THE PERFORMING INTERPRETATION OF A MUSICAL WORK ON THE EXAMPLE OF UKRAINIAN COMPOSERS-BAYANISTS

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INTRODUCTION
Our exploration offers an examination of the performing interpretation of composers-accordionist of the period of Ukrainian independence. Such a theme allows to investigate several important components of the development of domestic musical art. We are talking about the study of general artistic musical problem of performing interpretation, concretized in the aspects of composer’s work for the bayan instrument and limited to the socio-cultural time period of Independence of Ukraine. It is worth noting that the consideration of these elements in a single theme forms a synergistic effect of the study, allowing for a deep study of the issue.

Interpretation (Latin Interpretatio) - explanation, interpretation. Music Encyclopedia presents several definitions of interpretation in music. Let us stop in the broad sense of interpretation as an interpretation of a musical work (performing, mass or musicological), which should lead to a deeper understanding of its content-semantic concept (UKRAINIAN MUSIC ENCYCLOPEDIA, 2008). As we can see, even in the definition of understanding interpretation is not reduced only to the technical or accurate reproduction or transmission of sounds or sounds. For the performer or composer, it is important to convey the essence of the work, interpreted or created from the individual composition.

The performing composer’s interpretation occupies an important place in the system of musical art. Until recently, the Ukrainian musical community has not paid much attention to the question of the performance of the individual work in the context of the transfer of its form and essence by the performer. Predominantly, everything was reduced to a kind of retranslation of the composition, where the key task was the professionalism of reproduction. However, the turn of the twentieth - twenty-first centuries was a period of radical changes in the axiological aspects of music. Performing interpretation in these qualitatively new conditions has acquired significant changes. Such transformations affected all clusters of the performing musical art.

The accordion and accordion art in Ukraine was developed in the second half of the twentieth century, and in the period of Independence it has already formed a powerful artistic potential. The music of the bayan-accordion cells and schools, the creative achievements of dozens of composers and hundreds of performers became relevant and demanded among the Ukrainian musical community. Note that composer and performer interpretations occupy a prominent place in the work of accordnists. In this context, the need arose to illuminate the peculiarities of the interpretation of the musical work by contemporary Ukrainian composers-accordionist. The purpose of the investigation is not only to illuminate the quantitative indicators of the interpreted works performed by Ukrainian accordionist composers, but also to study the musical specificity (stylistic, author, technical) of
the performing interpretation by coryphaei and young composers of the accordion art period of Independence of Ukraine.

LITERATURE REVIEW
Bayan art is thoroughly covered in the modern Ukrainian musical literature. First of all, let us note domestic encyclopedic editions (Ukrainian musical encyclopedia), in which we find an interpretation of both general musical terminology (interpretation, performance skills) and specific moments related directly to the bayan art (schools, performers and composers-accordionist). A weighty acquisition for the study of Ukrainian bayan art is the encyclopedic publication by (SEMESHKO, 2009) “Bayan-accordion art at the turn of XX-XXI centuries”, which systematizes information on the personalities who have made a significant contribution to Ukrainian music in the cluster of bayan art.

The beginning of the 2000’s was a real boom in the Ukrainian musical literature, devoted to the study of bayan art. Let’s note interesting and informative works by “History of performing on folk instruments” (DAVYDOV, 1998), “Bayan-accordion performance in modern musical space of Ukraine” (OSTAPCHUK, 2018), “Bayan creations of Ukrainian composers” (KUZHELEV, 2011), “Large genres in Ukrainian music for bayanand accordion (trends of development in the last quarter of XX and beginning of XXI centuries)” (STASHEVSKY, 2011). An important direction for the study of bayan art is the study of works, which highlight the achievements of individual figures of national authors, performers, and composers-accordionist. In particular, the work “The figure of Vladimir Zubitsky in the artistic culture of the XX century (accordion and accordion aspect)” (DUSHNY & SOBIL, 2018), “Haydenko sonatas for solo accordion in the context of the genre development trends in Ukraine” (EREMENKO, 2018) “To the Question of the Different Genres of the Sentences of the Creative Portrait of Roman Stakhniv” (ISEVICH & DIAKUNCHAK, 2013), “The Young Generation of the Accordionist-Boyanist Writers of Ukraine: Current Views and Prospects” (DUSHNIY, PITZ, SHAFET, 2013). A separate component of the musical and historiographical manifestation of creativity are works devoted to the functioning of bayan schools and centers in Ukraine. In particular, note the works of: (KUNDIS, 2019) “Liviv Bayan School in the context of national academic folk instrumental art”, (DAVIDOV, 1998) “Kyiv academic school of folk instrumental art”, (ZAYETS, 2005) “Kyiv bayan-accordion school: performance, theory, methodology”, (STRILETS,2018) “Kharkiv regional school of bayan (accordion) playing: history, performance priorities”.

