

**THE ROLE OF CULTURE AND ART
IN SOCIAL AND HUMANITARIAN
DEVELOPMENT OF MODERN SOCIETY**

Collective monograph



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PRIORITIES OF WORK OF WESTERN UKRAINE BAYAN-ACCORDION PLAYERS IN THE TWENTY FIRST CENTURY: ANALYSIS AND UNIFICATION

Dushniy A. I., Zavialova O. K.

INTRODUCTION

The music education of Ukraine in the 21st century appears to be an important factor in the upbringing of people, their comprehensive creative development in the context of humanization and promotion of liberal education. An inherent component of integrity is the understanding of the preparation of a musician-instrumentalist-performer in the sphere of bayan-accordion art and pedagogy. If at the All-Ukrainian level over the past decades we have made significant progress in the study of Ukrainian bayan-accordion performance, creativity, pedagogy, and then its regional level is still in a state of searching and accumulating material for analysis and comprehension. The bayan-accordion movement of Western Ukraine, in particular, at the turn of the twentieth – the twenty first centuries, remains insufficiently studied.

Ukrainian school of bayan-accordion art is studied in the works of N. Davydov¹, D. Kuzhelev², A. Semeshko³, A. Stashevskiy⁴, Ye. Ivanov, L. Ponikarova, I. Yerhiiev, M. Bulda, M. Cherepanyn⁵

¹ Давидов М. Історія виконавства на народних інструментах (українська академічна школа: підр. для вищих та сер. муз. навч. закл. К.: НМАУ ім. П. Чайковського, 2010. 592 с.

² Кужелев Д. Баянна творчість українських композиторів: навч. пос. Львів: Сполом, 2011. 206 с.

³ Семешко А.А. Баян в педвузі: навч. посібник. Кривий Ріг: 1993. 150 с.

⁴ Сташевський А. Нариси з історії української музики для баяна: навч. посіб. для студ. вищ. навч. закл. мистецтв і освіти. Луганськ: Поліграфресурс, 2006. 152 с.

⁵ Черепанин М., Булда М. Естрадний олімп акордеона: монографія. Івано-Франківськ: Видавництво «Лілея-НВ», 2008. 256 с.

and others, issues of methodological supply are considered by I. Aleksieiev⁶, V. Besfamilnov⁷, V. Vlasov⁸, V. Voievodyn⁹, M. Kotsiuba, E. Mantuliev, A. Mishchenko, M. Oberiukhtin¹⁰, M. Rizol¹¹, V. Samitov¹², P. Serotiuk¹³, A. Chernoiivanenko, I. Yashkevych, M. Imkhanitskyi, and others. The original repertoire is composed by A. Batrshyn¹⁴, A. Biloshytskyi¹⁵, V. Vlasov¹⁶, A. Haidenko, V. Dikusarov, V. Zubyskyi¹⁷, B. Myronchuk,

⁶ Алексеев И. Д. Методика преподавания игры на баяне. М.: Музыка, 1961. 137 с.

⁷ Бесфамильнов В., Семешко А. Воспитание баяниста. Вопросы теории и практики. К.: Муз. Украина, 1989. 200 с.

⁸ Власов В. В. Методика работы баяниста над полифоническими произведениями : учебное пособие для муз. вузов и уч-щ. М.: РАМ им. Гнесиных, 2004. 204 с.; Власов В. Методика роботи баяніста над поліфонічними творами : Навчальний посібник. Тернопіль: Навчальна книга – Богдан, 2010. 116 с.

⁹ Воеводин В., Самалюк И. Художественный образ музыкального произведения: Методические рекомендации. Ровно: 1991. 24 с.

¹⁰ Оберюхтін М. Особливості виконання фортепіанних творів Й. Гайдна та В.А. Моцарта на готово-виборному баяні. Львів: 2000. 15 с.; Оберюхтин М. Проблемы исполнительства на баяне. М.: Музыка, 1989. 95 с.

¹¹ Ризоль Н. Принципы применения пятипальцевой аппликатуры на баяне. М.: Советский композитор, 1977. 279 с.

¹² Самітов В.З. Техніка переміщення рук на клавіатурі баяна: науково-методична розробка. К.: ІПК ПК, 1998. 32 с.

¹³ Серотюк П. Баян відкриває світ музики: навч. пос. Тернопіль: Навчальна книга – Богдан, 2008. 92 с.; Серотюк П. Баян. Азбука віртуоза: навч. пос. для юних баяністів. Тернопіль: Навчальна книга – Богдан, 2011. 44 с.

¹⁴ Батршин А. Концерт для баяна з фортепіано. *Душний А., Пиц Б. Творчість композиторів Львівської баянної школи: навч. пос.* [Ноти]. Дрогобич: П'єсвіт, 2010. – С. 14-71.

¹⁵ Білошицький А. Дитяча сюїта № 1 «Пори року» [Ноти]. *Сюїти для юних баяністів / [упор. та викон. ред. К. Жукова та П. Серотюка].* Тернопіль : Навчальна книга – Богдан, 2006. Вип. 7. 48 с.; Білошицький А. Дитяча сюїта № 2 «Романтична» [Ноти]. *Концертні твори українських композиторів : для готово-виборного баяна.* К., 1983. Вип. 1. С. 10-26.

¹⁶ Власов В. Эстрадно-джазовые композиции для баяна или аккордеона [Ноты]. Вып. 1. СПб.: Композитор, 2001. 44 с.; Власов В. Концертний триптих [Ноти]. Тернопіль: Навчальна книга – Богдан, 2005. Вип. 4. 34 с.; Власов В. П'ять поглядів на країну ГУЛАГ [Ноти]. – Тернопіль: Навчальна книга – Богдан, 2004. 28 с.

¹⁷ Зубицький В. Весняні струмочки. Цикли п'єс для готово-виборного баяна [Ноти]. – К.: Музична Україна, 1988. 48 с.; Зубицький В. Концертні твори для

K. Miaskov¹⁸, A. Nyzhyk, Ya. Oleksiv¹⁹, V. Podhornyi²⁰, M. Rizol, V. Runchak, L. Samodaieva, A. Stashevskiy, K. Tsepkoenko, Yu. Shamo, Ye. Yutsevych, I. Yashkevych, and others. Reference literature (A. Semeshko, A. Stashevskiy, A. Dushniy and B. Pyts) highlights a number of personalities and bands.

With regard to the specifics of the study of the bayan-accordion in Western Ukraine, here is a focus on reference books of A. Dushniy and B. Pyts “Lviv school of bayan-accordion art”(2010)²¹ and “The Department of Folk Music Instruments and Vocal of Drohobych Ivan Franko State Pedagogical University” (2011)²², the encyclopedic reference book “40 Years of the Faculty of Music Art of RSHU” (2011), the monograph by L. Mazepa, T. Mazepa “The Way to the Academy of Music in Lviv” (2003)²³, the author of the article “Anatolii Onufriienko – Life is devoted to Music” (2010)²⁴, I. Marinin and V. Oliinyk “Folk-instrumental art of Southwestern Podillia: the troyisti muzyky ensemble of Oleksii Bets” (2011)²⁵, I. Matsiievskiy “Music instruments of Hutsuls” (2012), a number of materials of scientific-practical conferences, some articles by A. Bozhenskiy,

баяна (акордеона) [Ноти]. – Тернопіль: Навчальна книга – Богдан, 2004. Вип. 2. 35 с.

¹⁸ Мясков К. Дитячий альбом для баяна [Ноти]. – К.: Музична Україна, 1991. 103 с.

¹⁹ Олексів Я. Токата [Ноти]. Дрогобич: Посвіт, 2006. 16 с.; Олексів Я. Інтермеццо [Ноти]. Львів: АРАЛ, 2007. 36 с.; Олексів Я. Let's run in jass [Ноти]. Львів: АРАЛ, 2007. 16 с.

²⁰ Подгорний В. Твори для баяна [Ноти]. К.: Музична Україна, 1988. 80 с.

²¹ Душний А., Пиц Б. Львівська школа баянно-акордеонного мистецтва: довідник. Дрогобич: Посвіт, 2010. 216 с.

²² Пиц Б., Душний А. Кафедра музичних інструментів та вокалу Дрогобицького державного педагогічного університету імені Івана Франка науково-історичний довідник / [гол. ред. І. Фрайт]. – Дрогобич: Посвіт, 2011. 196 с.

²³ Мазепа Л. З., Мазепа Т. Л. Шлях до музичної Академії у Львові [у 2-х тт.]. Львів: Сполом, 2003. Т. 1. 288 с.

²⁴ Душний А. Анатолій Онуфрієнко: життя присвячене музиці: монографія. Дрогобич: Посвіт, 2010. 328 с.

²⁵ Маринін І., Олійник В. Народно-інструментальне мистецтво Південно-Західного Поділля: ансамбль троїстих музик Олексія Беца: монографія. Кам'янець-Подільський: видавець Зволейко Д.Г., 2011. 320 с.

M. Bulda, A. Dushniy, S. Dymchenko, Yu. Diakunchak, S. Karas, V. Korchaha, D. Kuzhelev, R. Kundys, E. Mantulev, I. Marinin, Ya. Naida, Ya. Oleksiv, L. Pasichniak, B. Pyts, O. Serhiienko, A. Stashevskiy, M. Cherepanyn, I. Frait, Yu. Chumak, V. Shafeta, V. Yanchak, and others.

1. Institutions of professional music education in the sphere of bayan-accordion taking the example of Western Ukraine

One of the prominent performing schools of Ukraine is the national school of bayan-accordion art, the foundation of which was built by Professor M. Helis and developed by the activities of his students, companions and followers. As the researchers note: “The development of academic folk instrumental art in Ukraine is based on the only methodological basis developed by Professor M. Helis... Original, distinctive schools of the regions were formed: Kharkiv, with its powerful historical past and compositional potential; Lviv, in its unique Ukrainian national colour of delicacy and sincerity; Odessa – southern, European open, extremely sociable; Donetsk, with its expansive creative aspiration”.

Western Ukraine which includes Lviv, Ternopil, Ivano-Frankivsk, Volyn, Rivne, Chernivtsi, Zakarpattia, Khmelnytskyi regions is one of the leading places of the Ukrainian academic school of playing folk instruments and in particular playing the bayan-accordion. Bayan-accordion art is presented at Lviv Mykola Lysenko National Music Academy, at the Institute of Music Art of Drohobych Ivan Franko State Pedagogical University, at the Faculty of Culture and Arts at Lviv Ivan Franko National University, at the Institute of Art in Precarpathian Vasyl Stefanyk National University, at Lesia Ukrainka Eastern European National University, at Ternopil Volodymyr Hnatiuk National Pedagogical University and Rivne State Humanitarian University, at Uzhhorod correspondence department of Donetsk Serhii Prokofiev State Music Academy (until 2014), etc. At the same time, the middle level of bayan-accordion studies is concentrated in

Drohobych, Lviv, Ternopil, Khmelnytskyi, Uzhhorod, Rivne music colleges, Sambir, Lviv, Terebovlia, Chernivtsi and Kalush colleges of art and culture. An important role in the preparation of the performer is played by Lviv Solomiya Krushelnytska secondary specialized boarding school. Also, in Western Ukraine, there are dozens of elementary music educational establishments schools (Music Schools for Children, Art Schools for Children, etc.) in which hundreds of students have been teaching to play this instrument.

Educational institutions of the region intensify their activity through the prism of educational, upbringing, organizational and promotional, scientific-methodical, creative-performing processes, integrate their creative achievements in the society of national and international levels, reorganize in accordance with today's challenges.

2. Key segments of the bayan-accordion players' work of Western Ukraine in the new millennium

1. Performance and pedagogy. At the end of the 20th and the beginning of the 21st centuries, a number of new names of performers were discovered: S. Karas, L. Bohuslavets, M. Dmytryshyn, V. Patsiurkovskyi, Ya. Oleksiv, V. Yanchak, Yu. Chumak, P. Stepanenko, R. Stakhniv, O. Volianskyi, B. Kozhushko, N. Holovak, M. Pankiv, and others. These include those performers who, in parallel with concert activity, actively transfer their experience to the younger generation in teaching activities: M. Bulda, S. Karas, Vl. Kniaziev, Yu. Isevych, Ya. Oleksiv, M. Pankiv, Vl. Rokosh, N. Fedyna, V. Suvorov, Yu. Chumak, V. Shafeta, and others. They received prestigious awards at competitions in Ukraine, Russia, Belarus, Poland, Italy, Germany, Serbia, and other countries, thereby confirming the performing traditions of the Ukrainian school at the international level.

Today, in the country and abroad, the names of the leading teachers of Western Ukraine are known: higher educational establishments – M. Oberiukhtin, A. Onufriienko, E. Mantulev, V. Korchaha, S. Dymchenko, M. Cherepanyn, Ya. Kovalchuk,

A. Dushniy, S. Karas, V. Kniaziev, D. Kuzhelev, O. Lychenko, Ya. Oleksiv, P. Shymanskyi, etc.; secondary educational establishments – O. Horbachova, L. Datsyna, M. Dmytryshyn, V. Ivanets, P. Kravchuk, O. Kmit, A. Nikivoruk, S. Maksimov, V. Mylohorodska, S. Stehnei, V. Stehnei, V. Chumak, Yu. Chumak, F. Shchehelskyi, and others. Many wonderful bayan-accordion players work at Music Schools for Children – V. Erdeli, M. Rozhko, A. Martseniuk, Yu. Isevych, I. Kurtyi, L. Odynak, P. Serotiuk, M. Pankiv, L. Nikitchuk, R. Fedytskyi, A. Kanas, I. Ivanochko, L. Tsurkan, V. Tkachuk, etc., soloists-performers – L. Bohuslavets, M. Holovchak, O. Kuntiy, R. Stakhniv, V. Mytsak, S. Barvik-Karpatskyi), heads of artistic bands – S. Maksymov, P. Rachynskyi, O. Yakubov, A. Yavorivskyi, O. Trofymchuk, Ya. Oleksiv, Yu. Chumak, R. Kitsa, M. Dmytryshyn, L. Pasichniak, N. Morhoch, O. Lychenko, S. Stehnei, A. Yatskiv, P. Rachynskyi, V. Kravchenko, etc.

2. Scientific and methodological base. Over the past decade, the scientific activity has intensified, theses on the bayan-accordion and folk instrumental art have been defended by D. Kuzhelev, Vl. Kniaziev, A. Dushniy, S. Karas, M. Bulda, L. Pasichniak, V. Saliy, P. Drozda, O. Trofymchuk, S. Khashchevatska, Ya. Oleksiv, Yu. Chumak, L. Martyniv, R. Kundis. A scientific and methodological base has been created, which is formed on the basis of the diverse activities of bayan scientists in the sphere of: *textbooks, handbooks* (A. Dushniy²⁶, Vl. Kniaziev²⁷, D. Kuzhelev, P. Serotiuk, O. Kmyt,

²⁶ Душний А., Карась С. Робота з оркестром народних інструментів на прикладі «Фантазії» А.Онуфрієнка : метод. рек. для ВНЗ культури і мистецтв І – ІІ рівнів акредитації. – К.: Фірма «ІНКОС», 2006. 52 с.; Душний А. Прикарпатський дует баяністів – творчо-виконавський аспект: навч. посіб. Дрогобич: Пóсвіт, 2007. 88 с.

²⁷ Князєв В. Теоретичні основи виконавської підготовки баяніста-акордеоніста: навч.-метод. пос. Івано-Франківськ: Місто НВ, 2011. 216 с.

S. Khashchevatska²⁸, Yu. Chumak, L. Bodnar²⁹, V. Shafeta³⁰, I. Frait, B. Pyts, S. Karas, etc.); *methodical literature* (A. Dushniy³¹, P. Serotiuk); *monographic essays* (A. Dushniy, V. Salii³², B. Pyts³³, M. Cherepanyn and M. Bulda, I. Marinin and V. Oleinuk, P. Serotiuk); *reference books* (A. Dushniy and B. Pyts).

3. Educational and repertoire supply (compositional trends).

The beginning of the 21st century opened up a number of young composers, performers, including A. Nikiforuk³⁴, Ya. Oleksiv³⁵, R. Stakhniv³⁶, V. Salii³⁷, A. Kolosovska³⁸, M. Olkhovskyi, I. Onysiv, P. Hilchenko³⁹, M. Holovchak. It is important to supplement this list with representatives of the composer's aspirations of the older

²⁸ Хащеватська С. Інструментознавство: підручник для ВНЗ культури і мистецтв III – IV рівнів акредитації. Вінниця: Нова Книга, 2008. 126 с., іл.

²⁹ Боднар Л. Твори українських авторів для диригування оркестром народних інструментів: навч. посіб. Львів: Сполом, 2008. 114 с.

³⁰ Максимова О., Шафета В. Педагогічний репертуар для народних інструментів (з репертуару тріо «Гармонія»): навч. посіб. Дрогобич: П'світ, 2011. 118 с.

³¹ Душний А. Методика активізації творчої діяльності майбутніх учителів музики у процесі музично-інструментальної підготовки: навч.-метод. пос. для студ. вищих навч. закладів. Дрогобич: П'світ, 2008. 120 с.

³² Салій В. Методика роботи над музичним образом у процесі навчання підлітків гри на баяні (акордеоні): монографія. Дрогобич: ДДПУ, 2013. 136 с.

³³ Балик В. Владислав Золотарьов: життя і творчість (реконструкція та виконавський аналіз творів) / [ред.-упоряд. Б. Пиц, А. Славич; вст. стаття Б. Пиц]. Дрогобич: П'світ, 2008. 104 с.; Владислав Золотар'єв: Матеріали к библиографии / [ред.-сост. В. Балык, общ. ред. Б. Пыц]. Дрогобыч: Посвит, 2012. 440 с.

³⁴ Нікіфорук А. Дитяча сюїта. Творчість композиторів Львівської баянної школи: навч. посіб. Дрогобич: П'світ, 2010. С. 105-111.

³⁵ Олексів Я. Концертні твори для баяна (акордеона): метод. рек. для вищ. навч. закл. культ. і мист. I – IV р. а. Львів: Арал, 2007. 64 с.

³⁶ Стахнів Р. Педагогічний репертуар для народних інструментів: навч. посіб. Дрогобич: П'світ, 2010. 56 с.

³⁷ Салій В. Педагогічний репертуар музиканта-інструменталіста на прикладі «Дитячого альбому баяніста (акордеоніста)»: навч.-метод. пос. [Ноти]. Дрогобич: РВВ ДДПУ ім. І. Франка, 2011. 40 с.

³⁸ Колосовська О. Сюїта № 1 «Ескізи»: для акордеона. Львів: ТеРус, 2009. 20 с.

³⁹ Гільченко П. Концертні твори для баяна [Ноти]. Львів: Вид. Т. Тетюх, 2018. Виш. 1. 28 с.

generation, whose contribution at the beginning of the new century is very significant: B. Hyvel⁴⁰, Yu. Debeliak, Ya. Ivanyna, M. Korchynskyi, V. Korchaha, E. Mantuliev⁴¹, A. Martseniuk⁴², S. Maksymov, I. Myskiv⁴³, M. Polishchuk, P. Pynzenyk, V. Popovych, V. Soroka⁴⁴, V. Shliubyk⁴⁵, P. Shtymak, Yu. Feida, V. Chumak⁴⁶, M. Cherepanyn. This people use multifaceted folklore interpretations (arrangements, variations, paraphrases, etc.) as well as original music for bayan-accordion, ensembles and orchestras of folk instruments.

The works of Ya. Oleksiv (*Tokata, Sonata-ballad, In the mood of jazz, Let's run in jazz, Night on the mountain: music illustrations for the dramatic poem by Oleksandr Oles, Elegy, Revelation*), R. Stakhniv (*Smile, Kolo.Myika* for piano and accordion, *I want to live* for accordion and string quartet), E. Mantuliev (children's album for ready-made bayan *Precarpathian Patterns*), V. Chumak (variations on the theme of the Lemko folk song *Ked my pryishla karta*), A. Martseniuk (paraphrases on the theme of Ukrainian folk songs *Susidka (Neighbour), Oi na hori dva dubky (Two oaks are on the hill), Oi tam na hori (On the hill)*, transcriptions of V. A. Mozart *Little*

⁴⁰ Гивель Б. Оригінальні твори та обробки народних мелодій для акордеона. Дрогобич: Повіт, 2010. 62 с.

⁴¹ Мантулев Е. Дитячий альбом «Прикарпатські візерунки» для готово-виборного баяна. Дрогобич: Вимір, 2000. 20 с.

⁴² Марценюк А. Педагогічний репертуар баяніста (акордеоніста): навч. пос. / [ред.-упоряд. А. Душний]. Дрогобич: Посвіт, 2016. 52 с.; Марценюк А. Педагогічний репертуар баяніста (акордеоніста): навч. пос. / [ред.-упоряд. А. Душний]. Дрогобич: Посвіт, 2017. Вип. 2. 36 с.

⁴³ Миськів І. Українські народні пісні і танці: легкі обробки для акордеона або баяна. Тернопіль: «Тайп», 2005. 24 с.

⁴⁴ Сорока В. Сходинки до майстерності. Тернопіль-Теребовля, 2007. Зош. 1. 48 с.

⁴⁵ Шлюбик В. Педагогічний репертуар баяніста: навч. посіб. Дрогобич: Посвіт, 2010. 52 с.

⁴⁶ Чумак В. Варіації на тему лемківської народної пісні «Кедь ми прийшла карта» для дуету баяністів у супроводі оркестру народних інструментів / А. Душний Прикарпатський дует баяністів – творчо-виконавський аспект: навч. посіб. Дрогобич: Посвіт, 2007. С. 15–60.

Night Serenade and Turkish March, J. Brahms *Hungarian Dance*, F. Chopin *Waltz No. 7*, V. Monti *Chardash*), V. Soroka (arrangements of Ukrainian folk songs *Hlyboka kyrnytsia (Deep well)*, *Bodai sia kohut znudyv (I wish death to this cock)*, *Oi chyι to kin stoit (whose horse is standing)*, I. Myskiv (*Dumka (Thought) and Kolomyikys, Memories, Berezhany polka, Berezhany chestnuts, Halych vytynanky, etc.*), B. Hyvel (*Carpathian streams, Rondo, Melody, Unforgettable lilies of the valley, Halychanka, etc.*) promptly entered the educational and concert repertoire of the different levels of education and upbringing of the singer-musician-teacher, are systematically performed at competitions and festivals of Ukraine, Russia, Belarus, France, Italy, Poland.

It is worth noting the priority line – folklore theme for bayan-accordion by composers of Western Ukraine, which personifies the process of learning how to master both simple samples of folklore melodies and compositions of concert direction. Folklore orientation is a significant factor in forming the original repertoire for bayan-accordion, and in this context, the achievements of Western Ukrainian representatives of the creative intelligentsia have their own niche, which is directed to the national traditions of socioculture of the 21st century.

The creative heritage compilation of composers-bayanists (accordionists) of Ukraine (V. Vlasov, A. Haidenko, A. Biloshytskyi, V. Halchanskyi, V. Hubanov, V. Zubytskyi, A. Chuiev, E. Mantuliev, A. Onufriienko, V. Balyk, A. Martseniuk, M. Korchynskyi, I. Myskiv, A. Nyzhnyk, A. Stashevskyi, and others) and foreign countries (J.S. Bach, A. Vivaldi, D. Scarlatti, F. Angelis, F. Morocco, R. Bazhilin, E. Derbenko, V. Bonakov, and others) has intensified by the music publishing houses of Western Ukraine (Navchalna knuha – Bohdan⁴⁷, Posvit, TeRus, Kolo) edited by P. Serotiuk, O. Kmyt,

⁴⁷ Сюїти для юних баяністів [Ноти] / [упор. П. Серотюк]. – Тернопіль : Навчальна книга – Богдан, 2005. – Вип. 1. – 36 с.; 2005. – Вип. 2. – 36 с.; 2005. –

A. Dushniy, S. Karas, Ya. Oleksiv, I. Frait, V. Shafeta, M. Cherepanyn, M. Bulda, Vl. Rokosh, V. Korchaha, and others.

4. Competitions and festivals. Today there are widely known competitions and festivals or, as a rule, contests-festivals of bayan-accordion art and folk instrument performers, which include these instruments, among them the National Festival of Bayan-Accordion Art (Drohobych), Golden rose named after Isidor Vymer, Chords of Lviv (Lviv)⁴⁸, Perpetuum mobile⁴⁹, Precarpathian Patterns⁵⁰, named after A. Onufriienko (Drohobych)⁵¹, Inter-Svitz accomusic (Lutsk), Lace (Rivne), Zakarpattia Edelweiss (Uzhhorod), Crystal Truskavets (Truskavets), etc.

