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## **WORKS AND PERFORMANCES OF M. SHIMANOVSKAYA AND**

### **I. PADEREWSKI AS A BIEDERMEIER STYLE LINE IN POLISH MUSIC.**

*The aim of work is the problem of highlighting the specificity of the Polish Biedermeier on the material of performers and composers in one person – M. Shimanovskaya and I. Paderewski. The methodical basis is the international approach of B. Asafiev's school in Ukraine, Russia, Poland, including its projections on performing art. The scientific novelty of the work is determined by its analytical foreshortening, taking into account not only the specifics of the creative and performing individuality of the above authors, but also its correlation with the Polish Biedermeier phenomenon. Conclusions. In the works of M. Shimanovskaya, I. Paderewski, there is certain through stylistic thread that stands out among other pianistic accumulations, traced in the materials of representatives of different national schools. This is a consistent 'chopenism', uniting these Polish masters, right up to the presentation of M. Shimanovskaya's anticipation of Chopin's discoveries with a focus on the salon aristocracy of expression, creating stylistic references to the noble Biedermeier of Polish culture. At the same time the work of M. Shimanovskaya clearly demonstrates the classic Biedermeier, while I. Paderewski captures a special kind of borderland Biedermeier and symbolism, clearly stating the interaction of this kind of stylistic features within the national tradition.*

**Keywords:** *Biedermeier, Polish Biedermeier, gentry Biedermeier, salon culture, creativity and performance of M. Shimanovskaya and I. Paderewski's.*

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**Твори та виконавство М. Шимановської, І. Падеревського як бідермаєрівська стиліова лінія у польській музиці**

**Метою роботи** виступає проблема висвітлення специфіки польського бідермаєра на матеріалі виконавців і композиторів в одній особі – М. Шимановської та І. Падеревського. **Методологічною основою** є інтонаційний підхід школи Б. Асаф'єва в Україні, Росії та у Польщі, в тому числі його проєкції на виконавське мистецтво. **Наукова новизна** роботи визначена її аналітичним ракурсом, що враховує не тільки специфіку творчої і виконавської індивідуальності названих авторів, а й її співвіднесеність з феноменом польського бідермаєра. **Висновки.** У творах М. Шимановської, І. Падеревського виявляється деяка наскрізна стилістична нитка, що виділяється в ряду інших піаністичних накопичень, простежених в матеріалах представників різних національних шкіл. Це – послідовний «шопенізм», який об'єднує даних польських майстрів, аж до подання М. Шимановською передбачення відкриттів Ф. Шопена зі спрямованістю на салонний аристократизм вираження, що створює стилістичні посилання на шляхетський бідермаєр польської культури. При цьому творчість М. Шимановської явно демонструє класику бідермаєра, тоді як І. Падеревський зобразив особливого роду пограниччя бідермаєра і символізму, наочно заявляючи про взаємодію цього роду стиліових ознак в межах національної традиції.

**Ключові слова:** бідермаєр, польський бідермаєр, шляхетський бідермаєр, салонна культура, творчість та виконавство М. Шимановської, І. Падеревського.

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**Сочинения и исполнительство М. Шимановской, И. Падеревского как бидермайеровская стилевая линия в польской музыке**

*Целью работы* выступает проблема освещения специфики польского бидермайера на материале исполнителей и композиторов в одном лице – М. Шимановской и И. Падеревского. *Методологической основой* является интонационный поход школы Б. Асафьева в Украине, России, в Польше, в том числе его проекции на исполнительское искусство. **Научная новизна** работы определена ее аналитическим ракурсом, учитывающим не только специфику творческой и исполнительской индивидуальности названных авторов, но и ее соотнесенность с феноменом польского бидермайера. **Выводы.** В сочинениях М. Шимановской, И. Падеревского обнаруживается некоторая сквозная стилистическая нить, выделяющаяся в ряду других пианистических накоплений, прослеженных в материалах представителей различных национальных школ. Это – последовательный «шопенизм», объединяющий данных польских мастеров, вплоть до представления М. Шимановской предвосхищения открытий Ф. Шопена с направленностью на салонный аристократизм выражения, создающий стилистические ссылки на шляхетский бидермайер польской культуры. При этом творчество М. Шимановской явно демонстрирует классику бидермайера, тогда как И. Падеревский запечатлевает особого рода пограничные бидермайера и символизма, наглядно заявляя о взаимодействии этого рода стиливых признаков в пределах национальной традиции.

