

**CHOICE FACTOR: CONCEPTS OF NATIONAL CULTURE,  
IDEOLOGICAL CIRCUMLOCUTION AND ALLUSION  
IN THE SYSTEM OF ACADEMICISM (CHORAL CREATIVITY  
OF UKRAINIAN COMPOSERS OF THE 1930S)**

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**INTRODUCTION**

Musical art, coupled with the poetic word, is a special sphere. It's capable of connecting the manifestation of specific signs and concepts with no less «readable» or recognizable «interline» symbols, that the composer used for one reason or another. Some of them acquire such significance due to penetration into the historically deep layers of national art. Others – due to the reflection of the immediate context and conditions in which such a work was created. Verbal bases in both cases not only serve as a basis for understanding the semantic multiplicity of values of this kind of symbols or as a key to understanding the composer's holistic idea. Depending on the talent and the worldview of the author, it sometimes turns out to be a very indicative «parallel layer» to the actual musical text, capable to maximize or debunk the suggested meanings in the poetic text.

Such duality is present in the Ukrainian choral music of the 1930s, whose research in its integrity is quantitatively limited. On the one hand, this is due to the fact that choral art, despite the intensity of the various influences on it (and not only in relation to the artistic and stylistic transformation corresponding to the «spirit of the time», but also sometimes radical change of its social functions), kept their ethnic markers. Another aspect to consider is the presence of ideological censorship in Western Ukrainian regions, although, in terms of freedom of style, the conditions were undoubtedly entirely free and conducive to the development of the choral style. On the other hand, the consistent and tough «internationalization», which has the aim of neutralization of the centuries-old Ukrainian creative worldview in all spheres and at all levels of creativity, simultaneously favored the introduction alien innovations in the organic sphere of national creativity.

There was little time for their adaptation for composers of Soviet Ukraine (moreover, even the intention to use the latest techniques, as well as open appeal to some layers of Ukrainian music could be dangerous), or this adaptation took place not so much in art as in social realities. But some choral works of this era are illustrative not only ideologically, but also artistically. They are high examples of spiritual understanding of the

conditions and events of their time and demonstrate the most important discoveries in the field of interaction of poetic and musical languages.

### **1. Contextual aspects of Ukrainian choral creativity of the 1930s.**

There is another obstacle to creating a clear picture of this decade's creativity. At the same time, the completeness of the solution of the problem stated above is still complicated by the lack of accurate dating of known works or the loss of many of compositions due to the action of objective factors (repressive state mechanisms, censorship, individual tragic circumstances, etc.). This is a very significant circumstance.

For example, only by searching for data in periodicals was found very significant "traces" choral works of Ukrainian composers, not included in the existing art or music and cultural base. Thus, in the column of announcements of the New York newspaper "Liberty" for July 30, 1932 and October 11, 1933 indicated the edition of new choirs of Vasyly Beskorovaynyi ("The sun is fading in the sky" / «На небі сонце гасне»; "Oh, by the garden" / «Ой у саду» the words by Taras Shevchenko), Bogdan Vakhnyn («Death is coming over the field» / «Понад полем смерть іде»; "Cherry orchard" / «Садок вишневий» the words by T. Shevchenko), Mykhailo Verykivskiy ("There are all white poppies in the garden" / «На городі та все білі маки», "Lullaby" / «Колискова»), Dmitro Kashubynskiy ("And dawn and dusk" / «І світає, і смеркає» the words by T. Shevchenko), Joseph Kishakevich ("To the light, to the sun" / «До світла, до сонця»; "Mimosa" / «Мімоза»; "The moon is clear" / «Місяць ясенький» on the words of Lesia Ukrainka; "Oh, the Sun" / «О, Сонце»; "Oh, why aren't you blooming, poplar" / «Ой чого ти, тополько, не цвітеш» without indicating the authors of poetic texts), Ivan Levytskyi ("The night will pass" / «Минеться ніч»; "water is flowing" / «Тече вода» the words by T. Shevchenko; "Look at the well" / «Глянь на криницю» to the words by Ivan Franko), Pavel Senitsa ("The day is fading" / «Згасає день»; "There on the mountain behind the Dnieper" / «Там на горі за Дніпром» to the words by T. Shevchenko) and Yaroslav Yaroslavenko ("Cranes" / «Журавлі» і "Oh, they are coming, the fogs are coming" / «Ой ідуть, ідуть тумани» the words by I. Franko) and others.

