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TWO FRAGMENTS OF B. JAVORSKII'S RESEARCH ACTIVITY IN THE CONTEXT OF MUSIC THINKING OF THE EPOCH.

The purpose of the article is to consider two aspects of B. Javorskii's musicological activity that reflect great transforming processes in the 20th century European culture. Those processes – new understanding of being, and changing of the cultural paradigm – had been foreseen by the (to interpret historical documents and musical texts); the method of historical analysis (to reveal the connection between B. Javorskii's musicological, pedagogical, enlightening activities, and the 20th century key cultural processes). **Scientific novelty.** On analysing the two vectors of B. Javorskii's research activity, the essential connection between them, contrary to their illusive external difference, has been revealed and proved. **Conclusions.** The 20th century represents two fundamental tendencies in European culture. They are: strengthening and culmination of atheistic nihilism and following return to sacral values with the necessity of their re-understanding. The lines in question reflect in the way of development of musical intonation. The first one, which dominated in the first half of the 20th century, is characteristic by shaking of major-minor mode system and by growing of esthetic values of the dissonance; the second one, dominating in the next half of the century, is peculiar by the renaissance of the consonance. Both development lines in West Europe musical language, determined by evolution of human's conceptions of the Universe, and that of the Divine principle, have been reflected in the two kinds of B. Javorskii's musicological activity, analysed in the article. So, external contradictions in Javorskii's musicological attitudes are in essential the elements of the integral outlook. They witness of high value of the scientist's research heritage.

Key words: Boleslav Javorskii, major-minor mode system, Johann Sebastian Bach, the 20th century, musical language, consonance, dissonance, European culture.

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Два фрагменти дослідницької діяльності Б. Яворського в контексті музичного мислення епохи.

Мета роботи – розглянути два аспекти музикознавчої діяльності Б. Яворського, що віддзеркалюють передбачені ним масштабні трансформаційні процеси європейської культури ХХ століття: переосмислення основ буття, зміна культурної парадигми. **Методологія.** Означена проблематика потребує застосування герменевтичного методу (у зв'язку з необхідністю тлумачення історичних документів та музичних текстів) та методу історичного аналізу (розкриття зв'язку музикознавчої та педагогічно-просвітницької діяльності Б. Яворського з ключовими історико-культурними процесами ХХ століття). **Наукова новизна.** В процесі аналізу двох векторів дослідницької діяльності Б. Яворського виявлено і обгрунтовано сутнісний взаємозв'язок між ними попри їхню ілюзорну зовнішню різнонаправленість. **Висновки.** ХХ століття репрезентує дві фундаментальні тенденції у європейській культурі: посилення і кульмінацію атеїстичного нігілізму і подальше повернення до сакральних цінностей з необхідністю їхнього переосмислення. Дані напрями знаходять відображення в характері розвитку музичної інтонації: перший, що домінував на протязі першої половини ХХ століття, характеризується розхитуванням підвалин мажоро-мінорної ладотональної системи й зростанням естетичної цінності дисонансу; другий (наступна половина століття) являє собою зворотний процес відродження консонансу. Вказані еволюційні лінії розвитку західноєвропейського музичного мовлення, зумовлені зміною уявлень людини про основи світобудови та Божественне начало, відображені в аналізованих напрямках музикознавчої діяльності Б. Яворського. Отже, зовнішні протиріччя у позиціях вченого на глибинному сутнісному рівні є елементами цілісного світогляду й свідчать про високу цінність його дослідницької спадщини.

Ключові слова: Боєслав Яворський, мажоро-мінорна ладова система, Йоганн Себастьян Бах, ХХ століття, музична мова, консонанс, дисонанс, європейська культура.

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Два фрагмента исследовательской деятельности Б. Яворского в контексте музыкального мышления эпохи.