STUDY METHODOLOGY
General scientific principles of objectivity and historicity were used in the study of the topic. Analytical and culturological methods provide a thorough coverage of the general features of the performing interpretation of accordionists. The structural-functional, genre-stylistic, and intonation-dramaturgical methods are called to investigate the specific aspects of the semantic-content component of the musical accordion art.

Synergetic methodology allows us to study the problem (in its subject and axiological manifestations) of performing interpretations of accordionist composers comprehensively, including both creative and artistic originality, and the socio-cultural environment in which this work developed.

STUDY RESULTS AND DISCUSSION
Let us note a powerful layer of works of the accordion art, which are interpretive. Analyzing the creative achievements of the domestic accordionists of the times of Independence, we can conclude that the interpretive works are much more than the original compositions, created by composers just for the accordion. Forms a kind of deficit of musical material accordionists, emphasizing the monotony and linearity of the repertoire for accordionists. The researcher sees the solution to this problem in the use of interpretations of classical or contemporary works by accordionists. Of course, the work of the composer in this aspect appears to be as important as that of the performer since there is a need to create the musical content of an already existing work for accordionists to perform.
The question of interpretation is a key and basic one in the art of music. If we narrow this problem in the context of a single musical instrument, we face an extremely relevant and interesting research topic. With a powerful arsenal of achievements of Ukrainian composers-accordionist in the early XXI century, it remains to systematize the available resources and explore individual aspects of musical art. The wealth is really striking, both quantitatively and qualitatively. Bayan as a musical instrument demonstrates its competitiveness in the contemporary artistic space.

In particular, A. Stashevsky notes that the modern concert accordion in terms of originality and diversity of individual artistic and expressive possibilities today stands as one of the most progressive analogues in the family of acoustic musical instruments. Modern foreign and domestic composers are increasingly choosing the multi-timbre concert accordion to embody the most current ideas and artistic concepts in their work. So, today in the Ukrainian musical culture there is already a wide array of highly artistic, implemented at the highest professional level of composition, are innovative achievements as in the technology of the compositional process, and in terms of its aesthetic content. Such components of the palette of expressive means as timbre, tone system, harmony and others play an important role in the formation of the original musical style of modern bayan literature (STASHEVSKY, 2011). Such a characteristic most fully demonstrates the potential of the bayan as a musical instrument in the issues of performing and composing interpretation research. The modern type of the instrument with its huge amplitude of artistic, technical, and timbre-acoustic qualities together with the accumulated powerful arsenal of specific performing means make it possible to use innumerable musical samples of different styles and directions in the repertoire of the accordionist, considering even essentially opposite artistic tastes. Observation of the repertoire arsenal of outstanding accordionists of the past and the present allow to fix the general tendencies, directed on reproduction of this or that musical style (KARAS, 2011).

Let us consider more thoroughly the question of the perspective of the bayan in the aspect of the performing interpretation of a musical work. In this context, perspective is determined by two key factors: the effectiveness of the use of the bayan for the performance of a particular work and the coverage of the available musical resource by bayan interpretations. Until recently, the synergistic manifestation in the musical art encompassed at most a group of families of instruments. This deprived accordion composers of the opportunity to perform works that had been written for other groups of instruments. The situation has changed dramatically since the second half of the twentieth century, when the musical polyphony acquired a synergistic sound. Note that Ukrainian accordionists quickly picked up this trend in world music and began active work on the implementation of their own performing interpretation of musical works. A situation has developed in which a huge array of musical heritage has become available for its interpretation in the performance of the bayan. And composers and performers, having the necessary skills and technique, were given the opportunity to create such interpretations. A number of works from accordionist-composers testify to the success of this process.

B. Moskalenko, exploring the problems of musical interpretation, notes that we focus on the creative activity of a professional musician, which is aimed at the creation of a musical work. In this activity we distinguish between creative-seeking, interpreting, and performing-implementing orientation. The creative-seeking line is most fully disclosed in the process of creating music. The interpretive line is when its expressive potential is revealed. The name “performing-impressive” speaks for itself. It is about the realization of a musical work in sound. In music making, these orientations complement each other. By creating music, the composer mentally or “out loud” performs it. The performer, realizing the work in sound, corrects (“pre-creates”) its pre-conceived interpretive version. Formation of this version is impossible without the participation of the creatively searching (“composer’s”) beginning. But the composer, when creating music, is also involved in the performing process. He either performs the music he creates at the moment “out loud” or presents its sound in conjunction with the corresponding playful movements. Certain types of intonation crystallize in the world of intonation. And this approach is very important for understanding the phenomenon of
musical intonation. However, the intonation itself (in acoustic, optical, or tactile, everyday, or artistic manifestations) is always the result of a unique act of meaning (MOSKALENKO, 2013).