Some of the works of the time are known to have remained in the manuscripts. In some cases, this is surprising, because the industrial ("Song about the Railway" / «Пісня про залізну дорогу» by M. Verykivskiy (the words by V. Inber; 1935)) or the military ("Cavalry" / «Кавалерія» the words by V. Bychka and "Oh, the Black Sea played" / «Ой заграло Чорне море» by Andrii Shtogarenko (by the "folk" words; 1938)) themes of such works are not only typical of the 1930s, but also ideologically significant.

One can form an opinion on how important such data seen on the basis of well-known materials about the work of the outstanding Ukrainian composer Vasyl Barvinskyi, who was subjected to repression after 1945. After the annexation of Western Ukraine in 1939, he was forced to adapt to new conditions in order to save his and his family's lives. For two years he wrote highly loyal to the new authority choirs "Song about the elections of 1939" / «Пісня про вибори 1939 року» (the words by Roman Kupchynskyi; 1940), "West Ukraine sings" / «Співа Західна Україна» (the words by Yurii Shkrumelyak; 1940), known as "July Freedom Day" / «Липневий день свободи» (1940).

At the same time, it is noteworthy that in composer practice, the focus of attention of representatives of both regions is the classic of Ukrainian literature. The advent of innovation in this field should have sufficiently influenced the overall imaginative spectrum. For example, to thematically traditional groups – spiritual and Shevchenko, represented by such works as "Gay, gay, darling God" / «Гей, гей, мій любий Боже» by Stanislav Lyudkevich on a melody of an ancient Galician song (with the words by Mykola Ustianovych; 1936) or "The Light is Clear" / «Світ ясний» M. Verykivskyi (before 1939), the choir "Answer to the "Testament" by T. Shevchenko" / «Відповідь на "Заповіт" Т. Шевченка» of the same M. Verykivskyi (translation by Maxim Rylskyi; also until 1939) joins ideologically acceptable for the Soviet system. Ideological conceptions of the poetic text written a few years earlier by the choir "Don't bend our heads" ("The Sun Tomorrow") / «Не гнути нам голів» («Сонячне завтра») by V. Barvinskyi with the words by Anatolii Kurdydyk (1935 or 1938) testify how much we had to appeal to such subject.

In the case of West Ukrainian composers, the change of state status required them to create samples in the spirit of hymns-celebrations, that would not only pose no threat to the new regime, but would also allow to involve in his row previously written works as peculiar «premonitions». And only by fulfilling this condition could they identify the Ukrainian national and stylistic basis of their works.

On this occasion there is a very broad opinion of the Ukrainian historian and art critic Lyubov Kiyanovska. She points out, in particular, that the two years before the Nazi occupation did not significantly change the direction of composers' work. They continued to maintain the basic reference points in their art (and, I might add, used the forced loyalty to them by the authorities): "The organization of the Union of Composers of Soviet Ukraine, which was accepted by most of the composers working in Galicia, at first was rather an external-bureaucratic character and almost did not touch the essence of creative activity. The repressions of the first years

of Bolshevik power against the conscious Ukrainian intelligentsia in Galicia to the least extent concerned musicians”<sup>1</sup>.

The introduction of original ideological narratives into choral music as an organic component of national culture, subject to academic standards and therefore losing some of the most important intrinsic properties, became the means by which composers of the first row «alluded» to ambiguity of external messages of social reality while not going beyond the markers of political loyalty to the current authority. And it was necessary to be afraid not only of political repression, but also of accusations in «churchism» or «bourgeois nationalism» when using national-characteristic vocabulary, which entailed public censure and even creative oblivion. But it is the spiritual component, also present in the folklore singing genres, and the traditional combination of priestly, conductor-regent and composer components in professional work for more than a century was a characteristic feature of national musical culture and somehow manifested in the stylistics of works.

It is interesting to compare the factor of the religious and spiritual component in the understanding of a person from the Russian society – Andrii Snyavskiy. The 19th century as the basis for further processes (at least the beginning of the 20th century) received such a characterization of this author: “The 19th Century seems atheistic, tolerant, inexpedient. He is gentle and flabby, feminine and melancholic, full of doubt, inner contradictions, remorse of impure consciousness. Maybe, for all 100 years really believed in God only Chernyshevskiy and Pobedonostsev. And even firmly believed an unknown number of men and women. But these have not yet created history or culture. The culture created a bunch of sad skeptics who longed for God, but only because they had no God”<sup>2</sup>.

