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**UKRAINIAN CHAMBER VOCAL CYCLE  
IN THE SECOND HALF OF THE TWENTIETH AND EARLY TWENTY-FIRST  
CENTURIES: TRENDS IN GENRE AND STYLE EVOLUTION**

**УКРАЇНСЬКИЙ КАМЕРНО-ВОКАЛЬНИЙ ЦИКЛ  
ДРУГОЇ ПОЛОВИНИ ХХ — ПОЧАТКУ ХХІ СТОЛІТТЯ:  
ВЕКТОРИ ЖАНРОВО-СТИЛЬОВОЇ ЕВОЛЮЦІЇ**

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**Abstract.** The article offers a comprehensive study of the Ukrainian chamber vocal cycle of the second half of the twentieth and the early twenty-first centuries as an open genre-stylistic phenomenon formed at the intersection of historical and cultural ruptures, national tradition, and modernist and postmodern artistic practices. The relevance of the study is determined by the need for a systematic understanding of a genre that, over the period under consideration, underwent significant transformations: from the academic model of the chamber art song and the traditional “voice–piano” format to neo-folkloric, spiritual-philosophical, sonoristic-experimental, and chamber-theatrical varieties. The aim of the research is to identify the principal vectors in the evolution of the Ukrainian chamber vocal cycle and to refine the criteria for its genre-stylistic attribution in the context of the interaction between poetic text, musical dramaturgy, intonational language, and the conceptual integrity of the work.

The methodological framework of the study is based on historical-cultural, comparative, genre-stylistic, interpretative, and typological approaches, which make it possible to consider the chamber vocal cycle not merely as a sequence of vocal miniatures, but as an artistic system in which word and music constitute a unified semantic field. The article traces the post-war function-

ing of the genre under conditions of ideological control, its gradual liberation during the Thaw, the intensification of lyrical-psychological, national-folkloric, and avant-garde principles in the 1960s–1980s, and its subsequent entry into the sphere of postmodern stylistic plurality at the turn of the twentieth and twenty-first centuries. Particular attention is paid to the legacy of the Ukrainian diaspora, where the genre emerges as a means of preserving cultural memory, sacred and patriotic meanings, and a nostalgic image of the homeland.

The study elucidates the significance of the poetic source as a factor of cyclic formation and dramaturgical modelling; analyses the role of folkloric material in renewing the intonational palette; highlights the specificity of the concepts of silence, meditateness, and “new simplicity” in chamber vocal thinking; and outlines the functions of expanded instrumental forces, electronics, stage action, and performance interpretation. It is confirmed that in the works of Ukrainian and diaspora composers the genre assumes a variety of models: lyric-romance, folkloric and neo-folkloric, spiritual-philosophical, and experimental-theatrical. The proposed typology is provisional; nevertheless, it brings into relief the developmental tendencies of the contemporary chamber vocal cycle and its capacity to combine academic tradition with innovative forms of musical-poetic expression.

It is demonstrated that the genre-stylistic attribution of the chamber vocal cycle cannot be limited to performing forces or formal structure. The determining factors are the type of interaction between word and music, the mode of organizing cyclical dramaturgy, the character of the intonational and timbral language, and the degree of the work’s conceptual unity. In this context, the Ukrainian chamber vocal cycle emerges as a form of artistic self-identification and the actualization of cultural memory, while also demonstrating the capacity of the national musical tradition to enter into dialogue with the global artistic process.

*Keywords:* Ukrainian music; chamber vocal cycle; genre-stylistic attribution; genre-stylistic evolution; poetic text; musical dramaturgy; neo-folklorism; Ukrainian diaspora composers; post-modern transformations; performance interpretation.

**Problem Statement.** One of the important yet insufficiently systematized problems of contemporary Ukrainian musicology is the genre-stylistic attribution of the chamber-vocal cycle of the second half of the twentieth century, a genre that took shape under conditions of profound historical and cultural ruptures: the post-war ideological regulation of the arts, the gradual weakening of the norms of socialist realism, the intensification of contacts with Western European artistic practices, the development of the compositional diaspora, and the entry of national music into the sphere of modernist and postmodern aesthetics. Under these circumstances, the genre traditionally associated with the academic model of the chamber art song, the lyrical intimacy of expression, and the synthesis of poetic text and music within the “voice–piano” format underwent substantial transformation. Alongside the preservation of national-romantic continuity, neo-folkloric, philosophical-meditative, experimental-sonorous, theatricalized, and intergeneric modifications emerged, which complicates the identification of stable criteria for genre-stylistic attribution and calls for a new understanding of the relationship between tradition and innovation within a single generic field.

The relevance of addressing this issue stems from the need to conceptualize the Ukrainian chamber-vocal cycle in its integrity as an important sphere for the preservation of national cultural memory, artistic self-identification, and individual authorial expression. Despite the existence of studies devoted to individual composers, works, and stylistic tendencies, musicology still lacks a generalized view of how, in the second half of the twentieth century, the mainland and diasporic branches of Ukrainian music, academic continuity and experimental conceptualization, as well as the traditional romance model and new types of musical-poetic dramaturgy interacted within the

chamber-vocal cycle. Also insufficiently explored are the role of the poetic text, the transformation of performing forces, the expansion of the intonational-stylistic palette, and the emergence of new generic modes of the cycle. For this very reason, there is a need for a comprehensive examination of the principal vectors in the evolution of the Ukrainian chamber-vocal cycle during the period under consideration, as well as for a clarification of those artistic parameters that make it possible to trace its movement from academic tradition to experimental conceptualization.

**Analysis of Recent Research and Publications.** The study draws on works of various kinds—foundational historical-stylistic investigations, genre-analytical studies, composer-centered research, as well as publications focused on performance-interpretive and diasporic aspects of chamber-vocal creativity. The historical, cultural, and stylistic context of the development of Ukrainian music in the second half of the twentieth century has been outlined in the works of O. Horodetska [2], L. Kiyanovska [9], A. Rudnytskyi [12], and I. Savchuk [13], where the evolution of national musical culture, the specificity of the Sixtiers movement, the interaction of tradition and innovation, and the cross-cultural ties of Ukrainian composers with the European artistic space are examined. A particularly important place belongs to T. Zahorodnii's article [4], which directly foregrounds the issue of vocal cycles by Ukrainian composers of the 1960s and 1970s and records the state of its scholarly treatment in musicology.

A substantial body of recent scholarship represents composer-centered and genre-analytical studies. In particular, individual parameters of compositional style, musical-poetic dramaturgy, and the genre organization of the chamber-vocal cycle are elucidated in the works of A. Kalinina [6; 7], V. Dorozhynskyi [3], N. Tseiko [15], Lu Tuntze [10], Liu Venshu [11], and O. Umanets [14]. These studies make it possible to trace how the genre is transformed in the oeuvres of V. Sylvestrov, D. Klebanov, I. Karabyts, M. Skoryk, I. Haidenko, V. Runchak, and Y. Stankovych—from the traditional model of the cycle for voice and piano to polystylistic, neo-folkloric, chamber-theatrical, and intergeneric modifications. A separate research vector consists of works devoted to the chamber-vocal legacy of the Ukrainian diaspora, in particular the studies by M. Zhyshkovych and R. Kalyn [5] and H. Karas [8], which emphasize the synthesis of word and music, archetypal imagery, national identity, and the preservation of Ukrainian cultural memory beyond mainland Ukraine. It is indicative that, alongside strictly scholarly works, a journalistic text on V. Runchak [1] has also been used, complementing the study with authorial and biographical context.

At the same time, an analysis of the literature reviewed shows that, despite the existence of a substantial corpus of scholarly works, most of them focus either on broad historical-cultural background or on individual personalities, works, or performance aspects. By contrast, a comprehensive understanding of the Ukrainian chamber-vocal cycle of the second half of the twentieth century as an integral genre-stylistic phenomenon developing at the intersection of academic tradition, neo-folklorism, avant-garde exploration, diasporic experience, and postmodern transformations still requires systematic investigation. Insufficiently clarified remain the issues of the cycle's genre-stylistic attribution, the relationship between the mainland and diasporic branches of Ukrainian music, the role of the poetic text in shaping the dramaturgy and semantics of the work, as well as the mechanisms of transition from the academic model of the chamber art song to experimentally conceptualized forms. This determines the relevance of the present study and defines its place in contemporary Ukrainian musicology.

