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SIGNS OF INSTRUMENTAL MUSIC OF THE CLASSICISM ERA IN A UKRAINIAN CHORAL CONCERT OF THE SECOND HALF OF THE 18TH CENTURY

Introduction

The question of the embodiment of the principles of European instrumental music of the classical era in Ukrainian choral creativity is of great significance for contemporary culture, as it reflects one of the leading aspects of development in the art of music. This development is based on the principles of interaction and synthesis of heterogeneous stylistic and structural traditions, which contribute to the development of new genres and compositional varieties. The research focuses on identifying the specific features of the large-scale forms of the Viennese classical school (which include the concerto, sonata, and symphony) and the sacred concerto as a large choral cycle, and the mechanisms of embodying the fundamental features of the European classicist instrumental concerto in it. Many contemporary scholarly publications are devoted to choral music in Ukraine.¹

S.M. Sadovenko² defines flexibility and sensitivity to the renewal of the musical fund of the era, the dynamism of modernising its figurative and intonational rhythmic content and musical drama as one of the fundamental properties of choral art—the sacred concert in particular. The researcher uncovers the unique ability of choral music, including the genre of sacred concerto, to evolve in the areas of both academic universalism and original regional style. This concept contributes to highlighting one of the aspects of this research, which is to search for properties in Ukrainian music that are common to different genres and ways of their organic synthesis on the example of the interaction between the classical sonata-symphonic cycle and the sacred concerto.

O. Kravchuk³ explores the trends of contemporary choral creativity in Ukraine, analysing the activities of the Moravski Chamber Choir. In her

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¹ Veerle SPRONCK, «Beethoven as open dialogue: Doing participation differently in symphonic music?», in *Participatory Practices in Art and Cultural Heritage: Learning Through and from Collaboration*, Cham, Springer, 2022, pp. 159-170; Simon CHAMBERS, «The curation of music discovery: The presentation of unfamiliar classical music on radio, digital playlists and concert programmers», *Empirical Studies of the Arts*, Vol. 41, 1, 2023, pp. 304-326; Ian CROSS, «Music in the digital age: Commodity, community, communion», *AI & Society*, 2023. <https://doi.org/10.1007/s00146-023-01670-9>; Simon SCHMIDT and Hans GRUBER, «Does genre make a difference? Classical orchestra/popular band musicians' motivation, self-efficacy, and practice experiences' effects on deliberate practice», *Psychology of Music*, Vol. 51, 1, 2023, pp. 69-88.

² Svitlana SADOVENKO, «Choral art of Ukraine as a multi-level socio-cultural phenome-

non in the context of the historical process», *Culture and Contemporaneity*, Vol. 1, 2022, pp. 48-55.

³ Oleksandr KRAVCHUK, «Chamber choir "Moravski": History, achievements, present day (to the 5th anniversary of the foundation)», *Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art*, Vol. 5, 2, 2022, pp. 218-226.

⁴ Svitlana SADOVENKO, «Ukrainian folk choral art as a dynamic socio-cultural phenomenon: Cultural aspects of conceptualization», *National Academy of Managerial Staff of Culture and Arts Herald*, Vol. 2, 2022, pp. 40-47.

⁵ Oleksandra SOROCHYK, «Art management in the field of academic choral art», *Socio-Cultural Management Journal*, Vol. 6, 1, 2023, pp. 105-139.

⁶ Tetiana SUKHOMLINOVA, «Choral creativity by Hanna Havrylets as a symbol of the togetherness of Ukraine (on the example of the musical and stage action "We will sow the Golden Stone")», *Aspects of Historical Musicology*, Vol. 17, 2019, pp. 44-59.

⁷ Tetiana HUSARCHUK, Maryna SEVERYNKOVA, Olena DEREVIANCHENKO, Olha PUTIATYTSKA and Larysa HNATIUK, «Spiritual concert in the work of Ukrainian composers: The processes of individualization of the genre archetype», *Linguistics and Culture Review*, Vol. 5, S4, 2021, pp. 988-1003.

opinion, the fact of the establishment of such amateur groups indicates the need for modern society (in particular, the younger generation) for art rooted in the high artistic and spiritual traditions of the ethnic group. This fact contributes both to the expansion and modernisation of national creativity (by raising the level of cultural awareness) and its popularisation abroad and to the strengthening of intercultural and interethnic relations, the preservation, dissemination and research of examples of the classical heritage of Ukrainian composers, including sacred concerts.

S.M. Sadovenko⁴ considers choral creativity as an integral part of national art and a dynamic socio-cultural phenomenon. In her opinion, it is significant as a national-communicative and content-cultural mechanism of the dynamics of artistic processes of life and activity of modern society, in the context of which the immense potential of Ukrainian folk culture is implemented. This fact determines the relevance of the subject of this research, which highlights the links between different countries and their artistic, stylistic, genre, composition and technical traditions.

O. Sorochyk⁵ proposes a concept according to which contemporary choral music (including the genre of the choral concert) with strong centuries-old traditions that have become part of the spiritual life of the Ukrainian people is being modernised by improving the conditions for its broadcast in society (art management). Resolving this issue in favour of expanding the scope of the spiritual concert genre will help preserve national culture and provide a solid foundation for its further development.

T.P. Sukhomlina⁶ on the example of the musical and stage performance "We will sow the Golden Stone" by H. Havrylets identifies the philosophical significance of contemporary choral creativity in the context of both preserving the unique artistic traditions of Ukraine and uniting its people in spiritual, moral, and humanistic aspects. In addition, the researcher highlights one of the brightest features of Ukrainian professional music—the embodiment of the tradition of the classical European concert in works for choir: the unity and diversity of images, characters, moods, intonations and rhythms. This fact has become a confirmation of one of the leading components of the proposed research designed to uncover the interaction of different genre spheres.

T.V. Husarchuk, M.Yu. Severynova, O.O. Derevianchenko, O.V. Putiatytska and L.A. Hnatiuk⁷ uncover the problem of the development of «the genre of the sacred choral concert as an exceptionally significant and exemplary one for Ukrainian musical art». The researchers focus on different levels of transformation of a particular initial variant of the genre musical archetype in the relevant historical context and connection with the stylistic trend of the composers. The research «establishes an evolutionary hierarchy

of genre and style transformations, including historical models (baroque and classicist concertos)».

However, the problem of the implementation of the European model of the classical concert in the professional choral music of Ukraine has not yet been properly addressed, and it requires thorough research. The purpose of the research is to highlight the processes of embodying the instrumental model of the European classicist concert in the choral music of Ukraine in the second half of the 18th century. To achieve this purpose, samples of sacred concerts by Ukrainian composers M. Berezovsky and D. Bortnyansky are analysed. The research uncovered the main genre and stylistic elements inherent in the instrumental sonata-symphonic cycle and the sacred concerto and identified the mechanisms of their interaction.

