

Borys Liatoshynsky's 1910s–1920s Instrumental Chamber Music: Evolution from Salon Style to Symphonic Drama

Особливості формування камерно-інструментальної
виражальності Бориса Лятошинського 1910–1920 років:
Від салонного стилю до симфонічного драматизму

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Abstract. This paper examines the evolution of the signature traits of Borys Liatoshynsky's instrumental chamber music during the 1910s and 1920s in the context of the overall evolution of the composer's expressive means. Also presented is the complex analysis of Liatoshynsky's creative personality in his early (the 1910s) and modernist (1920s) periods in order to outline the impact of the cultural and historical environment the artist lived in during the late 1910s, as well as the influence of the troubled sociocultural situation of the time on his imagery. It was found that in the 1910s Liatoshynsky turned to modifying expressive means of late Romanticism; however, during the 1920s the palette of his instrumental chamber music shifted to symphonic experiments. For Liatoshynsky, instrumental chamber music becomes a testing ground for his creed as a symphonic composer with the respective imagery and existential drama behind his design.

Keywords: instrumental chamber music, Romance for Cello and Piano, *Mourning Prelude*, Sonata for Violin and Piano, musical expressiveness, Borys Liatoshynsky.

Problem statement. The legacy of Borys Liatoshynsky, a founder of Ukrainian musical modernism, has been actively studied by contemporary music historians—all the more so in regard to the academic reconstruction of his early creative period. In the 1910s, Liatoshynsky created 31 pieces of various genres that proves the immense potential of the young composer and originality of his creative thinking. This decade shows significant changes in Liatoshynsky's creative experiments, which in the early 1920s were enriched with new expressive components, corresponding to the latest expressive innovations of European composers. This “dramatic turn” from the salon style of the early 1910s to the expressiveness of the next

decade is the research problem of this paper. This turn is analyzed based on three instrumental chamber pieces: Romance for Cello and Piano (1913), Mourning Prelude (1920), and Sonata for Violin and Piano op. 19 (1926).

The paper aims to develop a conceptual understanding of Liatoshynsky's modernist experiments rooted in the transformations of his style and imagery. The new facts about the role and place of newly discovered composer's 1910s chamber pieces are analyzed from the point of view of formation of Liatoshynsky's style that resulted in creating one of the most vivid pieces of Ukrainian musical modernism—Sonata for Violin and Piano (1926).

The objectives of the research are the following:

- to reconstruct the established view on Liatoshynsky's chamber pieces, highlighting the 1920s as an independent and important period in the artist's life and work that would eventually become a platform for his modernism,

- to characterize the influence of milieu on how Liatoshynsky's artistic points of reference were formed; to analyze the impact of the revolutionary years (1917–1920) on the composer's worldview and imagery based on academic publications,

- in the light of transformations of the composer's signature traits, to outline traditional and innovative in the main components of Liatoshynsky's musical language.

The object of research is the evolution of Liatoshynsky's signature traits in instrumental chamber music based on his 1910s and 1920s pieces.

Research methodology. Historical method serves for substantiating the role and place of newly discovered sources in reconstruction of Liatoshynsky's early life and creativity. Biographical method enables to recreate composer's life events during the period stage-by-stage. The method of art research revealed the features of Liatoshynsky's composing as his main professional activity. Also applied are biographical and style-evolution criteria of periodization, justified by Nataliya Savytska (2008).

Results and discussion. Turning to Liatoshynsky's legacy of the 1910s–1920s raises two main problems. The first is interpreting and introducing into academic circulation the newly discovered composer's works of the 1910s. The second problem is studying the process of formation of the composer's style, genre priorities, secrets of modernist expressiveness and worldview in the context of the ideas of early modernism of the first half of the twentieth century. Addressing these issues enables to fill the gap in a comprehensive understanding of Liatoshynsky's legacy, his life-changing role in the development of Ukrainian musical modernism.