Цель работы – рассмотреть два аспекта музыковедческой деятельности Б. Яворского, отображающие предвиденные им масштабные трансформационные процессы европейской культуры ХХ столетия: переосмысление основ бытия, смена культурной парадигмы. **Методология.** Очерченная проблематика предполагает использование герменевтического метода (в связи с необходимостью толкования исторических документов и музыкальных текстов) и метода исторического анализа (раскрытие связи музыковедческой, педагогической и просветительской деятельности Б. Яворского с ключевыми историко-культурными процессами ХХ века). **Научная новизна.** В процессе анализа двух

векторов исследовательской деятельности Б. Яворского выявлена и обоснована сущностная взаимосвязь между ними в противовес иллюзорной внешней разнонаправленности. **Выводы.** XX век репрезентирует две фундаментальные тенденции в европейской культуре: усиление и кульминацию атеистического нигилизма и дальнейшее возвращение к сакральным ценностям с необходимостью их переосмысления. Данные направления находят отображение в характере развития музыкальной интонации: первое, доминировавшее на протяжении первой половины XX столетия, характеризуется расшатыванием основ мажоро-минорной ладотональной системы и возрастанием эстетической ценности диссонанса; второе (следующая половина столетия) представляет собой обратный процесс возрождения консонанса. Указанные эволюционные линии развития западноевропейского музыкального языка, обусловленные изменением представлений человека об основах мироздания и Божественном начале, отражены в анализируемых направлениях музыковедческой деятельности Б. Яворского. Таким образом, внешние противоречия в позициях ученого на глубинном сущностном уровне являются элементами целостного мировоззрения и свидетельствуют о высокой ценности его исследовательского наследия.

Ключевые слова: Болеслав Яворский, мажоро-минорная ладовая система, Иоганн Себастьян Бах, XX век, музыкальный язык, консонанс, диссонанс, европейская культура.

Actuality. Almost a hundred years has been passed since Boleslav Javorskii (1877–1942), the famous music pedagogue and scholar, lived and worked. His significant scientific achievements have been assimilated by Boris Asafjev, Tetjana Bershadka, Jevgen Nazajkinskii, Juriy Tjulin, Juriy Kholopov.

While studying B. Javorskii's scholar heritage, music explorers come across lots of difficulties. These difficulties are mainly conditioned by personal peculiarity of this extraordinary man. Being an enthusiastic explorer and innovator, Javorskii preferred to choose narrow unbeaten tracks. He always has been in the state of intensive creative search. His path often didn't coincide with a broad, well-trodden track of book learning tradition. To some extent the destiny of his heritage resembles Leonardo da Vinci's canvases: the artist had experimented too much with oil-paints, so that finally some of his paintings haven't preserved. So Javorskii's theory of mode rhythm has similar destiny. Today it's impossible to have an integral notion about the theory on the basis of his few published works, fleeting notes, remarks in letters, fragmentary comments of his pupils and colleagues as well as abstracts of his numerous lectures. Being involved into research, the scholar neither had time to complete his works nor to make them stylistically clearer. That's why his notes are rather difficult to read. Terminology, used by Javorskii, is also complicated. The remarkable feature of the scientist's research style is creating new definitions for traditional terms and concepts. When formulating basic theses of his mode rhythm theory, Javorskii used habitual concepts of tonic, dominant and subdominant in the meaning which differs from that generally accepted. At the same time, we can see, through all these "receptive" inconveniences, traits of a great scientist who, at the dawn of the 20th century, predicted many of the phenomena that we observe nowadays. Boleslav Javorskii's musicological heritage is of epoch-making importance, not only for theory and history of music, but also for culturology.

The aim of the article is to examine in detail two aspects of Javorskii's musicological activity which reflects especially clearly important cultural processes of the 20th century which the scholar has actually prophesied: changes in human's understanding of the principles of existence, changes of cultural paradigm.

Statement of the material. These two fragments of Javorskii's field of research are so disparate that they are hardly perceived as phenomena of common genesis. However, they are interdependent components of integral scientific theory.