**Ключевые слова:** бидермайер, польский бидермайер, шляхетский бидермайер, салонная культура, творчество и исполнительство М. Шимановской и И. Падеревского.

**Relevance of the work.** The culture of Europe of the first half of nineteenth century characterized by the variety of artistic and creative concepts represented by style paradigms romanticism, realism, enlightening classicism, sentimentalism etc. The picture of European culture of that time, especially musical, with its accentuation of ‘depth and height’ of the human self is inseparable also from Biedermeier, which was considered in different periods or in parallel to romanticism, or as its antithesis, giving rise to ambiguity of its value. The Polish national ‘model’ of Biedermeier and also its projections in creative-performing practice of M. Shimanovskaya and I. Paderewskias iconic personalities of Polish culture until it became the subject of fundamental research in the modern Ukrainian musicology, which causes the relevance of the topic of submitted article.

**The analysis of research and publications** of the last decades spots the rising interest to the stylish layer of Biedermeier, assimilation traits of which has been started in postmodern musicological area, but in the Slavonic countries this was realized in the works of a number of researchers [1; 2; 3; 4; 5]. Moreover, the designation of Polish, Russian, Ukrainian Biedermeier laid down a special line in approbation of ‘provincialism’ of Biedermeier art of this kind. At the same time this direction has been mostly processed on

materials of literature and educational art [9; 11; 20 etc.], whereas the musical projections are more modest including in a number of dissertational materials [16; 18].

**The aim of work** is the problem of highlighting the specificity of the Polish Biedermeier on the material of performers and composers in one person – M. Shimanovskaya and I. Paderewski. **The methodical basis** is the international approach of B. Asafiev`s school in Ukraine, Russia, Poland, including its projections on performing art [12; 13; 14; 16; 17; 18, etc.]. **The scientific novelty** of the work is determined by its analytical foreshortening, taking into account not only the specifics of the creative and performing individuality of the above authors, but also its correlation with the Polish Biedermeier phenomenon.

**Presentation of the main material.** Polish Biedermeier image of the world in inseparable from the image of ‘Lithuanian in Polish’ which was born by the famous novel in verse of A. Mitskevych ‘Mr. Tadeusz or The last ride to Lithuania. The Gentry story of 1811–1812 in twelve books in verse’ [15]. Russian Biedermeier, painting [20] or music [16], aimed to ‘backwoods’ (Venetians) or to suburban signs of Moscow which had confronted European transformations of St.Petersburg in its capital dynamics. ‘Domesticity’ in this case coalesced with manifestation of the Ukrainian-Little-Russian that allows modern researchers to refer all of the totality of Ukrainian song and piano writing of XX century to Biedermeier culture [9].

M. Shimanovskaya and I. Paderewski`s works create the grades of manifestations in Polish school. The art of M. Shimanovskaya, nee Volivskaya, is determined as a historical precedence of F. Chopin, seeing she went through the same school Y. Elsner which determined the creative path of her great younger contemporary. As Chopin later Shimanovskaya was mainly pianist composer, as in her heritage small forms appear – mazurka, polonaise, march, foreplay, etude, nocturne etc. Moreover, the composer underlines the miniaturizations of things that more familiar to her contemporaries in much more volumetric forms.

Characterizing Polish Biedermeier, E. Malinowski noted the significance of ‘the gentry currents’ [11, 149], which united with provincialisms of ‘Sarmatist’ Polish-Lithuanian layer. This side of Polish Biedermeier was figuratively sealed in sayings: ‘Polish ladies were sadly hamming about hussars and lancers, the musician was playing the melancholic mazurkas...’ [11, 148].

