

Pochapska Mariana
degree-seeking student of the department
of music history of the Lviv National M.V. Lyseko Academy of Music.
mari-nella@ukr.net

LVIV ARTISTS MUSICAL CRITICAL ACTIVITIES UNDER SOVIET IDEOLOGY CONDITIONS (ON THE EXAMPLE OF LVIV DAILY PRESS, 1939-1941)

The purpose of the study is to present justification of stylistic trends and changes in the field of music journalism in conditions of ideological pressure. The analytical part is based on the study of music journalism – its writing style and aesthetics; identification and evaluation of a music critic in a totalitarian regime. **Scientific novelty.** Publications on music during the period of Soviet occupation in Lviv (1939-1941) have not yet been thoroughly studied. Unexplored valuable factual material induces to view this topic from a new angle, from the standpoint of the present, which determines its relevance. Research **methodology** is based on content and consensus analysis. These are the most commonly used methods in journalism. **Conclusions.** The focus of this article is consideration of music-critical activities of Lviv artists in totalitarian regime conditions. Among them – composers V.Barvinsky, V.Vytytsky and musicologists Z.Lissa and S.Lobachevska. Are analyzed selected music-critical publications in Lviv Soviet press, 1939-1941 years – ukrainian newspapers “Free Ukraine”, “Leninist youth” and polish “Red flag”.

Keywords: musical critics, musical publicism, soviet press, ideology, V.Barvinsky, Z.Lissa, S.Lobachevska.

Почапська Мар'яна Михайлівна, здобувач кафедри історії музики Львівської національної музичної академії імені М.В.Лисенка

Музично-критична діяльність митців Львова в умовах радянської ідеології (на прикладі щоденної львівської преси 1939-1941 рр.)

Мета дослідження полягає у представленні тенденцій та обґрунтуванні стилістичних змін в сфері музичної журналістики за умов ідеологічного тиску. Аналітична частина побудована на дослідженні музичної публіцистики – її стилю письма та естетики; виявленні та оцінці якостей музичного критика в умовах тоталітарного режиму. **Методологія дослідження** заснована на контент- та консенс-аналізі – найчастіше застосовуваних методів у журналістикознавстві. **Наукова новизна.** Публікації на музичну тематику періоду радянської окупації у Львові (1939-1941рр.) досі ще не отримали ґрунтовного особного вивчення. Неопрацьованість цінного фактологічного матеріалу спонукає звернутися до цієї теми під новим кутом зору, з позицій сьогодення. **Висновки.** Розглянуто стан музично-критичної діяльності львівських митців в умовах тоталітарного режиму. Серед них – композитори В.Барвінський, В.Витвицький, та музикознавці Зоф'я Лісса і Стефанія Лобачевська. Проаналізовано вибрані музично-критичні публікації у львівській радянській пресі періоду 1939-1941 рр. – україномовних газетах «Вільна Україна», «Ленінська молодь» та польськомовній «Czerwony sztandar».

Ключові слова: музична критика, музична публіцистика, радянська преса, ідеологія, В.Барвінський, Зоф'я Лісса, Стефанія Лобачевська.

Почапская Марьяна Михайловна, здобсоискатель кафедры истории музыки Львовской национальной музыкальной академии имени М.В.Лисенко.

Музыкально-критическая деятельность львовских музыкантов в условиях советской идеологии (на примере ежедневной львовской прессы 1939-1941 гг.)

Цель исследования заключается в представлении тенденций и обосновании стилистических изменений в сфере музыкальной журналистики в условиях идеологического давления. Аналитическая часть построена на исследовании музыкальной публицистики - ее стиля письма и эстетики; выявлении и оценке качеств музыкального критика в условиях тоталитарного режима. **Методология** исследования основана на контент и консенс-анализе — наиболее часто применяемых методов в журналистиковедении. **Научная новизна.** Публикации на музыкальную тематику периода советской оккупации во Львове (1939-1941гг.) до сих пор не получили основательного особного изучения. Непроработанность ценного фактологического материала побуждает обратиться к этой теме по инному, с позиций сегодняшнего дня. **Выводы.** Рассмотрено состояние музыкально-критической деятельности львовских музыкантов в условиях тоталитарного режима. Среди них – композиторы В.Барвинский, В.Витвицкий и музыковеды З.Лисса и С.Лобачевская. Проанализированы выбранные музыкально-критические публикации в львовской советской прессе периода 1939-1941 гг. – украиноязычных газетах «Свободная Украина», «Ленинская молодежь» и польскоязычной «Czerwony sztandar».

