

ATTRIBUTIONS OF GENRE AND STYLE IN PIANO WORKS BY IVAN KARABYTS

ЖАНРОВО-СТИЛЬОВІ АТРИБУЦІЇ
ФОРТЕПІАННОЇ ТВОРЧОСТІ ІВАНА КАРАБИЦЯ

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Abstract. The piano works of the Ukrainian composer Ivan Karabyts (1945–2002) developed in the wake of the influential avant-garde trends of the second half of the twentieth century. In the style of his piano opuses of the 1960s and 1970s, we can trace the influence of various stylistic discourses of the twentieth century. This stylistic versatility is, on the one hand, a general reflection of the cultural and artistic innovations of the postwar period and, on the other, a manifestation of the trends of the Sixtiers movement, in particular, the Kyiv Avant-Garde, whose activities were shaped by the innovative compositional techniques of the time as a reflection of the avant-garde intentions. The paper aims to study the genre and style attributions of piano works by Ivan Karabyts. The tasks include an analysis of the composer's style focusing on his piano works of the 1960s and 1970s: *Sonata* for piano (1964), diptych *Prelude and Toccata* (1965–1966) and *24 Preludes* for piano (1976), intonation, thematic, genre and style of these opuses. The article raises the question of the influence of Borys Liatoshynsky on the piano concepts of Ivan Karabyts, both at the level of symphonism of the piano idea, which was initially tested in the field of instrumental compositions, and at the level of allusions to the works of Liatoshynsky himself in the 1920s in the genre of sonata and prelude. On the other hand, the example of the analyzed piano pieces shows the avant-garde principles of building a sonorous musical composition (atonality, diminished and enlarged intervals, septacords, claves, etc.). We should also mention the baroque principle, realized in the early diptych *Toccata and Prelude*, and the overall baroque direction of the composer's work in large forms in his mature period. The pinnacle of the composer's piano explorations is the *24 Preludes*. Their musical language is original, complete with innovative stylistic trends. Important in understanding the composer's intention are the polyphonic method of deployment, the use of the principle of cyclicity, expressive aspects of toccata, stylistic allusions to iconic styles and composers' names, and special attention to the Baroque type of prelude. A separate issue is the symbolic and semantic context of the idea, which is formed in combination with improvisation, theatricalization of images, and symphonic generalization, forming lyrical, sound, tragic, and unifying imagery, their interaction aimed at creating the integrity of the idea.

Keywords: the work of Ivan Karabyts, prelude, sonata, toccata, integrity of the idea, genre, style.

Introduction. Ivan Karabyts went down in the history of Ukrainian music as one of the most prominent composers of the second half of the 20th century. His piano works developed in line with the influential avant-garde trends of the postwar period, in which the artist embodied the most radical components of his language. In the style of his piano opuses of the 1960s and 1970s, we can trace the influence of various stylistic discourses of the twentieth century. This versatility, based on the synthesis of multiple elements of modern compositional techniques and stylistic trends, is, on the one hand, a general reflection of the cultural and artistic innovations of the postwar period and, on the other, a manifestation of the trends of the Sixtiers movement, in particular, the Kyiv Avant-Garde, whose activities were shaped by the priority of innovation as the leading intention of the musical culture of that time. In this context, it is essential to study the genre and style of piano works by Ivan Karabyts, which will help to explore the concept of the author's intention and create a convincing performance interpretation of his works.

The Aim of the Paper. The article aims to study the genre and style attributions of piano works by Ivan Karabyts and their reflection in artistic practices.

The paper sets the following tasks: the analysis of the composer's style in his piano works of the 1960s and 1970s — *Sonata* for piano (1964), diptych *Prelude and Toccata* (1965–1966), and *24 Preludes* for piano (1976), its intonational, thematic content, genre and style.

Among the studies that raise the issue of Ivan Karabyts's piano works in one way or another, we would like to highlight the work of Olena Berehova (2015), Olena Bondarenko (2015), Vsevolod Zaderatsky (2003), Viktor Klyn (1980), Svitlana Miroshnychenko (2003), Igor Savchuk (2003) and other scholars, who investigated aspects of the artist's creative development and achievements in symphonic and instrumental music.

