

S. Savenko

GENESIS OF COMPETITION-FESTIVAL MOVEMENT: FORMATION OF TRADITIONAL MODELS

The article deals with the stages of the festival-competition movement, establishment and identification of the main trends of development associated with different socio-cultural features in the formation of creative competitions.

Key words: *genesis, festival, competition, performance, choral works.*

The goal of the article is identifying the nature and significance of the festival-competition movement as one of the leaders in the development of modern choral works. Among the main *objectives* of this article are defined the following: determining the types and kinds of choral festivals (competitions); defining the system features of festival-competition movement; identifying the main trends of the festival-competition movement in the modern choral culture.

Musical competitions¹, art contests, which compared and evaluated the quality of works or the art of performance, have been known since ancient times. So, according to historical data, in ancient Greece competitions of musicians were held during the Delphic Games. It is known that in about 590 BC the tradition of the Pythian Games in Delfta was born, where, along with poets and athletes competed singers, performers on cittern and aulos, the authors of musical works. The winners were awarded with laurel wreaths and carried the title of "daphnophors" ("carrying the laurels") [6].

The tradition of the direct competitions of musicians continued in the era of the Roman Empire; then emerged the term "laureate", preserved until now to determine the best participants.

In the Middle Ages widespread became the competitions of troubadours trouveres, minnesingers and meistersingers, quite often becoming an important part of the court and later the urban festivals, attracting wide attention. Among them – the literary and musical festivals in France, organized by the workshops of artisans in the XI – XVI centuries and received the name "puys". The laureates of these competitions held in different provinces of the country were awarded prizes and

¹ Competition of musicians (singers, composers, instrumental masters, bands) held on the pre-announced conditions [6].

received the title of "roy de puy". Among the laureates of the largest known puy, held in Evreux, were O. di Lasso, J. Titluz, F.E. du Caurroy. Puy served as a model for similar meistersinger competitions in Germany [information on 6].

The first national music competition for state prize was held in 1803 in France. Later were established national music competitions for composers in England for Mendelsson Award (since 1848 – held in London 1 time every 4 years), in Austria – for Beethoven Prize (since 1875 – in Vienna – annually), and others [6].

In our modern form creative competitions were born in the XIX century. For example, since 1803 the French Academy of Fine Arts in Paris annually awards the prize for the best essay (originally it was the cantata, later – one-act opera). This award is called the Rome Prize, the holders of which receive a grant for improvement in Italy (Rome). Similar competitions are held in Belgium and the United States. In the UK was established the so-called Mendelsson scholarship, awarded to a young composer (competitions have been held since 1848 in London 1 time every 4 years). In 1889 in Vienna the piano firm "Bezendorfer" established a competition for the graduates of the Vienna Conservatory; this competition is international in nature, as students from many countries study here.

Nationwide competitions paved the way for the emergence of international competitions, the first of which was held in Brussels in 1856 at the initiative of Russian guitarist N.P. Makarov; composers from 31 countries sent works for the guitar to the competition. In 1886, at the initiative of A.G. Rubinstein was established, and in 1890 took place in Russia (St. Petersburg), the country's first regular international competition, which served as a model for the organization of the next musical competitions. The competition named after A. Rubinstein (further held 1 time every 5 years until 1910 – in Berlin, Vienna, Paris, St. Petersburg), was attended by composers and pianists. The competition revealed a number of major musicians later earned wide fame (F. Busoni, V. Backhaus, I.A. Levin, A.F. Gedike et al.).

Creative competitions got significant development after the 1st World War in 1914-18s. There was established a large number of national competitions. Among the most famous ones – in 1927, an international piano competition named after Chopin was held, which became regular later.

During the years of II World War II (1939 – 45s.), as evidenced by various musicological and historical sources, competitions either were not held or were limited by national boundaries. In the postwar years the tradition of musical competitions in many countries began quickly reviving: in several European countries (France, Czechoslovakia, Hungary, Belgium) immediately after the war major competitions were established, that became regular.

Competitions get especially large scale in the mid-50s. Competitions cover large areas of performing: instrumentalists competitions are held, including the competition of "ensemble" instruments (brass and woodwinds, viola, harp), of guitarists competitions, accordionists, organists, conductors, chamber music ensembles of choirs, youth symphonic and brass orchestras, composers.