Materials and methods

The following scientific methods were used in the research: analysis, comparison and synthesis. Within the framework of these methods, the following approaches have been applied: historical, cultural, stylistic and genre approaches to highlighting the ways of implementing the European genre model of the concert in Ukrainian choral music. To disclose the subject of the research, the formative principles are systematised; the means of their implementation are analysed; a comparative characterisation of the formative principles inherent in the instrumental cyclic genres in the works of the Viennese classics and choral concertos by Ukrainian composers of the same era is performed. Using these methods and approaches is due to the need for thorough and comprehensive research of the processes of embodying the model of the classical instrumental concerto in professional choral music in Ukraine. These processes contributed to the growth of the originality, uniqueness and uniqueness of Ukrainian music, in particular, vocal and choral genres, which preserved the national traditions inherent in the sources of sacred concerts.

Using the analytical method (in particular, due to its context) and the historical approach, the research highlights the specific features of interaction and continuity of choral music of the Ukrainian compositional school of the 18th century in the works of M. Berezovsky and D. Bortnyansky about the achievements of European classical music, represented by J. Haydn, W.A. Mozart and, partially, L. Beethoven. Due to the analytical method, in particular, one of its areas (cultural approach), common factors that unite the traditions of Western European and Ukrainian art (works of M. Berezovsky; D. Bortnyansky; A. Vedel) have been identified. It confirms

the existence of ancient roots in the modern processes of integration of Ukrainian art into the culture of the European Union. This method (analysis), using a stylistic approach in the research of the problem of using the European classical model of the instrumental concerto in the choral music of Ukrainian authors, contributed to highlighting the facts of the embodiment of the principles of writing technique and the development of compositional structures inherent in the Viennese classical school in the 18th century sacred concerts established in Ukraine.

One of the areas of the analytical method (the genre approach) has become the core of the proposed research since it has identified the points of intersection, interaction, and synthesis of the traditions of the instrumental concerto as one of the most extensive genres of the Classicist era, and the *a cappella* sacred concerto, which is generally an original embodiment of the achievements of the Viennese classical school in Ukrainian choral culture. It contributed to the development of the sacred concerto as a genre that flourished in the second half of the 18th century. Through the methods of comparison and synthesis, a panorama of the problem examined is established as a complex, multifaceted and, therewith, integral system containing many components (relating to issues of genre, structure, and compositional technique) that are of crucial significance for its functioning. The method of comparison, in particular, one of its principles based on the definition of the categories of the phenomenon (features of the genre, stages of its development in the general historical and cultural contexts, the process of the genre's origin in Ukraine, the structure of a sacred concert) helps to comprehend its content more deeply.

In addition, the analysis of the formative principles helps to determine the orientation and functions of the components of the system of implementation of the European model of the concert as a genre of professional choral creativity in Ukraine. The method of comparative characterisation of the aspects of the examined subject contributes to the disclosure of the uniqueness of each of them the identification of their differences from each other, and to the determination of the interrelationships between them, through which the phenomenon produces a single complex system. Its visual representation as a panoramic object is facilitated by the method of synthesis (combining into a single system) of all the components identified in this research that ensure its functioning and are its integral parts. The methodological foundation of the research is based on scientific works on the following issues: the essence of the genres that became the leading ones for the composers of the Viennese classical school; the role and significance of the choral culture of Ukraine as both an artistic and social, spiritual and moral phenomenon in the life of modern society.

Results and discussion

In the course of researching the problem of embodying the principles of European instrumental music of the Classicism era in the choral music of Ukraine, the following were identified: genre features of the choral concert and stages of its development in Ukraine; structure of choral concerts and reflection of the principles of Classicism in them (on the example of music by M. Berezovsky and D. Bortnyansky); embodiment of the formative principles of the sonata form in choral music (in the sacred works of M. Berezovsky and D. Bortnyansky); application of the compositional principles of rondo (on the example of D. Bortnyansky's choral sacred Concerto No. 3).

Stages in the development of the choral concert as an independent industry in Ukraine

During the second half of the 18th century, Ukraine found itself at a significant cultural crossroads. After the partitions of Poland in the mid-to-late century, parts of Ukraine were absorbed into the Russian Empire, which significantly influenced the cultural and artistic landscape. This period was marked by a substantial interaction between Ukrainian and Russian cultural traditions, alongside a continued influence from Western European artistic trends.

The development of the choral concert genre in Ukraine during this era can be seen in the thriving musical life of cities like Kyiv, Kharkiv, and Lviv. These cities became centers for musical development due to their growing status as educational and ecclesiastical hubs. For instance, Kyiv, with its rich history and religious significance, hosted numerous choral performances in its many churches and cathedrals. The Kyiv-Mohyla Academy, one of the oldest higher education institutions in Eastern Europe, was a significant center for musical education and performance. Lviv, known for its vibrant cultural life and influence from both Polish and Austrian traditions, also played a crucial role in the development of Ukrainian choral music. The city's numerous churches and its position as a cultural capital of the Ukrainian lands under the Habsburg Empire made it a fertile ground for the synthesis of local and European musical styles. In Kharkiv, the establishment of a university in 1805, which followed the cultural developments of the late 18th century, contributed to the city's importance in shaping the educational and cultural policies of the region, including music. These cities, among others, were pivotal in the evolution of choral music in Ukraine, witnessing the creation and performance of works by composers like M. Berezovsky and D. Bortnyansky.

⁸ Nina HERASYMOVA-PER-SYDSKA, *Choral concert in Ukraine in the 17-18 centuries*, Kyiv, Muzychna Ukraina, 1978.

These composers, often educated or having spent significant time abroad, brought European classical structures, like the sonata and concerto forms, into the Ukrainian choral tradition, enriching it with new content and formative styles. This historical context highlights the blend of local traditions and European influences that characterized the musical landscape of Ukraine in the second half of the 18th century.