Similar methodological settings of interpretive versions of the work are used by accordionist composers as well. Note that we are not talking about the technique of reproduction of the sheet music by the performer, but the process of creating a musical work (“on the basis of” or “from scratch”), which is interpreted. Let us note that intonation is a dynamic indicator, which in fact does not provide for sustainability. Under such conditions, the interpretation of a musical work will always be peculiar with each new performance. Developing the issue of methodological aspects of interpretations in the accordion arts, let us note the composer component in this process. The composer acts as a certain stabilizing link in the process of creation and further performance of the musical work. In the interpretational version, the composer’s role is seen in the development of the “strategy” of the musical work, while the performing skill belongs to the cluster of practical implementation. Let’s note the peculiarity connected with that in the Ukrainian bayan art practically all known performers on the bayan are also composers. Such cooperation allows you to combine the creative composer and practical implementation aspects.

The aesthetic and ethical components of interpretations of musical works should not be overlooked. Since interpretation presupposes creative activity of at least two musicians - the creator of music and the interpreter, it leads to the so-called creative conflict. Of course, in this context we are not talking about a dispute or a confrontation, rather, it indicates the divergence of approaches to the variants of the performance of a musical work. The paradox is that the more variation in the understanding or reproduction of a single musical element, the more perfect the work becomes.

The purpose of musical interpretation also lies in the aesthetic renewal, in revealing the expressive possibilities of the interpreted object, in adapting it to new needs, and even in creating a new musical work on the basis of the existing artistic material. One of the main tasks of musical interpretation is to form an artistically independent performing version of a musical work. Accordingly, in the course of musical interpretation we will distinguish between the concepts of “composer’s work” and “performer’s work”. Three different meanings of “interpretation” are used in music practice:

1) a broad meaning when this term denotes a given branch of scientific knowledge; 2) the activity itself for comprehension-interpretation of a musical work; and 3) a narrower meaning when the term “interpretation” denotes the result of such activity. Given this multivalence, to characterize the activities associated with the interpretation of a musical work or other objects, to use the term interpretation. The result of interpreting a musical work is referred to as an interpretive version, or simply a version. By term interpretation retains a generalizing meaning. If we are talking about the musical interpretation, the term refers to any kind of creative activities aimed at the interpretation of a musical statement, as well as the corresponding branch of musical knowledge (MOSKALENKO, 2013).

First of all, let us note the creative achievements of composers-accordionists in the context of artistic musical movements. Performing interpretations of musical works in the context of a separate direction became popular during the period of independence of Ukraine. This period is marked by the departure from the canonical ideological traditions of musical art. The times, when the creativity was limited to classical works or folklore, were changed by the introduction of new styles in the repertoire of performers and composers in a variety of their combination.

Accordion - accordion performance of Ukraine intensively formed during the XX - the beginning of the XXI century. By its importance in a rather short period of time became in one line with other kinds of academic instrumental performance (violin, piano, etc.). Scientists think that one of the main factors of such rapid evolution is the formation of Ukrainian composer’s school of accordion and accordion, which influenced this process greatly, enriching accordion and accordion arts with highly professional original pieces. Now these pieces take the leading place in concert repertoire of professional players and young competitors on international contests, taking place in Ukraine and outside of it. In particular, exactly in the second half of the XX-beginning of the XXI century traditions of “new accordion music” of the modern Ukrainian composers were formed in the practice of academic
accordion and bayonet playing in Ukraine. In the Ukrainian musical culture today “coexistence of several stylistic paradigms is observed with the use of qualitative characteristics of the previous period in the new form” (MARININ, 2013). In the accordion and accordion music of neo-folklore direction we observe the author’s reincarnations of folk music through the prism of his own style. Composer’s reinterpretation of folklore sources often reaches the deep archaic strata of folk music making to which scholars refer the following: melos, inherent in authentic-national instrumental music making; specific features in harmony structure; genre features; type of musical material unfolding. Another example of historically natural process is the interpenetration of folklore and jazz: from national to international, from international to “new-national” (OSTAPCHUK, 2008).

The accordion is an instrument for which folklore is the basic direction. However, in the XXI century synergetic methodological models allow to go beyond linear solutions in the performing arts. The influence of folklore origins combined with jazz rhythms generates the emergence of new artistic directions in the development of genre and style systems. This synthesis is one of the ways for the appearance of neo-folklore as a style direction of music of the second half of the XX century, brightly represented in the bayan-accordion works of Ukrainian composers, where the leading thematic lines of “new music” found their reflection. In their works, the features of non-folklore can be traced at several levels: partial (quotation) use of folklore material; creative reinterpretation of folklore; combination of musical national dialects with modern artistic thinking, in particular the rhythms of jazz music (DYAKUNCHAK, DUSHNY, 2016). Of course, the fact of using the achievements of Ukrainian folklore in the interpretive works of composers-accordionists shows the skillful application of the best traditions of folk music. Modern processing and new sounding of well-known folk works in the performance of the bayan only emphasizes their important role for Ukrainian music as a whole. Such synergy is mutually beneficial, as it “breathes new life” into the old works, while allowing to diversify the repertoire of performers.