A striking example of the movement of folk musicians of Western Ukraine is the international competition of bayan-accordionists Perpetuum mobile, which is systematically held on the basis of Drohobych Ivan Franko State Pedagogical University. There are various nominations: solo performers, in ensembles and orchestras of folk instruments, from beginners to professional musicians, students and teachers of elementary, secondary and higher music (music-pedagogical) educational institutions, artists of concert organizations, as well as bayan-accordion songwriters-performers who combine performance with creative work. The increasing popularity of the competitions is evidenced by the geography of the participants, which covers all regions of Ukraine, as well as wider horizons abroad.

Вип. 3. – 44 с.; 2005. – Вип. 4. – 44 с.; 2006. – Вип. 5. – 40 с.; 2006. – Вип. 6. – 48 с.; 2006. – Вип. 7. – 48 с.; 2006. – Вип. 8. – 48 с.

⁴⁸ Имханицкий М. Конкурс «Аккорды Львова». *Народник* (Москва). 2006. № 3 (55). С. 15.

⁴⁹ Давидов М. «Вічний рух» у Дрогобичі. *Українська музична газета*. 2009. № 3 (73).

⁵⁰ Сергієнко О. Конкурс «Візерунки Прикарпаття» як чинник пропаганди баянно-акордеонного мистецтва початкових мистецьких навчальних закладів. *Виконавська інтерпретація та сучасний навчальний процес: мат. IV-го Всеукр. наук.-практ. конф.* (Луганськ, 15–16 березня 2012 р.). Луганськ: Вид-во ЛДІКМ, 2012. С. 287–288.

⁵¹ Имханицкий М. Первый Всеукраинский конкурс исполнителей на народных инструментах имени Анатолия Онуфриенко. *Народник* (Москва). 2007. № 3 (59). С. 60–61.

Honored Artist of Ukraine V. Rutetskyi successfully pointed out that one of the hallmarks of modern social life is a rather large number of music competitions that “bring academic music performance to the level of an interesting spectacle, thereby attracting new adherents to classical art”⁵². Starting from the Drohobych international competition of bayan-accordionists Perpetuum mobile, one can trace a bunch of performers who are known today both in Ukraine and far beyond its borders, their activity is covered in mass media and the Internet. For example, a number of winners of different years (Milosh Stoimenov, Mikhail Detkov, Roman Stakhniv, Daryna Skydan, Vladyslav Zhovklii, Ivan Sumaruk, Roman Puneiko, Pavlo Hilchenko, Roman Sapuntsov, Alona Bulatetskaya, Anna Kryshtalova, Elisabeth Keizerova, Mykhailo Peredrii, Kateryna Haidukova, Vitalii Salii, Oksana Serhienko, Denis Snihirov, Milutysh Stanych, Anton Stetsiuk, Heorhii Koch, Enver Ibadlaiev, Roman Dotsenko, Oleksander Lukashevych, Ivan Zaiichko, Tetiana Kolomiiets, Bohdan Kozhushko, Roman Voronka, Serhii Shamrai, Volodymyr Simionesku, Vadym Karnytskyi, Raimonds Unhurs, Volodymyr Vysotskyi, Mantas Lukauskas, Ihor Dmytruk, etc.) confirmed the title of winner at international competitions in Italy, Lithuania, Latvia, Poland, Serbia, Russia, Belarus and other national competitions of the world. At the most prestigious competitions in the sphere of bayan-accordion performance World Cup and Trophy of the World the Siberian duo of bayanists (Aleksandr Sirotkin and Andrei Bityutskih), Oleksii Murza, Iryna Serotiuk, Ehle Bartkevichiute, Maxym Hafich (Germany) have won, at the competition in Klingenthal (Germany) – in 2016, the youngest representative of the Ukrainian school and the owner of the Perpetuum mobile Grand Prix (2016)

⁵² Рутецький В. В. Конкурси та фестивалі баянного мистецтва як чинник формування готовності майбутнього фахівця до виконавської діяльності. *Мистецька освіта: проблеми і перспективи розвитку в контексті європейської інтеграції*: збірник наукових праць / за заг. редакцією І. В. Баладинської, Н. Є. Колесник. Житомир, 2017. С. 161.

Roman Sapuntsov won the 2nd prize. Most of the winners of the elementary music education level today continue to improve themselves in higher educational establishments⁵³.

Therefore, *Perpetuum mobile*, like many other competitions in Ukraine, has become a significant impetus for the development of music education. Here the “quality composition of young performers” is monitored, the professionalism of teachers is evaluated, the creative “communication of teachers, exchange of experience, refinement of goals, tasks, teaching methods, evaluation criteria” is established. The competition “is a school for teachers and students that focuses on a certain quality of performance”. And finally, thanks to the contests, “a huge international educational project is being formed, presenting the traditions of different performing schools, teaching these traditions”, and “the whole system of domestic and international music competitions is turning into a huge mega-system of music education”⁵².

5. Art projects. Today in Ukraine and far beyond its borders, scientific and art projects of Western Ukraine are known, which are being held from year to year, bringing together performers and bands of all ages, scientists and amateurs of folk instrumental music making:

– *Lviv school of bayan-accordion art (Drohobych)*, the purpose of which is to study the academic folk-instrumental art of Ukraine in its regional aspects: Lviv bayan-accordion school (pedagogy, performance, creativity), history, influences and interconnections, life and work its prominent representatives, the role and place of bayan-accordion art of the region in Ukrainian and world music art. This project introduces new accents to folk-instrumental and in particular bayan-accordion art of both Lviv region and Ukraine in general.

⁵³ Душний А. Конкурс баянистов-аккордеонистов «Perpetuum mobile» в социокультурном пространстве Украины XXI века («Perpetuum Mobile» – Competition of Bayanists-Accordeonists in the Socio-Cultural Space of 21st Century Ukraine) *Tradition & Contemporarity: scientific works Department of Music Academy of Arts Klaipėda University (Lithuania)*. Klaipėda, 2018. № 13. S. 332-333.

Established competitions stimulate solo (bayan-accordion) and collective music (all folk instruments), enrichment of the repertoire. And communication with distinguished artists and master classes promote the spread of best practices; inspire both performers and their educators. Scientific understanding of art processes is activated during creative discussions at conferences and tested through the printing of scientific materials. The publishing activity of the project focuses on the previously unpopular layers of musical literature, the identification of young talented authors⁵⁴;

– *Lviv folk instrumental traditions – composer, bayan player, conductor* (Lviv), its goal is to support and stimulate gifted youth, their teachers to academic play, as well as to promote the best examples of composer creative work for folk instruments and achievements of Lviv school of folk instrumental art. Combining all sides of the musician personality into a single whole (musician-performer, musician-teacher, musician-scientist, musician-organizer, musician-composer), we get the ideal of creative personality, capable to solve any tasks of the music art of the present quickly and skillfully. We believe that the project of Ya. Oleksiv “Lviv folk-instrumental traditions – bayan player, conductor, and composer” has a great future and makes a significant contribution to the Ukrainian academic school of folk-instrumental art⁵⁵;

⁵⁴ Душний А., Пиц Б. Науково-мистецький проект «Львівська школа баянно-акордеонного мистецтва» в контексті баянно-акордеонного руху Західної України. *Музикознавчі студії інституту мистецтв Волинського національного університету імені Українки та Національної музичної академії України імені П. І. Чайковського*: зб. наук. праць / [ред. кол. Рожок В. І., Посвалюк В. Т. та ін.; упоряд. О. І. Коменда]. Луцьк: Волин. нац. ун-т ім. Лесі Українки, 2011. Вип. 8. С. 47–57.

⁵⁵ Душний А. До питання проекту «Львівські народно-інструментальні традиції» як одного із аспектів пропаганди національної школи гри на народних інструментах. *Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих учених Дрогобицького державного педагогічного університету імені Івана Франка* / [ред.-упор. В. Ільницький, А. Душний, І. Зимомря]. Дрогобич: Посвіт, 2013. Вип. 4. С. 75–83.

– “*Day of Ukrainian bayan and accordion*” (different cities of Ukraine), during the last week of March, concerts of bayan-accordion music are held in all regional and many district centres of Ukraine, which are aimed at attracting public attention to this sphere of academic performance, introducing new music for bayan-accordion, to interest by bright performers, to attract listeners to this art, students of secondary schools, city and regional government officials, the media⁵⁶.

6. Scientific and practical conferences. Today, in nearly every region, scientific and practical conferences are held where questions of the functioning of the bayan and accordion in the social culture of Ukraine are raised, among them: “Lviv School of Bayan-Accordion Art” (Lviv – Drohobych); “Folk and instrumental art at the turn of the twentieth and twenty-first centuries”, “Creative work for folk instruments by composers of Ukraine and abroad”, “Music education of Ukraine: problems of theory, methodology, practice” (Drohobych); “Ukrainian music education in the context of the Bologna process” (Lviv); “Modern trends in the development of folk instrumental performance in Ukraine” (Rivne), etc.

For example, at conferences in Drohobych⁵⁷ since 2005 the issues of importance of Lviv bayan and folk-instrumental school and Drohobych district as an integral whole in the context of national and international scale are raised, portraits of prominent representatives and founders, collectives, individual performers, scientific-methodical and educational repertoire of the representatives of different school generations and the region are analyzed. In particular, scientific-

⁵⁶ Паньків М. День баяна у Дрогобичі як пріоритет популяризації феномену. *Music Art XXI Century – history, theory, practice: collection of scientific papers Institute of Musical Art Drohobych Ivan Franko State Pedagogical University* / [edited and compilers A. Dushniy]. Drohobych – Kielce – Kaunas – Almaty: Posvit, 2018. Issue 4. S. 121–129.

⁵⁷ Кундис Р. Науково-практичні конференції Львівщини та їх суть у взаємному обміні досвідом. *Народно-інструментальне мистецтво на зламі ХХ – ХХІ століть: зб. мат. II-ї міжн. наук.-практ. конф. (Дрогобич, 25 березня 2009 р.)*. Дрогобич: Півсвіт, 2009. С. 76–80.

practical conferences involve scientists, educators, musicologists from Ukraine, Russia, Belarus, Poland, Lithuania, Latvia, Kazakhstan, Germany, the USA, Moldova, Croatia. They are studying issues of creative work, aspects of performing musicology and music pedagogy, folk and instrumental art in general, etc.

CONCLUSIONS

Thus, we have analyzed the main priorities for the functioning of the bayan-accordion in Western Ukraine in the 21st century, which are an integral part of the Ukrainian national academic school of playing folk instruments. Like music pedagogy, performance and creativity, organization of competition and festival movement and a number of conferences, scientific awareness is ultimately aimed at solving the problems of the development of folk instrumental art, the comprehensive development and education of an instrumental musician, bayan (accordion) player based on achievements of modern pedagogy, methodology, practice and modern socio-cultural activities.

SUMMARY

The purpose of the article is analytic-practical unification of bayan-accordion art in Western Ukraine of the twenty first century. Our task is to analyze the priorities in performing and pedagogy, scientific and methodological basis; educational and repertoire supply (compositional trends); competitions and festivals; art projects; scientific and practical conferences.

In the late twentieth century – beginning of the twenty first century a number of new names of performers and young composers appeared: S. Karas, L. Bohuslavets, M. Dmytryshyn, V. Patsiurkovskyi, Ya. Oleksiv, V. Yanchak, Yu. Chumak, P. Stepanenko, R. Stakhniv, O. Volianskyi, B. Kozhushko, N. Holovak, M. Pankiv A. Nikiforuk, Ya. Oleksiv, R. Stakhniv, V. Salii, A. Kolosovska, M. Olkhovskyi, I. Onysiv. Several representatives defended dissertations in the twenty first century – D. Kuzhelev, Vl. Kniaziev, A. Dushniy, S. Karas, M. Bulda, L. Pasichniak, V. Salii, P. Drozda, O. Trofymchuk,

S. Khashchevatska, Ya. Oleksiv, Yu. Chumak. Scientific and methodological base is increasing (textbooks, methodical literature, monographs, and reference books).

Today there are well-known competitions and festivals: Chords of Lviv, Perpetuum mobile, Prykarpattia Patterns, named after Anatolii Onufriienko, Inter-Svitsiz accomusic and others. Among the scientific and art projects are Lviv school bayan-accordion art and Lviv instrumental folk tradition – composer, bayanist, conductor. A series of scientific and practical conferences studying issues of creative work, aspects of performing musicology and music pedagogy, folk and instrumental art in general, etc.

So, bayan-accordion in Western Ukraine in the twenty-first century, is an integral part of the Ukrainian national academic school playing folk instruments. Like music pedagogy, work organization, competitive-festival movement and a number of conferences, scientific understanding ultimately is aimed at solving the problems of folk-instrumental art, comprehensive development and education of instrumentalist-musician, singer-bayanist (accordionist) based on the achievements of modern pedagogy, practices and contemporary socio-cultural activities.

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3. Mazepa L. Z., Mazepa T. L. The path to the Music Academy in Lviv [in 2 vols.]. Lviv: Spolom, 2003. Vol. 1. 288 p.

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“INDEPENDENCE ERA” FOLKLORE FESTIVALS IN WESTERN UKRAINE: TYPOLOGY, CHARACTERISTIC, FUNCTIONS

Dutchak V. H.

INTRODUCTION

Based on the folklore authenticity perception, the functioning of the folklore tradition, the need for their preservation and popularization, active changes are taking place in Ukrainian culture in the form of their public and media representation. Evolutionary changes in approaches to conducting and meaningful filling of folk festivals are observed at the same time, which determines their newest understanding, typological classification, genre characteristic.

On the geographical map of Ukraine, the coexistence of several subcultures, certain cultural segments can be distinguished, which is caused, first of all, by the borders of ethnographic regions. The Western Ukrainian region broadly encompasses Halychyna, Western and Central Volyn, Transcarpathia and Bukovina – lands that, for most time of their history, were under the control of the other states – western neighbors of Ukraine: Poland, Hungary, and Austria. Halychyna includes Lemkivshchyna, Boykivshchyna, Hutsulshchyna, Pokuttya. There is a separate ethnographic territory between the Carpathian Mountains and Volyn and it's called Opillya. The development peculiarities of these territories were influenced by the specifics of natural and climatic conditions, and consequently the hard work of its population, historical and political and cultural differences caused by contact with the cultures of other peoples – both Slavic (Poles, Byelorussians, Russians, Slovaks, Czechs), and non-Slavic (Hungarians, Romanians, Moldovans). Within the current state structure of Ukraine, the western region is Lviv, Ternopil,

Khmelnysky, Ivano-Frankivsk, Chernivtsi, Transcarpathian, southern regions of Volyn and Rivne regions.

Multinational and multilingual Ukraine, unlike the neighboring countries (Poland, Romania), under the historical circumstances of the twentieth century, was influenced entirely by completely different cultures and value systems, – Russian and European, in particular for the Western part of Ukraine, which was part of Poland. This fact made its impact on intercultural relations and, accordingly, on the content of modern intercultural communication, which is very much reflected in large-scale events, in particular, festivals.

Representing social units unite on the basis of common problems, ethnic, religious and linguistic characteristics, they create appropriate norms, values, patterns that they adhere to, while forming a subculture of a particular community that interacts with others.

In modern Ukrainian science, the term multiculturalism is increasingly used to border cultures. It denotes a certain level of society culture, which implies equality of citizens among different social groups in realization of their cultural needs and traditions fostering. Particularly this, one of the fundamental foundations of multiculturalism, that clearly emphasizes the democracy of both society as a whole and each of its individuals. I. Solomadin emphasizes: “Multiculturalism, or cultural pluralism, is a term that characterizes the coexistence within many territories (countries) of many cultures, and none of them is dominant”⁵⁸. Such coexistence of cultures is observed in one of the most open and public forms of communication – *festivals*.

1. Folklore festival in cultural and artistic development system

Festival (fren. *Festival* – holiday, lat. *Festivus* – festive, cheerful) – a mass festive event that includes a review or demonstration of achievements in certain types of art (music, theater,

⁵⁸ Сухомлинов О. Культурні пограниччя: новий погляд на стару проблему. Донецьк: вид. «Юго-Восток ЛТД.», 2008. С. 56.

cinema, estrada). Art festivals in the XXth century have become one of the most popular forms of social and intercultural communication in the world. In general, art festivals have a professional or amateur character, certain age characteristics, a time span, and their genre typology is defined by many criteria. All festivals can be differentiated according to their focus on particular types of art (musical, theatrical, cinematic, choreographic, photographic, visual, literary, etc.) or to genre mash-up (so-called “art festivals”). The latter, as a rule, are synthesized, containing several components – musical, theatrical, visual, dance, etc. “The diversity of art forms contributes to the creation of a special artistic space, where the synthesis of art forms with other manifestations of social consciousness is also carried out”⁵⁹. The interest in festival as a phenomenon or process may be observed on a wide scientific horizon – the festivals are musical, ethnographic, theatrical in Ukraine and abroad are covered, analyzed, forecasted. Among the researchers of various forms of art festivals, should be mentioned Oksana Karpash, Yulia Moskvichova, Zoryana Ros, Olena Sychova, Yulia Sugrobova, Olga Fabryka-Protska, Volodymyr Fedorak, Natalia Fedornyak, Svetlana Chernetska, Mikhailo Shved, etc. However, the classification, course and features of the folklore festivals in Western Ukraine, including border territories, require detailed scientific analysis. The proposed study continues the author’s previous research on the festival movement.

One of the most important varieties of art festival – folklore or folklore-ethnographic – is an important form of intercultural communication between different regions of Ukraine, ethnic Ukrainian lands, which, due to the overhaul of the world political map, ended up as a part of different states; as well as unification of Ukrainians of the world – the mainland Ukraine and diaspora. The undisputed areas of communication are the interethnic or international contacts of festival participants and guests. On the one hand, the

⁵⁹ Сичова О. Типи мистецьких фестивалів і конкурсів у сучасній Україні. *Мистецтвознавчі записки*. В. 24. Київ: вид. Мілленіум, 2013. С. 260.

folklore festival combines both the principles of the traditions – in the presentation, revival, reproduction of the deep sacral-mental phenomena of the ethnos and the performance – what is absolutely inherent for festivals. On the other hand, it is the folklore festival that becomes a holiday for both performers as well as the spectators who become the direct co-creators of the process of the festival forms unfolding.

Within the framework of a folk festival, the possibilities of intercultural communication with representatives of different ethnic groups expand and form complex levels of interaction: the formation of certain knowledge and skills about the musical traditions of individual ethnic groups or sub-ethnicities, their perception, coordination, understanding, interpretation, dialogue, translation and transformation. As a result, it is possible to further accumulate and transfer ideas, knowledge and values of folklore – both within the preservation of cultural traditions and their development.

“A moveable feast” – this famous phrase by Ernest Hemingway could well serve the content and emotional explanation of the “folklore festival” concept. Folk festivals, covering different types of folk art, often intersect with the ethnographic or cultural-tourist objectives of a particular region and form a separate direction of the festival movement. Many folk festivals have become a kind of “brands” of cities, regions, countries, have promoted the culture of ethnic groups and, accordingly, their preservation, especially in the border territories.

The specificity of the folklore or folklore-ethnographic festival in the socio-cultural context lies in the actualization and broadcasting of the ethno-cultural heritage, the parallel development of the spiritual traditions by the neighboring ethnic groups and the expansion of intercultural communication. The festival movement in general, and the folk festival in particular, are connected with important, including problematic, debatable issues – the evolution of festival forms, the isolation and expansion of its functions, the

sociocultural nature of life and the geography of distribution, the genre system of repertoire, etc.

Important indicators of communication within the folklore festival are the collective forms of music (instrumental and vocal-instrumental), the collaboration of musical and choreographic art, which enhances its mass character. Folklore serves at the festival as a powerful mean of communication, creativity, assimilation and transmission of traditional experiences, broadcasting cultural signs across time and space. Elena Beregova believes that “artistic communication as the interaction between the artist-creator and the reader (listener, viewer), who perceives a work of art, is the most vivid and complete manifestation of the communicative function of culture”⁶⁰.

Intercultural communication at folk festivals solves different tasks of humanistic, valuable, moral, ethical, aesthetic and spiritual character. It is not only communication, but the exchange of cultural information that promotes tolerance and mutual respect between people.

The priority of cultural dialogue, including the framework of folk festivals, is the formation of the European and world cultural landscape. Ukraine’s European landmarks help to integrate its folklore activities into the pan-European festival system. V. Kornienko notes that “the basis of this process is the legislative and regulatory framework, which formulates common principles and tasks of cultural policy, outlines the rights and responsibilities of citizens in the cultural sphere, normalizes the relations of states in the cultural space of societies, creates equal relations to preserve cultural heritage”⁶¹.

Until the proclamation of Ukraine’s Independence, in the Soviet period (until 1991), purely folk festivals were not held. However, the

⁶⁰ Берегова О., Комунікація в соціокультурному просторі України: технологія чи творчість?, Київ: вид. НМАУ ім. П. І. Чайковського, 2006. С. 260.

⁶¹ Корнієнко В. Гуманітарні комунікативні системи як чинники європейської інтеграції. Україна та Франція: кроскультурний діалог. Київ: вид. НАКККиМ, 2016. С. 91.

primary forms of folk festivals up to the 80's were observed in the amateur work of artists. Thus, in May 1978, a series of "Solar Clarinets" programs were launched on Ukrainian television with the participation of amateurs and amateur groups. This folk art TV program, which has been produced by all regional television studios in turn, has been broadcasted for almost two decades. The lion's share of the repertoire was represented by folklore samples. "The Golden Keys" radio program, which featured songs recorded by native folklore players in different regions of Ukraine, where a wealth of variability, originality of forms and genres, and performative interpretation prevailed, was also a discovery. Amateur reviews – with all their official "organization" – still contributed to the preservation of folklore genres (albeit selective, "allowed"). It seems that it is the amateur movement in the socio-cultural context of the second half of the XXth century was a prerequisite for the folk festival "boom" in Ukraine's Independence period.

In fact, since the late 80's – early 90's, and especially in the period of independent Ukraine, the number of folk festivals has been steadily increasing, and the majority of them deals with the border regions. Individual festivals can be defined as universal, classic examples of folklore acts that serve as a template for others. The geographic "registration" of festivals is concentrated mainly in the territories near the border – polyethnic or sub-ethnic areas.

During the independence of the Ukraine the dynamics of functioning of the festival folklore movement has changed due to certain reasons of economic and socio-cultural character. Although in the early 90's of the XXth century the number of festivals was considerable, their geography encompassed both cities, towns, and individual villages of Rivne, Volyn, Lviv, Ivano-Frankivsk, Ternopil, Chernivtsi regions, most of festivals disappear by the beginning of XXI century, caused by financial issues. Only the most distinctive thematic and proper organization (management) remained.

The folk-festival movement periodization can be represented as follows:

1. Phase 1 – initial, active – 1990–2000.
2. Phase 2 – discrete, sporadic – 2000–2010.
3. Phase 3 – professional – 2010–present.

2. Typology, characteristic, functions of the folklore festivals in Western Ukraine

The contemporary cultural sphere represents the process of combining folk art, academic canons and popular estrada music. Therefore, folk music becomes a feature of concert and public communication. But the essence of folklore, as an artistic embodiment of national and ethnic traditions, as an artistic expression of the masses, remains a powerful source of its further functioning.

