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**PRINCIPLES OF STYLISTIC INTEGRITY ORGANIZATION OF
SYMPHONIC WORKS OF V. GUBARENKO**

The article contains the characterization of the period of the second half of the twentieth century as the era of Ukrainian symphonic music progress, evidence from V. Gubarenko's creative work. The signs of early symphonic style of author's writing are studied, the integrity of musical texts of his works is highlighted, which forms a sort of Metatext of composer's creative works.

Key words: symphony, Ukrainian symphony, stylistics, D. Shostakovich, Metatext.

Well-known fact is that the development of symphony in the twentieth century was passing very difficult and contradictory. Formation and maturation of specific creative and aesthetic concepts was under constant ideological control and pressure. In the development of Ukrainian music, this process is further complicated by the fact that Ukrainian composers had to "catch up" other musical cultures, which by that time had more opportunities in its arsenal for the development of symphonic music. Despite the fact that the genre of the symphony draws the Ukrainian composers – the most extensional in its problems and means of expression – the mastery of them takes place gradually and for a long time, because of the virtual absence of "its" artistic and aesthetic tradition in the field of symphonic music in Ukraine. And so its creators to be truthful in their creative expression, seeking to ensure that this area does not fall out of the main directions of the national culture development, should follow the reinterpretation of traditions, which evolved into other musical genres and have expressed their specific forms and means. *Their task was not to transplant other nationalities*

symphonic traditions on Ukrainian soil, and rethink them in the distinctive national style, which originated in musical laws of Ukrainian folklore and the best traditions of Ukrainian culture.

At the initial stage of creativity the young Ukrainian composer V. Gubarenko who belonged to the cultural and aesthetic movement "Sixtiers", worked simultaneously with the author and with folklore and thematic. The imagination of the young composer is mostly attracted by the symphony - a genre that reveals the possibility of the most complete expression of the creative *credo*. Including in the musical text famous quotes of Ukrainian folk music, Gubarenko tried way reveal their semantic significance in his own, emphasizing the role of modal expressive color. This is a direct quotation imprinted in many of his works: the symphonic poem "In Memory of Taras Shevchenko", Concerto grosso, the opera "Viy" and, especially, in the ballet "The Stone Guest", in which Spanish flavor played emblematic function, achieved by the use of receiving "generalization through the genre".

The end of the 50s and beginning of the 60s was a period of rapid revival in the Soviet musical practice, which were earlier excluded unfairly from her musical values of the twentieth century. The forgotten score by Prokofiev, Myaskovsky, Shostakovich, Stravinsky returned to the scene; the music of R. Strauss, Honegger, Bartók, Hindemith, Britten started to sound more often. The young composer V. Gubarenko did not oriented so easily in this stream of music filled with contradictions, but he immediately took an independent artistic position. Especially the young composer was conquered by the versatile talent of D. Shostakovich, his work was for a long time Gubarenko's ideal. He was struck by an extraordinary frugality and austerity selection of means of expression, conciseness of orchestral thinking. Close to creative nature of Gubarenko were

effective dynamics, intense expression of Shostakovich's music, original character of his musical drama, when all contrasting plans are subject to a single dominant idea, and the usual opposition of polar origins is replaced by the more complex manifestation of contradictory duality of the image that creates a previously unknown formation of dramatic collisions.

Ukrainian composers – the sixtiers easily master the methods and techniques of musical material, organically combine the tradition of national and Russian classics, which is manifested in the use of all kinds of polyphonic techniques (simulated, contrast, folk and background, linear). The desire for semantic and melodic individualization of horizontal layers and different uses of modal and tonal resources leads to polytonal moments in symphonic works of B. Liatoshynsky, A. Shtogarenko, V. Gubarenko, I. Shamo. Moreover in the music of V. Gubarenko these moments are sometimes perceived as the development of the principle of folk polyphonic music parallelism, in which the movement independence of each of the voice parts is so self-sufficient, so that it leads to formation of separate different tonalities and modes. During this period, symphonic works are characterized by the economy of instrumentation that explains the appearance of numerous works for string and chamber orchestra. The vocabulary of Ukrainian music is created based on a rethinking of traditional folk and classical motive and intonation formulas and systems, as well as through the inclusion of certain categories of expressive contemporary musical thinking. In the 60s Ukrainian symphony culture finally came out of the stage of genre development and took the path of intensive development confidently. The first place was taken by a dramatic symphony type, with some bias in the tragic character - such works as Fourth Symphony of B. Liatoshynsky, Second Symphony of A. Shtogarenko, Third Symphony of B. Yarovinsky. Symphony

for string orchestra of I. Shamo combines the tragedy of a lyricism that is typical for symphonic style of V.Gubarenko.