The total embrace of modernist and postmodernist attitudes at the turn of the XX and XXI centuries has led to the dominance of two powerful trends in musical art: the desire to create qualitatively new musical elements (including through interpretation) and the destruction of stereotypes and traditional creative canons. These trends were reflected in the work of accordionists. The 90th years of the XX century - the beginning of the XXI century were marked by the rapid development and formation of a new phenomenon in bayan-accordion art - “modern accordion” (ERGIEV, 2014) as a new concept of an instrument (bayan, accordion) playing, formed in domestic and foreign creative work of the outstanding artists together with the corresponding style of composing art. Such creative conception of art of the modern accordion playing as the domestic version of the world new accordion art of the professional performers of the second half of the 20th century consists in the unity of the performing and composing initiative in composing the original highly artistic compositions for accordion as “music for listening” with the inclusion of the timbre-sonor effects in the function of concrete-graphic indicators - carriers of archetypical meanings of postavant-garde style music (OSTAPCHUK, 2008). Modernist tendencies in this case contributed to the introduction of new contemporary works into the repertoire of accordionists. Postmodernist attitudes have contributed to the destruction of the conservatism of the accordion art, allows the creation of modern music demanded by the listener accordion music.

A unique phenomenon of the new wave in the development of the bayan art is the introduction of pop-jazz stylistics in the works of composers for the bayan. Popularity of music among performers and listeners opened new horizons before composers; stylistic, genre and figurative and content searches of which to a great extent reflected modern tendencies in development of the bayan-accordion art of Ukraine. The popularity of the works among performers created a detailed springboard for scientific understanding of this phenomenon in contemporary accordion performance. Among Ukrainian composers, who create music of variety-jazz stylistics, should be allocated (ZUBITSKY, 2000) "Rossiniana", (VLASOV, 2014) "Bayan Band Concerto for accordion and jazz orchestra". The main feature of variety and jazz composition of the majority of national artists is a synthesis of academic with variety and jazz art. In the general development of modern bayan performance a special place is given to the activity of Kharkiv artists. Among the great variety of original repertoire for the bayan a place belongs to
the works of Ukrainian composers, which are successfully performed on all bayan “continents” (DYACHENKO, 2012).

In the conditions of the development of musical culture of Ukraine at the turn of XX - XXI centuries we see the brightly indicated tendency of academization of folk instrumental art, including new composer’s interpretations to use the resources of accordion as a perspective academic instrument. According to (OLEKSIIV, 2011) it is obvious that the suite genre in Ukrainian accordion music art is represented by the exceptional stylistic variety of cyclic interpretations (neoclassical and neo-aronic suite, romantic suite-divertissement, impressionist-painter suite-tryptich, neo-folklore suite-connection and folklore couple of thought-noise, pop-jazz suite, suite-plot, landscape or portrait program cycle, suite-notebook, suite-album, suite with attributes of sonata, concerto, partita, poem, etc. .). Among the varieties of partita genre there are chamber partita, concert partita, jazz partita, which are also characterized by experiments in the field of stylistics (focus on synthetic style models), form formation, musical language, development of theme, rumen. Chronologically earlier in the Ukrainian accordion arts was formed suite genre, which obviously was derived from the inherent traditions of folk instrumental and true accordion domestic musicianship dance knitting suites and rhapsodic type. Its enrichment with the achievements of academic instrumental art in Europe due to the improvement of instrumentation, the development of professional performing and composing education led to the processes of academicization of the concert repertoire. On its part, having mastered the scale arsenal of the newest techniques of performance and modernity composing language, genres, and forms, bayan art in the modern period at a new level demonstrates the revival of the specific organological and ethno-characteristic means of repertoire for harmonica, as well as the features of formation and tracing of genre prototypes (OLEKSIIV, 2011).

Another important component in the study of the performing interpretation of accordion composers is the coverage of the activities of musical accordion schools in Ukraine. So historically, when we talk about the centers of musical instrumental art in Ukraine, first indicate the centers where it developed. Kyiv, Kharkiv, Odessa - the city where the bayan art schools were concentrated. Talented musicians, composers and performers united in these cells. It is in these centers was formed the originality of the performing skills of the bayan art. Professionalism and accuracy of playing and features of the sound determined the level of performance mastery. The interpretation of the musical works allowed the performers and the composers-accordionists to show their talent and mastery.

