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## **Chamber Music of the Second Half of the 20th Century as a Form of International Cultural Dialogue and Self-Identification**

**Ihor Pylatyuk<sup>1</sup>, Lyubava Sydorenko<sup>2</sup>,  
Olha Katrych<sup>3</sup>, Antonina Chubak<sup>4</sup>**

### **Abstract**

The article deals with the study of the main tendencies of European chamber music of the second half of the 20th century as a special creative "oasis", which in the conditions of globalization processes ensures the realization of inter-ethnic cultural dialogue and awareness of ethnic identity. The most extensive body of artistic achievements in the field of chamber vocal-instrumental genres is found in representatives of the Katowice (Poland) and Lviv (Ukraine) composer schools. The genres of chamber cantata and chamber vocal and instrumental cycle most clearly and consistently represent the achievements of both of these national musical traditions. A common model of imitation for them is the Western European chamber-vocal music of the 19th century, and the unifying factor is the preservation of national specificity of thinking. In the second half of the 20th century, Polish musical culture is becoming an integral artistic phenomenon on a European scale. In the Ukrainian musical culture of this period, the tendencies for experimentation are gradual, with an emphasis on national traditions and folklore sources. The last third of the 20th - the beginning of the 21st centuries, the Ukrainian and Polish music (in particular, in the Lviv and Katowice Composer Schools) marked by the synchronicity of the ways of development, the intensification of innovative searches against the background of the postmodern cultural situation, where the concept of "tradition" takes on the importance of individual and authorial rethinking; and the process of dramatic updating of the genre of chamber vocal and instrumental music genres begins.

**Keywords:** Intercultural dialogue, Music style, Musical culture, Chamber music, Lviv Composer School, Katowice Composer School.

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<sup>1</sup> Ph.D. in Art criticism, Professor, Mykola Lysenko Lviv National Academy of Music. ORCID ID: 0000-0003-4332-2731. E-mail: igor.pylatyuk@gmail.com

<sup>2</sup> Ph.D. in Art criticism, Associate Professor, Hetman Petro Sahaidachnyi National Army Academy. ORCID ID: 0000-0002-4626-7152. E-mail: lubawamus@gmail.com

<sup>3</sup> Ph.D. in Art criticism, Professor, Mykola Lysenko Lviv National Academy of Music. ORCID ID: 0000-0002-2222-1993. E-mail: olya.katrych@gmail.com

<sup>4</sup> Ph.D. in Art criticism, Associate Professor, Mykola Lysenko Lviv National Academy of Music. ORCID ID: 0000-0003-1207-312X. E-mail: kot\_tonya@ukr.net

## **Introduction**

At the turn of the 20th -21st centuries, the process of intercultural interactions intensifies in the territory of the European geopolitical space, which deepens the idea of the orientation of the vectors of the development of Slavic national traditions, common and distinctive features of artistic thinking of their prominent representatives. Deep historical connections, the affinity of social order, spiritual consciousness, languages have become favourable prerequisites for integrative tendencies that have become systematic in the second half of the 20th century. "Friendship of the Arts" (A. Mickiewicz) is discovering new perspectives of mutual influence, without depriving each culture of *ethnographic identity*. In the context of the inclusiveness of globalization processes, this category becomes an ethical and socio-cultural paradigm, which is based on the synthesis of individual author's positions with metacultural artistic experience. The genre-style multidimensionality of music of the designated period requires balanced approaches and criteria for the aesthetic evaluation of the latest compositional heritage of European national schools in a certain genre sphere.

The most extensive body of artistic achievements in the field of chamber vocal-instrumental genres is found in representatives of the Katowice (Poland) and Lviv (Ukraine) Composer Schools. The genres of chamber cantata and chamber vocal and instrumental cycle most clearly and consistently represent the achievements of both of these national musical traditions. A common model of imitation for them is the Western European chamber-vocal music of the 19th century, and the unifying factor is the preservation of national specificity of thinking.

The research aims to comprehend a complete panorama of modern tendencies in the development of chamber vocal and instrumental genres interpreted by the Lviv composers (W. Kamiński, O. Kozarenko, Yu. Laniuk) and Katowice composers (E. Knapik, A. Lasoń, A. Krzanowski) as a musical-intonational plane of inter-ethnic cultural dialogue and self-discovery in the second half of the 20th century.

## **Methods**

The following research methods were used in the study:

- The historical and dialectical method is aimed at considering the national spiritual cultures of Ukraine and Poland of the latest chronological period;
- The comparative method is used in the process of comparison of the iconic artistic features of the studied objects;
- The cognitive method allows to understand the qualitatively new aesthetic nature of the system of chamber vocal and instrumental genres;
- The analytical method is updated in the process of exploring the style amplitude of the chamber music under consideration.

## **Literature review**

The general theoretical basis consists of works on philosophy, art, cultural studies, history and theory of music, some provisions of which will be specified in the presentation of the research material.

Conceptual theoretical foundations were determined on the basis of works I. Belza, N. Berkowski, G. Gadamer, H. Hryhorieva, S. Hrytsa, O. Kozarenko, L. Kijanowska, V. Meduszewski, A. Mykhailova, M. Mykhailova, D. Nalyvaiko, S. Jarostyński, and separate articles by M. Aranowski, H. Bar, T. Bovsunivska, O. Derevianchenko, M. Druskin, D. Żytomyrski, A. Kalenychenko, N. Kashkadamova, L. Neboliubova, I. Neupokoieva, V. Tolmachova, L. Felsa, U. Fokhta, A. Chłopecki, and J. Chołopow.

The theoretical basis for consideration of the issues of the poetics of the chamber-vocal genre is the works of M. Bristiger "Relationships of Music with the Word", T. Bulat "Ukrainian Romance", W. Wasina-Grossman "Chamber Vocal Music", "Music and the Poetic Word", "The Romantic Song of the

