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## **RHAPSODY CONCERTO FOR DOMRA WITH THE ORCHESTRA BY V.P. ZADERATSKYI: COMPOSER'S INTERPRETATION OF GENRE AND STYLE MODEL.**

**The aim of the research** is to reveal the features of the compositional approach to the invariant genre characteristics according to gradations of the style factor and to determine the level of correlation of individual creative solutions with traditional models. **The research methodology** combines analytical, genre and style approaches. **Scientific novelty** of the work is to identify the significance of the Concerto-rhapsody by V.P. Zaderatskyi in the history of the formation and development of professional and academic domra performing arts.

**Conclusions.** Features of the individual style of V.P. Zaderatskyi, which influenced his interpretation of traditional genre-style models and conditioned the creation of a new "genre variant" are concluded in the presence of an neoromantic component in the individual style of the composer, which undoubtedly influenced his taste priorities when choosing genre-style models, striving for clarity and consistency in structural organization, as well as "neo-folklore", as a type of musical thinking of the composer.

**Keywords:** genre-style model, Zaderatsky V.P., composer interpretation, concert-rhapsody for domra and orchestra.

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**Концерт-рапсодія для домри з оркестром В. П. Задерацького: композиторська інтерпретація жанрово-стильової моделі.**

**Метою** дослідження є виявлення особливостей композиторського підходу до інваріантних жанрових характеристик згідно градацій стильового фактору і визначення ступеня співвіднесеності індивідуальних творчих рішень з традиційними моделями. **Методологія дослідження** об'єднує аналітичний, жанровий і стильовий підходи. **Наукова новизна** роботи полягає у виявленні значущості Концерту-рапсодії В. П. Задерацького в історії становлення і розвитку професійно-академічного домрового виконавського мистецтва. **Висновки.** Особливості індивідуального стилю В. П. Задерацького які вплинули на його інтерпретацію традиційних жанрово-стильових моделей і зумовили створення нового «жанрового варіанту» полягають в присутності неоромантичної складової в індивідуальному стилі композитора, яка мала безсумнівний вплив на його смакові пріоритети при виборі жанрово-стильових моделей, прагнення до чіткості і логічності структурної організації, а також «неофольклоризм», як тип музичного мислення композитора.

**Ключові слова:** жанрово-стильова модель, Задерацький В. П., композиторська інтерпретація, концерт-рапсодія для домри з оркестром.

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**Концерт-рапсодия для домры с оркестром В. П. Задерацкого: композиторская интерпретация жанрово-стилевой модели**

**Целью исследования** является выявление особенностей композиторского подхода к инвариантным жанровым характеристикам согласно градациям стилевого фактора и определение степени соотнесённости индивидуальных творческих решений с традиционными моделями. **Методология** исследования объединяет аналитический, жанровый и стильовый подходы.

**Научная новизна** работы заключается в выявлении значимости Концерта-рапсодии В. П. Задерацкого в истории становления и развития профессионально-академического домрового исполнительского искусства. **Выводы.** Особенности индивидуального стиля В. П. Задерацкого, которые, повлияли на его интерпретацию традиционных жанрово-стилевых моделей и обусловили создание нового «жанрового варианта» заключаются в присутствии неоромантической составляющей в индивидуальном стиле композитора, оказывавшей несомненное влияние на его вкусовые приоритеты при выборе жанрово-стилевых моделей, стремление к чёткости и логичности структурной организации, а также «неофольклоризм», как тип музыкального мышления композитора.

**Ключевые слова:** жанрово-стилевая модель, Задерацкий В. П., композиторская интерпретация, концерт-рапсодия для домры с оркестром.

**The relevance of research.** The rhapsody concerto for domra with the orchestra was written by V.P. Zaderatskyi in Zhytomyr in 1947. Born on 21 December 1891 in Rivne, the

composer had to change constantly his places of residence because of many vicissitudes but finally returned to Ukraine. According to his son V.V. Zaderatskyi, 'his life was centered around the same places and ended near the place of his birth. The entire last period of his oeuvre became a vivid evidence of natural assimilation of the most different national and ethnical Ukrainian impulses' [5, p. 15].

