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INSTRUMENTAL ART OF UKRAINE IN THE 1960s – THE BEGINNING OF THE 21st CENTURY: STUDYING FROM THE STANDPOINT OF THE PHILOSOPHY OF MUSICAL ANALYSIS

Purpose of Research. The purposes of the research are to identify the specifics of the philosophy of musical analysis in basic philosophical, aesthetic and musicological categories and to outline its significance in the cultural studies of the phenomena of Ukrainian musical art, in particular, chamber-instrumental (based on the work of representatives of the Ukrainian school composers of the 60s of the XX-th century - the beginning of the XXI-st century).

Methodology of Research. The research methodology is based on the combination of the application of a number of scientific approaches and the following methods: analytical, semiotic, hermeneutic, cultural and art studies ones, which allow us to consider the issue of the methodology of the analysis of musical works from in the context of the philosophy of music.

Scientific Novelty. The scientific novelty of the research is the generalization of existing concepts in order to further develop the principles of the philosophy of musical analysis in a combinatorial combination of classical musicological and «discursive» analysis. This approach allows us understanding the formal-structural, content-semantic and semantic aspects of the organization of musical material in their integrity within the process of compositional and performing creativity. **Conclusions.** It has been proven that the creation, reproduction and perception of compositions is a process of worldview self-awareness through their works. The variability of interpretive versions of cultural-hermeneutic understanding of musical meaning is formed in medial channels at the communicative junction of mutual exchange of artistic and aesthetic information between its generator, translator and perceiver. So, the importance of the philosophy of musical analysis in the study of the works of chamber-instrumental art of representatives of the Ukrainian school composers and their compositions is highlighted.

Key words: chamber and instrumental art of Ukraine, philosophy of music, philosophy of musical analysis, discursive analysis of a musical work, musical meaning, composition, performance, medial channels of perception.

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Інструментальне мистецтво України 60-х рр. XX – початку XXI ст.: студіювання з позицій філософії музичного аналізу

Мета дослідження. Виявлення специфіки філософії музичного аналізу у базових філософських, естетичних та музикознавчих категоріях та окреслення його значення у культурологічному дослідженні явищ музичного мистецтва України, зокрема, камерно-інструментального (на матеріалі творчості представників української композиторської школи 60-х рр. XX – початку XXI ст.). **Методологія дослідження** ґрунтується на сукупності застосування низки наукових підходів і методів: аналітичного, семіотичного, герменевтичного, культурологічного та мистецтвознавчого методів, що дозволяє розглянути питання методології аналізу музичних творів з позицій філософії музики. **Наукова новизна** роботи полягає в узагальненні наявних концепцій з метою подальшої розробки принципів філософії музичного аналізу у комбінаторному поєднанні класичного музикознавчого та «дискурсивного» аналізу. Такий підхід дозволяє досягнути формально-структурні, змістовно-семантичні та смислові аспекти організації музичного матеріалу у їх цілісності в процесі композиторської та виконавської творчості. **Висновки.** Доведено, що створення, відтворення та сприйняття композицій є процесом світоглядного самоусвідомлення через твір. Варіабельність інтерпретаційних версій культур-герменевтичного

осягнення музичного смислу формується у медіальних каналах на комунікативному стикі взаємобміну художньо-естетичною інформацією між її генератором, транслятором і сприймачем. З цього окреслюється значення філософії музичного аналізу у дослідженні творів камерно-інструментального мистецтва представників української школи композиції та їх виконавського втілення.

Ключові слова: камерно-інструментальне мистецтво України, філософія музики, філософія музичного аналізу, дискурсивний аналіз музичного твору, музичний смисл, композиторство, виконавство, медіальні канали сприйняття.

