

DOI: 10.31866/2410-1176.42.2020.207642

UDC 78.071.1(477)"195/198"

**GENRE AND STYLE DIVERSITY
OF IHOR SHAMO'S MUSIC
AND ITS MANIFESTATION
IN THE ARTISTIC AND CULTURAL
SPACE OF UKRAINE (the 1950s – 1980s)**

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The purpose of the article is determined by an urgent need to comprehend the creative work of I. Shamo as a phenomenon of national cultural scale by identifying and comparing genre and style dominants and characteristics of national and style determinants of the Ukrainian composer's art. The research methodology is a combination of analysis, synthesis, historical and chronological, culturological and musicological methods used to create a holistic picture of the phenomenon of the diverse musical heritage of the Ukrainian composer I. Shamo. The scientific novelty consists in building an effective model of the creative personality of the Ukrainian composer I. Shamo, the author of the anthem of Kyiv, which reflects the mixed and impulsive, mosaic expression of the master's creative interests at different stages of his life. Conclusions. The study shows that there are close interrelations and mutual influences between different types of I. Shamo activities, and in the model of the composer's universalism the transition from one genre to another is carried out by smooth flow-modulations. The genre and style panorama of the composer's musical work covers numerous and various manifestations – from song genre, romances and opera to chamber-instrumental and symphonic works, which became popular not only in Ukraine but also far beyond the national cultural space. Reconstruction of the genre and style diversity of the musical creative work of I. Shamo gives grounds to state that, constantly fuelling the master, the folk melody ensured its effectiveness and viability, suggesting certain concepts, images, and even spheres of feeling, determining the choice of style guidelines, genres, and musical and expressive means. Combining deep national and stylistic traditions, amazing melody, bright harmonic colours, multi-faceted creative work of I. Shamo, among other things, became an important milestone in the formation of the national composition school in Ukraine in the 50–80s of the 20th century.

Keywords: suite; creative universalism; genre and style dominant; musical performance; symphonism; a cappella folk opera; cycle; romance; choir

Introduction

Ihor Shamo (1925-1987), a composer, music theorist, is one the masters who represent the Ukrainian musical creative work of the second half of the 1950s, and is one of the greatest creative figures, whose 95th anniversary is widely celebrated by the admirers of his work this year. I. Shamo was a creative personality with high standards of the individual and style characteristics of both composing and musical and performing art, who accumulates the uniqueness of personal world-view and non-standard musical thinking, synthesizes a potential creative promotion of artistic works that cover numerous and diverse genre and style manifestations. However, the vast majority of the composer's works, despite their scientific, theoretical and artistic value, have not been comprehensively studied yet. In-depth analysis of the creative heritage of I. Shamo, highlighting the need for scientific understanding as a phenomenon of national cultural scale, testifies to the relevance of this issue, which is determined by the logic of the development of musical art, one of the tasks of which is to form a new, unbiased view on the artistic heritage of Ukraine of the Soviet period.

The analysis of research and publications on this topic shows that the Ukrainian art criticism today lacks the fundamental complex scientific research related to the understanding of the multifaceted creative heritage of I. Shamo and its in-depth analysis in the Ukrainian art studies. Some fragmentary research can be found

in the works of some scientists, Ukrainian and foreign representatives of creative professions who were related to the art of music in different years. In particular, such musicologists as Yu. Malyshev, Ye. Yavorskyi, R. Kofman, I. Tsarevych, V. Hnedash, Yu. Vokhranov, L. Yefremova, as well as Ukrainian poets, on whose poems the composer wrote many musical works, – D. Lutsenko, O. Vratarov, V. Yukhymovych, P. Chervynskyi, artists, singers, directors, teachers (Ye. Baliiev, V. Harashchenko, L. Hubareva, O. Dovhyi, M. Mashchenko, A. Mokrenko, T. Kopylova, S. Pashkova) addressed to the creative work of I. Shamo. However, the life of the Ukrainian composer and musician is fully revealed in the study of the musicologist T. Nevinchana (Nevenchannaia, 1982), who in her scientific and publicistic works made an attempt to understand the colourful life and work of the master, whom she knew personally. Some newspaper and chronological publications, annotations, booklets and concert programs were also a significant supplement to learn about artist's musical achievements and their analysis, which is carried out by genre and chronological principle, according to which the most significant and representative works of the Ukrainian composer are distinguished.

Scientific and analytical processing of these and some archival materials helps to fill in the gaps in the field of the research of the socio-cultural phenomenon of I. Shamo, considering it through the prism of creative universalism of the Ukrainian composer. It gives the reason to say that in the field of scientific publications the stated problems still remain terra incognita for modern researchers, because there are no analytical materials that would reflect the multi-genre creative heritage of the great virtuoso musician. Thus, the lack of proper attention of modern scientists to the designated topic has prompted the writing of this analytical study.

