

**THE ARTISTIC AND PERFORMANCE DIMENSION  
OF BORYS LIATOSHYNKY'S  
CHAMBER INSTRUMENTAL WORKS**

**ХУДОЖНЬО-ВИКОНАВСЬКИЙ ВИМІР  
КАМЕРНО-ІНСТРУМЕНТАЛЬНИХ КОМПОЗИЦІЙ  
БОРИСА ЛЯТОШИНСЬКОГО**

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**Abstract.** The article explores the artistic and interpretive dimension of Borys Liatoshynsky's chamber instrumental oeuvre, focusing on the relationship between compositional logic and performance interpretation. It addresses a gap in scholarship by analyzing intonational-dramaturgical, timbral-textural, and semantic factors that shape interpretive models of the composer's works. The study traces the evolution of Liatoshynsky's style from early salon-Romantic works to mature compositions marked by symphonic thinking and a developed national intonational idiom. Particular attention is given to the Ukrainian Quintet as a culmination of his chamber instrumental symphonism, interpreted as a chamber symphony with monothematic development and large-scale dramaturgy. It is argued that these works require a symphonically oriented performance approach, integrating structural, polyphonic, and timbral-semantic dimensions. The research contributes to a deeper understanding of the composer's style and provides a basis for contemporary interpretive practice.

**Keywords:** Borys Liatoshynsky, chamber instrumental music, symphonism, interpretation, musical dramaturgy, national intonation, Ukrainian Quintet.

**Problem Statement.** Borys Liatoshynsky's chamber instrumental oeuvre constitutes one of the most representative spheres of his compositional thinking, for it is precisely here that the stages of the artist's stylistic evolution, the transformation of genre- and form-building principles, the increasing complexity of his harmonic and polyphonic language, and the very process of the symphonization of the chamber genre are most distinctly traceable. Despite the existence of studies devoted to individual works, the composer's early period, the features of his symphonism, and the manifestations of the national component, the artistic and interpretive dimension of Liatoshynsky's chamber instrumental compositions has not yet emerged as an integral object of specialized scholarly inquiry. Insufficiently clarified, in particular, are the relationships between authorial conception and performance interpretation, as well as the role of intonational-dramaturgical, timbral-textural, and semantic factors in shaping a coherent interpretive conception of a work.

The relevance of this publication is determined by the need for a comprehensive examination of Liatoshynsky's chamber instrumental legacy in the unity of historical-stylistic, compositional, and performance-related perspectives. Such an approach makes it possible not only to specify the place of the composer's chamber opuses within the evolution of Ukrainian music of the first half of the twentieth century, but also to outline objective stylistic guidelines for contemporary performance practice, in which works marked by large-scale dramaturgy, a symphonic mode of thinking, and national-intonational distinctiveness acquire particular significance. Addressing this problematic thus contributes to a deeper understanding of the artist's individual style and to the renewed actualization of his chamber instrumental heritage in present-day scholarly and concert-performance discourse.

**Analysis of Recent Research and Publications.** The scholarly discourse surrounding Borys Liatoshynsky's chamber instrumental legacy has been shaped both by classical musicological studies and by more recent research in which the composer's oeuvre is illuminated from historical-stylistic, generic, symphonological, and, to some extent, performance-related perspectives. The generalized context of the development of the Ukrainian chamber instrumental ensemble, within which the place of the composer's work is outlined, is presented in M. Borovyk's monograph [1], whereas the broader parameters of Liatoshynsky's symphonic thinking are disclosed in the works of M. Hordiichuk [5] and V. Samokhvalov [8]. Particularly important for reconstructing the composer's early creative phase are M. Hordiichuk's study "Unknown Pages" [4], I. Tsarevych's article "The First Work" [10], and T. Homon's dissertation [3], which clarify the circumstances surrounding the creation of the early chamber opuses, identify the genre-stylistic sources of his musical language, and trace the logic of the formation of his individual compositional manner. Valuable supplements to this circle of studies are I. Belza's memoiristic observations and critical assessments [2], which emphasize the psychological inwardness and subjective intensity of the imagistic world of Liatoshynsky's chamber works.

Works directly devoted to Liatoshynsky's chamber instrumental compositions include I. Tsarevych's article on the ensembles of the 1920s [9] and her study of the performance problems posed by the *Ukrainian Quintet* [11], which comes closest to the problematic advanced in the present article. At the current stage, a significant contribution to the reconsideration of the composer's creative persona is I. Savchuk's doctoral dissertation [6], which examines the communicative fields of the artist's oeuvre and the mechanisms of his stylistic transformations, as well as the article by I. Savchuk and V. Kravchenko [7], which specifically analyzes manifestations of the national component in the composer's chamber instrumental works. At the same time, an analysis of the publications cited above shows that scholarly attention has been focused primarily on the historical-biographical, genre-stylistic, symphonological, and national-intonational dimensions of Liatoshynsky's work, whereas the artistic and interpretive aspect of his chamber instrumental legacy—particularly in the interrelationship of authorial conception, compositional logic, timbral-textural semantics, and contemporary interpretive practice—has not yet become an integral object of spe-

cialized scholarly reflection. It is precisely this research lacuna that determines the scientific relevance of the present article.