The rift caused by the turbulent events in Kyiv during the second half of the 1910s formed the ground for Liatoshynsky's coming of age as a tragedian artist,

absorbed in himself. His instrumental and chamber pieces of the period allow us to trace the establishment of Liatoshynsky's modernist style priorities amid the tragic events of the Great War and national turmoil. These social and political ruptures are mirrored in Liatoshynsky's 1920s pieces, for instance, in the imagery of the Sonata for Violin and Piano with its dominant theme of hero and fate. This theme reverberates in the tragic tones of the symphonies of his mature and late periods. Essentially, for the Ukrainian musical culture of the twenty-first century, Liatoshynsky's legacy of the 1910s–1920s is a dramatic reflection of the collisions of conception and development of modernist art in Ukraine. In addition, it enables painting the picture of the artist's worldview, of the ways his imagery formed within the triangle of the artist, his musical piece, and his personage. The publications on Liatoshynsky's chamber legacy include research works by Igor Belza (1972), Tetiana Gomon (2010; 2016; 2020), Liudmyla Hrysenko (1963; 1995), Yuliia Hurenko (1975), Olena Diachkova (1995), Nataliya Zaporozhets (1960), Oleksandr Kozarenko (2000), Marianna Kopytsia (2000; 2001; 2002; 2008; 2009), Myroslava Novakovych (2012), Oksana Pidsukha (1995), Maiia Rzhavska (2005), Igor Savchuk (2000; 2002; 2005; 2012; 2015), Victor Samokhvalov (1977), and Iia Tsarevych (1972; 1978; 1985; 1987; 1995a; 1995b).

Back in the 1910s, Borys Liatoshynsky was in peace with his inner hopes and dreams. Young and talented, he pursues his musical vocation since the 1910s. First, Liatoshynsky had private lessons; later on, his passion drew him to study music at the Kyiv Conservatory in the composition class of Reinhold Glière. Liatoshynsky's works seem professional right from the start. This was in no way a preparation for creative maturity, but a valuable artistic achievement of its own right. During the 1910s, radical professional changes in the composer's musical language are the result of Reinhold Glière's influence. Nevertheless, Liatoshynsky's milieu, likings, and certain experiences are also expressed in the composer's experiments. For instance, in his first works (primarily for piano) the influence of Fryderyc Chopin and the tradition

of salon music are evident. However, there are also experiments with polyphoning of the musical texture, harmonic structures, and polyrhythm. During his next creative period, Liatoshynsky intensively turns to vocal chamber music (17 pieces). These works reveal the links to the romances by Pyotr Ilyich Tchaikovsky—in their form, in the use of characteristic harmonies, modulation, etc.

In the vocal chamber and piano pieces created during the Liatoshynsky's years of study with Glière, profound expressivity of musical expression, along with the detailed melodization of the lines of the texture, turning to ostinatos, and intensification of rhythm and meter are evident. In these short works, Liatoshynsky often complicates the texture with the means of imitative and contrasting polyphony. Formation of his modal thinking may be traced exactly to the works of this period. The composer actively uses the lowered second and six's scale degrees, so as the raised six's scale degree, half scales melodic and harmonic combinations in melodic motion. In addition, one may see a multilayer texture, intensely melodic bass voice, subsonic polyphony, etc.

Liatoshynsky actively develops the traditions of the classic harmony of the Romantic era—he adds chromatic alterations, often splitting chord tones. His chromaticization of his harmonies increases, he uses so called leitharmony of the early period of his creativity—introductory fifth sextachord of a double dominant with a lowered third scale degree in a plagal harmonic sequence, elliptical harmonic shifts, modulation in the distant keys.

Liatoshynsky's experiments of the late 1910s and early 1920s show further elaboration of the musical language. Polylinearity and multilayeredness, horizontal and linear development reveal the growing importance of the polyphonic principle of unfolding of musical canvas for Liatoshynsky, while the chord and harmonic language become increasingly complex. The most vivid representation of the dimensions of polyphony and harmony in Liatoshynsky's early musical pieces could be found in his milestone work—The Mourning Prelude. The composer presents a rich palette of seventh chord consonances, for instance,

in this short work the major major seventh chord is perceived as a tonal organization of sorts. In addition, the active use of twelve-tone scale tonality and conscious break from tonal completion become the signature features of the further composer's style.