The scientific novelty consists in building an effective model of the creative personality of the Ukrainian composer I. Shamo, the author of the anthem of Kyiv, which reflects the mixed and impulsive, mosaic expression of the master's creative interests at different stages of his life.

Purpose of the article

The purpose of the article is determined by an urgent issue related to the coverage of diverse creative work of I. Shamo, which in terms of its scale has a cultural and national character. Having discovered a wide range of genre and style dominants of his musical works, which are distinguished by the versatility of the master's creative universalism, this article attempts to analyse and compare them, which makes it possible not only to identify, but also to explore these dominants, which have concentrated the resonant polyphony of the Ukrainian melos in the cultural and artistic space of the country in the 50s-80s of the 20th century.

Main research material

Creative work of the outstanding Ukrainian composer and musician, erudite art critic I. Shamo occupies a prominent position in the national culture of the mentioned historical and cultural period. The master's musical heritage, which includes a large number of works of various genres, requires more detailed analytical coverage in terms of more complete disclosure of the specifics of the author's piano culture, innovations in piano writing, as well as in the stage performance of his works. These musical works over a long period are the vivid representation not only of a component of his own creative approach to their development, but also a specific feature, so to speak, of the famous artist's "pianism". Written in different periods, they reflect the gradual transformation of the individual composer's style, which was much different from the others.

The 1950s were in many ways fateful for the young composer, opening the possibilities for his creative development. Graduating from the Kyiv Conservatoire in 1951 in the composition class of B. Liatoshynskyi, one of the most famous composer-symphonists of Ukraine at that time, from the first years of his creative life, I. Shamo immersed himself in the work, as evidenced by some of his early musical works, which were partially performed in films, performances, and concert halls, where he sometimes performed.

Music admirers felt that a new big star appeared on a horizon of the musical culture. This was evidenced by the fact that his works, with bright imagery and characteristic picturesqueness, stood out prominently in the musical and stylistic kaleidoscope of the Ukrainian composers. All this gave grounds to talk about the formation of I. Shamo's own style, which later was difficult to confuse with the music of his colleagues in the music "production".

I. Shamo achieves such artistic expressiveness, first of all, thanks to the organic connections with musical folklore, enriched by direct contact with folk performers during his numerous trips to the different regions of the country, where he felt the lively atmosphere of the local culture. Having learned a lot about the ways of formation and development of the folk art and folklore, he gradually plunged into the world of lonesome autochthonous

melodies and songs that struck with their originality of the melodic rhythms. One can easily see it by analysing the master's early works, which showed that the musical creative work of I. Shamo has deeply inhaled the original beauty of the folk music. Its poetic images, embodied by the means of that time presentations of the songs, appear as a result of the study of the master's creative heritage, bringing together certain moments of his full of pathos melodious creative work with the high simplicity of folklore. The young composer enthusiastically plunged into the new song and music treasury, admired the beautiful folk melodies, originally coloured songs with authentic rhythmic and intonation structure.

Recordings of folk songs, dance melodies, the sound of ancient musical instruments of different nations, he got acquainted with, as well as his earlier recordings of the Ukrainian folk songs, in particular, music to the poetry of T. Shevchenko, I. Franko, L. Ukrainka, were included into the various folklore and ethnographic publications and many special music collections. Moreover, immersion in folk art had a positive effect on the formation of the composer's world-view and led to the first successes in his creative work in the years of his early professional maturity. Creating his musical works, filled with the aroma of the Ukrainian songs, and saturating them with typical techniques in the spirit of the Ukrainian musical culture, he conveys a peculiar national flavour of folk art.

The young composer does not limit himself to the Ukrainian resources of folk art, but also directs his energy to a thoughtful, deep investigation of folk treasures of other nations inhabiting the territory of the former Soviet Union. This is manifested at least in the fact that the leading positions in his work, in addition to the Ukrainian folk, lyrical, humorous and dancing, epic songs, themes of other national folklore receive a new artistic life and, that is, the peoples with whose musical culture he managed to get acquainted during his expedition trips around the country.

The master has always had a great respect for the national culture, traditions, customs and rituals (as, by the way, to the culture of neighbouring countries), recognizing them as national and cultural markers. A significant number of works by I. Shamo has appeared under the influence of exciting events in his life, which sensitively disturbed the master's soul. Having visited Bulgaria at the festival of pop songs "Golden Orpheus", the composer conveyed his impressions of the music of this country in the String Quartet No. 5, which he called "Bulgarian". The structure of the Bulgarian musical folklore, imitation of the sound of the instruments and even a peculiar performing manner of folk musicians can be clearly traced. A sincere admiration for the Moldovan melodies became an impulse to create such musical works as "Moldavian poem-rhapsody" (1950) and the symphonic picture "Fluerash" (1953), which became popular not only in Moldova, but also on the territory of Ukraine (Efremova, 1958, p. 49).