Folklore and festival movement in Ukraine has undergone a difficult path of transformation and improvement, from artistic and entertaining events, based on musical and instrumental genres, dance and ceremonial, to multifunctional, cultural, artistic, informational and educational ones, in particular, and scientific ones. It should be noted that since 1996, 10 Ukrainian folk festivals have been gradually included in the CIOFF system – an international federation of folk festivals, started in 1970 in France, and some – in the European Federation of Folklore Festivals (since 2001 founded in Bulgaria).

The Western Ukrainian region is one of the most colorful and vibrant regions in the diversity of folk traditions. After all, there are more than thirty nationalities in the territories of the regions that belong to it. And the vast majority of them try to preserve their ethnic and national identity, adhere to their own traditions and customs, despite the general tendency for globalization of the modern world⁶².

Folklore festivals today are a popular means of interethnic and international communication, as well as getting acquainted with the customs, culture and traditions of other peoples living alongside

⁶² Неклюдов С. Ю. Устные традиции современного города: смена фольклорной парадигмы. URL: <http://ivgi.rsuh.ru/neckludov7.html>. [Дата доступа 01.09.2019].

Ukrainians both in neighboring states and within Ukraine's borders. They are an example of friendly communication and rapprochement between people of different ethnicities and nations. Preserving national traditions is one of the most accessible opportunities to preserve its essence and uniqueness for every nation. Today, when folklore gradually loses its original function of self-expression of personality in artistic relations, exhibiting ethnic and national essence through solo and collective performances on the concert stage, through the participation in various festivals, the popularization of aesthetic and artistic criteria is being made, that defines the mentality of every nation or ethnic group. Their diversity in the Western Ukrainian region is an example of democratic communication and, at the same time, self-identification in today's globalization process.

The typological classification of folklore festivals in the Western Ukraine on the border of Ukraine and Western Europe can be organized according to the following criteria:

- *by proposed or dominant genres* – vocal, vocal and instrumental, instrumental, choreographic;
- *by ethnic representation* – mono- and polyethnic, subethnic;
- *by theme* – calendar and ritual folklore, Christian celebrations, polythematic;
- *by types of folklore* – authentic and reconstructed, ritual and non-ritual;
- *by nature* – musical, folklore and ethnographic.

The most famous international folklore festival is the Hutsul Festival, started in the Ivano-Frankivsk region back in 1991. As an annual event, it continues to function to this day. Its geographical residence is in the cities of Ivano-Frankivsk region (Verkhny Yaseniv, Ivano-Frankivsk, Kolomyia, Nadvirna, Kosiv, Verkhovyna, Pechenezhin), as well as Chernivtsi, Transcarpathian regions (Vyzhnytsia, Putila, Rakhiv). It is represented by artists from not only Carpathian region of Ukraine, but also from Poland, Hungary, Romania, Slovakia and others. It is important for the festivals to invite

artists of the Ukrainian diaspora, who continue the traditions of folk music and preserve the genres of Hutsul folklore.

The Hutsul festival “Cheremosh-fest”, which is held in the village of Kryvorivnya, is more local. It simultaneously implemented the project “Ludine”, designed to demonstrate the diversity of the national system in the villages of Hutsulshyna, multifaceted skills of craftsmen working in this area, to attract the attention of young people to authentic clothing. The folk costumes were accompanied by folk-instrumental folklore samples performed by the Precarpathian collectives.

Since 1992, the Boyko subethnos has been conducting an international festival “From Pure Springs” near Turkiv (Lviv region), and since 2001 the festival “Boykivska Vatra” (Rozhnyativ village, Ivano-Frankivsk region).

Lemko subethnos presents its work at the international folklore festival “Bells of Lemkivshyna”, which has been held in Monastyrysk, Ternopil region since 1999, at the regional ethnographic festivals “Lemkivska Vatra” (Kostryna, Transcarpathia) and “Homin of Lemkivshyna” (Zymna Voda, Lviv region). Samples of Lemko song folklore are represented by soloists and groups (ensembles, choirs) in various variants – academic, variety, popular. Significantly, regardless of the status of the festivals, they show their art and the degree of preservation of Lemko culture teams not only of the Western Ukrainian regions, but also from Poland, Slovakia, Serbia and others.

Therefore, we observe, first and foremost, the sub-ethnic nature of festivals aimed at promoting local samples of folklore and ethnographic traditions.

In Lutsk, Volyn, there is a long tradition of the multiethnic “Bereginya” International Folklore Festival.

Folk festivals that gained wide popularity during the Independence of Ukraine are “Polissya Summer with Folklore” (Lutsk), Festival of Slavic Folklore “Kolyada” (Rivne), International Youth Festival of Traditional Folk Culture “Drevlyansky Springs”

(Rivne), competition children's folklore "Rolled Bag" (Dubno, Rivne region), children's festival "Rainbow of Bukovyna" (village Sheshory, Ivano-Frankivsk region), triple musicians festival named after V. Mogur (village Verkhovyna, Ivano-Frankivsk region), traveling festival "Ethnoevolution", "Easter in Kosmach festival" (Kosmach village, Ivano-Frankivsk region), "Podkamin ethno festival" (Lviv region), "Etnovyry folklore festival" (Lviv), "Pearls of Cheremosh" choreographic festival, ethnographic folklore festival "Sadzhavsky Necklace" (Nadvirna, Ivano-Frankivsk region) and many others.

Also, individual festivals have calendar and ritual colors. For example, these are international events related to the winter cycle of holidays – "Malanka Fest" in Chernivtsi, Christmas festivals in Lviv ("Big Christmas"), Ivano-Frankivsk ("Kolyada na Maizliakh"), Kosiv (Ivano-Frankivsk region) – "Christmas in the Carpathians".

In the border territories, the festival of Romanian folklore "Merçișor" (the Gluboky Potok, Novoselytsia, Bila Tserkva – all Transcarpathian region) are popular. At these festivals, the Romanian (Moldovan) musical culture is variously represented by folklore. "Merçișor" is named after the tradition of making boutonniere of apple trees, which were used to decorate clothes, fruit trees and give them to friends. But it is also associated with the calendar (spring) rite of Romanians on both sides of the border.

Also interesting is the festival of family rituals, in particular the wedding – "Polissyia wedding" in the Rivne region.

There is a very interesting mono-genre festival "Kolomyika", which traditionally takes place on the Transfiguration of the Lord day – the Feast of Savior, on the day of the city of Kolomyia. Kolomyika is represented on it as a vocal, vocal-instrumental, instrumental, recitative genre. The participants of the festival present Kolomyika in its original authentic form and as composer folklore – in the arrangements and author's works of composers, various performing forms – from solo to ensemble, choral or orchestra. Within the framework of the 14th International Folklore and Ethnographic Festival "Kolomyika – 2016" (Korolivka village in Kolomyishchyna)

set a record of Ukraine in the category “Mass Events” – 2507 people simultaneously sang and danced Kolomyika.

Since 2001 an international festival of ethnographic regions “Rodoslav” was founded in Ivano-Frankivsk, and in 2004 – a children’s “Rodoslavchik”, which was held for two more years. After a short break in 2016, “Rodoslav” resumed its functioning, scheduled for October 2019 next. The organizers of the forum set themselves the task of studying and practically familiarizing themselves with sources of authentic folklore of the largest ethnographic regions of Ukrainians, involving students into activity, enhancing the influence of traditional folk art on the spiritual and aesthetic enrichment of the Ukrainian nation.

Very interesting and geographically represented is the international folklore festival “Bukovina Meetings”. It has been running since 1992 in the border cities of Hungary, Romania, Ukraine and Slovakia for several days. In Ukraine, part of this festival is held in Chernivtsi.

In general, the festival programs include not only the concert and stage component, but also the ethnographic – master classes of folk crafts – pottery, forging, carving, embroidery, weaving, puppetry, strawery, fairs and sales of folk products – clothing, jewelry, household items, and educational events – for example, conferences of traditional culture scholars, congresses of pysanka painters (at the festival “Easter in Kosmach”), masters of musical instruments (at the “Hutsul festival”).

Theatricalization and visualization are one of the most characteristic features of modern folk festivals, presented in the form of a festival run of participants, concerts on open stage, modernization of performances – a combination of vocal, instrumental and choreographic components, as well as media.

Separate festivals combine folklore and ethnographic components, including the well-known “gastronomic” festivals in Transcarpathia – “Hutsul Brynza” (periodically in the cities of Yasinya, Rakhiv, Kvasy, Mukacheve), the Blueberry Festival “Verkhovyna Yafina” (Huklyvyy village), “Plum lekvar” (Gecha

village of Berehiv district), “Golden goulash” (village Muzhievo of Berehiv district), festival of young wine “Transcarpathian Beaujolais” (Uzhgorod).

In the Precarpathian region such festivals are combined (synthesized) by nature, dedicated to the religious and local traditions “Easter basket”, “Drinking honey”, “Bread holiday”, “Holiday of grapes and wine”, “Tasty Spas”, “Taste the banosh” (Yaremche, Vorokhta, Mykulychyn, Polyanytsya). Most of them, besides presenting the processes of preparing a festival dish or dishes, perform performances of folk-instrumental and vocal-instrumental groups, soloists, dance groups.

Recent years’ trends show that for ethno-tourism, the festival is an important form of incentive for local cultural and artistic figures to represent their own achievements, in parallel attracting tourists, promoting interest in the region, its traditions of life, folk crafts and music. Thus, in 2014 the ethnographic festival “St. Martin’s Day” in Mukachevo, Transcarpathia, has been founded. The holiday program includes culinary fairs, art exhibitions, charity events and various workshops. All this is accompanied by performances of folk music groups.

Since 2016, the Carpathian Space International Art Festival has been founded in Ivano-Frankivsk, bringing together performers from countries representing the Carpathian geographical and cultural space, which shows the arts affinity of this region, which includes different countries. This festival has a synthesized nature, bringing together artists of both professional academic performance and folklore. It presents folk samples of vocal (solo and ensemble), choral, instrumental and choreographic artistic directions.

In 2019, an ethno-festival “TyachivFest” was started in Tyachiv, Transcarpathia, which shows a tendency to expand the geography of the festival movement, which takes place not only in ancient and central cities, but also in towns and villages.

Folklore stylization is represented by festivals of historical reconstruction. These are the festivals of the last decade – “Silver

Tatosh” (Chinadiyovo village, Mukachevo district, Transcarpathian region), “Ginger Fist” (Pnyv village, Nadvirniansky district, Ivano-Frankivsk region), and “Halych Knighthood” (Halych, Ivano-Frankivsk region). It is significant that such festivals take place in the territories of historical territories that require investments for renovation (Chinadiyiv Castle “Saint-Miklos”, Kuropaty – Pnovsky Castle, National Reservation “Ancient Halych”), and festivals are an effective tool for attracting tourists. Historic reconstruction festivals offer not only spectacular knightly fights, fiery shows, incendiary medieval dances, but also ancient music, stylized or authentic (early music), which is seen as ancient layers of folklore. At such festivals, ancient folklore is an integral part of ethnographic customs and traditions – worship of holy patrons, rituals of purification by water or fire, etc.

Among the dominant functions of folk festivals in the Western Ukraine and at the border, the socio-cultural, information-communicative, recreational, cognitive, educational, ethno-educational, world-view, creative, representative, value-aesthetic functions may be defined. Folklore festivals provide intercultural communication at the personal and social levels, the interaction of material and spiritual culture. The mass of the festival contributes to the masses of intercultural communication.

It should be noted separately – the competitive component of folk festivals according to genres of performance – vocal solo, ensemble, choral; instrumental – solo, ensemble, orchestra; vocal and instrumental – solo and ensemble. In particular, such competitions are held within the framework of the Hutsul festival, the “Kolomyika” festival, and professional juries are created to properly assess the level of participants. The offered analysis of folk festivals of the Western Ukrainian region and at the border of Ukraine and Western Europe does not exhaust all the problems, since these actions are carried out not only in Ukraine, but also in neighboring countries, undoubtedly having their own peculiarities, and ancient time traditions, such as Lemko Festival in Zhdina (Poland), Folklore Festival of Ruthenians-

Ukrainians in Slovakia and others. We hope that the best traditions of these folk festivals will be landed and realized in Ukraine.

CONCLUSIONS

Thus, the analysis of folklore festivals in the Western Ukraine and the border region allows to determine their dominant forms: concert, presentation, competition, workshops-laboratories, exchange of experience, workshops, exhibition-fair, etc. It is proposed to typologize folk festivals by presented or dominant genres (vocal, vocal-instrumental, instrumental, choreographic), by ethnic representation (mono- and poly-ethnic, sub-ethnic); by theme (calendar and ritual folklore, Christian celebrations, polythematic); by types of folklore (authentic and reconstructed, ritual and non-ritual); by nature (musical, folklore and ethnographic).

Important aspects of further research may be the analysis of social and professional status of festival participants, levels of socio-cultural communication at folk festivals, repertoire dynamics, transformational processes in musical folklore, the foundations of festival management.

SUMMARY

The study deals with the analysis of the historical dynamics of Western Ukrainian folk festivals during the Independence of Ukraine. The nature of their geographical distribution and functioning (mono-ethnic and poly-ethnic, border festivals, Ukrainian diaspora), evolution of forms, repertoire species are being determined. The typology of folklore festivals by genre, ethnic, thematic and species indicators is being proposed. In addition, the folklore component of poly-genre ethnographic festivals is being considered.

The role of folk festivals in intercultural diffusion is also being analyzed. Various festival genres, thematic directions, classification of folk festivals are being offered in the article.

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BUTTON ACCORDION SONATA IN UKRAINIAN MUSIC OF THE SECOND HALF OF THE TWENTIETH CENTURY: TRENDS IN THE GENRE EVOLUTION

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INTRODUCTION

The fruitful development of academic button accordion and accordion performance in Ukraine in the second half of the twentieth century significantly contributed to the formation of their own original repertoire. Thus, during this period, a considerable number of original works for button accordion appeared, based not only on folk traditions but also on the experience of developing academic genres, including the sonata genre.

On the other hand, one of the most pressing issues of Ukrainian musicology today is the study of new directions of academic musical culture, and above all, in the genre-style aspects. Modern music for the button accordion belongs to these directions; it has undergone a fruitful evolutionary transformation over the last decades.

It should be noted that the number of theoretical works devoted to the study of major genres of Ukrainian button accordion music, and in particular the sonata genre, is rather limited. Of these, only A. Kuznetsov's handbook stands out¹. In addition, the aforementioned handbook discloses only one aspect of study (analysis of musical form) and is limited to works written before 1980.

The purpose of this article is to trace the evolutionary changes of the genre-style complex in Ukrainian button accordion sonata of the second half of the twentieth century and to determine the main

¹ Кузнецов В. Концерты и сонаты для баяна. Киев: Музична Україна, 1990. 150 с.

tendencies of development of this genre of national instrumental music in the specified period.

1. Preconditions for the formation of the sonata genre in Ukrainian music for button accordion of 1950-60s

So, as it is known, sonata (from Italian sonare – to sound) – one of the main musical instrumental genres². Practice shows that the presence of musical works of this genre, in one or another instrumental direction, is an important factor in determining the level of academicization of a particular musical instrumental culture. It is clear that sonata has been the main and predominant genre of classical chamber instrumental music for several centuries.

During the 1950s – the first half of the 1970s the development of professional Ukrainian music for button accordion in the direction of major genres was presented mainly by genres of the concert (M. Rizol, K. Miaskov, V. Dikusarov, Ya. Lapinskyi, M. Sylvanskyi, and others) and suites (K. Miaskov, V. Vlasov, H. Shenderov, V. Dikusarov), then, since the second half of the 1970s Ukrainian button accordion sonatas have appeared, as well as other major cyclical genres (partita, triptych, etc.).

Comparative analysis of the development of Ukrainian button accordion music with the evolution of this phenomenon in other national musical cultures (Scandinavian countries, as well as Polish, German, Russian, etc.) leads to interesting considerations. It is not difficult to notice a certain delay in the appeal of domestic composers to this genre of button accordion music relative to their foreign counterparts. It is known that the first button accordion sonata in Russian music was written in 1944 (M. Chaykin Sonata No. 1), and further the button accordion literature is gradually supplemented with a number of such works – Sonata No. 2 by M. Chaykin (1965), Sonata by Yu. Shishakov (1968), Sonata No. 2 (1971) and No. 3 (1972) by

² Музыкальный энциклопедический словарь. Москва : Советская энциклопедия, 1991. 672 с.

VI. Zolotarov. In other countries, where there has also been a rapid development of accordion performance, the appearance of sonatas for accordion (button accordion) is an integral characteristic of this process. Sonatas of Scandinavian composers appear – Sonata Piccola by T. Lunquist and Sonata by I. Norholm (both 1967); German – G. Streck (1946), H. Hegen (1952), E. Knorr (1949), K. Roseling (1955); Polish – C. Grudzinski (1955), A. Kszanowski (1972); Czech – J. Trulard (1967) and American – N. Lockwood (Sonata Fantasy, 1965)³.

The initial attempts to create a button accordion sonata in Ukrainian music should identify several examples. In fact, the first Ukrainian sonata for button accordion can be considered as a three-part cycle created in 1959 by Ukrainian composer and pianist Nathan Shulman. The first performer of the sonata was Volodymyr Besfamilnov, to whom this work was dedicated. He also recorded this cycle.

The style bases of the work are based on specific features of Russian folk song. Melodism and polyphonic voice are important features of the musical language of a work. The composition of the sonata is quite traditional for instrumental music of the time: a three-part cycle, where I part – a sonata allegro, II is slow, and III is a rondo (mobile and virtuoso). In Part I (Allegrosostenuto) the features of sonata allegro are traced quite clearly. The main passage belongs to the moving melodiousness.

The side party contrasts with the main party, representing a long, broad melody. The image, laid in the side party of the part I, is further developed by the author in part II of the sonata, where he uses the features of the Volga long chants. Therefore, this part was called *Song*. This part dramatically reveals the dynamic range of the button accordion: from *pp* to *fff*. The third part of the sonata was created in the form of rondo. This is a fast, fun folk dance in which moving

³ Pichura Joachim Literatura akordeonowa. Rys history czny do roku 1980. Katowice, 1985. 71 s.

refrains change more lyrical episodes. The sonata ends with bright, virtuoso passages that confirm the festive and dance character.

On the whole, the work is professionally written, especially against the backdrop of the button accordion mainstream of the 1940-50s. Such factors as the harmony of form and the naturalness of the dramatic structure, skillful developmental transformation of the material, as well as the use of polyphonic methods of composition, are evidenced it. So, the sonata is widely used methods of imitation polyphony and counterpoint (juxtaposition of the side party with the main one).

N. Shulman's work is also of great importance in the development of original button accordion literature in Ukraine. The first domestic button accordion sonata is also the first major work for a new instrument design, that is, for a ready-made button accordion.

Unfortunately, the sonata has not issued and has not received due attention in the performing circle. In the manuscript version, it was used for some time in the concert-pedagogical repertoire. Volodymyr Zubyskyi should remember among other famous performers of this sonata.

Ivan Yashkevych's work should be noted as the first attempts to create button accordion sonatas in Ukraine. Recognized as a creator of a number of brilliant virtuoso transcriptions for the button accordion, this artist has also created several works in the sonata genre. In the mid-1960s, I. Yashkevych wrote *Sonatina* in the old style and the *Sonata* in D major. Both of these works represent the stylization of classical sonatas. They were written for the traditional (with ready left keyboard) button accordion and for many years were vivid examples of the pedagogical repertoire. According to V. Vlasov, "Sonata and Sonatina have firmly entered the pedagogical repertoire of music schools for children's and music schools and have undoubtedly greatly benefited students"⁴. But, in terms of its artistic significance, both for Ukrainian button accordion music and for the chamber-

⁴ Власов В. О творческой деятельности И. А. Яшкевича. *Баян и баянисты*. Вып. 6. Москва : Советский композитор, 1984. С. 22.

instrumental genre as a whole, these works did not occupy a special place.

In the course of time, I. Yashkevych created several other such works (Sonatina No. 3, No 4 and No 5). All of them, like the previous ones, are written in the spirit of the classical early romantic tradition, are small (mostly one-part) and used in the pedagogical practice of music schools and colleges.

For example, if the first sonata for button accordion in Russian music (Sonata No. 1 by M. Chaykin, 1944) has become a stage work on the professionalization way of button accordion literature, as evidenced by its artistic and professional level, then the emergence of Sonata and Sonatina by I. Yashkevych can only be interpreted as the first attempts to create professional music in this genre in Ukrainian literature for button accordion. According to V. Bychkov, the researcher of Mykola Chaykin's button accordion creative work, "...the appearance of Sonata Minor became a significant event in the history of button accordion art, which until then had not known the similar scale of complexity and depth of design"⁵.

2. Development of modern button accordion sonata in Ukrainian music of 1970-90s: big symphonized sonata

The appearance of the first Ukrainian sonata for button accordion, which, in terms of professionalism and artistic value, approaches the best works of this genre in modern chamber-academic music for other instruments, dates only to 1978. This is Volodymyr Zubyt'skyi's Sonata No. 1, which not only marked the emergence of a new genre in professional domestic music for button accordion, but, along with other works, marked a new stage of development of national button accordion music, which is characterized by a conceptual change in the paradigm of creative thinking, updating the musical language and expressiveness.

⁵ Бычков В. Николай Чайкин. Москва : Советский композитор, 1986. С. 10.

This work is radically different from the button accordion sonatas created in Soviet music of previous years. Almost all of them, including works with special artistic value (sonatas of M. Chaykov, Yu. Shishakov, the second sonata of Vl. Zolotarov) reflected the typical features of the genre of Soviet sonatas in terms of form, style, musical language, imagery content, etc. A special exception to these sonatas is only Sonata No. 3 by Vl. Zolotarov (1972).

Volodymyr Zubyskyi's Sonata No 1 not only marked the beginning of the development of the modern Ukrainian sonata for button accordion, but also declared (together with the Carpathian Suite and the First Partita) that there was a strong creative potential of its author, who has become one of the founders of Ukrainian contemporary music for button accordion.

Sonata No. 1 by V. Zubyskyi is relatively large, but very powerful in dramatic development. One of the main features of this work, which distinguishes it from the aforementioned, is the author's unconventional approach to solving the sonata cycle, which is caused by the absence of signs of shape, specific to typical sonatas (for example: sonata allegro), as the basis of the sonata form. Instead of the traditional number of parts, the author uses a two-part cycle, built on the principle of tempo and thematic-image contrast. Moreover, instead of the classic sonata allegro of the first part fugue is exhibited. It combines polyphonic principles of material construction with homophonic harmonic ones. This is especially true for reprises and codas where a choral texture prevails.

It is also unconventional approach to the formation of the second part (the final), which is built on four separate sections. This brings it closer to the form of a four-part cycle, where part I is exposition, part II is the middle part, part III is a reprise, and coda is IV. The use of the first part theme in the third one can be the proof of this. Some

researchers interpret the second part of this sonata as a complex three-part form⁶, where Allegro, moltoenergico – plays the role of the main party, Andantemoltosostenuto – the sphere of the side party, Allegro, moltoenergico – a combination of development and synthetic reprise. And the coda is Menomosso. Apoteosi – is not defined as an independently significant part.

When interpreting the form of the sonata entirely, it should be noted that the two-part structure, where the first part is slow but not large in size and is not dramatically expanded, is rather prelude and acts as a slow preamble to the sonata itself (sonata allegro or semantic “double”, that is, part II).

Another striking feature of this work is the use by the author of the serial technique of the composition observed for the first time in Ukrainian music for button accordion (in Soviet button accordion literature it was found only in the third sonata of V. Zolotarov). V. Zubytskyi used tone row immediately, at the beginning of the first part.

To put it more correctly, the tone row in Sonata No. 1 by V. Zubytskyi performs a more significant function (or symbolic) than is a technique itself, because the author does not use (except the main tone row) other invariants (for example, retrogrades, inversions, etc.). Transformational development of the theme-series was accomplished through interval transpositions. Therefore, we should rather talk about quasi-series.

