

ADAPTATION OF THE ROMANTIC VIOLIN VIRTUOSITY IN FANTASIAS FOR THE VIOLIN IN THE 20TH CENTURY (ON THE EXAMPLE OF THE QUASI-FANTASIA "NICOLO" FOR THE VIOLIN AND PIANO BY G. DMITRIYEV)

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Yefimenko M. Adaptation of the romantic violin virtuosity in fantasias for the violin in the 20th century (On the example of the quasi-fantasia "Nicolo" for the violin and piano by G. Dmitriyev). The present article presents the analysis of the fantasia "Nicolo" by G. Dmitriyev for the violin and piano from the point of view of the romantic virtuosity adaptation. The characteristic of the concept of the stable complex of the romantic virtuosity has been given, the components of which are the sound image and the texture formula. The stable components of the complex are determined: the consonant passages (gamma-like and chord ones, constructions by double notes); the characteristic interval; the rhythmic complexity; the presence of hidden polyphony; a variety of ornamentation and figurations; the obligatory presence of cadence; the frequent use of imitative elements. The main features of the romantic violin fantasia genre (improvisation, the specificity of shaping, the freedom of the musical material presentation, and a wide range of thematic variability) have been made up. The methods for the adaptation of the romantic virtuosity are revealed and the role in the formation of the original stylistics of the composition itself is shown. Three levels of the romantic virtuosity adaptation are formulated: the intonation and image level demonstrates the image of the violinist-virtuoso N. Paganini; the composition and dramaturgy level focuses on the specific construction of the composition; the genre level unites the characteristic features of the fantasia genre and shows modern innovations.

Keywords: virtuosity, fantasia, romantic fantasia, quasi-fantasia, N. Paganini, musical image, texture formula, adaptation, stable complex, improvisation.

Єфіменко М. С. Адаптація романтичної скрипкової віртуозності в фантазіях для скрипки в ХХ столітті (на прикладі quasi-фантазії «Nicolo» для скрипки і фортепіано Г. Дмитрієва). У статті проаналізована фантазія «Nicolo» Г. Дмитрієва для скрипки і фортепіано з точки зору адаптації романтичної віртуозності. Дана характеристика поняття стабільного комплексу романтичної віртуозності, складовими компонентами якого є звуковий образ і фактурна формула. Визначені стійкі компоненти комплексу: консонуючі пасажі (гаммоподібні, акордові, побудови подвійними нотами); характерна інтерваліка; ритмічна складність; наявність прихованої поліфонії; різноманітна орнаментика і фігурації; обов'язкова наявність каденції; часте використання наслідувальних елементів. Складено основні ознаки жанру романтичної скрипкової фантазії (імпровізаційність, специфіка формоутворення, свобода викладу музичного матеріалу, широкий діапазон тематичної варіативності). Виявлено прийоми адаптації романтичної віртуозності і показана роль у формуванні оригінальної стилістики самого твору. Сформульовано три рівня адаптації романтичної віртуозності: інтонаційно-образний рівень демонструє образ скрипаля-віртуоза Н. Паганіні; композиційно-драматургічний рівень орієнтує на специфічну побудову твору; жанровий рівень об'єднує характерні ознаки жанру фантазії і показує сучасні нововведення.

Ключові слова: віртуозність, фантазія, романтична фантазія, quasi-фантазія, Н. Паганіні, музичний образ, фактурна формула, адаптація, стабільний комплекс, імпровізаційність.

Ефименко М. С. Адаптация романтической скрипичной виртуозности в фантазиях для скрипки в ХХ веке (на примере quasi-фантазии «Nicolo» для скрипки и фортепиано Г. Дмитриева). В статье проанализирована фантазия «Nicolo» Г. Дмитриева для скрипки и фортепиано с точки зрения адаптации романтической виртуозности. Дана характеристика понятия стабильного комплекса романтической виртуозности, составными компонентами которого являются звуковой образ и фактурная формула. Определены устойчивые компоненты комплекса: консонующие пассажи (гаммообразные, аккор-

довые, построения двойными нотами); характерная интерваллика; ритмическая сложность; наличие скрытой полифонии; разнообразная орнаментика и фигурации; обязательное наличие каденции; частое использование подражательных элементов. Составлены основные признаки жанра романтической скрипичной фантазии (импровизиционность, специфика формообразования, свобода изложения музыкального материала, широкий диапазон тематической вариативности). Выявлены приемы адаптации романтической виртуозности и показана роль в формировании оригинальной стилістики самого произведения. Сформулированы три уровня адаптации романтической виртуозности: интонационно-образный уровень демонстрирует образ скрипаля-виртуоза Н. Паганіні; композиційно-драматургічний рівень орієнтує на специфічне построение произведения; жанровый уровень объединяет характерные признаки жанра фантазии и показывает современные новшества.