Prior to the post-Conservatoire period of I. Shamo's creative work in the 1950s, his Suite for string quartet "Friendship" can be considered among the most significant works of the composer. Listening to this musical work, admirers immediately catch Ukrainian, Estonian, Armenian, Georgian, Azerbaijani and Moldovan dancing melodies, with the national culture of the peoples he has managed to get acquainted with and which the master has taken deeply to his heart and soul. The fact that everyone, who listens to this work can understand it, shows the depth of his awareness of the cultural component of many nations, which at that time were the part of the Soviet community. The appearance of this Suite has become a noticeable phenomenon in the Ukrainian musical culture. It was marked by a bright national character, had deep roots in the folk culture and the simplicity of the musical language, which naturally fitted in the composer's "early" period of his creative work and enriched his style, polishing the individual manner of the intonation.

And yet the thirst for the poetic word, which is the impulse for musical works creation at the stage of the formation of this creative personality, significantly prevailed over other genres, where he constantly tested himself. Skilfully working with folk song, the master always tried to preserve the authentic character of its folk basis, which gave evidence concerning the heartfelt musical reading of the poems by T. Shevchenko (10 romances), I. Franko (4 choruses A Capella), R. Berns (Vocal cycle "Love"). It was the song genre, where the composer proved to be a real connoisseur of poetry.

The language of the folk songs, filled with lyricism and vivid imagery, became the pearl that requires a further development. Thus, in his lyrical work "How can I not love you, my Kyiv", written in the rhythm of a waltz, the master expressed his sincere love for his native city, where he was born and where the best years associated with the formation of his creative personality were spent. In this work, the composer almost virtually in the musical and symbolic form constructed a kind of a bridge from the silver haired old times to modernity. In this heartfelt song, which became the apotheosis of the master's wonderful songs, many people felt the composer's deep, tender soul, devoted to his city and native Ukraine, which was manifested in a delicate sense of the Ukrainian melodic, special nuances of the sound of national folklore – all the beautiful things that were created by the people for many centuries.

The music was melodious and at the same time full of deep inner strength, pride, comforted by the sincere warmth of the human heart. So, joint work with D. Lutsenko led to the appearance of a bright song about love. It may not outlive Kyiv, but we can say with confidence that it will live as long as Kyiv and Kyivans exist. I. Shamo's work exalted not only the ancient capital of Kyivan Rus, but also the entire Ukrainian community with its heartfelt melody filled with the breath of freshness and sun, which immediately became a favourite work of individual soloists and choral groups. The song's popularity notably increased after the recording on the Ukrainian radio accompanied by an orchestra, where Yu. Huliaiev was the soloist. Children's choirs were also quick to include this song in their repertoire. Among them were groups of children's music schools and art schools all over Ukraine, including a musical educational institution named after this famous Ukrainian composer (Pashkova, 2019, p. 237).

Having a fine artistic sense of reality, the composer's works charm with the depth and sincerity of the musical language, the psychological truth of poetic images and scenes of everyday life, the sincerity of the relationship of those in love, etc. Among them, there are many works that often resemble the composer's declaration of the sincere filial love for his Homeland – native Ukraine. One of the best of the master's songs related to this topic was "Ukraine – my love" (on the words of D. Lutsenko), the composing of which was a challenge to the official censorship in the song and music segment. In the song, the composer skilfully emphasized the original composition, inexhaustible melodic wealth of folk treasures, he professionally used the techniques in harmony, very close to the way it sounds in the authentic performance.

The military theme of protecting the homeland from the enemy has been observed through all the work of I. Shamo. And this is natural, considering the fact that the four years of war made up a whole historical period in people's lives, when the worst enemy of humanity – fascism - was defeated. The theme of the soldier, as well as the war, was close to the composer. Among the "fiery" song works of I. Shamo, it should be mentioned such exciting musical works as "Front-line soldiers", "Immortal battalion", "A song of harsh years", "My fate is an attack!", "A ballad about immortality", "A ballad about an unknown soldier", "Kherson Cart", "Carpathian thoughts" (Shamo, 2006, pp. 135-136). Undoubtedly, this is not a complete list of his songs on such familiar and sensitive issue both for the composer and for many millions of people who, feeling the threat of the invasion of the German Fascist army, united and stood up, defeating the enemy in a tough struggle. Such musical works could be useful and inspiring for the heroic deeds of the Homeland defenders even today in the conditions of the stormy days associated with the military events in the Donbas region.