This genetic factor has forced many leading figures of choral art to «silence» for almost decades or limit their work in this industry. Incidentally, repression and persecution of “enemies of people” concerned not only composers, but also performers: “Frontal attack on choral groups (inspection of performer ensembles on the subject of the social origin of singers and conductors, revisions of arts programs and all repertoire, which was incriminated irrelevance, and even class hostile sampling) led to the dissolution of both artistic associations and amateur groups”<sup>3</sup>.

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<sup>1</sup> Кияновська Л. Стильова еволюція галицької музичної культури XIX–XX ст. URL: [http://www.musica-ukrainica.odessa.ua/a-kyanovsk\\_gal.html](http://www.musica-ukrainica.odessa.ua/a-kyanovsk_gal.html).

<sup>2</sup> Терц А. Что такое социалистический реализм. Париж : Syntaxis, 1988. С. 33.

<sup>3</sup> Пархоменко Л. Хорова творчість. *Історія української музики* : в 6 т. Т. 4 : 1917–1941 / [авт. тому: М. В. Беляєва, Т. П. Булаг, Ю. П. Булка та ін.]; редкол. тому : Л. О. Пархоменко (відп. ред.) [та ін.]. 1992. С. 67.

But destroyed in the Soviet territories, this branch of choral music was preserved in other regions of mainland Ukraine and in the diaspora. In these areas, the paraliturgical choral song of priests close to nationwide-singing traditions, and the opuses of secular spiritual direction played a prominent role in maintaining the paradigm of national choral (as well as chamber-vocal and cantata) creativity. To avoid such accusations under conditions of tightening of censorship in Soviet Ukraine allowed the above-mentioned academicism (combined with maximum style caution regarding innovative elements). It provided an opportunity to preserve elements of national traditions, to build the finest allusions and circumlocutions for the expression of a real attitude to the worldview being introduced.

## **2. Options for using cultural concepts, circumlocution (allegorical) and allusions in the academic choir layer**

In this connection, the following fact, indicating a certain commonality of style searches, is quite revealing in composers' works at politically and ideological different regions. One of the most important in Western Ukraine composers (Borys Kudryk) in his spiritual works – the chorus “Shepherds were tending” / «Пасли пастирі» with the subtitle “Pochaev’s Kant of the 17th century” / «Почаївський кант 17 століття» (1938), the choral psalm “Praise the Lord, Children, Psalm 112” / «Хвалить, діти, Господа: Псалом 112» (1934), the large-scale “Ruslan’s Psalms” / «Псалмах Русланових» (1937) and the “David’s Psalms” / «Псалмах Давидових» (1938), lyric-philosophical miniature “Nail Queen” / «Радуйся, Царице» (1938) – adhered precisely to the standards of academic choral writing. When contacting to Ukrainian poetic interpretations of canonical texts – genre of motet in “The blessed male” from “David’s Psalms” and model of choir spiritual concert in “Great is God” from “Ruslan’s Psalms”, – this allowed him to create an allusion to neoclassical tendencies in Western music.

The most complex genre-style parameters and at the same time exceptional in the level of philosophical comprehension of the meaning of human existence is the concert «Great is God» to words by Markian Shashkevich. This work clearly demonstrates the understanding of the essence and features of national musical culture, first of all – its classical foundations: working with the prosaic text, B. Kudryk relied primarily on the models of the so-called “golden era” of Ukrainian church music.

This work raises the topic of personal choice between the path of ascent to God and human pride. It concentrates as much as possible instructive concepts and discards emotionally detailed lines, such as in the metaphorical opposition of the man who was unnecessarily proud of his mind and does not understand the insignificance of his real essence. And close to church singing traditions, though to some extent “modernized”, the language of this

“psalm” allowed the composer to experiment with different techniques for the implementation of multiple imaginative meanings in the spirit of the neoclassical stylistic quest. The musical language of the concert is rich in bright finds. So, long sustaining general choral two-octave unison (*Allegro maestoso e pomposo*) is aimed at creating the effect of the power of the statement “Great is God and His great name ...”. At the same time reflects one of the nationwide traditions of folk-church singing.