**The Aim of the Article** is to identify the specific features of the genre-stylistic attribution of the Ukrainian chamber-vocal cycle of the second half of the twentieth century in the context of the interaction between academic tradition and experimental and conceptual explorations. Particular attention is focused on outlining the leading vectors of the genre's evolution and clarifying the role of the poetic text, the national-folkloric factor, diasporic experience, and the latest compositional practices in the transformation of its artistic model.

**Main Discussion.** *The Post-War Chamber-Vocal Cycle: Between Academic Tradition and Experimental Conceptualization.* The second half of the twentieth century posed new challenges for the Ukrainian chamber-vocal cycle. After the Second World War, cultural life in the Ukrainian SSR was regulated by the doctrine of socialist realism, which demanded from artists simplicity, ideological correctness, and a “folk-oriented” character in creative work. The intimate lyrical-symbolic romance did not fit within the framework of official art, which privileged the mass song, the cantata, or opera with “social content.” Under these conditions, the chamber-vocal genre did not disappear, but it underwent transformations: composers chose more neutral or classical texts for vocal cycles, turned to folklore, and at times sought ways of disguising their own creative intentions under forms deemed acceptable from the standpoint of censorship.

During this period, chamber-vocal creativity developed in two directions. The first was “official,” in which composers wrote vocal cycles on ideologically acceptable texts (classics or Soviet poets). Thus, cycles on texts by Taras Shevchenko appeared in connection with jubilee dates. Shevchenko himself became a “canonical” author in Soviet times, although in his poetry he passionately defended the Ukrainian idea; turning to his verse was a way of preserving national spirit within permitted boundaries. For the 150th anniversary of the poet’s birth, a number of vocal works were written, among them “By the Ford near Novhorod,” “Through the Grove the Wind Is Blowing” by P. Hlushkov; “Memories” by M. Zherbin; “As if the Chumaks Were Crossing the Steppe,” “Monastic Hymn” by D. Klebanov; “Duma” by H. Maiboroda; “Dream” by Yu. Meitus; “Above the Neva,” “Yarema’s Serenade,” “She Trod a Little Path” by F. Nadenenko; “Oh Ribbon after Ribbon” by M. Radziievskiy; “The Wind Speaks with the Grove” by Yu. Rozhavska; “The Orphan Girl” by B. Filts; “It Blossomed in the Valley,” “Oh Hop-Hopaka,” “Such Is My Fate” by I. Shamo; “If Only I Had Shoes” by A. Shtoharenko, and others.

The second direction was “lyrical-folk,” in which composers relied on folk poetry, song texts, or their own verses. Not infrequently, these works balanced between the chamber romance and the popular song. The brilliant melodists of that era—P. Maiboroda, I. Shamo, O. Bilash—composed many solo songs that became popular romances (for example, O. Bilash’s “Song of the Embroidered Towel”), thereby effectively continuing the tradition of the chamber-vocal genre, albeit in a simplified and more accessible form. Although these compositions were conceived as mass songs, formally they are solo songs with piano on highly artistic texts, predominantly by contemporary poets.

Gradually, by the late 1960s, on the wave of a general cultural resurgence in Ukraine, younger composers showed growing interest in chamber forms. Signs of renewal in musical language appeared—the use of impressionistic colors, more subtle rhythmic structures, and recourse to previously taboo poets (for example, in the 1960s some works by repressed Ukrainian poets of the Executed Renaissance became more accessible). This prepared the ground for the next stage—the gradual return of the chamber-vocal cycle as a refined genre to the forefront of Ukrainian music.

The 1960s brought to Ukrainian culture a new system of values centered on the human being, creative freedom, and the truth of art. The consciousness of the younger generation was less poisoned by fear and the dogmas of totalitarianism than that of their predecessors. The cult of personality and individuality in a positive sense—as attention to the unique inner world of the human being, to thoughts and feelings—became a defining feature of the era. The worldview ideas of the Sixtiers-composers were grounded in a humanism free from class-party bias and in a skeptical rethinking of reality.

As O. Horodetska notes, “bringing the warmth and heartfelt quality of the voice to the fore testifies to the activation of lyrical utterance in musical creativity. Song lyricism flourished in the works of O. Bilash, V. Ivasiuk, P. Maiboroda, I. Poklad, M. Skoryk, and I. Shamo. Turning to the poetry of the Sixtiers stimulated the renewal of the genres of song and solo song. The depth and

significance of the ideas embodied in the poetry of M. Vinhranovskyi, I. Drach, L. Kostenko, B. Oliinyk, D. Pavlychko, V. Symonenko, and others inspired composers to create music enriched with the pressing ideas of the present and placed new demands on the inner world of the ‘hero of the epoch’ [2, p. 93]. Such an anthropocentric approach stood in sharp contrast to earlier Soviet ideology, in which primacy had been granted to the masses, the collective, and abstract “working people.” At the same time, this brought Ukrainian art closer to global post-war tendencies, when Europe likewise witnessed a “return of the individual” to the center of world perception.

As noted above, interest was awakening in the legacy of the Executed Renaissance of the 1920s, in the treasures of folk creativity, and in canonical works of national literature. Artists sought to make up for the experience of world art lost during the years of isolation: they actively engaged with modernism, the avant-garde, and new styles. Musicians gained access to previously prohibited Western music: in Kyiv and other cities, concerts by visiting Western performers took place, exhibitions were shown, and recordings of contemporary music became available. The most inquisitive composers of the younger generation, representatives of the Kyiv avant-garde (V. Sylvestrov, L. Hrabovskyi, V. Hodziatskyi, V. Zahortsev, and others), semi-legally mastered dodecaphony, aleatory procedures, and *musique concrète*, following Polish and Western colleagues. Clearly, these processes led to a certain differentiation within the camp of composers: the young radicals challenged the canons of socialist-realist aesthetics, while many older authors remained relatively conservative. As L. Kiyanovska notes, in this period, within the intensive differentiation of directions in Ukrainian musical art, “prickly planes collided, incompatible with one another—socialist realism plus all possible ‘-isms’ that had broken free from a thirty-year press of prohibition, with the most modern discovery—the avant-garde—at the head...” [9, p. 315]. As a result, Ukrainian musicology even developed a tendency to oppose socialist-realist art and the avant-garde (as well as the intermediate direction of neo-folklorism). Yet the reality was more complex: a paradigm of tolerance gradually took shape—the coexistence of different aesthetic positions, an attempt at dialogue between generations. Although the young criticized “party-apparatus” composers, an understanding nevertheless emerged that culture is integral and needs both innovative and traditional elements. It is precisely the wholeness of the worldview of the second half of the twentieth century that shows each segment of the phenomenon of the Sixtiers to have been necessary and to have fulfilled its function within a single system. The art of the older masters, which outwardly may have seemed conservative, in fact became an important link in the cultural-creative processes of those years, ensuring continuity of tradition and the semantic depth of Ukrainian music.

One of the key changes in the artistic worldview of the 1960s was a rethinking of the relationship between tradition and innovation. If earlier “tradition” had often been understood as dogmatic imitation of nineteenth-century models (romantic or classical music), the new generation of artists began to interpret tradition dynamically. It came to be perceived as a living process that includes rethinking the whole of previous experience—from primordial folk creativity to the latest Western European experiments. Accordingly, the phenomenon of innovation acquired a conceptual dimension: each composer strove to resolve a creative idea in an original way, to create a distinctive dramaturgy, imagery, and form. Innovation affected all aspects—from genre and form to style and compositional technique.

These renewal processes are especially vividly traced in the chamber-vocal genre—the sphere of romances, songs, and vocal cycles for voice and piano. D. Klebanov and Yu. Meitus were two prominent figures of the older generation who frequently turned to the genre of the vocal cycle during this period. Both had begun before the war, had experienced the pressure of censorship, and yet in the 1960s underwent a creative renaissance.

In his vocal miniatures of the 1960s, Yu. Meitus combined melodicism rooted in folk song (his style is always intonationally connected with Ukrainian folklore) with a new lyrical sincerity.

His romances of this period are devoid of ostentatious pathos; instead, they are filled with subtle emotional states and psychological nuance, and he turned to poetry akin in spirit to the humanistic ideals of the era. The Thaw in cultural life allowed the composer to choose profound, lyrical poetry for romances, often far removed from direct ideological expediency. The poetic component of these works is marked by generic and thematic diversity: heroic-patriotic motifs, intimate lyricism, and philosophical reflection all appear here. In particular, the cycle “From the Moabit Notebooks” to verses by the Tatar poet M. Jalil (1956, 1973, 1979) is imbued with patriotic pathos and tragedy. The composer subtly conveys the drama of the poetic images, using restrained yet expressive musical means: monumental march-like intonations give way to sorrowful lyricism, reproducing the emotional contrasts of the poetic strophes.