The geographic borders of competitions are also constantly expanding. In the second half of the XX century, the main organizers of international competitions in Europe are Belgium, Italy and France, where plenty of competitions are held. In Italy, prestige is gained by the competitions of violinists – named after N. Paganini in Genoa, pianists – named after F. Busoni in Bolzano, conductors – in Rome (established by the National Academy "Santa Cecilia"), pianists and composers – named after A. Casella in Naples, musicians-performers, composers and ballet dancers – named after J. Viotti in Vercelli, choirs – "Polifoniko" in Arezzo, etc.

The forms of organization and holding of competitions, their regulations, periodicity, artistic content is very different. Competitions are held in the state capitals, major cultural centers, resort cities; often for their venue are elected the cities associated with the life and work of the musicians in whose honor the competition is held. There are also competitions (mainly organized by international communities) that do not have a fixed place, they are held in different cities and even countries. As a rule, competitions, regardless of their frequency (annual or 1 time every 4-5 years), are held in the same well-defined period of time. The organizers of the competitions are the various musical institutions, municipal authorities, as well as government agencies, in some cases – private individuals, commercial firms. In the former socialist countries special public institutions are engaged in the organization of competitions, and the competitions are subsidized by the state.

Many years of creative competitive practice has developed certain principles of holding the competitions that are observed by the organizers. As a rule, competitions are of open democratic character – for participating in them are allowed the musicians of all nationalities, countries without distinction of sex; restrictions are set only in terms of age (with some exceptions, for example: composers' competitions; as well as for various specialties (according to their specifics) the age limits vary). In some particularly difficult competitions pre-selection is held according to the sent by candidates documents, records and recommendations in order not to allow insufficiently trained applicants to the competition. Of the general principles of holding creative competitions in all specialties should be named the following: performances of the participants are held according to pre-announced regulations; the performing competitions consist of a certain number of live audition-tours from 2 to 4. Each of the following tour allows a limited and constantly declining number of participants; contestants perform either by lots, or in alphabetical order; the participants' performance is evaluated by the jury (generally composed of respected performers, composers, teachers).

In most cases, the jury composition has an international character, with the host country being often represented by several members of the jury. Methods of work of the jury and the principles for evaluating the contestants are different: in some competitions preliminary discussion is practiced, voting can be open or secret, the participants' performance is evaluated with different number of points. The most successful performing candidates are awarded prizes and the title of laureates, as well as diplomas and medals. The number of awards in various competitions ranges from one to 12. In addition to the official awards, incentive bonuses are often awarded for the best performance of individual works and other awards. The laureates of the competitions, as a rule, are entitled to a certain number of concert performances.

The artistic features of competitions are determined, above all, by the nature and content of their programs. In this respect, the competition range is very wide, from the competitions, where the music of one composer is performed (Competition named after Chopin in Warsaw), to the competitions with a wide and varied repertoire that aim to more fully revealing the creative abilities of the performers. There are also

competitions, holding their programs according to the thematic feature: ancient music, contemporary music, and others. The same applies to the competitive disciplines: the competitions dedicated to one specialty, and the competitions, where representatives of many specialities perform simultaneously or alternately. Composers' competitions are somewhat different.

Along with the competitions, putting the task of identifying talented composers, performers, there are many competitions in the territory of Ukraine having "utilitarian" nature and organized by the opera houses, publishing houses, concert organizations to stage, publish or promote certain kinds of works.

In the former Soviet Union were held numerous competitions of amateur choirs in the framework of competitions, song festivals, republican and All-Union festivals of amateur art, showing great musical growth. Soviet choirs showed high skills in the competitions with foreign bands [2, p. 126].

According to D. Shostakovich, "choral competitions, among other musical competitions, contributed to the development of art, and ensured the strengthening of cultural ties between the peoples" [2, p. 127]. Music festivals, along with competitions also took an important part in the development of the performing arts.