The idea of writing the rhapsody concerto belonged to domra player N.I. Kvaliardi, who lived and worked in Zhytomyr at that time. According to the contemporaries, he masterfully played the instrument, deeply felt and understood its technical and aesthetic features, and was meticulous about the selecting the repertoire. This is why N.I. Kvaliardi decided to approach V.P. Zaderatskyi with a request to write a musical piece for him [5, c. 250].

This fact is a clear evidence of the significance of V.P. Zaderatskyi's rhapsody concerto in the history of formation and development of professional and academic domra performing arts.

In this regard, let's remind ourselves that evolution took domra beyond purely orchestral applications by the end of the 1930s, and stood in a series of solo instruments in the concerto stages of Russia and Ukraine and confidently took its place in the vocational education system. Thus, domra art actively joined the processes of academicization and professionalization, as it was in other spheres of folk instrumental performance. During the tragic years of the Great Patriotic War, however, all achievements in this field fell to ruin.

This was one of the main reasons that the lack of repertoire became a topical issue during a revival in culture, arts and education, when professionalisation and academisation of folk instrumental performance started to gain purchase. Repertoire provision and repertoire policy, in one way or another, are the determining factors in development of performing arts at all levels: practice (concerto, festival and competition activities), pedagogical and didactic sphere (education), psychology and aesthetics of the artistic conduct, scientific research (performing musicology) and cultural studies, organization of social and cultural forms of educational activities etc. As H. Holiaka rightly emphasizes, 'in the system of music communication the repertoire is a "superstructure", which manifests itself as an 'inverse vector' of the communication only when a listener, a researcher, a music critic relates to certain selection of music pieces; in the long communication chain of constant translation of

artistic information between the author and the listener, the notion of the repertoire allows us to distinguish the stage of choice and principles of information processing' [3, c. 5].

**Scientific novelty** of the work is to identify the significance of the Concerto-rhapsody by V.P. Zaderatsky in the history of the formation and development of professional and academic domra performing arts.

**Presentation of the main material.** By the mid-1940s, the adapted and arranged folk songs and dances, fantasies and paraphrases based on the folklore material predominated in the domra repertoire. A separate place was occupied by renditions of classical works by domestic and foreign composers. Thus, overcoming the problem of repertoire limitations required progress in two directions. The first, of course, was an expansion of the transcription practice, considering how wide is the style spectrum that developed in compositional practice by the middle of the 20<sup>th</sup> century. The second direction was the most relevant and productive, aimed at fulfilling the actual cultural mission: the formation of the so-called original repertoire for domra. This direction has not lost its priority value at the present stage. There was a need to form a new 'image' of the instrument.

In this context, composers are faced with the task of selecting genres that make it possible to most clearly represent the artistic, aesthetic and technical capabilities of the instrument. From this point of view, one of the most appropriate genres is a concerto with its characteristic form of playing dialogue between the soloist and the orchestra.

Known as the first example of such a genre solution in the domra instrumental sphere, the *Concerto for Domra with the G-moll Folk Orchestra* by M. Budashkin (1945) is widely considered the piece of this kind. The *Rhapsody Concerto A-dur* by V.P. Zaderatskyi entered the performing repertoire two years later, but his fate is much different from that of its predecessor.

In the book devoted to the memory of his father, V.V. Zaderatskyi writes: 'all the collisions he endured had a certain fatum to them, a causal precondition complete creative excommunication if not physical death <...> It seems that the death and creative process became one in this weird case, for even after the artist's death, his heritage continued to lurk in the dark crevices of non-existence as if the poet's death cast a shadow on the things he created. The entire legacy of the composer without exception, seemed to have disappeared, drowned in time; not even minimal attention was paid to them for decades' [5, c. 10].

V.P. Zaderatskyi's Rhapsody Concerto also fell into oblivion. Only 50 years after the composer's death this work (clavier) was released by Spolom, a Lviv-based publishing house. That same year (2003) the associate professor of the M.V Lysenko Lviv National Musical Academy L. Bodnar created a score of the Concerto for the Orchestra of Folk Instruments and an edition of Domra part. According to V.V. Zaderatskyi, during the composer's life 'the pieces were played for the audience of Zhytomyr musical college by N.I. Kvaliardi and the author himself, who played the piano accompaniment' [5, c. 250]. 57 years after its creation, the Rhapsody Concerto found its place in the Ukrainian domra repertoire. It recently was heard from the concert stage of the Ukrainian National Music University in Kyiv (unfortunately, in the 'clavier' version): in 2015, it was performed by A. Medyntsev, and in 2016—by M. Zavadaska (class of Prof. L.D. Matviichuk, Head of the Folk Instruments Department).