‘The folding’ of genre-form of mazurka in Shimanovskaya`s art is representative because of her teacher Y.Elsner had been demonstrated much more volumetric compositions [see the beginning of the collection 23] in presentation of the iconic dance for Polish culture. As I. Podobas rightly points out, mazurka and polonaise has been historically synonymous in the representation of national image-sense, though in context of political events of the end of XVIII cent., seeing the approval of ‘Dombrovki`s mazurka’ in function of the anthem of Polish Independence, the mazurian genre itself as a whole turns out to be connected with that representative national indicator.

Thence, ‘the coagulation’ of mazurian form in Shimanovskaya`s art turns out to be highlighted and that creates the textual likeness to M.Oginski`s mazurkas and polonaises, that represented the emblematic of Polish in music in the same way and satisfied the etymological oneness of sense of these dance titles [see the work of D.Ishadak: 21, 236–238]. However, by I.Podobas proper observation the simplicity of texture and form of these mazurkas of M.Shimanovskaya are connected to peculiarly refined modal palette of ‘sensitive’, chromated, singing the melodic foundations of soundings which are far from popular samples and *represents the stylistic excerpts of Mozart`s intonations*.

Thus, in the small form of mazurka in M. Shimanovskaya`s art the great significance of its expressiveness is revealed, conditioned by reference to the genius of Mozart. And this ‘combination of different’ in cumulatively lyrical image of dance was picked up by F. Chopin who all his life had been created only lyrical mazurkas [18]. In this case the Nocturne of M. Shimanovskaya is analyzed by publication of 1962 [12] where were works of an earlier period collected (the Nocturne As-dur was first issued in 1825, though, as it appears, it had been written before while the other, B-dur, is referred to the last works of author).

The first of the mentioned works, the Nocturne As-dur, which has a subgolem ‘Le Murmure’ (‘Whisper, squealing’) I. Bellsa connects to ‘romantic sound recording’, specifying the translation of subgolem as ‘squealing water’ [12, 4]. However, the genre itself which was announced by J. Field in ‘The revival of the sacrament early Christian holiness’ that was the central motive of ‘keltomania’ in the first half of XIX cent. that was accordingly connected to image of the night church singing in the musical expression, though it wasn`t uniquely associated with ‘a landscape sketch’. After all, if in Ossian`s Poetry, published by J. Mc`Fersten, represented type of Irish bardic lyrics [17, 485] in which lyrical landscape

formed a part of sacred hymns that were recorded ‘not later than XII cent.’ [8, 941], that is, in the era of heyday of Irish and Welsh monastic poetry, that means the depicted image of M. Shimanovskaya could not have the unequivocal solution.

I. Bellsa explains the multidimensionality of this method by himself by the fact that the music of analyzed Nocturne was also used in the song ‘Vilia’ (‘Conrad Walenrod’ of A. Mitskevich). And although there is a river there, ‘flowing in the small Covenian valley among tulips and daffodils’, poetic patriotic symbolism which is standing behind this description is obvious. In favor of this multidimensionality is the rundle structure of the Nocturne which is, furthermore, close to the form of ancient rondo of harpsichord heritage of authors of rococo, the sense of which is connected to the Divine Presence [14, 102].

Ossian’s Poetry which was so jealously perceived by contemporaries of M. Shimanovskaya, inspired the creation of J. Field’s piano Nocturne who was captured by the creativity of Polish pianist-composer, possessed the quality of a lyrically-hymnically depicted landscape that is characterized by connoisseurs of this kind of literature in the following way: ‘They (Irish poets) were the first ones in Europe who mastered this amazing vision of nature in almost unnatural purity not only because <...> used to live surrounded by forest and sea, but also because they brought a worldview that was wonderfully washed and cleaned with continuous curative exercises to that environment’ [8, 281].