Another vivid example is the cycle “To the Kobzar” (1962) on texts by A. Malyshko from the collection *The Prophetic Voice*. The musical language of the cycle draws on intonations, modal features, and rhythms typical of the Ukrainian folk-song tradition, where “a vivid and characteristic color is perceptible, achieved chiefly through the most typical and widespread intonations and modal features of Ukrainian dumy. In addition, one notices the skillful unification of all eight parts through: (a) a common musical theme; (b) laconic musical expression; (c) a clear dramaturgical structure, especially expressive in the second and third numbers (“They Moored by the Shore,” “Meeting with Yaryna”); and (d) the principle of intonational unity thanks to the crystallization of new melodic material from the intonation of the previous one” [4, p. 187].

A special place in Yu. Meitus’s chamber-vocal legacy is occupied by the cycle on poems by Lesia Ukrainka (1971). The composer’s turn to the collection *Seven Strings...* testifies to his striving for a deep dialogue with the national literary tradition. He sets Lesia Ukrainka’s poetic images with particular delicacy, revealing a subtle sense of the intonational nature of her poetry. He conveys poignant longing and dreaminess through minor modality, smooth and plastic melodic writing, and restrained dynamics; by contrast, bright hope is rendered through major inflections, elevated rhythm, and a clear harmonic palette. Through this correlation of the musical and poetic levels, Yu. Meitus achieves a special unity of content and form.

The achievements of the Kharkiv composer D. Klebanov are equally indicative in this vein. In 1957, he created a vocal cycle on texts by H. Heine, comprising eight romances on poems from the *Book of Songs*. The composer preserves the poetic sequence of the texts, thereby achieving the integrity of the dramaturgical line. The cycle is unified by the theme of youthful love, yet each romance functions as a completed dramaturgical episode within the overall authorial “dialogue” with the poetry [7]. The composer’s next major contribution to the development of the genre was the *Vocal Cycle on Poems by Taras Shevchenko* (1958–1959), written for the centenary of the Kobzar’s death. He approached with particular delicacy the alignment of musical language with the pathetical and philosophical depth of Shevchenko’s poetry. Also of considerable interest is the vocal cycle *Six Ballads on Poems by A. Pushkin* (1968), for which D. Klebanov selected texts from the collection *Songs of the Western Slavs*. On the whole, D. Klebanov’s chamber-vocal cycles are marked by the multidimensionality of their intonational and harmonic language, subordinated to a profound artistic interpretation of the poetic source.

*In Exile: Vocal Cycles of Ukrainian Émigré Composers.* The dramatic events of the mid-twentieth century—the establishment of the Bolshevik regime, the Second World War, and other destructive factors—led to the active formation of the Ukrainian musical diaspora. A substantial part of the composers, especially from Western Ukrainian lands, found themselves in emigration (in European countries, North America, and Australia), where, despite new sociocultural realities, they continued their creative work, preserving and developing national traditions that under Soviet conditions had often experienced ideological pressure or interruption. The chamber-vocal genre occupied an important place in the work of diaspora artists, since it became for them an important

means of expressing national identity, nostalgia for the lost homeland, and a space for artistic reflection on spiritual ideals.

In the diasporic musical milieu, the genre of the vocal cycle was cultivated, among others, by Antin Rudnytskyi (1902–1975), known for creating a number of lyrical solo songs on poems by Ukrainian classics. While in the United States, the composer produced a series of vocal works on poetic texts by M. Rylskyi, O. Oles, Y. Malaniuk, and other authors, in which one can trace the desire to preserve continuity with the pre-war Ukrainian poetic tradition while simultaneously adapting it to the aesthetic and cultural realities of the Western listener. The turn to the poetic legacy of M. Rylskyi, one of the leading representatives of Soviet Ukrainian literature, is revealing from the standpoint of the composer's conscious aspiration to preserve the cultural wholeness of the Ukrainian artistic space despite political borders and ideological divisions. Moreover, throughout the 1920s Antin Rudnytskyi worked in Soviet Ukraine: from 1927 to 1930 at the Kharkiv Opera, and from 1930 to 1932 at the Kyiv Opera, together with his wife, the singer Mariia Sokil. During this period, he maintained friendly relations with Marharyta and Borys Liatoshynskyi and probably had personal contact with Maksym Rylskyi.

Initially, the musical language of A. Rudnytskyi, a graduate of the Berlin Hochschule für Musik, took shape within the framework of modern tonal writing. By the late 1920s, his style underwent a certain transformation, enriched with impressionistic and late-romantic features. As H. Karas emphasizes, on the one hand, “his works convey great tension—drama—and on the other, a tender lyricism devoid of any sentimentality. His excellent command of compositional technique enabled him to display the effects of both pianistic and vocal texture. The melodic lines of his works are short but rich. A. Rudnytskyi's output bears the mark of various influences (impressionism, neoclassicism, neo-folklorism), and from the standpoint of style it proved quite diverse. The composer worked fruitfully in the genre of the solo song, having written approximately seventy vocal works. Most of them are for high female voice with piano accompaniment and are grouped into cycles” [8, pp. 106–107].

One of the representative examples of this genre is the cycle *Four Songs about Enslaved Ukraine* (op. 26, 1945), composed to texts by Ukrainian poets: A. Malyshko (“Ukrainian Land”), P. Tychna (“Kyiv”), M. Rylskyi (“Mother”), and V. Sosiura (“You Shall Rise Again, Ukraine”). All the selected texts belong to the period of the Second World War; they represent a broad emotional spectrum—from grief for the devastated homeland to optimism concerning its liberation and spiritual rebirth—which determined the overall pathetic-lyrical tonality of the authorial conception.

In the 1950s and 1960s, émigré composers often turned to nostalgic-patriotic themes, reflecting on the tragedy of the lost homeland and their own experience of exile. Not infrequently, cycles of this time continued the late-romantic stylistics characteristic of Ukrainian interwar music, with expressive melody and rich piano texture. At the same time, diaspora artists were free in their choice of content, addressing themes censored in the USSR (national-liberation subjects, religious motifs). In the 1970s and 1980s, stylistic diversity increased noticeably: cycles appeared in which features of impressionism, neoclassicism, and modernism manifest themselves vividly. For example, in the cycle *Green Gospel* on verses by B.-I. Antonych, the composer I. Sonevtskyi combined pastoral post-romantic imagery with impressionistic harmonies, where one can trace a consistent dramaturgical evolution of the lyrical image unfolding through the symbolism of the wedding ritual, outlines of nature, and metaphors of love. “Wedding Song,” the first number of the cycle, emerges as an archaic ritual invocation based on the combination of rhythmic tambourine beats and an intimate address to the girl whose “trembling palm” symbolizes the emotional tension of expectation. In the subsequent compositions—“Wedding Night” and “Hops”—the theme of the sensual power of love is consistently embodied, as though compared to the forces of nature (for example, “hops” appears not only as an ethnographic symbol but also as an image of emotional agi-

tation). The culminating point of the cycle is the concluding song “Your Smile Has the Tranquility of a Flower...,” which takes on the character of a kind of “liturgy of love,” where images of feminine beauty, sunlight, and blossoming serenity transform intimate emotion into a philosophical meditation on the meaning of being. As M. Zhyshkovych and R. Kalyn emphasize, the archetype of love depicted by the composer appears “as a particular mode of world perception inherent in Ukrainians; it is laid into the solo songs by verse lines filled with the ‘living’ breath of Lemko nature, which I. Sonevtskyi poeticizes as a primordially religious phenomenon <...> and is embodied in especially subtle tone-painting that conveys delicate pastoral-elegiac post-romantic sonorities with colorful tonal-harmonic impressionistic turns” [5, p. 378].

The composer V. Shut (1919–1988, USA), less known to the wider public, also left interesting examples of lyrical-dramatic solo song. Among his works are the romances “Maria” and “When You Hear at Night” (Chicago, 1950s) for voice and piano. Like A. Rudnytskyi, V. Shut turned to the poetry of M. Rylskyi: the romance “Maria” was written on a poem from the collection *Under the Autumn Stars* (1926), when the poet belonged to the “group of neoclassicists.” The artist’s idiom absorbs the traditions of the Ukrainian romance, with the characteristic emotional sincerity of its melody alongside generous use of folkloric intonations. In this romance the composer “creates a rather refined melodic design built on chromatic triplets. The ascending and descending melodic motions of the vocal part bring the work close to the barcarolle genre, while the transparent accompaniment texture adds sensuality. Taken together, all the means of musical expression that convey the passage of time and reverence before the name ‘Maria’ create a vivid lyrical artistic image” [8, p. 108]. Overall, V. Shut’s vocal works testify to his ability to preserve the authenticity and emotional energy of folk melodic idiom and to organically unite the poetic and musical components in an integral artistic conception.