Several prerequisites contributed to the achievement of a high level of mastery in choral works, in particular in the genre of the choral concerto:

- Development and dissemination of *partes* singing in the church environment of Ukraine, which is characteristic of Ukrainian Baroque music (performance of choral works by parts prescribed separately for each timbre). This period marked the flourishing of *partes* singing, a form of choral music that was particularly suited to the liturgical and cultural environment of Ukraine. Originating from the Ukrainian Baroque period, *partes* singing involved the performance of choral works where each vocal part was written separately for each voice type. This method of composition and performance provided a rich polyphonic texture that was both expressive and structurally complex, laying the groundwork for more intricate compositions.
- Mastering score recording. The advancement in score recording techniques allowed for greater preservation and standardization of choral works. Composers were able to experiment more freely, secure in the knowledge that their exact intentions in harmony, rhythm, and melody would be faithfully executed by choirs, thus enhancing the overall quality and consistency of performances.
- Embodiment on a national background of the traditions of the *kant*, a three-voice song of various contents (spiritual, lyrical, social, humorous), which is characterised by a homophonic and harmonic texture (the two upper voices are presented in parallel tertiarities or sextets, and the lower voice is a bass support). The integration of the *kant*—a three-voice song form featuring a homophonic texture—into Ukrainian choral music brought a distinctive lyrical quality to the genre. This form was adaptable, able to convey a range of themes from the spiritual to the social, and it resonated deeply with the Ukrainian populace, blending the ecclesiastical with the folkloric.
- Active use of polyphony as a reflection of folklore traditions and achievements of Western European Baroque compositional technique.⁸ The active use of polyphony reflected both the local folklore traditions and the influence of Western European Baroque compositional techniques. This stylistic synthesis was critical in creating a choral

sound that was richly textured and harmonically complex, characteristics that were emblematic of the classical music of the era.

- Using the functional system of major and minor, inherent in the music of the Viennese classics.
- Using the achievements of the Viennese classical school in the field of harmony—functionality, gravity towards the centre (tonic vertical) in a four-voice chordal texture.
- Embodiment of the philosophical and aesthetic foundations of classicism in Ukrainian music (a consideration of the texts of the psalms and their content as a plot relevant to the present, full of drama and, therefore, focused on the victory of light and high morality). The sacred choral concerts of this period were deeply imbued with the philosophical and aesthetic principles of classicism. This is evident in the careful consideration of text—often drawn from psalms—which was used to craft narratives that were not only relevant but also morally uplifting. The music was designed to reflect and enhance the textual content, creating a unified artistic expression that aimed to edify and inspire.
- The emergence of large-scale episodes in the structure of the concert, the content of which was not regulated by the statute of the church service and allowed composers to express their ideas in a unique, deeply individual way, using elements of virtuoso, spectacular performance⁹;
- Using the principle of juxtaposing contrasting sections, a dialogue of themes that vary in content and its musical embodiment;
- Development of the structure of the genre, in which the programme idea is presented in an independent concert form, according to the logic of material development inherent in the music of European classicism (three- or four-part composition, the thematic core of which goes through different stages of the main motif development according to the principle inherent in the work of L. Beethoven: «from darkness to light, through struggle to the victory of a high spiritual principle»). The genre's structure evolved significantly during this period, moving towards a more elaborate and varied form that often included large-scale episodes allowing for individual expression and virtuosic display. This structural flexibility made it possible to adapt the music for different contexts, be they liturgical or secular.
- Alternation of homophonic-harmonic and polyphonic syllables, *tutti* and solo-ensemble presentation;
- Adaptation of the stylistics of folk song genres and ancient monody in professional music;
- The principle of tempo, dynamic, timbre, texture and metrical contrasts in the juxtaposition of the parts of the concerto. One of the

⁹ Ibidem.

¹⁰ Keith POLK, «Vedel and geige-fiddle and viol: German string traditions in the fifteenth century», *Instruments and their Music in the Middle Ages*, Vol. 1, 2017, pp. 337-379; Irina POLOZOVA, «The musical realities of the small court and the operatic legacy of Dmitri Bortnyansky», *Music Scholarship*, Vol. 1, 2017, pp. 6-13; Elena NAGACEVSCHI, «Mikhail Berezovskii: the 140th anniversary of his birth. Traditions in the perspective of time», *Revista Arta*, Vol. 27, 2, 2018, pp. 19-25; Boris SHINDIN, «Maxim Berezovsky's concerto "Do not forsake me at the time of old age" in the context of the stylistic principles of Russian music of the 18th century», *Music Scholarship*, Vol. 1, 2018, pp. 23-30.

¹¹ Marina ROSSIKHINA, «The influence of the Italian vocal school on the professional formation of Ukrainian singers (the end of the 18th and the beginning of the 19th century)», *Mystetstvoznavchi zapysky*, Vol. 39, 2021, pp. 219-225.

most innovative aspects of the sacred choral concerts was the incorporation of sonata and concerto forms from instrumental music. This adaptation led to a dynamic and dramatic structure where themes could be developed and varied across movements, enhancing the emotional and dramatic potential of choral music.

- The logic of presenting and unfolding the tonal plan of the concerto, according to the principles of the sonata form of the Viennese classical school;
- Development of expressive intonations (melodic rhythmic formulas), based on which the main material of the concerts—the musical theme—«sprouts», which binds the parts of the cycle into a single entity, making the form stable and clearly defined;
- The tendency to reduce the number of parts and increase the scale of each part;
- The possibility of establishing an instrumental version (new edition) of a choral concert.

The result of the embodiment and development of these stylistic features typical of European classical music in the works of Ukrainian composers was the final development of the choral sacred concert as a new genre. In the second half of the 18th century, a classicist type of this genre emerged. Its authors: A. Rachynsky (1724-1794), M. Berezovsky (1745-1777), D. Bortnyansky (1751-1825), A. Vedel (1767-1808), S. Degtyarev (1766-1813), and S. Davydov (1777-1825).¹⁰ The professional choral music of Ukraine in the second half of the 18th and early 19th centuries is characterised by the following features:

- using various intonational sources as a thematic foundation (folk and urban household music, including dance and march, ancient monodic church chants, and recitative and ario operatic styles);
- the wide possibilities of the four-part cyclic structure of sacred concerts to embody different images and renew the content;
- the uniqueness of the interpretation of the structure inherent in the canons of Viennese classicism in sacred choral concerts by Ukrainian artists. It was crystallised based on the vocal strophic form inherent in the historical model of the sacred choral concert – the baroque partes form, which was developed under the influence of Italian and Polish choral models.¹¹
- the similarity between the compositional plans of the a'cappella choral concert, which originated in Italy, and a similar genre that emerged in 18th century Ukraine.

A spiritual concert of the classical era in Ukraine: Structure of sacred concerts

A new historical model of the Ukrainian choral concert (classicist sacred concert) was developed and acquired bright structural features in the second half of the 18th century, including:

- a four-part cycle with a fugue-like finale (M. Berezovsky);
- a three-part cycle with a free choice of the form of the finale (D. Bortnyansky);
- a cycle that synthesises the features of a four-movement concerto with a final fugue and a three-movement work with a predominance of homophonic and harmonic presentation (D. Bortnyansky, A. Wedel);
- the presence of a dynamic culmination in the extreme parts of the cycle (first and fourth or first and third);
- the juxtaposition of two contrasting principles – the first and second movements in a four-movement choral concerto, in which the third movement is the centre of lyricism and philosophical reflections that contribute to the resolution of the conflict, and the fourth is the dynamic finale of the polyphonic composition that embodies the triumph of light (inheriting the dramatic features of the Italian motet *Passione*);
- contrast as a basic principle of composition and development of themes in a choral concerto;
- juxtaposition of solo episodes, ensembles and choral *tutti* (dialogic);
- the scale of the concert sections.