19th century", W. Wytwicki "The Old Galician Solo Song of the 19th century", M. Hrinchenko's research "The Ukrainian Romance", and M. Zahaikevych "Musical Life of Western Ukraine in the Second Half of the 19th century", L. Kijanowska's monographs "Galician Musical Culture of the 19th-the 20th centuries", and "Style Evolution of Galician Musical Culture of the 19th-the 20th centuries", L. Kornii "History of Ukrainian Music", V. Kuzyk "Ukrainian Soviet Lyric Song", A. Tereshchenko "Ukrainian Soviet Cantata and Oratorio", M. Tomashevskiy "Integral Interpretation. Reconnaissance" and "Studios over Romantic Song". Besides, T. Bulat's articles "On the Enrichment of the Traditions of Chamber-Vocal Creativity", "Chamber-Vocal Lyrics. Formation of Song-Romance" and "Chamber-Vocal Creativity", O. Lytvynova "Instrumentalisation" of the chamber-vocal cycle in the works of Ukrainian Soviet composers of the 60-70s" and "Chamber-Vocal Cycle in the Works of Ukrainian Soviet Composers of the 60-70s (to the Issue of the Dramaturgy genre)", Yu. Malyshev "Solo Singing. Essays and Notes on Ukrainian Vocal Lyrics" and "Synthesis of Music and Poetry (Some Problems in Studying Vocal Music)", L. Nikolaieva "Poem with Music" as a Genre Type of Chamber-Vocal Work in Theoretical and Performing Aspects", "Vocal Works of W. Barwiński in the Context of National and European Culture" and "Chamber Vocal-Instrumental Music in the Aspect of Problems of Terminology, J. Ruczevska "On the Relation Between Words and Melodies in Russian Chamber-Vocal Music of the early 20th century", S. Sarkisian "New Ways of the Chamber-Vocal Genre", I. Franko "Polish and Kyivan Rus Music", and M. Yarko "Genre-Style Features of the Chamber Cantatas of Contemporary Ukrainian Composers".

The study of chamber vocal and instrumental works of composers of the last third of the 20th century both in Western Ukraine and Poland in Ukrainian and Polish publications is devoted to a small number of publications, which only briefly outline the tendencies of genre searches of representatives of the Lviv and Katowice Schools, and their legacy is considered mainly in works of a review nature as follows: I. Bias' monographs: "Alexander Lesoń. Portrait of the Composer", I. Bias "Eugenius Knapik. Composer and Pianist", E. Wilbur-Mazzec "Compositional Techniques of E. Knapik on the Example of Selected Vocal and Instrumental Works", and D. Iżykowski "Musical Language of Eugenius Knapik on the Example of Selected Instrumental Works".

The composer figures whose works are under consideration are in the center of active musicological attention. L. Kaminowski's life and creative life is explored - "Wiktor Kamiński", "Portrait of a Contemporary in the Interior of Postmodernism (Attempt of Aesthetic and Analytical Studies over the Work of Wiktor Kamiński)"; and L. Melnyk: "Creative Portrait of Wiktor Kamiński"; O. Kozarenko and Yu. Laniuk: S. Pavlyshyn - "Composers-Lyricists"; A. Krzȳnowski - A. Chȳpecki "An Authors" Commentary by Andrzej Krzȳnowski"; E. Knapik - K. Baculewski - Evgenius Knapik; and A. Lasoń - J. Bauman-Szulakowska: "Alexander Lasoń: Aesthetics, Evolution, and Inspirations".

The method of determining the style directions of the development of Ukrainian music of the second half of the 20th century in the thesis corresponds with the positions O. Berehova, T. Bovsunivska, N. Herasymova-Persydka, A. Honcharova, Y. Hubanova, T. Humeniuk, O. Derevianchenko, D. Duvirak, V. Zaderatskyi, O. Zińkiewicz, A. Kalenychenko, T. Kalimulina, L. Kijanowska, O. Kozarenko, H. Konkova, N. Kostyuk, I. Kohanyk, L. Mazepa and T. Mazepa, O. Kurchanova, S. Pavlyshyn, L. Parkomenko, B. Siuta, N. Shumylo; Polish music of the same period with studies by K. Baculewski, J. Bauman-Szulakowska, K. Droby, M. Kowalska, T. Kurzheva, E. Nidetska, I. Nikolska, S. Pavlyshyn, L. Polionskyi, B. Potseia, P. Strzeȳcki, A. Chȳpecki, and M. Chomiński.

## **Results and Discussions**

First of all, we will emphasize the particular relevance of the problem of enrichment and interpenetration of cultures in contemporary European art. Every culture has its history, traditions, mental values, which makes it unique and original. Inter-ethnic contacts not only allow you to get acquainted with the achievements of other countries but also to assimilate them while maintaining your own national identity.

In the 20th century, the revival of integrative processes, in-depth study of the mechanisms of their interaction led to the formation of *the theories of dialogue* as a separate scientific field. Its founders in Western Europe are considered M. Buber, J. Derrida, G. Marseille, K. Gardner, G. Cohen, O. Rosenstock-Hussi; in the East Europe: M. Bakhtin, Yu. Lotman, B. Bibler, G. Pomerantz, L. Batkin, S. Artanowski, M. Kahan, and A. Losiev, etc. Separately, the problem of dialogue between cultures as a dialogue of logics was investigated by G. Gadamer, M. Heidegger, E. Husserl, M. Mamardashvili, Yu. Lotman, A. Averintsev, W. Żyrmunski, and D. Duryshyn, etc.

"Dialogue" as an independent philosophical term was widely used in the late 20th century. Dialogue is interpreted as "informative synthesis between communication participants, resulting in a mutual understanding; in the traditional interpretation of the concept of "dialogue" appears as a linguistic or logical dialogue (Greek: *'logos'* means "word"), in the newest interpretation, it is understood as phenomenological and manifested through direct semantic exchange between individual wholes" (Philosophical Dictionary, 1999, p. 10). It is important that cultural dialogue is not simply a comparison or interaction of different types of cultures. It contributes to the logical generation of new semantic meanings of culture.

From the position of M. Buber, the dialogue of cultures is 'mutual understanding and, at the same time, the preservation of one's thought and distance, where each culture can fully open up only in the presence of dialogue with other cultures, breaking self-restraint and mutually enriching" (Buber, 2001, p. 179). Transforming this thought, J. Derrida described the dialogue of cultures as "a way of self-knowing and self-understanding of a culture that is aware of its own identity and identity solely in the context of another culture" (Derrida, 2007, p. 427). Instead, according to M. Bakhtin's theory, the dialogue of cultures makes it possible to understand each other based on the individual in each of the cultures.

Dialogue of cultures is, first of all, an appreciation of the system of values of another culture, overcoming stereotypes, synthesis of the non-national and original, which leads to mutual enrichment and entry into the general world cultural context. The basis for the existence and development of culture at the present stage is the phenomenon of dialogue between different cultural traditions because the influence of one culture on another is possible only if their cultural codes converge, the presence or formation of a common mentality.

Globalization promotes the international dialogue of cultures. Thus, in the development of the world socio-cultural process, an important role is played by the dialogue of cultures of Eastern and Western Europe, built on the desire to synthesize and enrich their cultural traditions, where each of them maintains its unity and open integrity.

The complex and multilevel nature of the intercultural interactions between Ukraine and Poland is conditioned by the features of the common spiritual paradigm of contemporary art, the shared historical past and exceptionally well-considered national consciousness and so on. It plays an important role in the knowledge and study of these processes of *the comparative* method of inquiry within which the perception of the "international" is made by comparing elements of different cultures.

