

## DEVELOPMENT TRENDS OF THE CONCERTO FOR VIOLIN AND ORCHESTRA IN THE EUROPEAN MUSIC AND ITS EVOLUTION IN UKRAINE

### CĂILE DE DEZVOLTARE ALE CONCERTULUI PENTRU VIOARĂ ȘI ORCHESTRĂ ÎN MUZICA EUROPEANĂ ȘI EVOLUȚIA SA ÎN UCRAINA

**ANNA LAPTEVA,**

Associate Professor,

A. Nezhdanova Odessa National Music Academy, Ukraine

CZU 780.614.332.082.4(4+477)

*The paper is devoted to the evolution of the solo concerto for violin and orchestra genre in the European music since its origination till the present time. Tracing the genre development trends in almost all European countries, the author comes to the conclusion of the existence of certain regularities in the violin concerto development that are common for various national musical cultures. It enables us to reveal both individual genre peculiarities of the violin concerto and the specific features of the national cultures. Particular attention is paid to the development of the violin concerto in Ukraine.*

**Keywords:** concerto for violin and orchestra, national music culture, Europe, Ukraine

*În prezentul articolul este analizată evoluția genului de concert solo pentru vioară și orchestră în muzica europeană, începând de la originea sa până în prezent. Urmărind căile de dezvoltare ale genului în majoritatea țărilor europene, autoarea sesizează existența unor trăsături specifice în dezvoltarea concertului pentru vioară, care sunt comune pentru diferite culturi muzicale naționale. Acest fapt ne oferă posibilitatea de a descoperi atât particularitățile individuale ale genului de concert pentru vioară cât și trăsăturile specifice ale culturilor naționale. O atenție aparte este acordată dezvoltării concertului pentru vioară în Ucraina.*

**Cuvinte-cheie:** concert pentru vioară și orchestră, cultura muzicală națională, Europa, Ucraina

The history of the evolution of the concerto for violin and orchestra extends back for more than three centuries, during which the said genre was always very popular among composers as well as listeners, having remained one of the leading genres in European instrumental music since the moment of its origination and up to the present moment, going from one epoch to another. However, the development of the genre in various national European composer schools differs in its individuality and various time frameworks. The objective of the present article is to identify the regularities of evolution of the violin concerto in European music and to determine the distinction of the development of the genre of the violin concerto in Ukrainian music, its role and significance in the national culture.

The instrumental concerto is one of the most popular and unique genres of the art of music according to its vitality. During three and a half centuries since the moment of its origination it has not lost its attractiveness for composers, performers and audience. Such kind of “vital capacity” of the concerto can be explained by its democratic direction, intended for the public at large. Besides, the concerto turned out to be one of the most flexible genres, freely integrated into the style canons of different epochs that have been more than once changed, preserving its topicality in various historical periods. Since the moment of its origination it has undergone multiple transformations, in terms of both musical language and concept.

Analysing the dynamics of the genre development in one or another national culture and assessing the achievements in this sphere one should take into account the following factors: 1) the epoch of origination of music making with bowed instruments in folk music; 2) the time when the national composer school was formed and the peculiarities of its formation and evolution; 3) the extent of violin music genre development; 4) the time of origination of the first samples of violin concerto; 5) the achievement of the culmination peak in the violin concerto genre development (one should take

into account the quantitative indicator as well as the qualitative one); 6) the correlation of the violin concerto genres among themselves and with other basic genres; 7) the intensity of development of the genre at present.

The concerto genre for a solo instrument and orchestra appears in any professional composition school, as a rule, much later than the school is formed, only at a certain stage, and shows its certain degree of maturity. Indeed, in the motherland of the violin concerto – Italy – the said genre started to be formed later than other genres of violin music, after the trio sonata, solo violin sonata and *concerto grosso*. It is quite indicative that the violin concerto appeared after such a developed cyclic genre as *concerto grosso*, inside which the solo concerto had just been formed. The solo concerto was different from the *concerto grosso* and various types of ensemble works with concert instruments by a brightly expressed individual beginning, countering the orchestra as a whole. The first samples of solo violin episodes within the frameworks of the *concerto grosso* appeared in Giuseppe Torelli's concertos in 1698 in his *Music concertos for 4 instruments*; meanwhile the concerto for violin and orchestra as individual genre appeared only in the works by A. Vivaldi in the early 18<sup>th</sup> century, i.e. more than a century later after the violin school had appeared in general, when all the other genres (opera, oratorio, cantata, sonata), exclusive of the instrumental symphony, had gone more than a century period of development. The researcher L. Raaben points out that A. Vivaldi created outstanding compositions in the genre of violin concerto, the popularity of which does not only continue at present, but it also even increases [1, c.923]. Later during the whole 18<sup>th</sup> century the violin concerto genre was developing (the brothers A. and B. Marcello, T. Albinoni, P. Locatelli, F. Veracini, G. Tartini), having reached its peak in N. Paganini's work already in the first half of the next century. The development peak of the violin concerto in Italy can be attributed particularly to this period (the early 18<sup>th</sup> – early 19<sup>th</sup> centuries). After about a hundred year pause the genre of violin concerto in Italian music was revived in neoclassical style; it was used by the composers of the 20<sup>th</sup> century: O. Respighi *Concerto in stile antico*, 1908; *Concerto gregoriano*, 1921, G. Malipiero, 1932; 1963, I. Pizzetti, 1944, M. Castelnuovo-Tedesco (*The Prophets*, 1931), B. Maderna, 1969 and others, although, their works are not so popular as the earlier masterpieces.