Ключевые слова: музыкальная критика, музыкальная публицистика, советская преса, идеология, В.Барвинский, З.Лисса, С. Лобачевская.

Arts journalism (including music) is the spiritual factor in the existence and development of society. Research in this area to this day has not lost its relevance and value. Publications on music during the period of Soviet occupation in Lviv (1939-1941) have not yet been thoroughly studied. Unexplored valuable factual material induces to view this topic from a new angle, from the standpoint of the present, which determines its relevance.

The purpose of the study is to present justification of stylistic trends and changes in the field of music journalism in conditions of ideological pressure. The analytical part is based on the study of music journalism – its writing style and aesthetics; identification and evaluation of a music critic in a totalitarian regime. The objective of the presented paper is the analysis of critical-musical publications in the light of the new aspects of ideology (as exemplified by critical-musical artists of the city – V.Barvinsky, V.Vytyvtsky, Z.Lissa, S.Lobachevska).

Objectively important social and cultural role of music criticism in the public process was largely distorted, and the principles of its functioning had been violated under the totalitarian regime, that can not be ignored in the study of phenomena of Soviet journalism. Until now Ukrainian Soviet legacy in music journalism and criticism has been considered quite lopsided. Indeed, already in 1925 music criticism in the Soviet Union became “one of the most important educational tools in the hands of the party” [2, p.57]. Obviously, ideological adversary was aware of the special power of the printed word, especially in the mass media of small periodicity amplitude. It is them that consistently implemented strategy of indoctrination at maximum. As noted by Tatiana Kurysheva, "along with three objectively existing aspects of art criticism in culture, namely, criticism and art, criticism and science, and criticism and society, for culture of totalitarianism there arises another one – criticism and dominant ideological structure" [2, p.39]. Music critics takes near one of the first places in this global process of ‘renewal’ of the music art. So, like any other form of response to the spiritual life, critical-musical and journalistic craft in the USSR acquired all signs of ideologically biased process.

One of the most important links in the process of updating social, political and cultural life of the state functioning was deliberate, artificial coloring of political and ideological realities. It became the most important tenet in music and journalistic field which was followed by all the music critics without exception. In addition to its main function – to raise issues of artistic and social interest, subject to critical analysis achievements of world and

native culture, music critic is aimed to 'provoke' public opinion, aesthetically enlighten mass audience, 'expand' its horizons. Freedom of speech in press, in return, was impossible and so limited that because of new canons the concept of 'freedom of speech' was virtually levelled [2].

However, according to L.O. Kyianovska, "beyond the necessary gestures toward the communist art ideals quite professional and objective judgments were expressed. Nevertheless, the music critics remained the same tool of indoctrination of artistic tastes in society" [1, p.35].

As stated by Y.Yavorsky, "music critic develops in a single line of the Soviet socialist realism art, where leading ideological and aesthetic principles are party affiliation, commitment to the people and internationalism" [5, p.1]. Thus, the music critics is an active mediator in producing and 'advertising' communist ideas, adapting any sphere of musical life to the ideological dogma. Indeed, the 'best achievements' of composers were works written in the style of socialist realism – entirely artificially embarked in the early 1930's. Such information was particularly advanced by the press. Often, this very repertoire sounded at the scenes of theaters, concert halls and became the object of analysis by music critics.

For a detailed analysis of musical and critical publications we have chosen three daily newspapers that came out in Ukraine in 1939-1941 (in fact, during the Soviet occupation, when the most noticeable changes occurred in society). These are Ukrainian-language newspapers *Leninska Molod (Lenin's Youth)*, *Vilna Ukraina (Free Ukraine)* and the Polish-language *Czerwony sztandar*. For a detailed analysis presented in this article we distinguished publications of renowned artists, composers, musicologists of the time. Among them there are the articles of composer and director of Lviv Conservatory Vasyl Barvinsky, composer and musicologist, Associate Professor of Conservatory Vasyl Vytvytsky, Lviv composer and conductor Yaroslav Yaroslavenko, leading Polish musicologists Zofia Lissa and Stephania Lobachevska.