In the collection of the Borys Liatoshynsky Memorial Cabinet-Museum there is 8 musical works for piano, 18 vocal chamber works of the 1910s that were created during composer's official and unofficial studies with Reinhold Glière in 1914–1917 [1920], as well as the Romance for Cello and Piano (c. 1913) as a monumental proof of Liatoshynsky's endeavor in chamber music during the 1910s. Before he started his classes with Reinhold Glière, Liatoshynsky created one more instrumental ensemble piece (no opus number)—Quartet for Violin, Viola, Cello and Piano in D minor. Unlike the Romance for Cello, this opus was first published back in 1988, and still it is not widely known, performed, and reprinted. This was the musical piece that Liatoshynsky's mother showed Reinhold Glière; after seeing it, the famed composer agreed to be a tutor of a young prodigy.

As for the manuscript of the Romance for Cello and Piano, there is no mention of the date of completion. The list of early Liatoshynsky's works, compiled by Iia Tsarevych,¹ has her handwritten note that the Romance was performed in 1919. However, the performer is unknown. Since the 1919, the next time the Romance was performed was September 2020 at the Mykola Lysenko Pillar Hall of the National Philharmonic of Ukraine—by Viktor Rekaló (cello) and Tetiana Gomón (piano).

On the cover page, there is a dedication: "To V. Yu. Kolomoitsev. With compliments of the author." Vasylii Kolomoitsev, a cellist, well-known in Zhytomyr, was a member of the Trio organized by Volodymyr Kosenko. Kira Shamaieva mentions, "...in 1919, V. S. Kosenko initiated a Trio, comprised of violinist V. G. Skorokhod and cellist V. Yu. Kolomoitsev. V. Yu. Kolomoitsev,

¹ Iia Tsarevych is a Ukrainian pianist, Prof. at the Tchaikovsky National Music Academy of Ukraine, longtime keeper of the Borys Liatoshynsky Memorial Cabinet-Museum, researcher of his works, and his niece

who taught mathematics in the Second Men's Gymnasium, had a professional musical education and, while studying in the Kyiv University, also graduated from the Musical College, the V. Mullert cello class" (Shamaieva, 2005, p. 59). It may be rightfully assumed that the Romance was created in 1913, before Borys Liatoshynsky started his studies at the Kyiv University.² They knew each other back from their Zhytomyr days, as Kolomoitsev was Liatoshynsky's math teacher. It should be mentioned that the young composer, undoubtedly, played string instruments, as the cello part is composed on a highly professional level.

The Romance is written in Romantic, salon style in E major, though Liatoshynsky rarely used the major tonalities during this period. Composer extensively applied the triplet rhythm and octave doubling of the melody, filling it with non-chromatic harmonies. To convey the turbulent atmosphere, Liatoshynsky also uses triplet rhythm in the climax of middle part, this time in sixteenth notes. The middle part has the traits typical to the process of thinking of a symphonic composer. Imitative "roll calls" between two instruments become the basis for the development of this part. The manuscript score of the piece provides two variants of transition towards the recapitulation. One variant was crossed off by the composer—he did not like the sequence of double dominant nonchord tones. The second variant is the dominant triad with the sixth scale degree and the lowered fifth scale degree. Liatoshynsky is increasingly attracted to the strained chromatic intervals. Dynamic recapitulation, triplet rhythm with eighth notes which was used in the piano part since the beginning of the musical piece, here is in sixteenth notes that creates a general atmosphere of agitation and excitement. The Romance ends with a coda of sorts, on the musical material of the middle part.