The *first* of them is related to the interpretation of major-minor mode system, which the famous scholar priced negative. So Javorskii said: "The whole history of music, beginning from the 17th century until now, contains musicians' efforts to pull all the phenomena up to the big triad... The inner hearing has announced, it cannot consider the big triad as a phenomenon, that defines everything" [5]. Sometimes, a sharp irony joins disparaging criticism. In his letters to his nearest friend and pupil S. Protopopov the researcher notes in caustic manner: "The ear of the 19–20th centuries musicians is captivated by the conditioned reflex... the first step of the scale is the same thing for them as the bell ringing was for professor Pavlov's fishes" [12, 455]; "What would be the use of the a pilot who could 'see' things only in the p e r p e n d i c u l a r position to the centre of the Earth? How come should he orientate himself, how can he properly understand the indications of his devices? And why on earth a musician can 'hear', only when he is in the 'natural major' position?" [12, 415]. Javorskii develops intensive research activity, so that to counterbalance general mode narrow-mindedness. He explores carefully everything that is not captivated by major-minor mode system, such as: European medieval music, Old Russian znamenny chant, folk modes, etc.

In spite of such an opinion of Javorskii, debatable as all the innovative is, it was wholly corroborated in due course of history: musical language of Western Europe gradually deviated from traditional mode platform. Many experimental alternatives have appeared instead, such as different modern techniques of composition or ancient music and folk of other countries. The fact, that Javorskii's point of view was forming in the circumstances of major-minor system's total domination, is especially significant. Valentina Konen noticed in her opening speech on the 25th anniversary of Javorskii's death: "Today, when half of the century passed since his doctrine of harmony has been created, we see historical perspective, which allows us to estimate the astonishing exactness of his prediction. You see, he started

his way of musician-thinker when Tchaikovsky and Rimsky-Korsakov lived. Rahmaninov, the continuer of Russian music classic traditions, was his contemporary. It was not clear then, where the mainstream of 20th century music would turn. The belief in the eternity and indestructibility of classical harmony had complete dominion“ [12, 70].

And even more: several decades earlier, before T. Adorno gave a critical resume of mass music (pop-music) as such that is based on the process of copying [1], Javorskii had made a similar prediction, seeing though the root of all evil in the dominative position of “conservative“ modal system: “...all music literature, based on the major triad, or, better to say, on its principle, will be a music industry, not a music art. A mechanic principle of triad has been obsolete“. [5].

Now we can say for sure that B. Javorsky has expressed the main musical tendencies of the epoch. The sense of them finally comes to the ‘change of polarity’ in traditional aesthetic platforms: dissonance has become symbol of all positive in contrast to consonance which was a personification of banality. This aesthetic principle found in due course an exhaustive characteristic in T. Adorno’s works [1], [2], and also – in bright literary-philosophic form – in T. Mann’s novel “Doctor Faustus“ [9].

Let’s point out the fact: Javorsky’s prevision of further ways of development of European music at the dawn of the 20th century has indisputable connection with transformation processes in the realm of European culture bearer’s cosmogony notions.

Today, from the distance of years, changing of axiological accents in the sphere of modality and tonality reflects in music in the phenomenon of lookout and religious pluralism, typical for European cultural palette.

In the context of the dissonance’s ‘positive conceptuality’ the second vector of Javorskii’s research, pedagogical and enlightening activity looks like an interesting counterpoint. The scholar has dedicated all his life to J. S. Bach's music study. It has found its way in the scrupulous analysis of preludes and fugues from “The Well Tempered Clavier“, performing works of the German genius, and carrying out of Bach seminars. It seems as if this kind of activity looks exactly the opposite semantically when compared with the researcher’s attitude to the major-minor: all Bach’s music is real “ode“ to this basic “coordinate system“ that by the time has become firmly established in musical mentality. In Bach’s works, especially in “The Well Tempered Clavier“ (the main object of Javorskii’s research attention), major-minor modality looks like a real miracle of musical architectonic, like a straight, strikingly well-proportioned ancient temple.