Ключевые слова: виртуозность, фантазия, романтическая фантазия, quasi-фантазия, Н. Паганіні, музыкальный образ, фактурная формула, адаптация, стабильный комплекс, импровизиционность.

Formulation of the problem and analysis of the latest publications. The problem of the romantic virtuosity in musical culture is relevant in the contemporary musicology and has received a wide coverage in the works of B. Borodin [2], T. Lyakhina [4], G. Muradyan [5], O. Murga [6], I. Onoshko [7] and others.

B. Borodin draws attention to the fact that during different historical epochs the attitude toward virtuosity was revealed in different ways and changed, and that depended on the type of professionalism which dominated at that time. Sometimes the concept of "virtuosity" acquired a negative connotation, and was called "virtuosing". But still, one can talk about a more approving attitude, and even about the exciting attitude that was inherent in most musicians, especially in the era of Romanticism.

In musicology works, there were "negative-compromise" and "positive-compromise" attitudes toward virtuosity (according to O. Murga, these are the works by B. Asafiev, B. Alekseyev, A. Alshvang, O. Nikolayev and B. Yavorsky, G. Kogan, D. Rabinovich, M. Tarakanov, [6, p. 7] respectively), but from the very 90s of the 20th century the problem of virtuosity has been actively discussed in historical and theoretical studies (O. Shulpyakov, A. Andreyev, K. Zenkin).

Having defined the notion of virtuosity as the "exhaustion by perfection," O. Murga points out that "the attributive formula of virtuosity consists of two phenomenological points of support on which the art is based: one of them is 'a sense of beauty specific for a human being' and the other is 'a skill of a human being to get involved in mastery' (L. Klein)"

[6, p. 2]. Including such fundamental philosophical and aesthetic, culturological categories and concepts as “the beautiful”, “the artistic”, “the image”, “the style”, “the performance”, “the skill” etc., virtuosity remains one of the main components of a musical creativity, organically manifesting itself in different styles and genres and representing a complex multi-level structure.

G. Muradyan traces the origins of the emergence of the “virtuosity” concept in the European musical culture in order to analyze the picture of the modern virtuoso direction of the piano performance [5].

From the point of the researcher I. Onoshko’s view, virtuosity includes several components: professional and technical, interpreting and communication [8].

In his turn, O. Murga reveals the following main features which make up the quintessence of the virtuosic quality in music: the illusory nature of an easy embodiment is the quasi-lightness, the expansion of the overcoming energy in the range of the aesthetic, the dialectics of the flow of complexity into beauty, and beauty into complexity.

Relying upon the theoretical provisions set forth in the works of I. Onoshko and O. Murga, we will provide the characteristics of the concept of a *stable complex of the romantic virtuosity*, the constituent components of which are the sound image and texture formula. Thus, the list of the stable components may possibly include: the consonant passages (gamma-like and chord ones, constructions by double notes); the characteristic interval; the rhythmic complexity; the presence of hidden polyphony; a variety of ornamentation and figurations; the obligatory presence of cadence, when the performer can show his/her ability to play the instrument; the frequent use of imitative elements.

Traditionally, virtuosity is associated with compositions of a large form and brilliant concert pieces. Among them, a special place belongs to the genre of fantasia, which virtuosic possibilities were appreciated by the composers of the last century.