The composer B. Vesolovskyi (1915–1971, Canada) is better known as a creator of popular music of the interwar period (tangos, foxtrots, popular songs), yet he also turned to the chamber-vocal genre. Among his achievements are romances on texts by Ukrainian poets written in the 1950s, in particular the vocal miniatures “Who?”, “The Sailor,” and “Dew Fell upon the White Buckwheat” (poems by M. Rylskyi), which combine poetic imagery with the vivid melodicism characteristic of the composer’s individual style. One senses in them the influence of the sentimental urban romance, yet the academic character of the conception is deepened through the artist’s recourse to high examples of Ukrainian poetry.

The first Ukrainian woman composer, Stefania Turkewych-Lukyanovych (1898–1977, Great Britain), made a substantial contribution to the genre of chamber-vocal music. She wrote works within the framework of European modernism, often weaving folkloric images into the fabric of her conceptions. Over the course of her career, S. Turkewych realized several synthetic chamber-vocal conceptions, such as *Heart* for solo voice and orchestra; *Lorelei* for reciter, harmonium, and piano; “Ne pidu do lesa z konechkamy” (an arrangement of a Lemko song for voice and strings); and other works written under the influence of the leading ideas of the European avant-garde (dodecaphony and other currents). In this regard A. Rudnytskyi writes: “...the musical language of these works is bold, modern, uncompromising. The author shows a noticeable inclination toward contrapuntal structure, although purely polyphonic forms do not occur in her work. In the vocal works one senses greater freedom of creative thought and a better, more skillful command of means than in the instrumental ones” [12, pp. 169–170]. Many of S. Turkewych’s works have remained in manuscript and have still not been introduced into active concert and scholarly circulation, which considerably complicates their full understanding and interpretation.

It should be noted that, in the musical culture of the diaspora, the chamber-vocal cycle often fulfilled a specific role in preserving the Ukrainian song tradition abroad, whereas in Soviet Ukraine the genre developed within the framework of official aesthetics (with a tendency toward

Russian-language romances or “ideologically neutral” cycles). Let us consider the principal themes and imagery of chamber-vocal cycles by diaspora figures. Above all, these compositions are saturated with nostalgic imagery, often combined with sacred motifs or narrative elements. Among the prevailing themes, the following may be singled out:

- first and foremost, nostalgia for the homeland and patriotic subject matter: many cycles are devoted to the suffering of Ukrainians under foreign rule, longing for their native land, and dreams of its freedom (for example, A. Rudnytskyi’s above-mentioned cycle *Four Songs about Enslaved Ukraine*, where each solo song is a musical image of the author’s view of the theme of enslaved Ukraine from different perspectives—land, Kyiv, the image of Mother-Ukraine, and the prophecy of resurrection). In such works, intonations of folk songs or quotations were often used, serving as a “sonic emblem of the native land,” a specific archetypal message to the listener;

- intimate lyricism, love, and nature, often closely intertwined with patriotic themes (for example, I. Sonevytskyi’s cycle *Green Gospel* for soprano and piano on poems by Bohdan-Ihor Antonych, where the archetype of love is embodied as a specifically Ukrainian worldview motif);

- spirituality and sacred images—freedom from atheistic diktat: diaspora composers actively turned to religious themes and symbols in chamber works, using prayer motifs, biblical allusions, and images of church and bells; for example, on the occasion of the 1000th anniversary of the Baptism of Kyivan Rus’-Ukraine, I. Sonevytskyi created the musical diptych *Pilgrims and Bells* (1988), and although this work is instrumental, the use of diatonic modality combined with intonational models appealing to the melos of the *duma* establishes stylistic continuity with the oral-song tradition and roots the composition in the Ukrainian national context;

- poem-like, ballad-like, and narrative musical storytelling: some chamber-vocal works had a programmatic-descriptive or plot-based character. Diaspora composers occasionally created cycle-ballads in which an integral story or legend was told through several songs. Such works continued the romantic tradition of the vocal cycle as narration.

A comparative juxtaposition of the explorations of diaspora composers with the output of composers in the Ukrainian SSR reveals several characteristic features of the development of the chamber-vocal genre in Ukraine after the Second World War.

*First*, unlike the free artistic environment of emigration, under the conditions of Soviet Ukraine the genre developed under strict ideological control. As has already been emphasized, in the interwar period (especially from the 1930s onward) and in the post-war years, composers mostly turned to individual romances on “safe” themes—love or landscape lyricism, translated or adapted in accordance with directive requirements. The writing of large-scale vocal cycles was practically not encouraged unless it corresponded to official ideological canons; moreover, nationally colored, spiritual, or liberation themes were forbidden. Despite this, beginning in the 1960s, we observe the appearance of an entire corpus of chamber-vocal cycles with a consistent embodiment of nationally identificatory features. A vivid example is L. Dychko’s *Pastels* (1967) on words by P. Tychna, where one can trace “the syncretic combination of music and word in poetry, expressive symbolism, proximity in mode of utterance to folk riddles, and the union of a pantheistically naive, exalted mood with the high metaphorical density of the poetic lines” [2, p. 135]. At the same time, diaspora composers were able to create in an artistic space free from totalitarian ideology; in their output appeared cycles on spiritual themes, patriotic cantatas, and other compositions devoted to national history.

*Second*, in the 1970s and 1980s a new generation of authors emerged in the Ukrainian SSR (L. Hrabovskiy, V. Sylvestrov, Y. Stankovych, I. Karabyts, and others) who sought to distance themselves from ideological diktat. They wrote chamber-vocal cycles on landmark poetic texts and modern world models. However, a significant part of these works remained unpublished or infre-

quently performed; for example, I. Karabyts's cycle *Pastels* (1970) for soprano exists only in manuscript.

*Third*, with Ukraine's declaration of independence, the artistic space underwent substantial renewal: the musical heritage of the Ukrainian diaspora became an integral part of the state's cultural field and began to be actively introduced into the educational context as an inseparable component of the Ukrainian vocal-performance school. Compared with the development of the genre of the chamber-vocal cycle in Ukraine, diaspora composers had greater thematic and musical-expressive freedom in the realization of sacred-patriotic themes. Yet their opuses, with rare exceptions, were often realized within the framework of academic romantic discourse. Full-fledged genre-structural innovations are observed perhaps only in the explorations of the avant-garde composer S. Turkewych. By contrast, in Soviet Ukraine the chamber-vocal genre existed within ideologically narrowed bounds, but experimental genre creativity, owing to many socio-political reasons ("Khrushchev Thaw," creative contacts of Soviet artists with Western colleagues, and so forth), was open to innovation and sensitive to the emergence of new generic precedents.

*In Search of a New Artistic Language: The Chamber-Vocal Cycle of the 1970s–1980s.* The period of the Thaw and the subsequent 1970s–1980s in Ukrainian music was marked by a surge of innovative tendencies. At this time there emerged a generation of artists who attempted to synthesize national traditions with contemporary world styles. In the chamber-vocal genre, this manifested itself both in the renewal of musical language and in the expansion of generic boundaries. Lively discussions unfolded concerning the relationship between the traditional and the innovative in the music of the younger generation. One consequence of this was the so-called new folkloric wave—a reinterpretation of folklore through the prism of modernism. A vivid example is the output of M. Skoryk (1938–2020). His vocal cycle *Three Ukrainian Wedding Songs* (1974) for soprano and piano (there are also the composer's versions for chamber and symphony orchestra) is a unique example of the chamber-vocal genre that accumulates the multilayered emotionality of Ukrainian wedding ritual, transformed into an artistically perfected chamber-cyclic form of expression.