The stylistic evolution of Polish and Ukrainian musical cultures was very peculiar. The specificity of the national mentality, the peculiarities of the historical and socio-cultural situation determined the corresponding principle of interpretation of the characteristic features of romanticism, namely: lyricism, philosophical self-absorption, aspiration for chamberliness, and giving priority to vocal beginnings, etc. As T. Bovsunivska rightly points out, "the concept of romanticism "in Ukraine at the end of the 19th century was defined by the absolutization of impulsive movements, the study of sacred symbolism and folk esotericism, the development of genres of meditative lyrics, and ardent historicism, etc" (Bovsunivska, 2003, p. 29). Polish romanticism, according to I. Nikolska, also

"gravitates to a vivid emotionalism, philosophy and lyricization of expression, to sacral subjects, pantheism, and programmability" (Nikolska, 1990, p. 57). Recently, some researchers consider it necessary to consider romanticism as a dynamic system of various components and levels in active interaction (D. Nalyvaiko, Yu. Mann, M. Khrapchenko, and I. Neupokoieva).

The 20th century was marked by the formation of a new artistic paradigm, for which stylistic pluralism was most decisive. In the era of "modern" and later "postmodern" neostylistics became the most symptomatic phenomenon of the musical process. One of its expressive manifestations in the late 1970s was "neo-romanticism" or "new romanticism", which catalysed the cultural development of today. However, this is not a post scriptum, but a conscious need to return to previously thought through the prism of modernity and the vanguard of the 20th century. Thus, T. Kalimulina defines the neo-romanticism of the last third of the 20th century as a synthesis of opposite, antinomic semantic characters of the earlier styles, classifying these contradictions between:

- a) Individual-author and genre-style styles;
- b) Actualism and passionism;
- c) Strengthening of the outer boundaries of the compositional form in music, the ways of its autonomy, the intrinsically compositional ways of form and de-individuation, the openness of its general structure;
- d) Monostylistic and polystylistic;
- e) Emancipation of dissonance and return to the consonantal foundations of musical sound, etc (Kalimulina, 1998, pp. 64-65).

The main prerequisite for the emergence of neo-romanticism was the appearance in 1979 of the New Music Manifesto, whose provisions were formulated by the German composer W. Rihm (Rihm, 1979). In the same 1979, the term 'new romanticism' was introduced into musicology by the Polish scientist A. Chłopecki during his transmissions on the Polish radio "Dwójka" (Warsaw), with the purpose of his isolation against the background of neo-romanticism of the late 19th - early 20th centuries; the semantic outline of the "new romanticism" was given by L. Polony in the essay "Once Again About the New Romanticism" (Polony, 1980). "In contrast to the avant-garde of the 1950s (with its denial of serial technology, the super-personal type of concepts, the levelling of the individual-authorial principle), the gaming and folk tendencies of the neo-classicism of the 1960s, the neo-romanticism of the 70s of the 20th century had the purpose of reviving the specific features of revival <...>, somehow: emotionality, forgotten ideals of beauty of sound, lyricism, the plasticity of the melodic vocal line, completeness of subjective expression in their new subjective understanding", - T. Cherednychenko stated (Cherednychenko, 1994, p. 318). According to H. Hryhorieva, "one of the most important prerequisites for the formation of new romanticism was the stylistic reorientation of the romantic aesthetics of the 19th century in its modern sense, projected on 'the works of G. Mahler, O. Skriabin, K. Debussy, P. Tchaikovsky, as well as the new Wagner tendencies" (Hryhorieva, 1989, p. 114). Therefore, a fundamentally new one in this aspect is the understanding of conflict as the realization of the polystylistic idea of the correlation of epochs, styles and genres, which preceded the emergence of mixed forms, devoid of any typical structures. It is the synthetic nature of thinking, which reflects the basic principles of the artistic worldview, outlined the essence and specificity of modern romanticism, in contrast to its manifestations in the years of formation, development and crisis at the verge of the 19th and 20th centuries<sup>5</sup>.

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<sup>5</sup> In particular, there are such features of stylistic synthesis as genre assimilation, programmatic instrumental works, and sacred subjects, etc.

Neo-romanticism became the artistic background of the culture of the end of the second millennium. The renaissance of the romantic worldview provoked a return to tonal thinking, the rejection of excessive dissonance, as well as, unlike the tendencies of microtematism (in particular, aleatory and minimalistic collage methods of development, sonoristics, pointillism), to restore the continuity of development and overcoming of fragmentation. "In the music of the 70s, cantilence, fluidity of development of melodic line, and total thematization of the invoice, etc. maximally activated", H. Hryhorieva wrote (Hryhorieva, 1989, p. 114). Symptomatic is the fact that most composers who turned to neo-romanticism and neo-folklore paid tribute to avant-garde studios. Among our contemporaries, a similar position is advocated by V. Sylvestrov, J. Stankowicz, M. Skoryk, W. Godziacki, O. Szczeciński, Y. Laniuk, W. Kamiński, O. Kozarenko, A. Piart, A. Karamanov, K. Penderecki, Z. Bujarski, T. Takemitsu, T. Hosokawa, A. Terterian, S. Hubaydulina, M. Smolka, O. Narbutaite and others. According to I. Kohanyk, their creativity "clearly demonstrates the change in the "genetic formula" of the modern composing school by enriching and enhancing the experience of European and other national cultures" (Kokhanyk, 2004, p.31).

Today neo-romanticism becomes not so much a stylistic phenomenon as a *discourse on the cultural situation of postmodernism*<sup>6</sup>, born in the wake of the search for heightened emotionality and individualization of the artist's personality, new embodiments of the subjective factor.

At the present stage, neo-romanticism largely repeats the historical path of authentic romanticism. Thus, according to the canons of Romanticism, the neo-romantic text becomes a sign where the purely romantic problems of "Man and the Universe", the psychological conflict between "ego" and "non-ego" remain, the eternal problems of being, the search for the ideal, the images of nature, the ideas of spiritual rebirth through the prism of postmodern outlook and stylistics. The importance of the ability to symbolically perceive the world, the theatricalization of the artist's relations with the surrounding reality, the role differentiation of events, is increasing. Combining the sensual romanticism of the 19th century with intellectualism in the 20th century, contemporary composers seek to update means of expression through "combinations of sounds, rhythms, using the power of instruments and maximizing the range of sonorous colours, combining different logics of musical thinking with tradition" (Hrytsa, 1998, p.11).

It is the neo-romantic musical dimension of the postmodern text of European culture that becomes the organic channel of dialogue between Polish and Ukrainian music in the second half of the 20th century. The active participants in this dialogue are the Katowice and Lviv Composer Schools, and chamber music is the plane.