In general, Sonata No. 1 by Volodymyr Zubytskyi, by using of certain innovative solutions, as it were, “compensates” for the delayed development of this genre in Ukrainian music for button accordion and “catching up” the time, bypasses certain stages of the genre transformation of the button accordion sonata.

The appearance in the mid-1980s of the second sonata of this author (Sonata No. 2 *Slavic*) caused even more resonance in the

⁶ Кузнецов В. Концерты и сонаты для баяна. Киев :МузичнаУкраїна, 1990. С. 129.

professional environment of accordionists and button accordionists. Giant in size (6 parts) and duration (about 25 minutes), this work has become one of the pearls of world button accordion music and has gained considerable popularity among the performers around the world.

The appearance of this work initiated the tendency of the development of one of the two types in the genre of button accordion sonata in Ukrainian music – the great symphonized sonata (V. Bychkov's term). During the 1980s, a number of such sonatas appeared in Ukrainian button accordion music. In size, they are significantly inferior to Sonata No. 2 by V. Zubytskyi, but retain the main features of this type. These are the sonatas by H. Liashenko, O. Pushkarenko, A. Haidenko, A. Biloshytskyi, V. Runchak, V. Balyk, and others. All of them correspond to the basic characteristics of a large symphonized sonata: the presence of parts from 3-4 or more; relatively long duration of work (12-15 minutes on average); symphonic principles of dramaturgy building.

The large-scale three-part Sonata by Anatolii Biloshytskyi brightly illuminates the neo-romantic features inherent in button accordion creative work of this talented composer, his individual style of musical outlook. Subsequently, the material of the sonata was carefully reworked by the author and two new cycles were compiled on its basis – Concert Partita No. 1 and No. 2. But this music in its first variant, that is, in sonata form, managed to spread and become entrenched in the repertoire of button accordion players.

The expanded, virtuoso composition of Oleksandr Pushkarenko's Sonata No. 1, created to order by the famous St. Petersburg button accordionist Oleksandr Dmitriev, is a three-part cycle where part I is Grave, quasiorgano. Allegroconfuoco. II part – slow – Tranquilo; III part – Vivomarcato. The second sonata of this composer, which appeared a year later, remains unknown.

Two more sonatas of this type were created in the mid-1980s by Kyiv composers Hennadii Liashenko and Yurii Ishchenko. The first one has a three-part form, built on the typical principle: mobile –

slow – mobile. The second one was originally created as a two-part cycle, and subsequently received a new version in the form of three parts: *Andante espressivo* – *Allegretto* – *Allegro molto*. The sonata for button accordion by Odessa composer Serhii Usatenko also composes a three-part cycle. All three sonatas are not published and exist in manuscripts.

Let us focus more detail on the consideration of the characteristic features of the most striking cycle of a group of large symphonized sonatas – Sonata No. 2 *Slavic* by V. Zubytskyi. As noted, the sonata consists of 6 parts performed by *attacca*. The ratio of parts of the cycle is based on the figurative and tempo contrast. The general form of the sonata is open and more similar to the suite norms with the through development of dramaturgy.

The main theme of the sonata is based on the intonations of the ancient Slavic music (Ukrainian, Bulgarian, Serbo-Croatian), so the musical language of the work completely reflects the stylistic features of neo-folklorism. Some thematic elements of the cycle are used in different parts, but somewhat transformed, it indicates the use of the monotheme principle to some extent.

In terms of application of writing methods and composing techniques in the work, there is a wide range combining both traditional approaches and the newest means, first of all, sonorism, aleatory methods, minimal layers, combination of asymmetry with rhythmically organized structures.

The main theme of Part I (*Allegro barbaro*) is based on motor-toccata movement and has an impulsive-ostinato character. The second part of the cycle – *Lento, rubato* – reflects another image cross-section. It is a lyrics, sincere condolences, a thought.

The middle section of the part is interesting. Full of various ornaments, it is a bright melodic improvisation on the aleatory moving bass. The gradual deployment leads to a marginal dynamic breakdown. The transformed intonation of the main theme of the second part, which sounds in reprise, becomes the main thematic grain of the next part.

The main theme of Part III (*Allegro giocoso*) is one of the brightest in the cycle. It has a specific genre colour. The composer stylizes the folk dance – kolomyika. The form of this part is a complex three-part with a mirror reprise. The middle section of the part returns to ostinato-moving character of the first part of the sonata.

One of the most expanded and dynamically saturated parts is the IV part of the sonata. Built on juxtaposition of contrasting mini-parts, it has certain cyclical features. After a small slow part V the final of the sonata sounds – fun temperamental-exalted dance. The final of the sonata is the most concentrated on the citation of the themes from other parts of the cycle, which is logical and typical of the final sections of the cyclic works.

In general, the compositional structure of the sonata can be defined differently. Some researchers consider it a contrasting component of a one-part form, as evidenced by “... the free transportability of thematic formations within the whole cycle, the duration of the composition without stopping between parts”⁷.

3. Ukrainian button accordion sonata of chamber type (1970-90s)

Almost simultaneously with V. Zubytskyi's sonatas at the turn of the 1970s and 1980s, sonatas for button accordion of composer Yurii Shamo appeared. This composer's views on the semantics of the sonata genre reflect another conceptual model.

Yu. Shamo's sonatas by outlined the formation of the second type of sonata in domestic button accordion music, which is proposed for classification under the name of *chamber sonata*. The main features of this type are: minimum number of parts – two, maximum three; short duration (on average 8–12 minutes); concise use of expressiveness; chamber dramaturgy of the work.

⁷ Карась С. Сонати для баяна Володимира Зубицького та Валентина Бібіка. *Творчість композиторів України для народних інструментів*. Львів: ЛДМА ім. М. Лисенка, 2006. С. 52.

Let's take a closer look at one of the most popular sonatas in the performance circle of button accordion players – Sonata No. 3 by Yurii Shamo, which is a typical example of a chamber sonata. First of all, the author's unconventional approach to the problem of solving the sonata cycle draws the attention, it causes the absence of traditional forms typical of the classical sonata and, above all, of the sonata allegro form. The nominal number of parts in the cycle is preserved (three parts), but instead of the sonata allegro, a prelude is exhibited. Two contrasting spheres alternate in this part: motility and chanting enhanced by dynamic contrast.

Development reaches the limit of dynamic saturation in the middle part, where the idea of a chorale is declared, and it is interrupted by a sharp tempo shift. It symbolizes a moment of reflection and self-absorption. In a reprise, the elements of motility and chorale are synthesized. The part ends with the intonation that forms its structural basis (a-b-e). The same intonation formed the basis of the thematic grain of the first (solo) element of the next part – Recitative, which is an analogue of the second (slow) part of the sonata cycle.

The idea of alternating the melody element and the chord (quasi chorale) is borrowed from the first part of the sonata cycle, but in a more concentrated form. The gradual development leads to the emergence of the idea of motility.

The next part – the Fugue performed by *attaca* – closes the cycle, returning to the images of the first part. The Fugue construction is marked by the individuality of the composite solution. The exposition is quite classic with typical for the traditional fugue theme numbers and the successive (ascending) introduction of voices.

Unconventional is the decision of the middle part of the fugue, which uses non-polyphonic means of development: chordal duplication of a theme, subdivision of the basic intonations of a theme and holding it in different voices outside the specifics of imitation polyphony. The proof of the affinity with the previous

parts of the sonata is the use as a material for the development of the fugue, both intonations from the first part, presented in retrograde inversion and in metrical reduction, and the motif from the second part, which returns to the images of philosophical reflections.

There are two themes in the reprise. Interval distance of the answer from the first topic is equal to the tritone, which expresses the limit of dynamic saturation. It all sounds counterpoint to ostinato figure of the first part. The sonata ends with a chanting of the fugue theme and a generic recitative replica, which sums up the whole development.

Thus, in this work we observe a number of special moments, among which: transformation of the genre and the form of the sonata to the level of the polyphonic cycle (prelude, recitative and fugue); maximum use of the monotheme principle, which allows to achieve compositional integrity in the interweaving of heterogeneous intonation material; chamber dramaturgy, concise expression and compactness of the work in general (114 beats – part I, 28 beats – part II and 84 beats – part III).

Among other works of the type of chamber sonata, you should also name Sonata No. 1 by Yu. Shamo, sonatas by O. Shchetynskyi, V. Bibik, V. Podvala. Some features of this type are present in Sonata No. 1 *Passione* by V. Runchak.

Undoubtedly, the division of sonata cycles into large symphonized and chamber ones has no clear boundaries, which led to the existence of a separate layer of works between them, with the partial presence of the characteristic features of both groups. This layer includes the above-mentioned one-part sonata *Passione* by Volodymyr Runchak, *Quasi-sonata* by Liudmyla Samodaieva, as well as works written at the beginning of the new century – sonata by Maksym Shorenkov (Grave, Cadence, Bassoostinato), sonata by Artem Nyzhnyk (Improvisation, Ostinato, Epilogue), etc.

4. Other vectors of genre evolution of button accordion sonata in Ukrainian contemporary music

One of the characteristic features of the dynamics of the sonata genre's evolution in button accordion music, as already noted, is the formation of the sonata cycle in polyphonic form. In addition to the already carefully considered Yu. Shamo's Sonata No. 3, we see these features in other works. So, Sonata No. 1 of this composer also consists of polyphonic genre forms, that is, I – Chorale, II – Toccata, III – Fugue. Unlike Sonata No. 3, which contains alternating parts on the principle – moving, slow, moving, his Sonata No. 1 has the opposite concentricity in the arrangement of the parts.

The bright sonata cycles of the Ukrainian composers representing the synthesis of sonata and polyphonic forms include Volodymyr Balyk's Sonata on DSCH. Using the intonation-style and significant elements of D. Shostakovich's work, first of all, the DSCH monogram, a quotation from fragment of the part II of the 15th Symphony of the Master and other stylistic factors, the composer created a beautifully stylized work-dedication to the great artist. The sonata consists of three parts – Ostinato, Recitative, Fugue and contains rather intensive polyphonic methods of form-structure building, material development, texture organization, etc.

The sonata for button accordion by Valentyn Bibik, which also represents a polyphonic cycle, is a two-part structure, where unlike tradition (prelude – fugue), the first part is a fugue, and the second is a postlude. Both parts are written at a restrained pace: I – Sostenuito, II – Moderato. Asceticism and concise use of expressiveness are the main features of this work. This can be traced both to the application of the predominantly modal material development method and to general constructiveness of the dramaturgy, which is based on the gradual saturation of the texture.

A typical example of a *chamber sonata*, this work by V. Bibik appeals to the so-called intellectual music, which, unlike the mainstream of button accordion sonatas, is saturated with emotion,

extraverted openness “... seems to be a centre of asceticism, inner concentration, an introverted way of artistic thinking”⁸.

A certain linguistic and stylistic similarity with V. Bibik’s work can be traced in Sonata by O. Shchetynskyi’s, which is also represented by a two-part composition structure (I part – Andante con moto, II part – Allegro moderato. In part, this similarity can be explained by the belonging of both composers to the Kharkiv Composer School. In addition, both sonatas are dedicated to one performer, Joseph Puritz, who also represented them in concert life. Unlike V. Bibik’s sonata, O. Shchetynskyi’s cycle is less polyphonized and has more active procedural dynamics.

One more work belongs to a separate type of sonata. This is Victor Vlasov’s sonata-impromptu. The presence of a double name is reflected in the principle of the formation of this sonata. It should be attributed to the so-called synthesized genres, or *polygenre* formations. Interesting fact is that this work exists in two author’s versions. The first – for button accordion solo, the second – for button accordion with drums, which testifies to the spread of the button accordion’s entry into the sphere of chamber and instrumental ensemble music.

Among other polygenre cycles, one should mention the Sonata-symphony by V. Dykusarov on the theme of the ancient romance *Gori, gori moya zvezda*. This is one of the last works of the composer, written in melancholy-dramatic mood. In the cycle, the methods of material development reach symphonic standards, which led to the use of the genre model in the form of a sonata-symphony. Also, a combination of different genre features, first of all, the rhapsodic methods of material development and sonata principles of form building, is observed in the three-part Sonata-rhapsody by Volodymyr Dovhan *Verkhovynska*.

⁸ Карась С. Сонати для баяна Володимира Зубицького та Валентина Бібіка. *Творчість композиторів України для народних інструментів*. Львів: ЛДМА ім. М. Лисенка, 2006. С. 54.

Regarding the stylistic orientation of V. Vlasov's sonata-impromptu, it is, first of all, embedded in its name and is determined by the neo-folk direction. Neo-folklore in the accordion and button accordion music of last decades has become an important trend of its development. Started in folk songs and dances' arrangements, it clearly manifested itself in button accordion stylizations and plays on folk basis (V. Vlasov's *At the Fair, At the Party*, etc.), later came into suite forms and finally mastered sonata dramaturgy.

We should note the other sonata cycles of domestic composers representing the neo-folklore direction. This is the already mentioned Sonata-rhapsody *Verkhovynska* by V. Dovhan, based on the intonation basis of Carpathian folklore Sonata No. 1 by A. Haidenko, as well as Sonata No. 2 of this composer *Ancestral Echoes*, in which archaic folklore intonations are developed.

An important contribution to the development of the sonata genre of domestic button accordion music is the creative work of composer Volodymyr Runchak. He created two sonatas for button accordion – Sonata No. 1 *Passione* (1985-89) and Quasi-Sonata No. 2 *Music about Life...* – an attempt at introspection (2001).

The first sonata, along with his works such as the symphony *Passions for Vladyslav* and *MessadaRequiem*, which were written almost simultaneously, reflects one of the main thematic areas of the composer's creative work – a spiritual search. Therefore, it is no accident that the work is given a title that defines its ideological content. The work is one-part and combines the principles of the expansion of musical material, which are peculiar to polyphonic forms and, in fact, to sonata-symphonic and concert music.

This is manifested in the powerful pressures and downturns of musical waves, in the constant switching of different types of textures, in the transformational changes of the basic intonational ideas of a work.

V. Runchak's second sonata *Music about Life...* is a big twenty-minute four-part cycle. The complexity of its musical language is manifested by the author's use of a number of modern compositional

techniques and writing methods, the most striking of which is the minimalist principles of the organization of sound matter, pointillist rehearsal technique.

Thus, the part I is based on the use of one sound – D-flat. The author focuses the attention of the listener on other means of expression. First of all, on the metro-rhythmic organization – the fast-paced pulsation with the constant alternation of the triol, dual and complex rhythm with uneven intermittent pauses. Note that the composer uses instrument's resources as effectively as possible in terms of stereo sound, ie the transfer of audio material from one keyboard to another due to the difference in timbre of sound and the formation of stereopanoramas brings a moment of development, even a certain dialogue. In addition, alternating the techniques of bellow tremolo, finger tremolo and ricochet also becomes a means of developing musical texture.

The idea of a rhythmic structure, unstable by internal organization, non-periodic and often repeated, becomes the basis and the cross-cutting element for the development of the compositional structure of the entire sonata. A rhythmic idea can personify obsessive thoughts that become a “red thread” in the process of introspection.

Comparing the Quasi-sonata No. 2 by V. Runchak with the well-known avant-garde works for button accordion by Western composers, it should be noted that the related to them in the musical language *Music about life...* is differ in scale and dynamism of the dramatic development characteristic of the national symphony.

CONCLUSIONS

Thus, in the genre of sonata in Ukrainian button accordion music, we can outline the following trends.

The emergence of the first great works in the sonata genre and the rapid increase in the number of such works in the short term. This was facilitated by the further academization of the button accordion performing arts; the emergence of new professional composers from the circle of button accordion players (V. Zubytskyi, A. Biloshytskyi,

A. Haidenko, V. Runchak, etc.); attraction to the button accordion music of famous composers working in other genres of academic music, mainly in symphonic and chamber-instrumental ones (Yu. Shamo, V. Bibik, H. Liashenko, Yu. Ishchenko, O. Shchetynskyi).

Development of *two* main varieties of button accordion sonata: *a large symphonized sonata* (sonatas by V. Zubytskyi, A. Biloshytskyi, H. Liashenko, O. Pushkarenko, V. Runchak, etc.); *chamber sonata* (sonatas by Yu. Shamo, V. Bibik, V. Podvala, O. Shchetynskyi, etc.).

In terms of attitude to folklore, all sonatas are easily divided into two groups: the sonatas based on folklore (V. Vlasov, V. Dovhan, A. Haidenko, V. Zubytskyi, etc.); sonatas, which do not use folklore basis (Yu. Shamo, A. Biloshytskyi, V. Runchak, V. Bibik, O. Shchetynskyi, V. Balyk, etc.). The tendency of more free formation of cycles: reduction of the number of parts (two-part sonatas by V. Bibik, O. Shchetynskyi, one-part sonata *Passione* by V. Runchak); an increase in the number of parts (six-part Sonata No. 2 *Slavic* by V. Zubytskyi); use of other forms instead of sonata allegro (difficult-compound, compatible, free, polyphonic).

Expansion of genre and style features: use of names and programmability (Sonata No. 2 *Slavic* by V. Zubytskyi, Sonata-impromptu *Bukovynska* by V. Vlasov, Quasi-sonata No. 2 by V. Runchak, etc.); involvement of other genres and small forms at the part level of the cycle (fugue, postlude, recitative, chorale, toccata, etc.); appearance of synthesized and polygenre works (Sonata-impromptu *Bukovynska* by V. Vlasov, Sonata-rhapsody *Verkhovynska* by V. Dovhan, Sonata-symphony by V. Dykusarov); transformation of the sonata cycle to the level of the polyphonic cycle (Sonata No. 3 by Yu. Shamo – Prelude, Recitative, Fugue; sonata by V. Bibik – Fugue and Postlude, etc.); jazz and modern pop music language entry into sonata form (sonata by B. Myronchuk).

By means of expressiveness and compositional techniques, modern domestic sonatas are divided into three groups: using a relatively traditional complex of means (A. Biloshytskyi,

A. Haidenko, H. Liashenko); using mixed, ie traditional and updated ones (V. Zubytskyi, V. Runchak , O. Shchetynskyi, V. Bibik); purely avant-garde techniques (V. Runchak's Quasi-Sonata No. 2 *Music about Life – an Attempt at introspection*).

Dispersion of typical genre and form factors. Changing the concept of genre from sonata-form to sonata-idea. The emergence of genre neologisms (Sonata *Passione*, quasi-sonata, etc.).

SUMMARY

This article is devoted to the coverage of the main tendencies of the button accordion sonata genre development in Ukrainian contemporary music. The most famous button accordion works written in the genre of sonata by Ukrainian composers during the last quarter of the twentieth century are analyzed. Two main directions of development of the Ukrainian button accordion sonata during this period are defined, representing its two main varieties: the big symphonized sonata and the chamber sonata. It was found that the expansion of genre and style features of the button accordion sonata was due to the use of separate names and programmability, the involvement of other genres and small forms as separate parts of the cycle; transformation of the sonata cycle and the emergence of synthesized and polygenre samples, entry into the sonata form of the jazz musical language elements. The thesis about the use of composers in the genre of the button accordion sonata updated expressive means and a compositional technique is emphasized. The tendencies of dispersion of typical genre and form-setting factors of button accordion sonata are emphasized. The transformation of the concept of the genre and its changes from a sonata-form into a sonata-idea are actualized, which lead to the emergence of genre neologisms.

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MUSIC IN SLOVAKIA IN THE SOCIALIST ERA – THE TOPIC FOR EDUCATION OF CONTEMPORARY YOUTH

Strenacikova Maria

INTRODUCTION

The socialist era is very distant for today's youth. It is common to talk about the period of Baroque, Classicism, Romanticism, Ancient times, Middle Ages, modern times, World War I and World War II, fascism, national revival... In the media, only little attention is paid to socialism, and if, mostly in connection with unfortunate events (Chernobyl nuclear power plant explosion, persecution of priests, etc.). However, this period had not only negative consequences for music development. Since music as the art is subject to what is happening in the society, for its understanding, it is necessary to know the background of its existence. It is important that young people become acquainted with the music culture in the socialist era that is very distant from them in a broader context. The following text describes music culture in Slovakia in the period of socialism in the wider context of those times.

1. Political situation in Slovakia after the World War II and music culture

After 1945, Slovak music underwent a complicated, very dynamic development. It responded not only to social, political and cultural changes in Slovakia, but also to many impulses coming from beyond the borders of our republic, and it was also affected by the music in Western Europe.

Historically, music development was influenced by the most important milestones, which are considered to be the years 1945 (the end of World War II and the establishment of Czechoslovakia), 1948

(introduction of socialist establishment in Czechoslovakia), 1956 (period of criticism of the Stalin's socialist model), 1968-69 (occupation of Czechoslovakia and so-called normalization), 1989 (fall of socialism and establishment of democracy) and 1993 (establishment of the independent Slovak Republic). In the following text, we will focus on the socialist era.

After the end of the war (1945), the Czechoslovak Republic (Czechoslovakia) was restored. Since 1948, the Communist Party has gained power in the country, and took care of making changes in the society in accordance with Soviet policy. The establishment has changed to people's-democratic, and it brought the need for nationalization / socialization. Collectivization, gradual liquidation of private property and small-scale production, started.

1.1. Music culture in Slovakia after World War II

The music development after 1945 was strongly marked by the end of World War II. After certain restoration of the balance in the society, the desire for freedom, joy and the search for new directions of development came to the forefront.

Two basic lines were crystallized in music:

1. The first – favored continuity, developing already achieved results from the previous epochs. Inspiration were drawn from home (national) environment.

2. The second – preferred to seek and apply new compositional techniques, new sound qualities, tectonic techniques, etc. It has manifested itself in anti-romantic ideas, in opening up to European development and in seeking inspiration outside Slovak folk music.

2. Socialist Realism (late 1940s – 1950s)

As a result of the commencement of socialist political orientation, Slovak music began to develop in a specific direction. In 1948, the composers' congress accepted the Prague Manifesto, which brought new socialist innovation ideas. These ideas were transformed to the

norms of so-called socialist realism. Theorists formulated them into practical proposals, which actually designate the characteristic features of the works of socialist realism (sometimes also called socrealism):

1. vocal and program compositions, especially cantatas, are at the forefront;
2. contemporary themes that support the state establishment are processed;
3. in the work, continuity of national tradition without the “return to the stylistics of the 19th century” dominates;
4. the works emphasize optimism and positive moods;
5. tonality, melodicism, folksiness and a simpler facture are applied to make the works more accessible to listeners.

The main features of the socialist realism art works were socialist content and national form. In spite of certain features that these works carried (style reduction, conforming to norms and standards), it is difficult to mark a composition as socrealism piece, because it has no specific features from the musical aspect. The main criterion could be the content that was reflected in the text, in the title or in dedication.

Music in Slovakia had “national form and socialist content”. Composers had to conform to the imposed ideology, because if they became “dangerous”, “unreliable” or “unwanted”, their works could not be performed publicly and they lost their jobs. Among them were Alexander Moyzes and Ján Cikker, who were dismissed in 1948 from work at the Slovak National Theater and the Slovak Radio Broadcast. Both, however, like many others, adapted their work to new conditions and therefore, they could compose more. New conditions included e.g. strong nationalization, ideological focus on national music, selection of simplified means of expression, application of socialist themes and so on.

Approximately from the mid-1950s onwards, composers began to reject conventions and sought new forms of individual expression. The vocal-instrumental cantatas have fallen behind and the interest

was given to more chamber works. Means of expression in compositions were expanded, bearing the individual testimonies of the authors. Continuously, the building on melodic-rhythmic musical thoughts, work with motifs and modes, and polymodal structure were preserved. The orchestra's instrumentation also did not change and it emphasized the richness of sound.

2.1. Establishment of music institutions

During this period, the establishment of new music institutions, organizations and the strong promotion of music among folks had very positive impact on music culture.