Changing of ideological orientations significantly affected the music journalism. It primarily influenced the style of writing and nature of statements of any post or article. As an example we will demonstrate the piece of greeting application of composers of Western Ukraine, united in the Ukrainian association of professional composers in Lviv, "In these historic days, entering a new life, we declare that we are ready to come to work together with our brothers, the composers of the Soviet Union, and send our fervent greetings. By your

example, we will work tirelessly for the good of the great Soviet country and its courageous people" [3, p.296].

Creative freedom as spiritual foundation of journalism was limited and even reduced to zero, instead a single 'general line' was announced and only one truth declared – one that was approved at the highest party-state level. New circumstances, accordingly, have created a completely new type of writing and building literary and journalistic works; completely different from the previous one style of writing in journalism (as well as in literature, music, etc.), tangential to the style of socialist realism. Any 'deviation' of forcibly-imposed style was not something that was not permitted, but was simply impossible. Thus dissent, as a result of years of social experience, becomes monocogitation – a product of the mode of existence embarked in authoritarian forms to the masses.

Music lyrics and messages that have been published in press on the nature and variety of professional grade were written by different authors. Along with well-known names mentioned above often you can find names of little-known people who probably were ordinary journalists or even Conservatory students, often with communist views. It is no accident that a researcher Maria Fedoriv in her article 'Cultural and educational publications of the newspaper *Leninska Molod'* writes that the events reflected at the pages of almost all Soviet newspapers were selected and covered exclusively from party positions, which casts doubt on their objectivity [4, p.320]. Of course, we do not question the professionalism of renowned critics, theorists and composers mentioned above. Their publications are thorough and professional, though tinged with ideology. However, the deliberate embarking of Soviet ideological standards based on the banal promotion of everything which was Soviet in journalistic writing is characterized by the repetition of certain phrases and ideological constructions predetermined. Here is an example of the publication of Barvinsky as a candidate to the regional council (*Vilna Ukraina*, №270, November 19, 1940),

"In September 1939 there was a radical change in Barvinsky's life. West Ukrainian land was liberated from the domination of lords, landlords and capitalists. Ukrainian word, Ukrainian music took on a wide path of socialist development" [11].

In addition, very frequent were the examples of deliberate ideological distortion of information. *"In Poland there was only one symphony orchestra – in Warsaw. Instead, in Lviv there was nowhere to hear works by Tchaikovsky, Mozart, Beethoven. Founding the Symphony orchestra became possible only in conditions of Soviet power"* [11]. This

information about the symphony orchestra is not true. As we know, the first season of Lviv Philharmonic dated 1902-1903, and at that time already a stationary Symphony Orchestra was functioning in Lviv. However, all researchers of artistic life of the city in Soviet period (memories of Y.Volynsky, V.Vytyvtsky, articles by Y.Bulka, etc.) write about creating a Symphony Orchestra at the Philharmonic and deliberately emphasize the importance of this event. Such steps by the authorities of music were quite logical, because in music and journalistic-musical and scientific-musical activity they had to comply with a single 'right' ideologically directed line. Common was the introduction and forced embarking of the style of socialist realism (especially in music) which was reflected in many reports.

Many such material is found in the newspaper *Vilna Ukraina* where Soviet ideology was intentionally propagated in its most common use. This trend manifested to the fullest possible extent in the text about B.M. Liatoshynsky sponsored by the composer I.Belza (obviously reprint). In a large and interesting article that recreates the life and career of the composer there was a place for social realism and propaganda, and, therefore, for everything Soviet,

"Successfully overcoming all the decadent influence of modern Western European art Boris, continuing the best traditions of Russian music, appealed to the sources of folk-song work, in the profound study of which he created a series of highly artistic works of Ukrainian folk songs... The main topics of his recent works are the feeling of Soviet patriotism, countrywide love for our homeland, and for the great leader of people – ingenious Stalin" [10]. In addition to biographical data Igor Belza lists Liatoshynsky's works, among which there are necessarily specified the ones that match the new stylistic direction – Solemn Cantata to the 60th anniversary of Stalin (for chorus, soloists and large orchestra), Overture to 4 Ukrainian Folk Themes to the 10th anniversary of October, and the opera Schors.