Since such techniques were widely used not only in Ukrainian choral music of the first third of the 20th century (including church music), but were even borrowed into the arsenal of mass singing creativity (though with a different motivation of origins), such a «postulate» beginning has a clear neoclassical and, to some extent, “standard” character. The composer also uses skillfully the comparison of ethnic-characteristic parallelisms and standard choral models, polyphony different types, pauses of rhetorical character and colorful changes of tonals. And the synthesis of classical and ethnic-characteristic foundations doesn’t only show the composer’s personal creative priorities, but also pointed to an important trend in Ukrainian choral creativity in its integrity and historical continuities.

Even in the so-called «mass choirs» of this decade with the openly agitational meaning is present receptions national creativity (if not typical, then at least those which creating allusions to the different strata of folk music). Often this problem was already solved at the level of texts. They created analogies with historically fixed models in colloquial speech, or even the direct use of phrases of this kind. The brightest example is the two-voice song “Oh how green it is” / «Ой, як стало зелено» by Grigorii Veryovka to the words Valentyn Bychko. In his text there are comparisons typical for folk songs (even in the style of epics): “We have not yet had such a sun on the ground” / «Так ще не світило нам сонце на землі», “Oh how green it is, how it was not yet” / «Ой, як стало зелено, як ще не було», “Like strong sails the wind strings” / «Як міцні вітрила вітер напина» etc. The purpose of attracting such folklore pseudoquotes is to create meaning that they originally had in a completely different context. Thus the formation of a pseudo-realistic context for a different, foreign image – Stalin. It is important that this image is present in each stanza in different «hypostases» and in the end is involved in the state of readiness of people to sacrifice «in his name»: “So ourselves to the defense Stalin will become as a wall”. And this concept testifies to nothing but the substitution of religious and spiritual foundations in the process of formation of the necessary worldview in the broad masses of the Soviet population. It is significant that the almost perfect association with folk songs is created by music. Both the initial unison structures, again, the unison-octave completion of phrases, the hidden parallelisms typical of folklore, as well as the relief melody aims at this goal.

An even brighter allusion is present in the choir “Commune” by Valentin Borysov to the words of O. Kucherenko (the name of the poet could not be established). The first line of his text uses the name of the famous Ukrainian song “Where the Yatran steeply curls” / «Там, где Ятрань круто в’ється», but with the replacement of his own name – “Where a sycamore steeply curls”. The name of the river was replaced by the name of the tree species. This eliminates the geographical definition of what is happening and the ethnic compound of the original title. The substitution is also aimed at leveling a fairly clear archetype. And this only phrase is decisive in the whole content of the poem, as it involves other participants in its plot – participants engaged in the new socialist reality of “fellowship”. We can explain this storyline completely from the point of view of introduction of socialist realism ideology into musical art: “Our demand – to truthfully portray life in its revolutionary development does not mean anything else, as a call to portray the truth in perfect illumination, to give an ideal interpretation to the real, to write the due as the real”<sup>4</sup>.

It is noteworthy that circumlocution is almost not used in the texts of choral works for the mass performance of West Ukrainian composers and composers, whose activity took place in the diasporas of different countries. For example, in the work Hymn of the Ukrainian People’s Union (the oldest organization of American Ukrainians on the occasion of the 35th anniversary) by Mykhail Gayvoronskyi to the words of Stepan Musiychuk (1929, New York) used mainly such techniques as likeness (“as one husband” / «як один муж»), “Union like the Sun” / «Союз, мов сонце») and metaphors, transferring the traits of one object or phenomena on the basis of their similarity (“the overseas fatherland” / «заморсько вітчизно», “the blue-yellow national flag is the flag of the Union, the flag of Freedom” / «синьожовтий стяг національний – це стяг Союзу, прапор Свободи»).

At the same time, his rather simple musical stylistics also metaphorically reflects the idea of freedom. To do this, the composer flexibly uses a variable three-voices with a characteristic translation of prima into triad and vice versa, as well as elements of lowercase voice management with crossover of voices and frequent change of narrow and wide arrangement of chord disposition. In the text of the choir of Vasyl Beskorovaynyi “People’s Knights” / «Народним лицарям» (the words of Olexandr Oles), whose stylistics are fully maintained by academic standards, there are bright symbols designed to praise the defenders of the Ukrainian people. Such are similarities of the heroes of the plot (“knights”) with the sun (“light image will be as the sun”). To strengthen the traditional cultural accents, the poet also used expressive and recognizable

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<sup>4</sup> Терц А. Что такое социалистический реализм. Париж: Syntaxis, 1988. С. 48.

allusion – they are crowned with “thorn crowns”. In the context of the exceptionally powerful Christian tradition in the western of Ukraine (reflected, incidentally, and in the strict chorality of music), the image of Christ hidden behind these sayings is not unexpected. The academicism shown in music does not contradict the meaning of the text, but only emphasizes the rigor and accuracy of symbolic parallels.

