persydska, Nataliya Kashkadamova, Igor Pyaskovskyi, Svitlana Shabaltina, Mykhailo Stepanenko many others.

While analyzing the historical 16-17th centuries treaties it was found out that clavichord is particularly important. Even the first known fundamental treaties *Discourse on musical instruments* (1555) by Juan Bermudo and *The Art of playing fantasies* (1565) by Tomas de Santa-Maria appeal to the clavichord as the best instrument for learning and home music. In 1753 Carl Philipp Emmanuel Bach in his *Essay on the True Art of Playing Keyboard Instruments* (Versuch über die wahre Art das Clavier zu spielen) stated the particular importance of the playing clavichord technique for all keyboard instrument players [4, 318]. It made great sense to start the construction of the clavichord for the *National Academy of Culture and Arts Management*, taking into account the absence of similar instruments in Ukraine. The project was aimed at close and detailed familiarity of musicians, scientists and historic musical instruments experts with clavichord, in further application it in training, rehearsals and concerts activities.

While working on the historical prototypes study and analysis, the sonority features and the clavichord construction - copies of historical instruments were made by the author of this text. It was very important for me for this work to be provided with theoretical and performing knowledge, received during my studies at the *Tchaikovsky National Academy of Music*, as well as the specific skills at the workshops and internships at the *Metzler* and *Kuhn* Organ-builders of Switzerland.

German type of the unfretted clavichord was taken as the starting point in the analysis of the construction and sonority features. In addition to this instrument, the original one which is in *Ringve Museum* of Trondheim (Norway), and besides the constructive and sonority features of other Gerlach instruments were taken into account.

In accordance with the notable sources we can suppose that the clavichord was invented around 1400 and during the first 300 years of its existence the only fretted model was used. The creation of the first unfretted clavichords refers to the end of the 17th century. Both models of clavichords were in use until the middle of the 19th century, the time when the clavichord was considered as "temporarily obsolete". In the 1890s, the clavichord is undergoing rebirth [7, 63].

In making historical instrument copy it is important to reach the perfect sound aesthetic conformity with the instruments of the specified period and high instrument functionality. To achieve it, unlike the 16th and 17th centuries masters, nowadays it impossible to rely only on the knowledge accumulated over the centuries by the transferring it from the master to the student. This chain was torn even in Europe in 1800 when the building of the clavichords stopped. So, first of all, we had to investigate the comparison and analysis of the constructive and sound features of the known instruments.

Even from the first research it becomes clear the importance of the smallest part and even tiny detail of the instrument. The smallest changes can have a significant and unpredictable effect, which can bring about the whole instrument sound distorting.

Some musicians and music instrument builders are suspicious of any kind of technical analysis, considering only copying of the best historical instruments models. Fully sharing the need for extreme caution as for any changes, it should be noted the danger of "blind" copying. This is particularly important when it comes to work with such material as wood. Even the same kind of wood that grew in different climatic conditions, can have quite different quality. Especially when it deals with the wood which is several centuries old. Thus, even having copied up to microns quite often we may receive different sound in comparison with the original instrument.

In October 2008 the work on the construction of an unfretted clavichord after Gerlach was completed. According to Professor Billeter recommendations some changes were made to adjust the mechanic and sonority of the instrument [6, 237]. The unfretted clavichord was adopted by the Commission of the National Academy of Culture and Arts Management of Ukraine. The Commission of Experts highly appreciated the functionality and sonority quality of the new instrument, noting "compliance of the sonority of unfretted clavichord after Gerlach to historical prototypes."

The inauguration concert and the ceremony of giving the clavichord by *Hochschule der Künste* of Zurich with the support of the Swiss arts council *Pro Helvetia* to the *National Academy of Culture and Arts*

Management was held on November 4, 2008. At the concert Bernhard Billeter performed works by Georg Böhm (1661 — 1733), Johann Sebastian Bach (1685 — 1750) and Carl Philipp Emmanuel Bach (1714 — 1788), clearly demonstrating the sound aesthetic and technical peculiarities of historically informed interpretation of music in the context of the musical instrument of this repertoire. At the workshops held by Professor Billeter for teachers and students, the problems of interpretation of historical keyboard music were considered in connection with technical and sonority peculiarities of the mentioned period musical instruments.

At present, a keen interest in early music repertoire and its historically informed interpretation makes it necessary to study, restore and replicate historical musical instruments. And consequently it resulted in the development of the historical keyboard music performance in Ukraine. The examples presented in the given study clearly demonstrate the connection between the aesthetics and the technique of keyboard music performing with the technical peculiarities and the sonority of the period musical instruments. Therefore, there is a need for a contextual approach to restoration and the replication of historical instruments, awareness of both technical issues and artistic and sound aesthetic features in the time context of the instrument creation.

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