Having transitioned from the state of the 'potential form of being' (manuscript) into an 'actual form of being' in performing practice, the Rhapsody Concerto organically entered the spiritual and informational space of musical and practical experience and soon drew attention of musicologists. As V.V. Zaderatskyi rightly noted, 'what has never been revealed can't be forgotten' [5, c. 10]. And now this piece has finally been 'revealed', and it opens another page from the book of the composer's creative life, generously granting us an opportunity to learn and understand the compositional experience in solving complex genre-style problems.

Before moving on to the analysis of the work itself, we deem it expedient to concretise the basic concepts and terms that have become the key points in the general methodological direction of this study.

The first of them is the concept of the 'genre and style model', the appearance and functioning of which in musicology has a specific background.

As you know, any work as an artistic and aesthetic integrity necessarily includes certain signs of one genre or another. The collection of such structural features of a specific genre formation is defined by M. Aranovskyi as 'a structural semantic genre invariant'.

I. Tukova, tracing the logic of the development of such genre invariants, considers three stages in this process: the genre genesis (the formation of an invariant), the genre functioning as an option and the genre oblivion. At the same time, the researcher defines the first stage as 'genre creativity', and the second as 'creativity in the genre' [6, c. 32].

Introducing the concept of ‘genre and style model’ [6] into scientific usage, S. Saldan emphasises the second of the listed stages. The central questions are: what exactly should be considered as a factor or factors contributing to ‘creativity in the genre’, as it is defined terminologically, while reflecting the ability of the constant attributes of the genre to enrichment and evolution of a variant. In fact, terminologically, this factor was defined as a ‘style’. Indeed, over the course of its historical development, the genres that were formed in the past were, to some degree, naturally subjected to the influence of features characterizing this or that epoch, direction, artistic flow, and so on. This caused the changes that led to the emergence of genre variants.

Such inferences enabled S. Saldan to formulate the definition of the ‘genre and style model’, the essence of which is important for clarifying the features of its interpretation by the composer [6, c. 5].

In this case, gradations of the style component are consistent with the generally accepted differentiation of the style as considered from the general to the specific, that is, the style of the era, the style of direction, the style of the school, the composer’s style and, finally, the style of the piece. As a result, in relation to these or other works, we can talk about the signs of classic and romantic, medieval, Renaissance or modern models.

In the context of the topic being discussed, the notion of ‘composer interpretation’ is correct. It is widespread in modern musicology and, in fact, does not require special explanations. The concept is applied in the context of various problems, for example composer and folklore, ‘reading’ of plots, understanding global philosophical, aesthetic and spiritual-ethical problems, etc. Within the framework of this article, it seems expedient to turn again to the concept of I. Tukova, which examines three main stages of the composer’s work with the genre parameters of the work: the definition of the most characteristic features of the genre invariant; the process of genre creation (transformation of the genre invariant); the birth of a new piece (a genre version) [7, c. 33]. The researcher emphasizes that ‘the degree of difference of a variant from an invariant in a specific piece determines ‘creative freedom ‘in the composer’s approach to the genre model in each case’ [7, c. 34].

Thus, the purpose of further analysis of the rhapsody concert of V.P. Zaderatskyi is to reveal the features of the compositional approach to the invariant genre characteristics according to gradations of the style factor and to determine the degree of correlation of

individual creative solutions with traditional models that have already become traditional by that time.

In this case, the situation is complicated by the fact that the genre programmability claimed by the composer in the title is nothing more than a genre synthesis, the combination of two genres - a concert and a rhapsody. Accordingly, it will be about two structural-semantic invariants and compositional interpretation, as the creation of a new genre image that combines the signs of several genre-style models. The hypothesis of several models is explained not only by the presence of two original genres, but also by the fact that each of them by the middle of the twentieth century has traveled a certain path spanning more than one century, and therefore a certain experience of compositional work with these invariants has accumulated in the music practice.

As you know, the genre of the instrumental concert is rich in historical terms: its path encompasses four epochs (Baroque, Classicism, Romanticism and the 20<sup>th</sup> century). In addition, it proved to be quite labile, which led to the appearance of many genre variants in the literal sense of the word, for example symphony concertante, konzertstück, concertino, a concerto for orchestra, solo concerto, a symphony with a solo instrument and many different pieces featuring a concert.