Slightly under the influence of Soviet censorship hit Polish musicologists as well who published their publications in the newspaper *Czerwony sztandar* – Zofia Lissa and Stephania Lobachevska. The way in which the communist ideology embodied here is seen from the publishing 'From the Congress of Composers and Musicologists of Ukraine' where the trend is promoted under the slogan 'Music for All' which would easily be perceived by general population and those who do not have proper musical training. But the basic idea is, "More music for young people, for students, for pioneers", appeals Stephania Lobachevska [13]. Other publications by Polish critics are quite interesting and amplitudinous. They are

largely devoid of Sovietism and ideological clichés in favor of the necessary and relevant information. For example, in the newspaper *Czerwony sztandar* there was published a critical-musical article by Stephania Lobachevska about the production of one of the best operettas 'King of Waltz' by J. Strauss-son – The Gypsy Baron, held at the end of the season 1941 in Lviv Opera House. S. Lobachevska said that the staging was very diligent, and its musical side was "adequately prepared" [12]. The best estimate was obtained by the orchestra under the direction of Jacob Mund, "*The best way to convey the tone inherent in this Viennese music was performed by J. Mund as the conductor of the orchestra. His waltzes were fresh, light and truly 'in style'. He pulled good instrumental effects in the orchestra too*" [12].

Less successful is the concert review of an outstanding Soviet violinist David Oistrakh, which took place in Lviv in April 1941. Advance announcements on the arrival of the famous musician were published in three daily newspapers of Lviv, but reviews of his concerts were rather stingy and not detailed. In the Polish newspaper *Czerwony sztandar* Stephania Lobachevska puts all the information in a simple list of names and works of composers that sounded at the concert. As for the analysis and interpretation of the artistic integrity of the works performed, it was limited to a few sentences. Therefore, this information could not create a holistic way to imagine the personality of the talented violinist for the reader. And it does not disclose the value of his arrival to the city.

Under the least censorship influence were the publications of another Polish musicologist Z. Lissa. Perhaps because of the reluctance to obey the new ideological dogmas the number of her articles published in *Czerwony sztandar* is the least. Only three publications for two years, among them are educational materials on the subject: articles about composers S. Prokofyev, D. Shostakovich and J.S. Bach.

Under the conditions of Soviet ideology the rules of power intervention in artistic fields have been necessary to carry out (to maintain the good reputation, position, job or even life). A striking example of such enforced resigning to Soviet power and its laws is the critical-musical activity of Lviv composer Barvinsky. In 1939-1941 Barvinsky wrote for two daily newspapers – Ukrainian-language *Vilna Ukraina* and the Polish-language *Czerwony sztandar*.

Only in a single article Barvinsky managed to avoid ideological template in favor of a purely analytical and artistic side. (This is a review of a concert of Revutsky and Liudkevych

works). However, in other publications we can meet the use of certain phrases and standards of political direction which indicates the impossibility of musical and critical thinking without ideological censorship. Unfortunately, Barvinsky, like all other music critics (and journalists in general) had to use typical of the time 'mandatory rules' of construction of literary and artistic works, though doing it in a rather delicate manner.

That, on this view, is his article entitled 'Composer R.M. Glier in Lviv', "*With the new scope and flourishing of musical culture of the city that began on the day the Soviet regime was introduced in the lands of Western Ukraine the rows of prominent musical figures, composers and performers have grown*" [8]. Obviously, a phrase that is not required for reporting on the arrival of the composer R.Glier is simply necessary in terms of the new policy. But despite the need for communist censorship opinion Barvinsky, in a rather small scale, has managed to introduce a wide range of readers with the work of the famous master. Publication has all the important points which are required for a general idea about any creative person – its place in the history of culture, professional education, field of activity, general characteristics of the works, influence, etc. Barvinsky submitted a detailed description of the works of Glier, listed all the works written by him, pointing to his achievements and titles. He noted, too, his ballet *The Red Poppy*, the staging of which was performed by Lviv Opera and Ballet Theatre.