Each number of the authorial conception appears not as a traditional vocal arrangement of a folkloric source, but as a kind of stage microdrama with an individual psychological impulse and clear dramaturgy: elegiac lyricism—scherzando grotesque—tragic culmination. Particular emphasis should be placed on the special cementing role of the piano part. Since the vocal line is preserved by the composer in its original folkloric form, it is in the instrumental space that the compositional-dramaturgical dimension of the cycle is realized. Consequently, the artistic and performance tasks confronting the pianist-accompanist encompass a broad complex of technical and musical-interpretive issues related to contemporary performance practice. This performance complex requires not only command of an arsenal of techniques (tremolo, parallel intervals, chords, improvisatory freedom, pedal / senza pedale, etc.) but also subtle ensemble sensitivity, the capacity for plastic phrasing, and flexible dynamics. As N. Tseiko emphasizes, decisive here is "the pianist's partnership with the vocalist, the treatment of the piano part as a fully equal expressive medium alongside the vocal part" [15, p. 64], where the intonational connection between voice and piano is preserved throughout the cycle, and the pianist's introductions and interludes often determine the intonational germ of each part within the integral unfolding of the whole cycle. It is precisely this instrumental transformation, by means of modal-harmonic and metric shifts and textural-dynamic contrast, that makes it possible to realize the latent philosophical and symbolic potential of the folkloric text.

The transformations of the chamber-vocal cycle in the work of V. Sylvestrov are multifaceted; for him, this genre becomes a space for the crystallization of the author's aesthetic concept of silence, together with a corresponding rethinking of established ideas about the expressive field of

chamberness. The composer, who at the beginning of his creative path represented the avant-garde wing of the Kyiv compositional school, made in the 1970s a radical turn toward the aesthetics of “new simplicity,” vividly embodied in his *Silent Songs* (1974–1977) for baritone and piano. Across twenty-four numbers, the composer constructs his own model of musical form that combines the aesthetics of silence with the philosophy of contemplation, inner self-knowledge, and spiritual reflection. It is in *Silent Songs* that the ontological essence of the artist’s musical thinking is most fully revealed: he treats the chamber-vocal cycle as a form of meditative experience rather than as a narrative or psychological structure in the traditional sense.

The concept of silence in V. Sylvestrov’s work appears as a central category not only of an acoustic but also of a worldview order. As a special form of being, silence is connected with the deep process of authorial self-awareness, with the inner human need to hear silence itself. In the composer’s work this principle acquires the status of a form-generating factor, determining the structure of the cycle and its dramaturgical accents, and thus shaping performance interpretation.

As noted above, the cycle consists of twenty-four numbers divided into four parts, united not by plot but by a poetic-semantic thread. Each part is a stage in a gradual movement from contemplation to dissolution in silence, from emotional expressivity to the almost complete extinction of sound. This is where the anti-dramaturgical logic of development characteristic of V. Sylvestrov lies: the listener comes to understand that dramaturgical development is directed not toward culmination, but, on the contrary, toward gradual immersion in a state of repose and “afterword.” Hence the important role of genre allusions, particularly the postlude, which reveals the semantic idea of farewell as a metaphor of the completion of the artistic idea.

The choice of poetic material determines another aspect of cycle formation. The composer consciously turns to texts of the nineteenth and early twentieth centuries, distanced from modern poetics, which reflects the aesthetics of the so-called non-actual style, in which the poetic word acquires the features of a universal symbol. For V. Sylvestrov, these texts are not objects of illustration, but self-sufficient sources of meaning that music merely voices without altering, while deepening it. In this context, poetry appears as a kind of lyrical protagonist of the cycle itself, whereas composer and performer become mediators between the text—both musical and poetic—and the listener. The form-generating principles of the cycle *Silent Songs* are also conditioned by the composer’s specific musical language, which may be defined as “metamusic,” that is, music existing “after music,” as its echo, memory, or shadow. The composer’s style is based on the rejection of expressive contrast and on the predominance of gradual development tending toward equilibrium, symmetry, and slowness, where “the striving for an ideal of beauty and harmony, the combination of classical-romantic harmony with twentieth-century means, the use of the device of ‘open’ tonality, lyricism, elegiac quality, melodicism, a shift of the poem’s context, the use of quiet sonorities, the approximation of singing to speech rather than supported vocal emission, and the use of semi-otic signs <...> deepen the poetic content” [6, p. 31].

In the dimension of musical expression, the decisive features of cycle formation for V. Sylvestrov are muted sound, simplified texture, and minimal dynamics. Typical authorial markings are *sotto voce*, *dolcissimo*, *morendo*, *una corda*, and *pianissimo possibile*, which fix a state of extreme sonic delicacy. The piano part functions as an acoustic environment within which the vocal line seems to dissolve, creating the effect of a song that is, as it were, listening to itself. Slow tempos predominate (*Adagio*, *Lento*, *Andante*), together with continuous pedalization, ostinato figures, smooth rhythmic pulsations, and an organic fusion of harmony and melody.

For performers, the chamber-vocal cycle *Silent Songs* poses rather demanding tasks. Singer and pianist do not so much reproduce a musical text as enter a state of inner co-experiencing, where contemplation rather than action becomes primary. Hence the requirement of uninterrupted performance: the composer insists that *Silent Songs* be performed without pauses between

numbers, as a single breath, a single sonic fabric. The stylistic features of *Silent Songs* correlate with broader categories that the composer himself defined by the notions of “weak style,” “kitsch,” and “new simplicity.” Each of these reflects different aspects of his poetics: from the striving for the ontological “purity” of sound to the awareness of beauty in the simplest things. The word “kitsch,” which the composer uses ironically, denotes not bad taste but openness to sincere, sentimental dialogue, to a melodicism that seems familiar yet within the framework of the author’s conception is perceived as a confessional component. Thus, the principles of cycle formation in V. Sylvestrov’s *Silent Songs* are determined by the combination of three interrelated dimensions: philosophical-aesthetic—the embodiment of the concept of silence as a metaphysical category; form-generating—the creation of an integral, non-climactic, anti-dramatic cycle; and performance-intonational—the reduction of musical language to the threshold of audibility, where sound and silence acquire a single meaning.

Alongside “quiet lyricism,” other avant-garde experiments in chamber-vocal music of the 1960s and 1970s also coexisted. Representatives of the Kyiv avant-garde, notably L. Hrabovskyi in the vocal cycle *Six Japanese Haiku on Texts of Japanese Haiku* translated by Vera Markova for tenor, piccolo flute, bassoon, and xylophone (1964, rev. 1975), for the first time in Ukrainian vocal music turned to non-traditional instrumental accompaniment and new techniques of sound production, which in itself expanded conceptions of the possibilities of “accompaniment.” The instrumental parts are not limited to background accompaniment but act as equal participants in the ensemble, closely interwoven with the vocal part. The composer strives for the maximum rapprochement of the timbre of the voice and the instruments, for unity of thematic material among them; therefore each of the six miniatures of the cycle has its own timbral image, which manifests the experimental timbral-sonorous tendencies of the time as key expressive means of the composition. No less bold is the composer’s treatment of the poetic text. L. Hrabovskyi departs from traditional romance-style presentation: the words of the haiku are fragmented and combined according to their sound, often losing their primary syntactic semantics. Such a purely phonetic approach to the performance of verse, in the spirit of futurist poetic experiments, allows the author to concretize to the utmost the artistic image of each haiku through onomatopoeia and the intonational-phonetic palette of the word. Thus, natural phenomena or moods described in Japanese triplets are conveyed by means of sound: the timbre of the piccolo, bassoon, or the ringing timbre of the xylophone imitates the sounds of nature, creating an auditory equivalent of poetic images. In effect, the composer proposes his own variant of expressive musical-poetic declamation, in which the chief role is played not by melodic cantilena but by the intonational-rhythmic and timbral expressivity of the word. Such a modernist poetics of the cycle fits organically into the global context of the explorations of the 1960s–1970s and testifies to integrative processes in Ukrainian music.