**The Aim of the Article.** The purpose of this article is to identify the distinctive features of the evolution of Borys Liatoshynsky's chamber instrumental oeuvre and to clarify the specific character of the formation of the artistic and interpretive space of his compositions in the unity of historical-stylistic, compositional-dramaturgical, and interpretive dimensions. Particular attention is focused on tracing the transformation of the composer's artistic thinking from the early chamber opuses to the mature compositions, determining the role of the symphonization of the chamber genre, delineating the national-intonational component of his oeuvre, and identifying those structural-semantic and timbral-textural factors that directly shape the contemporary interpretive conception of his works.

**Scholarly Novelty.** The scholarly novelty of this study lies in its comprehensive consideration of Borys Liatoshynsky's chamber instrumental legacy through the prism of an artistic and interpretive approach, which makes it possible to integrate an analysis of the composer's stylistic evolution, the compositional logic of his works, and the specific nature of their interpretive realization. The article refines the significance of the chamber instrumental compositions as the sphere in which the composer's symphonic mode of thinking manifests itself most vividly; systematizes the fundamental principles of the performance reading of the *Ukrainian Quintet* as a chamber instrumental symphony; and emphasizes the role of national-intonational, dramaturgical, and timbral-semantic factors in shaping a coherent interpretive model of the composer's works.

**Main Discussion.** The composer's creative biography is rather complex and comprises several important periods, each marked by transformative shifts in the artistic-expressive field of his oeuvre. A careful study of these periods yields a holistic picture of the artist's explorations in the sphere of chamber instrumental music, the genre in which these shifts are most distinctly manifested. As early as the 1910s, at the initial stage of his creative quest, Liatoshynsky most frequently turned to chamber genres. In 1913, the composer wrote a Quartet for violin, viola, cello, and piano in D minor (without an opus number). Information about its first performance is found in the Zhytomyr press of 1913, which reported the premiere of the work: "Liatoshynsky himself performed the piano part of this piece, which testified to his high level of command of the instrument" [as cited in 3, pp. 148–149]. Concerning the place where the composer's early works were written, M. Hordiichuk notes that the Piano Quartet and the String Quartet in C minor, fair-copy scores of which are preserved in the Memorial Study-Museum of the composer, were completed in Kyiv: "Liatoshynsky began the Piano Quartet in Zhytomyr but completed it in Kyiv. The String Quartet was written in Kyiv" [4].

Particularly revealing from the standpoint of the formation of the genre-specific features of Liatoshynsky's early pre-modern period is the *Romance for Cello and Piano*. Among the aspects of the composer's expressive language in this early period, as reflected in the score of this work, T. Homon notes that the composition was "written in a salon-Romantic manner in E major—the use of major tonalities was a rare phenomenon in Liatoshynsky's oeuvre of this period. The composer makes generous use of triplet rhythm and octave doubling of the melody, filling them with simple, non-chromatic harmonies. To convey an atmosphere of emotional agitation, the composer likewise employs triplet rhythm at the climax in the middle section <...>. The middle section possesses developmental traits characteristic of the thinking of a symphonist-composer. Imitative exchanges between the two instruments constitute the basis of the development <...>. Liatoshynsky becomes increasingly interested in mode-related, tension-laden diminished and augmented intervals" [3, pp. 149–150]. During this period, the artist remained within the sphere of the established salon-academic canons of his time. The choice of the inherently vocal genre of the romance, in which poetic utterance is an important factor in shaping the conception, crystallizes a corresponding set of performance-expressive components characteristic of its stage realization: broad phras-

ing, profound melodicism sharpened by harmonic turns of a Romantic type, as well as a lyric-contemplative imagistic and semantic component.

Analyzing Liatoshynsky's early chamber instrumental works, I. Tsarevych emphasizes the decisive role of Reinhold Glière, composer, conductor, and second director of the Kyiv Conservatory. It was under his guidance, beginning in 1914, that the principles of Liatoshynsky's creativity—open to innovative solutions—were refined. In Glière's composition class, respect for outstanding musical personalities was cultivated, and thanks to this, Liatoshynsky's musical tastes were significantly influenced by eminent composers of the imperial Russian tradition, such as P. Tchaikovsky, A. Scriabin, and S. Rachmaninoff. At the same time, in the early works, especially the piano ones, the genre-stylistic attributes of Frédéric Chopin's art are especially clearly discernible.

The transformative changes in Liatoshynsky's musical language throughout the 1910s, aimed at enriching the expressive aspects of his work, to a great extent determined the modernist specificity of his creative pursuits in the 1920s. A watershed in the crystallization of these pursuits is the *Mourning Prelude* (1920).

I. Savchuk interprets this process of Liatoshynsky's acquisition of professional compositional status in the 1910s as a specific communicative, professional, and artistic conditioning of the decade, dividing it into "amateur (1910–1913), academic (1913–1919), and professional (1919–1920) stages. In this context, the autodidactic conditioning of the first stage is natural. The communicative intersections of the artist's stylistic searches are revealed through a 'stylistic play' with the salon-Romantic formulas of Chopin and Scriabin. The next stage demonstrates the process of mastering classical principles of composition and the search for an individual stylistics based on the imitation of the semantic formulas of his teacher Glière and the stylistics of Tchaikovsky and Rachmaninoff. Accordingly, the communicative orientation of the last stage is characterized by the young composer's estrangement from established canons and openness to the innovative processes of the contemporary modern artistic world" [6, pp. 325–326].