Recognition came to the young composer Gubarenko exactly as symphonist. His work is largely based on the traditions of D. Shostakovich, which, by the way, were perceived rather ambiguously in the early 60s. V. Gubarenko found productive artistic ideas of Shostakovich, specific methods of dramatic development, the principle of contrast and thematic transformation that grows from a single grain of intonation, beautiful polyphonic technique. However, while analyzing his music, the impact of other composers of the twentieth century becomes noticeable: its overall lyrical and dramatic and epic direction of the work Gubarenko approached closer to the creation of Myaskovsky, the presence of the genre and domestic component (major-minor waltz) in the early symphonic opus of Gubarenko indicates the assimilation of creative experience of Prokofiev. Creative intention of the young composer characterizes the desire to display the personal feelings in the perception of the modernity. Thus the “modernity” appeared there as a certain type of worldview, a distinctive way of life. In Gubarenko’s music the worldview of 60s was formed, the features of people of a new generation could be recognized who several years later would be called “the sixtiers”.

The stylistics of D. Shostakovich was a major landmark for many composers of 50-60th years, as indicated by many musicologists and composers themselves. His traditions formed the creation of G. Ustvolskaya, B. Tishchenko, B. Tchaikovsky, R. Bunin, K. Khachaturian and many other composers. The specific nature of Shostakovich's vocabulary, which, according to L. Mazel, “reinforces the general significant turnovers”, promotes a relatively

easy integration into any text. Elementary melodic and rhythmic formulas acquire the sense of genre generalizations in a particular product.

According to G. Grigorieva, “the process of assimilation of Shostakovich's music in the music of his many disciples and followers was quite complex and implemented at different levels of artistic thinking. One of them covered dramatic factors and manifested in the inheritance of symphonic master’s concept with maximum precision: the very type of cycle of Shostakovich with his characteristic slow first part became almost canonical, the “evil” Scherzo, concentration in the intellectual beginning in the slow and ambivalent motility finals. Also peculiarities of dynamic profile in every part of the cycle preserved. The second level of assimilation of the composer's artistic ideas concerned the scope of intonation and modal characteristics, textural techniques, genre and rhythm of the material development” [2, p. 136]. In music of the composers, close to Shostakovich, these types of marks formed their own sphere of “migratory intonations”. The unique system of “signs of Shostakovich's style” was formed, which G. Grigorieva considers “stadial common forms of sound”, which “separated from the copyright context and become a characteristic “clot” of figurative expressive music of those years” [ibid].

The first years of composing were meteoric rise for V. Gubarenko’s musical career. When he was thirty, his name was among the most talented young composers of the time, along with L. Grabowski, L. Dychko, L. Kolodub, M. Skoryk. Having passed through the sphere of “general” and perfectly mastered the lessons of professional skill, his author's personality has accumulated a fact that contributed to his creative growth, met natural abilities. How it is noted by I. Drach, "antinomianism of Gubarenko’s world view developed in composer concentrated on intensive internal life the perspective of “travelling at the world”,

where in the searches of universal objective values you could escape from subjective extremenesses "[4, p. 38].

The early style of the composer accumulated the style signs of Gubarenko's composing art which would be present in his works of the middle and late periods of creativity. Since the question of the stylistic signs is one of the most difficult in the theory of style, it is of particular relevance in the context of contemporary musical practice, causing a variety of theoretical approaches to the knowledge of the complex nature of musical styles and events. Style signs as signs of music, have a systemic at all levels of musical and artistic whole, and expressed particular style system by means of musical language, corresponding to a given system, acquiring in the process of certain intonation form - symbolic properties. In a study of style signs you should take into account their specificity, about which A. Samoylenko says: "Style signs emancipated through the language of music activity form a special field of musical symbols. Presenting a set of stylistic devices, style is the most specific sign of "pure" form of "musicality" that is "self-talking" of music. Nothing in the music does not gain autonomy until it reaches a style of expression, therefore, stylistic self-talking, recognition in the style" [7, p. 6].