Actuality of Research. During the 20th century, there is a convergence of scientific, philosophical and artistic positions of understanding the picture of the world in the integrity of its worldview components – science, philosophy, mythology and art in the syncretism of cultural knowledge. In the meta-theory of «universalism» (Y. Kuchynskyi), there is no doubt about the relationship between philosophy and music. They are the bearers of images, concepts and perceptions of world harmony, acting as specific models of the world structure, capable of producing and reproducing the general cultural dynamics of meanings: philosophy – in concepts, music – in organised sounds. The study of the semantic aspects of the organisation of musical matter, the content-semantic and aesthetic-expressive possibilities, which are the most suitable for the interpretation of a wide range of materials of philosophical significance. The kinship of philosophy and music is intuitively revealed in the field of spiritual search, its purpose is the generation of meaning that «sounds» in verbalized (scientific, literary and philosophical) or non-verbalized (musical) textual structures. According to V. Lychkovakh, «for people who know, philosophy sounds like music in concepts, and music is perceived as philosophy in sounds» [6, 100].

Analysis of Research and Publications. In this perspective, it is quite natural that there is a steady interest in understanding the duality of the phenomena of philosophy and music as a philosophy of sounds, the roots of which go back to the era of Antiquity (Pythagoras, Plato, Aristotle), the Middle Ages (Augustine Aurelius, Boethius), and acquires a special accentuation during the 19th century. (V. F. Schelling, A. Schopenhauer, R. Wagner, F. Nietzsche) and in the theoretical heritage of the representatives of philosophical-aesthetic, cultural, art history thought of the 20th – early 21st centuries. (T. Adorno, Sh. Angi, D. Zoltai, V. Medushevskyi, O. Rapoport, O. Ryabinina, V. Sukhantseva, etc.). The relevance of the research is dealt with the fact that scientists have recently been asking a number of debatable issues, their solution require in-depth philosophical and art-scientific reflection and a complex cultural approach.

The analytical and critical view of the domestic scientists (I. Aristova, I. Artemenko, V. Dragulyan, A. Ivko, Yu. Nikolaevska, O. Pogoda, B. Stronko) is aimed at understanding various aspects of the philosophy of the work of foreign artists from the Baroque to modern times: D. Scarlatti, J. S. Bach, F. Busoni, R. Wagner, G. Mahler, P. Tchaikovsky, S. Rachmaninov, K. Debussy, O. Scriabin, S. Gubaidulina, C. Ives, K. Stockhausen and etc. Regarding the examination of the works of the representatives of the Ukrainian school composers, we can find the approbation of the principles of the philosophy of musical analysis in the scientific work of I. Romanyuk (study of the value semantics of the Ukrainian worldview, reflected in the choral compositions of I. Karabyts, V. Kaminsky, O. Shchetynskyi) and I. Savchuk (comprehension of the existential nature of thinking of the modernist Master in the genre-stylistic phenomena of chamber music by B. Lyatoshinsky, I. Belza and Polish artists – Y. Kofler, T. Z. Kassern, who worked in Lviv until 1944 and 1945). However, in the study of works of Ukrainian musical art and chamber-instrumental art, in particular, the theoretical-methodological potential of the domestic philosophical-aesthetic, cultural and artistic thought is currently insufficiently used, where the search for universal categories of the philosophy of music and, in general, the philosophy of art, which can be equally successfully applied to various artistic phenomena (including musical ones).

Basic deep studies on this issue are presented in the work of V. Sukhantseva (understanding of music as being and a model of the universe), V. Lychkovakh (development of the philosophy of art and the history of aesthetic thought in Ukrainian culture), Yu. Chekan (definition of the essence of the intonation image of the world as a phenomenon and category historical musicology), O. Roschenko (study of myth-making processes in art as a philosophical concept of building musical works of the future), H. Makarenko (justification of the specific status of music as metaart in irrationalist aesthetics) and others. Despite the clearly defined tendency of «philosophising musicology» (O. Kozarenko) and the widespread metaphorical use in musical periodicals of epithets and concepts such as «metaphysics», «universality»,

«cosmism», concerned the musical lexicon of certain composers, the complexity of purely scientific categorisation of meaning-making concepts of the philosophy of music. Its research positions, at first glance, seem too comprehensive, that's why the integrative approach in the development of «synthesizing» (A. Ivko) methods and methodological approaches to the study of the phenomena of musical art, which require cultural universality from scientists to overcome disciplinary boundaries in the plane of individual branches of the humanitarian studies, including art knowledge.