Oddly enough, such a decision turns out to be related postulates, declared at the same time in Soviet art. True, with a few other accents. To the originality of these accents in his time pointed Detlef Gojowy: “... in Soviet aesthetics, classical traditions acquire the status of natural, unchanging laws. As such, any innovation is outlawed. The requirement of “classicism” of music is revealed in requirements of beauty, sobriety, liveliness, emotionality, melodic clarity, etc.”<sup>5</sup>. This idea was developed by Anna Ganzha, having considered how the practical application of the principles of “party membership”, “nationalities” and soon led to negative affirmation of the “classicist canon”<sup>6</sup>.

In contrast to this, the text of the poet-modernist Mykola Filyanskyi tending to symbolism, used in the choir “Call them” / «Гукайте їх» working in the conditions of the Soviet culture of Lev Revutskyi (1922–1923) and the above mentioned Vasyl Beskorovaynyi (1929), is perceived as an absolute circumlocution carried out entirely in line with the traditions of symbolism. The unnamed heroes of the story, in essence, are present in it only conditionally: “they are somewhere lost”, “long ago have lost their way” and “the sky clouds above them have grown”. But it is important to call these “lost” (people? souls?), imprinted on the title of the composition and carried out several times in different situational contexts. Because they were lost in the “forest, densely covered with dried thorns”; their return is complicated by the “loss of the road” and the condensed fog (“until the fog congealed”). The poet, followed by the composer, uses the image of the song as the only means of finding the these lost.

In this case the Song is likened to the sacred Logos, able to spare from any “loss”. And in this context, she (the Song) serves as a metaphor of “world” or personal “fog”:

“She’s alone... on her wings  
She will first of all fly,  
Will look into a clear grove and a dark grave,  
and the soul will invade, and the heart will ring”.

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<sup>5</sup> Ganzha A. Soviet Music as an Object of Stalinist Cultural Policy. *LOGOS. Philosophical and literary journal*. 2014. № 2(98). P. 127.

<sup>6</sup> *Ibid.* P. 130.



Given the historical and cultural context, it is natural to conclude that: in both cases, composers turn to their compatriots, who under certain circumstances have lost their landmarks and become “lost”. And that’s where the circumlocution is. The metaphorical powerful semantic text field is used by both composers for high concentrations of opposite images. The related technique in both works is the presence in the central music strophe the melodious musical theme with “soft” accompaniment (musical metaphor “the Songs”). From this point of view, the plot, lacking a rational explanation and musical-stylistically embodied in a sufficiently clear academic manner, acquires new semantic and aesthetic facets, and, again, nearing to the circumlocution.

Elements of the circumlocution are also present in several opuses of the outstanding composer V. Barvinskyi – choir “Oh, fill up the field” / «Ой колосися ниво» to the words Bogdan Lapkyi (1919–1920, published in 1937) and cantata “Our longing, our song” / «Наша туга, наша пісня» to the words Spyrydon Cherkasenko (1932–1933). This circumlocution is connected with the need to simultaneously extol the historical past of the Ukrainian people, and hide this chanting behind symbols and allegories rooted in national culture.

In the first of these works, the images of “field pounding with gold” (allusion to color yellow in the national flag), “a heavy work of guns” draw attention (metaphor of bloody battles with expressive allusion to the Cossack epic through the turn of speech “Oi, played, played, won”).

At the same time, both the poet and the composer avoid any veiling in stylistically postulating poetic and classical-choral embodiment of the idea:

“... parents had to give their lives,  
so that the children have their own landv.

In the lyric-dramatic cantata “Our longing, our song» metaphors of the national sound (“long sorrow” / («давня журба», “our song” / «наша пісня», “songs in the steppes” / «пісні в степу», “steppes ploughed with executioners” / «степи, орані катами») are connected with symbols of the Holy Scripture (“tablets” / «скрижалі»; “and the walls of the dark prison were afraid of their own darkness” / «і стіни темної тюрми злякалися птьми своєї»; “crown of thorns” / «вінець терновий», which was “covered with flowers” / покрився квітами; “water” / «вода»; “blessing” / «благословенність»). In this context, the image of the Song itself acquires the meaning of a metaphor and can be understood as a circumlocution associated with the famous Old Dawn Psalm «On the Rivers of the Babylonian» with its tragic symbol of the song of the oppressed people.