In the 20th century the genre of the instrumental fantasia is developing and continues uniting with a wide range of other genres: the Suite-fantasia for the piano “The Mountain Visions” by D. Blagoy; the Concert-fantasia for two kettle-drum performers with the orchestra by F. Glass; the Concert-fantasia for the piano and the symphony orchestra by D. Kaminsky; the Fantasia-caprice for the viola and the orchestra by P. Rougnon and others. The “union” of the genre of the fantasia with the sonata is being activated: the fantasia appears as a separate part (the 4th part in Sonata for the violin and piano by K. Karayev); the fantasia defines some freedom of construction in the sonata (the Sonata quasi una fantasia by A. Kozarenko, M. Castelnuovo-Tedesco, and J. Foerster); the interaction of the fantasia and the sonata – a genre mix – can be found in four sonatas-fantasias for the violin and piano by E. Villas-Lobos; the Fantasia-sonata for the cello and piano by J. Golbrook; the Sonata-fantasia “Mozart 2000” for the solo violin by L. Roberts and others.

New tendencies penetrate into the fantasia, such as neo-classical ones (“The Contrapuntal Fantasia” for the piano by F. Busoni); the fantasia becomes a part of the composition (Violin Concerto No. 3 op. 83 (Part I – Grand Fantasia) by N. Bakri, the Concert suite for the violin and the chamber orchestra (Part II – Fantasia) by K. Darnton and others). Also, in the fantasia new compositional tools of the 20th century are used – dodecaphony (the Fantasia for the violin with the piano accompaniment by A. Schoenberg, the composer’s note), resonant and aleatory techniques (“The Coloristic Fantasia” for the piano by S. Slonimsky).

Let us note that in the 20th century, the number of fantasias on opera themes is decreasing, compared with the 19th century, which is associated, first of all, with the appearance of new directions in the development of the opera art, a fundamental change in the taste of the musical society in relation to melody and cantilena.

In the fantasias “on the theme” of the 20th century, the material of songs is most often used (the Fantasia on the themes of the strelets (tsar archers) songs by A. Gnatishin, the Fantasia on the themes of old Polish folk songs by R. Rollin, “Grandma’s gramophone” – the Fantasia on the themes of Soviet hits of the 20–30’s by V. Sokolov), music from films (the Fantasia “The Circus” on the themes of I. Dunayevsky from the film of the same name for the violin and the chamber orchestra by S. Dreznin, the Fantasia “Tango of Tinto Brass” on the theme of Ritz Ortolani – music for the film “The Post of Tinto Brass” by G. Korchmar), folklore (the Fantasia on the themes of Ukrainian songs for 2 violins, the cello and piano by V. Godzyatsky, Concert Fantasia № 1 on Finnish folk themes by M. Pake and others). Thus, T. Lyakhina conditionally distributes the fantasias by contemporary composers into three groups (a similar classification can be applied to all the fantasias of the 20th century). The first group includes “compositions sustained in traditional classical forms” [4, p. 70]. These are the compositions that were mostly written in the early 20th century by composers who still maintained close ties with the traditions of the Romantic era: the fantasia for the piano and the orchestra by K. Debussy; the fantasia for the piano by A. Scriabin and others. The second group consists of “compositions in which composers use the method of combining, elements synthesis, forms, the structure of various systems and typical features inherent in different styles” [4, p. 71]. For example: the Concert fantasia on the themes of G. Gershwin’s opera “Porgy and Bess” by I. Frolov. The third group represents “compositions that are entirely based on a new compositional technique” [4, p. 71] – the Fantasia for the violin and piano by A. Messiaen and others.

In the creative work of Ukrainian composers, the genre of the instrumental fantasia is not paid enough attention. A stable sign of the Ukrainian fantasia is the constant connection with the folk and genre basis. “The prevailing number of compositions by Ukrainian authors is defined as ‘The Fantasia on a theme (or themes) ...’, but even in other plays with

Example № 1. G. Dmitriyev “Nicolò”
Introduction (the main theme a-g-a)

Example № 2. G. Dmitriyev “Nicolò” Cadence

Example № 3. G. Dmitriyev “Nicolò” Cadence

Example № 4. G. Dmitriyev “Nicolò” Cadence

the definition of ‘Fantasia’ or ‘Concert Fantasia’ the folk and genre basis remains” [8, p. 151].