All these songs and music of I. Shamo touched the souls of a large audience. Moreover, the composer's creative heritage included other, very diverse songs that glorified the heroic spirit and romance of labour, kindled the hearts of young people who went to restore cities, develop the virgin lands of Kazakhstan, conquer Siberia, Altai, and so on. Evidence of this is, in particular, the names of that time music collections – "Comrade song", "Songs of the fiery years", etc. However, sometimes their content was determined by a certain subjectivity of the artistic expression, pathos, which was still supplemented by a noticeable tendency to reflect the inner world of the personal experiences of the characters. However, it is worth noting that, despite this, they always possessed the subtlety of the artistic techniques and the desire to embody a single artistic image. Therefore, it is not surprising that they quickly won the sympathy of people of different age groups. The high professionalism of the composer testified for itself, although the themes of some of his works are not of current interest ("Comrade song", "Romantic", "Song about a friend", "Song about happiness", "Ships will return to port", "Song-waltz", etc.).

In the 1950s - 1980s, a lot of musical works by I. Shamo could be heard on the Ukrainian radio and television, all over the country, and this contributed to their entry into the public environment and to their popularization among the population in the vast expanses of the USSR. Most of them are characterized by a deep philosophical reflection on the path of life that every person in the world looks for and wants to have. Written in different years, the songs enriched the artistic palette of the musical creative work of I. Shamo, its thematic focus, strengthening what was found at an early stage of the formation of master's professional skill. However, over time, new songs and music trends appeared, but nonetheless there are many I. Shamo's songs that have not yet lost their relevance and freshness ("Dnieper waltz", "Clear stars over the Dnieper", "Only in Kyiv", "Song-waltz", etc.) - famous singers, as well as, amateur artists used them for their concert performances.

I. Shamo, as a creative person, generously gifted with his own features of the world perception, simply could not be inert and in his creative life stay away from the issues that concern every person. It also related to the themes of love and female beauty, which in all inexhaustibility and various attractiveness of their glistening areal always fascinated him ("Medotsvety" on the words of A. Malyshko and "Love" on a poem of R. Burns, a collection of "Lyric songs" and songs about youth, friendship and love on the words of A. Slesarenko, "Dnieper waltz" on the words of V. Kurynskyi (Lutsenko, 1985, p. 3).

I. Shamo glorified the topic of motherhood, which he addressed repeatedly throughout his creative life. In this context, the popular song “Your hands are two wings (on the words of L. Kovalchuk) looks natural. Poetic words of the song “Mother, I love you, thank you for everything!” imbued in fact with love for all mothers. The sanctity of the Mother is an equally untouched height for any person in the world. This musical work was highly appreciated by millions of listeners and received the first prize at the all-Ukrainian television competition for the best song of the year (Mokrenko, 2003, p. 14). In this musical-song author’s address to the Mother, who represents the Motherland, is a real filial love, a passionate love for the peace, won in battles with the sworn enemy, and in life in general.

At the turn of the 1960s – 1970s, when the need to update the opera repertoire with an emphasis on domestic themes and music became acute in the Ukrainian music, I. Shamo, without rejecting the musical-song genre, addresses the most problematic issue at that time – the creation of the National Opera. It was during that historical and cultural period that the musical genre of Opera became in the focus of attention of the public and music critics. Concern for the fate of this unique musical genre, the desire to find out the reasons for its lag in comparison with others – all this has largely determined the activities of creative organizations in the coming years. A number of articles in leading newspapers and magazines were devoted to these issues. They have become urgent for the Composers’ Unions of the USSR and Ukraine, the relevant ministries, whose special resolutions have activated appearances in the press and on television of famous composers, performers, musicians, scientists, who discussed the course of its development, its themes, dramaturgy and even musical language. All this was enthusiastically discussed by the general musical community, pushing the composers’ unions to the practical action.

Ihor Shamo also showed his active position. His contribution to the creation of the Ukrainian Opera was a unique A Capella choral Opera “Yatran Games”, which was released in the second half of the 1970s (Shamo, 2006). It should be mentioned at the same time that this was not an easy path for the composer. However, his long experience of creating music for musical and drama theatre performances and numerous films naturally led the composer to the implementation of his own idea in a genre new for him, which he had dreamed of since his student years.

The master pondered over the theme for a long time, until V. Yuhymovych - a well-known Ukrainian poet, proposed a folk theme and even agreed to write a libretto. Soon, after agreeing on the working title with the composer, V. Yuhymovych became not only a co-author of the script, but also of numerous choral texts. As a connoisseur of folk sources, he managed to bring his stylized poems as close as possible to the Ukrainian folklore, which received a new sounding in A Capella choral Opera “Yatran Games”.