During the 1920s, Liatoshynsky actively refined the musical-formative and generic specificity of instrumental writing alongside a significant complication of harmonic structure: instrumental parts acquired independent significance within the musical dramaturgy, turning into quasi-symphonic layers in their polyphonic juxtaposition and development. At this time, the composer's attention was directed primarily toward engagement with the strata of contemporary music. He was deeply interested in the expressive innovations of the composers of the Second Viennese School and listened on the radio to live broadcasts of concerts featuring works by A. Schoenberg, A. Berg, and A. Webern, as well as to the musical achievements of other artists progressive for the musical culture of that time.

The 1920s symbolize the first fully professional surge of Liatoshynsky's chamber instrumental activity. His chamber explorations of this period constituted an important foundation for the subsequent realization of his experience in opera and symphonic genres. Among the works of these years, marked by the innovative specificity of the composer's thinking, are String Quartets Nos. 2 and 3, the Trio for piano, violin, and cello, the Sonata for violin and piano (1926), two piano sonatas, a Ballade for piano, the cycle of piano pieces *Reflections*, and the extensive field of chamber-vocal lyricism, the intonational specificity of which would later culminate in the vocal doctrine of *The Golden Hoop* (1929), the composer's first opera based on Ivan Franko's *Zakhar Berkut*.

The First Piano Trio (1922) marked the composer's first turn to the trio genre in Ukrainian Soviet music. For performer-instrumentalists, it is important, in approaching the interpretation of the piece, to concentrate on the integrity of its dramaturgical development, to focus on revealing the characteristic "astringency" of its melodic formations and the nature of ensemble interaction, and to move beyond habitual approaches to chamber interplay. In the Trio, Liatoshynsky reveals himself as an artist of symphonic thinking; accordingly, his conception of musical composition is filled with dynamic conflict, drama, and expressive intensity. In the second movement, the com-

poser makes generous use of polyrhythm and metrical variability, which impart motion and dynamism to musical constructions that might at first glance appear static.

The Sonata for Violin and Piano (1926) is even more deeply rooted in the specificity of the composer's innovative achievements. It is well known that composers of this time sought to expand the seven-degree modal system, and Liatoshynsky achieved this by altering the principal tonal scale degrees, thereby creating new harmonic possibilities that are fully evident in the intonational field of the Sonata.

The interpretive-semantic features of this chamber work are imbued with new expressive components directed toward the symphonic quality of the composer's utterance and toward the testing, within chamber instrumental achievement, of those expressive means and form-building searches that would later be tried out in his major symphonic canvases. The principle of symphonic conception generates a corresponding interpretive-semantic space of instrumental expressivity. It should be noted that within the chamber domain of the Sonata, the composer succeeded in expanding the timbral possibilities of the violin and piano as equal partners in the chamber ensemble. The specificity of the work's performance dramaturgy reflects a treatment of their parts as a kind of orchestral groups within the timbral-dramaturgical lines of the work's unfolding, as rhythmically complementary strata in a shared process of image-formation. Among the modified authorial means of instrumental expression are chromatic parallels of minor triads, tense functional juxtapositions in vertical sonorities, timbral-phonetic and timbral-coloristic treatments of consonances, and the principle of the polyphonicization of layers. It should also be emphasized that the major seventh chord, broadly tested within the Sonata as a kind of tonic support, becomes its fundamental harmonic leit-timbre. The composer actively employs bitonality, polymelodicism, polyrhythm, and polyphonic polymetric structures, thanks to which the internal dynamism of the form increases perceptibly and becomes denser and more concentrated. Under conditions of broadly conceived programmaticity and the specific one-movement structure of the Sonata, taking these components into account is essential for perceiving the musical content of the work and for shaping the logic of its compositional unfolding.

These tendencies—reflected in emotional intensity, the non-programmatic yet encoded nature of the authorial conception, and the substantial harmonic, polyphonic, textural, and timbral-dynamic innovations of the composer's writing—can also be observed in his other chamber instrumental works. As I. Belza, a student and later lifelong companion of the composer, emphasizes, the imagistic content of the chamber instrumental canvases of the 1920s contains “much that is subjective and psychologically profound <...> from the standpoint of the formation of compositional mastery, the author's acquisition of the ability to render his moods and feelings with subtlety” [2, p. 15]. These techniques demonstrate a striving for diversity of musical means, for a deepening of artistic thought, and for the gradual crystallization of Liatoshynsky's individual style.

In the 1930s, Liatoshynsky's oeuvre underwent a considerable transformation brought about by tragic developments in Ukrainian art after the First Congress of Soviet Writers (1932), which proclaimed socialist realism the only acceptable direction in the art of the Soviet imperial system. As a result, composers were required to embody the principles of programmaticity and to employ song-based material in the thematic organization of musical works, which “caused changes in formal presentation: variation and cyclicity came to be regarded as dominant. Liatoshynsky was forced to absorb these directive demands. The transition to a new mode of imagery lasted more than a decade. All of his later chamber works are the result of a new way of thinking—compromised in some respects, yet marked by profoundly individual approaches to the realization of the authorial conception” [7, p. 112]. Liatoshynsky was compelled to adapt to these demands; consequently, his chamber conceptions of this period to some extent reflect the imperatives of the new aesthetics and at the same time express his personal stance in attempting to avoid drawing the attention of the directive imperial bodies overseeing national cultures.