In the process of its development, the Ukrainian instrumental fantasia, especially the violin one, as well as the European fantasia, is actively interacting with other genres and forms. This leads to the formation of new genre mixes: a rondo-fantasia (the Rondo-fantasia op. 5 by A. Zhuk), a sonata-fantasia (the Sonata-fantasia of A. Yakovchuk), a concert-fantasia (the Concert-fantasia on Moldavian themes by Y. Alzhnev, the Concert-fantasia by A. Gonobolin) and others. N. Lysenko, in the 19th century, laid the foundations of the genre model for the violin fantasia. Contemporary Ukrainian composers, such as Y. Alzhnev, A. Bezborodko, V. Popadyuk, relying on the defining genre features of the Ukrainian violin fantasia (the national peculiarity – the folklore material, original artistic content, deviations from traditional forms), preserve concert-ness, structure of

the composition and continue developing this genre in Ukrainian music.

In the present research, we, relying on the genre invariant of the instrumental fantasia, wanted to pay attention to the adaptation of the romantic virtuosity in the works of the 20th-century composers, who skillfully introduce it into the new style conditions of the contemporary musical art. Examples include such outstanding compositions as “The Violin Miniatures” for the violin and piano by F. Kreisler, the Concert fantasia “Figaro” on the themes from the opera “The Barber of Seville” by G. Rossini by M. Castelnovo-Tedesco, the Carpathian rhapsody for the violin and the orchestra by M. Skorik, as well as the fiery virtuoso Quasi-fantasia “Nicolò” by Georgy Dmitriyev, which was created in honour of the 200th anniversary of the great maestro.

Having made “Nicolò” an object of the analysis, we set out **the aim** to identify the techniques for

adapting the romantic virtuosity in this large-scale, technically complex composition, and to show the role of virtuosity in shaping the original stylistics of the composition itself.

Statement of the main material of the study.

The first performance (I. Medvedeva – violin, M. Kravchenko – piano) took place in Minsk on November 27, 1982, at the All-Union Festival of Arts “Belarus Music Autumn” [3].

Above in the text the characteristic for the concept of a *stable complex of the romantic virtuosity* was given, and the constituent components of it are the sound image and texture formula. Thus, the sound image in this composition is already laid down in the very name of the Fantasia – it is the image of the outstanding Italian virtuoso violinist and composer N. Paganini. As for the second component – a texture formula, in the Fantasia “Nicolo” we can hear virtuoso passages, the constructions by double notes and chords, various ornamentation, imitative elements and other.

It should be noted that the adaptation of the romantic virtuosity in the Fantasia “Nicolo” is carried out on several levels:

- intonation and image level;
- composition and dramaturgy level;
- genre level.

The intonation and image level correlates, first of all, with the main theme, which is formed, as the composer himself states in the notes, from the “musical letters” of the last name Paganini (a-g-a) (Example № 1). This sound image will be presented in all the sections of the composition.

N. Paganini is a legendary person in the musical art, a symbol of the romantic violin virtuosity. According to the words of T. Berford, in his performance there were “specific Paganini ‘tricks’” [1, p. 239] – a variety of onomatopoeic effects, the use of all kinds of flageolets, playing on the fourth string, scordatura etc. For the violinist’s instrumental style the use of separate strokes (including jumping ones) was specific – in the range from *spiccato* to *ricochet*. In the mature period of N. Paganini’s creative work, a very important role belonged to the theater side of the musical performance process, its spectacular nature, and the acting art becoming the components of the virtuosic performing style of the musician. All this becomes the stylistic basis of G. Dmitriyev’s fantasia and centers the meaning and image of the composition.

At the composition and dramaturgy level (the Fantasia “Nicolo” is written in a contrast-composite form), attention is drawn to the comparison of the Introduction and the Cadence (Dramatico improvisando), showing the musical traditions of the two different eras – the modernity and the musical world of Romanticism – with their characteristic features. And, if the Introduction is built upon dissonant harmonies of contrast registers, onomatopoeic colour effects (quasi Campanelli) and the intense sounding of the piano accompaniment clusters, the Cadence is the standard of the solo virtuosity of violin music of the 19th century.

Brilliantly demonstrating one of the main components of virtuosity – professional and technical

one (Examples № 2, 3, 4), the texture formula of the Cadence is represented by various groups of passages, double notes and chords, the use of thirds, sixths and octave movements.

In the second section, the composer gives a remark to *misterioso* (*mysteriously*), which can be interpreted in many ways (Example № 5).