Results and Discussion. When studying the legacy of Karabyts, it is essential to outline the main vectors influencing the artist's development. One of the most important was studying in the composition class of Borys Liatoshynsky, the founder of twentieth-century Ukrainian music. His development as an artist with avant-garde compositional thinking began there. In the 1960s, under the guidance of his teacher, he created such compositions as the *Sonata* (1964), the diptych *Prelude and Toccata* (1965–1966), the *Quintet* (1966), the *Sonatina* for piano (1967), and the *Symphony* for strings (1967), *Sonata* for cello and piano (1968), *Concerto* for cello and orchestra (1968), *Concerto* No. 1 for piano and orchestra (1968), *Concertino* for chamber orchestra (1970), *Concerto* No. 2 for piano and orchestra (1971) and other well-known compositions that defined the stylistic features of Karabyts's unique musical language, his search for new figurative and semantic themes, and structural principles of realization.

In these works, we can trace the influence of Borys Liatoshynsky on Karabyts, primarily in an attempt to create a robust development of musical fabric from a small laconic intonational motif. As Berehova notes, “Karabyts embodies the dramatic conflict type of symphonism initiated by Borys Liatoshynsky with the characteristic spread of the principle of the sonata form to the entire cycle, poetry, dynamic activity of the exposition, penetration of elaboration into all sections of the form, continuity of qualitative updating of thematic content, and an important formative role of polyphony” (Berehova, 2015, p. 49). However, already at an early stage of his work, the composer's technological explorations are marked by his own deeply individual essential features: “the composer chooses to rely on free sonority, which gives rise to the most important component of his thinking — the parity of melody in several supporting formative forces” (Zaderatsky, 2003, p. 52). The humanistic themes of Karabyts's achievements are also convincing, echoing the themes of Liatoshynsky's symphonic ideas.

The 1970s became a turning point and, at the same time, a landmark for the artist's further development. The works of this period testify to the sharpening of the author's expression and the further transformation of the artist's style, which was based on advanced compositional

techniques. The 1970s is the period of Ivan Karabyts's professional establishment, marked by the composer's tendency to write conceptual, large-scale works that appeal to philosophical rhetoric about life and civic themes¹. Ivan Karabyts's symphonies demonstrate mythological and dramatic features, a combination of conflict, dramatic and lyrical types of expression. During this period, the composer also often refers to the ancient layers of Ukrainian folklore and ancient genres and appeals to both the stylistic guidelines of his teacher, Liatoshynsky, and the genre models tested in the works of prominent twentieth-century artists such as Mahler, Shostakovich, Bartok, and Stravinsky. In this context, he again returned to piano expressiveness, creating *24 Preludes* for piano (1976), a large-scale instrumental cycle that emphasizes the importance of this genre in the context of the author's worldview. Turning to the *24 Preludes* was a milestone in the composer's creative expression. It is known that the composer first created six basic preludes, Nos. 1, 6, 3, 19, 22, and 20, which later turned into a large-scale 24-part cycle.

The universality of the musical language of the works of this period was determined by "the synthesis of various elements of modern compositional techniques (non-serial dodecaphony, pointillism, clustering, aleatorics, sonority) in combination with new-tonal and new-modal pitch organization, the intersection of various stylistic trends (neoclassicism, neo-baroque, neo-impressionism, jazz vocabulary)" (Vydatnyi kompozytor suchasnosti, n.d.). Already in the 1980s, Ivan Kabaryts again turned to the piano miniature genre (jazz pieces *Elegy*, *Day by Day*, *Loneliness*); despite further experiments in symphonism and orchestration, which were generously inspired by the 1980s, in his piano work, the composer experiments with lyrical melodies and American classical jazz, creating his type of jazz expression.

Let's consider the genre and style palette of Karabyts's piano works from different stages of his life. It should be noted that the *Sonata* for piano (1964) has a classical, clear structure. This formative logic, shaped under the influence of Borys Liatoshynsky, later became an essential feature of the artist's creative search. Among the means of authorial expression, we should note "the reliance of the thematic on the intonation of a large septima-small second, which is significant for the composer, laconicism in the presentation of the theme, expressive presentation of the music, the use of diminished septacords, the intensity of the deployment of the dramatic concept — instrumental musical drama" (Kharchenko, 2011, p. 11).