In the 1940s, under wartime conditions, Liatoshynsky's achievements clearly reveal the influence of Ukrainian folk song. It was precisely during this period that such major chamber instrumental works appeared as Trio № 2 for piano, violin, and cello (1942), the Fourth String Quartet (1943), and the *Ukrainian Quintet* for piano, two violins, viola, and cello (1942–1945), which is considered a pinnacle of Ukrainian chamber instrumental art in the first half of the twentieth century. The composer once again, as in the 1920s, turned to chamber instrumental music as a sphere in which to test new ideas.

According to the composer, the creation of this work was inspired by R. Schumann's lyrical-Romantic quintet. Several factors contributed to the work's relatively fortunate fate both in compositional history and in performance practice. The Quintet reflects virtually all the requirements of Soviet art within the framework of socialist realism: extensive use of folk intonations, variation-based unfolding of material, and programmaticity. On the other hand, the time of its creation coincided with some of the most tragic pages of Ukraine's modern history and with its sacrificial experience in the furnace of war. Soviet authority loosened its pressure on pro-national creative circles and in many forms of artistic activity (such as the films of O. Dovzhenko) even encouraged artistic exploration. At that moment, the regime needed as quickly as possible to restore the old archetypal image of Ukraine-as-warrior in order to raise the general spirit of struggle against the German invaders.

The *Ukrainian Quintet*, which received the USSR State Prize in 1946 (its first version was written in November–December 1942), was composed while the author was in evacuation in Saratov. In 1945, the composer produced a second, final version. The Quintet was first performed in early 1943 by the Saratov ensemble, which included professors of the Moscow Conservatory headed by Professor L. Tseitlin; the piano part was performed by V. Nielsen.

The work's scale and grandeur align its conception with that of a symphony. Many musicologists who have studied the composer's oeuvre describe this work as a chamber symphony, thereby consciously underscoring the symphonization of the chamber genre. Such characterizations may be found in the works of V. Samokhvalov [8], M. Borovyk [1], M. Hordiichuk [5], I. Tsarevych [10], and other musicologists. The imagistic content generated by tragic events led to an intensification of the conflictual principle, to the symphonization of musical development, and, as a consequence, to an expansion of generic boundaries. It should be added that this distinctly pro-Ukrainian conception in Liatoshynsky's oeuvre determined, to a certain extent, the pan-Slavic vector of his later work and influenced the intonational nature of his symphonism.

Let us consider the specific features of the composer's realization of genre-stylistic and compositional fields and their reflection in the work's performance interpretation.

**The Compositional Conception of the *Ukrainian Quintet* (1945).** The *Ukrainian Quintet* is a large-scale four-movement sonata cycle. Liatoshynsky employs the same form in his Third Symphony, the only one of his five symphonies that has four movements. This feature of the *Ukrainian Quintet* is caused by the philosophical scale of the underlying idea, the realization of which required the structurally generic boundaries customary for the composer. The symphonic nature of the Quintet's conception unfolds in a four-movement cycle with intense dramatic development and a tragic worldview associated with war. Yet this is not a tragedy of fatalism: the composer creates powerful and extraordinarily intense emotional images in which luminous epic-heroic images prevail over dark and tragic forces.

The first movement serves as the exposition of the cycle's principal imagistic spheres, whose formation takes place within sonata form. The primary theme of the first movement functions as a kind of leitmotif of the work, embodying the image of the Homeland. Its structure is tripartite, with a developmental middle section. The development begins with a double statement of the principal cell of the main theme (echoing the secondary theme of the Third Symphony), which imparts a dramatic character to the unfolding of the musical fabric. The tension is heightened by

general pauses separating these thematic elements. The subsequent rhythmic fragmentation of the motivic cell in sequential development leads to a change of tempo and character—*Allegro risoluto*. The secondary theme in the development also acquires a dramatic character and is presented in the strings. Gradually, the intonational core of the primary theme develops, alternating with statements of the secondary-theme element in the strings—juxtapositions that dynamize the musical texture. The next stage in the growth of tension is the superimposition of the intonational layers of the primary and secondary themes. This concentration of musical material results in a climax where the secondary theme resounds apotheotically in octaves against the background of a harmonically modified triplet chordal texture. The dynamics intensify by harmonic means, and the climax is interrupted by an unexpected dynamic contrast with the entry of the transitional section. This dramaturgical device was also used in the primary-theme area of the exposition.

In the dramaturgy of the second movement, ostinato forms and complex polyphonic superimpositions of various thematic lines in synthetic climactic sections acquire particular importance, which is characteristic of Liatoshynsky's symphonism. The form of this movement is compound ternary (the outer sections are in simple binary form, the middle section in simple ternary form). The ostinato figure in the strings at the beginning is intonationally related to the main theme of the first movement.

The third movement of the Quintet, an orchestral scherzo of toccata character, has a tripartite structure. In the first section, traits of simple ternary form with a through-developing character may be observed. The middle section contains a modified version of the main theme of the first movement in the first violins, opposed by the chromatic syncopated movement of the entire string group. The central section is a stylized *kolomyika*. Its construction is based on a variation-type development. The introduction in the piano part recalls the sound of the bass of a folk chapel ensemble. The theme, written in the Hutsul mode, appears successively in all the string instruments (including the cello and viola).