On the one hand, the character of the music in this section is mystical and detached, which is achieved by the means of muffled dynamics (*ppp*), the playing technique called *sul ponticello*, the introduction of artificial flageolets on one string, the “single” notes of *ricochet*, and the presence of increased intervals in the melody. In the piano part, the high register, the improvisational sixteenth, grouped by 11 and 10, and clusters prevail.

On the other hand, the remark evokes allusions to the image of the great musician, as a mystical performer, whose art is led by otherworldly forces. It is not accidental that ghost, obscure soundings, the effects of overtones, and the possibilities of sonoristic colours are used in order to create a musical image.

Once again, using a quote from R. Schuman’s “Carnival” (No. 16, Intermezzo “Paganini”) in the fourth section, the composer turns to the adapted image of the great violinist. In this section, one can speak of a double interpretation of N. Paganini’s image.

The third section is the presentation of the true romantic virtuosity, which is inherent in the quasi-lightness and dialectics of the flow of complexity into beauty, and beauty into complexity (Example № 6).

The sound image is characterized by cheerfulness and ease. The melody is based upon the basic intonations of a-g-a and written out by the thirds. It is interesting that for the performance the techniques characteristic for the playing of N. Paganini himself and his followers are used – *pizzicato* with the left hand, *staccato*, *glissando* with double notes etc. Along with them in the section there are jumps by double notes, various hopping strokes, harmonious and arpeggiated passages, all kinds of flageolets – and that undoubtedly demonstrates the professional and technical component of virtuosity.

The finale sounds contrast to the third (central) section – it is a beautiful duet of the violin and the “guitar” (the composer asks to play inside the piano on the previously marked strings, while imitating a quiet guitar sounding). The monogram theme (a-g-a) appears in the company of the “pizzicate” accompaniment (Example № 7).

This is another hypostasis of the image of N. Paganini – it is known that he mastered the art of playing the guitar and is the author of several significant guitar compositions. There is a mystery and detachment in music. The quiet sounding of the finale allows defining it in the context of dramaturgy as the epilogue.

Conclusions of the study. The notion of virtuosity in the modern musicology has been sufficiently studied: the connection with professionalism has been traced (B. Borodin), the definitions and classification have been proposed (O. Murga, I. Onoshko), but the aspects of virtuosity

Example № 5. G. Dmitriyev "Nicolò"

Example № 6. G. Dmitriyev "Nicolò"

Example № 7. G. Dmitriyev "Nicolò" Section 5

manifestations in different genres are still an actual problem.

While analyzing the levels of adaptation of the romantic virtuosity in fantasias for the violin in the 20th century on the example of G. Dmitriyev's Fantasia "Nicolò", it is possible to state that this composition represents all the main features of the genre of the romantic violin fantasia:

1. The improvisation – it is expressed in a variety of passage techniques, but concentrated in the section of the Cadence.

2. The specificity of shaping, which influences the structure of the genre (in the present case it is typical to use a contrast-composite form, but the distinctive feature is the presence of the Introduction with the monogram and the silent Finale-Epilogue, which is extremely uncharacteristic for the fantasias of the 19th century). Let us note that in the violin fantasias of the 19th century, the cadence introduction was an indicator of the performer's skill and sounded at the beginning of the composition. In G. Dmitriyev's Fantasia, the Cadence is given after the Introduction (the theme-monogram), for the development of the original thematic grain.

3. The freedom of the presentation of the musical material is manifested through a variety of tempo deviations, rhythmic figures etc.

4. The wide range of thematic variability – from mysteriously mystical to light themes, by which, in our opinion, the composer demonstrates different hypostases of the violin virtuoso N. Paganini.

The Fantasia by G. Dmitriyev demonstrates the conceptual use of the romantic virtuosity, which is adapted to the compositional, fret-tonality and timbre conditions of the composition, while it is not a stylization.

The performed analysis proves that the romantic virtuosity, as a certain code of the romantic art, was irrefutably relevant for G. Dmitriyev as a composer of the 20th century, and, having adapted to modern conditions, it formed the original stylistics of the Quasi-fantasia "Nicolò" for the violin and piano.

The prospect of the further development of the topic is concluded in the need for an analytical description of other fantasias of the 20th century for the violin, which represent an interesting material for the study of the development of the fantasia genre in general and the violin fantasia in particular.

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