Early Gubarenko's style is characterized by reliance on the transformed and psychologically "enlarged" elements of Ukrainian songs. After going through the temptations of neo-classicism and creating in this area small Concertino and String Quartet Op. 12 Gubarenko through the original melos of special modal structure reveals the modern perception of the national. Musicologist of T. Krasnopolskaya in the works of Gubarenko draws attention to the characteristic of splitting into multiple threads into some subtitle and the emergence of a new quality by further association determined the direction of development in the figurative

synthesis. The desire to move on its own national soil acute sense of modernity characterizes the creative intentions of the young composer. The “modernity” is not seen as an outwardly ostentatious illustrative, but as a certain type of worldview, a distinctive way of life, with its emotional dominants.

The theory of style, as indicated by I. Kohanik, “formed a definite opinion on the question of the structure and functions of style characters, but its conclusions are based mainly on the musical material of previous eras, and not always justify itself as a tool of analysis in relation to contemporary music, many of the features that were laid in the musical practice of the twentieth century. It was then decided in the avant-garde tendencies of radical changes in musical thinking, which led to the emergence of new composition techniques and forms. In parallel to the avant-garde direction formed "retro trad" based on the reinterpretation of tradition neo-classicism, Neo-Baroque, neofolklore, neo-romanticism and other “neo-styles and stylistic direction” [5, p. 64].

Gubarenko’s early works, including *Sinfonietta* for String Orchestra (1960), the First Symphony (1961), symphonic poem “In Memory of Shevchenko” (1962), *Concerto-Poem* for Cello and Orchestra (1963), show the original features of symphonic thinking of young composer . They are characterized by psychological exacerbations and increased emotional tone. Priority spheres for the composer of musical theater and symphonic music has always evolved in close connection. Instrumental themes can be theatrical beginning and vice versa - the original image of the *Sinfonietta* reincarnated as one of the main leit-topics monoopera "Samotnist"; the song of Warka from the opera “Mamayi” became a musical original source and thematic lyrical poem “In modo romantico” (1989) and the Fourth Chamber Symphony for Cello and String Orchestra (1994); one constructive idea of "Autumn Sonnets" was newly implemented in the Third

Chamber Symphony for Two Violins and Orchestra. Gubarenko actively experimented with traditional genres, so that in his work there are such genre hybrids as a concert-poem, opera, symphony, opera, ballet, opera-oratorio, symphony, ballet - but they all comprehended primarily as integral symphonic concept. One of the first in the history of Ukrainian music composer writes Sinfonietta, flute concerto, a mono-opera, chamber symphony, symphony, ballet.

The integrity of musical texts of Gubarenko's works forms a kind of Metatext of creativity, in which I. Drach finds a certain structure: "there are five independent paradigms intertwined, in each of which can be defined a "plot" and its internal tensions. The musical dramaturgy of many Gubarenko's works has a certain three-component rhythm, which is manifested through the consistent implementation of images "reflections", "illusion" and "reality", each of these lines is conflictly polarized. They are transformed into artistic modes - supports of the author's personality and style. However, in the first phase were active figures which formed the personality. It refers to the tradition of the school, in the context of which it grew, and the artistic climate of the time of his youth, the inclusion of the cultural movement, which has been called "the sixtiers" [4, p. 13].

However, the problem of individuality in the monograph of I. Drach is illuminated as a fundamental, being displayed in the external signs of the musical language, the principles of formation and specificity of imagery. We are talking about the special forms of "image of the author" which exist, including in theatrical works and manifested through the figure of authorized characters. The object of the study is represented as an integrity of the art world of the composer, which actually acts as synonymous with individuality. To identify the components of the integrity of every time you need to take into account all created by him, even if it is only on a particular chronological stage of the work, or genre.

The genre of Soviet symphonic music came to the fore in the second half of the twentieth century, which was due to the ability of the symphony to cover the most comprehensively and reveal various problems in life. Ukrainian symphony, in the context of Soviet music culture, also experienced its highest stage of development. Special attention enjoyed works of dramatic and lyrical-dramatic character, which were an attempt to discover the world of the psychology of personality through artistic interpretation.