The fourth movement is cast in sonata-allegro form. The exposition of the finale features through-development, which is a sign of symphonic thinking. The main theme is the bearer of a volitional, resolute image. The syncopated rhythm, intonationally linked with the main theme of the first movement and the theme of the middle section of the second movement (the interval of a sixth), introduces a developmental character (with the use of polyphonic means) and traits of tripartite organization. At the crest of dynamic tension, the main theme of the recapitulation appears. This is an apotheosis: first, the chordal texture of the piano echoes an element of the theme in the strings, and then the theme is given tutti in fortissimo. Against the background of arpeggiated piano texture, the secondary theme (viola, second violin, first violin) sounds in polyphonic presentation with oppositions. The textural saturation in the strings precedes the appearance of the main theme in the viola part, later in the first violin and cello. When this theme is taken by the piano, the strings (first violin, viola) sound the secondary theme of the finale. The development of these thematic strata leads to a climax (a dominant preparation built on textural elements of the first movement of the Quintet). The climax flows into the coda, which is built on the main theme of the first movement, thereby creating both a dramaturgical and a thematic arch for the entire Quintet. The coda becomes the culmination of the whole cycle.

The outlined features of the structural-intonational realization of the *Ukrainian Quintet* make it possible to formulate several generalizations regarding the musical-compositional, semantic, and other aspects of the composer's conception and their impact on the formation of the interpretive space of this work. In this regard, it is important to take into account several positions that shape an objective stylistic field for the interpretation of Liatoshynsky's chamber instrumental oeuvre. Among them, the following should be emphasized:

1. The large-scale tragic-dramatic artistic conception of the Quintet led to a transformation and renewal of academic notions of sonata form. As in the composer's symphonic works, the

structure of the Quintet reveals common traits with the principles of theatrical drama. This is facilitated by the specific nature of sonata form, which reflects the key stages of the dramaturgical process—initiation, development, and resolution—and corresponds to the exposition, development, and recapitulation of artistic-dramatic unfolding. Consideration of these features is the point of departure for shaping the musical interpretation of the work.

2. An important feature of Liatoshynsky's sonata-form expositions is their extraordinarily high degree of dynamic activity. This quality is also characteristic of the expositions of the Quintet (the first and fourth movements). Within the sonata construct, there is no long development section inside the exposition, yet there is developmentalism itself as a mode of exposition. For interpreters, it is important to realize that the developmental character of Liatoshynsky's principal thematic areas is to a great extent conditioned by the dynamic and structural openness of the musical material. The contrast between the themes of the exposition is not strong; however, tension and continuity are achieved because the transitional and secondary sections are perceived as successive stages in the development of the primary one.

3. In the secondary thematic areas, emotional tension grows gradually. Lyric thematic formations are enriched in the course of development by polyphonic means, and the composer employs a variety of procedures of contrapuntal development while also altering their rhythmic and harmonic basis. In the first and fourth movements of the Quintet, this process leads to an intensification of emotional tension and a transformation of thematic character. An important role in activating this process is played by the broad melodic line of a developmental character, which V. Samokhvalov defines as "melodic development" [8].

4. In shaping a musical interpretation, performers must take into account the fact that emphasizing the boundary between exposition and development in the *Ukrainian Quintet* is a characteristic authorial device, typical of the composer's symphonic conceptions. One means of doing so is the acceleration of tempo: *Allegro risoluto* in the first movement and *Allegro* in the finale. The beginning of the development is marked by significant themes: in the first movement, the main theme (rehearsal № 9), and in the finale, the funeral march theme from the second movement. In the latter example, the characteristic juxtaposition of contrasting themes is also noticeable, sharpening the conflict.

5. The principal characteristic of the first movement's development is the conflictual collision of different sonic-thematic strata with contrasting rhythmic profiles. Although chamber instrumental works are usually characterized by a dialogic type of interaction in the musical texture, Liatoshynsky deliberately rejects academic principles of development. In the structural waves of the development, vividly profiled melodic constructions are practically absent; instead, the intonational material is linked to the activation of various thematic components. Polyphonic techniques play an important role in the development of both the first movement and the finale, functioning as means of development. In addition to contrast polyphony, which lends energetic tension to the musical texture, imitative polyphony and various of its variants are employed, including stretti, subsidiary-voice techniques, and retrograde. Thus, performance realization should be based on an awareness of polyphonic modes of developing the musical texture alongside textural-harmonic means.

6. A general characteristic of the recapitulations of the first movement and the finale is the active development of the thematic-imagistic structure of the musical texture. At the same time, different artistic and interpretive tasks determine corresponding approaches to the compositional solution of the recapitulations at the beginning and at the end of the work. The recapitulation of the first movement of the *Ukrainian Quintet*, directed toward the dynamic intensification of the main theme, which in the recapitulation sounds saturated and apotheotic, becomes the structural point of culmination. The finale is resolved through a synthetic recapitulation that unites two themes—the secondary theme of the finale and the main theme of the first movement. Such a recapitulation performs not only a dramaturgical but also a unifying function, completing the development of the cycle and logically preparing the transition to the coda. In it, the performers

sum up the achieved result and activate the musical language with the aid of ostinato rhythms. In order to attain the emotional culmination of the entire four-movement cycle, the composer introduces the initial thematic motif of the work, thus uniting the principal thematic material of all the movements and directing the work toward interpretive and compositional unity.