The originality of the I. Shamo’s idea consisted in the fact that a theatrical stage performance in the form of a modern folk festival was realized in the score for the choir in the style of a choral folk Opera. According to the master’s plan, there was no orchestra, and all creative tasks were to be performed by four soloists, a choir and a ballet. According to the stage plan, all the performance begins with an introduction. In the sound of music, you can feel the picture of a wide expanse, the birth of a spring day, the awakening of nature, which was marked by a special author’s style, giving the composer the opportunity to convey melodically the idea with the utmost efficiency.

As an experimenter in music, the master immersed in the deep layers of national folk art, recreated in a synthetic musical and theatrical spectacle the beauty of the old tradition of Ivan Kupala ritual - an organic component of Ukrainian folk and traditional culture. The composer was able to convey skilfully close to folk sources intonation and manner of singing, which the girls loved so much. It is characteristic that, while doing this, the author did not actually use any authentic folk sample, but the impression of a truly folk sound was constantly noticeable in this musical work. The music was melodious and at the same time full of deep inner strength, warmed by the sincere feeling of the human heart and very close to the folk melodies. All this testifies to the master’s wide awareness and sense of the peculiarities of the nature of folk songs, and this helped him to melodically adequate recreate it in the opera created by the composer.

Ihor Shamo, as the master of the composition, knew the orchestra perfectly. This is evidenced by his skilful, colourful orchestration, distinguished by its perfection, rich sound palette, variety of timbre colours, easiness and young enthusiasm. His harmonious language, fantastic composing technique, nearly all musical genres, which abounded his many-sided creative work, subjected to the master easily. However, up till now, it has not attracted the sufficient attention of the Ukrainian musicology. Therefore, the scientific research of experts in cultural studies, art studies, and historians may become the impetus that will lead to more thorough study, more than one topic of future theses devoted to a comprehensive analysis of the creative achievements of this talented Ukrainian composer of the second half of the 1950s.

Looking through certain articles that provide fragmentary coverage of I. Shamo creative work in the field of chamber, instrumental and vocal music, it is worth paying attention to the fact that their authors correctly pointed out the free way of master's reproduction of folk art character, and that in his works "the plastic of the truly folk melodic structure is somehow imperceptibly merged with the sharpness of the author's harmonic thinking" (Kalenychenko, 2008, p. 234). Such statements (as well as critical ones) can be found in many studies of his musical works. The same traits of compositional talent are shown not only in opera music, but also in other piano works of the artist.

The manner of embodying national features of folklore is extremely concentrated in some of I. Shamo's works, and this, according to the famous Ukrainian pianist and musicologist Yu. Vakhranova, "influences certain moments of performing piano interpretation of his musical pieces" (10 concert pieces for bandura), which are rich in folk melodies. Most of the composer's themes reveal deep intonation connections with real folk songs, which is manifested in their breadth, extreme softness of entire traditional musical phrases (Vakhranov, 1969, pp. 11-12).

Such melodies are mostly traced in the master's works, reflecting the pictures of folk life, native nature, folk music. In particular, in the Fifth novel there is a folk melody to the words of T. Shevchenko "The wide Dnieper roars and moans", and in the novel "My thoughts" - there is a folk song of the same name. A similar picture can be observed in "Spring songs" - the song "The girl was standing in the inner porch" and some others. Such hidden quotes are subtly "woven into the polyphonic fabric, colouring it with folk song motifs and thereby exacerbating the imagery of musical works" (Murzina, 1966, pp. 70-79).

Listening to I. Shamo's piano music one can feel that it almost "sparkles" with the rhythms of the Ukrainian dances. The thematic material of dance-coloured plays, which are associated with song, instrumental, and even song-instrumental melodies ("Spring songs", "Round dance", "A birch tree"), demonstrates the vocal polyphony, amazing melody and bright harmonic colours. This has been repeatedly emphasized by both musicologists and representatives of related creative professions (Degen, 2004, p. 7).

An interesting event in the creative life of I. Shamo was the creation of the piano suite "Pictures of Russian painters". The poetic structure and musical language of the work somehow brings it closer to the Russian folk art, transmitting the "voiced" atmosphere of the canvases of B. Kustodiev, I. Golikov, I. Levitan, M. Nesterov, and others, emphasizing what unites such different masters.