Table 1 presents the compositional principles of the Classical era and their embodiment in the sacred concertos of M. Berezovsky and D. Bortnyansky.

Table 1. The principle of classicism in the music of M. Berezovsky and D. Bortnyansky

Categories	Canons of classicism	Works by M. Berezovsky and D. Bortnyansky
Structure of the work	Four-movement cycles (in a symphony) and three-movement cycles (in an instrumental concerto)	Four clearly separated movements («Do not reject me in my old age» by M. Berezovsky, ¹² <i>Concerto No. 1</i> by D. Bortnyansky ¹³)

¹² Maxim BEREZOVSKY, «Musical notes of "Do not reject me in my old age"», 2012. https://parafia.org.ua/wp-content/uploads/2011/11/NeOtverzhy-Mene-Bere-zovskyy_20211117_184915.pdf; Maxim BEREZOVSKY, «Audio recording of "Do not reject me in my old age"», 2014. <https://parafia.org.ua/piece/ne-otverzhy-mene-vo-vremya-starosty/>

¹³ Dmitro BORTNYANSKY, «Audio recording of *Concerto No. 1*», 2019. <https://parafia.org.ua/piece/vospojte-hospode-vi-kontsert-1/>

¹⁴ Maxim BEREZOVSKY, «Musical notes of “Do not reject me in my old age”», 2012. https://parafia.org.ua/wp-content/uploads/2011/11/NeOtverzhy-Mene-Berezovskyy_20211117_184915.pdf; Maxim BEREZOVSKY, «Audio recording of “Do not reject me in my old age”», 2014. <https://parafia.org.ua/piece/ne-otverzhy-mene-vo-vremya-starosty/>

¹⁵ Maxim BEREZOVSKY, «Musical notes of “Do not reject me in my old age”», 2012. https://parafia.org.ua/wp-content/uploads/2011/11/NeOtverzhy-Mene-Berezovskyy_20211117_184915.pdf; Maxim BEREZOVSKY, «Audio recording of “Do not reject me in my old age”», 2014. <https://parafia.org.ua/piece/ne-otverzhy-mene-vo-vremya-starosty/>

Categories	Canons of classicism	Works by M. Berezovsky and D. Bortnyansky
Principles of thematic development	The intonation and rhythmic core, which develops in the following ways: precise and varied repetition; modulation to a different key; sequencing; combining melodic motifs into a larger structure; splitting large structures into melodic motifs of a phrase	Repetition of a melodic motif; sequencing («Do not reject me in my old age» by M. Berezovsky, ¹⁴ <i>Concerto No. 1</i> by D. Bortnyansky)
Tone plan	The first movement (of a sonata, symphony, or instrumental concerto) contains a range of keys: the main key (exposition); related to the main key (development); and the main key (reprise). The second and third movements (of a sonata, symphony, or instrumental concerto) are frequently accompanied by a change of key and are performed in a key related to or parallel to the main key. In the finale (the third movement of the sonata and instrumental concerto; the fourth movement of the symphony), the main tonality returns	The material that corresponds to the main part is played in the main tonality for the entire work, which is C major. The material corresponding to the side part is played in the dominant tonality. The material that has signs of the final part is presented in the same dominant tonality. The second movement is in a major tonality, related to that of the first movement (a second degree of relationship is possible). The third movement sounds in a related minor tonality. In the finale, the main tonality returns («Do not reject me in my old age» by M. Berezovsky, ¹⁵ <i>Concerto No. 1</i> by D. Bortnyansky)
Temporal architectonics	Lively tempo in the first movement; lively in the second; slow in the third; fast tempo in the finale	The first movement has a remark «briskly»; the second retains the tempo of the first; the third movement is presented «rather slowly»; the fourth (final) is built on tempo contrasts: it begins «very slowly»; then there is a remark «rather briskly»; at the end (the section coincides with the code) a slow tempo is used (<i>Concerto No. 1</i> by D. Bortnyansky). The first part sounds «slow»; the second «fast»; the third again «slow»; the fourth (final) is written in a «moderate» tempo («Do not reject me in my old age» by M. Berezovsky)

The sacred concert, one of the largest genres of professional music in Ukraine in the 18th century, organically combines the achievements of the Viennese classical school with the uniqueness and originality of Ukrainian national cultural traditions and achievements of choral art (Table 2).

Table 2. Embodiment of the principles of the sonata form in the music of M. Berezovsky and D. Bortnyansky

The basic principles of the sonata Allegro inherent in the cyclic works of the Viennese classics	Works by M. Berezovsky and D. Bortnyansky, in which the formative principles of the sonata Allegro are applied
The presence of sections that correspond to the exposition, development, and reprise (sometimes the exposition is preceded by an introduction, and the coda sounds after the reprise as the final stage of the musical form).	M. Berezovsky: «Do not reject me in my old age». D. Bortnyansky: <i>Concerto No. 1</i> (first movement); <i>No. 11</i> (first movement and finale); <i>No. 10</i> (finale); <i>No. 12</i> (finale); <i>No. 22</i> (finale); <i>No. 29</i> (finale).
The presence of the main components of the sonata Allegro in the exposition and reprise, and the development and reinterpretation of the thematic in the development: main, secondary, and final parts (sometimes a connecting part appears between the main and secondary parts).	M. Berezovsky: «Do not reject me in my old age» (first part). D. Bortnyansky: first movement of <i>Concerto No. 1</i> ; final movements of <i>Concerto Nos. 9-12, 22, 29, 33</i> .
The tonal plan of the Sonata Allegro: the main part (and the introduction, if any) is in the main tonality; the connecting part prepares the dominant tonality or parallel to the main tonality (if the main part is in minor).	M. Berezovsky: «Do not reject me in my old age» (first part). D. Bortnyansky: first part of <i>Concerto No. 1</i> ; first part and finale of <i>Concerto No. 11</i> ; final parts of <i>Concertos No. 10, 12, 22, 29, 33</i> .
Brisk pace	D. Bortnyansky uses a fast tempo in those movements of his brass concertos that embody the principles of sonata allegro (one example is <i>Concerto No. 1</i> , the first part of which sounds, according to the composer's remark, «briskly»).