7. Interpreters should take into account the composer's principle of the personification of the timbral properties of the ensemble instruments. Awareness of the fact that, in the composer's practice, a certain instrumental timbre is associated with a stable rhythmic-structural formula and is directed toward indicating the semantic depths of the conception is another important factor in shaping the integrity of the interpretive design. In the dramaturgical unfolding of the musical interpretation, these semantic authorial condensations make it possible to "guide" the interpretive-dramaturgical development of the work, or, in other words, to form its bifurcation points in temporal-spatial becoming. An example is the ostinato chromatic figure spanning a minor third in the viola part (second movement, middle episode), which symbolizes the image of death. There are many such semantically marked constructions embodied by the composer throughout the work. It should be added that the composer uses this device in other compositions as well, including the beginning of the second movement of the Sonata for Violin and Piano (1926), the introduction to the symphonic ballad *Grażyna*, and the second movement of Symphony № 3.

8. In the Quintet, the composer makes innovative use of the expressive possibilities of the piano, which is due in part to his treatment of the opus as a chamber symphony. The piano contains several symphonic strata that develop and oppose one another. By reconfiguring late-Romantic tendencies in this direction, Liatoshynsky thereby forms an authorial stylistics of the instrument's timbral sound. For performers, this stylistic principle makes it possible to unfold a diversity of differentiated characters in their opposition and interpenetration. The symphonization of the Quintet substantially enriches and diversifies the piano texture through an original combination of large-scale and fine-grained technical means; therefore, a pianist approaching the realization of this work must possess a considerable technical and expressive arsenal.

9. It should be noted that in the *Ukrainian Quintet* not only the primary and secondary themes of the exposition are contrasted, but also the entire exposition and development, and indeed the individual movements of the cycle among themselves, which is caused by the composer's approach to the re-accentuation of the functions of the parts of the sonata-symphonic cycle. Owing to dramaturgical features and intonational links, the entire four-movement conception is formed according to the principle of sonata structure: the first two movements perform the function of the exposition (the first movement—the principal thematic area; the second—the secondary one), the third movement functions as the development, and the finale as the recapitulation. This semantic idea of the composer's conception is foundational for performance realization, as emphasized by I. Tsarevych, a noted interpreter of the composer's chamber instrumental legacy [10].

Having examined the composer's creative method through the example of the Quintet, together with the specific features of its manifestation in performance practice, we may summarize the following traits of the symphonic genre:

- a four-movement cyclic form with through-development and manifestations of one-movement continuity;
- monothematicism as the principal principle of dramaturgical development, based on the conflictual opposition of thematic formations;
- imagistic transformation of thematic material;
- re-accentuation of the functions of the cycle's movements and of the ensemble instruments;
- increased complexity of the textural presentation of musical material.

Finally, it should be added that an important manifestation of the composer's symphonic thinking lies in the fact that the entire dramaturgy of a monothematic type of intonational devel-

opment grows out of the theme, out of its core. This is precisely why Liatoshynsky's symphonism is perceived as a creative method and a mode of thinking characteristic of almost all of his works. For this reason, it is indeed appropriate to speak of the *Ukrainian Quintet* as a chamber instrumental symphony, in which the unity of the cycle's thematic formations is clearly observable—a condition of crucial importance for the integral musical interpretation of the work.

**Contemporary Performance Realizations of the *Ukrainian Quintet*.** This opus is one of the few chamber instrumental works by the composer to have enjoyed a fortunate performance history. This has been facilitated by the extraordinary emotional and spiritual intensity of the music. The Quintet attracts chamber performers through the diversity of its intonational specificity, the scale of its conception, and the compelling solutions it offers in the sphere of instrumental and pianistic technique.

The performance stylistics of the *Ukrainian Quintet* are rooted in a late-Romantic expressive idiom, the specificity of whose realization resonates with the large-scale piano canvases of the turn of the nineteenth and twentieth centuries. In this context, I. Savchuk identifies the composer's stylistic space as the creation of music "in the so-called balanced genre-stylistic planes of the styles of the first half of the twentieth century, in the large traditional symphonic spaces of large form" [6, p. 173]. The Quintet is imbued with broad phrasing and complex textural constructions, which make it possible to demonstrate a wide range of performance abilities and skills. These characteristics allow interpreters to shape their own stylistic space of the Quintet, which, on the one hand, is connected with the real, conditionally real, and hypothetical aspects of the conception and musical idea of the work, while, on the other, fully reflects the performer's inner emotive nature and the ability to transform the composer's stylistics through emotive and tactile sensations in the process of image-formation.

In today's media space, particularly on YouTube channels, one may listen to five interpretations that differ in their degree of artistic impact:

1. L. Futorska (violin), A. Chaikovskiy (violin), M. Karapynka (viola), V. Rekaló (cello), I. Pakhota (piano). Hall of the Lviv Regional Philharmonic, Lviv, 2012.

2. Ya. Morozova (violin), N. Bulat (violin), V. Vasylykiv (viola), T. Lavrova (cello), T. Homon (piano). Hall of the National Union of Composers of Ukraine, Kyiv, 2013.

3. Kyiv Camerata: B. Pivnenko (violin), M. Skrypa (violin), K. Suprun (viola), Z. Almashi (cello), D. Tavanets (piano). Festival Kyiv Music Premieres of the Season. Small Hall of the P. I. Tchaikovsky National Music Academy of Ukraine, Kyiv, 2015.

4. Kyiv Mozart Quartet and Antonii Baryshevskiy at Bouquet Kyiv Stage: O. Sheleshkova (violin), P. Khmara (violin), A. Makii (viola), S. Kazakov (cello), A. Baryshevskiy (piano). Kyiv, 2020.