In preparation for this musical work, the composer took as a model the suite of M. Mussorgsky "Pictures from the exhibition", where the author in a musical and figurative form "voices" what he saw in the paintings. The impetus for this new genre in the Ukrainian musical culture was the master's desire to "express himself", search for his (personal) handwriting, focusing on the emotional and social structure of artists, as well as specific genre techniques. To implement his plan, he works a lot in the archival collections of museums, in a private collection gets acquainted with sketches of some paintings, in particular, "Baba" by B. Kustodiev, "Troika" by I. Golikov, "The Vladimirk" by I. Levitan, "Birch trees" by M. Nesterov, "Morning in the forest" by A. Rylov, etc. Looking at the pictures, the composer, despite their stylistic and theme diversity, saw the versatility of human life, the human interest to the harmony and communication with nature, the pleasure of communicating with it, which were transmitted by artists through the prism of picturesque images, characters, moods, etc. (Shamo, 2006, pp. 69-70). All this can be clearly seen in his musical cycle. Of course, not all six interpretations of the paintings of the above-mentioned famous artists can be called the pinnacle of perfection. However, the masterful, highly artistic disclosure of pictorial paintings by means of music is convincing enough to imagine, after listening to the piano suite, the silver chime in the "Troika", which is allegedly approaching us, overcoming the frosty haze (I. Golikov's painting), an irrepressible whirlwind of fun and dancing ("Na Huliantsi" by B. Kustodiev), dreamy peace ("Summer evening" by I. Levitan), smooth girls' dance ("Birch trees" by M. Nesterov) and even the heavy rumble of fetters ("The Vladimirk" by I. Levitan).

Viewing the I. Shamo's epistolary heritage, such rare lines, where the composer, reflecting on a particular work, resorts to extensive author's explanations can also be found. In particular, he has its own dramatic development beaded on a plot - the name of which is formally literary, but the main thing is the emotional and imaginative transformation by means of music and its entire arsenal in confirmation of the program of the picture as its primary basis. The Golden fund of the Ukrainian radio and television still holds the best musical recordings, including "12 Poem-preludes", two of which were performed directly by the author. However, it is worth noting that a significant part of them has not yet been explored, studied and evaluated; they are waiting for its researchers and admirers of the composer's musical creative work.

The originality of I. Shamo's creative work is confirmed by its multi-faceted genre and style diversity. His symphonic works also occupy a prominent place in this musical kaleidoscope. The master started writing them

in the second half of the 1960s. As a result of familiarization with the composer's work of this period, it can be said that he tries different genres, styles, constantly experiments, and having mastered them, easily rejects, synthesizes, taking on new ones. Many of the composer's works are quite an interesting material for analytical observation and conclusions in this segment of his work.

Unique genre phenomena are of a special interest, in particular vocal and choral prelude, which is historically more inherent in the chamber and instrumental music. Let us remind that the Ukrainian instrumental music culture of the second half of the 20th century is represented by wonderful piano preludes by A. Karmanov, O. Kyva, L. Shukailo, V. Huba, etc. It is worth adding that their musical works written in this genre use different stylistics. It is illustrated by the fact that I. Shamo represented it with somewhat romanticized "cycles" ("12 preludes for piano"), and this gives grounds to speak of the author as of an experimental composer who presented the instrumental prelude in the Ukrainian music quite extensively and creatively, but already in the form of preludes for piano called "cycles" (Kalenychenko, 2008, p. 218-220); they make it possible to embody a vivid world of colours, moods and different emotions in each of them. Experimenting, the composer not only enriched his genre traditions, but also the expressive resources of the Ukrainian piano music.

The attention should also be paid to the fact that "polystylistics" is one of the characteristic features of I. Shamo's music. These features also clearly identify the symphonic music of the Ukrainian composer, which belongs to the best examples of the musical art. The three symphonies created by the composer are on the same level as the works of such certain masters of symphonic music as Ye. Stankovych, H. Maiboroda, B. Buievskiy, V. Kyreiko. The Ukrainian composer well knew and appreciated classical music, was concerned about its assimilation and preservation, and popularized it in the concerts where he performed as a pianist the music of I. Bach, M. Berezovsky, D. Bortnyansky, A. Vedel, which has always been the subject of his deep interest.

The idea of writing a symphony appeared in the plans of I. Shamo in the first third of the 1960s, but he embodied it in the actual large picture-figurative symphonic form a bit later, demonstrating his professional maturity as a composer-symphonist. The appearance of the First symphony on an all-Union scale took place when in 1967 The Leningrad (now Saint Petersburg) branch of the "Muzyka" publishing house published a collection of articles that included the best symphonic works by the Soviet composers. Among these publications was the analytical article by Yu. Malyshev about this musical work, which was performed to full house at one of the concerts in Kyiv at the end of 1965 for the first time and was welcomed by the audience. So the name of this talented Ukrainian composer appeared on the same level with the outstanding "symphonists" of the Soviet era B. Lyatoshinsky, M. Myaskovsky, S. Prokofiev, D. Shostakovich and others (Tigranov, 1967, pp. 398-400).