An important point of orientation for understanding the essence of the chamber-vocal cycle in Ukrainian music of the 1970s–1990s is the work of I. Karabyts. The composer’s turn to this genre can be traced at all stages of his creative path, testifying to the stability of his interest in cyclic form as a model with profound musical-poetic expressive possibilities. Overall, the genre-compositional structure of his chamber-vocal cycles is marked by the integrity of the artistic conception, realized through a personalized treatment of the poetic source. Thus, in the cycle *Mother* on poems by B. Oliinyk, I. Karabyts, operating with the symbolism of folk-song intonation, embodied an image of familial memory. At the same time, the cycle *Tales* (to words by O. Kulich) embodies a satirical model of narration with elements of grotesque and parody, forming a specific intonational-compositional profile. In the cycle *Pastels* (on P. Tychyna’s poetic cycle of the same title), compositional logic is subordinated to impressionistic imagistic thinking, realized through subtle leitmotivic repetitions, a nuanced timbral palette, and an associative intonational system. The late vocal cycle *Five Songs on Poems by Rabindranath Tagore* demonstrates a synthesis of philosophical

lyricism, Eastern contemplative worldview, and the composer's inner existential reflection. Thanks to this, the imagistic landscape of the cycle is built as a consistent embodiment of symbolic states—the idea of the flow of time, transcendent contemplation of being, and so forth—which form the artistic metaphor of the entire work. It should be emphasized that, within the cyclic conception, the poetic canvas is understood by the artist as an equal semantic layer that, together with the musical one, forms the composer's conceptual view of the work. Important in this perspective are the clear declamatory articulation of the text, the use of its rhythmophonetic plasticity, and the flexible combination of recitative utterance with melodic framework, with an accent on key structures (symbol-words, lexical refrains, metaphorical constructions), which receive musical-intonational reflection and influence the formation of the leitmotivic organization and the integrity of the perception of the authorial conception.

For example, the pantheistic nature of the chamber-vocal cycle *Pastels* is grounded in an innovative intonational complex of the composer's expressive language, where “the use of free-verse technique liberates the music from the metrorhythmic constraint of rhymed lines, the obligatory structural limitation of feet, and rhythmic determinacy” [3, p. 91]. Form generation is based on the principle of the polysemantic organization of musical space, which presupposes the simultaneous superimposition of contrasting semantic layers under conditions of close integration of the vocal and instrumental strata. As V. Dorozhynskiy emphasizes, the cycle *Pastels* vividly demonstrates a polystylistic juxtaposition: the piano part is built in the spirit of impressionistic colorism, whereas the vocal line is permeated by expressionistic tension and psychological intensity. This contrast is realized in the spheres of pitch, rhythm, and intonational organization, ensuring a dynamic unfolding of the musical process and semantic multidimensionality [3, pp. 91–95]. Among the techniques employed are sonorism, pointillism, and leitmotivic writing with symbolically charged intonations (for example, a chromatic second-based motive as a premonition of catastrophe, the tritone as a manifestation of anxiety).

The first part of the cycle represents a state of illuminated anticipation—a morning in which the lyrical protagonist seems to be under the impression of the beginning of a new day. This narrative is accompanied by the penetration of tonal principle into the vocal part and a tendency toward cantilena. By contrast, the second part of the cycle is marked by the dominance of darkness and the loss of harmonic contours and thematic clarity. The vocal melody is transformed into a plastic yet tense line with intensified chromaticism and variegated rhythm. It is here that the tragic tone of the cycle becomes established, one in which personal experience combines with allusions to the socio-cultural context of the era.

The performance aspect of the cycle *Pastels* deserves special attention. First of all, it should be noted that the vocal part is quite demanding: it requires from the performer (soprano) a wide vocal range, precise intonation of complex leaps, flexible command of dynamics and timbral shades, as well as coordinated ensemble interaction with the pianist. To convey the composer's multidimensional conception, the singer must not only reproduce the notated text impeccably—a merely basic condition—but also, in ensemble, feel the specificity of the composer's thinking embedded in the work. Only having grasped these contexts can performers convey to the listener the ideological-emotional content of the artistic conception of the vocal cycle as authentically and convincingly as possible.

*The Ukrainian Chamber-Vocal Cycle in Postmodern Transformations.* At the turn of the twentieth and twenty-first centuries, the chamber-vocal cycle in Ukrainian music developed in several parallel directions. The academic line of the lyrical-romance cycle, oriented toward the traditions of the classical voice–piano duo, was preserved. The neo-folkloric tendency intensified, manifesting itself in stylized treatment of folk-song material in original invariant reinterpretations. A segment of cycles on spiritual themes, embodied on the basis of sacred texts, also took shape. In

parallel, experimental models of chamber-vocal music developed, in which generic boundaries were dismantled and the works themselves appeared as “generic precedents” through atypical timbral combinations, elements of theatricalization, electronics, and the like.

*I. The Lyrical-Neoromantic Direction.* Under conditions of the cultural upsurge of the 1990s, one observes a revival of the romance as a poetic genre of chamber-vocal creativity. During this period, the vocal cycle gained wide popularity among composers of different generations. Oriented toward intimate lyrical expressivity, the vocal cycles of this direction gravitate toward the aesthetics of the classical romance while at the same time being distinguished by an individual authorial reading of the genre, manifested in the specificity of intonational language, harmonic palette, and the dramaturgy of the cycle. A characteristic tendency is composers’ turn to poetic texts by Ukrainian classics and contemporary authors with the aim of profoundly interpreting personal emotional experience embodied in the artistic space of the vocal miniature.

A vivid example is the vocal cycle *Disquiet* (1995) by L. Kolodub on poems by V. Antoniuk—a subtle lyrical-philosophical work in which the piano part plays an equal role alongside the vocal one. Also belonging to the lyrical-romantic direction are B. Filts’s cycles on words by Lina Kostenko, I. Karabyts’s *Five Songs on Poems by Rabindranath Tagore*, and many other works in which one can clearly trace the continuity of the Ukrainian solo-song tradition and its cyclic organization. As a rule, these cycles are written for voice with piano or chamber ensemble and are focused on conveying the subtle psychological states and moods of the lyrical protagonist. They are characterized by melodic expressivity, reliance on the cantabile quality of the Ukrainian language, a lyrical impulse in the vocal part, and colorful piano framing. In the 2000s, V. Sylvestrov returned to the genre of the vocal cycle after a long interval. His opuses *Three Songs* (2007), *Two Songs* (2008), and other vocal compositions continue the aesthetics of “Quiet Music,” but now with a postmodern tint of nostalgia and musical quotation. Overall, the lyrical-romance direction in the contemporary chamber-vocal cycle retains its position as a bearer of intimacy and sincerity of expression.

*II. Neo-Folklorism and National Imagery.* An important tendency of the late twentieth century was the turn to folk-song sources, which led to the emergence of neo-folkloric chamber-vocal cycles. In these works, the folk-song basis acquires a new artistic dimension through stylization, generic renewal, and reinterpretation of intonational material. Such an approach fostered the affirmation of the national identity of musical language and expanded the expressive horizons of contemporary vocal lyricism.

It should be emphasized that, in the context of the neo-folkloric wave, which became especially widespread in Ukrainian music in the late 1980s and first half of the 1990s, the chamber ensemble appears as a polystructural form of a synthetic type, in which the vocal part does not function in isolation but is organically incorporated into the fabric of ensemble sonority. Such an approach determines a deep integration of the singer’s voice with the instrumental component not only at the level of timbral juxtaposition but also in the sphere of dramaturgical interaction, thereby contributing to the expansion of the cycle’s semantic potential and to the formation of a new typology of chamber musical utterance.

For example, V. Runchak’s compositions *Folk Concerto № 1: Laments and Songs* (1989) and *The Chumak Song* (1988) are built on authentic folk texts—funeral laments, comic-bawdy songs, and Chumak epic—where an archaic folkloric admixture is combined with modern experimental approaches to its interpretation [1]. Such “compositional-technological factors and elements of the system of expressive means <...> not only contribute to the considerable freshness of his musical-linguistic and genre-stylistic features, but are also directed <...> toward the attainment of specific artistic tasks,” enriching the genre-stylistic palette of the chamber vocal genre and creating a kind of effect of “new folkloristics” [11, p. 125].

The diptych *Folk Concerto № 1: Laments and Songs* is contrastive in its dramaturgy. The first part embodies the element of sorrowful lament, while the second depicts playful-erotic folk humor. The contrasting parts complement one another and conceptually merge into an integral image of folk existence. *The Chumak Song*, by contrast, has a more complex multipart form with refrains and variant constructions. V. Runchak rethinks the simple strophic form of the folk ballad (of the “verse–chorus” type), skillfully synthesizing the folk strophic-variational tradition with the classical form of the cycle (features of rondo form and ternary design). Both compositions place special demands on performers through the use of non-traditional techniques and elements of improvisation. The composer saturates the score with sonoristic effects and folk intonations: for example, *The Chumak Song* begins against a quiet bourdon background—an imitation of the *drymba* (jaw harp)—beneath the muted recitative singing of the soloist, creating an authentic atmosphere of ancient Chumak song. In *Laments...*, drawing on the nature of ritual weeping, the composer introduces expressive vocal devices—drawn-out cries, wrenching sob-like gestures, and the like—that convey profound grief and despair.