5. I. Chkan (violin), P. Khmara (violin), O. Pohorielov (viola), V. Kornilova (cello), I. Shesterenko (piano). Small Hall of the P. I. Tchaikovsky National Music Academy of Ukraine, Kyiv, 2019.

In general, in the *Ukrainian Quintet* performers proceed from the author's idea of the symphonization of the chamber genre, the expansion of the Quintet's sonic boundaries, and its interpretation as a chamber symphony. The work is monumental in its temporal duration as well. In our view, it is precisely here that the principal interpretive difficulty lies: the ability to embody the symphonic quality of the conception by means of chamber instrumental expression. This factor is the watershed. In some performances, attention is directed toward the integrity of form and the idea of symphonicity, so that the entire work is conceived almost as a one-movement whole; in others, toward detail and the creation of a mutable image representing the emotional component of the music. Yet when performers succeed in conveying the scale of the conception, the work sounds integral and is easily perceived by listeners.

Among the recordings listed above, in our view the most convincing realization of the authorial conception of the *Ukrainian Quintet* is that by L. Futorska (violin), A. Chaikovskiy (violin), M. Karapynka (viola), V. Rekaló (cello), and I. Pakhota (piano). In the artistic and interpretive dia-

logue they create, the work sounds capacious and intense in its dramaturgical-event unfolding; the performers think in large structures and do not fragment the thematic material. One clearly senses their aspiration to create a continuous integrity, in which the idea unfolds from the first intonational germ to the final chord. By contrast, in interpretations that proceed primarily from the music's emotionally poignant qualities, the sense of the structural whole suffers to a certain degree.

In the 1950s and 1960s, the late period of his creative life, Liatoshynsky concentrated to a greater extent on realizing symphonic conceptions, though he continued to turn sporadically to chamber explorations. During this time he composed *Two Mazurkas on Polish Folk Themes* for cello and piano (1953), *Two Pieces for Viola* ("Nocturne" and "Scherzo," 1964), as well as the *Concert Étude-Rondo* for piano (1962), a staple of the Ukrainian piano repertoire. At the same time, the composer actively rethought his chamber-vocal achievements of the 1920s, creating new versions of chamber-vocal works.

A significant aspect of Liatoshynsky's creative orientation that must be emphasized is the implementation of the Ukrainian theme in his own achievements. Whereas the artistic-expressive doctrine of Mykola Lysenko's oeuvre from the very beginning was based on his direct self-identification in musical space as a Ukrainian artist and on his outstanding mission in the national artistic discourse of his time, in Liatoshynsky this process unfolds gradually and has clearly delineated stages traceable across the panorama of his musical achievements.

At the early stage, in his *Youth Quartet*, the influence of national melody on the formation of thematicism is barely perceptible. However, the first active entry into the space of national thematicism and its interpretation may be observed in the *Overture on Four Ukrainian Folk Themes* (1926). This work demonstrates the composer's deep immersion in the strata of Ukrainian folklore. The culmination of these explorations was the opera *The Golden Hoop* (1929), numerous arrangements of folk songs, and works on Shevchenko-related themes (choruses, piano preludes, and the like). This line of exploration is characterized by intonational generalization, epic breadth of utterance, and the dramaturgical intensity inherent in the unfolding plasticity of folk melody. An important stage in the turn toward Ukrainian themes is linked to the war and to the composer's forced separation from Ukraine. During evacuation, returning in his thoughts to his native Kyiv, the composer actively used Ukrainian folkloric motifs in his chamber instrumental and vocal works. Examples include the chamber instrumental compositions analyzed above—Trio № 2, Op. 41, the *Ukrainian Quintet* (1942; second version, 1945), String Quartet № 4 (1943), the *Suite for String Quartet on Ukrainian Folk Themes* (1944), as well as arrangements of Ukrainian folk songs from the prewar and wartime periods. In these works, one senses a new understanding of folk melody, which the composer fully integrated into his mature compositional style.

What are the specific features of the realization of the national component within the structure of Liatoshynsky's chamber instrumental conception? First, Ukrainian intonational elements manifest themselves in various forms. In particular, this may be seen in the use of the tonic triad in different configurations characteristic of many folk songs (as may be observed in the secondary thematic area of the first movement of the *Ukrainian Quintet*) and in the reliance on the third scale degree, which symbolizes national coloration in melody and stimulates further development. Second, characteristic of Ukrainian modality is the combination of elements of the natural and harmonic minor within a single thematic construction, which contributes to vivid coloristic effects. The use of seventh degrees lends the sound a heightened dramatic quality, since the natural seventh is not a leading tone but part of a major inflection. Third, the composer also uses authentic themes, such as the *kolomyika*, which unfolds according to the principle of variant-variation development. The ostinato motive in the second movement of the Quintet and in the Sonata (developing within the span of a fourth) reflects the artist's turn toward the most ancient layers of folklore. Fourth, an important role in creating national coloration is played by coloristic texture, which serves either stylization (for example, the *kolomyika* in the middle section of the third movement) or the creation of sound effects (the cluster motive in the second movement, which produces an

effect of stasis), as well as by natural-modal harmony inherent in folk music, reinforced by characteristic melodic figurations for the sake of plasticity and intonational expressiveness in musical unfolding.

At the late stage of his creative life, European and Ukrainian folklore served Liatoshynsky as an essential source of inspiration, stimulating his creative imagination and thereby shaping an entire pan-Slavic creative doctrine. Its direct reflection can be traced in the *Slavic Concerto* for piano and orchestra, the symphonic poem *Grażyna*, the *Slavic Suite*, the bright and optimistic Symphony № 5, “Slavic,” and other major compositions by the master.