The history and evolution of instrumental concerto as a genre is a subject of a significant part of K. Bila's research, where the constant characteristics of the structural-semantic invariant are also considered in detail [1, c. 54-55]. Since this is important for our research, we briefly list them:

- tripartite composition (sometimes four parts)
- the contrast in the active imperative and lyrical principles in the first part; the embodiment of the lyric or philosophical principle—in the second; life-affirming generalization as the content function of the third part;
- the traditional tempo layout of the parts: 'fast'—'slow'—'fast';
- regulation of form formation: the first part is sonata allegro, the second part presupposed a certain freedom of choice (variants of two- or three-part, variation), the third is rondo, rondo-sonata or again sonata allegro; in the 4-part cycle, the third part had, as a rule, a dance genre basis;
- the principle of concerto is based on the contrast between the soloist and the orchestra, which leads to the emergence of the so-called 'dialogue';

- virtuosity of the soloist’s part, which was especially demonstrated in cadences before the reprise sections of forms;
- complementarity of the soloist’s and orchestra’s roles.

Given the length of the historical development of the instrumental concert, it is advisable to systematize in the form of a table the main characteristics of the four genre-style models according to the chronology (a similar table is in the above-mentioned study by K. Bila [1, c. 44]):

<b>Defining parameters</b>	<b>Baroque</b>	<b>Classicism</b>	<b>Romanticism</b>	<b>the XX century</b>
the principle of concerts	contrast	coordination	competition	coordination
parity: soloist - orchestra	equality, game dialogue	dominance of the soloist in terms of virtuosity	dominance of the soloist in terms of figurative development	equality, polyplasticity
cycle	3 or 4 parts	3 parts	1, 3, 4 parts	1, 3, 4 parts
cadence of a soloist	optional	obligatory	obligatory	optional
sonata form in Part 1	obligatory	obligatory	obligatory	optional

In the Rhapsody Concerto by V.P. Zaderatskyi, the first thing we pay attention to is the one-part composition. There is already a connection with the romantic genre and style model. As we know, it was in the era of Romanticism that the tendency to compress the cycle into one-sidedness became especially tangible. Equally important is the attraction of romantic composers to the genre of miniatures. This feature also manifests itself in the genre-style solutions of V.P. Zaderatskyi.

Composition and dramaturgic logic of the internal organization of musical material within the limits of this one-part nature is much like the traditions of Romanticism. It has clear definitions of five main sections and the entrance in the structural and figurative plans.

The entrance is an alternation of the two contrasting thematic formations, which are the constituent elements of the Ukrainian folk song ‘It’s noisy, it’s buzzy’. As it became quite common in the twentieth century, the thematic approach is ambiguous in its functioning at the level of the whole composition.

The first thematic formation (conditionally denoted as the material ‘a’) is associated with the ‘appeal’ or ‘fanfare’ in the genre-intonational sources. The intonation itself is

polysemantic and combines different signs. Intensive dynamics and duality of the rhythmic formula: the combination of chorea and anapaest create a sensation of rhythmic patterns vibrations between the two-lobed and three-lobed dimensions. In the intonational sense, the chromatic movement is important (e-dis-d—in the first run and cis-his-h—in the second one), which form the bottom sounds of the verticals, underlined technically (pizzicato and tremolo). The appearance of an elevated fourth stage in the vertical and, in the next bar, the fourth natural one in combination with the septimo on the tremolo immediately destroys the diatonicity of the A-major chord of the first bar. All these features contribute to the emergence of the sense of some expectation, some tension.

The second thematic formation (we will designate it as the material ‘b’) sharply contrasts with the first one. It represents a monotonous movement of the sixteenth lengths in a diatonic sequence with the second step. The first (descending) and the second (ascending) development are done in one stroke (variables), which underlines the unified integrity of the movement. Underlined metric sequences form descending and ascending gammas. The fundamental simplicity and even somewhat deliberate straightforwardness of this thematic invention is compensated, in some sense, by the sense of motion and spatiality. The first thematic formation in both developments creates the sense of something more static as if stopped in time and space.