2.1.1. Music education

Music schools at the lowest level and conservatories were nationalized and new music schools were included in the school system:

- 1941 – *Štátne konzervatórium* State Conservatory in Bratislava (nationalization of the Academy of Music and Drama in 1941),
- 1945 – *Seminár pre hudobnú vedu* [Seminar for Musicology] at the Philosophical Faculty of Comenius University in Bratislava (it was renewed and led by Konštantín Hudec, the author of the first history publication about Slovak music – Development of Music Culture in Slovakia),
- 1949 – *Vysoká škola múzických umení* [Academy of Performing Arts] (as the third stage of preparation for professional artists; Ján Strelec was the head of the school since its founding; E. Suchoň, F. Kafenda and V. Talich were the heads of the Faculty of Music Faculty).

2.1.2. Performing ensembles



Fig. 1. Reduta in Bratislava, the home of Slovak Philharmonic

Source: Kol., 2006, p. 782

New performing ensembles appeared, many of which still exist today. They elevated the music culture and contributed to the development of musical life not only in Bratislava, but also in other Slovak towns (and villages).

- Operas: The *Opera Slovenského národného divadla* [Opera of the Slovak National Theater] and the *Opera in Košice* were nationalized; *Spevohra Nová scéna* [singspiel New Stage] was created (1946).

- *Rozhlasový orchester* [Radio Orchestra] with conductors: František Babušek, Ľudovít Rajter, Ladislav Slovák, Bystrík Režucha.

- *Slovenská filharmónia* [Slovak Philharmonic] in Bratislava (1949) – in 1950 it became the initiator of the Bratislava Music Festival (BHS). In addition, it made many tours abroad (conductors Václav Talich, Ľudovít Rajter). Since 1950, the Slovak Philharmonic has been located in the Reduta building. Until today, the Philharmonic is one of the key ensembles of Slovak music. The Slovak

Philharmonic includes the *Slovak Philharmonic Orchestra* (since 1949) and the *Slovak Philharmonic Choir* (since 1957; originally the Mixed Choir of Bratislava Radio founded in 1946) with conductors Ladislav Slovák and since 1955 Jan Maria Dobrodinský).

- *Operná scéna Divadla J. G. Tajovského* [Opera scene of the Theater of J. G. Tajovský] in Banská Bystrica (1959) – the repertoire focused mainly on the romantic operas. Conductors during socialist era were: Ján Kende, René Kubinský, Josef Staněk, Ján Valach, Ladislav Matějka, Anton Buranovský, Vojtech Javora, Miroslav Šmíd, Boris Velat a Jan Šrubař, Jaroslav Krátký, and Petr Chromčák.



Fig. 2. SĽUK

Source: Kol., 2006, p. 797

- *SĽUK – Slovenský ľudový umelecký kolektív* [Slovak State Traditional Dance Company] (1949) – professional ensemble representing traditional Slovak dance, music, musical instruments, and

costumes. Originally it consisted of two parts – the dance and the choir; since 2000 it has two components: folk orchestra and dance. At the beginning, the majority of SLUK's repertoire focused on folk culture – dance, songs and customs. Many important figures of Slovak musical culture worked with this ensemble: composers (A. Moyzes, J. Cikker, D. Kardoš, T. Andrašovan, B. Urbanec, I. Zeljenka, T. Salva, J. Malovec, I. Bázlik, S. Stračina), choreographers (Š. Tóth, Š. Nosál', M. Ťapák, J. Kubánek, J. Ďurovčík, E. Varga), conductors (M. Novák, choirmaster V. Adamec).

- *Lúčnica* (1948 – folklore ensemble of university students in Bratislava, since 1950 *Lúčnica*). Since 1967 *Lúčnica* includes the choir, dance ensemble and orchestra Golden Violin. The repertoire consists of scenic paintings inspired by folk art. More than 2000 dancers, singers and performers worked in the ensemble. Artistic director was Štefan Nosál' and the choir was led by Š. Klima).

- **VUS** – *Vojenský umelecký súbor kapitána Jána Nálepku* [Military Art Ensemble of the Captain Ján Nálepka] (1951), later *Vojenský umelecký súbor* [Military Art Ensemble], and since 1995 *Armádny umelecký súbor* [Army Art Ensemble] – professional ensemble with dance group led by P. Braun. It stopped existing in 2005.



Fig. 3. Ballet performance *Lysistratiáda* – Military Art Ensemble

Source: Kol., 2006, p. 25

2.1.3. Music organizations

Music organizations played an important role in the music scene. Among them were:

- *Štátne hudobné vydavateľstvo* [State Music Publishing House] (1951)
- *Ústav hudobnej vedy Slovenskej akadémie vied* [Institute of Musicology of the Slovak Academy of Sciences] (1951)
- *Zväz / Klub slovenských skladateľov* [Union / Club of Slovak Composers] (first tour was organized in 1959, secretary Andrej Očenáš).

Slovak music culture took another significant step forward when music magazines began to be published: *Hudební rozhledy* [Music Views] (1948), the monthly *Slovenská hudba* [Slovak Music] (1957) and the periodical proceedings *Hudobnovedné štúdie* [Musicological studies] (1956).

2.2. Composers

At the end of the 1940s, the young composers' generation was profiled in Slovakia. The most important figures, who started to compose during this period were Oto Ferenczy, Ján Zimmer, and a little later Zdenko Mikula, Tibor Andrašovan, Bartolomej Urbanec, and Milan Novák.

3. Liberalization of art, New music, electroacoustic music (1960s)

In 1960, the Czechoslovak Republic adopted a new name, the Czechoslovak Socialist Republic. Already the name points to its political direction. The main organ in the new socialist state was the Communist Party of Czechoslovakia. The focus on communism included the liquidation of private property, the upbringing of children and youth in the new spirit of the Marxist-Leninist ideology, and the transfer of former powers to central authorities. The new orientation led to the crisis in 1968 (Prague Spring), which the state overcame with the help of the Warsaw Pact troops.

3.1. New music

Totalitarian constraints persisted in the 1960s, but the younger generation gradually formed “friendships” of composers with artists who longed for freedom. Composers began to compose works less influenced by the totalitarian regime and liberalization of art occurred. To this situation, criticism of Stalin’s violence and the overall “refinement” of the dictatorship also contributed.

The new composers’ generation wanted to build on the European musical avant-garde and began to seek inspiration in the so-called New music, in which dodecaphony, punctualism, serialism, aleatory and happening, as well as electroacoustic and concrete music incorporated. New compositions have temporarily appeared at concerts and mass media, although they have often been criticized (not only by political power, but also by traditional musicians). The cradle of New music was Paris, Darmstadt, Donaueschingen and other Western European cities in the late 1940s and early 1950s. New music was based on the tradition of the Second Vienna School. Newer wave of New music was represented by works by composers such as Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, John Cage, Roman Haubenstock...

New composition and trends were promoted at festivals. The first Slovak work to be performed in the festival Warsaw Autumn in 1961 was *Rozhovory pre flautu a fagot* [Interviews for Flute and Bassoon] by V. Kupkovič. In 1967, the festival introduced work *Víťazstvo* [Victory] (P. Šimai), *Osvienčim* [Auschwitz] (I. Zeljenka) and *Monumento per 6 000 000* (P. Kolman), under L. Rajter’s wand.

In Western Europe, seminars for contemporary music were organized in Darmstadt and the New Music Festival in Donaueschingen, but our composers could not access them for political reasons.

The important musicologist promoting the need for new work was Peter Faltin (1929–1981). He initiated the establishment of the association and performing ensemble for New music, *Hudba dneška* [Music of Today], which studied the works of young Slovak

composers and composers creating New Music. In August 1968, the space for P. Faltin was closed and he was forced to emigrate abroad (West Germany in 1969), where he became a recognized educator. His most important works include the book publications *Hudba a chápanie* [Music and Understanding], *Fenomenológia hudobnej formy* [Phenomenology of the Musical Form] and *Význam estetických znakov* [Meaning of Aesthetic Signs], *Hudba a reč* [Music and Speech]. Faltin also participated in the formation of *Smolenice Seminars for Contemporary Music*, which was also attended by world composers Karlheinz Stockhausen and György Ligeti.

3.2. Electroacoustic music



Fig. 4. Experimental Studio in Bratislava, 1965

Source: URL: <http://www.sonicart.sk/archives/159>

Another milestone in the development of Slovak music was the opening of the *Zvukové pracovisko Československej televízie* [Sound Workstation of Czechoslovak Television] (1961) and the Experimental Studio of Czechoslovak Radio (1965). Both of them opened the door to electroacoustic music. The technique that allowed to expand the sound palette fascinated many of our composers. The first creators of electroacoustic music were

R. Berger, I. Zeljenka, P. Šimai and P. Kolman. The first authentic Slovak electroacoustic composition is considered to be the *Orthogenesis* by Jozef Malovec.

Electric and electroacoustic music started appearing in the radio and television broadcasts, but initially it did not have much support. Gradually, however, the new music projections have gained many fans, and since 1968 concerts with new types of compositions started to be organized. These compositions were created by L. Kupkovič, I. Parík, M. Bázlik, T. Salva, and others. Despite the increased interest, electroacoustic music recorded stagnation for political reasons after the Warsaw troops entered Czechoslovakia.

In the 1980s, when younger composers entered the Studio (M. Burlas, V. Kubička, J. Ďuriš, A. Mihalič, P. Zagar, R. Rudolf and others), electroacoustic music began to attract attention again. The greatest turning point occurred at the turn of the 1980s and 1990s, when digital technology appeared.

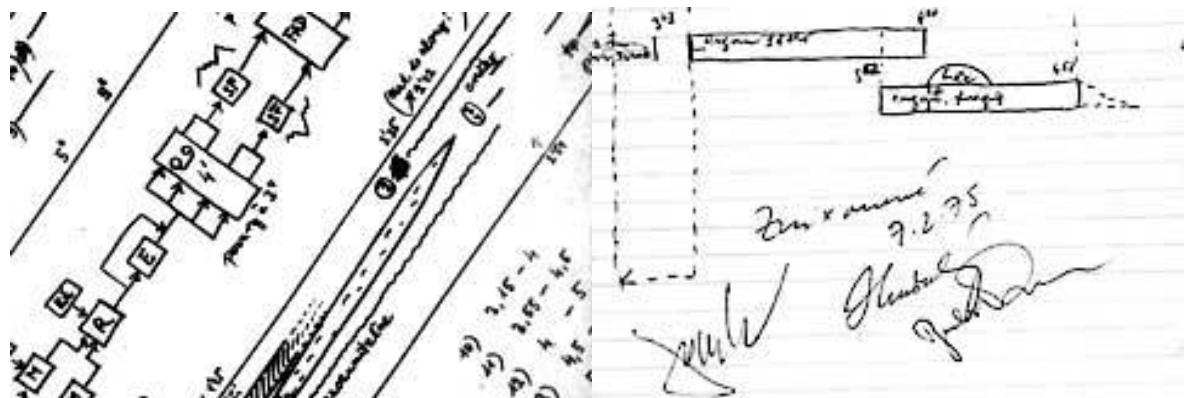


Fig. 5, 6. Fragments of partitures by P. Kolman (left) and I. Hrušovský (right)

Source: URL: <http://www.radioart.sk/avr/visuopage.php?id=65>

3.3 Aleatory

In the 1960s, Slovak composers and musicologists were meeting at various events, including the Smolenice Seminars for Contemporary Music and the Warsaw Autumn in Poland. In an effort to bring something new, modern and innovative to our music, the

facture, form of works, time organization, notation etc. started changing.

New compositions carried certain features that point to so-called aleatory type of composition.

– Aleatory music gives to performing artist more freedom. (S)he no longer follows the exact music score, but (s)he must apply his/her own creativity and co-create the work himself/herself. The composer may designate certain quantity (small aleatory or the aleatory of the inner form) or provide only a material source for the performer (big aleatory or the aleatory of the external form).

– The music score of such music may contain not only the traditional notation, but also many graphic signs. L. Kupkovič applied big aleatory for example in the cycle *Ozveny* [Echoes] – Reviving 16 diapositives for chamber to large orchestra. The diapositives are projected and the performers follow composer's and conductor's instructions to complete the work. This very complex process requires great level of creativity and excellent interpretative skills. Artists can watch slides or their own scores.

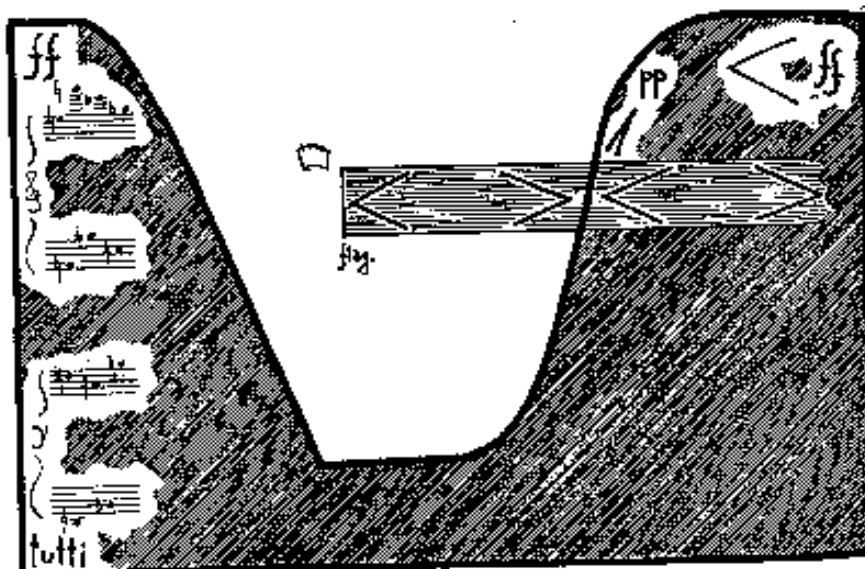


Fig. 7. L. Kupkovič: *Ozveny* [Echoes] (Diapositive No. 12)

Source: Radulová, 2006, p. 123, Ex. 5

– Another feature of aleatory music is a polymetric, polyrhythmic, polylinear etc. feature.

– In aleatory music, the use of non-traditional sound possibilities of musical instruments is also characteristic. Artists searched for unconventional ways of creating tones, for example, playing right behind the bridge on string instruments, creating glissando behind the hammers in the upper half of the frame on the piano and so on.

The image displays two systems of musical notation for a string quartet. The first system is numbered '10' at the top left. It consists of four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello). The notation includes various rhythmic values, accidentals, and dynamic markings. The second system is numbered '6' at the top left. It also consists of four staves with similar notation, including wavy lines indicating glissandos and specific time markers like '2'' and 'p'.

Fig. 8. I. Zeljenka: Sláčikové kvarteto č. 1 [String quartet No. 1]

Source: Radulová, 2006, p. 120, Ex. 1

– Timewise, the structure of the work can be shifted from the meter measure breakdown to time periods limited by the seconds, which are the time constant (chronometric regulation). The performer actually follows certain time periods marked with signs such as 2''. An example is *Sláčikové kvarteto č. 1* [String Quartet No. 1] by Ilya Zeljenka. The composer states an approximate duration of one measure of about 1.5 – 2''. The work is composed by the technique of small aleatory, because in glissandos only the pitch of the first and the

last tone is given, but the speed is left to the artist. Similarly, the dynamics is indicated by the size of dots size or the line thickness.

– Some composers have implement ideas of jazz improvisation into aleatory music (e.g. R. Berger).

The image shows a musical score for a tenor saxophone part. At the top, it is marked 'Meno mosso, rubato'. The score is written on a single staff with a treble clef. It features a complex, improvisatory line with many slurs and dynamic markings such as 'mp' and 'f'. There are also some numerical markings like '100' and '3'. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The overall style is highly expressive and characteristic of aleatory music.

Fig. 9. R. Berger: Transformácie. Štyri skladby pre veľký orchester [Transformation. Four pieces for big orchestra] – improvisation line of tenor saxophone

Source: Radulová, 2006, p. 124, Ex. 6

In Slovakia, the development of aleatoric compositions took place in two basic phases, which are separated in time. The first period, 1960-1965, is represented by composers Ilja Zeljenka, Ladislav Kupkovič and Peter Kolman, who drew on New music. The second time period, 1965-1970, is represented by composers Tadeáš Salva, Jozef Sixta, Ivan Hrušovský, Juraj Hatrík, and Roman Berger.

In the 1970s the development of aleatory music did not end. This kind of compositions also attracted composers in the coming period and is still composed today.

3.4. Avant-garde movement in Slovakia

From the above, it can be concluded, that the avant-garde movement in Slovakia took place in three phases:

1. Latent phase (1956–1960). This phase represents the first avant-garde period. Young composers met at Seminar of Music of the 20th Century, where they analyzed works of 20th century music (I. Stravinsky, B. Bartok, P. Hindemith...) and works of New music (P. Boulez, L. Nono, K. Stockhausen). Even in 1959 young musicians described the means of New music as “unacceptable for Slovak music”. Composers: Ilja Zeljenka, Juraj Pospíšil, Ladislav Burlas, Pavol Šimai, Ivan Hrušovský.

2. Activation phase (1960–1965). Interest in New music has increased. Articles about avant-garde techniques and a new orientation of music began appearing in magazines (L. Burlas, P. Faltin), concerts and events at which the *Music of Today* interpreted compositions by Slovak composers were organized, many compositions were introduced at the festival Warsaw Autumn or at the events of the International Society for Contemporary Music ISCM. Experimental studio was created, which generated conditions for electroacoustic music. Composers: Miro Bázlik, Dušan Martinček, Ivan Parík, Jozef Malovec.

3. Stabilization phase (1965–1970). Avant-garde music came to the forefront and sounded at concerts, festivals, competitions and shows. Seminars of contemporary music in Smolenice were organized three times. Slovak avant-garde music also appeared on foreign stages of Warsaw Autumn (I. Zeljenka: *Oswieczym*, I. Hrušovský: *Hiroshima*, P. Šimai: *Victory*, later T. Salva: *Canticum Zachariae*). Composers: Juraj Hatrík, Tadeáš Salva, Jozef Sixta, Juraj Beneš.

3.5. Development of musicology

In addition to the avant-garde efforts of our composers, Slovak musicology has also developed considerably. Graduates of the Philosophical Faculty of Charles University in Prague and of the Academy of Performing Arts in Bratislava studied not only new music, its criticism, analysis and promotion, but also historical,

psychological and aesthetic aspects. During this period, thanks to O. Elschek, ethnomusicology also began to form.

The musical history was enriched by works by J. Kresánek (*Eugen Suchoň, Melodiarium Anny Szirmay Keczerovej* [Melodiarium of Anna Szirmay Keczer]), L. Mokřý and J. Tvrdoň (*Dejiny slovenskej hudby* [History of Slovak Music]), I. Hrušovský (*Slovenská hudba v profiloch a rozboroch* [Slovak Music in Profiles and Analyses]), P. Faltin (*Igor Stravinskij*), etc. Works in the field of music theory by M. Filip (Developmental laws of classical harmony), P. Faltina (*Funkcia zvuku v hudobnej štruktúre* [Function of the sound in the musical structure]), L. Burlas (*Formy a druhy hudobného umenia* [Forms and types of musical art]), and J. Kresánek (*Sociálna funkcia hudby* [Social function of music]).

4. Music in the Normalization era (1970s – 1980s)

During the night of 20 to 21 August 1968, the troops of the five Warsaw Pact countries (USSR, Hungary, Poland, GDR and Bulgaria) entered Czechoslovakia, which marked the beginning of Normalization. The term “normalization” appeared in the negotiations of the Czechoslovak delegation (Alexander Dubček, O. Černík) with the USSR leaders in Moscow in August 1968. It expressed an effort to restore the Communist political line, which included i.a. the change in positions and leadership in the party and state authorities, travel restrictions when traveling to the West, closing and abolition of "enemy" institutions, stay of Soviet troops in our territory, reestablishment of centralized control over the economy etc.). The normalization era is closely associated with the accession of G. Husák to the leadership of the Communist Party of Czechoslovakia in 1969.

The returning pressure on the composers of “young” generation was again intensified after the arrival of Warsaw Pact troops to Czechoslovakia in 1968, bringing another shift to socialist realism. Composers, performers, theorists, promoters of New, modern, Western music have become undesirable and their works could not

have been publicly performed. Moreover, the disagreements among young composers and the founding generation of Slovak music modernism culminated and ended up against young generation. Many composers were expelled from the Union of Slovak Composers, their works banned and many lost their jobs. The situation was very complicated because educated musicians had to work in areas remote from music and culture if they wanted to secure bearable living conditions. Some Slovak musicians, under the pressure of the new ideology, understood the enormous pressure and decided to emigrate to other, more friendly countries (L. Kupkovič, P. Šimai, P. Faltin, P. Kolman).

In 1970, the organization of the Seminars in Smolenice ended, the association *Hudba dneška* [Music of Today] ceased to exist and in 1971 the magazine *Slovenská hudba* [Slovak Music] ceased to be published. The Institute of Musicology of the Slovak Academy of Sciences was even canceled. Ideologically directed works and politically engaged works devoted to political anniversaries (such as the Congress of the Communist Party of Czechoslovakia and the Slovak National Uprising) came to the forefront. An essential criterion for publishing and rewarding the work was its program classification. The correctness of the authors' works was supervised by the newly formed *Zväz československých skladateľov* [Union of Czechoslovak Composers] (1977), which directed works in the spirit of new principles and standards in accordance with cultural policy. Another feature of the totalitarian approach to music was the intervention with original works. The authors had to modify them into an acceptable form.

A very significant consequence of the political orientation was the total ban on the production of sacral music. Nevertheless, composers composed church music and used various cryptograms to hide biblical content.

4.1. Development of musical life

In spite of the mentioned interventions in the music culture, which decelerated its development, the 1970s and 1980s brought the overall development of music life in Slovakia, especially performance. Many important institutions, organizations and performing ensembles have emerged and new seminars have begun to be organized.

4.1.1. Institutions

The development of the interpretation level in Slovakia, the numerous works of composers, and the growing interest in music have prompted the emergence of new institutions that caused further increase of musical life standards.

– *Štátna filharmónia* [State Philharmonic] (1969, Košice) – professional symphony orchestra, participated in the organization of the Košice Music Spring and various subscription concerts. It performed the works of great masters of Baroque, Romanticism and works of Slovak authors. During the first 30 years of its existence, it has presented more than 1200 works, many of which are compositions and premieres of Slovak composers.



***Fig. 10. Inaugural concert of the State Philharmonic
in Košice 16.4.1969***

Source: Urbančíková, 1999, p. 9

– *Slovkoncert* (1969), an agency that organized all major music events not only in Bratislava, but also in other cities in Slovakia (e.g. Music Summer in Piešťany and in Trenčianske Teplice). Since 1997, it worked under the *Národné hudobné centrum* [National Music Center] and since 1999, it has been operating as *Hudobné centrum* [Music Center].

– *Zväz československých skladateľov* [Union of Czechoslovak Composers] (1977) was created by merging the Club / Union of Slovak Composers with the Syndicate of Czech Composers.

– *Hudobno-informačné stredisko – HIS* [Music-Information Center] (1964); in 1973, it began organizing the *International Meeting of Music Dramaturgists* within the *Bratislavské hudobné slávnosti* [Bratislava Music Festival] and in 1985, it became a full member of the International Association of Music Libraries. Its activity at the end of the 1980s contributed to the promotion of Slovak music worldwide.

– *OPUS* (1971) – publishing house, which originated from the Slovak part of *Supraphon*. In addition to publishing gramophone records, it also focused on music literature, publishing scores, books, brochures, etc.

– *Literárne a hudobné múzeum* [Literary and Music Museum] in Banská Bystrica, and *Múzeum klávesových nástrojov* [Museum of Keyboard Instruments] in Markušovce.

4.1.2. Chamber ensembles

Chamber ensembles flourished in the 1970s. Those that were created earlier continued to work, and others appeared on the scene; many of them excelled in their performing quality.

– *Štátny komorný orchester* [State Chamber Orchestra] in Žilina (1974) – "Mozart" type orchestra. Its repertoire includes works of Baroque, Classicism, Romanticism, 20th century music and Slovak music.