The Second symphony not only demonstrated the high level of I. Shamo's professional maturity for creation of large musical canvases, but it also seemed to shed light on his First Symphony, finally determining its place in the evolution of the composer's style. A lot of things that had been laid down in the First symphony work were completed and confirmed in the Second one. This is, first of all, the general lyric and epic character and style of the master's large symphonic form. I. Shamo considered "Simfonietta-concert" to be his Second Symphony. It recreated a concentrated complex world and a wide stylistic range of reflections and emotions of the composer, and this musical work ends not with the emotional anger, pain or despair, but with the peace, reconciliation and forgiveness. The premiere concert audition was well received by art critics. It also did not go unnoticed by the mass media. However, the title of the work raised some polemical questions among critics. The author himself gave a good answer and explanation during one of the events. But the best answer was given by a well-known Ukrainian musicologist-theorist and pianist Yu. Malyshev, who reasoned that the Second symphony was not accidentally named by the author as "Simfonietta-concert" for chamber orchestra, because "concert" is one of the features of the composer's instrumental music. It is therefore no accident that it is dominated by the genres of suite ("Theatre kaleidoscope", "Suite-variations"), rhapsody, concert, cycle of plays (10 concert pieces for bandura) (Shamo, 2006, p. 68). By using them, Ihor Shamo tried to create maximum opportunities for performing musicians to best identify and demonstrate their musical skills and individuality.

Usually, all symphonic works, concerts and many vocal-symphonic works (oratorios, cantatas, etc.) at that time were written as a response to the most important events of current interest that took place in the country, bringing up modern and important topics. The Third symphony for chamber orchestra by I. Shamo, dedicated to the memory of the World War II heroes, confirms this statement. And though, it is known that the composer did not like to talk about the horrors of war, because he knew it from the personal experience, yet this emotional theme has occupied its proper place in the musical and symphonic genre form. Having passed

the victorious path from the Volga to Vienna, the master only in music gave way to his emotional feelings related to the war experience, which greatly disturbed him and resulted in the dramatic Third symphony.

Moreover, the optimistic note was clear in it -the theme of celebrating peace and happiness, which are especially close to everyone after the hardships of war, which were also successfully recreated by author's means of musical expression in this symphonic work. While listening to it, admirers of symphonic music felt an unbearable pain of loss, heartbreak, and deep grief. The imaginative and emotional structure of the music evoked certain analogies with the heroic and tragic symphonic works that were associated with the theme of war by other composers. Therefore, it is not surprising that this musical work was called "In memory of the heroes of the Great Patriotic War", where the bright heroic image of those who died in the battle for freedom and happiness of those people, who live now was revealed by means of orchestral expressiveness.

Analysing the creative work of I. Shamo, it is worth noting that this master is considered one of the most talented Ukrainian composers of the second third of the 20th century, who wrote a bright page in the musical culture of that time. I. Shamo was good at nearly all musical genres. He devoted a lot of his thematic works to the subject of worthy formation of the best human qualities in the younger generation. They were performed at youth forums, during complex cultural and artistic events, and I. Shamo's concerts for the youth and the general public became serious lessons of musical and cognitive education.

Conclusions

I. Shamo was and remains the outstanding Ukrainian composer, erudite theorist, and, by necessity or at the call of the soul, also the talented pianist, whose work is an extremely bright and distinctive page in the musical culture of Ukraine. He was a master with a wide creative range in the song genre, choral music and even opera, who wrote chamber and symphony works, created melodies of high artistic quality and of great inspiration for films and theatre performances. At the same time I. Shamo has always shown a fine sense of orchestral colouring. His symphonic works were marked by dynamism, wide breath; the author's individuality and national features of the Ukrainian melodic can be distinctly traced in his works. With special love the composer worked in the field of song creation. All these different hypostases of the creative personality harmoniously coexisted in one person.

This study showed that diverse creative heritage of I. Shamo contains a great artistic and educational potential, which is based on such typical signs as humanistic orientation of the art content, and the desire to truthfully convey a literary text in the language of music with the help of thought, intellect, sincerity. Figurative unity of the poetic and musical thinking in creating harmony, rooted in the folklore basis, the reproduction of the colourful spectrum of feelings, emotional states of a person and their contrasting comparison, as well as the subtle psychologization of musical and figurative characters, their expressive figurative and emotional development and variety of genre and style features of the master's palette, combined together, give the opportunity to imagine a panoramic vision of the configuration of the artistic work of the composer.

Reconstruction of the genre and style diversity of the musical creative work of I. Shamo gives grounds to state that, constantly fuelling the master, the folk melody ensured its effectiveness and viability, suggesting certain concepts, images, and even spheres of feeling, determining the choice of style guidelines, genres, and musical and expressive means. Combining deep national and stylistic traditions, amazing melody, bright harmonic colours, multi-faceted creative work of I. Shamo, among other things, became an important milestone in the formation of the national composition school in Ukraine in the 50-80s of the 20th century.