A similar process in terms of developing the genre of violin music took place in other national cultures as well. Thus, in France the violin school appeared in the 16<sup>th</sup> century, “hardly earlier than in Italy” [3, p. 124]. Ensemble genres for bowed instruments have appeared since the 17<sup>th</sup> century (suites, sonatas), the first *concerto grosso* – in 1730 in works by J. Aubert, and violin concertos – since the 30s of the 18<sup>th</sup> century in the works by J.M. Leclair, then in those by P. Gaviniès (1760). G.B. Viotti, R. Kreutzer, P. Rode and P. Baillot (between the 18<sup>th</sup> and 19<sup>th</sup> centuries) who worked fruitfully in the said genre. Later, after a certain pause, during which mainly theatrical genres were developing in France (excluding H. Berlioz), the greatest achievements of the violin concerto coincide with the late 19<sup>th</sup> century, but more often not in their “pure” form (works by E. Lalo, *Spanish Symphony*, being in its essence a hybrid genre of symphony and concerto for violin and orchestra; 1874, and in E. Chausson's work *Poème for violin and orchestra*, 1896). Violin concertos were created by C. Saint-Saëns (1859; 1879; 1880); meanwhile in the 20<sup>th</sup> century well-known composers turned to this genre rather rarely, we can only mention the concertos with their tendency to neoclassicism by D. Milhaud (3 concertos, 1927–1958), J. Françaix (1970), A. Jolivet (1972).

Owing exclusively, to J. S. Bach's genius the genre of violin concerto appeared in Germany right after Italy and reached, let us say, an unequalled top in its development: during the Köthen period of his life (1717–1721) Bach created his famous concertos for violin and orchestra (although the professional violin school had been formed in Germany much earlier, between the 16<sup>th</sup> and the 17<sup>th</sup> centuries), having left behind his other compatriots with his concertos in various genres. After Bach, outstanding samples of violin concertos in German music appeared only about a century later – in works by L. Beethoven (1806), L. Spohr (12 Concertos, 1803 – 1844), F. Mendelssohn (1844), R. Schumann (1853), J. Brahms (1878), M. Bruch (1868, 1878, 1891), R. Strauss (1882), and in the 20<sup>th</sup> century –

P. Hindemith (1924, 1939), W. Fortner (*Violin Concerto for big chamber orchestra*, 1946).

The solo concerto appeared in Austria also after other violin compositions, in works by C. D. Dittersdorf, who created 14 samples of this genre starting with the 60s of the 18<sup>th</sup> century, though the violin school appeared almost at the same time as in Germany and gave outstanding samples of sonatas and *concerto grosso* in works by J.H. Schmeizer, G. Muffat, H.I.F. Biber. Owing to J. Haydn's and W.A. Mozart's genius wonderful samples of violin concertos appeared in Austria almost right after Dittersdorf, but then there was a pause in the development of this genre that lasted more than one hundred years up to the appearance of the works by E. Krenek (1924; 1954), A. Berg (1935) and A. Schoenberg (1936).

Although the violin school in Poland appeared in the early 16<sup>th</sup> century and the *concerti grossi* – 60 years before the Italian violin school in A. Jarzebski's works – already in the first half of the 17<sup>th</sup> century, samples of violin concertos appear in F. Janiewicz's and J. B. Kleczyński's compositions not earlier than at the end of the 18<sup>th</sup> century; the real flourishing of the genre was connected with H. Wieniawski in the middle of the next century. The genre preserved its popularity among Polish authors in the 20<sup>th</sup> century; among famous composers who turned to the violin concerto genre were M. Karłowicz (1902), K. Szymanowski (1916; 1933), G. Bacewicz (7 concertos, 1937 – 1965), K. Meyer (1965; 1996), K. Penderecki (1977; 1995 called *Metamorphoses*).