The analysis of M. Berezovsky's spiritual concerto «Do not reject me in my old age» confirms the uniqueness of the composer's style, which combines the features of the sonata form and fugue. The first part of the Concerto contains: themes corresponding to the main part (D minor), which is similar to a fugue in texture (imitative presentation) and structure; connecting secondary (A minor) parts with elements of imitation; development (sequencing of motifs of the main part theme, deviations to related tonalities, in particular to F major); reprise (return of the main key of D minor). The second

movement has signs of a scherzo (with elements of fugue), sounds in the key of G minor, with further modulation to the parallel tonality of B flat major and a final cadence in this tonality. In the third, tonally open movement (G minor – D major), the function of the philosophical centre is implemented. This part contains three sections: the outer ones are *tutti* of the choral composition, and the middle one is characterised by imitative character and solo-ensemble presentation. The fourth part (final) is a fugue with rondo elements. Notable is the fact that the finale begins in the main tonality (D minor), but ends in the tonality of the same name (D major). The analysis of D. Bortniansky's *Sacred Concerto No. 1* identified the following features of the sonata structure and, in general, the sonata-symphonic cycle developed in the works of representatives of the Viennese classical school:

1. The first movement («Sing to the Lord a new song») contains material that coincides in sound and functional significance with the theme of the main part of the Allegro sonata (B-flat major). The themes corresponding to the side part («praise Him») are set in the dominant tonality (F major). The final part («praising Him»), which is assigned to the tenor's solo, and later to the bass, is set in the dominant tonality (F major), as is typical for a final part.)
2. The second part of the cycle is in the tonality of the first degree of kinship (C major). The fast tempo and three-bar size give this part the features of a scherzo.
3. The third part coincides in function with the third part of the instrumental sonata-symphony cycle. The slow tempo, minor key (D minor), and choral texture in the extreme parts of the form give the sound a lyrical and, therewith, prayerful character. The solo and ensemble imitative presentation, tart and painful harmonic language (chord of the altered subdominant, numerous delays) in the middle part contribute to the growth of tension and dramatization of the content, while deviations in the tonality of C minor, F major, B flat major, D major give the sound a developmental character. Tonal openness contributes to the unity and integrity of the cycle.
4. The fourth part (final) is written in the form of a fugue (D minor), which is typical of the final parts of the sonata-symphony cycles of the Viennese classics (for example, in the finals of *Symphony No. 40* and *Symphony No. 70* and numerous chamber-instrumental cycles by Johann Sebastian Haydn). Haydn used the form of a full fugue; W.A. Mozart wrote the finale of the Jupiter Symphony in the form of a fugue; L. Beethoven used the form of a fugue or fugato in the finale of *Symphony No. 3* and *Symphony No. 9, Piano Concerto No. 3, Piano*

Sonatas Nos. 5, 6, 28, 29, 30). 12 concertos by M. Berezovsky were composed in the form of fugue.¹⁶

¹⁶ Olha SHUMILINA, «Fugue in the choral concerts of Maxim Berezovsky», *Early Music Quarterly*, Vol. 3-4, 57-58, 2012, pp. 33-37.

Table 3 demonstrates the main principles of the rondo form in Bortnyansky's works in comparison with the works of the Viennese classics.

Table 3. Comparison of the principles of the rondo form in the music of D. Bortnyansky and in the works of the Viennese classics

The basic principles of rondos and rondo sonatas inherent in the works of the Viennese classics	The basic principles of rondos and rondo sonatas used in D. Bortnyansky's choral concertos
The presence of the main thematic material (refrain), which is repeated at least three times during the movement in the form of a rondo and alternates with episodes (new material).	Rondo-like forms in the finals of <i>Concertos Nos. 3, 10, 11, 13, 19, 26, 29, 35, 33</i> ; second movements of <i>No. 26</i> and <i>27</i> ; first movement of <i>No. 31</i> . Rondos with elements of sonata form—in the finals of <i>Concertos Nos. 10, 11, 13, 22, 29, 33</i> ; in the first parts of <i>No. 9, 11, 14</i> .

Concerto No. 3 «Lord, by Thy power the king rejoices» (the third and final part of «His great glory»): the theme (C major, bars 1-13) has signs of a refrain and, therewith, features of the main and connecting parts, as it combines an expository monotonous presentation of the thematic (bars 1-9) and a modulating transition to the dominant tonality (G major, bars 9-13). The first episode (bars 13-32) performs the function of a side part, as evidenced by the dominant tonality, relatively new themes, solo-ensemble presentation (in contrast to the *tutti* of the refrain), and richer melody using a dotted rhythm. The following repetition of the refrain material is close in significance to the final movement of the sonata exposition—ending in the dominant tonality, tonic organ point in this tonality in the bass and soprano, thematic character of the final movement, chordal texture, alternation of tonic and subdominant chords, typical of the cadential sections of the form. The repetition of the episode's themes (side part) in the main tonality (which is typical for a sonata reprise), the presence of a final thematic (analogue of a coda) at the end of the finale give it the characteristics of a rondo sonata (Table 4).

Table 4. Structure of the final part of D. Bortniansky's Concerto No. 3

Functions of the parts	Tacts	Executive team	Tone plan
refrain (main part)	1-9	solo-ensemble chorus and <i>tutti</i>	C major
connecting section	9-13	<i>tutti</i>	C major – G major
episode (side part)	13-17	solo-ensemble performance (soprano, alto, tenor)	G major
refrain	17-21	<i>tutti</i>	G major
episode	21-25	solo-ensemble performance (soprano, alto, tenor)	G major
refrain (final part)	25-32	<i>tutti</i>	G major
refrain	33-41	imitative introduction of voices (sopranos and altos, then tenors, then basses) and <i>tutti</i>	C major
episode	41-45	solo-ensemble performance: soprano duet, followed by viola	C major
refrain	45-49	<i>tutti</i>	C major
episode	49-53	solo-ensemble performance (soprano and alto, later bass)	C major
refrain	53-57	<i>tutti</i>	C major
episode	57-61	solo-ensemble performance (soprano duet, followed by alto)	C major
refrain	61-65	<i>tutti</i>	C major
episode	65-69	solo-ensemble performance (soprano duet, followed by bass)_	C major
refrain (coda)	69-80	<i>tutti</i>	C major

Thus, the final part of D. Bortnyansky's *Concerto No. 3* contains the principles of presentation and development of themes inherent in the rondo sonata, which was widely used in the works of Viennese classics in the finals of sonatas, symphonies, instrumental concertos and chamber instrumental ensembles:

- thematic similarity in function to the main, connecting, secondary and final parts (contrast between the theme-parts in intonation, tonality, texture);
- tonic-dominant ratios of constructions;
- presenting the side part (the themes of the episode) in the dominant tonality and then (in the reprise) in the main part;
- classicist principles in the form of constructions (signs of the period of repeated construction in the side batch);
- intonation, rhythmic, tonal, and textural development of the main themes;

- an organ paragraph in the final parts;
- the climax, accentuated by dynamic means (crescendo remarks and very loudly), before the reprise;
- compression of the main theme by reducing the volume of constructions (as a sign of development in a rondo sonata).