The work has features of monothematicism. Two intonational motifs, which form the introduction, give impetus to the further development of the work. All expressive means are interdependent in their development. At the same time, a clear rhythmic pattern prepares the appearance of the first subject group. Built on diminished intonations, the main theme is filled with dramatic features, and its unfolding is based on motif elaboration, which testifies to the symphonic features of its development and the composer's thinking. The second subject group (*Moderato*) is classically contrasted with the central theme. This lyrical romanticized image, thanks to small tertiaries and tritones, constantly acquires new effective characteristics and dynamizes, leading to development.

The development is organized in two stages. The first is based on the elements of the first subject group — a melodic septal movement followed by filling in small durations. The development's second stage (*meno allegro*) is based on the intonations of the second subject group. The texture uses octaves with an empty quintuple tone that fills all the piano registers. It should be added that the development has the features of an arch, which gives it a certain independence and completeness. The reprise (*poco a poco tempo primo*) is based only on the intonations of the first subject group, which is how the composer determines the predominance of the dramatic principle

¹ These are the Concerto for choir, soloists and symphony orchestra *Garden of Divine Songs*, based on the words of Hryhorii Skovoroda (1971), *Vivere memento*, based on the poems of Ivan Franko for bass and symphony orchestra (1970), three symphonies and other works.

over the lyrical one for this idea. Dramatic features are also inherent in the Coda (*piu mosso*), which incorporates the appealing intonations of the first subject group — three chords, emphasized by accents, complete the *Sonata*.

The *Sonata* for piano is an original piece in the context of the genre and style palette of the second half of the twentieth century. The bright avant-garde trends of the time are embodied in the work's intonation sphere: the wide use of broken melodic lines, reduced and increased intervals, seventh chord, and kleyster sounds, which is due to the composer's attention to the ideas of sonority.

The work reflects the avant-garde style of music of the 1960s, which was determined in Ukraine by the activities of the Kyiv Avant-Garde community of composers. This includes the absence of a specific key, reliance on unstable consonances, and replacing primary triads with septacords. On the other hand, the development of the music is influenced by the ideas of Liatoshynsky, the inspiration of this community, especially in monothematic principles, when a whole intonational and formative tree of composition sprouts from one intonational core.

The work is inspired by timbral coloring. The kaleidoscopic juxtaposition of these sonorous timbre complexes (with each register having a specific symbolic meaning) builds the timbre drama of the work. The work's complex rhythmic pattern, metrical tempo changes, and harmonious development of themes, despite a specific miniature form, make it possible to state the composer's orchestral thinking in this piano work, which will later become an essential component of the author's expressiveness.

The diptych *Prelude and Toccata* was composed between 1965 and 1966. Like the *Sonata* (1964), this work is marked by the composer's desire to master classical and baroque genres. The idea of the composition is associated with an individual interpretation of ancient genres and a balanced attitude to the traditions of baroque music. This is evidenced, in particular, by the improvisational and unhurried presentation in the *Prelude*, which echoes baroque preludes and other genres that began the works of that time. The three-part form (with a shortened reprise) is interrupted by a cluster in the high register on the fermata, which provokes further dialog. This creates a sense of understatement. The *Toccata* is the symbolic and semantic center of the cycle, and it is distinguished by the author's approach, which combines traditional and individual genre components. The prominent thematic idea is the main theme of *Vivo*, an ostinato rhythmic formula. In its unfolding, the author's accents emphasize the unique role of articulation, and the rich dynamics and wide range of presentation contribute to the active development of the entire movement. The figurative characteristics are dominated by agility, playfulness, and sometimes sarcastic presentation. The linearity of the motivic constructions is aimed at the thematic unity of the cycle, which resonates with similar baroque genre models.