On the one hand, we observe severe critic of the major triad, whose logical continuation an apologetic of music avant-gardism is supposed to be; on the other hand, we can see entire tolerance to it in the context of Bach's music. It is necessary to note: B. Javorskii attached so much importance to the study of Bach's music that he regarded this kind of his activity as a real mission. In her book R. Berchenko cites S. Protopopov's memoirs about the last cycle of lectures, named "Seminar on Bach's creative thought studying". It had been hold in Saratov during 1941-42th in the conditions of occupation. It was the longest seminar Javorskii had ever carried out in his life. It included all two volumes of "The Well Tempered Clavier". During his last lecture the scholar, being heavily ill by the time, said: "For the first time I have managed to carry out Bach seminar in full scope. I may die in peace now" [6, 19].

It has been written a lot about J. S. Bach. It is hardly possible to add something new to huge contemporary bachiana. Nevertheless Bach's music research remains actual. But it's important in rather a receptive then in an informative way now. That is the point, Javorskii had accented in his time: "Bach's heritage, because of its aesthetic and ethic importance, is, in a way, a mirror that, consistently and every time all over again, reflects almost all peculiarities of the following epochs" [6, 22–23].

Mysticism of numbers, signs and rhetorical figures (*figurae musicae*) in Bach's music has been a great temptation for a contemporary researcher. An introductory article for J. Druskin's book "About rhetorical devices in Bach's music" [8] is of much importance in this context. Its author (M. Druskin) points out that the content of the book is narrower and, at the same time, broader, then its title. Narrower – because the author touches on the question of rhetorical figures only in passing. Though, when analyzing Bach's works, he pays much attention to other aspects of musicological research, such as structure, culminating zones, melodic elements, and so on. You have been under the impression that, in the process of his explorations, Druskin comes to the conclusion that the mystery of Bach's works doesn't hide itself in the realm of musical rhetoric. If it's so, the explorer's conjectures have been confirmed. Rhetorical figures became a thing of the past, contemporary recipients hardly have any clear notion of them. Nevertheless Bach's music doesn't seem to lose its greatness, and the spontaneous impression of it doesn't faint.

On analyzing Bach's works, A. Schweitzer uses an apt epithet – *picturesqueness*. It may also have a synonym *figurativeness* in the context of his book. But, in our opinion, this important aspect of Bach's music cannot be called a decisive factor either. It is not the reason

why, for about two centuries in a row, they say, this music participates in Eternity. In addition, A. Schweitzer gives a following characteristic to “The Well Tempered Clavier“: “No other work gives a possibility to be so deep in the essence of Bach's art. It does not picture emotional experience, fight and pursuing an aim, as in Beethoven’s sonatas, but the reality that is above living“ [11, 247–248]. The opinion quoted corresponds with contemporary composer-minimalist A. Batagov's words about Bach: “There is plenty of wonderful music in the 18th, 19th and 20th centuries. But in general all this music lives within horizontal coordinate system... there is little ‘vertical’ music after Bach“ [4]. All these sayings give us possibility to reject the ‘external’ in Bach's works, gradually approaching to the essence of his music that is actual especially for the 20th century.

A. Schweitzer cites an extract from notes, made by Bach's pupils during his lessons on the basics of accompaniment: “General-base is a perfect fundament of music. It should be performed with both hands in this way: the left hand plays written notes, and the right one adds consonances and dissonances to it, so that this perfect harmony served to glorifying of God and to injoying for our feelings. So, the final and definitive purpose of general-base is service to the glory of the Lord and to strengthening of spirit. There is no genuine music but only devil's twaddle and making a noise, where it is not taken into consideration (saved in the manuscript of A. D. 1738. Schpitta II, p. 915) “ [11, 121]. The priority of the ethic basis of theoretical and technical information, that Bach considers more important, then particularly professional details of the lecture, is worth of notice. With the purpose of deliberate comparison we quote the following P. Berchenko's comment, concerning B. Javorskii's pedagogical method: “Theses of Javorskii's reports and lectures, his letters, his pupils' conspects and memories witeness that he has created fully original and daring, integral and, at the same time, detalized scientific conception, that not only considerably enreaches, but makes to revise in many respects our traditional conception of Bach’s clavier works. The essence of the conception is: «*The Well Tempered Clavier*’ is an artistic interpretation of images and plots of the Holy Scripture“ [6, 9. The italics is used by the author. – N.L.].