(GOLYAKA, 2009) in his dissertation research tries to answer current issues of performing interpretation by accordionists-composers. The author considers this issue on the example of playing accordionist (ZUBITSKY, 2000, 2004). The questions are asked, what are the stylistic performing traits that characterize the Kyiv school and what is its peculiarity in the interpretation of works? It is noted that during the long creative way the style of the performer has changed to percussion and accent. The excessive accentuation of the metrical and rhythmic component of the pieces speaks of the expressive interpretation in the style of the accordionist. A clear, artistic presentation of technique, a bold combination of methods of bayan performance (tremolo, ricochets, clusters, cluster glissando, vibrato) with noise and visual effects (tapping on the body of the instrument, stomping feet, shouting, sound imitations) - all this is not only interesting to listen, and watch, which is certainly a huge plus in the performing style of the Kyiv school of bayan (GOLYAKA, 2009).

Well-known representatives and coryphaei of the Lviv accordion school drew attention to the problems of interpreting polyphonic works on the accordion. Among them is S. Karas, who considered the basic aspects of fingering, vocalization, dynamics, melismas, bellows, and performance tone in working on polyphonic works. It should be noted the general tendencies of performing polyphony, inherent in the Lvov school of accordion:

- the unity of subjective (spiritualized by the latest trends and his own temperament) and objective (stylistically concrete) factors in the performance of polyphonic works;
- rational approach in the performing concept (meaningfulness of playing, confidence in playing the musical form, functional interaction of sections of the work, quality control of tempo and clear observance of the timbre and dynamic and articulation.
component of the polyphonic work); thorough rehearsal work on the artistic and technical content of the polyphonic work, as evidenced by the absence of any deviations from the musical text;

- planning the pulsation of a time “quantum” in a polyphonic work;
- rhythmodynamics of playing is saturated with short, dynamic impulses, sometimes a rapid, but smooth fading of volume at the conclusion of a musical phrase;
- frequent use of “dynamic forks” in short phrases (KARAS, 2014).

The youngest representative of the bayan dynasty of the Lviv school is the author-performer (OLEKSIK, 2011). His works represent a neo-folklore approach to the arrangement of music for accordion and orchestra of folk instruments, which is reflected in a modern vision of the instrument, its specifics, techniques, performance interpretation. Among the composer’s works for bayan that were tested by various performers and ensembles are Concert miniatures, polyphonic pieces, Toccata, Ballad Sonata, “Let’s run in jass”, “In the mood of jazz”, etc. The work of Lutsk accordionist and composer and graduate of the Lviv Conservatory is interesting for the study of interpretations of musical works on the accordion. His composer preferences are concentrated on virtuoso works for accordion, in particular: paraphrases on the themes of Ukrainian folk songs “Neighbor”, “On the mountain two oak trees”, “Oh there on the mountain”; suite for accordion “Guzul”. The composer’s works include arrangements of pop music, works for folklore ensembles, and songs. Paraphrase on the theme of Ukrainian folk song “Neighbor” is a “conditional” continuation of virtuoso transcriptions (“Italian polka”, “czardasz” etc.). The work is based on fine (arpeggiated and gamma-like passages, playing by sixth) and large (playing by sixth, chords) techniques, elements of under-voice polyphony, ricochet, which require an excellent performing preparation, Mihov’s mastery and articulation techniques of the accordion. At the same time research attention to analyze the compositional aspects of the work deserve the representatives of the Lviv school bayan. As well as teachers-practitioners who actively work on the arrangement of music in the aspects of arranging, arrangement, and instrumentation. So, having analyzed the compositional works of Lviv accordion school of different generations, it is possible to note its weighty contribution in filling of the repertoire for accordion. A number of works are performed at various performing competitions around the world, which testifies to the professionalism of the writing, the artistic content, and the positive perception of the public (KUNDIS, 2011).

On the example of the functioning of the bayan music school, we can draw certain conclusions about the evolution of the performing skills of bayan composers. While analyzing the creative output of three generations of composers and their influence on the evolution of the compositional style of the Lviv accordion school, we come to the following conclusions:

- at (ONUFRIENKO, 1970) we see filling the gap of the repertoire mainly didactic direction, focused on the primary and secondary level of education with the origins of folklore beginning. In the arrangements we see the preservation of the composer’s style and era of writing, with its full statement in the accordion version;

- Composers vision of the bayan and his work with an orientation towards contemporary music (it is the period of the second half of the 1970s and early 1980s), the author carefully uses the ricochet technique, a variety of glissando and types of touché, dimensionless bars, which have conditional temporal organization (marked with dashes and accompanied by a fixed second numbering), recording long notes with horizontal lines symbolizing the length of sound;

- (OLEKSIK, 2012) new composer’s style and modern vision of the accordion on the concert stage, the combination of neo-romantic features with the influence of neo-folklore trends, minimalist technique and pop trends of the XX century music art, which is manifested in the composer’s use of innovative approaches (in particular the pop-jazz style with academic overtones), articulation techniques, with clear signs of his own individual manner of composing and the promotion of the instrument and school as a whole for the first performance. The analysis of the works of three
generations of artists showed that the compositional traditions of the Lviv accordion school are constantly developing and improving in “step with the times”. Today we notice: the young generation of the school is actively working on a modern vision of the bayan accordion in an academic pop-modern arrangement, using all the possibilities of the modern instrument (KURTIIY, 2011).