**Conclusion.** The study conducted makes it possible to assert that Borys Liatoshynsky’s chamber instrumental oeuvre is not a peripheral area of his legacy, but one of the fullest manifestations of his individual compositional method, within which the stages of the artist’s historical and stylistic evolution are most distinctly traceable. In the early opuses of the 1910s, salon-Romantic and post-Romantic intonational-genre models dominate, yet even here one can already discern the traits of the future symphonist—an inclination toward developmental process, intonational tension, timbral differentiation, and the internal dramatization of form. In the 1920s, the sphere of chamber instrumental music emerges as a space for the active renewal of the composer’s musical language: instrumental parts acquire independent dramaturgical weight, the polyphonization of texture intensifies, harmonic and metric-rhythmic organization becomes more complex, and a symphonic mode of thinking is formed. The composer’s further evolution in the 1930s and 1940s reveals, on the one hand, the impact of external historical and aesthetic factors and, on the other, the deepening of the national-intonational basis of his music, most vividly realized in the works of the wartime period. Thus, Liatoshynsky’s chamber instrumental legacy appears as an integral artistic system in which modernist thinking, the symphonization of genre, and the gradual crystallization of a national style are combined.

One of the principal scholarly results of the article is the substantiation of the status of the *Ukrainian Quintet* as the culminating manifestation of Liatoshynsky’s chamber instrumental symphonism and its interpretation as a chamber instrumental symphony. Analysis of this work has shown that its artistic integrity is grounded in a four-movement cycle with through-dramaturgy, the monothematic principle of intonational development, the active transformation of thematic formations, the re-accentuation of the functions of the parts of the sonata-symphonic cycle, and the personified treatment of ensemble timbres. It has been demonstrated that the performance reading of this opus cannot be confined to a purely local chamber approach, but requires thinking in large dramaturgical structures, taking into account the polyphonic methods of developing musical texture, the timbral-semantic functions of the instruments, and the innovative treatment of the piano as the bearer of several quasi-orchestral strata. It is precisely from this perspective that the internal conflict, large-scale character, and compositional logic of the work are disclosed most adequately.

An important conclusion of the study is also the identification of the leading foundations of the artistic and interpretive space of the composer’s chamber works as a whole. This space is shaped by broad phrase organization, heightened internal dynamism, the imagistic-semantic intensity of thematism, orientation toward symphonized dramaturgy, and the combination of late-Romantic expressivity with individualized modern techniques of writing. It has also been established that the national component in Liatoshynsky’s chamber instrumental works is realized not only through direct quotation or stylization of folkloric sources, but above all through intonational-modal models, variant-variation development, coloristic texture, and a specific organization of thematic movement. The analysis of contemporary performance versions of the *Ukrainian Quintet* has shown that the most convincing interpretations are associated with the aspiration to preserve the continuous integrity of the conception, to avoid excessive fragmentation of the thematic material, and to reproduce the work’s symphonic scale by means of chamber-ensemble music-making.

**Prospects for Further Research.** Particularly promising is a deeper study of Borys Liatoshynsky's chamber instrumental legacy in several interrelated directions: through specialized artistic-interpretive and textological analyses of individual opuses from different periods; through a comparative reconsideration of the composer's chamber instrumental and symphonic works with a view to identifying common dramaturgical models, intonational archetypes, and principles of timbral thinking; and through the study of the contemporary performance reception of his works on the basis of audio and video recordings. Also requiring separate scholarly elaboration is the problem of the realization of the national and pan-Slavic components in the composer's mature style, as well as questions of editorial history, stage/performance circulation, and interpretive strategies for the performance of his chamber works. It is precisely such studies that will make it possible substantially to deepen our understanding of Borys Liatoshynsky's place in the history of Ukrainian and European musical culture of the twentieth century.

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## ХУДОЖНЬО-ВИКОНАВСЬКИЙ ВИМІР КАМЕРНО-ІНСТРУМЕНТАЛЬНИХ КОМПОЗИЦІЙ БОРИСА ЛЯТОШИНСЬКОГО

**Анотація.** У статті досліджується художній та інтерпретаційний вимір камерно-інструментальної творчості Бориса Лятошинського, зосереджуючись на взаємозв'язку між композиційною логікою та виконавською інтерпретацією. Вона заповнює прогалину в наукових дослідженнях, аналізуючи інтонаційно-драматургічні, тембрально-текстурні та семантичні фактори, що формують інтерпретаційні моделі творів композитора. Простежується еволюція стилю Лятошинського від ранніх салонно-романтичних творів до зрілих композицій, позначених симфонічним мисленням та розвиненою національно-інтонаційною ідіомою. Особлива увага приділяється Українському квінтету як кульмінації його камерно-інструментального симфонізму, інтерпретованому як камерна симфонія з монотематичним розвитком та масштабною драматургією. Стверджується, що ці твори потребують симфонічно орієнтованого виконавського підходу, що інтегрує структурні, поліфонічні та тембрально-семантичні виміри. Дослідження сприяє глибшому розумінню стилю композитора та забезпечує основу для сучасної інтерпретаційної практики.

**Ключові слова:** Борис Лятошинський, камерно-інструментальна музика, симфонізм, інтерпретація, музична драматургія, національна інтонація, «Український квінтет».

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