Coming back to Javorsky's research haritage, we should note, that the explorer often uses the expression “natural modal semantic“ in his notes. In our opinion, the definition perfectly harmonizes precisely with the “big“ triad whose mechanistic nature the scholar substantiated with its overtone genesis: “Musical thinking has been exterminated by inner

ear organisation which corresponds with this scheme (by analogy with the organisation of the field of vision in optic culture). The sound principle of this organisation cannot be dead overtones of a linearly straight body that existed as a physical phenomenon before existing of mankind,“ – points out the explorer [12 390]. As a counterargument, we will note that this “negative“ characteristic of the phenomenon discussed can paradoxically be converted into the positive one.

The major mode as a specific sound organisation has its own natural semantic which the recipient perceives without any special training for music. It can be read immediately – on the archetype level. The semantic regarded indeed has a natural physical genesis, so it has been much older than humanity. At the same time, it became understandable for the human mind not on the earliest periods of our society, but far later – in the condition of sufficiently developed intellect, able to analyze. For this very reason this modal semantic has, in a way, some sort of secret right for domination in comparison with many others which, in spite of its older historical age, are only fragments, caught on the earlier stages of the development of conscience. We can see a peculiar confirmation of the opinion said within the following notice of A. Volkonsky: “The origin of all *European and non-European* [the italics is used by me. – N.L.] modes is Pifagor's spiral, made of the chain of perfect fifths, going to infinity“ [7, 3].

Let's examine the major mode in detail. It consists of two twin tetrachords (tone – tone – half tone). Their connection creates one of the brightest informative illustration of the dialectic trio: thesis – antithesis – synthesis.

The first step of scale is its steadiest sound (It is also that basic tone of the overtone row, from which all other tones come). It has been associated with the Centre, Basis, Fundamental Principle which gives origins to everything else. The tonic gives birth to other scale tones that gravitate towards it. (In this sense it would be proper to compare the major mode system with the planet system. But it's necessary to note that minor mode and its tonic haven't got the same analogy for want of sufficient gravitation).

The fourth step of scale plays an important role in the organisation of the natural major. The subdominanta is perceived as a new tonic, and the third step, accordingly, as a sensible note. So we can see a chromatic phenomenon of tonal deviation in the realm of perfect diatonic. The semantic of the fourth step is a “rivalry“, a “competition“ with the genuine tonic, its denial. The subdominanta brings an antithetic meaning in itself, it is, in a way, an

antipode of the Centre, of the Fundamental Principle, symbol of the riot, fighting with God. Tension increases in the process of moving to the forth scale step.

The interaction between the forth and the fifth scale steps can symbolize the sacramental victory of the Harmony over the Chaos. A temporary rebellion is suddenly suppressed, and appearance of the dominant reveals provisionality and fake of so called tonic. The move to the upper first scale step symbolizes the final victory: the genuine tonic, the Basis, Centre, Absolute is confirmed. A certain circle is closed, the perfection and indestructiveness of the Universe is proclaimed.

This analysis can hardly be a product of entirely subjective impressions, because reading of the symbolic, laid into the physical phenomenon of the overtone row, in the different epoches made scholars and thinkers to draw analogies of cosmic grade and build cosmogonic theories on this basis. Thus, Christian cosmogonic system, eastern spiritual symbol «yin-yang» and dialectic law of unity and struggle of opposites. No wonder, that the exploration of acoustic properties of music sound produced Pifagor's theory of music of the spheres, M. Mersenne's conception of harmonia mundi («Traite de l'harmonie universelle», 1627) and a similar one of G. Zarlino («Le institutioni harmoniche...», 1558).