– *Slovenské kvarteto* [Slovak Quartet] (1957), *Moyzesovo kvarteto* [Moyzes Quartet] (1975), *Trávníčkovo kvarteto* [Trávníček's Quartet] (1973), *Košické kvarteto*

– *Musica aeterna* (1973; Ján Albrecht) and *Slovenský komorný orchester* [Slovak Chamber Orchestra] (1960; Bohdan Warchal).

Singing choirs formed a separate category among the ensembles. They were established in almost all major cities. In addition to adults (male, female and mixed), children's choirs began to appear. Special type of choirs were academic choirs (formed at universities).

4.1.3. Seminars and cultural music events

Seminars and cultural events continued to be organized. A new event called *Semináre mladých hudobných vedcov* [Seminars of Young Music Scientists] took place, where analyzes of Slovak composers works were presented. The tradition of Bratislava Music Festivals continued, and it included separate presentations of young artists from socialist countries – *Interpódium*. An important international event was *Tribúna mladých interpretov UNESCO* [Tribunal of Young Interpreters of UNESCO]. In 1976, a new festival *Týždeň novej slovenskej hudobnej tvorby* [The Week of New Slovak Music Production] featuring politically engaged works, was established.

An indisputable contribution to the development of musical life was the new magazine *Hudobný život* [Music Life] (1969) and the periodical *Hudobný archív* [Music Archive], published by the Department of Music Manuscripts at *Matica slovenská* (all-nation cultural institution) in Martin.

4.2. Composers

During the 1970s, the composers' community was expanded by the new generation of composers (Vladimír Bokes, Hanuš Domanský, Igor Dibák, František Poul, Jozef Podprocký), and by older composers who had previously worked as pedagogues and conductors

(Zdenko Mikula, Tibor Andrašovan, Bartolomej Urbanec, Milan Novák, Pavol Bagin, Miloš Kořínek).

In the 1980s, during the onset of postmodernism, two waves could be distinguished. The first one was formed by Vladimír Godár, Iris Szeghy, Vítázoslav Kubička and the second one by Martin Burlas, Daniel Matej, Peter Martinček, Pavol Malovec, Alexander Mihalič, Robert Rudolf, Peter Zagara.

The composers' community of this period extended among others prominent figures, such as Julius Kowalski, Alfréd Zemanovský, Jozef Grešák, and Jozef Gahér.

CONCLUSIONS

The development of Slovak music in the socialist era is often an unknown area of music history for young generation. Despite the totalitarianism, normalization, limitation of the work of some composers and their subsequent emigration, or the prohibition of sacral music, etc., the period after the end of World War II brought indisputable positives, such as founding music institutions, conducting festivals and overall development of musical life. Many musical ensembles, which are still working today, have been established in Slovakia, and music magazines, which also still exist, have started to be published. In the period from the introduction of socialism in 1948 until its fall in 1989, the stages of intense ideological control alternated with the stages of so-called "thaw", when "liberalization" of art, which brought the spread of avant-garde streams in Slovak music, ensued. New music, aleatory and electroacoustic music appeared. At the end of the socialist period, two waves of postmodernism hit the Slovak music scene.

SUMMARY

In every country and during each historical epoch, the music culture is influenced by a number of factors that create conditions for its existence and development. Therefore, in order to understand the development of music culture, it is necessary to perceive it in a

broader context – social, political, and economical. In the history of each country, there are periods that are more talked about and better known by inhabitants, but there are also those, about which people hear many controversies, have doubts and uncertainties. One of them is, in Slovakia, the era of socialism, especially in the eyes of the young generation. For that reason, the following text focuses on the socialist era and describes the development of music culture in Slovakia in a broader context, the knowledge of which is essential for understanding music history in today's youth.

During the period of socialism (1948–1989), music in Slovakia developed under the pressure of socialist politics. Music development can be divided into several sub-periods. The first one was socialist realism (the late 1940s and 1950s), when the works had socialist content and national form. The 1960s brought the liberalization of art and New music, aleatory and electroacoustic music began to appear more frequently on the music scene. After the entry of Warsaw Pact troops into the territory of Czechoslovakia, the period of normalization began, when the pressure to restore the communist line intensified. Although the works of the composers were censored and “guided”, in Slovak music world the emergence of postmodernism occurred (in two waves). At the end of the 1980s a revolution took place, and the fall of totalitarianism made it possible to present works that normalization did not allow or recognize, and again, the opportunities for the development of spiritual music were created. However, the undisputed negatives of the socialist era were counterbalanced by its positives. Socialism strongly supported the founding of music institutions, the establishment and operation of musical ensembles (all within the boundaries of communist ideology) and the organization of many concerts and music events.

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SPECTACULAR FORMS OF ANCIENT ROME EVENTS IN THE CULTURAL STUDIES DIMENSION

Goncharova Olena

INTRODUCTION

The scientific and popular science literature is devoted to spectacular ancient culture and its individual forms. The authors of some of these cultural studies, philosophical, historical, literary and pedagogical studies have already become classics and indisputable authorities in this field: S. Averintsev, J. Burckhardt, V. Dmytrenko, F. Cowell, O. Losiev, Th. Mommsen, A. Obertynska, S. Utchenko, G. Hyofling, I. Schiffman, R.C. Beacham, L. Gorgerat, A. McCullough, D. McLean, T. Wiedemann, G. Woolf and others. However, while focusing on the ancient leisure as, above all, free time, the quantity and quality of which signifies a measure of social wealth of the Greeks, transformational changes in Roman leisure culture, defining the ancient leisure as a *scholastic* (gr. – σχολα), intellectual and spectacular *otium*, often the insufficient attention is paid to the moment that performances of athletes, poets, rhapsodists, actors and gladiators were public, so they were the forms of existing spectacular events – prototypes of modern cultural and leisure, and recently – due to television – entertainment shows in leisure industry.

Increasingly, in various fields of humanitarian knowledge, humanity turns to the understanding of dynamism and dialectic of historical movement and realization of cultural values, which are considered not only as objective characteristics of culture making it possible to understand the concept of value as the integrity of cultural traditions, richness of their manifestation at different levels of social activity, but also as a set of mechanisms, norms and rules of social interaction produced by civilization in the context of spectacular culture. The axiological approach to the essence of culture of free time

becomes fundamental in the field of events, as it paves the way for expanding the functions of leisure activities and enriching its forms and content. The reference point for axiological approach in the social and cultural sphere is the values of spectacular forms of Antiquity events, the study of which is productive and certainly significant for modern spectacular culture. Paintings, sculptures, museum exhibitions, novels, movies, television series, comics, plays and historical reconstructions at Roman festivals are devoted to the theme of spectacular events of the ancient Rome that indicates the long-standing interest of the public, and not just the scientific one.

On the other hand, less attention was usually paid to games, entertainment, performances and events of the ancient world in the studies of G. Avanesova, O. Henkina, O. Kliusko, H. Novikova, I. Petrova, B. Chumachenko devoted to the leisure culture. Therefore, the author of this monograph section **aims to** define the genesis and evolution of the forms of events in the ancient Rome, to investigate its functions, to establish how the Antiquity events arose in the context of spectacular culture of Rome.

Methodological basis of the monograph section consists of the methods of critical analysis of cultural, historical and literary sources, specific and historical analysis and interdisciplinary synthesis, induction and deduction. The problematic and chronological, system and structural methods, as well as the method of social and phenomenological analysis were applied from specific and scientific methods. New approaches to the study of cultural and historical process increase the opportunities in investigation of spectacular events as a social and cultural phenomenon, identification of the place of spectacular culture of Antiquity in the system of cultural knowledge, in the cultural tradition of their social universe¹.

¹ Kliusko E.M. (2007) Dosug v kontekste sovremennykh vzglyadov na istoriografiyu [Leisure in the context of modern views on historiography]. *Social and cultural activities: experience of historical research*; collection of articles. Sc. ed. E.M. Kliusko, N.N. Yaroshenko. M.: MGUKI, pp. 33-34 (in Russian).

The genesis and evolution of spectacular forms of events of Antiquity, functional features of cultural and leisure practices, specific features of spectacular culture of Antiquity can be investigated by analyzing the works of Mark Tullius Cicero, historical works of Gaius Suetonius Tranquillus, Josephus Flavius, annals of Publius Cornelius Tacitus, biographies of Plutarch, ethic works of Lucius Annaeus Seneca, letters of Gaius Pliny the Younger, works of Lucius Apuleius, Macrobius Theodosius, poetry pages of Publius Ovidius Naso, epigrams of Marcus Valerius Martialis, works of Saint John Chrysostom, hagiographic works of Dimitry of Rostov and others.

The forms of spectacular Antiquity events are numerous and varied: sports competitions, theatre performances and choirs, religious holidays – passing of donors, games in honor of gods, poetry competitions, performances of rhapsodists, circuses and actors, performances in theaters, mass performances and entertainment in amphitheaters, circuses, gladiatorial shows, naumachias, chariot racing. This also includes speakers at the Roman Forum, in the Senate.

The axiological principles of leisure of the ancient society were based on political and personal liberty of the individual, education of model paradigmatic citizen, on the priority of polytheistic religion and state ideology, active development of visual, literary and dramatic creativity². In general, there are no differentiation in the culture in the ancient world to which we are used – folk and scientific culture, mass and elite, formal and informal, local (peripheral, provincial) and capital (cultural metropolitan), no bohemianism, underground, youth culture, etc³.

² Chumachenko B.M. (2003) Vstup do kuljturologhiji antychnosti [Introduction to the cultural studies of antiquity]. K.: KM Akademiia Publishing House, pp. 11-12 (in Ukrainian).

³ Chumachenko B.M. (2003) Vstup do kuljturologhiji antychnosti [Introduction to the cultural studies of antiquity]. K.: KM Akademiia Publishing House, pp. 24 (in Ukrainian).

The leisure and events differentiate only in the forms of participation of free citizens – leisure activities that take place at home and those that take place in public places on city street. Domestic and non-domestic activities are related to traditional games, sports competitions requiring either direct human involvement or monitoring their progress.

Free time, quantity and quality of leisure become a measure of a person's social wealth in Antiquity. Power, politics, war as arete, leisure, sports and physical culture are valued, but the physical labor is neglected. Amphitheaters, theaters, stadiums, circuses, hippodromes, courts are the most visited places by the Romans. The Romans built what they needed for play, leisure, entertainment and events as a necessary condition of the Roman way of life. The ancient Romans loved agons and spectacles, but were more likely as passive spectators than participants, despising gladiators as criminals and actors as comedians⁴.

Among the forms of mass spectacles of the ancient Rome, the Spanish researcher R. Beacham identifies comedies, tragedies, pantomimes, triumph ceremonies, funerals, gladiatorial shows, shows with wild animals, processions in the circus, which were influenced significantly by the Roman, Etruscan and African traditions. The ideas of celebrations were influenced by political, social, religious characteristics and state control⁵.

1. Games and holidays: genesis of cultural practices of the Ancient Rome

The origin of Roman games, festivals and spectacle is inseparable from the history of local beliefs, cults and religious ceremonies. The ancient Italians did not know the anthropomorphism, and it was only

⁴ Chumachenko B.M. (2003) Vstup do kuljtuurologhiji antychnosti [Introduction to the cultural studies of antiquity]. K.: KM Akademiia Publishing House, pp. 57 (in Ukrainian).

⁵ Beacham R.C. (2001) Spectacle Entertainments in early imperial Rome. *Revista de Estudios Latinos (RELat)*, V. 1, p. 280.

under the influence of the Etruscans (and later the Greeks) that the Romans began to represent their gods and goddesses in human form. In Italy, the deities of the farmers Ceres and Mars were eagerly honored. The latter only over the time became the all-powerful patron of the city of Rome, being considered the father of Romulus. Among the most common Roman **games** are *Agonalia* (January, May, December), *Megalese Games* – festival of the Great Mother of Gods (March), *Fish Games* (June), *Roman Games* – festival of Jupiter, Juno and Minerva (September, November) and others.

The winners of games and competitions in the Roman Empire were honored, about which Pliny the Younger wrote in a letter to Emperor Trajan “The winning athletes in the *Triumphal Games*, Sir, think that they ought to receive the prizes which you have awarded on the day they are crowned for victory. They argue that the actual date of their triumphal entry into their native towns is irrelevant; the date which matters is that of the victory which entitled them to the triumph”⁶.

A special place in the life of the Romans is occupied by *Saturnalia festival*. As the Roman philosopher and philologist Macrobius Theodosius notes in his work “*Saturnalia*”, “it is more correct to say “*Saturnalibus ... Satumalium*” than “*Saturnalia*”⁷. During favorite festival that lasted from December 17 to December 23, the Romans sent each other gifts, lit candles, the slaves were treated at the same table with the masters. Macrobius recalls the times when “... the Cyrenaicans are crowned with fresh figs and send cakes to each other... then they had not yet divided people by their condition as slaves and free ... during *Saturnalia* the slaves are granted

⁶ Sergeenko M.E., Dovatur A.I. (editors) (1982) *Pisma Pliniya Mladshego: Knigi I-X* [Pliny the Younger: Letters: Books I-X]. 2nd edition. Book X, 118 (in Russian).

⁷ Macrobius Theodosius (2013) *Saturnalii* [Saturnalia]; translation by V.T. Zvirevich. M.: Krug, Vol. 4. Book 1, II, 5. (Humanities in research and translation) (in Russian).

complete freedom⁸. The games that were held on the crossroads at Compitalia festival were restored, according to Macrobius, during the reign of Tarquinius the Proud for lares. Compitalia (compitorum – crossroad) was accompanied by human sacrifices (children’s – O.G.) that were cancelled only by consul Junius Brutus after Tarquinius was overthrown and were replaced with the use of garlic and poppy heads⁹.

The ancient Greek historian Plutarch in “Comparative Biographies of Caesar” examines in detail the features of *Lupercalia festival*, which in the ancient times was the festival of herders. The author is amazed how many young people from noble families, and even persons holding high official positions “many of the noble youths and of the magistrates run up and down through the city naked, for sport and laughter striking those they meet with shaggy thongs. And many women of rank also purposely get in their way, and like children at school present their hands to be struck, believing that the pregnant will thus be helped in delivery, and the barren to pregnancy”¹⁰.

In the culture of antiquity the traditions were formed that could bring together a large number of people during common festivals. The common festivals rooted in the ancient rites were associated both with religion and folk calendar and labor customs. These celebrations included spectacular entertainment shows, which became the first mass *events* in the history. The **festivals** were divided into national and lower-ranking, official and family, rural and urban, constant or occasional, festivals of individual deities and professions.

⁸ Macrobius Theodosius (2013) *Saturnalii* [Saturnalia]; translation by V.T. Zvirevich. M.: Krug, Vol. 4. Book 1, VII, 25-26. (Humanities in research and translation) (in Russian).

⁹ Macrobius Theodosius (2013) *Saturnalii* [Saturnalia]; translation by V.T. Zvirevich. M.: Krug, Vol. 4. Book 1, VII, 34-35. (Humanities in research and translation) (in Russian).

¹⁰ Plutarch (1994) *Sravnitelnye zhizneopisaniya v dvukh tomakh. Tsezar*. [Comparative life descriptions in two volumes. Caesar]. Editor S.S. Averintseva. M.: Nauka, Ed. 2. Vol. II, p. 61 (in Russian).

The priests played a special role in the celebration. The duties of the priests, as Cicero wrote in a speech “On the Responses of the Haruspices”, included maintaining chariots (*tensae*), opening songs, games, casting of sacrifice, banquet regarding the games... All prescriptions during games were observed with complete reverence and respect for all regulations”¹¹.

The spectacular nature of the ancient Roman culture of events was so pronounced that the games, for example, later became an important component of domestic politics. The German historian Th. Mommsen writes that a certain amount of 200000 aces (14500 thalers) was allocated from the state treasury for the games and that amount was not increased until the Punic Wars. These funds were managed by aediles, which had to cover all sorts of accidental expenditures themselves¹². The newly elected Roman aediles were obliged, along with other issues of city government, to solve the issue of city population entertainment (curul aedile as a patrician magistrate was created as early as 367 BC). Taking this into account, the candidates for this position promised certain spectacular exclusives in their election “programs”. The entertaining and spectacular moment of politics was so powerful that a law (Tullius’s law) passed in 63 BC by Marcus Tullius Cicero was adopted, which, among other things, prohibited candidates for the highest positions in the Roman Republic to organize spectacles for people to buy the votes.

On the eve of taking the position of aedile, Cicero himself proclaims that the games he will offer to the Roman people after his election will be his speeches with reports on public affairs and dishonest people. “These will be,” Cicero says in his first speech

¹¹ Cicero Marcus Tullius (1962) Rech ob otvetakh garuspikov. *Rechi v dvukh tomakh* [On the Responses of the Haruspices. Speeches in two volumes]. Moscow: Publishing House of the Academy of Sciences of the USSR, Vol. 2, p. 189 (in Russian).

¹² Mommsen Th. (1997) *Iskusstvo i nauka. Istoriya Rima* [Art and Science. History of Rome]. Editor-in-chief A.B. Yegorov, editor N.A. Nikitin. St. Petersburg: “Nauka”, “Yuventa”, p. 365 (in Russian).

“Against Verres”, those games that I, as aedile, will organize for the Roman people ...”¹³.

It is known that the Romans prized the city authorities not only for bread, but also for *mass spectacles*. Therefore, each new aedile tried to impress the Romans with something unusual and thus please them. For example, during the games in 103 BC, Lucius Licinius Crassus while holding the position of curial aedile with another aedile Quintus Mucius Scaevola for the first time showed the lions to the Romans and during the games in 99 BC, another curial aedile Gaius Claudius Pulcher entertained the residents of the Eternal City with elephants.

In August 46 BC, Caesar celebrated a magnificent triumph in honor of the victory over Gaul, Egypt, Pontus and Africa. The celebration lasted four days, one more day was specially reserved for rest. S. Utchenko draws attention to the fact that immediately after the triumph he generously paid to his army, in particular the ordinary warrior received 5000 Attic drachmas, centurion – twice as much, standards and heads of horse cavalry – four as much. Each resident of Rome received 400 sestertii, 10 modii of grain (1 modius – 8704 liters. – O.G.) and 10 pounds of oil. The great feast of 22,000 tables was arranged for people, as well as spectacles and games involving infantrymen, cavalry and even war elephants¹⁴.

The more customized leisure becomes characteristic of representatives of the upper classes, elite, self-employed people who were able to use slaves. According to G. Woolf, the social link between education, social mobility and acculturation suggests that this

¹³ Cicero Marcus Tullius (1962) *Rech protiv Gaya Verresa (Pervaya sessiya). Rechi v dvukh tomakh* [Speeches against Verres (First session). Speeches in two volumes]. Moscow: Publishing House of the Academy of Sciences of the USSR, Vol. 1, p. 53 (in Russian).

¹⁴ Utchenko S.L. (1972) *Tsitseron i ego vremya* [Cicero and his time]. M.: Mysl, p. 270 (in Russian).

representation played a role in creation of imperial elite by joining local elite groups to the empire¹⁵.

In his letters to the Emperor Trajan, Pliny the Younger repeatedly writes about leisure, different types and forms of rural and urban recreation, recreation at villa, recreation and entertainment at sea, feast, grape harvesting, wine, spectacles, circus games, chariot racing, organization of religious festivals in the context of temple restructuring in the own estate, construction of theater and thermae, awarding athletes for winning the elastic competitions¹⁶. It is noteworthy that at any moment Pliny the Younger is ready to interrupt his literary work in the city for the rural leisure.

In his epigrams “To Julius Martial”, the Roman poet Marcus Valerius Martial describes:

...if it rested with us to dispose of our leisure time,
and to spend in each other’s company a life of true ease,
we should know no halls or mansions of lordly patrons,
nor vexatious lawsuits and troubles of courts,
nor proud family busts; but carriage airings,
conversation, reading, the Campus Maximus,
the shady porticoes, the Virgin water, the warm baths;
such places would be our constant resorts¹⁷.

2. Events in theaters VS spectacle in circuses, amphitheater: theoretical reflection

The **theaters** appeared and dramaturgy developed in the ancient Rome. As a rule, dramatic art remained closely related to national

¹⁵ Woolf, Gregory Duncan (2001) *Inventing empire in ancient Rome. Empires Perspectives from archaeology and history*. Editors S.E. Alcock; K.D. Mor; T.N. D’Altroy, K.D. Morrison, C.M. Sinopoli. Cambridge University Press, p. 320.

¹⁶ Sergeenko M.E., Dovatur A.I. (editors) (1982) *Pisma Pliniya Mladshego: Knigi I-X* [Pliny the Younger: Letters: Books I-X]. 2nd edition. Book IX, 32. Books I, 3; I, 9; IX, 7; IX, 36; IX, 40. Book. IX, 33. Books I, 15; IX, 17. Book IX, 20. Books IX, 6; IX, 23. Book IX, 39. Book X, 39. Book X, 118 (in Russian).

¹⁷ Martialis M.V. (1968) *Epighramy. Antychna literatura; khrestomatija* [Epigrams. Ancient literature; chrestomathy]. Compiled by O.I. Biletskyi. K. : Rad. shkola, p. 550 (in Ukrainian).

consciousness, mythology, but at the same time it already contained original stories, masterfully reflecting thoughts and feelings common to time and individual experience. The organized entertainment in the first three centuries of the republic developed quite slowly.

As F. Cowell notes in his book “Ancient Rome. Life, religion, culture”, the theatrical performances were not an extraordinary event among the Greek and Etruscan neighbors of Rome, and began to be staged in temporary theaters after Roman soldiers spent 20 years in Sicily during the first war with the Phoenicians. The island was then divided between the Carthaginians and the Greeks. After several defeats, the Greeks united with the Romans, and the Roman legionnaires for the first time faced a new art form in the tragedies of Euripides and comedies of Menander. *The theatrical performances, pantomimes* (from Greek. panta – everything) were depicted by the language of dance, gestures and without words. The actors were then called “Apollo’s table companions”, among them were the Quindecimviri (15 men for sacred rites). In the first year of peaceful life (240 BC), a play in Latin was staged in Rome, which ignited the public’s taste for more. Over the next 150 years, almost all comedies and tragedies of Roman literature were written¹⁸.

In his “Moral Letters to Lucilius” Lucius Annaeus Seneca writes about the popularity of *recreation in theater* more than of philosophical conversations, describing those “praeter ipsum theatrum Neapolitanorum, ut scis, transeundum est Metronactis petenti domum. Illud quidem fartum est, et ingenti studio quis sit pythaulus bonus iudicatur; habet tubic quoque Graecus et praeco concursus: at in illo loco in quo source bonus quaeritur, and quo source bonus discitur, paucissimi sedent, et hi plerisque videntur nihil boni negotii habere

¹⁸ Cowell F. (2006) *Drevniy Rim. Byt, religiya, kultura* [Ancient Rome. Life, religion, culture] (electronic source). M.: Centrpoligraf. Retrieved from: <http://historylib.org/historybooks/Drevniy-Rim--Byt--religiya--kultura/> (accessed on September 15, 2019) (in Russian).

quod agant; inepti et inertes vocantur¹⁹. ... On my way to the house of Metronax I am compelled to go, as you know, right past the Neapolitan Theatre. The building is jammed; men are deciding, with tremendous zeal, who is entitled to be called a good flute-player (flutist who accompanied solo parts of actors in antique theater – O.G.); even the Greek piper and the herald draw their crowds. But in the other place, where the question discussed is: “What is a good man?” and the lesson which we learn is “How to be a good man,” very few are in attendance, and the majority think that even these few are engaged in no good business; they have the name of being empty-headed idler²⁰.

Before the decline of the republic, the theater as a form of art was almost “dead”. The comedies of Plautus, Terence, Attius, tragedies of Ennius, Naevius, Pakuvius, and later tragedies of Seneca cannot be called a succession. As most of them are written in Greek originals, they were not of a high quality or remain unvalued. They simply could not compete with competitive forms of entertainment that were much more attractive for the Roman crowd. The mimes, pantomimes and knockabout acts still gathered crowds in theaters, but during the empire mentioning the games (ludi) that included theatrical entertainment for more people meant exciting chariot racing in the Great Circus and, above all, bloody gladiatorial shows in the amphitheater²¹.