Therewith, the style of the Ukrainian composer has individual features due to the great significance of the folk song basis:

- variant development of themes;
- the combination of imitative and sub-voice principles of texture in the simultaneous sounding;
- tertiary and sextet secondaries (by-products);
- a limited range of tonalities (C major and G major);
- a comparison of the solo-ensemble presentation at the beginning of the construction with the subsequent *tutti*, which testifies to the song (strophic) principles of developing (chorus-chorus structure).

D. Bortnyansky used various types of rondo-like forms and sonata principles of development in his other concertos.

Before the advent of Classicism in Ukrainian choral music, the Baroque period dominated the sacred concert genre, characterized by its ornate complexity and emotional expressiveness. Baroque sacred concerts typically featured a polyphonic texture, where multiple voice parts intertwined in elaborate counterpoint, each carrying equal melodic significance. This period embraced the dramatic, using music to evoke intense feelings and convey religious fervor. The structure of Baroque sacred concerts often followed a *partes* form, consisting of several sections that alternated between soloists and choir, creating a dynamic interplay between individual expression and collective response. These compositions utilized a wide range of vocal and instrumental colors, with frequent shifts in dynamics and tempo to enhance the dramatic effect of the text, which was usually liturgical.

In contrast, the Classicist sacred concerts of the late 18th century, as seen in the works of composers like M. Berezovsky and D. Bortnyansky, shifted towards a clearer, more structured form influenced by the European classical music ideals. This era favored homophony, where a single melodic line was supported by chordal accompaniment, making the text more intelligible and the music less dense than the polyphonic Baroque. Classicism introduced the sonata form into the sacred concert, incorporating elements like the clear development of themes, tonal contrasts, and a balanced, symmetrical structure. This brought a new coherence and focus to the music,

¹⁷ Anna BULL and Christina SCHARFF, «Classical music as genre: Hierarchies of value within freelance classical musicians' discourses», *European Journal of Cultural Studies*, Vol. 24, 3, 2021, pp. 673-689.

¹⁸ Ting LIU, «Aesthetic principles of interpretation of early arias in the vocalist's concert repertoire: *Air de cour*», *Aspects of Historical Musicology*, Vol. 27, 2022, pp. 73-96.

¹⁹ John CHECK, «Classical form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven (review)», *Notes*, Vol. 57, 1, 2000, pp. 101-103.

reflecting the Enlightenment ideals of clarity, order, and rational beauty. Moreover, the Classicist approach often emphasized lyrical melodies and simpler harmonic progressions, aiming for beauty and purity in music that mirrored the philosophical and aesthetic ideals of the time—tranquility, order, and balance. This marked a significant transformation from the emotive complexity of the Baroque to the elegant simplicity and structural sophistication of Classicism, aligning sacred music more closely with the secular styles of the period and enhancing its appeal to contemporary audiences seeking clarity and form in art.

Problems of European academic music in contemporary research: basic principles of 18th century music

The style and genre of the European classical model of the concerto, sonata and symphony have been explored by scholars from different countries. A. Bull and C. Scharff¹⁷ consider the concept of genre theory, according to which music can be divided into certain categories that characterise its style, intonation and rhythmic fund, performance methods, and the composition of performers selected for a work of a particular genre or a corresponding concert event. From this standpoint, it is possible to determine the value of sacred concerts in contemporary culture and to identify the specifics of their interpretation as examples of classical music. In addition, this aspect is essential for the proposed publication, since its objective is to identify the significance of each of the genre components of a sacred concert by Ukrainian composers.

T. Liu¹⁸ uncovers the idea of synthesising different genre bases in vocal music through the example of interpretations of the ancient Baroque *air de cour*. As a component of a court ballet performance, the aria is «focused on the artistic and stylistic unity of dance and singing». As for sacred concerts, this idea is implemented as a combination of features of the instrumental sonata form of the Classical era and the traditions of vocal (choral) performance. This fact is essential for the research since its content is based on the analysis of the processes of interaction between large-scale genre spheres, one of which belongs to the Viennese classical school (the European model of the concerto, sonata, symphony), and the other—to the choral works of Ukrainian composers (sacred concerto).

J. Check¹⁹ offers a musical-theoretical and philosophical interpretation of the structure that establishes the foundation of the instrumental sonata, symphony, and concerto of the classical period. In particular, the scientist emphasises the functions of each of the components of the sonata form,

such as the main, side, and final parts; exposition, development, and reprise. The researcher compares the function of each of these components to the role of a particular theatre actor in a dramatic work. From the standpoint of the processes of reflection and transformation of the properties of a classical instrumental concerto in sacred choral music, this phenomenon allows outlining of the mechanism of theme design and the principles of their development in large forms (including sacred concertos by Ukrainian composers). The results of the research of the English scientist are important for the proposed research since their application in the analysis of sacred concertos by Ukrainian composers (in particular, D. Bortnyansky) allows identifying stylistic, genre, structural and structural-compositional signs of the interconnection of different cultural worlds, and identifying ways of developing musical art in general.

Here are detailed analyses of some works by Ukrainian composers which exemplify the integration of national folk sources and ancient choral traditions into the genre of the sacred concert: Dmitry Bortnyansky's Choral Concerto No. 6, «Glory to God in the Highest,» exemplifies the Classical era's influence on Ukrainian sacred music, specifically through the application of a symphonic approach to choral writing. This concerto is noted for its robust structure, beginning with a grand, homophonic introduction that sets a reverent tone. The work skilfully transitions into intricate polyphonic sections that are reminiscent of Baroque influences, yet the clarity of the choral lines and the balanced antiphonal responses reflect the Classical style's emphasis on form and harmonic clarity. Bortnyansky's use of dynamic contrasts and a clear lyrical melody in the upper voices, often supported by a simpler harmonic accompaniment, demonstrates his ability to blend the traditional Ukrainian choral style with elements of Western Classical music, making the sacred texts more emotionally compelling and accessible to the congregation.