In the diptych *Prelude and Toccata*, which chronologically belongs to the early period of Karabyts's work, the primary features of the musical language are realized, which will later become recognizable for the author's style. First of all, this concerns the intonational intensity of the compositions of this segment, tempo-rhythmic and textural solutions, and the logic of compositional construction. The work presents the so-called synthesizing principle of the music, "conditioned by contemporary artistic thinking, when the author represents actual problems in an 'intellectual dialogue' with the cultural traditions of the past" (Bondarenko, 2015, p. 59). Later, his desire to re-read the Baroque genres would be embodied in the writing of large-scale compositions in his mature period: among his achievements is the Concerto for choir, soloists and symphony orchestra *Garden of Divine Songs* based on poems by Hryhorii Skovoroda, the oratorio *Fire Spell*, the opera-oratorio *Kyiv Frescoes* and other compositions.

As mentioned, in the 1970s, the prelude genre reached its highest growth in Karabyts's work. Ivan Karabyts gradually came to compose preludes in all 24 keys. *Prelude* No. 1 was published as

early as 1971. The poetic dimension of this work, the rhythmically unstable melodic lines subjected to chromaticization and decorated with altered harmonies of tertian structure testify to the author's approach to realizing the idea of small forms. Subsequently, the composer created six preludes in the final cycle *24 Preludes*, numbered 1, 6, 3, 19, 22, and 20. As Svitlana Miroshnychenko notes, "Preludes as a genre permeate the entire creative path of Ivan Karabyts: *Prelude* (1964) — an early attempt; *Prelude* in *Sonata* No. 2 for cello and piano (1972) — part of the cycle, an introduction to the 'main' part of the cycle, and *24 Preludes* for piano (1976) — an independent new cycle, an expression of his style, an individual reproduction of the genre" (Miroshnychenko, 2003, p. 148).

Referring to the symbolic structure of *24 Preludes* by Ivan Karabyts, we can distinguish several clear lines of dramatic development. In this case, "the artist's deep reproduction of the sphere of his own emotions, where the exaltation, neuroticism of the dramatic conflict is a direct embodiment of the reflection of the master, emotionally subtle and vulnerable. There are many reasons for such a spirit. Still, they all lie, on the one hand, in the artist's naturally subtle psyche, and on the other, in the neurotic pulse of the era that weighs on him" (Savchuk, 2003, p. 134). In this context, each step of development corresponds to a specific musical and psychological image, constantly evolving from prelude to prelude, becoming more complex — many scholars studying the cycle's figurative saturation group the cycle's plays according to their parameters. In his study of *24 Preludes* for piano (1976), Viktor Klyn focuses on the formative features of the cycle as a factor in uniting the work into a single organism. At the same time, he emphasizes the kaleidoscope of life experiences, individually realized in the figurative and semantic saturation of this cycle, as "epic-narrative, dramatic and coloristic refraction of life realities" (Klyn, 1980). Igor Savchuk analyzes the work from the perspective of philosophical rhetoric. Among the symbolic themes raised in the cycle, the researcher notes the lyrical, fantastic, unreal, tragic, and effective symbolic system and the interpenetration of these components in the drama of the work, aimed at ideological and formative integrity. Iryna Yahodzynska adheres to similar principles, noting that the dramatic development of the work "moves from the simple to the complex. First, this is expressed in the diversity and variety of thematic content, musical motifs, which determines the development of the structure (from single miniatures in the form of an extended period to monumental statues — complex compositions with features of variation)" (Yahodzynska, 2003, p. 149). The cycle can be characterized by several main figurative lines: lyrical, sound, tragic, and unifying. It is challenging to define the contours of each prelude because of the unprogrammed nature of the idea and the internal openness of each line. However, their interaction, combination, and interweaving build the drama of the cycle, its psychology, and the main idea.

A large cycle of piano preludes with a rich palette of dramatic connections, imagery, and integrity of architectonic structure requires professional and pianistic skills and a wide range of life observations from the composer. The principle of cyclicity in Karabyts's *24 Preludes* manifests itself on many levels. Their interaction helps the master to build the drama of the cycle, its psychology and to assert the main idea: "Cyclicity is manifested at all levels: tonal (minor leitmotifs), tempo (a series of leitmotifs that create one of the most important dramatic lines — the internal form of the cycle), metrical (predominantly 3/4, 4/4, 6/8), intonational (a network of leitintonations, intervals of primes, octaves, tritones, second-tercies, etc.), rhythmic (a grid of leitrhythms, including the rhythm of 'fate'), motivic (close, variant leitmotifs), thematic, stylistic, figurative, etc." (Miroshnychenko, 2003, p. 142).