¹⁹ Seneca Lucius Annaeus (1977) *Nravstvennyye pisma k Lutsiliyu* [Moral letters to Lucilius]. Translation, notes by S.A. Osharov, ed.-in-chief M.L. Gasparov. M.: Nauka, LXXVI, 4. (Literaturnye pamyatniki series [Literary Monuments series]). Retrieved from: http://yakov.works/acts/01/2/seneca_001.htm (accessed on February 19, 2015) (in Russian).

²⁰ Seneca Lucius Annaeus (2011) *Moraljni lysty do Lucylija* [Moral letters to Lucilius]. Translated from Latin by A. Sodomora. K.: Apriori, pp. 132-133 (in Ukrainian).

²¹ Cowell F. (2006) *Drevniy Rim. Byt, religiya, kultura* [Ancient Rome. Life, religion, culture] (electronic source). M.: Centrpoligraf. Retrieved from: <http://historylib.org/historybooks/Drevniy-Rim--Byt--religiya--kultura/> (accessed on September 15, 2019) (in Russian).

The development of secular mass and spectacular musical and circus art, the independent forms of which appeared in different regions of the ancient world is especially worth mentioning. The Greeks and Romans were the first to hold mass spectacles – theatrical, sports and circus. The programs of celebrations have changed over the centuries: the constant elements such as sacrifices, prayers and solemn marches were supplemented with activities that are just spectacular and entertaining. These could be gladiatorial shows or fights with wild beasts in the amphitheater, chariot racing in the circus, theatrical performances. The spectacles in Rome were a form of cult celebrations, form of honoring the gods, a kind of mystery, mass entertainment, and had a competitive nature. The spectacular events of the ancient Rome were magnificent, even under criteria of our time.

In the cultural and leisure sphere in the ancient Rome, the customized forms of leisure were increasingly opposed to mass, domestic to socially organized, intellectual activities were shifted towards physical, spiritual and developing forms of leisure were partly replaced by spectacles encompassing thousands of people at the same time.

The Emperor Claudius should be noted among the game organizers, as he often showed large and numerous spectacles, and not only ordinary and in ordinary places: he invented new and renewed old ones. During inauguration of the Theatre of Pompey, which he rebuilt after the fire, the emperor himself opened the games from the stand in the middle of the orchestra. As the Roman historian Gaius Suetonius Tranquillus writes in the biography of the Roman emperors “The Twelve Caesars. Divine Claudius”, he often arranged **circus games** even in the Vatican, sometimes showing venatio after every five races. “In Circus Maximus he put the marble fences and gilded turning pillars – formerly they were made of tufa and wood – and allocated special seats for senators, who at that time sat with all other people. Here, in addition to chariot racing, he also represented the Trojan Games and African baiting with participation of a squad of Praetorian horsemen led by the stands and the prefect himself, as well

as brought out the Thessalian horsemen with wild bulls whom they chased around the circus, picked up the exhausted ones on the back and threw them to the ground”²². During the reign of the Emperor Claudius there were 159 public festivals per year, 93 of which were devoted to games at the expense of government expenditures, including celebrations in honor of national heroes and victories in battles²³.

The Roman historian Publius Cornelius Tacitus in his “Annals” among the active hobbies of another Emperor Nero (stepson of Claudius – O.G.) notes such an activity as “riding horses in the tiltyard”²⁴. Even Tacitus himself was a priest-quintecimvir, organizer during secular games hosted by the Emperor Claudius. “During the games that took place at the circus in the presence of Claudius, teenagers from noble families, among them Britannicus, son of the emperor, and Lucius Domitius (Nero – O.G.) ... gave a Trojan performance on horseback”²⁵.

The **chariot racing** was particularly popular in Rome and, despite being very dangerous, they did not have the deliberate cruelty of fighting as in fighting of man with wild beasts. They were held in one of the five or six circuses of imperial Rome, the largest and oldest of which was large Circus Maximus (Circo Massimo). Its length was 600 yards and width – 200 yards. After expanding during the empire,

²² Suetonius G.T. (1990) *Zhizn dvenadtsati tsezarey* [The Twelve Caesars]. Translation from Latin, foreword and afterword of M. Gasparov. M.: Khudozhestvennaya literatura, V. 21. Retrieved from: <http://ancientrome.ru/antlitr/t.htm?a=1354644432> (accessed on January 17, 2015) (in Russian).

²³ Woolf, Gregory Duncan (2001) *Inventing empire in ancient Rome. Empires Perspectives from archaeology and history*. Editors S.E. Alcock; K.D. Mor; T.N. D’Altroy, K.D. Morrison, C.M. Sinopoli. Cambridge University Press, p. 320.

²⁴ Tacitus Publius Cornelius (2001) *Annaly. Malye proizvedeniya. Istoriya*. [Annals. Small works. History]. Translation from Latin. M.: Publishing House AST LLC; Ladomir, XIII, 3. (Klassicheskaya mysl series [Classical thought series]) (in Russian).

²⁵ Tacitus Publius Cornelius (2001) *Annaly. Malye proizvedeniya. Istoriya*. [Annals. Small works. History]. Translation from Latin. M.: Publishing House AST LLC; Ladomir, XI, 10. (Klassicheskaya mysl series [Classical thought series]) (in Russian).

it was able to accommodate about 250,000 viewers. Most of them were sitting on wooden seats behind the front stone rows that were intended for the Vestal, senators and horsemen. Four teams, owned by contractors, competed for favor of the crowd – red, green, white and blue, named so for the color of clothing of the chariot drivers standing on fragile two-wheeled chariots behind two or four horses, wrapping the reins around their bodies. They needed to free themselves quickly by cutting the reins if the chariot turned over. The emotions run high on the side of one of these team colors and could split families and destroy friendships. Remembering the victories of one of the most famous chariot driver Diocles (about 150 AD), G. Hyofling in “Ancient Rome. Life, religion, culture” describes his tombstone. It contains the story of 3000 victories in racing on two-horse chariots, and of 1462 victories in chariots harnessed of more than two horses²⁶.

However, not all residents of Rome favored such races. Pliny the Younger in his letter to Calvisius mentions the circus games, noting that he does not favor such empty vulgar spectacles and prefers literary work. The Roman horsemen familiar with literary works of Cornelius Tacitus and Pliny the Younger himself (except that the audience sometimes confounded these authors, asking which of them was “Italian” and which was “provincial”) were among the visitors to circus games²⁷.

The author is amazed by the mass interest in *chariot racing* and the fact that “thousands of men should be eager, like a pack of children, to see horses running time after time, and the charioteers bending over their cars. There might be some reason for their enthusiasm if it was the speed of the horses or the skill of the drivers

²⁶ Hyofling G. (2010) *Rimlyane, raby, gladiatory: Spartak u vorot Rima* [Romans. Slaves. Gladiators. Spartacus at the gates of Rome]. M.: Center polygraph. Retrieved from: http://historylib.org/historybooks/KHelm-KHefling_Rimlyane--raby--gladiatory-Spartak-u-vorot-Rima/2 (accessed on February 12, 2015) (in Russian).

²⁷ Sergeenko M.E., Dovatur A.I. (editors) (1982) *Pisma Pliniya Mladshogo: Knigi I-X* [Pliny the Younger: Letters: Books I-X]. 2nd edition. Book IX, 23 (in Russian).

that was the attraction, but it is the racing-colors which they favor, and the racing-colors that fire their love. If, in the middle of the course and during the race itself, the colors were to be changed, their enthusiasm and partisanship would change with them, and they would suddenly desert the drivers and the horses, whom they recognize afar and whose names they shout aloud. Such is the influence and authority vested in one cheap tunic, I don't say with the common crowd, – for that is even cheaper than the tunic, – but with certain men of position; and when I consider that they can sit for so long without growing tired, looking on at such a fruitless, cheerless, and tedious sport”²⁸.

Pliny the Younger expressed his attitude to the races in writing in letters. However, later the verbalized position of other citizens could be public. In particular, Gordius, centurion of Caesarea of Cappadocia, during the reign of Roman emperor Lycinius (307-324) came to the circus to express his civil and religious Christian beliefs during the festival of Mars. Then, as the historian of the XVII century Dimitry of Rostov writes in the compilation “Cheti-Minei” (Daniil Tuptalo, monk of the Kyiv Pechersk Lavra, Metropolitan of Rostov), “all the people came to the circus to watch horse racing, and all were sitting on high seats ... the audience watching the fast running of horses and skills of riders. On this day the slaves were released from work and gathered there, children hurried here from school ... When the herald signaled silence, the pipes, swirels and musical instruments fell silent”. Due to religious Christian beliefs Gordius was publicly punished, and the mayor ordered “to stretch him on wheels and tear his body apart; hang on a tree; ... give it to the beasts, cut his head off and throw it into the abyss”²⁹. The **public executions**, in this case of

²⁸ Sergeenko M.E., Dovatur A.I. (editors) (1982) *Pisma Pliniya Mladshogo: Knigi I-X* [Pliny the Younger: Letters: Books I-X]. 2nd edition. Book IX, 6 (in Russian).

²⁹ Dimitry of Rostov (2006) *Zhitiya svyatykh, izlozhennykh po rukovodstvu Chetikh-Miney v 12 tomakh* [The Lives of Saints based on Cheti-Minei in 12 volumes]. K.: Publishing House of Kyiv Pechersk Lavra, Vol. 5, pp. 143-144 (in Russian).

Christians, have become a kind of mass “spectacles” attracting a lot of people among the audience.

Catherine, resident of Alexandria, has met the same fate of public execution during the reign of Roman Emperor Maximinus (305–313 years). An eighteen-year-old girl of royal lineage with good education and knowledge of several languages “perfectly learned the ancient poets and philosophers Homer, Virgil, Aristotle, Plato and others ... learned the works of famous doctors Asclepius, Hippocrates and Galen, also she learned the oratory and dialectical art”, was publicly tortured for her religious Christian beliefs. On the advice of Hursaden, the king tortured Catherine, “four wooden wheels were mounted on one axis, and various iron spines were mounted around them: two wheels turned to the right and two to the left; in the middle of them ... the girl was tied”³⁰.

The Empress Augusta, military commander Porphyry and another 200 soldiers were suffered together with Catherine³¹.

The King Herod before his own death carried out the mass execution of Jews at the *Hippodrome*. As the Roman historian of the I century BC Josephus Flavius writes in the work “Antiquities of the Jews”, “the soldiers should surround the Hippodrome, and put all the inclosed persons to the sword, and then publish his death, which, (as he said) would cause his exit to be doubly triumphant; first, for the posthumous execution of his commands; and, secondly, for the quantity and number of his mourners”³².

However, not all rulers made mass spectacle from the execution. Thus, Pliny the Younger while being as governor in Bithynia, Roman

³⁰ Dimitry of Rostov (2006) *Zhitiya svyatykh, izlozhennykh po rukovodstvu Chetikh-Miney v 12 tomakh* [The Lives of Saints based on Cheti-Minei in 12 volumes]. K.: Publishing House of Kyiv Pechersk Lavra, Vol. 3, pp. 675-676 (in Russian).

³¹ Dimitry of Rostov (2006) *Zhitiya svyatykh, izlozhennykh po rukovodstvu Chetikh-Miney v 12 tomakh* [The Lives of Saints based on Cheti-Minei in 12 volumes]. K.: Publishing House of Kyiv Pechersk Lavra, Vol. 3, pp. 677-679 (in Russian).

³² Flavius Josephus (1994) *Iudeyskie drevnosti* [Antiquities of the Jews]. Translation from Greek by G.G. Geakel; foreword and notes by V.A. Fedosik, G.I. Dovgialo. Minsk, Vol. 2. XVII, 6, 5 (in Russian).

province (until probably 113 AD), “have never been present at any legal examination of the Christians, and I do not know, therefore, what are the usual penalties passed upon them, or the limits of those penalties, or how searching an inquiry should be made. I have hesitated a great deal in considering whether any distinctions should be drawn according to the ages of the accused; whether the name of being a Christian, even though otherwise innocent of crime, should be punished, or only the crimes that gather around it?”. In letters to the Emperor Trajan Pliny the Younger wrote that with persons who have been reported as Christians he acted as follows “I ask them whether they are Christians, if they say “Yes,” then I repeat the question the second time, and also a third – warning them of the penalties involved; and if they persist, I order them away to prison. For I do not doubt that – be their admitted crime what it may – their pertinacity and inflexible obstinacy surely ought to be punished. There were others who showed similar mad folly, whom I reserved to be sent to Rome, as they were Roman citizens”³³.

The constant mass spectacles, including bloody ones, required considerable organizational work with the public and special premises.

The first *amphitheater* in Rome was built in the middle of the I century BC by Gaius Scribonius Curio. Then, in 46 BC, the wooden Caesar’s amphitheater followed the wooden amphitheater with two rotating parts. Under the emperor Augustus, the first stone amphitheater in Rome was built on the Field of Mars by the city prefect Titus Statilius Taurus. As V. Dmytrenko writes in the monograph “Octavian Augustus. Birth of the Roman Empire”, Octavian Augustus at the end of his reign “was proud that he found a

³³ Sergeenko M.E., Dovatur A.I. (editors) (1982) *Pisma Pliniya Mladshogo: Knigi I-X* [Pliny the Younger: Letters: Books I-X]. 2nd edition. Book X, 96 (in Russian).

city of bricks and left a city of marble”³⁴. In the middle of the I century the Amphitheater of Nero was built. In Pompeii, the prominent citizens Gaius Cuspius Pansa and his son built an amphitheater, which was destroyed in 62 AD by an earthquake, and then built a new one – shortly before the fatal eruption of Vesuvius in 79. However, the largest and most famous Roman amphitheater was built in the 70’s of I century AD between the Palatine Hill and Esquiline Hill by the Emperors Vespasian and Titus: it was a huge, monumental Flavian Amphitheatre, later called the Colosseum or the Coliseum. It could accommodate more than 45000 viewers at one time (some writers even talk about 80000 or 87000).

The Colosseum was inaugurated by the Emperor Titus with the most generous games. It was announced that they would last a hundred days. The fights to the death were expected between more than 10000 people condemned to death and 5000 wild animals. On the second day, horse racing was to be held, and on the third – a naval battle between 3000 people on the artificial lake, which a water-filled arena turned into³⁵. As Thomas Wiedemann notes in the book “Emperors and Gladiators”, the Colosseum symbolized the emperor’s own legitimacy, demonstrating that he returned the Roman people their right to decide and choose life or death. It was appropriate that the inauguration of the new birth of Roman freedom should be celebrated not only by the traditional slaughter of animals. Each time, during the battles, gladiators displayed the spectacle of death and rebirth in the presence of the Roman people. The audience

³⁴ Dmytrenko V. (2011) *Oktavian Avghust. Narodzhennja Rymjskoji imperiji* [Octavian Augustus. Birth of the Roman Empire]. Lviv: Kalvariia, p. 253 (in Ukrainian).

³⁵ Cowell F. (2006) *Drevniy Rim. Byt, religiya, kultura* [Ancient Rome. Life, religion, culture] (electronic source). M.: Centrpoligraf. Retrieved from: <http://historylib.org/historybooks/Drevniy-Rim--Byt--religiya--kultura/> (accessed on September 15, 2019) (in Russian).

had to accept mortality, reflecting on the unprecedented strength and continuity of the universal rules of Rome³⁶.

The amphitheaters were built also in other cities of Italy and provinces: Pompeii, Spoleto, Pozzuoli, Pula, Verona, Prenesto and many other places, in Gaul – Arelate (Arles), Nemausa (Nimes), Lutetia (Paris), Vesunna (Perisi), in Spain – in modern-day Merida to Seville, as well as on the island of Sardinia, Tunis. The popularity of gladiatorial shows in Italy is evidenced by the fact that there were 99 amphitheaters, of which 27 were studied by the archaeologists. All of them were built at the expense of city or at the expense of any individual, and sometimes the construction was partly financed by the emperor himself.

As Jacob Burckhardt considers, the Emperor Constantine the Great organized lavish celebrations and majestic circus games for inauguration of new city construction and giving it the name of Constantinople. Each year, a gilded statue of the emperor with Tyche, genius guard of the city, was carried through the circus in a torchlight procession. In the case of Constantine, the excessive pride and pompous performances were aimed at a deliberate political purpose. After 322 AD, wine, bread and oil was distributed on a permanent basis³⁷.

3. Gladiatorial shows as a mass form of events. Statement of problem of ethical measurement of spectacles

Under Octavian Augustus, various distributions for the Roman poor and free spectacles were arranged not from time to time, as during the Roman Republic, but constantly, becoming a guaranteed privilege for residents of Rome. On Octavian's part, it was not only generosity but also a kind of preventative measure aimed at preventing hunger riots and all kinds of protests.

³⁶ Wiedemann, Thomas E.J. (1992) *Emperors and Gladiators*. London; New York: Routledge, p. 180.

³⁷ Burckhardt Jacob (2003) *Vek Konstantina Velikogo* [The Age of Constantine the Great]. M.: Polygraph Center, pp. 86 (in Russian).

In the document “Res gestae divi Augusti” (The Deeds of the Divine Augustus) (in Latin and Greek versions it is known from inscription in Ankara on Monumentum Ancyranum – O.G.), the Emperor Octavian Augustus details the *statistics of mass spectacles and their costs*. “I gave a gladiatorial show three times in my own name, and five times in the names of my sons or grandsons; at these shows about 10,000 fought. Twice I presented to the people in my own name an exhibition of athletes invited from all parts of the world, and a third time in the name of my grandson. I presented games in my own name four times, and in addition twenty-three times in the place of other magistrates. On behalf of the college of fifteen, as master of that college, with Marcus Agrippa as my colleague, I celebrated the Secular Games in the consulship of Gaius Furnius and Gaius Silanus. In my thirteenth consulship I was the first to celebrate the Games of Mars, which subsequently the consuls, in accordance with a decree of the senate and a law, have regularly celebrated in the succeeding years. Twenty-six times I provided for the people, in my own name or in the names of my sons or grandsons, hunting spectacles of African wild beasts in the circus or in the Forum or in the amphitheaters; in these exhibitions about 3500 animals were killed. I presented to the people an *exhibition of a naval battle* across the Tiber where the grove of the Caesars now is, having had the site excavated 1800 feet in length and 1200 feet in width. In this exhibition thirty beaked ships, triremes or biremes, and in addition a great number of smaller vessels engaged in combat. On board these fleets, exclusive of rowers, there were about 3,000 combatants (italic type is added by us – O.G.)³⁸. However, the Emperor Octavian Augustus was not the first to arrange public death battles.

³⁸ Shifman I.S. (1990) Deyaniya Bozhestvennogo Avgusta. *Tsezar Avgust* [The Deeds of the Divine Augustus. Caesar Augustus]. L.: Nauka, p. 184. (Iz istorii mirovoy kultury series [From the History of World Culture series]) (in Russian).

It is known that the Etruscans turned the simple slaughter of prisoners of war sacrificed during burials into something else, namely, their fight not for life, but for death at the graves of ancestors and in the arena (probably the Romans adopted gladiatorial shows from Tarquinia)³⁹. The Etruscan burial urns of the second half of the III century BC, depicting such fencing game, have survived. In these images, in two cases the Gauls confront their fellow men, and in the other case – the Gauls against the Thracians. Both of these combinations are well known to us by later gladiatorial shows of the Romans.

The term “munus” (plural – “munera”) has been used constantly to refer to **gladiatorial shows**. If earlier they were carried out exclusively during burial of the deceased, that is, irregularly, then they were gradually transferred to December, when the Saturnalia was handled – festival in honor of the god Saturn, which was initially associated with human sacrifices. The dreaded gods of the underworld, as well as the gods of agriculture, were pacified with human blood.

The *spectacular forms of events* later, for example, became an important component of domestic politics in the ancient Rome. As Cicero states in the “Second Philippic against Mark Antony”, the Emperor Gaius Julius Caesar “*by gladiatorial shows, constructions, generous distributions and games attracted the inexperienced crowd to his side; his supporters tied with awards*”⁴⁰. In his speech “In defense of Publius Sestius” Cicero notes that “there has never been a greater crowd than at that *gladiatorial shows*, neither at any contio nor indeed

³⁹ Hyofling G. (2010) *Rimlyane, raby, gladiatory: Spartak u vorot Rima* [Romans. Slaves. Gladiators. Spartacus at the gates of Rome]. M.: Center polygraph. Retrieved from: http://historylib.org/historybooks/KHelm-KHefling_Rimlyane--raby--gladiatory-Spartak-u-vorot-Rima/2 (accessed on February 12, 2015) (in Russian).

⁴⁰ Cicero Marcus Tullius (1962) *Vtoraya filippika protiv Marka Antoniya. Rechi v dvukh tomakh* [Second Philippic against Mark Antony. Speeches in two volumes]. Moscow: Publishing House of the Academy of Sciences of the USSR, Vol. 2, p. 319 (in Russian).

any cornitium”⁴¹. The ancient Greek historian Plutarch in “Comparative Biographies of Caesar” writes that “after the triumphs, Caesar gave his soldiers large gifts and entertained the people with banquets and spectacles ... furnishing spectacles of *gladiatorial* and naval combats in honor of his daughter Julia, long since dead” (italic type is added by us – O.G.)⁴².

Not only obvious criminals, but sometimes innocent or wrongfully convicted people were sent to gladiatorial service. The gladiators were called infamous, as they were disenfranchised and had one of the worst ways of existence.

The oldest gladiator school in Capua belonged probably to Gaius Aurelius Scaurus, who, in 105 BC with the help of his teachers, taught the art of fencing to the legions of consul Rutilius. Three decades later, the famous school of Gnaeus Lentulus Batiatus had a bad record after about 70 gladiators led by Spartacus escaped from it in 73 BC.

The German-British historian Thomas Wiedemann explores comparative history of slavery and writes that the decree appears to have divided gladiatorial games into five separate categories, depending on the outlay: under 30,000 sesterces; 30 to 60,000; 60 to 100,000; 100 to 150,000; and 150 to 200,000 sesterces, the upper limit (and still half the equestrian census rating). Gladiators too were categorised by different price-bands: the lowest were *gregarii*, “ordinary” ones, costing between 1,000 and 2,000 sesterces; more expensive ones were assigned to three (possibly five) categories, the maximum being 15,000 sesterces⁴³.

⁴¹ Cicero Marcus Tullius (1962) *V zashchitu Publiya Sestiya. Rechi v dvukh tomakh* [In defence of Publius Sestius. Speeches in two volumes]. Moscow: Publishing House of the Academy of Sciences of the USSR, Vol. 2, p. 146 (in Russian).

⁴² Plutarch (1994) *Sravnitelnye zhizneopisaniya v dvukh tomakh. Tsezar*. [Comparative life descriptions in two volumes. Caesar]. Editor S.S. Averintseva. M.: Nauka, Ed. 2. Vol. II, p. 55 (in Russian).

⁴³ Wiedemann, Thomas E.J. (1992) *Emperors and Gladiators*. London; New York: Routledge, p. 134.

When analyzing the classification of gladiators, fighting couples, differences of their helmets and armor, role of gladiatorial shows in the mass interaction of the emperor with people of Roman Principate, the Swiss historian and museum expert Laurent Gorgerat in the study “Gladiator. Highly specialized fighter in the service of Roman virtues” identifies such types of gladiators as tracker, murmillo, provocator, hoplomachus, retiarius, secutor, arbelas⁴⁴. Their goal has always been the will to fight at the highest technical level and thus to increase the attractiveness for the audience.