Liatoshynsky's Romance for Cello and Piano is quite challenging for performers. Even in his young years, Liatoshynsky tends to rich polyphonic texture; that requires the skill not only to separate the layers,

but also to subject them to a single development. Constant imitation of a "conversation" with a cello requires including subtle texture solutions. Such music particularly challenges both performers in the terms of artistic taste, sense of proportion and time. Viktor Rekaló, who was among the first performers of this piece, hypothesizes that when composers turn to cello that "is often associated with the need to convey the most sincere and delicate emotions. Repeatedly, under the influence of the traditions of so called salon Romanticism, such experiments (especially in 'cantilena' short works) had lead composers to a dead end of subjective interpretation of cello's potential as an instrument that 'sings the strings of the soul with a human voice,' though being quite melodramatic and one-sided. This was the contrary to what Borys Liatoshynsky did in his Romance for Cello and Piano. We are blessed to know the musical piece where not yet fully mature large-scale symphonic genius bursts through the limitations of salon music" (Gomon, 2016, p. 8).

Further late-Romantic enrichment of Liatoshynsky's expressiveness could be seen in his milestone *Mourning Prelude* for piano. This musical piece signifies the boundary between his early and modernist periods. With the broad palette of harmonic and tonal solutions, this work is illustrative of the watershed moment in the artist's aesthetics and worldview. This shift happened amid the cataclysmic historical events experienced by the composer and the rest of Kyiv population in 1917–1920. The bloody events prompted Liatoshynsky's rapid development as a tragedian artist that was soon proved with his chamber and piano works of the subsequent period. Such a conclusion could be backed up with the composer's 1914–1916 correspondence and diaries. Young and in love, the composer shifts from his pantheistic perception of the world to the imagery of the *Mourning Prelude* that depicts an artist, deeply immersed in his feelings and weary of life. Symbolically, the composer created this work on the day his father died.

During these hard times, many well-known artists in Kyiv found refuge in detaching from hostile reality. Konstantin Paustovsky recalled, "I woke up to the sound

² In 1913–1918, Borys Liatoshynsky studied law at the Kyiv University.

of artillery that constantly thundered the city's perimeter. I got up, fired up the oven, glanced at the Botanical Garden, where the frost was falling down from the branches, then got back to bed, read, and reflected. Winter morning, fire crackling in the fireplace, and the sounds of combat—all of this created some strange, elusive tranquility... At the time, I wrote a lot. Oddly enough, the siege contributed to that" (Pautovsky, 1985, p. 92). Equally, when Liatoshynsky turns to composing, it is, on the one hand, a logical extension of his graduation symphony and graduating from the Conservatory. On the other hand, it was caused with a complicated life situation, an urge to escape the catastrophe of the surrounding reality.

In fact, the basis of Liatoshynsky's 1920s world-view shaped during 1917–1920. His personage is a detached loner. He had experienced fragility of life. Recollections of the tragic days, multiplied with the poetic rhythms so close to the heart of young composer, inflicted pain and at the same time reinforced his creativity. Inner turmoil resulted in many passionate vocal short works of the 1920s—composer's modernist period. Symbolically, they convey the faith in the overwhelming force of life in the mysterious dance of life and death.

The composer chooses the expressive components of the *Mourning Prelude* accordingly. E-flat minor (es-moll) tonality highlights the tragic context right from the start. On December 19, 1920 Liatoshynsky's father, Mykola Leontiovych, dies of typhoid fever. That is the day when Liatoshynsky writes one of his yearning and powerful works. The dramatic unfolding of the piece turns to conveying the despair about the death of the beloved person. What points out at that is the genre premise—a chorale. Horizontally, chords are linked with half steps, according to the *la mente* principle. Borys Liatoshynsky always used this technique for the most tragic images. Victor Zolochevskyi notes on the link between such harmonic organization and folk music, "As the previous and contemporary Ukrainian musical practice, primarily the folk music, proves, minor or major second shifts are one of the main kinds of correlation between intervals in scale degrees in Ukrainian harmony. The sequence

of adjacent scales is among the most significant features of Ukrainian music" (Zolochevskyi, 1964, p. 16). In addition, varied palette of major seventh chords of the *Prelude* causes the dissonance aimed at conveying the tragic atmosphere. Victor Samokhvalov, analyzing Liatoshynsky's Piano Trio No. 1, mentions that, "...in the later Liatoshynsky's works (which came after the Trio No. 1), the filled-in interval of major seventh is more diverse. That is how a group of major seventh chord with a minor, diminished or augmented triad emerged, along with various other consonances" (Samokhvalov, 1977, p. 110). Thus, the *Mourning Prelude* proves the extensive use of the rich palette of seventh chords by Borys Liatoshynsky well before the Piano Trio No. 1. *Mourning Prelude* ends with major septachord on a six's lowered scale degree, written as tertskvartakord (seventh chord in second inversion) on a seventh scale degree with a fourth scale degree (so called Rachmaninoff chord) and here also with a lowered fifth scale degree, creates more acute, dissonant sound, not like the Rachmaninoff's.