Schematically, the entrance can be represented as follows:

Material ‘a’	Material ‘b’	Material ‘a’	Material ‘b’	Alternating elements from ‘a’ and ‘b’
4 bars	4 bars	4 bars	4 bars	4 bars
Movement from the tonic (A-dur) to the subdominant	Descending motion with supporting sounds in D major gamut	The motion from fis-moll (the IV stage) to the second stage in A major (si)	Ascending motion with supporting sounds in the natural C minor gamut	The compacted alternation of one element from each material (the descending quarter from ‘a’ and the link of the sequent from ‘b’) with the bar alternation of the keynote and the submediant

The clarity of the structural organization of the entrance is associated with the image of something permanent and unshakable. The contrast of thematic formations is clearly built on the principle of antinomy, which is emphasized by the alternation of the major and minor modes, diatonic and chromatic, the principles of rhythmic organization, and technical methods of sound production. To avoid a straightforward interpretation of these two



templates, one can interpret the ‘content-plot’ sphere of entrance precisely as a representation of antinomy—the main symbol of polysemantic. At the same time, given V.P. Zaderatskyi’s inclination to concretize the idea and images (using the program or intonational-thematic character symbols), one can assume that in the entrance there is a ‘call for something’ (the 1<sup>st</sup> material) and ‘striving for somewhere’ (the 2<sup>nd</sup> one), which obviously does not contradict the principles of the antinomic coexistence of two different origins.

The elements from the 1<sup>st</sup> and 2<sup>nd</sup> materials of the entrance, one way or another, take part in the further development of the musical action. In the last four steps of the introduction, due to the contraction of the alternation of contrasting constructions, a final thesis-antithesis opposition of the original theme takes place. Here begins the transition to the main section of the form and the preparation of the topic of this section, which also consists of two contrasting elements.

The theme of the first section (or the first episode) according to the intonational roots is close to the genre of the polka and is an almost quoted exposition of the above-mentioned song ‘It’s noisy, it’s buzzy’. The dancy character, the predominance of the major fretting inclination (despite the chromaticization of the harmonic vertical), metric stability—all of this as a whole creates an image fairly bright and even somewhat pastoral, rather as a peculiar folk-everyday sketch. But, knowing the composer’s propensity for symbolization, we remember the appearance in the entrance of descending chromatic moves, which obviously obscure and complicate the semantic context. In the depths of intonations, a certain warning symbol is hidden. It is no accident that the section based on the theme of ‘Polka’ ends with a long chromatic outgoing gamut in the orchestra’s part [tt. 51-54].

After a small bundle of the elements of ‘Polka’ (which, in turn, are inherited from the introduction), a new topic should mark the beginning of a new section.

This is a new thematic invention, which has nothing in common with all the previous material. It is based on the heroic Cossack song ‘Cossacks have whistled’. But the composer changes its original march-like character. The melody of the melodic line, the smoothness of the movement, the major-minor mode colouring, polyphonization of the texture—all this together creates an image of the lyric. But this is the lyrics of a special plan. It has nothing to do with images of romantic yearning and suffering or with subtle dreamy states. On the contrary: it is characterized by emotional restraint, concentrated self-absorption, the calm breathing of phrasing. Considering the presence of declamation signs in the genre and

intonational sources and the technical methods of sound extraction used in combination with the prevailing legato, one can speak on the manifestation of the lyrical and epic beginning, or more precisely, an association with the genre of the ‘ballad’. In general, the image reigning in this section, as it symbolizes the spiritual principle in all its self-worth, integrity and fundamental. The section ends with the ‘wiggles’ on the second intonations in the domra part. These intonations would inevitably cause associations with the genre of the lullaby, if not for the accompanying indication of *accelerando* and *crescendo*, because of which they are transformed into the intonation of a complaint or groan.

This impression is amplified simultaneously with the chromatic descending course of gis-g-fis-f sounding in the orchestral texture. Thus, a certain symbol appears again, a warning symbol, a threat symbol, a fatum symbol.

After a kind of interlude-transition, the third section begins. The theme that sounds in it, according to the genre and intonational sources, does not cause doubts: it is a ‘hopak’, a male dance, which for centuries has symbolized masculinity, strength, daring, power. This topic is based on the Ukrainian folk song ‘Oh, a hoop has burst’.

