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### **Ukrainian Film Music: History and Modernity**

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### **Українська кіномузика: історія та сучасність**



Литвинова О. У. *Музика в кінематографі України* : каталог. Київ : Логос, 2009. Ч. 1. Автори музики художньо-ігрових фільмів, які створювалися на кіностудіях України. 453 с.

Литвинова, О.У., 2009. *Музика в кінематографі України*. Київ: Логос. Ч. 1. Автори музики художньо-ігрових фільмів, які створювалися на кіностудіях України.

Lytvynova, O.U., 2009. *Muzyka v kinematohrafi Ukrainy* [Music in the cinema of Ukraine]. Kyiv: Lohos. Ch. 1. Avtory muzyky khudozhno-ihrovykh filmiv, yaki stvoriuvались na kinostudiiakh Ukrainy [Authors of music of feature and feature films created at film studios of Ukraine].

More than ten years ago, a book by musicologist Olga Lytvynova “Music in Ukrainian Cinema” was published. This work is almost the only publication in Ukraine, which reflects almost the entire palette of Ukrainian film music, from the 1920s to the mid-2000s. Unfortunately, this certainly relevant work has not yet received proper feedback in the scientific musicology and cinematography literature.

Annotated reference book “Music in the cinema of Ukraine. Catalogue. Part I” is the first Ukrainian information and reference publication that contains information about the authors of film music and its performers. It provides an opportunity to recreate the musical heritage of Ukrainian composers in domestic cinema, to enrich the scientific field with information about their work and opens space for new scientific studies of the cultural development of society. The concept of creating the reference book is conditioned by the task of further objective and impartial study of the musical realities of the Ukrainian nation and its artistic achievements. For the first time, a new level of information is provid-

ed by additional (unpublished) materials. To write the book, the author used materials from the National Union of Composers of Ukraine, the National Union of Cinematographers of Ukraine, the Oleksandr Dovzhenko National Center, the Museum of O. Dovzhenko National Film Studios, Ukrainian Studios of Chronicle and Documentary Films, H.S. Pshenychnyi Central State Cinema, Photo and Phono Archive of Ukraine, Central State Archive-Museum of Literature and Art of Ukraine, State Museum of Theater, Music and Cinematography of Ukraine (p. 3).

The annotated reference book consists of two parts. The first is devoted to Ukrainian fiction films: “Music of Ukrainian cinema (history essay)” (pp. 7-44), article by S. Trymbach “Sound in the screen culture of Ukraine” (pp. 45-74), “Catalogue” (p. 75 -348), “Photo Documents” (pp. 349-398). It includes information on more than 450 artists, including recognized classics of academic music and little-known musicians as well. Materials about personalities in the reference book are arranged in alphabetical order. Each of them consists of brief biographical information: sur-

name, name and patronymic; the nature of his/her main activity; state awards, honorary titles, scientific degrees, information on education and creative path; selected filmography.

The catalogue has a purely informative purpose, and as the author assures, is devoid of evaluative characteristics. Its materials allow us to explore the general artistic trends of film music in the context of historically consistent changes in artistic processes in the history of domestic cinema (p. 5).

In the essay "Music of Ukrainian cinema (history essay)" the author analyzes the main stages of development of film music in the country and changes in the artistic and creative orientation of composers. In a synthetic work, which is a fiction film, the expressiveness inherent in music can specify the content, convey an inexhaustible range of human feelings, reveal psychological aspects, emotional connotations of events and more.

The processes of the formation of film music in Ukraine are still poorly understood. The role of music in cinema was discussed immediately after the advent of cinema. Initially, the films were shown accompanied by a tapper who either improvised or used certain fragments of classic works by Beethoven, Tchaikovsky, Rachmaninoff, Liszt, Berlioz, Schubert and others to illustrate the film.

However, ulteriorly, parallel to the complication of the form of the cinematographic work, the musical "background" becomes more complicated, as well as the composition of orchestras in the auditorium. In the early 1920s, the practice of using specifically published "musical templates" by tappers and film musicians to illustrate common screen situations: "romantic scene with lovers", "betrayal", "death", "divorce" and others was widely spread.

In the future, the practice of using musical improvisation and musical patterns is increasingly giving way to specially written music. Since 1928, Ukrainian films with specially written music have been released: "Two Days" (comp. B. Liatoshynskyi), "Night Coachman" (comp.: Yu. Meitus, V. Rybalchenko) and others. In the following years, a composer I. Belza wrote music for O. Dovzhenko's film "Arsenal", P. Tolstiaikov – for I. Kavaleridze's films "Shower" and "Perekop", L. Kaufmann – for M. Kaufmann's films "Spring" and O. Dovzhenko's "Earth", M. Timofeev – to Dzyga Vertov's film "Symphony of Donbas".

With the development of sound cinema, a special role in the musical score is given to songs that compactly convey the emotional reaction to the events taking place in the film. First of all, it should be noted the works of composers in Ukrainian films: "Mountain Flower" (comp. D. Klebanov), "Veshnyky" and "Bohdan Khmelnytskyi" (comp. S. Pototskyi), "Shchors" (comp. D. Kabalevskyi), "Sorochyn Fair" (comp. Ia. Stolliar) and others.

At the same time, musical films and film adaptations of musical works – "Ukrainian songs on the screen", "Natalka Poltavka" by M. Lysenko, "Zaporizhian over the Danube" by S. Hulak-Artemovskyi and others – became widespread.

Among the films of the first postwar decade should be noted: "The Scout's Feat" (comp.: O. Sandler, D. Klebanov), "The Third Strike", "In Peaceful Days" (comp. Yu. Meitus), "Taras Shevchenko" (comp. B. Liatoshynskyi) and others.

The next rise of Ukrainian cinema belongs to the period of "thaw". The new political atmosphere allowed the directors to more accurately reflect some events in history and modern life. Artists were able to express their thoughts more freely, seeking to realize their roots, in

new positions. It was the time when the iconic films of the famous "sixtiers" by S. Paradzhanov ("Shadows of Forgotten Ancestors", comp. M. Skoryk), Yu. Illienko ("A Spring for the Thirsty" and "St. John's Eve", comp. L. Hrabovskyi), L. Osika ("Stone Cross" and "Zakhar Berkut", comp. V. Huba). Under such political circumstances, Ukrainian cinema has evolved as an integral part of the overall history of national art.

At the end of the information block of the book, there are "Appendices", that include a "Reference list" (pp. 398-403), "Index of films" with the authors of

music (pp. 404-429), "Index of names" (pp. 430-452).

The second volume of O. Lytvynova's research "Musical Culture of Ukraine and Documentary Cinema (based on the materials of the H. S. Pshenychnyi CSFPA of Ukraine), on which the author has worked for many years, includes authors of popular scientific, documentary and animated films, adaptations of musical works, films-concerts and performances. This work was published in 2014, but only in five copies. It is not available on Internet resources as well, so it is, unfortunately, almost inaccessible even for specialists in this field.