No less ideology-driven is the Barvinsky's article about the musical culture of the city. The key here are the two questions posed by the author: *What was the musical culture in bourgeois Poland?* and *What is the state of musical culture in Ukraine now, under the Soviet rule?* Logically, Barvinsky gives a dramatically adverse response, referring to the detailed assessment "before" and "after." The negative and unsatisfactory is the assessment of the musical culture of Lviv in Poland. The author was forced to criticize the education system, work of the "*local music schools, which has been totally uncoordinated.*" Furthermore, he speaks of "*unhealthy ambition, desire for noisy advertising*" and so on. Instead, the music life and culture of our city became absolutely perfect after the arrival of Soviet power. There are sovietized socialist-realist cliches, such as the following, "*Musical education was put to unprecedented heights and enjoys exceptional care of Soviet government*" [7]. Of course, there are no doubts about the professionalism of Barvinsky who, like all the other music critics, was the victim of deliberate pressure and coercive effect on journalistic activity. The

same article by the composer Barvinsky was published under the name 'Musical Culture of the City' in the newspaper *Czerwony sztandar* (September 15, 1940).

Also, a vivid example of how the communist ideology influenced the musical and journalistic activities of Barvinsky is his review of the opera. V.Barvinsky also established himself as a brilliant opera reviewer. One of the reviews (called 'Full-Scale Performance') is for the opera *Quiet Flows the Don* by I.Dzerzhinsky. Actually, the first third of the review sounds like a well-prepared speech, praising the arrival of the Soviet government and its 'great' achievements in the cultural life of the city. This ideological direction of it is present solely out of necessity. Like all music critics (as well as journalists) who wrote for press, Barvinsky could not avoid the so-called 'Instructions from above' and complement his own texts with communist cliches, ideological standards and critics of the Polish government. Along with the obligatory Soviet stamps there is also a technological analysis of the opera performance and estimation of artistic value of the work. Overall Barvinsky gives professional critical assessment to the opera *Quiet Flows the Don* indicating its pros and cons.

However, the factors in which composer and music critic Barvinsky found himself (as well as the other music critics) do not affect the quality and professionalism of his journalistic texts. Everywhere we see the name of the composer we can talk about the high quality of analysis, critical assessment of the true musical phenomenon in question and its adequate interpretation in the press. This is characteristic also of his other publications. Among them are the article on a tour of the T.Shevchenko State Academic Opera and Ballet Theater of the USSR in 1940, and a review of L.Minkus's ballet *Don Quixote*.

The biggest difficulty of the presented articles lied especially in the art of giving not too critical, positive assessment of staging of the ballet. About questionable artistic quality of the musical canvas Barvinsky writes openly but correctly: "*We shouldn't assess Minkus's music written for the ballet Don Quixote as the one having a serious artistic value because neither form nor content of these solitary, barely coherent between each other music pieces do not cause interest*" [9]. Interestingly, in the two other reviews on this staging in the newspapers *Leninska Molod* and *Czerwony sztandar* none of the authors dared to express such thoughts. On the contrary, there have been too generous judgments, positively formulating critical-musical evaluation of the work of the team and the composer's music in general. Barvinsky also focuses on a great importance of another fact. The musical side of

the work has become of much better quality in amended form by Y.Kofler who *"managed to link all individual musical numbers into a more organic fusion, writing a prologue and an epilogue and a few insertions"* [9], and the stage work was supplemented by the exquisite work by librettist Y.Vigiliev. However, the staging receives favorable positive evaluation. Barvinsky generally commends the work of the choreographer Y.Vigiliev, artist M.Sobol, conductor J.Mund as well as the performers and staff of the corps de ballet. The review is valuable for ordinary readers because here Barvinsky briefly but clearly and concisely describes the history of ballet genre and its predecessors, making a kind of excursion into the past.

In the spring of 1940 there began a tour of the Order of Lenin T.Shevchenko State Academic Opera and Ballet Theater of the USSR. From this very review of Barvinsky readers learn about famous artists' concert in Lviv. From the point of view of journalistic genre, the proposed article, in fact, is not a review (as his other publications in press). It is, rather, can be defined as a preview or annotation. Barvinsky presents an informative genre which reports on a tour of Kyiv theater, introduces its repertoire to readers and more. The author shares his own observations and views on cultural event that would take place in Lviv, outlining its meaning as a *"huge cultural event"*. In general, to confirm the status (in present-day language – for a good advertising) Barvinsky accurately and easily completes his publication with the following words, *"Arriving of Kyiv opera in Lviv will be a feast for the widest range of public, true lovers of great art"* [6]. The article, though small in scale, but of a clear structure, is informative and rich enough. Readers would learn about famous artists of the coming opera, *"Lviv public will have a chance to recover recent wonderful memories about their first meeting with representatives of Ukrainian folk opera actress of the USSR – M.Lytvynenko-Volgemut – People's Artists of the Republic, order-bearers O.Petrusenko, I.Patorzhynsky and M.Donets, whose skills we were admiring during Ukrainian National Assembly,"* [6] writes the author. In addition, the proposed article is interesting because the composer reviews the musical repertoire in the coming days. Thus, we learn about the production of the opera Ivan Susanin by M.Glinka, new creative works of Soviet opera The Storm by T.Khrennikov and Shevchenko by V.Y. Yorysh, ballets Swan Lake by P.Tchaikovsky and Laurencia by O.Crain which would be performed for the first time. Barvinsky also wrote, *"we will be interested to hear the Zaporozhian Beyond the Danube, to which Soviet composer, Honored Artist of the Republic, order-bearer V.Y. Yorysh composed*