The creativity of Gubarenko was manifested in many genres - during 1960-70. He wrote two symphonies, Sinfonietta, the symphonic poem, orchestral concertina, quartet, concerts for cello, violin and flute and orchestra and the last two operas and ballet. In the genre of vocal music two cycles were created: the songs on poems by J. Utkin and vocal etudes on the words of Ivan Drach. All of it is the evidence of great creative activity of Gubarenko. His distrust of all that is on the surface and has a plaque quickly leaving fashion, in an effort to feel always the solid ground has a solid defense against the temptation of rapid development, behind which lies a rip-off. So, having yet finished work on the piano and the score of the opera, Gubarenko creates a chamber symphony for violin and orchestra, and working on his musical drama he is considering the plans for the second symphony. Preparatory work included a detailed analysis of various symphonic scores, and the author's attention was directed to the specific decisions, both general and partial assignments, especially in the interpretation of symphonic form of Shostakovich and Weinberg, Honegger and Bartok. Parallel to it, the composer again and again is reviewing collections of Ukrainian folk songs, records interesting intonation, modal turns, rhythmic patterns, listening to the sound of different folk songs. He is interested in Ukrainian and ancient thought, and folk dance melodies, folk and western Ukraine, and the specifics of the national

polyphony. He tries to catch the most original features of folk music, which boldly pushing the common framework within which national characteristic appears most impressively.

The composing personality B. Gubarenko is evident in his early works. Despite the significant evolution of his work, the basic principles laid down in its earlier opuses, continue to play a fundamental role. This integrity in all phases of his work is due to complete system images of its individual author's style - from the product to the product of his compositional technique is becoming more individual features, and the method he found at the beginning of the path is not changed in its basis, but only enriched and improved it becomes more flexible and malleable.

As it is pointed out by I. Drach, in his monograph on V. Gubarenko, "from the very beginning of his career the composer thinks in a structured, persistent themes. Their "analytic" study - splitting into several original systems - causes for the formation of a new imaginative quality. The musical process, which is perceived as a non-stop deployment, usually comes to figurative synthesis. Harmonic vertical is heterophony in its nature. Strong dynamic forms linear wave energy, which usually occurs in solo monologues" [4, p. 128].

"Developing thematism, you must be on a qualitative level of thematism" - Gubarenko believed. As it is rightly observed by I. Drach, "composer gravitated to a tonally embossed figurative and thematic and compositional foundation at all stages of his work. Work on thematism increasingly complex and are gaining weight in his individual artistic world. At the same origins and thematic could be very diverse: folk, household associated with a wide field of musical tradition, from baroque to contemporary. He managed to combine the idea of "motivic grain - its multifaceted sprawl" inherent in the works of Shostakovich, Prokofiev, with

its characteristic perception topics completed a self-sufficient way. In the process of transformation of thematic material begins to function as a whole shaped sphere of art. If Bach and Shostakovich's development rests on motivic energy grains as the impetus for the development, at the beginning of the energy Gubarenko such a holistic individualized theme, or one that is functionally equal to it. The exposition and thematic contains a kind of the artistic task, the solution of which forms the entire work. The task itself is a revelation in the same subject of deeper semantic level. So communication is formed at a distance of different Gubarenko's music united with "general circulatory system", which allows to consider all his work as a single Metatext "[4, p. 192].

As an event-related factors that ensure the continuity of the transmission of musical form from one product to another, in the symphonic works of V. Gubarenko (as well as the greatest contemporary symphonic composers S. Slonimsky - and this is their similarity) can be called:

- 1) volume dynamic change and the moment of dynamically-volume origin of the sound. There is a sort of self-determination of the dynamic sound;
- 2) transfer of musical structure, musical intonemy from one tone to another;
- 3) the repetition at different levels of a musical composition, the repetition of intonation turn, allows to assess the phenomenon of interval. Repetition of the entire composition, "symphonic stanza" allows you to observe the birth of form structure: reprise, refrain, rondo;
- 4) comparison of discreteness - continuity;
- 5) semantic texture packing that allows you to "hear" it chorale, choral destination, and note the time of birth of genre semantics; other genre allusions;

6) solution of a unified and free movement may be in the rhythm of duality, on the one hand, by a pause on the other - by increasing of sonority, continuous chant, shout.