There were some differences among gladiators. Thus, murmillones received their name due to badge in the form of sea fish on a helmet. They were equipped with a Gallic shield, sword and spear. The retiarius, or net fighter, was another type of gladiator with apparently deep historical roots. Being dressed in a tunic shirt like fishermen, retiarii circled around their opponents, trying to throw a net on them to disable and kill with a dagger or trident that looked like the one used in tuna fishing. If the victim skillfully evaded, the retiarius quickly pulled the network to him with the help of a special cord and started “fishing” again. The Ukrainian researcher A. Obertynska wrote about the name of gladiatorial show “fishing” as settled in the history of mass games⁴⁵. The main opponent of the retiarius next to the murmillo was the secutor (pursuer), the armor of which, as in the heavily armed samnite, consisted of a helmet with slot for eyes, sword and shield. The horse fighters, such as the andabata, were among them; their body was covered in Parthian chain mail and their faces were covered with deaf helmet with no slots for eyes. They were armed with long spears that they pointed at

⁴⁴ Gorgerat L. (September 2019) Der Gladiator. Ein hochspezialisierte Kämpfer im Dienste römischer Tugenden. *Gladiator – Die wahre Geschichte. Eine Ausstellung des Antikenmuseum Basel und Sammlung Ludwig*. Basel, Steudler Press AG, pp. 86-87.

⁴⁵ Obertynska A.P. (1992) *Istoriya masovykh svjat* [History of Mass Holidays]. K.: NMK VO, p. 79 (in Ukrainian).

each other at full speed. The *essedarii* fought in British chariots operated by the driver standing near⁴⁶.

It is unknown when the female gladiator first appeared, as American researcher Anna McCullough writes in the article “Female Gladiators in Imperial Rome: Literary Context and Historical Fact”. Their appearance probably coincided with the increasing popularity of games in general in the late Republican and Augustus era. B. Levick believes that women were first banned from entering the arena in 22 BC by Augustus in the *senatus consultum*, which also banned the children and grandchildren of senators and horsemen from performing on stage and in the arena. Although Cassius Dio does not write specifically that women have been banned, he does mention both noble men and noble women who are banned from entering the arena in 23 and 22 BC. This ban of S.C. senate from being on stage and in the arena, if it did involve women, was repeated in 19 AD and was also applied to the daughters, granddaughters and great-granddaughters of senators and horsemen. In 11 AD, the senate ban was applied to the free-born women under the age of twenty who could not enter the arena⁴⁷.

Roman women as well as men found gladiatorial contests, and gladiators, attractive. Thomas Wiedemann draws attention to some much-quoted epigraphic evidence suggests that this attraction might be sexual: at Pompeii, the *retiarius* Crescens was known as ‘the netter of girls by night’ and ‘the girls’ darling’. Thracians were a favourite symbol of manliness because much of their body was left visible to the audience. Author considers that obviously constituted a potential danger to the Roman male’s control over his womenfolk. Augustus

⁴⁶ Hyofling G. (2010) *Rimlyane, raby, gladiatory: Spartak u vorot Rima* [Romans. Slaves. Gladiators. Spartacus at the gates of Rome]. M.: Center polygraph. Retrieved from: http://historylib.org/historybooks/KHelm-KHefling_Rimlyane--raby--gladiatory-Spartak-u-vorot-Rima/2 (accessed on February 12, 2015) (in Russian).

⁴⁷ McCullough A. (Winter 2008) Female Gladiators in Imperial Rome: Literary Context and Historical Fact. *Classical World*. Johns Hopkins University Press. Vol. 101, No. 2, p. 198.

restricted women, other than the six Vestal Virgins, to watching gladiators from the rearmost rows of seats⁴⁸. However, Wiedemann's publication "Emperors and Gladiators" reflected his understanding of the essence of the Roman universe.

The Roman poet Marcus Valerius Martialis dedicated his epigram to Hermes, one of the most popular gladiators at the time:

Hermes, the martial pleasure of an age,
Hermes, well-learned in all arms,
Hermes, both gladiator and teacher,
Hermes, confusion and terror of his school,
Hermes, the only one whom Helius fears,
Hermes, the only one for whom Advolans fell,
Hermes, taught to conquer, not kill,
Hermes, himself his substitute,
Hermes, wealth of the scalpers,
Hermes, care and heartthrob of the slave-girls,
Hermes, warlike and arrogant with a spear,
Hermes, menacing with a sea trident⁴⁹.
Hermes, his plumed helmet drooping, to be feared,
Hermes, glory of all kinds of war,
Hermes, alone is all and three in one⁵⁰.

During the secular games that took place at the circus in the presence of the Emperor Claudius (41-54 AD), as Cornelius Tacitus writes in his "Annals", "Publius Dolabella proposed that a spectacle of

⁴⁸ Wiedemann, Thomas E.J. (1992) *Emperors and Gladiators*. London; New York: Routledge, p. 26.

⁴⁹ Martialis M.V. (1994) *Epigrammy* [Epigrams]. Translation by F.A. Petrovskiy. St. Petersburg: JSC "Komplekt", V. 24. Retrieved from: <http://ancientrome.ru/antlitr/t.htm?a=1312800455> (accessed on December 12, 2019) (in Russian).

⁵⁰ Martialis M.V. (1994) *Epigrammy* [Epigrams]. Translation by F.A. Petrovskiy. St. Petersburg: JSC "Komplekt", V, 31. Retrieved from: <http://ancientrome.ru/antlitr/t.htm?a=1312800455> (accessed on December 12, 2019) (in Russian).

gladiators should be annually exhibited at the cost of those who obtained the quaestorship”⁵¹.

The Emperor Claudius himself was one of the fervent supporters of *gladiatorial shows*. Describing the emperor’s preferences, Gaius Suetonius Tranquillus in his “The Twelve Caesars. Divine Claudius” writes that at gladiatorial shows, his own or others, he every time ordered to kill even those who fell by accident, especially the retiarii: he wanted to look in the face of the dying. “When a pair of gladiators had fallen by mutually inflicted wounds, he at once had some little knives made from both their swords for his use. He took such pleasure in the combats with wild beasts and of those who fought at noonday, that he would go down to the arena at daybreak and after dismissing the people for luncheon at midday”⁵². But one day he did well and appropriately: “he had granted the wooden sword to an essedarius, for whose discharge four sons begged, and the act was received with loud and general applause, he at once circulated a note, pointing out to the people how greatly they ought to desire children, since they saw that they brought favor and protection even to a gladiator”⁵³.

The Roman writer Lucius Apuleius in his “The Metamorphoses or The Golden Ass” promises only to “please the reader’s ear”, that is, to entertain him; in fact, he fluently and vividly draws the various layers of modern society, culture, art, household activities and leisure; humor colors the whole narrative. The author tells how in

⁵¹ Tacitus Publius Cornelius (2001) *Annaly. Malye proizvedeniya. Istoriya*. [Annals. Small works. History]. Translation from Latin. M.: Publishing House AST LLC; Ladomir, XI, 22. (Klassicheskaya mysl series [Classical thought series]) (in Russian).

⁵² Suetonius G.T. (1990) *Zhizn dvenadtsati tsezarey* [The Twelve Caesars]. Translation from Latin, foreword and afterword of M. Gasparov. M.: Khudozhestvennaya literatura, V. 34. Retrieved from: <http://ancientrome.ru/antlitrt.htm?a=1354644432> (accessed on January 17, 2015) (in Russian).

⁵³ Suetonius G.T. (1990) *Zhizn dvenadtsati tsezarey* [The Twelve Caesars]. Translation from Latin, foreword and afterword of M. Gasparov. M.: Khudozhestvennaya literatura, V. 5. Retrieved from: <http://ancientrome.ru/antlitrt.htm?a=1354644432> (accessed on January 17, 2015) (in Russian).

Plataea they heard a lot of talk about Demochares, who is going to organize the gladiatorial show. "... It would take more wit and eloquence than I am master of to do justice to each and every aspect of all his various preparations. There were gladiators renowned for their fighting prowess, hunters of proven speed and agility, and desperate criminals with nothing to lose who were being fattened up to fatten the beasts in their turn. There was an elaborate timber structure of several stories like a movable house, and brightly decorated enclosures for the wild-beast show. The number and variety of the animals beggared description, for Demochares had gone to endless trouble to import exotic species to serve as toms for the condemned. On top of the rest of the outfit for this splendid show he had pretty well used up everything he possessed in procuring a large number of huge bears"⁵⁴.

However, in other people such violent fun and gladiatorial shows caused aversion and disgust, and *in moral sense* – condemnation. The Roman philosopher, poet and statesman of the I century AD, Lucius Annaeus Seneca, describes in his "Moral Letters to Lucilius" the favorite spectacle of many Romans: "Casu in meridianum spectaculum incidi, lusus exspectans et sales et aliquid laxamenti quo hominum oculi ab humano cruore acquiescant. By chance I attended a mid-day exhibition, expecting some fun, wit, and relaxation, – an exhibition at which men's eyes have respite from the slaughter of their fellow-men. But it was quite the reverse. The previous combats were the essence of compassion; but now all the trifling is put aside and it is pure murder. The men have no defensive armor. They are exposed to blows at all points, and no one ever strikes in vain.

Many persons prefer this program to the usual pairs and to the bouts "by request". Of course they do; there is no helmet or shield to deflect the weapon. What is the need of defensive armor, or of skill?

⁵⁴ Apuleius Lucius. (1988) "*Metamorfozy*" i drugie sochineniya ["Metamorphoses" and other works]; editor M.L. Gasparov. M.: Khudozhestvennaya literatura, IV, 13 (in Russian).

All these mean delaying death. In the morning they throw men to the lions and the bears; at noon, they throw them to the spectators. The spectators demand that the slayer shall face the man who is to slay him in his turn; and they always reserve the latest conqueror for another butchering. The outcome of every fight is death, and the means are fire and sword. This sort of thing goes on while the arena is empty”⁵⁵.

4. Naumachia as a theatrical form of events of Rome. Spectacular politics of the emperors

Naumachia (*staging of naval battles* in the artificial basin) was another spectacular form of events of the ancient Rome, reflecting the policy of “bread and circuses”. As Plutarch notes in the “Comparative Biographies of Caesar”, “...furnishing *naval combats* in honor of his daughter Julia”⁵⁶. 4000 rowers and 2000 gladiators took part in *naumachia* in the artificial basin on the Field of Mars. The next *naumachia* was arranged by the Emperor Augustus in the II BC on the occasion of inauguration of the Temple of Mars. The basin more than 500 meters long and about 400 meters wide was dug in the gardens on the right bank of the Tiber. It featured the famous battle between Greek and Persian ships, which took place in 480 BC near the Salamis in the Aegean Sea. More than three thousand people took part in this spectacle on dozens of large and small vessels.

The *naumachia* of the Emperor Claudius is described in “Annals” of the Roman historian Cornelius Tacitus. “Claudius equipped triremes, quadriremes, and nineteen thousand combatants: the lists he surrounded with rafts, so as to leave no unauthorized points of escape,

⁵⁵ Seneca Lucius Annaeus (1977) *Nravstvennye pisma k Lutsiliyu* [Moral letters to Lucilius]. Translation, notes by S.A. Oshero, ed.-in-chief M.L. Gasparov. M.: Nauka, VII, 3-4. (Literaturnye pamyatniki series [Literary Monuments series]). Retrieved from: http://yakov.works/acts/01/2/seneca_001.htm (accessed on February 19, 2015) (in Russian).

⁵⁶ Plutarch (1994) *Sravnitelnye zhizneopisaniya v dvukh tomakh. Tsezar*. [Comparative life descriptions in two volumes. Caesar]. Editor S.S. Averintseva. M.: Nauka, Ed. 2. Vol. II, p. 55 (in Russian).

but reserved space enough in the center to display the vigor of the rowing, the arts of the helmsmen, the impetus of the galleys, and the usual incidents of an engagement. ... The shores, the hills, the mountain-crests, formed a kind of theatre, soon filled by an untold multitude, attracted from the neighboring towns, and in part from the capital itself, by curiosity or by respect for the sovereign”⁵⁷.

According to another Roman historian Gaius Suetonius Tranquillus, on the Field of Mars Claudius gave a military performance depicting the conquest and looting of the city and then conquest of British kings, and managed himself sitting in the cloak of the commander. “Indeed, he even staged a sea-battle on the Fucine lake, when he was about to drain it. However, when those who were to fight called out: “Hail emperor! Those who are about to die salute you”, he replied: “Or not”. After that pronouncement, none of them was prepared to fight, arguing that he had thereby spared them”⁵⁸.

The Roman poet Ovidius condemned the bloody fun of his contemporaries and in his “Grieving elegies” fervently called on the princeps (except for the other – Octavian Augustus), either jokingly or seriously, to ban the games, spectacle and circus.

Even if I'd confessed it, the games also sow
seeds of iniquity: order the theatres closed!
Many have often found an excuse for sin
when the hard earth's covered with Mars's sand!
Close the Circus! The Circus's freedom isn't safe:
here a girl sits close to an unknown man.
Why's any portico open, since certain girls
stroll there, to meet a lover in the place?

⁵⁷ Tacitus Publius Cornelius (2001) *Annaly. Malye proizvedeniya. Istoriya*. [Annals. Small works. History]. Translation from Latin. M.: Publishing House AST LLC; Ladimir, XII, 56. (Klassicheskaya mysl series [Classical thought series]) (in Russian).

⁵⁸ Suetonius G.T. (1990) *Zhizn dvenadtsati tsezarey* [The Twelve Caesars]. Translation from Latin, foreword and afterword of M. Gasparov. M.: Khudozhestvennaya literatura, V. 6. Retrieved from: <http://ancientrome.ru/antlitr/t.htm?a=1354644432> (accessed on January 17, 2015) (in Russian).

... Or is this kind of writing safe on stage, where it's allowed, and theatre grants license to the mime?

Well my poems have often been danced to, publicly ... ⁵⁹

A *moral assessment* of certain forms of events, wealth, hedonism can also be found in “Conversations on the Epistle to the Romans” of Saint John Chrysostom, court speaker, lawyer and Archbishop of Constantinople (347-406). As the saint writes “...I forbid you to dishonor yourself, wish that your pleasure was a real pleasure and not turned into punishment, torment, excessive drinking and great fun. Let the heathen know that Christians are best to have fun, but to decently have fun, because it is said, Rejoice the Lord with trembling (Psalms II, 11). How should we rejoice? Singing hymns, praying, singing psalms instead of shameful songs”⁶⁰. Emphasizing the importance of moral virtues above all, Saint John Chrysostom draws the attention of the person to the fact that... “you build country houses, baths, galleries and many palaces without necessity and benefit, but you do not give Christ a small roof over his head, but decorate the upper parts of the house for crows and corshoons. What could be worse than such frivolity?”⁶¹.

⁵⁹ Ovidius Publius Naso (1999) *Ljubovni eleghiji. Mystectvo kokhannja. Skorbotni eleghiji* [Love elegies. Art of love. Grieving elegies]. Translated by A. Sodomora. K.: Osnovy, II, 1 (in Ukrainian).

⁶⁰ Chrysostom John (1994) *Izhe vo svyatykh ottsa nashego Ioanna Zlatoustogo arkhiepiskopa Konstantinopol'skogo izbrannye tvoreniya. Besedy na poslanie k Rimlyanam* [To the saints of our Father Saints John Chrysostom, Archbishop of Constantinople, chosen creations. Conversations on the Epistle to the Romans]. M., p. 789. (Reprinted edition: *Tvoreniya svyatago ottsa nashego Ioanna Zlatoustago Arkhiepiskopa Konstantinopol'skogo v russkom perevode* [Creations of our holy Father Saints John Chrysostom, Archbishop of Constantinople, in Russian translation]. In 12 volumes. Vol. 9, Book 2. St. Petersburg: The Saint Petersburg Theological Academy, 1903) (in Russian).

⁶¹ Chrysostom John (1994) *Izhe vo svyatykh ottsa nashego Ioanna Zlatoustogo arkhiepiskopa Konstantinopol'skogo izbrannye tvoreniya. Besedy na poslanie k Rimlyanam* [To the saints of our Father Saints John Chrysostom, Archbishop of Constantinople, chosen creations. Conversations on the Epistle to the Romans]. M., p. 677. (Reprinted edition: *Tvoreniya svyatago ottsa nashego Ioanna Zlatoustago Arkhiepiskopa Konstantinopol'skogo v russkom perevode* [Creations of our holy Father Saints John Chrysostom, Archbishop of Constantinople, in Russian translation].

The leveling power of the imperial regime destroyed or falsified all patriarchal and ethnic and polis connections between people. The warmth of friendly feelings and real informal solidarity and friendship of ordinary people, family and community relations remained only in the collegiums⁶².

Thus, the spectacular events of the ancient Rome became an effective instrument of political domination. This sphere is truly a Roman art sphere, as it shows with utmost clarity and expressiveness, according to A.F. Losiev, how legal absolutism is synthesized in Rome with sensual diversity and internal sensual exaltation⁶³. The Imperial Rome is a country of complete and true absolutism, kingdom of some state mysticism, before which a separate individual simply does not exist, he is only a screw in this universal machine.

CONCLUSIONS

The spectacular forms of events in the era of the ancient Rome were not just a form of everyday or social behavior, realization of religious and public festivals and mass spectacles, but largely reflected certain life positions, served as an important criterion for assessing the social role of person in the community, specified political power, reflected social and cultural transformations in society.

The transformations were traced in the daily life of the Roman. His main priorities are the clientele institute and its expansion, solemn sacrifices to a certain god, support of specially trained contestants, cult of power. Therefore, events as a spiritual category cannot be the subject of wishes and aspirations of the Roman.

In 12 volumes. Vol. 9, Book 2. St. Petersburg: The Saint Petersburg Theological Academy, 1903) (in Russian).

⁶² Petrova I.V. *Formy dozvillja v antychnosti: kuljturologhichnyj potencial* [Forms of leisure in antiquity: cultural potential]. Retrieved from: http://www.culturalstudies.in.ua/knigi_8_45.php (accessed on January 25, 2015) (in Ukrainian).

⁶³ Losiev A. F. (2002) *Ellinisticheski-rimskaya estetika I-II vekov* [Hellenistic-Roman aesthetics of the I-II centuries]. Editors A.A. Takho-Godi, V.P. Troitsky. M.: Mysl, Vol. 5, Book 2. Retrieved from: <http://psylib.org.ua/books/lose009/txt03.htm> (accessed on November 2, 2019) (in Russian).

The forms of events of free citizens of the ancient Rome can be divided into those that took place at home and those that took place in public place; rural and urban; active and passive; individual, group and mass; training, entertaining, educational; constructive and destructive; self-organized and socially organized. The cultural consciousness then decides according to its own faith and tastes – mimesis or fantasy, nature or creativity, rules or freedom, rationality or emotions, objective or subjective.

In antiquity, there are two types of leisure activities: types and forms of leisure associated with religious worship, including mythology, traditional rites and rituals, mass actions, where, according to the classification of values of the ancient leisure, the leading values are cult and agony; types and forms of leisure associated with household activities, daily activities, individual characteristics of participants of leisure activities of the antiquity, where the values of orientation to communication and compensatory activity appear as primary ones.

The strengthening of supreme power in the state leads to the emergence of triumphs and religious and political festivals (first of all, festivals of the emperors – phenomenon of the Roman Empire). The Roman spectacles were a public demonstration of power, including military. Quite often they are carried out at the expense of the state, which significantly distinguishes them from the spectacles of sacred content, or are organized due to allowances of the officials who dream of relevant state positions. New leisure paradigm is being created that depends on many factors – social conditions, cultural resources, dominant ideologies and beliefs and more.

In the ancient Rome, labor and events differentiate becoming independent spheres of human life. They are closely intertwined with popular culture, folklore and folk festivals in the representatives of the broad circles. The leisure of wealthy and noble people takes new forms enriching with new content. The professions are born, the representatives of which are engaged in organization of entertainment of nobility in free time, as well as engaged in artistic crafts, art and

philosophy. The specialists organizing public festivals and mass entertainment appear. The state plays an important role in organizing the honoring festivals, as it is interested in formation of appropriate stereotypes of thinking and behavior of citizens, and forming public opinion.

The ancient Rome left a significant cultural heritage. The expositions of British Museum, Gladiator Museum in Rome, Basel Museum of Antiquities and The Ludwig Collection and others have many artifacts of gladiatorial culture of the ancient Rome. For example, exhibition at the Gladiator Museum in Rome presents almost a thousand years of history of the Roman army and gladiators in one exposition, reconstruction of the most representative helmets and plate armor from the VII century BC to IV century AD⁶⁴. The cultural and educational programs in museums allow fostering interest in the militaristic culture of the ancient Rome to different categories of visitors.

The reception of spectacular forms of events of the ancient Rome and their rethinking in the cultural dimension revealed the significant influence of values of the ancient spectacles on formation of spectacular culture in subsequent eras. The revival of the Olympic Games in 1896, renewal of the Pythian Games in 1999 (Delphic Games and Youth Delphic Movement), holding of Bosphorus Agons International Festival of Ancient Art since 1999, holding of festivals of historical and cultural reconstructions “Kentavry” (Centauri) (Kyiv Oblast, Kopachiv village), “Ghenuzkyi sholom” (Genoese helmet) (Sudak), “Kamiana strila” (Stone arrow) (Kamianets-Podilsk) in modern Ukraine is the appeal to the cultural experience of Antiquity. However, creation of the concept of all-Ukrainian program of entertainment and leisure is not limited to the idea of reproduction of the ancient events and copying of ancient sights, the principle of

⁶⁴ Gladiator Museum Rome. Retrieved from: <http://www.gladiatormuseum.com/en/home/> (accessed on November 7, 2019).

historical and cultural dialogue, study and revival of the best traditions is fundamental.

The modern event managers should be able to find director, conclude a contract, find art director, audio engineer, costume designer, stage workers, to determine the necessary equipment, schedule rehearsals, have regulatory foundations in the field of art and cultural practices, specific features of drafting business plan, budget, search for sponsors⁶⁵.

The study of events of the Antiquity opens up new perspectives for study of spectacular culture in historical retrospect, for enrichment of the content and forms of modern leisure industry, optimization of modern methods of event management, improvement of quality of education of cultural scientists, as theoretical foundations of School of Cultural Studies of Kyiv National University of Culture and Arts.

The culturologists, teachers, students of departments for Cultural Studies and Event Management can use new information contained in this monograph section to develop and study courses “History and Theory of Culture”, “History and Theory of Leisure”, “History and Theory of Events”.

SUMMARY

Purpose of the monograph section is introduction into the cultural discourse of analytically processed and summarized information on the genesis and evolution of forms of events in the ancient Rome, their functional features, specific features of mass events of Antiquity in the context of spectacular culture of Rome.

Methodological basis consisted of the methods of critical analysis of cultural, historical and literary sources, specific and historical analysis and interdisciplinary synthesis, induction and deduction. The problematic and chronological, system and

⁶⁵ Novikova G.N. (2006) *Tekhnologii art-menedzhmenta* [Art management technologies]. M.: MGUKI, pp. 172-173 (in Russian).

structural, comparative, descriptive methods and method of social and phenomenological analysis were applied from specific and scientific methods.

Scientific novelty. The monograph section analyzes the genesis and evolution of forms of events in the context of spectacular culture in the ancient Rome. Based on the ancient literary reflection, through the prism of works of culturologists, philosophers, historians, poets, writers of the ancient Rome Marcus Tullius Cicero, Gaius Suetonius Tranquillus, Josephus Flavius, Cornelius Tacitus, Plutarch, Lucius Annaeus Seneca, Pliny the Younger, Lucius Apuleius, Theodosius Macrobius, Publius Ovidius Naso, Marcus Valerius Martialis, Saint John Chrysostom, Dimitry of Rostov and others the author revealed the essence and content of games, festivals, theatrical performances, chariot racing, public executions, gladiatorial shows, naumachia as spectacular forms of events in the ancient Rome, statistics and specific features of spectacular events and instruments of ruling the Roman emperors. The author describes the moral aspects of events in the context of spectacular culture of antiquity.

Conclusions. The place of spectacular culture of Antiquity in the system of cultural knowledge and cultural tradition of their social universe is revealed. The transformations of spectacular events as a social and humanitarian experience of ancient society, political instrument of government in Rome are explored. The role of spectacles of Antiquity for modern cultural practices is established.

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