Folk music-making on bowed instruments in Czech had appeared, let us say, earlier than in other countries, starting from the 18<sup>th</sup> century. The professional composer school was formed with difficulties because of historic circumstances, when the country lost its independence in the year of 1620. That is why in the following centuries Czech was mostly represented by composers-immigrants, greatly influencing the composer schools of other countries. Violin concertos appeared in works by J.V. Stamic, who headed the famous Mannheim school of composers in the middle of the 18<sup>th</sup> century. The development of this genre was continued by Stamic's sons – C. and A. Stamic, the brothers F. and J.I. Benda, the brothers P. and A. Wranitzky, J. Mysliveček, F.A. Míča, V. Pichl, J.B. Vanhal and others. However, in the next century the development of the genre was suspended: in connection with the historic tasks of the renewal of Czech music in their country, the composers created, first of all, vocal and instrumental works as well as program ones. Among the exceptions there were violin concertos by the Moravian violinist and composer H.W. Ernst (including his famous *Pathetic concerto*) and by A. Dvořák (1879). Only in the 20<sup>th</sup> century the Czech composers created individual samples of the said genre. Thus, one of the most significant Czech composers, B. Martinů, created two violin concertos (1934; 1943), J. Ježek – Justone (1930). As one can see, this genre was not popular among modern Czech composers.

The national school of composers in Russia started to be intensively formed in the 70s of the 18<sup>th</sup> century (without taking into account the church vocal genres, which had appeared much earlier). At the end of the century the violin music genres were represented by I.Y. Khandoshkin. A number of violin concertos, which are considered to be lost, and a viola concerto are considered to have been created by him, but the authenticity of their authorship has not been proven. We suppose that Khandoshkin, being at the egress of the national violin school, despite the creation of concerto cycles of variations and sonatas, at once could hardly create such a complicated, in terms of composition, genre as concerto. Several violin concertos by minor composers (but outstanding violinists) appear in the first half of the 19<sup>th</sup> century: G. Rachinskiy, H. Afanasiev, A. Lyvov, being of historical significance only. After A. Rubinstein had created a violin concerto in 1857, which was not attributed to the composer's successful creative works [13, p. 92], there appeared P. Tchaikovsky's concerto (1878) – the first masterpiece in the violin concerto genre in Russian music. Later, after a twenty-year-long pause, already in the early 20<sup>th</sup> century, we observe great rise in the development of the Russian violin concerto, continuing up to the present time, not only and not as much as in the quantitative respect, but also in the creation of real masterpieces. A certain pause in the development of the genre lasted only for about 15 years after 1917 as a result of well-known historical and social events, when more

or less significant concertos did not appear. Let us mention only great and outstanding composers, who turned to this genre, taking into account the Russian authors from foreign countries: A. Arensky (1901), A. Glazunov (1904), S. Liapunov (1915), S. Prokofiev (1917; 1934), I. Stravinsky (1931), A. Grechaninov (1932), N. Miaskovskiy (1939), V. Shebalin (1839), A. Khachaturian (1940), D. Kabalevsky (1948), D. Shostakovich (1948; 1967), M. Weinberg (1948; 1959), B. Tishchenko (1958), T. Khrennikov (1959), B. Arapov (1964), B. Chaikovsky (1969), A. Eshpai (1956–1994), E. Denisov (1977), S. Gubaidulina (*Offertorium*, 1980–1986), A. Schnittke (4 concertos, 1957–1984), M. Tariverdiev (1992), R. Schedrin (1997), A. Tchaikovsky (1997), V. Ekimovsky (*Attalea princeps*, 2000), etc. Of special significance is concerto No1 for violin and orchestra by D. Shostakovich that is included in the repertoire of many famous violinists. The researcher L. Raaben wrote: “As genre this concerto is a grandiose symphony for violin and orchestra dedicated to the tragedy of war” [2, p.192].

The Belgian school of composers is peculiar because mostly the violin music genres were the first ones to have developed; they include the violin concerto genre in works by S. A. Bériot and H. Vieuxtemps (the middle of the 19<sup>th</sup> century), E. Ysaÿe (between the 19<sup>th</sup> and 20<sup>th</sup> centuries); however, later this genre lost its popularity among Belgian composers; one can mention two concertos by J. Absil, a 20<sup>th</sup> century composer, and R. Defossez (1951).

Music making on bowed instruments in Hungary started to develop in the 17<sup>th</sup> century. However, the professional school of composers, in consequence of foreign rules, appeared a little later as compared to other European countries, in the 19<sup>th</sup> century. At the first stage of its development the violin concerto genre in Hungary was represented by J. Joachim's works. Only in the 20<sup>th</sup> century more or less outstanding violin concertos appeared in works by B. Bartók (1908; 1938), E. Dohnányi (1915; 1950), Z. Durkó (1964).