The second half of the 20th century made significant adjustments to the development of Ukrainian-Polish relations. It is at this time that Poland is at the forefront of the world's leading music countries. The Warsaw Autumn Festival of Contemporary Music, founded in 1956, contributed greatly

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<sup>6</sup> The specificity of the current state of art is determined by the concepts of "postmodern" and "postmodernism". Postmodernity is seen as defining the era: the period that comes after *modern*, characteristic cultural, historical and aesthetic perception of the present, global situation; *postmodernism* is an embodiment of the philosophical and aesthetic positions, style, style of writing, etc., in practice. *Postmodernism* (Latin: "post" means after, for; and French: "moderne" means modern, newest) became the "point of golden intersection" of many philosophical currents that emerged at the beginning of the 20th century, and that is why many researchers are considered primarily as a philosophical direction, an attempt rethinking the cultural heritage of past millennia and, at the same time, as the original expression of the worldview of the present, the search for the absolute in the theory of the individual and personal. Postmodernism is associated with the era of globalization, the transition from Eurocentrism to polycentrism based on the philosophical currents of poststructuralism and deconstructivism. The term itself originated in 1917. (R. Pannwitz), as a cultural concept used in 1939-1947. (A. Toynbee), has spread widely in literature and the arts, since the 1960s, and began to be used as a philosophical term, since 1979. (J.-F. Liotard). In Ukraine, the influence of postmodernism is observed at the turn of the 1980s-1990s.

to the popularization of 20th-century classical music. For the Polish musical culture, it was the period of the emergence of experimental works that soon heralded a new musical era. Including following: "Three Poems by Henri Michaud", Second and Third Symphonies, Cello Concerto, W. Lutosławski's "Chain", "Tren", "Anaclyzisz", "Cosmogony", K. Penderecki's "Fluorescence", Electroacoustic Compositions and Gepenniffs compositions by K. Serocki, W. Konotopski, T. Byrd, and K. Moszumańska-Nazar. Besides, works by representatives of Darmstadt (K. Stockhausen, M. Kagel), Italian Schools (L. Nono, L. Berio), French (P. Boulez, N. Boulanger), American (D. Cramb, D. Cage), etc. They became the inspirators of the further development of the European musical avant-garde.

The latest tendencies manifested in the works of Polish composers have dramatically changed the perception of their cultural mentality. The mottos of the young galaxy composer were controversy with traditions of the past, bold operation of extraordinary sound techniques, expansion of the sonor factor; playing with styles, mathematical technique of the composing process, genre experimentation; emotional expression, new principles of organization of sound material, and enrichment of a purely national model of free open form. As A. Ivashkin rightly pointed out, Polish music of this period is characterized by "a particularly striking emotion, openness, and individuality, in what is its difference from the esoteric compositional products of Western Europe at that time" (Ivashkin, 1983, p. 15). In the 1960s, a galaxy of Polish leading avant-garde artists was supplemented by a generation born in the pre-war decade: Z. Bujarski, M. Stachowski, K. Mayer, G.M.-Gurecki, and Z. Krause. In the 1970s and 1980s, the Polish Avant-Garde Compositor School with the latest vision of the principles of organizing artistic time space and the ideal of artistic integrity was joined by the following bright and original personalities: A. Krz̄anowski, E. Knapik, A. Lasoń, P. Szymański, and T. Welecki. It is symptomatic that these composers (especially brightly manifested in the works of Z. Bujarski, in several compositions by K. Penderecki, M. Stachowski, K. Meyer, as well as E. Knapik, A. Lasoń, as well as in the music of representatives "Young Poland") are not inclined to betray romantic poetry. They skilfully use "romantic" material in the form of quasi-quotes, exaggerate the importance of emotional onset, emphasize lyrical expression, are fascinated by the long stage dramatic development and, at last, continue the trend of romantic orchestral "gigantomania" to a new level. Another unifying factor is "sonoristics"<sup>7</sup>, which assimilated and deeply reimagined the colourful findings of instrumental and vocal music of earlier eras. At the same time, according to S. Pavlyshyn, the location of sounds in time and space 'are subordinated to the purpose of expressing emotionality, the beauty of sound and aesthetic response to them' (Pavlyshyn, 1980, pp.167-168). The Polish composers also showed great interest in the traditions of neoclassicism, which developed again with the involvement of sonar expressive means (M. Stachowski, K. Mayer, P. Szymański, and A. Lasoń). "We are trying to summarize, synthesize the achievements of music in recent years with a tradition that we are not going to give up", K. Baculewski commented on the current state of the Polish Composer School (Baculewski, 1987, 15). Thus, it can be concluded that in Poland the direction of "new avant-garde music" became a decisive factor in the formation of the modern school of composing, and its representatives became classics of European musical art of the 20th century, making a significant contribution to the development of modern composing techniques.

Postmodern creativity has created a positive ground for the composers to grasp the aesthetic experience of the territorially close to Poland in Western Ukraine, and "to fill the gaps in the music-historical process, <...> for "justifying" the vestiges of belated romanticism as crucial to the formation

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<sup>7</sup> The term was introduced by Polish musicologist J. Chomiński. As the phenomenon of sonorics emerged in the 1960's and became a kind of reaction to pointillism, and seriality.

of the socialist realism of each culture" (Kozarenko, 2001, p. 249). We mean the creative practice of A. Soltis, R. Simonowicz, S. Ludkiewicz, M. Kolessa, and A. Kos-Anatolski, etc.

From the mid-1970s, the works of Western Ukrainian, in particular, Lviv composers, have seen the expansion of avant-garde techniques, an arbitrary combination of modal and tonal harmony with sonoristics ("Sonorita", "Compositioe sonoristica", "Glass Mountain" by A. Nikodemowicz; symphonic poem "1933", and Cello Concerto by M. Skoryk; Concert for violin and orchestra W. Kamiński; 'The Singing of the Equinox" and "The Complaint of the thorns" by Yu. Laniuk), matching the serial technique with controlled aleatoric ("Piero Dead Loops", "Microchips" by V. Kozarenko; "Music for Reshershu" by Yu. Laniuk); since the late 90's-the use of elements of electronic music ("Algorithms", "Implicatio", "Dialogue with Its Own Reflection", "Ten Sculptures of Time" by I. Nebesnyi; and "White Angel", "Etudes of the Old City" by L. Sydorenko). Characteristic signs of the creative worldview of these composers are deep interest in the problems of spiritual and professional self-realization, sharpened perception of the contradictions of society, symbolism, intertextuality, quotation, and collage technique. L. Kijanowska notes that "Western Ukrainian creative practice of the last decades confirms and vividly illustrates the world picture of artistic contradictions and achievements" (Kijanowska, 2000, p. 293). Particularly attentive to the melodic principle, the beauty of the sound, the partial refusal to overload the music with sonar effects, techniques, the use of traditional "romantic" musical vocabulary and principles of material development are also preserved.