The "Encyclopedia of Music" defines musical festivals as "the celebrations, consisting of cycles, series of concerts and performances, united thematically dedicated to performing music of different authors (sometimes of one author, or the work of the same genre, such as opera), of a certain era, direction (for example: the old, or twelve-tone music). Festival celebrations, consisting of a cycle of concerts and performances, as a rule, are united thematically and are held in particularly festive atmosphere". [7]

Festivals in contrast to competitions have musical-educational objectives. They are organized by the city authorities – municipalities, musical societies, institutions and government agencies in charge of culture, as well as private individuals. Festivals are usually held annually (a festival taking place every two years is called "biennale").

The first music festival in Europe was organized at the beginning of the XVIII century in England and dedicated to church music (London, 1709). Thus, the festivals

originated at the beginning of the XVIII century in the UK (London, 1709). [6]

From the 2nd half of the XVIII century music festivals were organized in Austria (Vienna, 1772), since the beginning of the XIX century – in Germany (Frankenhausen, Thuringia, 1810); in the United States, the first music festival was organized in 1869 (Worcester, USA). In the XX century international music festivals became widespread, especially after the 2nd World War. For participation in them are engaged outstanding soloists, the best opera, symphonic and choral bands, chamber ensembles from different countries. Often, festivals host international music conferences. International music festivals hold an important place in contemporary musical life, contributing to the development of cultural relations between the peoples, the exchange of artistic values, familiarization with the achievements of musical creativity and performing art. [6]

Festivals are an important factor in the promotion of musical art, the development of cultural relations between the peoples, the promotion of young talents. The thematic range of festivals is quite diverse – from the festivals of general type to the festivals devoted solely to individual musical styles, composers, performers.

What is the history of the emergence of music festivals and competitions in the former USSR and in modern Russia and Ukraine? As we know from different historical sources, the first national music competitions in Russia (and Ukraine) were organized in the 60s of the XIX century at the initiative of IRMS (Imperial Russian Musical Society), St. Petersburg Society of Russian Chamber Music (1877), "Schroder" Piano Factory (1890).

In the first years after the establishment of the Soviet power everywhere were organized clubs and other cultural-educational institutions, and in each of them, first of all, there emerged a choir. In accordance with the socio-political order, the number of singing bands was growing extremely fast. In addition to working directly with singing, choirs took an active part in the social life of the country, attracted the broad masses to the musical culture [3, p. 55].

The first All-Union Olympiad of artistic amateur groups took place in Leningrad – this significant event occurred in 1927. The main conductor of this and

the subsequent Olympiads was I.V. Nemtsov.

Olympiads started being held annually. Each new Olympiad attracted a growing number of artists; repertoire became more varied and substantial. In 1932, Moscow hosted the All-Union Olympiad of amateur art, attended by eighty best bands – more than ten thousand people. [3, p. 56]. Moreover, it is known that in Leningrad during the period from 1927 to 1938, 11 competitions have been held. The so-called "lower" reviews were finished with mass celebrations with the participation of combined musical bands, combined with the involvement of many thousands of listeners into mass singing. Each Olympiad was held under a certain slogan, which was reflected in the theme and design of the holiday (I – the 10th anniversary of the unified trade union movement, II – For the mass coverage of workers with amateur performances, and others.). The Leningrad competition was attended by combined choirs of several thousand people, the orchestra of wind and folk instruments. In 1932 Moscow hosted the All-Union Olympiad, in 1936 – the All-Union Choir Olympiad, which involved 29 choirs (1500 people), including professional choirs. After World War II mass celebrations were for some time held as a Holiday of Song, or the Day of Song [7].

Analyzing historical material, special attention should be paid to the fruitful activity of some choral associations on the consolidation of the democratic forces in the struggle for peace. At the same time, this movement already had international status. An example for this can be the amateur choral organization "Singing voices of Japan." This movement started in 1952 under the slogan of struggle for peace and national independence and gained immense popularity in the country and abroad. At present, it unites several million people. The artistic director of the association is the laureate of the International Lenin Prize "For strengthening peace among peoples" (1955) Akiko Seki [3, p. 28].

Turning directly to the choral festivals and competitions, it should be noted that the great prestige is still enjoyed by the competition named after B. Bartok (Debrecen, Hungary) held since 1961 (every two years); choir competitions in Bulgaria (Varna), the Netherlands (the Hague), and others.