It should be stressed that these moments are often framed as aleatory-improvisatory fragments, where performers are given relative freedom to shape intonation or metrorhythmic phrasing at their own discretion. Such openness of form requires close collaboration between composer and performers: it is known that in the pre-premiere preparation process the composer actively interacts with the soloists and ensemble, explaining the conception and thereby, to a certain extent, encouraging the performers’ creative approach. The emotional charge involved in realizing these scores is extraordinary—it is no accident that listeners and the author himself noted the physically tangible impact of *Laments...*, one that goes “beyond the limits of purely aesthetic experience” [1].

Belonging to the neo-folkloric direction in contemporary Ukrainian chamber-vocal music is I. Haidenko’s vocal cycle *Maiden, O Hops...* (2004), with its vividly expressed polystylistic organization of the musical fabric. The composer integrates elements of the academic generic model with authentic features of folk-song melos, embodied both in melody and in the intonational nature of the musical material. The work is built according to the principles of the romantic vocal cycle (plot-connected songs), richly enhanced by Ukrainian color through the use of texts by B.-I. Antonych; in addition, the composer chooses the bandura as the accompanying instrument, which overall testifies to the “diffusions of academic and folk instrumental and song traditions, determined above all by the projection of the genre of the vocal cycle into the sphere of folk vocal-instrumental art” [10, p. 84] and to the tendency toward its academization.

The musical language of the work synthesizes signs of different epochs and styles. In particular, one can trace features of the Baroque (the semantics of tonalities, terraced dynamics), classical opera (arioso quality, vocal monologue), Romanticism (romance-like melodic writing), and modernity (chromatic harmony, open forms, elements of jazz stylistics). At the same time, folkloric allusions play an important role: the musical texture contains lullaby intonations, dance motifs, emphatic accentuation, deliberately indeterminate pitch of individual sounds, and tone-painting effects imitating sounds of nature. Such stylistic multiplicity gives the cycle a polyphony of meaning: academic tradition and folk elements coexist here organically, forming a distinctive artistic admixture of cultural traditions.

The performance of this cycle places high demands on the singer-bandurist, who must command a wide palette of vocal expressive means while skillfully combining different types of textural devices in instrumental playing. The dramaturgy of the cycle is based on the principle of contrast and cyclicity: the work consists of several contrasting song-episodes united by an internal logic of construction and the integrity of the dramaturgical unfolding. For example, the first song “Nocturne” immerses the listener in a mysterious, meditative twilight atmosphere, whereas the fol-

lowing “Sailor’s Song” contrasts with it through a bright, sunlit morning mood. “Duet” is characterized by the principle of dialogicity, realized by the composer not through the relation of performers’ roles, but in a conceptual-semantic plane as a conditional dialogue between the soloist and the macrocosm of nature—the force of the elements, celestial bodies, earth, and wind, which together form a symbolic model of human existence. “Amen” is the culmination of the dramaturgical development. In this number, the vocal line combines chromatic stepwise motion with leaps, while the instrumental layer is distinguished by rhythmic discreteness and textural contrast. In “Spring,” the motoric character is underscored by repeated instrumental patterns and by the combination of vocal leaps with lyrical intonations. The middle section is marked by recitative-declamatory intonations and chromatic chordal successions. “Prayer” forms the arch of the whole cycle, uniting intonational, textural, and dramaturgical components from the preceding numbers: second-based intonations echo “Nocturne,” arpeggiation recalls “Duet,” tone-painting links it with “Sailor’s Song” and “Spring,” and monologic quality with “Amen.” Such a structural understanding of the cycle on the part of the performer is a prerequisite for the integral realization of the authorial conception in the spatio-temporal continuum of the stage.

Y. Stankovych’s *Opera Rustica* (“Rural Scenes”) is a vivid example of the chamberization of the operatic genre, which by its structural contours gravitates toward an expanded vocal cycle or cantata, demonstrating the characteristic synthetic diffuse-compositional hybridity of contemporary creativity. The composer turns to the principles of sectional organization—the cycle consists of seven sections, including an overture—alongside through thematic development and variational-motivic working-out of the material. The folkloric basis of the cycle, rooted in the poetry of B. Oliinyk, is revealed in the use of folk-song intonationality and tone-painting, where the melos itself “demonstrates a concentrated combination of different generic sources—toccata <...>, romance <...>, lullaby and nocturne <...>. Their conceptual-semantic reformatting as a result of modulation into academic tradition forms a specific communicative situation of ‘familiar—unfamiliar,’ serving the perceptual formation of another, allusive dimension of the intonational layer already mastered at the perceptual level” [14, p. 131].

Thus, the neo-folkloric direction in the chamber-vocal genre of the 1990s–2000s played a significant role in the transformation of the national musical language, enriching its intonational and stylistic palette. Folk-song material, interpreted through the prism of individual authorial thinking, is integrated into the modernized academic form of the chamber cycle, where it is reinterpreted as a philosophical-aesthetic category and determines the conceptual wholeness of the work.

*III. Spiritual-Philosophical Cycles.* After the fall of the ideological prohibitions of the Soviet era, attention to spiritual subject matter in Ukrainian music increased rapidly. Composers turned to biblical texts as well as to philosophical poetry revealing sacred meanings. In the chamber-vocal sphere, this resulted in the creation of a number of spiritual vocal cycles, which may conditionally be divided into two groups: properly sacred (on canonical texts) and philosophical-meditative (on poems of religious-spiritual content).

To the first group belong, in particular, the chamber cantata *Requiem* (1991, rev. 2004) by O. Shchetynskyi, where the Latin canonical text is interpreted through the prism of minimalism and timbral symbolism. Beginning in the 1990s, V. Polova turned to Christian themes: her *Psalms of Silouan* (2003) on a text by St. Silouan the Athonite for soprano and cello (piano) and *Word of Simeon* (2000) on a text by Symeon the New Theologian for soprano and organ are imbued with the spirit of ancient chant refracted through contemporary minimalist stylistics.

To the second group belong V. Sylvestrov’s later vocal explorations. After the devastating loss of his wife, he wrote *Requiem for Larissa* (1999), and although this is a work for chorus and orchestra, the composition continues the line of chamber elegiac lyricism initiated in the romances

of the 1970s–1980s. His later chamber-vocal cycles combine a personal prayerful intonation with a philosophical comprehension of being. A characteristic feature of spiritual cycles is stylistic synthesis: composers turn to ancient chant-like melodiousness, Renaissance modality, and meditative narrative, yet at the same time combine these established expressive means with the latest compositional techniques—sonorism, aleatorics, minimalism, and so forth.

One of the defining features of the development of Ukrainian music at the turn of the centuries was postmodern pluralism and experimentation. In the genre of the chamber-vocal cycle, this manifested itself in moving beyond the boundaries of “pure” vocal genre and in combining music with word, gesture, theatrical action, as well as in the use of non-traditional timbres and techniques of sound production. Composers boldly experiment with the form of the cycle: they create vocal cycles-monodramas, cycle-performances, introduce elements of instrumental theater, and use intermedial artistic practices.

Many younger-generation composers likewise depart from traditional concert restraint and employ stage action or visual effects. In *Beyond the Horizon* (2003), on poetry by Matthias Kneip for soprano, percussion, piano, and double bass, K. Tsepkoenko creates an integral audiovisual performance in which vocal sound is combined with graphic projections. In *The Boat* (1999) for soprano, mezzo-soprano, and baritone on poems by M. Vorobiov, Alla Zahaikevych combines the ancient form of the motet with contemporary sound-art technologies, involving spectral timbres of electronics that enrich the palette of living acoustic vocal sound.

*IV. Typology of Contemporary Chamber-Vocal Cycles (1990s – Early Twenty-First Century).* Contemporary chamber-vocal cycles by Ukrainian composers are extraordinarily diverse, which complicates their classification. In general, the following types of vocal cycles may be distinguished according to the degree of conceptual integrity: the vocal opus—a cycle without a through-going idea, united only by common imagery or plots, though not a random set of songs; the cyclic opus—numbers united by a single conception and arranged in a logical sequence; the vocal drama—cycles with the consecutive development of a through-going plot or idea, where each part performs a dramaturgical function, in effect a mono-opera or miniature oratorio. This classification reflects the evolution of the genre from less interconnected forms to plot-integral ones. However, for the music of the late twentieth and early twenty-first centuries, it requires supplementation in view of new stylistic criteria.