a new act." Despite the strict censorship, composer professionally and skillfully builds his texts; widely describes all the facts, does not hesitate to submit truthful criticism.

Conclusions. The occupation period in Lviv was marked by fairly active artistic activity. Therefore, the press reviews were carried out at a fast pace (more or less efficiently), but they gave an overall picture of the cultural activities of the city. Music journalism, which, in our understanding, gained new status – 'renewed Soviet journalism', its main tasks included the focus not 'back' – the traditional conservative values, though 'forward' – formation of a 'new man', a new society. That is why the instrument in the hands of country management was the daily press as the most important factor and a major impact on public consciousness of the masses. Music criticism and journalism appears in this process as a quite large scope of an integrated system. Actually from this view, all the publications of the selected period are of interest to researchers both from the historical and practical (analytical) side.

References:

1. Kiyanovskaya, L (2011). Sociological parameters of the functioning of musicology and musical criticism. Essays on musical sociology. Tutorial. Authors: Kiyanovskaya L., Pilatyuk O., Skoryk A., Lastovetskaya-Solanskaya Z. – (pp.21-40). Lviv: Spolom [in Ukrainian].
2. Kuryshева, T. (2007). Music journalism and musical criticism. M.: VLADOS-PRESS [in Russian].
3. Essays on the history of Lviv (1956). Red. Col.: Dudikevich B., Ivasyuta M., Kovalchak G., and oth. (p.289-309). Lviv, Book and Magazine Publishing House [in Ukrainian].
4. Fedorov, M. (2005). Cultural and educational issues of the publications of the newspaper "Lenin's Youth" (1940-1941). Ukrainian Periodicals: History and Modernity. Reports and reports of the 9th All-Ukrainian Scientific and Theoretical Conference, Lviv, October 28-29/ Ed. MM Romanyuk; National Academy of Sciences of Ukraine, Lviv Scientific Library. V. Stefanyk, Research Center of Periodicals [in Ukrainian].
5. Yavorsky, E. (1982). Music critique: problems and tasks. (No. 1)., (pp.1-2). Music/, 1982. - No. 1 - P.1-2 [in Russian].

Newspaper materials:

6. Barvinsky, V. (1940). Great cultural event."Free Ukraine". No. 121. May 26 [in Ukrainian].
7. Barvinsky, V. (1940). Music culture of Lviv. "Free Ukraine". No 205. 1st of September [in Ukrainian].
8. Barvinsky, V. (1941). Composer R. M. Glier in Lviv. "Free Ukraine". №40. - February 18th. [in Ukrainian].
9. Barvinsky, V. (1940). "Don Quixote". In the Lviv State Opera and Ballet Theater. "Free Ukraine". No. 257. November 1. [in Ukrainian].
10. Belza, I. (1940). Masters of Ukrainian Soviet Culture. B. Lyatoshinsky. "Free Ukraine". №8. January 10th [in Ukrainian].
11. Dneprov, K. (1940). The candidates for the deputies of the regional council of workers' deputies. Basil Barvinsky."Free Ukraine". № 270. - November 19th [in Ukrainian].
12. Lobaczewska, S. (1941). "Cygansky baron"."Czerwony sztandar". No. 134. - 4 squares [in Polish].
13. Lobaczewska, S. (1941). Z for the composer and musicologist. "Czerwony sztandar". № 124. - 25 houses. [in Polish].

Date of submission: 22.06.2016