Ukrainian competitions and festivals up to the self-determination of Ukraine in

1991 were held within the framework of the musical events of the USSR. At reviews and festivals of that period folk choirs and ensembles were well represented, reflecting the increasing interest in Ukrainian folk traditions of choral singing.

Currently, contemporary choral movement is characterized by the extensive development of international creative contacts stimulating the growth of professional skills as well as theoretical and methodological conferences and workshops on the issues of choral singing, singing education of children, etc.

Attention should be paid to festival "Kyiv Music Fest", in which valuable are the creative findings in the means of art propaganda. The key idea of the festival was the operative "lighting" of the most important at the moment artistic achievements. Thus, each festival has a "program" direction, namely: choral music of V. Stepurko – the 1st Festival, Yu. Alzhneva – the 2nd Festival, L.A. Dychko – the 3rd Festival, E. Stankovic – the 4th Festival, sacred music – the 5th Festival, etc. Moreover, for the participation in the festival events are invited the best choirs – the National Honoured Academic Chapel of Ukraine "Dumka", Honoured Academic Folk Choir named after G. Verevka, Municipal Choir "Kyiv" and others. Analyzing the format and the results of the festival it should also be noted that in the figurative-thematic spectrum of choral singing dominant is modern interpretation of folk sources, Ukrainian music of the Middle Ages, Baroque, Classicism, Romanticism, the latest works etc. The uniqueness of this forum is also manifested in the creation of a special aura of communication of progressive choirmasters invited from all over Ukraine, in gradual consolidation of the artistic-cultural setting of each next festival, etc.

In 1999, Kiev hosted the first All-Ukrainian competition of choral conductors. It is significant that the competitions of choral conductors aroused great interest. A lot of teachers and students of all the regions of Ukraine came to Kiev. The competition had an atmosphere of creative vein, interest, lively exchange of views, particularly within its framework was held a substantial scientific conference "Choral conductors and modern choral culture" [4, p. 93].

In the 70-90s of the XX century new aesthetic principles of transformation of the traditional singing played an important role in the formation of new principles of academic performance. Common conventions of academic tradition (frontal location

of choir, static flow of the whole performing process, obligatory availability of a conductor) have undergone significant changes. The concert performance of choral works by E. Stankovic, L. Kolodub, L. Dychko, A. Havrilets, V. Stepurko, Yu. Alzhnev, V. Zubitsky, O. Yakovchuk, V. Stetsenko on folklore themes tends to overcome this "frozen" academicism. Folk opera by E. Stankovic "When the Fern Blooms" in the performing versions of the Academic Ukrainian Folk Choir named after G. Verevka (artistic director A. Avdievsky) and the municipal chamber choir "Kyiv" (artistic director N. Gobdich) aims to reproducing the specifics of the ritual action. For example, the use of sonorous elements as a means of imitating national performers and the timbres of instrumental folk music in choral singing is typical for choral concert of V. Zubitsky "My Mountains" in the performing interpretation of the Zhytomyr Chamber Choir "Oreya" (artistic director V. Vatsek). The reconstruction of the ceremony of the annual ritual circle was also implemented by L. Dychko in cantata "Seasons"; and overcoming the statics of chorus and bringing the elements of movement, gestures, facial expressions and words becomes organically possible in the choral concert of statics V. Zubitsky "At the fair," etc. [1, p. 101].

Summing up the above mentioned the following conclusions can be made:

- Modern music competitions can be divided into the following categories:

- national, involving musicians of one country;
- international, attended by musicians from different countries.

- The artistic features of competitions are determined, above all, by the nature and content of their programs. In this respect, the range of competitions is very wide: from the competitions, where the music of one composer is performed, to the competitions with wide and varied repertoire, aiming to reveal more fully the creativity of artists;

- Creative competitions demonstrate the achievements of contemporary performing school and pedagogics, in turn, festivals in their turn, set musical-educational tasks;

- Festivals-competitions cover large performing areas and have the nature of general music ones with the division into the specialty and age categories.

Of course, at this stage, was formed a variety of forms of organization and

holding choir competitions, their regulations, frequency, artistic content, and the consideration of their features and regularities requires a separate detailed study.

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