The sense of that Celtic poetry that revealed to the world at the temporal level of early romanticism, is reflected in such a formula: ‘Earlier than other ancient Celts began to chant the beauty of nature, earlier than other they began to search for spiritual intimacy in friendship, and in the battle – for honesty and respect for the enemy <...> It is the Celts who unite witchcraft with beauty, and strength – with morality, and all this before Christianity with its strong moral incentive’ [see: 6, 1].

As a clarification of the sense of ‘the whisper-squealing’ of the Nocturne As-dur of M. Shimanovskaya we point to the accented melody in the middle voice (as-g-as-as-g-b-as). This kind of etude-prelude mechanicality occupies a remarkable place in the romantical ‘musical mythology’ – including ‘the whisper of the wind’ in famous “Siegfried Idyll” from the II act of the opera “Siegfried” of R. Wagner. However, this kind of mechanical voiding has fundamentally different loads in different works and authors.

In the heart of this melodic line is the idea of a Circle, that is, a return to altitude from which the melodious theme comes, the Circle is a symbolization of Divine [see: 7, 25].

Furthermore, the musical move as-g-b-as are reference sounds, that is, the tune Christ. The introduction of this serious symbolism to ‘squealing’ which is generally simple piece in texture, is consonant to the so-called “gentry Biedermeier” [11, 141], that is, the conjunction of bourgeois-burgher simplicity, inspired by the purity of faith, with a salon-aristocratic sophistication.

For the explanation of the aforesaid about structure of ancient rondo in the reviewed play we refining that the main theme in the form of a repetitive period occupies the first 16 cycles, and after that comes the developing fragment (cc. 18–24). Refrain – cc. 25–32 is a new section (cc. 33–43), and after that the refrain goes into Des-dur (cc. 44-51). Then again there is a development-bundle, highlighted by the tempo braking (*ritenuto*) in c. 60, and after that the refrain sounds in f-moll (from c. 62). At the last time the refrain sounds in the main As-dur (from c. 78) and also in coda (cc. 94-106).

The Nocturne B-dur, fixed in the mentioned musical edition is also a subject of Polish edition 1977 [23]. This piece is one of the most performed in concerts of works of this author. In comparison to the Nocturne of J. Field and the Nocturne As-dur which was analyzed above the parallels in the predominance of lyrical images are obvious. However, the experience of writing of vocal compositions (‘ballad-thoughts’ in classification of I. Bellsa [23, 3]) on texts of “Historical songs” of Nimtsevich revealed in this case in M. Shimanovskaya’s works the highlighted and underlined *dialogical* presentation which introduces elements of theatrical dramatization. But still in this case M. Shimanovskaya has a rondo, even it is not of ancient type but it is five-part, that is, it is the most approximate to the Viennese classical variety.

The initial – idyllic – theme is built on the underlined sixth, *the perfect* interval of early Christian modal system (see the volume of fret in Gregorian and famous melodies) which was establish in intonationally expressive self-sufficiency in contradistinction, for instance, to the “Russian sixth” which tends to be solved to the quintile complex. Herewith, the sextic moves create the ‘broken’ contour which creates signs of hidden polyphony that is indicative of sacred melodies the register ‘split’ of which created a source of dialogical deployment from c. 9, and then it caused the appearance of the first episode, b-moll (cc. 17-26) where contrasting motives, submitted in cc. 9-16, are presented. The second episode which starts in Des-dur (cc. 35-45), dynamically sharpens the idea of dialogue, causing the culmination of a refrain to live in the main tonality (c. 46) as an anthem-majestic image.

Respectively, laid down in the leading theme dramatic elements overcome in the culmination episode, moreover, ‘the breakage’ of melodic contour (see samples above) is emphasized by a secsetic lock and twice shown move on sexta in the first and the second performance of a refrain – in the third is ‘leveled’: for the first time a sonorous move to sexta creates a sung ‘saltation’ which is filled up with the next smooth motion. Respectively, in coda (from c. 53) the register juxtaposition create the correlation ‘echoing’, the sequences catabasis characterizes raucous and tender solution of contrasts of themes and tunes which were shown on the previous stages of deployment of the composition.