It is worth noting that an important cluster in which the question of performing interpretation can be effectively investigated is the role of the personality of the accordionist-composer. Since we are talking about interpretation, the role and importance of the individual qualities of the accordionist composer partly come to the fore. The interpretation of a piece of music requires both the professionalism of performance and the ability of the composer's personality to improvise, to bring his own vision into the sound of a single piece.

Although we study the domestic accordion art, it is worth paying attention to the example of a foreign composer, the author of polyphonic interpretations on the accordion - R. Galliano. Undoubtedly, the academic art of the XXI century demands from performers great mastery, teaches to keep abreast of the changes in public tastes. However, at all times there are listeners who value time-honored classical music. Obviously, these are compositions not only of symphonic genres, but also of polyphonic ones. Connoisseurs of polyphonic music of Bach, W. Mozart and G. Handel can pay their close attention to the works of the French accordionist R. Galliano. He is better known to the world by the nickname “monster” of jazz, and it may seem that in the context of this study, mention of him is inappropriate. However, he is one of the few accordionists and accordionists to have recorded records with the prestigious Universal-Deutsche Grammophon records label: “Bach” (2010) and “Mozart” (2016). The first album includes the following polyphonic works arranged by G. Galliano for accordion: “Badinerie” (Orchestral Suite No 2), “Violin Concerto”, “Air” (Orchestral Suite No 3), “Prélude” (Cello Suite No 1), “Harpsichord Concerto”, “Siciliana” (Sonata for Flute and Harpsichord No 2), “Allemande” (Partita for Solo Flute), “Concerto for Oboe, Violin”, “Contrapunctus 1” (The Art of Fugue), “Aria” (RICHARD GALLIANO, 2020). Such an example better demonstrates the effectiveness of the interpretive art of accordionists, as it indicates not only the positive aspect in the creative aspect, but also demonstrates the success of the business project. It is also worth noting the successful touring activities of domestic accordionists. In particular, (OLEKSIY, 2012) at their concerts successfully perform works of Johann Sebastian Bach, Shostakovich, Scarlatti, A. Schmidt, and other coryphaei of world music art. Musical interpretations of these works help young performers to better master the glorious creative achievements of world music, improve their instrument skills, and form their own individual characteristics of performing skills.

Analyzing the fundamental interpretations of the accordion art in Ukraine in the times of Independence, it is impossible to ignore the famous “Carpathian Suite” by the Ukrainian composer (ZUBITSKY, 2004). In general, his works for accordion have more than 80 pieces of different forms and genres. In addition to the «Karpatskaya», the polyphonic music (little accordionists) includes “Children’s Suite No. 1” and the suite “Portraits of Composers” (a composer’s view of the style of J. Bach, A. Vivaldi, J. Bizet, I. Stravinsky, M. Mussorgsky, P. Tchaikovsky, and S. Prokofiev. Created for the ready-and-elected accordion, these suites have a lot of interest on the part of the texture - the polyphony, in which each part has its own line of development helps to reveal the timbral beauty of the accordion (GOLYAKA, 2009).

The figure of the famous modern composer and conductor Vladimir Zubitsky has a great influence on the development of the home bayan art, who is among those artists, whose work emerges as the embodiment of the best achievements of the modern Ukrainian compositional school. His work is directed in a non-folklore and neoclassical direction in art, accumulates folklore trends of different peoples (Ukrainian, Moldavian, Romanian, Muslim, Turkic) and their diversified modifications. Such diversity of composer’s work demonstrates the skillful application of professional abilities and skills when interpreting the music of different styles and directions. As an example, (ZUBITSKY, 2004) continues the tradition of jazz musicians, including George Gershwin and Duke Ellington, from whom he imitates the use of rhythmic pulsation and melody of different peoples, introduces elements of folklore into jazz works, designs jazz standards and folk sketches with elements of baroque style and modern musical turns, and refers to Ukrainian lamentations and lamentations. (ZUBITSKY,
2000, 2004) deserves great respect and serves as an example to follow. His multifaceted bayan accordion work is a set of expressive, artistic, and technical qualities of personality formation of the performer and composer, which the artist skillfully embodies in his compositions and by his own example of performance demonstrates the richness of nuances, internal micro and macro intonation component of the author’s opuses with projection on the constructive possibilities of modern multi-timbre pre-singing bayan (accordion). In the perspective of the study of the figure of (ZUBITSKY, 2000, 2004) it is worth to turn to the symphonic and chamber music, in which the artist mainly uses and accordion as an instrument of boundless colors and possibilities(DUSHNY, SOBIL, 2018).