Artem Vedel's *Sacred Choral Concerto No. 7* is a profound representation of how Ukrainian composers incorporated local folk elements into formal religious compositions. Vedel uses modal melodies and harmonic structures that are characteristic of Ukrainian folk music, which lends an earthy, rooted quality to the spiritual text. The concerto's structure reflects traditional Western forms, but the incorporation of these folk motifs provides a distinctively Ukrainian flavor. This piece showcases how Vedel managed to preserve Ukrainian musical identity while adhering to the broader European Classical music traditions. His work serves as a cultural bridge, illustrating the dialog between the ecclesiastical and the folkloristic, which is particularly evident in the solo sections where the melodic lines mimic the narrative style of Ukrainian folk songs.

Maxym Berezovsky's «Do not forsake me at the time of old age» stands out for its dramatic interpretation and structural innovation within the sacred concert genre. This work is emblematic of the transition from Baroque to Classical styles, employing a more restrained and focused approach to musical expression compared to the highly ornate Baroque compositions. Berezovsky integrates a clear developmental trajectory in this piece, which is characteristic of the sonata form but adapted to a choral setting. The work features a poignant lyrical melody that weaves through complex polyphonic passages, demonstrating Berezovsky's mastery in balancing emotional expression with formal structural considerations. The thematic material, reflective of the psalm's meditative and supplicatory content, is developed through variations that showcase both the compositional techniques of the Viennese classics and the distinctive melodic contours of Ukrainian liturgical chant.

These examples illustrate the nuanced way Ukrainian composers of the Classical era incorporated national elements and ancient traditions into the sacred concert genre. They demonstrate a synthesis of local musical idioms with European classical music techniques, creating works that were both spiritually enriching and stylistically innovative. This approach not only preserved Ukrainian musical heritage but also contributed to the broader development of European classical music, highlighting the dynamic interplay between regional cultural expressions and universal artistic forms.

Conclusions

This research has identified the following: stages of design and development of the genre of sacred concert in Ukraine; features of classicism reflected in choral concertos by Ukrainian composers; specifics of the implementation of sonata principles of form and structural properties of rondo, characteristic of the works of the Viennese classics, in Ukrainian choral music. The research identifies the stylistic features inherent in instrumental music (sonata, symphony, concerto) of the Viennese classical school and traces their manifestation in Ukrainian choral music of the 18th century. Among them are: the presence of an intonational and rhythmic core (theme) and various methods of its development; a complex polyphonic writing technique as an achievement of the Baroque era; the functional (tonal) system of major and harmonic minor; homophonic and harmonic composition; the principle of comparing contrasting sections in the construction of a cycle; a tendency to reduce the number of parts and, therewith, increase their volume; the application of the principles of sonata allegro and rondo-like forms in the choral works of Ukrainian composers.

Based on the analysis of choral works by Ukrainian composers («Do not reject me in my old age» by M. Berezovsky and *Concertos No. 1* and *No. 3* by D. Bortnyansky), the interaction of stylistic means inherent in the music of the Viennese classics (in particular, the structural principles of instrumental sonatas and rondos) and genre features of the Ukrainian choral concerto is identified. Among the formative principles of the Viennese school's sonata-symphonic cycle that influenced the choral works of Ukrainian composers of the second half of the 18th century are a three- and four-part cycle based on the principle of contrast (tonal, textural, thematic, tempo, metrical); exposition of the sonata Allegro with themes corresponding to the main, secondary, and final parts; tonic-dominant correlations between the themes of the main and secondary parts in the exposition and the main tonality for both themes in the reprise. The sacred concertos of Ukrainian composers reflect the features of rondo, in particular the juxtaposition of the tutelary refrain and solo-ensemble episodes (the finale of D. Bortnyansky's *Concerto No. 3*). Thus, in the works of Ukrainian composers of the Classicism era, the principles of modern European instrumental music are used creatively, combined with national traditions of professional choral creativity, and with stylistic means inherent in deep folk traditions, which gives the music its originality and national identity. Thus, in the choral works of Ukrainian composers, the song principles of organising musical themes can be observed: the presence of solo (ensemble) choruses and choral refrains as a manifestation of folk song strophicity; the variant nature of the development of themes; the combination of imitative voice introductions and sub-voice principles (in particular, tertian and sextet secondaries) in the texture, the influence of the intonational nature of various folklore genres and urban folk music.

The prospects of exploring the problem raised in the research are the possibility of scientific comprehension of the choral works of Ukrainian composers—multifaceted in content and stylistic manifestations, closely related to national folklore; identifying new aspects of interaction between one of the large-scale genres of Ukrainian music and the traditions of European musical art; determining the «points of intersection» of a choral concert with other genres of academic music. The practical significance of the research: its materials can be used in music educational institutions and the concert practice of choirs. The main results can be developed in the works of representatives of various scientific musicological schools. In addition, the research is valuable as a source of information for a wide audience of listeners and fans of classical music.

Further research should focus on deeper analysis of how European classical principles integrated into Ukrainian musical heritage, utilizing archival sources and manuscripts to uncover richer insights into cultural adap-

tation. Comparative studies with other regions influenced by European classicism could offer a broader understanding of cross-cultural musical exchanges. Systematic examination of historical sources is crucial for enriching musicological understanding and informing contemporary interpretations. Future explorations could benefit from digital humanities tools like data mining and artificial intelligence to uncover new patterns and connections in Ukrainian choral music from the Classicism era, enhancing both historical scholarship and modern performance practice.

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SIGNS OF INSTRUMENTAL MUSIC OF THE CLASSICISM ERA IN A UKRAINIAN CHORAL CONCERT OF THE SECOND HALF OF THE 18TH CENTURY

The relevance of the problem of embodying the principles of European instrumental music of the Classicist era in Ukrainian choral art lies in the necessity and significance of disclosing the mechanisms of interaction between stylistic, structural, compositional and technical aspects characteristic of different spheres of musical creativity and different national cultures. The purpose of the research is to highlight the processes of introducing the principles of European instrumental music in the choral works of Ukrainian composers of the second half of the 18th century. The following research methods are used in the work: analysis, comparison, and synthesis. In this context, historical, cultural, stylistic and genre approaches to its scientific comprehension are applied, and appropriate ways of systematising formative principles are used; analysis of the means of their implementation; a holistic approach to disclosing the artistic integrity of the works; a comparative characterisation of the principles of forming inherent in instrumental cyclic genres in the works of Viennese classics and choral concertos by Ukrainian composers of the same era. The research uncovered the following: features of the choral concerto as a genre; stages of its design and development in Ukraine; structure of choral concerts; the nature of the reflection of the principles of classicism in the works of Ukrainian composers; the embodiment of the features of the sonata form and cyclic structure inherent in the works of the Viennese classics in Ukrainian choral music (on the example of works by M. Berezovsky and D. Bortnyansky); aspects of the influence of national (folk-song) sources and ancient choral traditions on the genre of the sacred concert in the works of Ukrainian composers. The prospect of exploring this problem lies in the possibility of comprehending and scientifically understanding the choral works of Ukrainian artists, which are multifaceted in their essence and closely related to national folklore. The research will uncover new aspects of the interaction between one of the largest genres of Ukrainian musical culture and the traditions of European music, which are manifested both within the instrumental sonata-symphonic cycle (concerto, sonata, symphony) and other genres of compositional creativity. In addition, this fact determines the practical significance of the proposed research. It lies in the fact that the materials of the research can be used in music educational institutions of various levels, in the concert activities of performing groups. The main results can be developed in the works of representatives of various scientific musicological schools. In addition, the research is valuable as a source of information for a wide audience of listeners and admirers of classical music.