Taking into account content-stylistic features, we propose a tentative typology of contemporary chamber-vocal cycles of this period according to their artistic orientation:

– *lyrical-romance cycle (traditional)*: intimate lyricism, expression of personal feelings; unity of mood, chamber scale of sound; voice with piano accompaniment (more rarely chamber ensemble); melodicism, tonal basis with elements of contemporary harmony;

– *folkloric / neo-folkloric cycle*: reliance on folk songs or stylization of folkloric genres; use of folk texts, modes, and characteristic intonations; possible involvement of folk instruments; combination of authenticity with contemporary means (polyphony, modern harmonies);

– *spiritual-philosophical cycle*: appeal to sacred or philosophical texts (prayers, psalms, poems of meditative character); elevated, often meditative tone; slowed tempo-rhythm; use of ancient chants and choral textures; often minimalism and modality; cantata or suite form;

– *experimental-theatricalized cycle*: postmodern aesthetics, genre syntheses; possible inclusion of spoken word, stage action, multimedia; use of non-traditional techniques (whisper, scream, *Sprechgesang*); expanded instrumental forces, electronics; irony, play with genre canons, paradoxicality of content.

The proposed typology is, of course, conditional, since many works combine features of several types simultaneously. For example, a cycle may be based on folkloric motifs and at the same time have an experimental mode of presentation; a lyrical-romance cycle may include philosophi-

cal poems. Yet the identification of these types helps us understand the dominant tendencies and the genre-stylistic priorities of composers. Essential in this context is the fact that practically every Ukrainian composer, over the course of his or her creative path, turned to the chamber-vocal genre, bringing to it something individual. On the one hand, this genre became for artists a kind of laboratory where new ideas were honed and where historical memory and cultural identity were retransmitted. On the other hand, it was through chamber genres that the newest Western stylistic currents penetrated Ukrainian music—from impressionism and expressionism (in the 1920s–1930s) to dodecaphony and aleatorics (in the 1960s–1970s) and minimalism and the neo-avant-garde (in the 1990s–2000s).

In conclusion, it should be emphasized that, even at the beginning of the twenty-first century, the chamber-vocal cycle remains a living genre, open to transformation. It continues to serve composers as a medium of deeply personal expression and as a field for stylistic experimentation at the intersection of music and poetry. Ukrainian music, while preserving its national roots, integrates into the global cultural context precisely through such genres as the chamber-vocal cycle, which carry universal humanistic meanings.

**Conclusion.** The present study has shown that the Ukrainian chamber-vocal cycle of the second half of the twentieth century developed as an open and dynamic genre-stylistic phenomenon, highly sensitive to the historical and cultural ruptures of the era. In the post-war period, its evolution took place between the demands of official aesthetics and composers' desire to preserve chamber intimacy of expression, a national intonational basis, and the depth of the synthesis of word and music. Beginning in the 1960s, the genre regained its status as a space of individual artistic expression: musical language was renewed, dramaturgy became more complex, the range of poetic sources expanded, and the traditional “voice–piano” model gradually outgrew its own limits thanks to timbral, sonorous, neo-folkloric, and conceptual explorations.

A comparative examination of the mainland and diasporic branches of Ukrainian music made it possible to reveal both the shared potential of the chamber-vocal cycle as a medium of national self-identification and the differences in the conditions of its development. In the Soviet cultural space, the genre functioned for a long time under ideological pressure, whereas in the diaspora it retained greater freedom of thematic and stylistic self-expression, especially in the sacred, nostalgic-patriotic, and national-liberation spheres. At the same time, in the 1970s–1980s and at the turn of the twentieth and twenty-first centuries, the chamber-vocal cycle acquired marked stylistic pluralism: alongside the lyrical-romance tradition, neo-folkloric, spiritual-philosophical, sonorous-experimental, and experimental-theatricalized modifications took shape. On this basis, one may conditionally distinguish lyrical-romance, folkloric / neo-folkloric, spiritual-philosophical, and experimental-theatricalized types of the contemporary chamber-vocal cycle. This gives grounds for considering that its genre-stylistic attribution is determined no longer only by performing forces or external formal features, but above all by the type of interaction between poetic text and music, the mode of organization of cyclic dramaturgy, the character of the intonational language, and the degree of conceptual integrity of the work.

**Directions for Further Research.** A promising avenue is the systematic study of little-known, manuscript, and rarely performed chamber-vocal cycles of the second half of the twentieth and early twenty-first centuries, in particular works by diaspora composers and unpublished opuses by Ukrainian authors of the mainland tradition. Separate study is needed of the performance-interpretive dimension of the genre, the typology of interaction between poetic text and musical dramaturgy, and the clarification of boundaries between the chamber-vocal cycle proper and the chamber cantata, monodrama, chamber opera, performative, and multimedia forms. The proposed typology of contemporary chamber-vocal cycles also requires further verification on a broader corpus of works, while a more active introduction of this repertoire into concert and edu-

cational circulation will contribute to a deeper understanding of the evolution of the Ukrainian chamber-vocal tradition in national and European contexts.

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## УКРАЇНСЬКИЙ КАМЕРНО-ВОКАЛЬНИЙ ЦИКЛ ДРУГОЇ ПОЛОВИНИ ХХ — ПОЧАТКУ ХХІ СТОЛІТТЯ: ВЕКТОРИ ЖАНРОВО-СТИЛЬОВОЇ ЕВОЛЮЦІЇ

**Анотація.** У статті здійснено комплексне дослідження українського камерно-вокального циклу другої половини ХХ — початку ХХІ століття як відкритого жанрово-стильового феномена, що формується на перетині історико-культурних зламів, національної традиції та модерних і постмодерних художніх практик. Актуальність роботи зумовлена потребою системного осмислення жанру, який упродовж означеного періоду зазнав істотних трансформацій: від академічної моделі камерного солоспіву й традиційного формату «голос — фортепіано» до неофольклорних, духовно-філософських, сонорно-експериментальних і камерно-театралізованих різновидів. Метою дослідження є виявлення провідних векторів еволюції українського камерно-вокального циклу та уточнення критеріїв його жанрово-стильової атрибуції в контексті взаємодії поетичного тексту, музичної драматургії, інтонаційної мови й концептуальної цілісності твору. Методологічну основу становлять історико-культурний, компаративний, жанрово-стильовий, інтерпретаційний і типологічний підходи, що дають змогу розглянути камерно-вокальний цикл не лише як послідовність вокальних мініатюр, а як художню систему, в якій слово і музика утворюють єдине семантичне поле. Простежено повоєнне функціонування жанру в умовах ідеологічного контролю, його поступове вивільнення в добу «відлиги», активізацію лірико-психологічного, національно-фольклорного й авангардного начал у 1960–1980-х роках, а також входження в простір постмодерної стильової множинності на межі ХХ–ХХІ століть. Окрему увагу приділено спадщині української діаспори, де жанр постає засобом збереження культурної пам'яті, сакрально-патріотичних смислів і ностальгійного образу Батьківщини.

У дослідженні розкрито значення поетичного першоджерела як чинника циклотворення та драматургічного моделювання, проаналізовано роль фольклорного матеріалу в оновленні інтонаційної палітри, висвітлено специфіку концепту тиші, медитативності й «нової

простоти» у камерно-вокальному мисленні, а також окреслено функції розширеного інструментального складу, електроніки, сценічної дії та виконавської інтерпретації. Підтверджено, що у творчості вітчизняних і діаспорних композиторів жанр набуває різних моделей: лірико-романсової, фольклорно-неофольклористичної, духовно-філософської та експериментально-театралізованої. Запропонована типологія є умовною, однак вона увиразнює тенденції розвитку сучасного камерно-вокального циклу та його здатність поєднувати академічну традицію з інноваційними формами музично-поетичного висловлювання. Доведено, що жанрово-стильова атрибуція камерно-вокального циклу не може обмежуватися виконавським складом чи формальною побудовою. Визначальними постають тип взаємодії слова і музики, спосіб організації циклічної драматургії, характер інтонаційно-тембрової мови та рівень концептуальної єдності твору. Український камерно-вокальний цикл у цьому контексті постає як форма художньої самоідентифікації та актуалізації культурної пам'яті, водночас засвідчуючи здатність національної музичної традиції до діалогу зі світовим мистецьким процесом.

*Ключові слова:* українська музика, камерно-вокальний цикл, жанрово-стильова атрибуція, жанрово-стильова еволюція, поетичний текст, музична драматургія, неофольклоризм, композитори української діаспори, постмодерні трансформації, виконавська інтерпретація.

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