The last third of the 20th century was marked by rapid development in the composer's practice and openness to bold innovation and experiment. Intense creative cooperation with the West, free access to a variety of information sources marked a new time, which opened up great opportunities for contemporary Ukrainian artists and created a "freedom of creativity" in the full sense of the word. From the late 1980's – the early 1990s, there was a transition to the definitive abolition of any restrictions on the choice of subjects, which in turn led to a kind of 'composer explosion". The period of creative self-realization of this and the next generations of composers of the Lviv School is within the chronological framework of postmodernism. The desire to transfer to the national soil the semantics of styles of previous eras in the works of M. Skoryk, W. Kamiński, O. Kozarenko, Y. Laniuk, O. Kryvolap, H. Havrylets, B. Froliak, and L. Dumy become relevant. In the late 1990s and the early 2000s, a younger generation of Lviv composers was formed, including I. Nebesnyi, P. Hrechka, B. Sehin, M. Shved, and L. Sydorenko.

The beginning of the establishment of the Katowice Composing School dates back to the 1920s (at the same time a conservatory in Katowice (nowadays the Szymanowski Academy of Music) appeared). With the formation of this school is associated with a significant era of development of Polish music classics. Against the background of such contemporary music venues as Warsaw and Krakow, the Katowice composers have created a powerful artistic cohort that today has an enormous impact not only on European but also on the world music culture.

The founder of the Katowice Composer School can be considered B. Szabelski (1896-1979). He was a disciple of K. Szymanowski, who later studied such well-known composers in the world as G. Górecki, E. Bogusławski, W. Gawęł, Z. Bargański, and R. Gabryś. Another iconic figure of post-war times was B. Wojtowicz (1899-1980). He was a talented teacher, board member of the Polish Union of Composers in Warsaw, an active public figure. Among his disciples are W. Killar, W. Szalonek, R. Twarowski, J. Swider, and Cz. Grabowski.

P. Strzelecki conditionally divides the Polish composing school of the 20th century into four artistic generations that changed about every 15-25 years: "Generation of the 1900s - 1920s", "Generation of the 1920s - 1940s" (within which stands out "Generation 1933", which essentially



founded the "Polish Composer School"), "Generation of the 1940s - 1960s" (referred to as the 1951 Generation) and the youngest generation born between the 1960s and 1980s (Strzelecki, 2006, p. 61).

At the turn of the 1940s-1950s, the Katowice Composer School developed its version of the "Polish avant-garde", which evolved and transformed into a post-guard in the 1960s. An example of this is the bold, bright and original compositions of G. Górecki, V. Kiljar, E. Bogusławski and others. "Katowice, and more broadly, at the end of the 20th century, Słóńsk became the "capital" music metropolis for all of Poland", A. Chłopecki noted (Chłopecki, 2007, p. 46). And this is a confirmation because, at the turn of the 1960s-1970s, it was in the works of the Katowice composers that for the first time in Polish music a step towards postmodern aesthetics was initiated, which gave rise to a huge evolutionary wave that continues to this day<sup>8</sup>.

The development of Polish music after 1956 can be generally described as a synthesis of various stylistic trends and modern European composing techniques, which many Polish artists considered to be as great a turning point as F. Chopin's creation of the national style at the time. Interesting in dodecaphony, pointillism, sonoristics and aleatory, the actualization of monumental synthetic genres determined the originality of the Polish avant-garde in world music culture and the basic principles of composite writing from the second half of the 1950s to the end of the 1960s. However, the process of evolution of compositional techniques has not received its purposeful development. Modern techniques (dodecaphony, serialism, pointillism, aleatorics, sonoristics) existed in parallel with the traditions of neoclassicism. Therefore, in the late 1950s, this situation led to the absence of a coherent unified stylistic system in Polish music.

According to B. Syuta, in the culture and art of most countries of the world, and in particular in Poland, musical postmodernism has become a synthesis of a return to the past and a movement forward: "a situation of aesthetic equilibrium between tradition and innovation, experiment and kitsch, realism and "neo style"; polyphonization of consciousness increased, a return to "a new simplicity" was proclaimed (Syuta, 2004, p. 46). Thus, the turning point in the history of the Katowice Composer School was 1974. In the symphonic poem "Krzesy", W. Killar declared his artistic independence from the dictates of the latest post-serial sonorous tendencies. "Krzesy" did not fit into any of these stylistic categories: strong reliance on Gural folklore, a clear melodic and tonal basis marked the beginning of a "new folk wave" in Polish music. In 1976, there were premieres at once the following three illustrious works: The Third Symphony "Pieśni żałosne" ("Sorrowful Songs") by G. Górecki, the symphonic poem "Kościelec 1909" by W. Killar and the First Violin Concerto marked the birth of "new romanticism" in Polish contemporary music and the actualization of the norms of traditional musical thinking in synthesis with the latest composer techniques. At the same time, 1976 was the start for a new generation of Katowice composers - the so-called "generation of steel wolves" (born in the 1950s), which debuted at the "Młodzi Muzycy Młodemu Miastu" (MMMM)/ "Young Musicians of the Young City" festival boldly proclaiming in his work the stylistic foundations of the new time, namely: A. Krzȳnowski, A. Lasoń, E. Knapik, as well as M. Gózar and G. Krzȳnowska. Beside them, composers born in the 1960's work in Katowice today, namely: W. Tsentsiala, A. Dziadek, H. Botor, and J. Zdechlikiewicz and the 1970's, namely: A. Gabryś, M. Górecki, and S. Niedziela.

A. Chłopecki, outlining the perspectives of the latest music of Słóńsk, emphasizes on two complementary constants: conservative and avant-garde, rightly noting that for both of us the common denominator is tradition: artistic, cultural, and spiritual (Chłopecki, 1997, p. 9). Thanks to it, the evolution of the Katowice Composer School led "not to destruction, but to postmodern synthesis and every time original transformation, contemplation of sacrum and nature, reduction of material, condensation of content, exposure of "sound colour" in its romantic idiom" (Bauman-Szulakowska,

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<sup>8</sup> In fact, the first manifestos were "Refren" for orchestra (1965) and "Ad Matrem" for soprano solo, mixed choir and orchestra (1971) by G. Górecki.

2001, p. 16). Therefore, the notion of "tradition" in the Katowice Composer School has the meaning of artistic individual rethinking, not of conservatism, and appears as a "sacrosphere" (G. Górecki), as "a sphere of irrationalism" (E. Knapik), as a situation of "symbolic trans-textuality" (J. Bauman-Szulakowska).