From the analysis it is obvious that the tune contrasts in the development process are purposeful to bring image tunes that were shown in exposition in timbral-texture confrontation together. There is a fundamental difference between the dramatic image of the Nocturne, as it takes place in analyzed B-dur sample of this type of genre typology, and the Nocturne of Chopin which is shown in ballad-dramatic deployment, where the poetic three-part, shown in a contrast way structure is filled with romantic antinomy. Reconciliation-humility is a result of comparison and development fragments in Shimanovskaya’s art. The final triplet (cc. 61-63) reference altitudes (b1, b3, D1, des3, b1) of which declare the tune of the Circle (see above) in the register transitory “scatter”, sounds symbolically.

M. Shimanovskaya in general does not go beyond the possibilities of a “light” piano, demonstrating the principal miniaturization of national meaningful (Mazurka) or cultural advanced (Nocturne), reaching the artistic expression with the help of the eclectic of stylistic combinations, covered by lyrical unity of presentation. The mentioned, soft in expression eclecticism in no way concerns the demonic confrontations of romantics, unless “looking” at the last Nocturne. This is the logic of “the great in the small” in gentry-Biedermeier coloring of romantic principles of the expressiveness of works and playing of M. Shimanovskaya.

The mentioned quality of M. Shimanovskaya’s art that succeeds J. Field and in piano art, and in stylistics of creativity, naturally accumulated indicators of religious symbolism that also distinguish in many cases Chopin’s romanticism, especially that related to his interpretation of the principles of the piano playing. The last one, as it was emphasized, connected the harpsichord with rococo – within piano creativity. Accordingly, S. Lissahas considered the direct conversion of O. Skryabin’s symbolism which was rejected by “shock” aggression of modern-vanguard music of XX cent. but it was restored in priority

quality in the end of XX cent. – the beginning of XXI cent., in the means of expressiveness of Chopin-composer.

“The renaissance of symbolism” which can be observed in art in the end of XX – in the beginning of XXI cent. [13, 76-98], draws researchers to the subjects of Biedermeier because expressed in it pre-symbolist complex [see: 10, 34-36] turns out to be demanded in modern scientific developments. A. Tsemilinsky, F. Shreker, E. Sati and also S. Paderewski – composer, “moderate” salon [10, 150], post-romantic [19, 90], whose modern had badly conformed with avant-garde trends of modern which obviously affected in 1908-1910, were revived from nothingness in XX cent. in this style line.

I. Paderewski had been worked as a composer only till 1907 [19, 90]. He reacted sensitively to the output of the radical modern in the face of a free atonal style of A. Schoenberg`s, Italian futurists [22, 14], O. Skriabin as an author of sonatas after the Forth, “Prometheus” etc. Nowadays the works of I. Paderewski are performed actively not only in Poland, but also in other countries, including Ukraine, accordingly becoming a subject of special research interest.

In the spotlight –the piano creativity of I. Paderewski which is also performed with the emblematic “Krakows” of the poem type. It is in them the feature of cabin pianism of I. Paderewski traced in the most prominent way – the inheritance of “the Warsaw Biedermeier” of F. Chopin and the environment of the last one. Summary of information about post-Chopin Polish piano creativity and about the place of the heritage of I. Paderewski in it gives an analysis of the mentioned “Krakows” op. 5 and op. 14 in the adopted style approach from the Biedermeier roots of chopinizms of this author. In this case the theoretical idea of Biedermeier salon listening of discoveries of “the moderate” symbolism of I. Paderewski`s is basic in this analysis.

In the evident musicology literature highlighted the post-romantic style principle of thinking of I. Paderewski`s, moreover, the different authors emphasize different parts of this post-romanticism. D. Rabinovich points to chopinizm, salonity and “sometimes mannerisms” in his feature article [19, 150], B. Sheffer emphasize the dependence on romantic composers [25, 90], S. Slivinski – neoclassical strokes a la D. Scarlatti [24, 69]. If we sum up these characteristics, the inscription of Paderewski-composer to the art of early “moderate” symbolism, connected not so much with K. Debussy as with post-Wagner influences in unity with outspoken chopinizm, becomes obvious.