But in this case, the life-affirming and optimistic image is also obscured and darkened: in the orchestra’s part, the descending chromatic course of the sequential structure resists, in its accentuated emphasis of inexorability. This section is the longest since it includes not only the exposure of new thematic material but also its development, culmination, and apotheosis transformation of the image. The exposition of the material differs from the previous sections. If in the introduction only domra solo sounds and the themes of ‘Polka’ and ‘Ballad’ are held in the soloist’s part without representation by the orchestra and unlike the previous sections, the theme of ‘hopak’ - according to the canons of the concerto genre— is exhibited alternately by a soloist and orchestra.

Carrying out a theme in the orchestra leads to an episode that has an evolving character, but at the same time causes certain associations with mass scenes. Chromatics is also attracted here. The generality and impersonality of the thematic material of the ‘mass stage’ is also emphasized by the priority of the orchestra part. With all the brightness of the image and its emotional richness, this is not a section, but only an episode, structurally open and not dependent on the thematic level. Moreover, there is a feeling that it performs only the function of preparing the next topic.

The fourth section is marked by the appearance of a theme that is original in terms of its 'origin'. From the very first intonations, an unconditional kinship with the theme from the second section is heard. Moreover, the first phrase represents the beginning of the 'ballad' in the increase. Realizing the culmination of the previous 'mass stage', the theme sounds only in the part of the orchestra, as a grandiose apotheosis. From the concentrated-declamatory image of the 'ballad', there is practically nothing left, except for individual intonations. There is a complete transformation: it is no longer an epic lyric poetry, it is a heroic epic expressed through a hymnal genre and intonation sound. Thus, the theme of the song 'Cossacks have whistled' returns to its original genre sources: the march and anthem.

After this culmination follows an episode entirely based on the three thematic formations from the introduction.

Such a return of material, even in the developmental and developing form, still performs its semantic function, distracting from the actual action. It prepares the listener for the 'performance' of the soloist in the cadence, which retained all its attribution of the cadence effect before reprise.

The repetitive section is rather traditional. It brings back to the main tonality (A-major), alternately the themes of 'Polka' from the first section, 'Ballads' from the second section. The third instead of 'hopak' appears a hymn theme in the reduction but reinforced by duplication with the entire orchestra.

Further, before the next small cadence, the orchestra sounds the theme of 'hopak'. It sounds unexpectedly quietly (p) against the backdrop of arpeggiated 'plunks in the domra part. Perhaps this episode in a reprise carries out the function of the so-called quiet culmination, like an echo or a memory of past events. But, after a small interlude, the theme of 'hopak' returns in its original 'good' form. At the same time, chromatic moves that counterpoint with it, symbols of dramatization return. The initial motifs of the accession theme now symbolize a no longer hidden, but an unquestionable call to action. There are even associations with the bell chime.

**Conclusions.** Thus, the structural organization of this one-part composition can be interpreted from different perspectives, offering several options:

1. As in any one-part composition, there is an obvious three-phase nature here. The exposition section (the most detailed one) includes an entrance (two thematic formations) and representation of the different themes of 'polka', 'ballad' and 'hopak'. The middle

section includes the traditional elements of development (the ‘mass stage’), the preparation of the climax, the culmination on the transformed ‘ballad’ theme, the original ‘intrusion’ of the entrance material (a tribute to romantic traditions) as the preparation of the cadence and the cadence proper. The reprise section traditionally leads to the return of the basic tonality and the focus of all the preceding figurative material. It is even possible to identify the signs of a small code marking the ‘bell chimes’ positivity of the action completion.

2. Inside one-part, certain associations with the sonata form interpretation, characteristic of the Romantic era, are viewed. The entrance retains its functions. The ‘polka’ theme serves as the main part. After the link, built on the previous thematic material, it follows a side part—the theme of the ‘ballad’. The theme of ‘hopak’ can be viewed in two ways. One option is like the second topic of the side part. The second option seems more plausible from the point of view of romantic traditions. This theme is an episode in development; it is on it that actual development is built and ‘conflict’ is resolved. It influences the transformation (and hence the development) of the ‘ballad’ theme in the culmination zone. Cadence retains its position and status. The reprise also seems quite traditional.

3. The third variant of the form interpretation is directly connected with the cyclic principle of the thematic material organization. And in this regard, we can assume that the entrance and the ‘polka’ are part one, the ‘Ballad’ is the second one, ‘hopak’ with the subsequent development and culmination is the third part, and the reprise performs the function of the final one.