So, the general picture of the use of allusions, metaphors or narratives in choral creativity shows the strength of their connection with both Ukrainian literary and musical traditions and achievements, and with the European genre-stylistic system of classical and romantic periods.

But the Ukrainian choral music of this decade is marked by another work that allegedly belongs to the block of pro-Soviet patriotic mass choral song. Such a work is a two-voice choir accompanied by a piano “Glorious way” Borys Latoshynskyi to the words V. Grunichev (1940). The content of its poetic basis is the seemingly unconditional chanting of the annexation of western Ukrainian lands to the Soviet territories in 1939.

The inherent simplicity of the content of the poem creates the impression of a balance between the vocabulary of a political poster and the folklore song ballad and does not go beyond the «positivity» of propaganda “broadcasts”. At the same time, the concept of the struggle for liberation of the fraternal people present in the first and last verse (“We came, dispelled signiorial oppression” / «ми пришли, розвіяли панський гніт») gets a completely different meaning due to the use of the word “The Voronky are drunk”. Semantic “debunking” occurs due to understanding what is “voronok” and what function it performed in the life of the then Soviet society. The fact is that the word-concept “voronok” is part of phraseology «black voronok». It was used as a name for vehicles used to transport people arrested by the repressive authorities (analogy in English: “paddy wagon”) or high Soviet officials. Thus, the concept of “glorious path” turns out to be a conceptual metaphor and even allegory (circumlocution), the essence of which in connection with the clarification just expressed is revealed not as “liberation”, but as a prediction of aggression and violence.

B. Latoshynskyi used this duality of content. He turned to the standards of mass songs (repetition of the final two lines of each verse of refrain type). With this seemingly logical approach he leveled the surface allusion shown in the poem, i.e. stylistic appeal to the historical stratum of Ukrainian song-poetic folklore.

Especially important for the concept of this chorus song semantic nuances exist in a small instrumental introduction. First of all, it is stylistically distanced from the main musical material, which is very mobile and seemingly optimistic in mood. Namely, in the lower layer of the piano batch is placed the chromatic stroke in a small range. It rises up as if with an effort (more precisely – it “crawls” by small seconds). After this, a broader ascending phrase also appears with chromatism (# IV). This intonation consistency creates an allusion with the basso ostinato theme of the tragic content, which involves musical-rhetorical figures important for the correct interpretation of the choir. So, the “acute” chromatisms of the initial motif are associated with the rhetorical figure of grief and pain (“passus duriusculus”). An ascending phrase with a Lydian quart could be perceived as a lexeme that displaces that impression. And on the verge of the entry and beginning of the main section (the beginning of it is the escort to the choral party) applied a general-textures pause. It completes the deployment of the whole introduction with the sign of concealment or concealment

(“aposiopesis”) and very clearly separates the meaning of the introduction of the subsequent musical material. After some pause in this second fragment of the exordium in the upper layer of the piano part, the composer introduced dotted submotives, which indicate the “emergence” of a different genre context – *Marciale*, typical for Soviet mass-marches songs. Syntactically clear organization of this musical material, demonstrative acoustic (octave unison) and timbral-register features pay attention to the intonation of this formation in a sense-modulating respect: attention is transferred to the “external side” of the event series. And when, after such an unconventional for mass-singing introduction, a rather banal song material is presented, there is a clear contradiction between the very different types of themes. It must be understood as a composer’s circumlocution, which does not reveal the apologetic of the supposed “deliverance of relatives from the yoke”, how much on the presence of bitter sarcasm about this event.

By the way, this example of the duality of musical meaning was not lonely. It was applied in “Answer to “Testament” by T. Shevchenko” (words of Iranian emigrant poet Abulkasim Lahuti translated by Maxim Rylskiy) M. Verykivskiyi. The work was written in the same year as the choir of B. Latoshynskiyi (1939). There may have been other works in this series of circumlocutions that were not saved or destroyed for various reasons.