Purpose of Research. The purposes of the research are to identify the specifics of the philosophy of musical analysis in basic philosophical, aesthetic and musicological categories and to outline its significance in the cultural studies of the phenomena of Ukrainian musical art, in particular, chamber-instrumental (based on the work of representatives of the Ukrainian school composers of the 60s of the XXth century - the beginning of the XXIst century).

Main Part. The chronological period includes the period from the Ukrainian avant-garde of the 1960s («golden intersection») to the postmodern «postmodernity». It represents an important stage on the way to the newest paradigm of Ukrainian musical art, which is based on the concept of theoretical infinity of timbre-sound resources of musical expression. Certainly, the discursive crystallisation of this concept is primarily related to the evolution of the musical thinking of modern composers, where philosophical issues play a significant role. According to Lesya Dychko, «philosophy is absorbed impressions, baggage of knowledge, which accompany and has accumulate human being. A subjective view of the world, my own personal philosophy and music are phenomena of the same order for me. They are dialectical, it is impossible to separate them» [7, 336]. Philosophical poetic metaphors and essays of domestic music criticism regarding the characteristics of creative portraits and the figurative content of the compositions of the representatives of the Ukrainian school composers. For example, this is «music of the spheres», «cosmic», «galactic» music of Valentin Sylvestrov; cordocentrism as a «code-gene» of Yevhen Stankovich's music; the «metaphysical» sound beauty of Leonid Grabovsky's works; «the myth of the ontology of musical beauty» and the breathing of the musical «cosmos» in the work of Oleg Kyva, etc. Critics and fans admire the ethno-folkloric authenticity of Hanna Havrylets' music as a «reflection of the universal eidoss»; the «musical meta-reality» of Yuri Shevchenko's theatre music;

«philosophy of meditation» and «metaphorical» music of Victoria Poleva [7; 8]. The given metaphorical statements reflect the subjective perception of specific musical artefacts, where the tendency to philosophical reflection is felt as a conceptually embedded position of the composer's work, which can be reflected in the forms of «philosophical contemplation, introspection, reflection, self-immersion, auto-communication» [13, 3]. The scientists' reflections on the path «from metaphorical use to categorisation» of concepts (Yu. Chekan) led to the appearance of a number of works that bring musicology to a new qualitative level of systematic generalisations at the cultural junction of specific musical and philosophical-aesthetic parameters of the analysis of artistic creativity. In the above-mentioned studies, the problematics of the philosophy of musical analysis, which is «the process of mastering both the artistic meaning and the form of the work, considering the dialectic of specific musical and general logical laws of thinking, with a natural approach to the psychology of perception» are «solved» in different ways in the above-mentioned studies [2, 118].

Without any details to consider the phenomenon of «the sixties» in Ukrainian culture (analysis of the studies by domestic scientists: M. Popovych, M. Kopytsy, O. Zinkevich, O. Kozarenko, S. Volkova, O. Ovcharuk, O. Horodetska, H. Phaizulina) and some other composers. The uniqueness of the work of the latter, in comparison with Western European modernist samples, is determined by the fact that in the works of domestic composers, the technology of the avant-garde musical language «unexpectedly stands in solidarity with the basic principles of national musical thinking, resonates with the high «scholarship», «wisdom» of ancient Ukrainian music» [3]. In our opinion, a similar synthesis in the Ukrainian version of the avant-garde (later we can see it also in postmodern) allowed artists to implement large-scale ideas with deep spiritual and philosophical undertones in their innovative compositions. V. Sylvestrov, a Ukrainian composer, interprets the philosophical program of his own work as follows: «During the avant-garde period, I gave my works a natural-philosophical semantic subtext. The orchestra symbolised the world that surrounds us, flageolets in the brass were associated with the sky, humming in low registers in the brass - somewhat chthonic. I had a Pythagorean attitude to music, which made the sound of orchestral masses associated with certain images. This made it possible to master the world at the level of symbolic symbolism» [7, 590]. The Pythagorean principles of mathematical alignment of musical thinking are also characteristic of the