From the very start, the harmony of the *Mourning Prelude* is as if layered that conveys the distressed mood. In the beginning of the piece, the composer modulates his tonality to the scale on second degree, though in minor: E-flat minor—G flat minor (*es-moll* — *ges-moll*). Dmitri Shostakovich also used this principle often in order to put accent on a tragedy. Later on, there is a modulation in enharmonic key *ces-moll* to the *h-moll* with the sixth lowered scale degree. In the initial E-flat minor tonality, second and sixth lowered scale degrees often may be seen; this intensifies the feelings that produced the piece.

The *Mourning Prelude* is three-part piece with some variative traits. It is built upon the principle of mono-theme, typical to the composer's mature period. The whole texture here seems to "sprout" from the theme of the chorale, the intonations of which sound most tragic in the code with deep bass in the left hand. Liatoshynsky introduced the tragic narrative about the end of life which he would later on use and develop in the second and third parts of the *Ukrainian Quintet*. The fact that Liatoshynsky uses of the theme of the *Mourning Prelude* over twenty years later proves

its self-sufficiency and composer's special treatment of it. The *Mourning Prelude* is a musical piece that symbolically summarizes Liatoshynsky's intense period of the 1910s and opens up a new chapter of independent experimenting of the 1920s.

Liatoshynsky's 1920s innovations of the modernist period (when interpretation of the sonata genre for violin and piano is primarily linked to its symphonization) result in the change of approach to texture and timbral features of the instruments, as well as to the role and functions of the ensemble members. As the boundaries of the chamber genre broadened, the instrumental parts became more complex: violin range extends, technique of the piano part becomes more challenging. He transferred the principle of interaction of layers in the symphony orchestra to the violin and piano parts.

Overall, the feature of Liatoshynsky's chamber style is personification of timbral characteristics of instruments. This feature is also found on the Sonata for Violin and Piano op. 19 (1926). In Liatoshynsky's works, certain timbre usually goes along with the invariable formula of rhythmic structure. Ostinato vocal line is chromatically altered to a minor third in the part of violin (second part) that embodies the image of death. Composer's timbre color is an integral part of the image, of the techniques of varying the metrorhythmic texture, melody and harmony. This is not admiration and delight about the timber, but a conscious basic dramatic principle that allows to illustrate the diverse characters in their conflicts and in their mutual permeation within the temporal unfolding of the musical form. Symphonization of the Sonata enriched and diversified the piano texture, originally combining the means of different piano techniques' types.

The texture models which are used by Liatoshynsky the most or used exclusively by him are the following. The "fresco" texture is a rich chord texture applied in the dramatically intense episodes with asynchronous movement of different layers. This splits the stability of vertical combinations in metre, they become changeable, compressing musical space. Such principle of piano texture organization is used quite often; therefore, it may be considered

as one of the main components of Liatoshynsky's piano style. "Lucid" development of the musical material is used in the exposition developments in order to create according states (abstract meditative image is the main theme of the second part). Emphasis on color serves for achieving various sound effects.

Piano texture is enriched and complicated by the means of orchestra texture inherent to the sonata form development. The piano skillfully reproduces the sound of various groups of orchestra instruments. The composer uses the principles of polyphonyzation and chromatization that gives the sound a romantic color. In addition to traditional texture means, there are the ones, unique for the composer—they probably define his style. It is metro-rhythmic variability, rhythmic pulsation of chords mostly in culmination zone, significant pauses, broad range of virtuoso passages. These features constitute two types of Liatoshynsky's writing style: simple, laconic, poster-like; and colorful, resembling a sound painting.