The most complex model in the works of Gubarenko is a holistic musical and historical object, or some of its components. For the first symphony became such a model song symphony by Schubert, although perceived mediocre. Further evolution of his symphonic thinking determined works by Schubert and Mahler - on the one hand Gubarenko comes to the more subjective and individualized concept of the cycle of his Chamber Symphony.

At the heart of the relationship of Gubarenko to folklore lays the principle of organic compounds folk-song start with elements of their own musical language, features folk songs with modern speech stylistic features. For the composer passive-consumer attitude to the basics of folk music is not typical, that is why national origin in his music gets retrospective treatment to the past - in his Second Symphony with the help of national musical images sharply revealed the modern sense. The incarnation of the author of symphonic conception as to its founding idea, this time turned out to be completely individual. Author rejects the traditional sequence of parts of the cycle, reinterprets laws of sonata-symphonic development. The main part of the conflict and effective, which according to tradition is to open the symphony, to be here in the middle of the dramaturgical event center of symphonic drama. It is preceded by a slow part, where the main conflict and psychological exposition of action are identified, expressed in a figurative and sense antithesis of intense dramatic call in the mighty orchestral cry and monophonic improvisation sad and pensive melody-reflection. Polar start flows from one pulse, their development and modification are also carried out in the middle. Instead of the traditional final summing the author presents the third

part of the beginning of a completely different, a new dramaturgical line. In place of heightened dramatic emotions and unresolved psychological conflicts strained peaceful majestically smooth motion and masterful interweaving melodic intonation popevka with graceful turns come. When all of a sudden in this particular world shaped sweep dramatic images of the previous parts, they can not defeat the power of sustained musical structure. On the contrary, their expression is divided into these foundations. Agitated harmony is refreshed and in enlightened course as if is made final reconciliation of the warring parties.

The second symphony of Gubarenko immediately received numerous reviews in the musicological literature: N. Gordeychuk in his monograph "Ukrainian Radyanska symphonic music", which is just written in the second half of the 60s said that "V. Gubarenko called three parts of the second symphony Prelude, Sonata i Fuga. It is not only in the reproduction of the structural features of these forms. More important is the fact that composer confidently direct their "eternal" philosophical foundations to implement the ideas and images that result from modern human existence. As in the First Symphony, the composer seeks to development transparency, and meaning to artistic integrity cycle, and ultimately to the synthesis of images as the final result of the idea. However, if in the First Symphony modification took place due to changes in the nature, society, intonation structure and theme, as a whole, for the most part remained intact, then the second one of the section to another moving mainly most notable thematic elements freely constructed a new building and when confirmation of his exposition authentic image acquire new properties, often very original quality. Attempts in this direction of V. Gubarenko support the view that it senses symphony as a method of thinking - a truly natural and organic" [1, p. 339]. This statement is an indication that the

researcher notes in the symphony of Gubarenko through the development of “intonation plot”, i.e. the features typical for Mahler symphony.

S. Pavlishin in his article in the magazine “Soviet Music” pays special attention to the “bright personality of the author and a modern sense of national” [6, p. 26].

I. Drach also devotes considerable space to symphonic work of the composer, pointing out that “three-part composition of the Second symphony is built according to the law of the famous philosophic triad. The first part is a positive thesis. The second one is its denial, the third one is synthesis as a form of solution of the stated conflict”. The researcher also drew attention to the enormous influence of D. Shostakovich to Gubarenko’s symphony that is expressed in the “intonation dictionary 60s” embodied in the symphony [4, p. 55].

This symphony is characterized by a large number of “monologue” and “dialogical” episodes, where the main role is occupied by solo instruments (usually flute, horn or violin) [3].

The genre of symphony can be defined as the dramatic that immediately manifests itself in the first part - the Prelude, the shape of which is close to sonata. The first theme has intense and dramatic nature of motifs-appeals, has a thick texture with several horizontal lines, “tart” harmonies, functional uncertainty which depends on the movement of notes equivalent connection with opposite. Melodic and rhythmic basis composes dramatized “crying tones”. A kind of modal structure of theme in which repeated carrying out sentences is given in halftone offset of initial harmonies with conservation of total D (e). Massive music is clearly contrasting thoughtful recitative Flute Folk Lydian popevka, which has become famous thanks to the frequent sound in modern Ukrainian products - music, stoneflies, "Oh vesna, vesnitsya."