## CONCLUSIONS

So, the above allows us to draw conclusions about the presence of the choice factor in the choral creativity of Ukrainian composers of the 1930s. This choice, in the most general terms, regulates the placement of national culture concepts and symbols in different ideological contexts. It is important that the induced works show: in both parts of mainland Ukraine composers use some kind of circumlocution in order to hide from censorship the real meaning of their works. The activation of meanings occurs only if the recipient possesses a system of symbols and archetypes, which are used by poets and composers to form allusions to subjects and images of “higher order” in national and universal culture. It is the possession of this system that clarifies these hidden symbols at the semantic or another level of perception of the plot and its musical embodiment.

Unfortunately, due to objective circumstances, the study of such material from the “ideological layer” of national culture and creativity is ignored as artistic of little value. But, as it becomes obvious, this kind of neglect not only leads to gaps in integrity of the panorama of the choral art. Such neglect also leads to an underestimation of the artistic significance of the stylistic discoveries that Ukrainian composers have made and that go beyond academic standards. Taking into account such peculiarities in the traditional sphere of national art, specially directed to the mass audience, quite

significantly changes our ideas about tendencies in the national and, more generally, world culture of that dramatic time.

### **SUMMARY**

The current stage of development of Ukrainian music studies is indicative of many real discoveries, and a significant part of them are made of the material of various historical periods, and not only the newest music and its trends. Particular interest is the study of various hidden layers in music is often linked to different ideological concepts. His reasons can be explained by the peculiarities of the composer's worldview, the specificity of the actual cultural context, the historical past of his native land, etc. In the case of addressing the academic layer of choral creativity, the composer's approach to the poetic basis in the aspect of introducing special shades into a holistic idea is of particular importance. Understanding such an approach is not only the basis for the detection of the researcher of the plurality of meanings of the holistic conception, but sometimes even and the "parallel semantic layer", expressed with music symbols, special allusions and other techniques. The idea behind this article is based on the assumption of how important these hidden layers of information are. As far as deep are the cultural concepts used in them and the extent to which original solutions are demonstrated by composers in the formation of circumlocution and allusions. The analysis of such notional complexes leads to the conclusion that the factor of ideological choice is inherent in the choral works of Ukrainian composers of the 1930s. As a result, in the choral works of this period were found the properties that allows to talk about certain parallels in music different political areas, and not just opposing ideological doctrines and socio-political priorities.

In contrast to the fundamental research of general style and genre problems, as well as the dynamics of the creativity of Ukrainian composers in their individual creative and biographical context, the development of the theme of choral creativity in this decade and in this aspect (that is, given the identification of parallels, analogies and even some general trends) has been

initiated recently and is therefore presented only in separate articles<sup>7</sup>. The study of this aspect is a promising task of Ukrainian music studies, as it provides grounds for rethinking trends and achievements in the creative process of that time, as it would provide grounds for a rethinking of the trends and achievements of the creative process of the time on a national and European scale.

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<sup>7</sup> The only complete review of the choral art of this period has been carried out thirty years ago: Пархоменко Л. Хорова творчість. *Історія української музики* : в 6 т. Т. 4 : 1917–1941 / Л. О. Пархоменко та ін. Київ : Наукова думка, 1992. С. 169–217.

Consistent study of the problem at the present stage of development of the music-learning idea is carried out by the author of this work. In particular, several articles and a section in the collective monograph have already been published, namely:

Костюк Н. Богослужбова творчість українських композиторів 30-х років XX століття: контекст і тенденції. *Synergetic paradigm of Ukrainian choral culture* : Collective monograph. Riga, Latvia : Baltija Publishing, 2021. Pp. 53–72;

Костюк Н. Ідеологічні концепти як прояви контекстуальних і суспільно-громадських патернів у хорівій творчості 1930-х. *Музичне мистецтво і культура*. 2022. Том 1, № 34. С. 5–19;

Костюк Н. Контекстуальні та стилістичні ознаки прояву ідеологічних аспектів в українській хорівій творчості періоду 1930-х – 1941-го років. *Fine Art and Culture Studies*. 2022. № 1. С. 91–97;

Костюк Н. Національне як пріоритет у богослужбовій музичній культурі Західної України, європейської еміграції та північноамериканської діаспори. *X Міжнародний конгрес українців. Мистецтвознавство. Культурологія* : Збірник наукових статей (До 100-річчя Національної академії наук України) / голов. ред. С. Пирожков та ін. Київ, 2019. С. 215–232.

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