The creativity of the representatives of Lviv and Katowice Composer Schools of the last third of the 20th - the beginning of the 21st century is marked by the commonality of ideological and aesthetic positions. The semantic field of poetic texts, lad intonation is expanded, the newest techniques of writing are mastered. The attitude to national traditions, which can be described as an extension of the scope of retrospection of the cultural heritage of both cultures, is completely renewed. This defines the qualitative nature of change, where the notion of internationalization does not imply an external juxtaposition of national characteristics with those of others, but the establishment of an inter-ethnic typology. Undoubtedly, the originality of Western Ukrainian and Polish musical cultures determined in each of them their way of becoming and developing professionalism, finding individual solutions. However, since the mid-1970s, this process has acquired a common vector: the genres of chamber vocal and instrumental music are being updated as a systemic phenomenon. Another common denominator is neo-romantic poetics.

Poetry and music, which originated from the art of song, at the process of the historical development of European vocal and instrumental traditions are constantly gravitating towards one another. The result of this interpenetration is vocal music as synthetic art whose deep knowledge is impossible without consideration patterns of words and music. Both arts have a lot in common. Common enough are clear traits in the following principles of construction of musical and poetic works: part proportions, time ratios, repeat and contrast options that are essential for both poetic and musical form. They are especially close in two areas: rhythm and intonation. It is well known that in the intonation sphere music is not only related to the poetic (artistic) language, but also with the common language we speak in everyday life, with its intonational expressiveness. As J. Jakubiak noted: "word-related music is ideally suited to sound words with all its characteristics: meaningful and phonetic" (Jakubiak, 2003, p. 169). "Creative practice, of course, has given birth in this respect as well opposite positions. So, on the one hand, there are tendencies to dissolve the word in music, the use of background elements of language separately, not meaningful load. On the other hand, attempts to bring music closer to the language. The transformation of the genre of romance into a "poem with music" (where the voice, acting as a poetic word, becomes subordinate) is found in a separate chamber and vocal opuses of the late 19th - the beginning of the 20th centuries, G. Wolf, M. Meitner, K. Debussy, M. Ravel, S. Taniev, the late S. Rachmaninoff, I. Strawyński, S. Prokofiev, K. Szymanowski, S. Ludkiewicz, and B. Liatoszyński, etc. Borderline expression of this tendency in the early 20th century was the Sprechgesang technique ("chanting") as an independent declamatory-linguistic category of expressiveness, introduced since the time of A. Schoenberg (in fact, a manifesto Sprechgesang pond "Pierrot lunaire" melodramatic cycle for voice and ensemble on the lyric of A. Giro, op. 21/1912) his disciples and followers. This technique has made the sound level certainty relative, which is also reflected in the note, where the individual tones are marked with crosses at the corresponding places of the sheet state. In the same 1900s, a similar idea emerged in other composers, quite far apart in style and creative priorities. In Russia, the mutual attraction of the word and music was the impetus for the emergence of such an intermediate in the beginning of the century genre as "musical reading" (in this field - practically and theoretically M. Hnesin worked a lot, in particular, held classes "musical reading" in W. Meyerhold's studio, applying to record metric verse structures musical rhythm notation: tacts, durations, pauses etc.). A peculiar extension of this principle was personification "words" as the initiator of music in melodeclamations by O. Spendiarov, and A. Areński, in Ukrainian music: in

the works of M. Kolessa ("Everywhere Weep, Moan, and Sob" according to Lesia Ukrainka accompanied by the orchestra (1934).

Thus, and nowadays, the interest of composers in 'musical broadcasting, forms that are directly between language and singing, can be increasingly observed. Example, P. Boulez's "Le Marteau sans maître" ("Hammer without a Wizard") by R. Shara, "Trois Poèmes d'Henri Michaux" ("Three Poems") by the poetic texts of A. Misho and "Paroles tissées in J. Fabren's poems" by W. Lutosławski, "Canine wg Św. Łukasza" ('Passions for St. Luke') by K. Penderecki to biblical texts, R. Shchedrin's "Poetry" in A. Voznesenskyi's poem, "When" by L. Grabowski on V. Khlebnikov's poems, "Trzy etiudy" ("Three Etudes") on the poems of Z. Dołęcki and "Audycje VI" ("Broadcast VI") according to the texts by J. Słowacki, A. Krz̄anowski, "The Piero is Dead" by O. Kozarenko on the poem by M. Semenko, etc. where the word, the language is the source of the musical inventions.

The problem of correlation between words and music is justified by S. Ludkiewicz. In 1901, he wrote the On the Basis and Meaning of the Community of T. Shevchenko's Poetry article, in which he limited himself to "several very problematic notes"; where does the community of poetry come from, and Shevchenko's Poetry is Specifically Issue: "Poetry and music have been for a long time (and still are, to this day) two inseparable sisters who, developing together, could not stand each other without a single step to step <...>. Poetry was never recited as it is now, and secondly, it was not present on its own developed instrumental music" (Ludkiewicz, 2000, p. 113). However, there is an opposite position. It belongs to W. Lutosławski: "It has not happened to me that when I started working on a vocal piece, I did not have any, even if it did not, select any text; <...> the poem itself is only an external image, under which lies a wealth of meanings, symbols, ideas, thoughts, emotions, which allow for a diverse perception of poetry as a whole and its subjective interpretation. In such peculiar gravitas, some types of poetry approaching the music that is the most significant and meaningful of all kinds of art" (Kaczyński, 2002, p. 32).

Domination of emotional principle over rational, attraction to imaginative musical language, synthesis of personal and general as a result of the transformation of romantic worldview and folklore, folklore style, tendency to strengthen subjective-psychological principle, approval of forms of cross-development are the characteristic features of Ukrainian and Polish instrumental music of the late 19th and early 20th centuries. It was during this period that the bold transition from the traditional romance song accompanied by the piano to the new instrumental compositional forms took place.

Replacement of piano accompaniment by chamber orchestra or small instrumental ensemble<sup>9</sup> led to the transformation of romance and the formation of original varieties of genres of chamber vocal cycle and chamber cantata in the second half of the 20th century. Thus, a serious milestone for the renewal of the system of these genres, from the 1960s to the present day, was the artistic achievements of V. Sylvestrov, M. Skorik, O. Kiwa, Ł. Grabowski, Y. Ishchenko, I. Karabyts, H. Liashenko, V. Huba, V. Zahortsev, L. Dychko, O. Łewkowicz, W. Godziacki, O. Szczetyński, S. Zażytko, K. Tsepkolenko, H. Havrylets, S. Pilutikov, V. Bibik, S. Luiov, V. Polova and others.