Thus, the rhapsody concerto of V.P. Zaderatskyi tends more toward the romantic type of genre-style model. This is evidenced, first, by the features of form-building (structural aspect). In addition, the composer (consciously or intuitively) distributes the role functions between the soloist and the orchestra in accordance with the figurative and dramatic design, and not with the goal of translating the principle of part dialogue or competition characteristics of the Baroque and Classic times.

But there is one more aspect of the composer’s interpretation of this work, which was only indirectly touched. This is the second component in the genre program—the genre of rhapsody. What is important is that it has been its attributive properties as a structural-genre invariant that was largely determined by the features of the compositional interpretation of the romantic genre-style model.

As you know, rhapsody is rooted in the ancient tradition and it is, in fact, a recitation of the chant, a singing legend of the epic plan. In the musical professional art, the rhapsody as an independent genre was formed in the era of romanticism, often being identified or interfering with the genre of fantasy. It was in this era that it has become a traditional music base material in the rhapsody on folklore and thematic. This tradition was especially widespread in the sphere of folk instrumental performance in the 20<sup>th</sup> century and it was formed as a stable genre and style model of two types: romantic and modern.

Thus, the rhapsody concerto of V. Zaderatskyi's, and in this respect, is an inheritance, to a certain extent, of the Romanticism traditions: apparent spontaneity and fantasy improvisation in a sequence of themes, images, and reliance on folklore material. In this case, as V. Zaderatskyi writes, 'the character and type of harmonies do not belong at all to the romantic time <...> and this music cannot be attributed to the so-called constructivism, <...> Here 'contracting' is carried out in the atmosphere of new discoveries in the language field and the formation of musical tissue. Here, most likely, we should assume the first (fundamental) sign of neoromanticism <...>' [5, p. 230-231].

In conclusion, we will mark those features of V. Zaderatskyi's individual style, which, in our opinion, influenced his interpretation of the traditional genre-style models and led to the creation of a new 'subgenre':

1. The neo-romantic component in the individual style of the composer had an undoubted influence on his taste priorities when choosing genre-style models.

2. Even in the confusion of different principles of form-building (sonata-symphonic cycle, characteristic for the concerto, and improvisational freedom inherent in the rhapsodic genre), the product feels the desire for clarity and consistency in the structural organization. This feature suggests a kind of adherence to the traditions of Classicism and, especially, the Baroque. The latter includes a hint of the suiting principle of material organization (clearly defined boundaries of figurative spheres), and in the dramatic sense - preference is not so much proper development and collision (conflict or collision) as the principle of contrast comparison.

3. The composer's approach to folklore material deserves special attention. Despite the open, frank appeal to the stable genre-intonation codes natural for Ukrainian folk art, V.P. Zaderatskyi's artistic method is difficult to attribute to folklore as such. There is the term 'neo-folklore', which E. Derevianchenko defines as 'a type of musical thinking, the essence

of which consists in the dialogical unification of the professional academic and natural-ethnological principles of selection and organization of the sound material will be more appropriate here' [4, p. 72].

The author does not use quotations, but creates very precise and semantically recognizable stylizations, which could be defined by V. Zaderatskyi's words as symbols of 'an unconscious, almost mystical sense of attachment to something' [5, p.15], probably to what surrounded the composer in his childhood, and what he returned to at the end of his life's path.

As the postscript, you can also add that in the very style of the presentation of the musical material in the rhapsody concerto there is a strong propensity for a literary gift, which, as is well known, was also possessed by V.P. Zaderatskyi. This work is really perceived as a certain legend, an epic narrative, and the author's involvement in it, its attitude towards what is happening are auditioned in the seemingly aloof, but at the same time, deeply intimate intonations of the first theme of the entrance that permeate all figurative dramaturgy. No less important, from the point of view of the narrative, is a chromatic symbol theme, constantly taking part in the musical action and adding a touch of tension, alertness or a kind of warning. Let's pay attention to the fact that the indicated theme-symbol 'permeates' all the composer's work. Therefore, despite its historically formed figurative and philosophical significance, it also acquires a profoundly personal character. In general, the work resembles many peculiar 'sketches', i.e. the alternation of miniatures whose purpose is to depict the beauty, originality, and diversity of the spirit of V. Zaderatskyi's native land, where he returned in the end of his life and creative path.

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