To evaluate the Sonata for Violin and Piano op. 19 (1926) stylistically, it is important to list the following components that reflect the composer's intentions: dramatic conflict, large-scale concept, emotional (Expressionist) intention, richness of musical images; hence comes the sound idea of symphonization of the genre that effects the logic of formation of the main structural components of content and form.

The first, courageous part in piano and violin alternately reflects the graphic curve, laconically depicting wave-like improvisation of the main part. All the expressive means are aimed at conveying subjectivity; thus, the rhythm is changing and secondary to melodic intonation. In general, the composer's idea of innovative interpretation of the ensemble's instruments is obvious, as well as changing the accents of their functions. Here, piano has the load of several symphonic layers, the influence of the stylistics of late Romanticism could be traced in their mutual development and contraposition.

As it was previously mentioned, rhythm has great internal potential. Right from the start, there is a strong beginning part (in the violin part and syncopated shifts

in the piano part); the structure of gradual rhythmic variation is revealed. Intonations of the main theme knit together the musical texture of the piece. Because of the wave-like development of the musical texture and characteristic dynamic movement *pp-mp-p-pp*, a sense of the integrity of the second subject group is formed. Development, which begins with the main motif of the main theme in the piano part, is of dramatic nature. This is a symphonic development, when violin and piano bear the load of a couple of symphonic layers. Also important are the general pauses that split the formative structures. Further rhythmic crushing of thematic motif by the means of sequential development causes the change of tempo (*Poco meno mosso*), extends the limits of average sound and adds tragic features to the episode. The canon (*Piu mosso. Smanioso*) becomes even more sharp in tone. This is not admiration and delight about the timber, but a conscious basic dramatic principle that allows to illustrate the diverse characters in their conflicts and in their mutual permeation within the temporal unfolding of the musical form.

Development of the main theme is inherently dramatic. There is a development of intonation motif: the violin part actively dynamizes the theme, in the piano part the chordal syncopated thickening with the sharpened pauses is appreciable. *Second subject group* perceived as a pre-culmination retreat: color saturation of piano texture (so called play with different keys, new modes of the melody).

The dramaturgy of the second part is marked with the ostinato forms. This may be interpreted as a complex polyphonic layering, while the idea of timbre color is worth elaborating. Liatoshynsky uses ostinato motives in violin part as a graphic model in his other works as well. It personifies the image of death (Mavra's cry from the opera; *The Sun Rises at the Horizon*, a choral piece based on Taras Shevchenko's verse; the theme from the second part of the *Ukrainian Quintet*). The imagery of the second part is reflective and detached. It resembles an improvisation: piano and violin are as if playing with timbres, alternately developing the first subject group theme with general dramatic calm.

Comprehensive development of the exposition of the finale (Lyatoshinky's signature feature of symphonization of a chamber genre) is conveyed with syncopated rhythm, intonation models, thinking in large thematic blocks. Dynamization of texture, emphasizing its developmental nature lead to a climax. The composer achieves this through rhythmic thickening, thicker texture in the piano part, a shocking manner of violin sound. The finale epitomizes "... Romantic elevation and even certain pathos, typical for the music of the main part" (Tsarevych, 1995, p. 116). The composer's idea to unify all the parts in one through synthetic form, to insert dramatic climax in the monothematic coda eventually aims at creating a dramatic and thematic arc of the whole sonata.

Conclusions. In general, the 1910s for Liatoshynsky was the period of active modification of intonation, melodic, and harmonic expressiveness. In contrast, the 1920s were the years of symphonic experiments. Nearly all ideas born in the realm of instrumental chamber music during this period would eventually sprout in composer's symphonic pieces. For example, in his first experiments (mostly for piano) of the 1910s, the influence of Fryderyc Chopin and of the tradition of salon music are evident. However, there are also experiments with polyphonization of the musical texture, with harmonic structures, and polyrhythm. The next, "Glière" period (when Liatoshynsky was the student of Reinhold Glière's class in 1914–1919), was examined on the basis of the Romance for Cello and Piano. In vocal chamber and piano pieces of Liatoshynsky's years of study with Glière, profound expressiveness of musical expression, along with the detailed melodization of the lines of the texture, turning to ostinatos, and intensification of rhythm and meter may be traced. For instance, in the Romance for Cello and Piano Borys Liatoshynsky often enriches the texture with the means of imitative and contrasting polyphony. Formation of his modal thinking may be traced exactly to the works of this period. The composer actively uses second and six's lowered scale degrees, forth raised scale degree, half step melodic and harmonic combinations in melodic motion. Musical pieces have several texture layers, intensely

