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JOHANN SEBASTIAN BACH'S WORKS: THROUGH THE PRISM OF THE CENTURY

Topicality. Interest in early music, the roots of which can be seen in the so-called "historical concerts" of the 19th century, intensified at the beginning of the 20th century and caused the emergence and formation of a separate, special direction of music performance culture – "authenticity", with its ideology, scientific-theoretical foundations and scientific-methodical works that systematize the accumulated experience. From the end of the 20th century, the first creative teams of this direction appeared in Ukraine as well.

Within the framework of the article, we will try to address, from the above-mentioned angle, the development of this trend of musical art in the last third of the 20th-the beginning of the 21st century, when authentic performance stood out as an independent form of art and gained relevance on a par with academic performance.

The relevance of the chosen topic is indisputable and due to:

- the insufficiency of research on the study of the problems of historical performance in Ukrainian musicology;
- the need to understand the work of foreign authors in relation to authenticity in musical art and to determine the specifics of performance concepts of ancient music by modern soloists-instrumentalists and ensembles;
- the expediency of comparing interpretations in order to identify the most perfect performing versions.

The purpose of the article is to reveal the specificity of historical performance as a separate phenomenon in the system of artistic practice of the last third of the 20th-the beginning of the 21st century and to theoretically substantiate the peculiarities of the authentic reconstruction of the suites for lute by J. S. Bach by modern performers (see Fig. 1,2).

The outlined goal involves solving several groups of **tasks**:

- to develop scientific and methodological materials necessary for research;
- to study the accumulated experience of specialists in the historically oriented direction of execution;
- to systematize the information of scientific and scientific-methodological sources from the angle of defining the tasks that are set before the performers of ancient music in order to achieve a historically reliable artistic result;
- to reveal the features of the authentic reconstruction of suites for the lute by J.S. Bach by modern performers;
- to carry out an analysis, including a comparative one, of audio and video recordings of J. S. Bach's works in the performance of authoritative creative teams of

an authentic direction in order to determine the properties of the sound image of the works of the Baroque era.

The methodological basis is general scientific and special musicological methods. *General scientific methods*: comparative, inductive, deductive methods. *Special musicological methods* used in our research helped to establish typical features that characterize historically oriented performance. Through a historical and theoretical analysis, the problems of interpretations of works of ancient music were revealed, the peculiarities of the repertoire and performance principles of outstanding musicians-soloists and ensembles of this direction were investigated, the complex of performance principles of playing instruments of the Baroque era was revealed. All these methods these made it possible to explore the soundscapes of interpretations by guitarists of academic and authentic traditions.

The scientific novelty lies in the fact that the problem of historically oriented performance of the instrumental music of the Baroque era in modern Ukrainian performance has been concretized; executive means of its formation are considered as elements of the style system; a complex sequence of actions is proposed – an algorithm for working out suites for the lute by J.S. Bach, aimed at observing stylistic conditions, which take into account the specifics of the non-stylistic professional education of Ukrainian professional musicians.

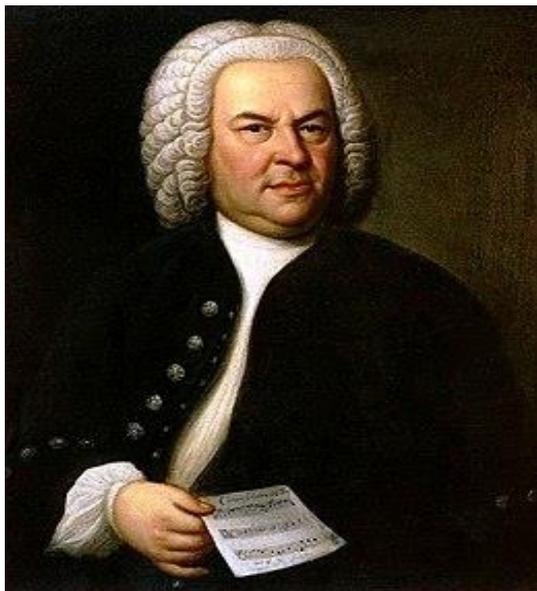


Fig. 1

In contrast to "modernization" in the second half of the 19th and early 20th centuries musical works of the late Baroque era due to their transfer to large concert halls and performance on new acoustically powerful instruments, "authentic" or "historically oriented" performance has the opposite ideological orientation. It "moves" the performer to the past, offers him to feel the spirit of his native creative era, to be imbued with this spirit, and to reproduce in performance the style characteristic of the composition.

We have analyzed fundamental scientific research in accordance with problematic issues in the history and theory of early music (N. Herasimova-Persidska, T. Dubravska), which examines the practical aspects of performing early music,

historically oriented performing direction, as a phenomenon. We refer to the same circle of treatises of ancient masters.

The last group under review consists of works on the interpretation of the works of ancient composers in foreign literature and practical manuals for the performance of ancient music (A. Blachley, R. Botenberg, R. Donington, A. Plankart, E. Ruley, R. Hines, E. Hargis, N. Harnoncourt, etc.); ancient treatises (S. Wirdung, fragments of treatises from various textbooks, independent translations, etc.).