Considering the issue of the individual contribution of accordionist composers in the development of interpretive music art, it is worth noting the peculiarities of the performing skills. Such an approach allows to sift certain negative elements associated with certain shortcomings, which can be noted in the study of the interpretation of a piece of music performed by accordionists. We are talking about an attempt to mask some professional performance inaccuracies by reference to the interpretive features. That is why, the question of interpretation required a clear definition in order to avoid misunderstandings on the performing skills.

According to (MOSKALENKO, 2013) there are several types of performing skills. Let us highlight only those elements, which relate to the performing interpretation of the musical work and can be applied to the accordion art. Performing arrangement - for this type of interpretation is indicative of the performance of the musical work on the instrument (instruments) of another type than that envisaged by the composer. Here can adjust the author’s notation (revision), which, however, should not violate the musical and imaginative structure of the original source. For example, the accordion or accordion often plays music for clavier or piano. At the same time, the performers try to ensure that their interpretation corresponds to the original character of the sound of the “composer’s work”. A distinctive feature of this type is the creative reworking in a new musical work: a) musical or some other, most often verbal, material from another work; b) musical and stylistic system of another author, another style type, while preserving the iconic stylistic differences of the original source. Composer's interpretation can be expressed by genres of musical transcription, paraphrase (suites or fantasies on themes from other works), etc.; various forms of musical "borrowing" (quotation, stylization, collage, etc.); program (in the short sense of the word) works, which use previously recorded in the word, painting, architecture and other forms of artistic material, plot, specific image from the corresponding works. For example, this necessarily occurs when creating a song, romance, opera, ballet, musical, etc. (MOSKALENKO, 2013).

Methodologically, interpretation consists of two elements: retrospection (reconstruction) - reproduction and restoration of the meaning and significance of the work; actualization - clarification of the new conceptual meaning of this work as a cultural phenomenon and enrichment of its content-semantic image in the conditions of constant changes in public and individual consciousness. This paradigm traces the framework within which a composer or performer can create something new without violating the fundamentals of the interpreted musical work (UKRAINIAN MUSIC ENCYCLOPEDIA, 2008). It is the new components in the already existing musical paradigm that determine the quality of interpretation. In this context, polyphonic music becomes the basic genre for interpretation by accordionists composers.

With the advent of the accordion school in Ukraine, the repertoire of performers began to expand rapidly, as did the number of works for accordion music. And one of the first, after folklore of course, to which composers turned their attention was polyphonic music genres. Some listeners (and even performers) perceive polyphonic works frivolously: consider them boring, easy to perform, but highly skilled accordionists, as well as composers know how difficult it is to work with polyphonic works. But despite all the difficulties associated with writing polyphony, instrumentalists continue to create polyphonic music for the accordion. It is reasonable to unite the polyphonic works of Master of Composition into the following groups.
The first includes arrangements of polyphonic music for the accordion (organ, clavier, piano, etc.). Edited polyphonic works constitute almost half of the composer’s heritage. In the search for new forms for the repertoire of accordionists, instrumentalists did not stop at the difficulties of adapting the musical text to the construction of the instrument. Arrangements of organ polyphonic music for the bayan, despite the similarity of the methods of sound formation on both instruments as well as the possibility of choosing registers (timbres), were easier in comparison with piano or clavier musical texts. The accordionist substantiated the important role of arrangements, believing that every musician must “live” the music of all epochs and styles, and the teacher must diversify the repertoire with their help, in order to fully reveal the individuality of the future performer. About professional performers, arrangements of works help them maintain a chosen artistic role (SHCHENSNEVYCH, 2020). Thus, the presence in the repertoire of interpretations allows you to diversify their own creativity, adding to it as new aspects, as well as turning the existing achievements of the bayan art.

CONCLUSION

In Ukraine in the second half of the XX - beginning of the XXI centuries a peculiar cluster of musical art was formed - accordion and accordion performance. Note that technically and creatively the potential of the instrument allows to provide interpretation of the vast majority of musical elements. Domestic composers quite successfully realize the available possibilities for creation of new sounding pieces of music in the performance of the bayan.