melodic bass voice, undertones. At the same time, Liatoshynsky actively develops the traditions of the classic harmony of the Romantic era—he adds chromatic alterations, often splitting chord tones. It accumulates dissonance in harmonious constructions; he uses so called leitharmony of the early period of creativity—introductory fifth sextachord of a double dominant with a lowered third scale degree in a plagal harmonic sequence, elliptical harmonic shifts, modulation in the distant keys. Liatoshynsky's experiments of the "post-Glière" period show further elaboration of the musical language. Polylinearity and multilayeredness, horizontal and linear development prove the growing importance of the polyphonic principle of unfolding of musical canvas for Liatoshynsky, while his chord and harmonic language become increasingly complex. The most vivid representation of the dimensions of polyphony and harmony in Liatoshynsky's early musical pieces could be found in his milestone work—The Mourning Prelude. The composer presents a rich palette of seventh chord consonances, for instance, in this short work the major major seventh chord is perceived as a tonal organization of sorts. In addition, the active use of twelve-tone scale tonality and conscious break from tonal completion become the signature features of the further composer's style.

The process of profound transformation of composer's expressiveness that had started in the second half of the 1910s, is also evident in the next, modernist period, for instance in the Sonata for Violin and Piano op. 19 (1926). Here, Lyatoshynsky actively channels this movement to the future symphonic legacy. For that reason, this opus became one of the peak points of instrumental chamber legacy of the famed composer, as it has distinct symphonic features: three-part cyclic form with a through line of development and signs of one-part form; monotheism as the basic principle of development; material development method, which consists in the conflicting opposition of themes; image transformation of thematic material; overemphasizing the functions of parts of the cycle and ensemble instruments; texture complications.

In fact, Sonata for Violin and Piano op. 19 (1926) may be rightfully considered a starting point of symphonization of chamber music. This process gained momentum in the Ukrainian Quintet for Piano, Two Violins, Viola, and Cello op. 42 (1942–1945); later on, Liatoshynsky's disciples and followers elaborated this tendency. For instance, chamber symphonies by Yevhen Stankovych, Valentyn Bibik, Concerto for Orchestra by Ivan Karabyts became seminal for the post-war Ukrainian musical culture.

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Савчук І., Гомон Т. Особливості формування камерно-інструментальної виражальності Бориса Лятошинського 1910–1920 років: від салонного стилю до симфонічного драматизму

Анотація. Проаналізовано особливості формування камерно-інструментального почерку Бориса Лятошинського 1910–1920 років у контексті становлення авторської виражальності. Також здійснено комплексний аналіз творчої особистості Бориса Лятошинського у ранній (1910-ті) та модерний (1920-ті) життєві періоди з метою окреслення культурно-історичних умов існування митця у трагічний час другої половини 1910-х, впливів непростої соціокультурної ситуації на коло образно-значенневих характеристик творчості композитора. Простежено, що у 1910-х композитор більшою мірою потужно модифікував усталені засоби і прийоми композиторської пізньоромантичної виражальності, а у 1920-х палітра камерно-інструментальної творчості стала площиною симфонічних пошуків митця. Саме на ній Лятошинський апробує своє творче кредо композитора-симфоніста з відповідною образно-значенневою, за суттю екзистенційною драматургією задуму.

Ключові слова: камерно-інструментальна творчість, Романс для віолончелі та фортепіано, «Жалобна прелюдія», Соната для скрипки і фортепіано, авторська виражальність, Борис Лятошинський.