The second theme is a duet Oboe and French Horn, in which both the independent voice of melodic and rhythmic movement, and each of them as if creates a tonal version of the main theme and flute recitative. The development is characterized by the release of images of abstract exposition: anxiety and uncertainty. It is embodied this lengthy monologues solo, a kind of instrumental dialogues, which are interrupted by sudden bursts of passion. Slow buildup leads to a large climax episode (*piu mosso*), on top of which the main theme sounds (the second time with 13 digits, brass against the backdrop of swirling figurations with sixteenths violins and violas and woodwind ostinato chimes). The first part finishes as a thoughtful duet of violin solo. Thus, mainly in the first part as an increase melodiousness and dramatic, meaningful education “predykt” before something substantial can be considered.

The second part of the symphony - Sonata - was conceived by the author as a dramatic climax. It starts right at a fast pace, nervous and excited rhythm. The main theme is carried out in unison of the trumpets and trombones, creating a disturbing image of intense excitement. The texture gradually thickens and on the figure of 66 the main theme of the first part to the inclusion of certain motifs and popevka from the second is reinterpreted again. Horn popevka cascading from the top, is set out in the strings as a modified version of the second theme of the first part sounds like a lament for lost hopes. Polyphonic significant progress on the same lyricized melody represents the transition to the third part of the symphony - Fugue, which sounds mighty and majestic in unison with the entire orchestra. This is the general conclusion of the work, philosophical understanding of distance traveled. Form here is not only to the scheme, but also the meaning of the music, its character and important dramaturgical function in general. The presentation theme is slow, in a low register of deaf cello and double bass. The sequence of

individual voices is the same as in the classic examples of this form. Author gradually, step by step, shows the holding theme in different voices, he surrounds its with background to the concentration of the principles of art. The second, more mobile theme runs through dialogue at the flute and bassoon. Liricised cantilena gains according to successful observation of N. Gordeychuk, an intonation of famous Ukrainian song "Oh poplivy, vutko." Its active linearity in the chamber orchestral color is greatly disturbed the motif dramatic breakthrough, which is held at the timpani and drums and piano rhythm and harmonic ostinato with basses in unison, which is opposed to the choral version of the first part of the PP. This method forms a contrasting middle invasion three-part composition, in the reprise of which the first and the second theme of the Fugue sound together. The finale of the symphony becomes conducting a full orchestra in unison the first theme of the Fugue, which is accompanied by fanfare signals of the main theme of the Sonata [3].

V. Gubarenko deploys strict polyphonic form of a double fugue like an act of self-knowledge that in the representation of the sixties is an expression of the basic idea of human comprehension of higher truths. As it is rightly pointed out by I. Drach, the “problem of the modern interpretation of the Second Symphony of V. Gubarenko generally applies to many works of the 60s and is associated with the need to take into account their response over time - the kind of conditionality temporal context, besides which complete understanding of a musical work is not possible” [4, p. 59].

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Emelyanenko M. Principi organizatsii stilovoi tsilisnosti simfonichnoi tvorchosti B. Gubarenko. We statti harakterizuetsya period Druha half of the twentieth stolittya yak Epoch rozkvitu ukraïnskoï simfonichnoï Musicians on prikladi tvorchosti B. Gubarenko. Vivchayutsya stilovi signs Rann simfonichnogo letter to the author, visvitlyuetsya tsilisnist muzichnih tekstiv tvoriv Yogo, yak utvoryue Svoge old Metatext tvorchosti composer.

Klyuchovi words: simfonizm, ukraïnska simfoniya, stilistika, D. Shostakovich, Metatext.

Yemelianenko M. The principles of The stylistic integrity of the symphonic creativity of V. Gubarenko. The principles of the stylistic integrity of the symphonic creativity of V. Gubarenko. The article characterizes the period of the second half of the twentieth century as the era of flourishing Ukrainian symphonic music, on the example creativity of V. Gubarenko. Studied stylistic signs of early symphonic writing author highlights the integrity of musical texts of his works, which forms a sort of Metatext the composer's creativity.

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