work of V. Zahortsev (for example, «Volumes» for a clarinet, a tenor saxophone, a trumpet, a violin and a piano, 1965), V. Godziatskyi (chamber symphony «Periods», 1965) and, especially, L. Grabovsky («Homeomorphies» for two pianos, 1968-69), who everywhere uses the technique of random numbers within the framework of his own algorithmic method of composition, remaining faithful to it to this day [1]. In contrast to L. Grabovsky, the creative method of V. Sylvestrov at the turn of the XXI century. underwent a significant transformation – musicologists call his style «Bachelian», and the composer himself considers his opus of recent years «shadow music», neo-symbolist «microforms of musical moments», «voiced Platonic ideas», which should be listened to. This is the only way to know their pathos, which leads to infinity [7, 575].

Most of the compositions, where the authors figuratively «plunge» into meditative mode, are conceptually based on the ideas of the sacred search, both in terms of the culture of the Christian world (in particular, the spiritual practice of hesychasm), and Eastern philosophy and philosophical lyrics of modern and ancient texts (for example, Sufi teachings, Chinese and Indian philosophical traditions, ancient Iranian myths, minimalist Japanese poetry «tanka», «haiku», etc.). The three ones are among such works: «Flowering garden... and apples falling into the water» (1996) and the sextet «What happened in the silence after the echo» (1993) by E. Stankovich, which evoke associations with Eastern philosophy, Zen Buddhist meditative contemplation; the quintet «Wings of the Eastern Wind» (2010) by Yu. Gomelska, which indirectly conveys the vision of the Eastern worldview in musical Orientalism. The reflection of the issues of the «East-West» dialogue in musical art we can see in the following compositions for piano and percussion «Ascension. East-West» (2007) and «Improvisation» (2013) by A. Tomlyonova. The author comments her works: «The urban, harsh West and the refined, meditative East are contrasted", and the idea of movement from chaos to harmonies are the end-to-end artistic idea of compositions» [4, 59]. V. Poleva, a composer goes even further into the world of mythopoetics, creating the «Simurg Festival» of seven concert programs-«gardens» («Garden of Earthly Delights», «Garden of Stones», «Garden of Voices», «Garden of Books», «Garden of Vertigo», «Garden of Sorrow», «Garden of Birds», which will continue consecutively till 2016). The concert «gardens» are united by a common philosophical platform, which is based on ancient

Persian and Slavic myths about Simurg (Semargl) – a polymorphic creature.

The symbolic message of the «Simurg Festival» for our Motherland, where a deep socio-economic and military-political crisis has been going on for the past two years, is a call to go beyond the «stupid» circle of endless discord and bustle of life, to return to the sacred origins of the world system, purification through spiritual effort. Undoubtedly, a similar philosophical-aesthetic reflection along the lines of cognitive interpretation of the implicit content of musical works and cycles of concert programs begins where we meet doubts as for the complete mechanistic nature, formality and formality of professional musical creativity (according to E. Sokolov). Such a «representative semantic base» (V. Moskalenko) reveals the desire of the authors to touch the universals of culture, «eternal», already canonical images and themes, appealing to the structures of the recipient's consciousness not so much through emotional and sensual as through intellectual experience.

Conclusions. Thus, we note that the expansion of the problem field of the philosophy of music shows the prospects for the evolution of art history as «synthetic» knowledge, which includes the philosophy of musical analysis, in a combination of scientific, philosophical and artistic worldview positions of understanding music. Theoretical and methodological reflections on the relationship between philosophy as a «theory of spiritual development of the world» (according to V. Dianova) and music as a spiritual phenomenon of culture, which has the conceptual status of metaart (G. Makarenko), bring scientists to the level of in-depth philosophical and art-recognition reflection in the development of the latest parameters of the research of musical compositions, in particular, the development of the philosophy of musical analysis. The significance of the latter means the theoretical generalisation of the existing developments of the philosophical-aesthetic, cultural, and art history research directions of chamber-instrumental art actualizes the need for further scientific categorisation of meaning-making concepts in this concept sphere.

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