The interpretation of musical works by accordionist composers gave rise to synergistic manifestations, which contributed to the departure from the traditional folk style accordion and initiated the formation of new trends: neo-folklore, jazz accordion interpretation, modern accordion, pop-jazz art. The activities of the bayan music schools gave birth to a galaxy of talented bayan composers, who, being in the circle of like-minded people, were able to create interesting and unordinary compositional interpretations of musical works on the bayan. Bayan art cells in Kyiv, Lviv, Odessa, Kharkiv and other cities enrich Ukrainian music with creative achievements of authors and composers.

The role of the personality of the author or composer-accordionist also plays an important role in the achievements of the bayan art in general and interpretive manifestations in particular. The coryphaei of accordion art in Ukraine - have formed a powerful foundation for the development of accordion art in Ukraine during the years of independence. Deserve special attention a young generation of accordion composers, whose creative achievements have a significant number of interpretive works. Interpretations of musical works have become a decoration of artistic events of accordionists, which are held in Ukraine. In particular, we are talking about the international competition of accordionists “Perpetuum mobile”, the artistic project “Young generation of the Lviv accordion school” and a number of other competitions and festivals of accordion art.

Thus, the potential of the bayan as a musical instrument and a cohort of talented domestic composers-accordionist testify to the prospects of this direction. The interpretation of the musical work appears an interesting part of the work of accordionists. The assets of the Ukrainian accordion art in the time of independence in the interpretation cluster testifies to the demand for this style of modern music.

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The performing interpretation of a musical work on the example of Ukrainian composers-bayanists

A interpretação performática de uma obra musical sobre exemplo de compositores-bayanistas ucranianos

La interpretación interpretación de una obra musical sobre el ejemplo de compositores-bayanistas ucranianos

Resumo
O artigo explora os elementos de interpretação de obras musicais de compositores baianos. A peculiaridade surge considerando o desenvolvimento da arte sanfoná no período de mudança total das constantes do ambiente sociocultural no momento da independência da Ucrânia. Sob as duas tendências poderosas no desenvolvimento da música mundial contemporânea: a globalização e a identificação, foram formados os fatores que influenciaram a criatividade dos compositores acordeonistas ucranianos. Guiados por fortes tradições folclóricas e acesso à informação musical através da mais recente tecnologia, os acordeonistas ucranianos não só formaram os indicadores quantitativos das obras interpretadas, mas também conseguiram formar um componente qualitativo de sua criatividade na forma de um funcionamento efetivo das escolas de acordeom musical. A interpretação da música popular, clássica e contemporânea na performance dos acordeonistas tornou-se um verdadeiro tesouro da cultura ucraniana. As principais luzes e a nova geração de compositores baianos ucranianos merecem feedback positivo e inúmeros admiradores de seu trabalho.

Palavras-chave: Interpretação. Acordeão. Compositores acordeonistas. Música ucraniana. Performance musical.

Abstract
The article explores the elements of interpretation of music by accordionist composers. The peculiarity arises considering the development of accordion art in the period of total change of constants of the socio-cultural environment in the time of independence of Ukraine. In the conditions of two powerful tendencies in the development of modern world music: globalization and identification, the factors that influenced the creativity of Ukrainian accordionist composers were formed. Guided by powerful folklore traditions and access to musical information through the latest technology, the Ukrainian accordionists have formed not only the quantitative indicators of the interpreted works, but also were able to form the qualitative components of their creativity in the form of effective functioning of musical accordion schools. The interpretation of folklore, classical and contemporary music in the performance of accordionists have become a real treasure of Ukrainian culture. Correspondents and the young generation of Ukrainian composers-accordionists rightly deserve positive feedback and numerous admirers of their work.

Keywords: Interpretation. Accordion. Accordionist composers. Ukrainian music. Performing musicianship.

Resumen
El artículo explora los elementos de interpretación de la obra musical de los compositores bayanistas. La peculiaridad surge considerando el desarrollo del arte del acordeón en el periodo de cambio total de las constantes del entorno sociocultural en la época de la independencia de Ucrania. Bajo las dos poderosas tendencias del desarrollo de la música mundial contemporánea: la globalización y la identificación, se formaron los factores que influyeron en la creatividad de los compositores acordeonistas ucranianos. Guiados por fuertes tradiciones folclóricas y el acceso a la información musical a través de la última tecnología, los acordeonistas ucranianos han formado no sólo los indicadores cuantitativos de las obras interpretadas, sino que también han conseguido formar un componente cualitativo de su creatividad en forma de funcionamiento eficaz de las escuelas musicales de acordeón. La interpretación de música folclórica, clásica y contemporánea en la actuación de los acordeonistas se ha convertido en un verdadero tesoro de la cultura ucraniana. Las principales figuras y la joven generación de compositores bayanistas ucranianos merecen comentarios positivos y numerosos admiradores de su trabajo.

Palabras-clave: Interpretación. Acordeón. Compositores acordeonistas. Música ucraniana. Interpretación musical.