It should also be added that the polyphonic development in the piano cycle of *24 Preludes* by Ivan Karabyts is a leading factor in developing form and thematic content. Thus, "the composer organically introduces polyphony: subsonic, contrasting, imitative at all levels: compositional technique, form, genre, exposition, middle, reprise, linking, final; improvisational, thematic demonstration of the unfolding, etc.; monotone, multi-tone, line, ostinato, organ point, etc. The

cycle of preludes belongs to the polyphonic because it reproduces polyphonic transience and perpetuity, improvisation, and rationality of forms of development of themes, tones, harmony, techniques, and thinking, etc.” (Miroshnychenko, 2003, p. 144).

The composer actively refers to clearly defined genre models, which, on the one hand, bring a symbolic load to the canvas of the work and, on the other, diversify the symbolic system of the cycle and contribute to the more profound realization of the author’s intention. In *Prelude* No. 2, *Moderato e capriccioso*, the jazz style is embodied with the help of parallel septacords, and *Prelude* No. 6, *Pesante*, is an ironic march, also inspired by jazz expressive means. A characteristic tango rhythmic pattern is found in *Prelude* No. 22, *Andante*. A separate group consists of parts of the cycle that provoke parallels with baroque genres. In particular, the active principle of free unfolding is embodied in *Prelude* No. 5, *Vivo*, and the appeal to the genre of passacaglia can be traced in *Prelude* No. 18, *Lento*. In *Prelude* No. 17, *Allegretto*, the composer refers to the burlesque genre. A separate genre group is united by the baroque principle of toccata (Nos. 3, 5, 11, 20, 21, 23, 24), which is an essential style-forming component of the palette of the author’s expressiveness of the musical language of *24 Preludes*. In *Prelude* No. 7, the upper line of the chordal ostinato reveals the coded contours of the B-A-C-H theme. This allusion to the name of the great German composer gives the idea a deep intonational meaning, demonstrating his involvement in the traditions of polyphonic music. The principle of referring to baroque genres, first successfully tested in the diptych *Prelude and Toccata*, is finally consolidated in Karabyts’s creative method and is embodied in the general form of the Concerto for orchestra No. 3 *Lamentations*.

In the series, we trace the artist’s subconscious desire to depict the style of prominent twentieth-century composers who played an essential role in the development of the Ukrainian artist. Moreover, the composer uses the means of expression that are organic for these particular artistic figures. Among the names that were important for the artistic development of Ivan Karabyts, as he himself mentioned on several occasions, was Dmitri Shostakovich. Karabyts’s oeuvre also includes preludes that reflect the influences of Béla Bartók, Igor Stravinsky, and other famous composers. At the same time, throughout the cycle, he also stylizes various stylistic trends of the twentieth century. Among them, it is worth mentioning the influence of impressionism, expressionism, neoclassicism, etc., relevant to the author’s intentions.

Conclusion. The genre and style of the piano works by Ivan Karabyts reflect the connection with the figurative and constructive ideas of the time. First, the influence of Borys Liatoshynsky can be traced both at the level of symphonicism of the concept as a compositional method, which was initially tested in the field of instrumental compositions, and at the level of allusions to Liatoshynsky’s works of the 1920s in the genre of sonatas and preludes. On the other hand, the analyzed works demonstrate the avant-garde principles of sonorous musical composition (atonality, diminished and enlarged intervals, septacords, claves, etc.).

It is also worth mentioning the baroque principle, realized in the early diptych *Toccata and Prelude*, and the overall baroque direction of the composer’s work in large forms in his mature period of creativity.

The *24 Preludes* are the pinnacle of the composer’s piano explorations. Their musical language is original and complete with stylistic trends of the twentieth century. Important in understanding the composer’s intentions are the polyphonic method of deployment, the use of the principle of cyclicity, expressive aspects of toccata, stylistic allusions to iconic styles and composers’ names, and special attention to the Baroque type of prelude. A separate issue is the symbolic and semantic context of the idea, which is formed in combination with improvisation, theatricalization of images, and symphonic generalization, forming lyrical, sound, tragic, and unifying image lines; their interaction is aimed at creating the integrity of the idea.