Keywords: musical art, Ukrainian music, instrumental cycle, rondo-like form, structure of the work, folklore sources

SIGNES DE MÚSICA INSTRUMENTAL DE L'ÈPOCA DEL CLASSICISME EN UN CONCERT CORAL UCRAÏNÈS DE LA SEGONA MEITAT DEL SEGLE XVIII

La rellevància del problema de la plasmació dels principis de la música instrumental europea de l'època del classicisme en l'art coral ucraïnès rau en la necessitat i la importància de revelar els mecanismes d'interacció entre els aspectes estilístics, estructurals, compositius i tècnics característics de les diferents esferes de la creativitat musical i les diferents cultures nacionals. L'objectiu de la recerca és ressaltar els processos d'introducció dels principis de la música instrumental europea a les obres corals dels compositors ucraïnesos de la segona meitat del segle XVIII. Al treball emprarem els següents mètodes de recerca: anàlisi, comparació i síntesi. Hi apliquem enfocaments històrics, culturals, estilístics i de gènere per a la seva comprensió científica, amb mètodes apropiats per a sistematitzar els principis formatius: anàlisi dels mitjans per a la seva implementació, un enfocament holístic per a revelar la integritat artística de les obres, una comparativa dels principis de formació inherents als gèneres cíclics instrumentals a les obres de clàssics vienesos i concerts corals de compositors ucraïnesos de la mateixa època. La recerca ha revelat el següent: les característiques del concert coral com a gènere, les etapes del seu disseny i desenvolupament a Ucraïna, l'estructura dels concerts corals, la naturalesa del reflex dels principis del classicisme a les obres dels compositors ucraïnesos, la plasmació de les característiques de la forma sonata i l'estructura cíclica inherents a les obres dels clàssics vienesos a la música coral ucraïnesa (prenent com a exemple les obres de M. Berezovsky i D. Bortnyansky), aspectes de la influència de les fonts nacionals (cançons populars) i les antigues tradicions corals en el gènere del concert sacre a les obres de compositors ucr-

ïnesos. La perspectiva a l'hora d'explorar aquesta qüestió rau en la possibilitat de comprendre científicament les obres corals dels artistes ucraïnesos, que són multifacètiques en la seva essència i estan estretament relacionades amb el folklore nacional. La recerca descobrirà nous aspectes en la interacció entre un dels gèneres més rellevants de la cultura musical ucraïnesa i les tradicions de la música europea, que es manifesten tant en el cicle sonata-simfònic instrumental (concert, sonata, simfonia) com en altres gèneres de creativitat compositiva. A més, aquest fet determina la importància pràctica de la recerca proposada. Es basa en el fet que els materials de la recerca poden emprar-se en institucions d'educació musical de diferents nivells, en els concerts de grups d'intèrprets. Els resultats principals poden desenvolupar-se en els treballs de representants d'escoles científiques de musicologia. A més, la recerca és valuosa com a font d'informació per a una àmplia audiència d'oients i admiradors de la música clàssica.

Paraules clau: art musical, música ucraïnesa, cicle instrumental, forma propera al rondó, estructura del treball, fonts del folklore

SIGNOS DE MÚSICA INSTRUMENTAL DE LA ÉPOCA DEL CLASICISMO EN UN CONCIERTO CORAL UCRANIANO DE LA SEGUNDA MITAD DEL SIGLO XVIII

La relevancia del problema de la plasmación de los principios de la música instrumental europea de la época del clasicismo en el arte coral ucraniano radica en la necesidad y la importancia de revelar los mecanismos de interacción entre los aspectos estilísticos, estructurales, compositivos y técnicos característicos de las diferentes esferas de la creatividad musical y las diferentes culturas nacionales. El objetivo de la investigación es resaltar los procesos de introducción de los principios de la música instrumental europea en las obras corales de los compositores ucranianos de la segunda mitad del siglo XVIII. En el trabajo se utilizan los siguientes métodos de investigación: análisis, comparación y síntesis. Se aplican enfoques históricos, culturales, estilísticos y de género para su comprensión científica, y se utilizan métodos apropiados para sistematizar los principios formativos: análisis de los medios para su implementación, un enfoque holístico para revelar la integridad artística de las obras, una caracterización comparativa de los principios de formación inherentes a los géneros cíclicos instrumentales en las obras de clásicos vieneses y conciertos corales de compositores ucranianos de la misma época. La investigación reveló lo siguiente: las características del concierto coral como género, las etapas de su diseño y desarrollo en Ucrania, la estructura de los conciertos corales, la naturaleza del reflejo de los principios del clasicismo en las obras de los compositores ucranianos, la plasmación de las características de la forma sonata y la estructura cíclica inherentes a las obras de los clásicos vieneses en la música coral ucraniana (en el ejemplo de las obras de M. Berezovsky y D. Bortnyansky), aspectos de la influencia de las fuentes nacionales (canciones populares) y las antiguas tradiciones corales en el género del concierto sacro en las obras de compositores ucranianos. La perspectiva a la hora de explorar esta cuestión radica en la posibilidad de comprender científicamente las obras corales de los artistas ucranianos, que son multifacéticas en su esencia y están estrechamente relacionadas con el folclore nacional. La investigación descubrirá nuevos aspectos en la interacción entre uno de los géneros más importantes de la cultura musical ucraniana y las tradiciones de la música europea, que se manifiestan tanto en el ciclo sonata-sinfónico instrumental (concierto, sonata, sinfonía) como en otros géneros de creatividad compositiva. Además, este hecho determina la importancia práctica de la investigación propuesta. Se basa en el hecho de que los materiales de la investigación se pueden utilizar en instituciones de educación musical de diversos niveles, en los conciertos de grupos de intérpretes. Los resultados principales se pueden desarrollar en los trabajos de representantes de escuelas científicas de musicología. Además, la investigación es valiosa como fuente de información para una amplia audiencia de oyentes y admiradores de la música clásica.

Palabras clave: arte musical, música ucraniana, ciclo instrumental, forma próxima al rondó, estructura del trabajo, fuentes del folclore

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