Thanks to these descriptions, there is an amazing parallel between I. Paderewski and O. Skriabin. For the last one works up to 1907 are meant, that is up to style-breaking The Fifth Sonata and “The Poem of Ecstasy”, although in Russian composer’s art references to Debussy are more obvious. B. Sheffer emphasized that I. Paderewski did not apply to citation of folklore, although the reconstructions of structures of popular folk music are obvious. B. Sheffer made one very interesting remark about the connection between I. Paderewski’s style and style principles of S. Monyushko’s creativity. This kind of indication is symptomatic for the representative of Krakow School which has preserved the traditions of yagellonism, that is the awareness of Polish, Ukrainian and Russian world unity due to cultural and religious, so-called old-Catholic traditions.

Imitating Chopin, I. Paderewski composed in genres which were consecrated by genius of Polish music and the generation of Polish romantics in general (Mazurkas, Nocturnes, musical moments etc.), he distinguished himself by his “Kraakows” which represent Polish South by their genre typology and which are marked by a withdraw from tri-tone which became an emblem of national Polish expression in music due to Mazurka and Polonaises. As an example, let’s look at Krakow op.5 №1 and Fantastic Krakow op.14 №6. The composer uses typical two-tone rhythmic formula of dance (similar to the Ukrainian Cossack and Hopak) inserting in this general dance structure authorial compositional and thematic expressiveness. At the same time this authorial correction of popular genre points to the stylistic reactivity which is significant for the era of symbolism in its originality of simplicity and inspiration of Biedermeier art.

I. Paderewski in his “Kraakows”, in op.5 in particular, demonstratively appeals to “provincialisms” of South Polish and old-Polish traditions (there is a similar thing in S. Monyushko’s opera “Galka” and other works) showing an interest to local coloring which most vividly expressed the Italian beliefism, built on the Sicilian coloring, in music inside of the national school. The reviewed “Kraakow” op.5 №1 of I. Paderewski’s is fairly simple in the invoice, although it was written in significant in post-romantic world tonality E-dur, associated with “the ideal state”. Let’s compare this work to the Chopin’s etude №3 E-dur which was aware in the connection to Motherland, with E-dur / e-moll in J. Verdi’s works which described positive images (see the main numbers in the mentioned tonalities in party of Gilda (“Rigoletto”), Desdemona’s (“Otello”) etc.).

I. Paderewski lovingly emphasized and persistently kept the quintal pedals in the bass of “Krakow” op.5, modeling folk and religious archaic which nowadays is clearly associated with Early Christian tradition of bourdon singing (ison). In this regard the mentioned composition is much actualized in perceptions of contemporaries, sensitive to the coloring of Early Christian polyphony. The evidence of that is a popularity of I. Paderewski’s works among modern domestic pianists which is especially noticeable in repertoire preferences of Kiev, Odessa pianists` and other big centers of academic music of Ukraine,

I. Paderewski demonstrated representative “simplicity” of tertiary and sextet parallels in the upper voices, appealing to practice of Polish and Ukrainian kant, and with it – to Renaissance layer of European kant-gimmel-soprano. The typical syncopation in two-tone signature connects this rhythmic type with Latin American coloring of Habanera actualized on a global scale, gallop and other representative “outputs” of a popular sphere.

**Summary.** In this matter, in works of M. Shimanovskaya, I. Paderewski’s some cross stitch thread is revealed which stands out among a number of other pianistic savings, traced in the materials of representatives of different national schools. This is a consistent “chopinism” which is uniting these Polish masters, right up to presentation of M. Shimanovskaya’s prediction of Chopin’s findings with the orientation to the salon aristocracy of expression which creates the stylistic references to *the gentry Biedermeier* of polish culture. Herewith M. Shimanovskaya’s art clearly demonstrates classics of Biedermeier, while I. Paderewski portrayed a special kind of borderline between Biedermeier and symbolism, clearly standing the interaction of stylistic featured of this kind in within the national traditions.

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