The process of "instrumentalization" of chamber vocal music in the creative practice of the representatives of the Lviv Composer School at the turn of the 19th - the 20th centuries is characterized by the expansion of national and pan-European traditions of late romanticism, revision and creative reinterpretation of genre parameters of solo song and accompaniment of accompaniment ensembles. At the end of the 19th century, innovative tendencies in this context appeared in O. Nyžankiwski's solo songs "Young Years Passed" for voice, violin and piano, by T. Shevchenko (1885) and "Oh, Don't Be Surprised" for tenor accompanied by violin and piano (1886). This tendency to intraspecific development, to the expansion of instrumental composition of accompaniment, found its original

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<sup>9</sup> As a consequence of the productive development of G. Mahler's creative ideas, he treated the orchestra group as an ensemble of soloists.

continuation and in the 20's-30's of the 20th century in the solo songs of W. Barwiński "Song of Songs" for voice, violin and piano in the words of Maslov-Stokiza (1924); in the works for voice and orchestra "Psalm of David" No. 94 (1918)<sup>10</sup>, "The Moon, Prince" and "Sonnet" in the words of I. Franko (1933), in the processing of folk songs for soprano, violin and piano "Oh, It Was a Curve Willow" (1920), "I Would Fly to the Edge of the World" and "I Will not Marry to Yasko" (1933); in compositions by N. Nyżański "Bow to You" for tenor with chamber orchestra in the words of I. Franko (1933); in the poem "Handkerchief" by R. Simowicz for voice with chamber orchestra in the words of T. Shevchenko (1933); in opuses for voice with the A. Rudnycki Orchestra "Prologue" (from "Moses") to the words of I. Franko and "Lyrical Poem" based on the poems of N. Chołodna-Linicka.

The chamber vocal and instrumental work of these composers reflected the patterns of further individualization of musical imagery, the tendency for deep philosophical reflection and psychologization, and enrichment of the national musical melos. These works can be considered the first impulses in an attempt to update and enrich the traditional genre of the chamber and vocal music on national soil, which has reached its bright and original development since the mid-1970s in the genre models of chamber cantata and chamber vocal cycle in the works of Lviv composers: W. Kamiński, O. Kozarenko, and Yu. Laniuk. This indicates that Western Ukraine is actively involved in the European music process, which has greatly expanded the boundaries of chamber vocal and instrumental art and enriched its conceptual horizons. M. Yarko believes that the period of the last third of the 20th century in Ukrainian chamber and vocal music was marked "not only by the finding of new means of musical expression and new stylistics but also by the development of a wide range of socially and ethically important issues as a manifestation of individualization of creative intent that caused the emergence of differentiation genre principles and forms" (Yarko, 1986, p. 15).

One of the most prominent Polish authors of the early 20th century who turned to vocal and instrumental music was Karol Szymanowski (1882-1937), a representative of the artistic group "Young Poland". Continuing the traditions of S. Moniuszko and F. Chopin<sup>11</sup> who worked in the 19th century for the creation of the genre of Polish chamber and vocal music, as well as continuing the expressionistic traditions of instrumental music by Scriabin and Richard Strauss, the impressionistic splendour of the orchestral paintings of Debussy and Ravel, K. Szymanowski found his distinctive style, full of Romanism, which was well known in his way as the artistic pursuits of the following composer generations. In vocal-instrumental genres, the composer always emphasizes instrumental colouring, an original selection of instruments (often using cello, harp, piano), rich ornamentation and exquisite articulatory-dynamic palette.

The pre-war generation of Polish composers remained under the strong influence of K. Szymanowski's work for a long time, but in the 1920s the situation changed radically. The pedagogical activity of Nadi Boulanger played a major role in this, since after World War I, the artistic elite consolidated in France, in particular in Paris<sup>12</sup>. Composers from all over the world came to study here. In the didactic practice of the school, N. Boulanger was at the forefront of the perfection of architectonic

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<sup>10</sup> Preserved in the piano version only.

<sup>11</sup> S. Moniuszko is the author of twelve notebooks of "Domestic Songs", and F. Chopin is the author of about 20 songs not published during the composer's life.

<sup>12</sup> At that time, M. Ravel, A. Onegger, M. de Falla worked creatively here.

thinking, the preference for chamber-instrumental genres over monumental-symphonic ones. Anti-Romanticism is the dominant tendency.

The only apologist for serial technology in the interwar years was Joseph Koffler (1896-1943). In the late 1930s, a composer *Die Liebe* ("Love") appeared for the composer's work for voice and chamber ensemble, op. 14 on the texts of St. ap. Paul.

During World War II, Polish chamber vocal and instrumental music, as in Ukraine, was less relevant than in the previous period. The first post-war years in Polish music were marked by a certain limitation, which, according to S. Pavlyshyn, "was expressed in the delineated role of styles devoid of creative sprouts: neoclassicism and one-sided, and often simplified, use of folklore, <...> which led to a schematism far removed from the living creative aspirations that K. Szymanowski had promoted much earlier" (Pavlyshyn, 2005, p. 195).

Among the best chamber vocal and instrumental works by the representatives of the composer's elite of the 1960s are the cycles "Genesis - III. Monodrama" ("Genesis - III. Monodrama") op. 19 No. 3 for soprano and ensemble (1963) by G. Górecki, "Sen kwietny" ("Flower Dream") to the texts by J. Przyboscia for soprano and 12 instruments (1960) by J. Luciuk and the cantata "Poezje" ("Poetry") for soprano and chamber orchestra (1968-69) by K. Sierocki.

The bruitist nature of the compositions of the early 60s of the 20th century was the result of an atypical interpretation of traditional ways of performing and using new sources of sound both instrumental and vocal, which in turn contributed to the enrichment of the arsenal of textural and articulatory possibilities. An innovative approach to the colourful application of vocal articulation is found in the chamber cantatas "Etiuda" ("Etude") for vocal voices, percussion and piano (1961) by T. Berd and "Neusis II" for two vocal ensembles, percussion, cello and double bass (1968) by M. Stachowski, where composers operate some techniques of specific music: shouting, whispering, singing falsetto, singing on the inhalation and exhalation of air, laughter, glissando, vibrato, frulato, different cluster densities, and phonic background properties<sup>13</sup>. We find in these works the influences of charismatic compositions for the Polish avant-garde of this period in the sense of the evolution of the genre and compositional technique: "Trois poèmes d'Henri Michaux" (1961-63) by W. Lutosławski and "Pasja według św. Łukasza" ("Passions for St. Luke") (1963-66) by K. Penderecki.

"Trois poèmes" became W. Lutosławski's first landmark work, where he masterfully combined new technical and aesthetic findings, relying not on intuition but on a rational way of thinking. The appearance of this work fully corresponds to the new socio-cultural tendencies in Poland. "Pasja" ("Passion") by K. Penderecki logically continued the revolutionary ideas of W. Lutosławski. It was in this work that the Polish avant-garde style was fully crystallized. Instead, "Pasja" ("Passion") is the first major oratorio since the writing of the chamber cantatas of the 1950s, where the composer tried to systematize and unify the allegorical musical language. The peculiarity of this work is also that Penderecki, freely experimenting with sound, emphasizes the archaization of musical material. It is this style of the 1970s - 1980s that will dominate the sacred work of the master ("Jutrznia" ("Utrenja") II: "Zmartwychwstanie Pańskie" (1970-71), "Magnificat" (1973-74), "Raj utracony – Sacra rappresentazione" (1976-78), "Te Deum" (1978-80), "Vorspiel, Visionen und Finale aus Paradise Lost" (1979), "Polskie Requiem" (1980-84), and vocal and instrumental direction of the work of other composers, who began to arbitrarily use atonality, aleatory, clusters, dodecaphony, colour sonoric, and tonal centralization, and trisounds.