It should be emphasized that the appeal, first of all, to the music of the Baroque era led to an extremely convincing artistic repertoire: on the basis of the reconstruction of the corresponding epic of musical instruments and the adjustment of their sound to the manners of modern performers, the sound image of the musical culture of the specified period changed amazingly. That is, the historically oriented performance performs an important informative and cognitive function – the reproduction of a historically reliable sound image of the music of the corresponding era, which, in turn, affects scientific and theoretical ideas about its aesthetic and stylistic characteristics. After all, in the concept of a musical work, its sound expression is decisive: only in the sound and only in the conditions of artistic performance does the musical work reveal itself in all its properties, in particular, stylistic ones. Therefore, the complex of performing means of reproducing the sound image of a musical work is one of the main factors of style formation and, at the same time, a tool for learning the stylistic regularities of the corresponding era [1].



Fig. 2

As a result of the complete supplanting of Renaissance music from the cultural environment by the musical art of the next Baroque era, the ideas of scientists and art fans about the aesthetics, artistic content and style of the specified era were based mainly on the treatises and aesthetic declarations of prominent cultural figures, and were formed on examples of masterpieces, primarily painting, architecture and literature. The stylistic picture was incomplete, because the music was "silent" [2].

Therefore, the reproduction of the sound image of the music of the Baroque era became one of the outstanding achievements of historically oriented performance. But the complex of performing means of reconstructing the suites for lute by J. S. Bach is quite complex and closely related to the solution of questions of scientific and theoretical content, such as the question of the concept of the text of a musical composition, questions of style and stylistics, composition technique, musical chronotope, pitch (modal and tonal) and metro-rhythmic organization of the musical fabric, the influence of the conditions of creation of the genre of the work, etc. [3].

In Ukraine, the formation of such a complex is complicated by the base of professional training of a musician-performer. In Western Europe, there are special musical educational institutions, where specialists are trained to perform music of the Middle Ages, Renaissance, and Baroque – separately for each era. However, in Ukraine, the professional training of musicians is traditionally conducted on the basis of music of the classical-romantic style layer and, partially, late Baroque, but with the application of the same methods to Baroque music as to the classical-romantic style.

Therefore, the complex of performing means of processing a work of the Baroque era must be adapted to the conditions of the undifferentiated musical upbringing of a Ukrainian specialist-performer.

It should be noted that the music of the Baroque era is quite widely performed in Ukraine, and the development of appropriate performance tools is also at a promising stage. But without reproduction of a stylistically reliable artistic sound realization of musical works of the specified era, scientific and theoretical ideas about their style may be inaccurate, even erroneous.

Interest in the "authentic" sound of early music intensified at the turn of the 19th and 20th centuries. The founder of this movement is traditionally considered to be Arnold Dolmetsch, an English instrumentalist, violinist, harpsichordist, gambist, lutenist, musicologist, who constructed copies of ancient instruments and performed music of the 17th-18th centuries on them, and left a fundamental work "Performing Music of the 17th-18th Centuries", which became an in-depth theoretical justification of historically oriented performance (see Fig. 3).

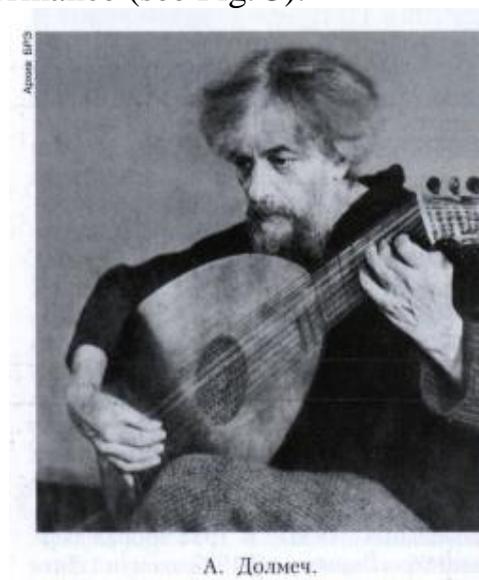


Fig. 3

In France, at the same time, a union of performers on ancient instruments “Société de concerts des instruments anciens” was founded, the leading figures of which were Camille Saint-Saëns and Henri Casadesus. In Germany at the beginning of the XXth century a similar society was founded by the cellist H. Döbereiner, who promoted the revival of the viola da gamba. The revival of the harpsichord as a concert instrument was facilitated by V. Landovska's concert and teaching activities in Germany, France and the USA [4] (see Fig. 4).



Fig. 4

Thus, in the colorful musical world of the beginning of the 21st century, which seems to have absorbed all the assets of the development of musical culture on the Earth, the most diverse phenomena in terms of content and historical and regional origin coexist peacefully, filling their own niches and finding their own listeners and admirers. One of these phenomena is music-historical retrospection – turning to European art of pre-classical eras and seeking to hear exactly how the piece sounded (or could have sounded) in its time. The answer to this desire was the creation of "authentic" or historically oriented performance, which is understood as the direction of modern performing practice, which sets as its task the most accurate reproduction of the sound of music of previous eras.

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