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The article was received by the editorial office: 08.05.2020

**ЖАНРОВО-СТИЛЬОВЕ РОЗМАЇТТЯ
МУЗИЧНОЇ ТВОРЧОСТІ ІГОРЯ ШАМО
ТА ЙОГО ПРОЯВ У МИСТЕЦЬКО-
КУЛЬТУРОЛОГІЧНОМУ ПРОСТОРИ
УКРАЇНИ (50–80-ті роки ХХ ст.)**

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Мета наукової роботи зумовлена актуальною потребою осмислення творчого доробку І. Шамо як явища національного культурного масштабу шляхом виявлення і співставлення жанрово-стильової домінанти та характеристик національно-стильових детермінант мистецтва українського композитора. Методологія дослідження полягає в поєднанні методів аналізу, синтезу, історико-хронологічного, культурологічного й музикознавчого методів, що використані для формування цілісного уявлення про феномен багатожанрової музичної спадщини українського композитора І. Шамо. Наукова новизна полягає в побудові діяльної моделі творчої особистості українського композитора І. Шамо, автора гімну Києва, який віддзеркалює змішано-імпульсивне, мозаїчне виявлення творчих інтересів митця на різних стадіях його життєвого шляху. Висновки. Встановлено, що між різними видами діяльності І. Шамо існують тісні взаємозв'язки та взаємовпливи, а в моделі творчого універсалізму композитора перехід від одного жанру до іншого здійснюється плавними перетіканнями-модуляціями. Жанрово-стильова панорама музичного доробку композитора охоплює численні й різноманітні прояви – від пісенного жанру, романсів та опери до камерно-інструментальних і симфонічних полотен, які стали популярними не тільки в Україні, а й далеко за межами національного культурного простору. Реконструкція жанрово-стильового розмаїття музичної творчості І. Шамо дає підстави стверджувати, що, постійно підживлюючи митця, саме народна мелодика забезпечувала їй ефективність, підказуючи авторові певні концепції, образи і навіть сфери почуттів, зумовлюючи вибір стильових орієнтирів, жанрів і музично-виражальних засобів. Поєднуючи в собі глибокі національно-стильові традиції, дивовижну мелодійність, яскраві гармонійні фарби, багатогранна творчість І. Шамо, окрім іншого, стала ще й важливою віхою у формуванні національної композиторської школи в Україні 50–80-х років ХХ ст.

Ключові слова: сюїта; творчий універсалізм; жанрово-стильова домінанта; музичне виконавство; симфонізм; акапельна фольк-опера; цикл; романс; хор

**ЖАНРОВО-СТИЛЕВОЕ
РАЗНООБРАЗИЕ МУЗЫКАЛЬНОГО
ТВОРЧЕСТВА ИГОРЯ ШАМО И ЕГО
ПРОЯВЛЕНИЕ В ХУДОЖЕСТВЕННО-
КУЛЬТУРОЛОГИЧЕСКОМ
ПРОСТРАНСТВЕ УКРАИНЫ
(50-80-е годы XX в.)**

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Цель научной работы предопределена актуальной потребностью осмысления творческого наследия И. Шамо как явления национального культурного масштаба путем выявления и сопоставления жанрово-стилевой доминанты и характеристик национально-стилевых детерминант искусства украинского композитора. Методология исследования заключается в сочетании методов анализа, синтеза, историко-хронологического, культурологического и музыковедческого методов, которые использованы для формирования целостного представления о феномене многожанрового музыкального наследия И. Шамо. Научная новизна заключается в построении деятельной модели творческой личности украинского композитора И. Шамо, автора гимна Киева, который отражает смешанно-импульсивное, мозаичное выявление творческих интересов художника на разных стадиях его жизненного пути. Выводы. Установлено, что между разнообразными видами деятельности И. Шамо существуют тесные взаимосвязи и взаимовлияния, а в модели творческого универсализма композитора переход от одного жанра к другому осуществляется плавными перетоками-модуляциями. Жанрово-стилевая панорама музыкального наследия композитора охватывает самые разнообразные проявления – от песенного жанра, романсов и оперы до камерно-инструментальных и симфонических полотен, которые стали популярными не только в Украине, но и далеко за пределами национального культурного пространства. Реконструкция жанрово-стилевого разнообразия музыкального творчества И. Шамо дает повод утверждать, что, постоянно подкрепляя художника, именно народная мелодика обеспечивала ей эффективность, подсказывая автору определенные концепции, образы и даже сферы чувств, обуславливая выбор стиливых ориентиров, жанров и музыкально-изобразительных средств. Объединяя в себе глубокие национально-стилевые традиции, удивительную мелодичность, яркие гармоничные краски, многожанровое творчество И. Шамо, кроме прочего, стало еще и важной вехой в формировании национальной композиторской школы в Украине 50–80-х годов XX в.

Ключевые слова: сюита; творческий универсализм; жанрово-стилевая доминанта; музыкальное исполнительство; симфонизм; акапельная фольк-опера; цикл; романс; хор