The main theme of the early 1970s was the theme of humanism, and the most common vocal-instrumental genre as the oratory of the Beethoven type for a large symphony orchestra, soloists and

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<sup>13</sup> This principle was firstly used by O. Messianic in "Cinq rechants", creating an artificial language approximated from the outside in Sanskrit and East languages.

choir. Compared to the aesthetics of the previous years, a return to pathos and the time of the classical type of thinking meant the exhaustion of interest in avant-garde techniques and the need to change the outlook<sup>14</sup>. According to Ju. Chomiński and K. Wilchowska-Chomińska, "in the 1970s, the appeal to neoclassicism did not identify new ways of developing Polish chamber vocal and instrumental music. However, this made it possible to combine the pre-crystallized arsenal of technical means with the traditional ones, which led to the simplification of the musical language of composers of both the older and younger generations" (Chomiński, Wilkowska-Chomińska, 1996, p. 180). K. Baculewski also continues this view, characterizing the creativity of Polish composers of the 1970s. The musicologist emphasizes the universalism of their interests, synthesizing a way of thinking: "from the polyphony of pure sound to the avant-garde pointillism and sonorism of the 1960's" (Baculewski, 1987, p. 183).

The emergence of new romantic and polystylistic tendencies in Polish music in the late 1970s, on the one hand, was driven by a sharp reaction to the avant-garde of the 1950s - 1960s, in particular, the total use of serial technique and mathematical constructions, the rejection of traditional, established themes and musical language, as well as reactions to certain elements of neo-folklore and neoclassicism. On the other hand, the neo-romanticism and polystylistics of the late 1970s were caused by the emergence of a new generation of composers (the so-called middle generation, born in the 1950s-1960s), who gravitate towards a lyrical-psychological type of thinking with a vivid sub expressiveness. The theme of beauty and harmony becomes a leading one. The cult of melody, relief phrasing, classical shaping schemes is revived; "traditional" major-minor system, as well as ancient polyphonic forms like canon, fugue, and pascal, etc. are "rehabilitated". Music is losing its dynamic aggression and expressionistic tension, which are characteristic of post-Stockhausen and post-Boolesian compositions, increasingly appealing to sophistication and subtlety. According to S. Pavlyshyn, in the evolution of the vocal and instrumental genre of this period, "the main goal is to find and identify a national factor enriched with modern comprehension" (Pavlyshyn, 2005, p. 199). However, due to their attractiveness, the principles of allegorism and sonority are kept in a reduced form. An exemplary feature of the style of the new composer generation is the commercialization of vocal-symphonic genres, which testifies to a departure from the pathos and monumentality of neoclassicism of the late 1960's - early 1970's. In this regard, the concepts of neo-romanticism and polystylistics appeared in the context of a broadly defined aesthetic platform of the postmodern with the predominance of the sensuous-emotional sphere over the intellectual at the end of the 20th century.

The year 1976 ended the day of avant-garde experience in Polish musical culture, the first dodecaphonic, aleatoric and sonoristic attempts, begun in 1956, became the starting point of postmodernism<sup>15</sup>. This period was the beginning for young Polish composers of the 1950s, who in their creative work continue the line of intensive development of chamber vocal and instrumental creativity. There are Alexander Lesoń, Eugeniusz Knapik and Andrzej Krzȳnowski. Their performances at the festival "Young Music to the Young City" in Stalowa Wola became significant. Paweł Szymański belongs to the same generation of composers. He is a supporter of polystylistics in Polish chamber vocal and instrumental music. "New Polish music is full of specific emotion and dynamism, the source of which is the romanticism of the late 19th century as fin de siècle. However, this is not a return to tradition, not an escape from the present, but it is a new synthesis", wrote Leszek Poloni (Poloni, 1980, p. 218).

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<sup>14</sup> For example, in "El Nombre" by Z. Bujarski based on texts by T. Stearns, D. Eliot, V. Witman and P. Eluard (1977), "Ad Matrem" for soprano, mixed choir and large orchestra (1971) by G. Górecki, "Śpiewy thakuryjskie" for mixed choir and orchestra (1974) by N. Stachowski.

<sup>15</sup> The appearance of three outstanding works of representatives of the generation of 1933: The first violin concert by K. Penderecki, Symphony No. 3 - "Symphonia pieśni ȳałosnych" ("Symphony of Grieving Songs") op. 36 for soprano and orchestra by G. Gurecki and symphonic poem "Kościelec 1909" by V. Kilar started a new aesthetic and stylistic stage.

Krzysztof Penderecki explains the reasons for his fascination with neo-romanticism, appealing to the French poet Guillaume Apollinaire: "Should you fear the return of tradition? Apollinaire himself, in his early years, pointed out that any search for new ideas would ultimately only strengthen the position of traditional rules" (Strelecki, 2006, p. 13). The same opinion is declared by R. Augustin, describing the state of modern Polish music: "Only the music that makes up everything that has happened in recent decades has a chance to survive" (Mikulska, 1979, p. 4).

Thus, the new generation of composers was in a completely different situation than the generation of contemporaries of Lutosławski or Penderecki. In the late 1970s, a clear linguistic-stylistic system crystallized in Polish music, which formed the basis for the formation of a new sound worldview in the 1980s and 1990s. The last decade of the 20th century stands out as a time of reflection and synthesis of tradition with modernity, where the postmodern trends of neo-romanticism and polystylistics became the expression of a new "humanized" musical poetics.

### Conclusions

At the beginning of the 20th century, common features for both Ukrainian and Polish Composer Schools were the late romanticism, impressionism, expressionism, Neoclassicism and neofolklorism in the course of rethinking the genre parameters of a solo vocal song-romance, and "instrumentalization" of chamber vocal genres.

In the second half of the 20th century, Polish musical culture, in particular, the direction of the "new avant-garde music" is becoming an integral artistic phenomenon on a European scale. In the Ukrainian musical culture of this period, the tendencies for experimentation are gradual, with an emphasis on national traditions and folklore sources.

The last third of the 20th – the beginning of the 21st centuries, the Ukrainian and Polish music (in particular, in the Lviv and Katowice Composer Schools) marked by the synchronicity of the ways of development, the intensification of innovative searches against the background of the postmodern cultural situation, where the concept of "tradition" takes on the importance of individual and authorial rethinking; and the process of dramatic updating of the genre of chamber vocal and instrumental music genres begins.

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