The ethic content of the conceptions regarded draws attention: a great importance is attached to Universal *Harmony*. Natural semantic of the overtone row had indisputable priority in baroque epoch, when the impressions of it were still fresh. This modal symbolic was so natural and important for J. S. Bach, that we can read it in the first instance, on archetype level – beyond any other semantic (musical rethorical figures, program, figurativeness, and so on), perhaps, even beyond the intentions of the composer. In our opinion, this is the very thing that makes Bach's works a musical symbol of the baroque.

Possibly, the major-minor system has lost its dominating position in European culture because of a certain move of ethic balance toward increasing priority of personality during so called classic epoch (the cosmogonic conception of Zarlino has already brightly expressed anthropologic orientation with accentuating of the human's central place in the Universe). Depraved of its spiritual essence, the basic principle of sound texture organisation in European music turned into an empty form. Probably, Javorsky has felt it particularly strongly.

From the context of the article we can see that scrupulous research and propaganda of Bach's music heritage, provided by the famous explorer, brings within itself a powerful

compensative sense and reflects the other important tendency of the time: neither in the 18th century nor in the 19th there was not, and – we can surely say it today – there wouldn't be a wider discourse created than it has been done in the 20th century.

When commenting the motives of Javorsky's activity in the realm of Bach music propaganda, P. Berchenko notices: «Beyond all doubts, Javorsky stronger, than the others, felt the ethic light which Bach's works radiate. Perhaps, a desire to share this spiritual energy with his pupils was among the first impulses that led the musician to the idea of Bach seminars. It was important for him to bring up in them not only professional, but also moral qualities, as Bach did during all his life» [4, 24]. And though in this case the question is particularly about Javorsky's activity, the citation, in our opinion, has a side effect: it gives a possibility to see the «subterranean sources» that nourish the phenomenon of the 20th century bachiana.

Scientific novelty. So, on analysing the two vectors of B. Javorskii's research activity, essential connection between them, contrary to their illusive external difference, has been revealed and proved.

Conclusions. Thus, two basic evolutionary vectors in the sphere of the 20th century European musical thinking reflect in the examined fragments of Javorsky's research activity. In their turn, they are determined by yet more greater cultural process – the evolution of human's conception of the fundamental principles of the Universe and conception of the Divine principle, connected with that.

Because of many historical reasons, European culture has undergone through the hard period of atheistic nihilism. On that way it achieved a certain critical point after which a reverse motion to the sacral values with the tendency of their re-appraising began.

In this respect the 20th century can be relatively divided into two periods, during which corresponding tendencies dominate, reflecting on the level of musical thinking. Thus, the first period (approximately the first half of the century) is characterised by unflinching shaking of the fundament of the major-minor mode system and growing of the esthetic value of dissonance. The second period (rather the second part of the century) is characteristic for the reverse processes of consonance renaissance. Today we can observe different forms of the tendency's increasing as well. It goes without saying that background music or pop culture, where consonance becomes a building material for copied banality (which leaders of avant-gardism were always opposed to), don't belong to the stream in question. Among the

forms of this tendency are: a wide stream of interest for ancient music, that goes through all the century and finds its way not only in performing of the past centuries's music, but in a popular phenomenon of stylisation and of all kinds of nostalgic allusions; a reflexion around J. S. Bach's music which corresponds to the same phenomenon, however stands apart because of the reasons above-mentioned; «the new folklore wave»; a special influential stream in European music of the last quarter of the 20th century which conditionally defined as a «new simplisity» and represented by works of such composers as H. Guretsky, G. Kancheli, A. Part, G. Taverner [3, 384].

So, the contradictions in B. Javorsky's musicological positions only look as those. On deeper level they are elements of an integral, all-embracing outlook which, in spite of fragmentariness, non-completeness of its «material» embodiment, has been brilliantly proved by time and witnesses of high value of the scholar's research heritage.

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Date of submission: 12.04.2017