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ВАН ДУНЧЖІ

ЖАНРОВО-СТИЛЬОВІ АТРИБУЦІЇ ФОРТЕПІАННОЇ ТВОРЧОСТІ ІВАНА КАРАБИЦЯ

Анотація. Фортепіанна творчість українського композитора Івана Карабиця (1945–2002) розвивалася в руслі потужних авангардних тенденцій другої половини ХХ століття. У стилістиці його фортепіанних опусів 1960–1970-х років простежуємо впливи різних стильових дискурсів ХХ століття. Ця стильова універсальність є, з одного боку, загальним віддзеркаленням культурно-мистецьких новацій повоєнного часу, а, з іншого, проявом тенденцій руху шістдесятництва, зокрема, «Київського авангарду», діяльність котрого формувалася згідно з новаторськими тогочасними композиторськими техніками як відображення авангардних інтенцій часу. Мета статті — дослідження жанрово-стильових атрибутів фортепіанної творчості Івана Карабиця. Серед завдань – аналіз стилю композитора на прикладі його фортепіанних творів 1960–1970-х років: Сонати для фортепіано (1964), диптиху «Прелюдія і токато» (1965–1966), а також 24 прелюдій для фортепіано (1976), інтонаційного, тематичного, жанрово-стилістичного наповнення цих опусів. У статті порушено питання впливу постаті Бориса Лятошинського на фортепіанні концепції І. Карабиця як на рівні симфонізму фортепіанного задуму, що спочатку було апробовано саме в полі інструментальних композицій, так і на рівні альянсів до творчості самого Лятошинського 1920-х у жанрі сонати та прелюдії. З іншого боку, на прикладі проаналізованих фортепіанних творів простежуються авангардні принципи побудови сонорної музичної композиції (атональність, зменшені та збільшені інтервали, септакорди, кластери тощо). Вершинними у фортепіанних пошуках композитора є 24 прелюдії. Їхня музична мова є оригінальною, сповненою новаторських стилістичних тенденцій. Важливими в усвідомленні задуму композитора є поліфонічний спосіб розгортання, використання принципу циклічності, виражальних аспектів токатності, альянсів до знакових стилів та композиторських імені і особлива увага до барокового типу прелюдювання. Окремим питанням є образно-значеннєвий контекст задуму, який формується у поєднанні з імпровізаційністю і театралізацією образів. Симфонічне узагальнення формує ліричну, звукообразальну, трагедійну, об'єднувальну образні лінії, а їх взаємодія спрямована на створення цілісного задуму.

Ключові слова: творчість Івана Карабиця, прелюдія, соната, токато, цілісність задуму, жанрово-стильовий дискурс.

Ілюстрації

1. Ivan Karabyts. Prelude #2. Cycle 24 Preludes for Piano

Moderato e capriccioso

Musical score for Prelude #2, Moderato e capriccioso. The score is written for piano in 2/4 time. It features a treble and bass clef. The tempo is Moderato e capriccioso. The dynamics are marked *p*. The music consists of a series of chords and melodic lines, with some notes marked with a flat (*b*) and a sharp (*#*).

2. Ivan Karabyts. Prelude #7. Cycle 24 Preludes for Piano

Andante espressivo

Musical score for Prelude #7, Andante espressivo. The score is written for piano in 3/4 time. It features a bass clef. The tempo is Andante espressivo. The dynamics are marked *p* *legato e stringendo*. The music consists of a series of chords and melodic lines, with some notes marked with a sharp (*#*).

3. Ivan Karabyts. Prelude #24. Cycle 24 Preludes for Piano

Animato

Musical score for Prelude #24, Animato. The score is written for piano in 3/4 time. It features a bass clef. The tempo is Animato. The dynamics are marked *pp*. The music consists of a series of chords and melodic lines, with some notes marked with a sharp (*#*). The score is divided into two systems, with a dashed line and the number 8 indicating a repeat or continuation.