Professional English music had the first outstanding samples of works for bowed instruments in H. Purcell's works in the late 17<sup>th</sup> century. It is known that because of various circumstances the English school of composers was revived starting from the 19<sup>th</sup> century. That is why the first English concerto for violin and orchestra appeared only in 1910 in the works by the founder of this school – E. Elgar. Later the genre was taken up by such outstanding composers of England as F. Delius (1916), B. Britten (1939), W. Walton (1939).

Romanian music, despite the development of folk music-making with the participation of the violin and popularity of violin genres, the composers started using the concerto for violin and orchestra only in the second half of the 20<sup>th</sup> century (D. Bughici, 1955, 1977; W. Demian, 1956; P. Constantinescu, 1957; M. Andricu, 1960; W. H. Berger, 1965; N. Buicliu; D. Cuclin). Nevertheless, none of them became world famous or considerably popular.

The professional school of composers in Bulgaria, similarly to those in Hungary and Romania, appeared comparatively late, only after the country had become independent in 1878. The first concerto for violin and orchestra was created by P. Vladigerov in 1921; the composer did not achieve harmonic fusion of means inherent to the genre in general, with Bulgarian national melodic and intonation principles. Let us notice that all the new schools of composers faced this problem. Later violin concertos were created by the eminent Bulgarian composers L. Pipkov (1951) and Dimitr Christov (1966).

We should also mention the famous Croatian composer and violinist of the 18<sup>th</sup> century I. M. Jarnović, the author of 20 concertos for violin. Among significant Yugoslavian composers, whose professional schools were formed only in the 1920s–30s, the genre of the concerto for violin and orchestra was not popular (unlike other concerto genres with solo violin). Only the violin concertos by the Croatians S. Sulek (1951) and A. Dobronić (1953), Slovenians B. Arnič (1969), S. Osterc (concerto for violin and seven instruments, 1928) and L. M. Škerjanc (1944), a Serbian Z. Mulić are famous.

The history of violin concerto in Norway is very significant. Folk music-making traditions, inclusive of those for violin (the so called Hardanger fiddle, a national type of violin, having 4 or 5 additional resonating strings), appeared from time immemorial. That is why it is reasonable that one of the founders of the national school of composers, the famous violinist and composer O. B. Bull

created in the middle of the century a number of violin works of various genres, including two concertos for violin and orchestra. Then this genre turned out to be rather popular among Norwegian composers, almost all of which (exclusive of the great E. Grieg) created samples of this genre: J. S. Svendsen (1869), C. Sinding (1898; 1901; 1917), B. Brustad (1924; 1927), K. Egge (1953), H. S. Sæverud (1956), G. Tveitt (1939), who wrote two more unique in their sort concertos for Hardanger fiddle (1956, 1957).

The Swedish school of composers started to be formed in the first half of the 18<sup>th</sup> century, its founder J. H. Roman created violin concertos, embracing all the typical genres of his time, but without any intention to convey national peculiarities. At first foreign composers were leaders in Swedish music, that is why their works are not of great interest. Later, when the national school of composers was being formed and developed, the following composers of Sweden were the most famous ones who turned to the genre of concerto for violin: F. A. Berwald (1820), K. M. Atterberg (1913), N. K. Berg (1918), H. K. Rosenberg (1924; 1951), D. Wirén (1946), K. B. Blomdahl (1948), G. de Frumerie (for two violins and orchestra *Dante*, 1977), A. Petersson (concertos for violin and viola with orchestra).

The Finnish national school of composers began to be formed in the middle of the 19<sup>th</sup> century. Already in 1845 F. Pacius, born in Germany, intending to harmonize the German romantic school and Finnish folk songs, created a concerto for violin and orchestra. One of the greatest achievements of Finnish music is the famous violin concerto by J. Sibelius (1903) that became popular in the whole world. Later, violin concertos were created by E. Melartin, A. Merikanto (4 concertos), U. K. Klami, E. Rautavaara, though they are not as good as those of their great predecessor.

The professional school of composers in Denmark started to be formed in the 16<sup>th</sup> century, having at first the nature of imitating Venetian authors. Gradually releasing themselves from foreign impact, the Danish composers started turning to the genre of concerto for violin only of the Romantic epoch, though rather late. The following eminent Danish composers created violin concertos: N. Gade (1880), A. Gade (1889; 1899), E. Hartmann, A. Enna (1897), P. E. Lange-Müller (1902), C. Nielsen (1911), S. Salomon (1916), J. L. Emborg (two concertos, the first of which in 1926), P. Nørgård (1987). As one can see, the share of the genre of violin concerto in Denmark is quite big; some of them are significant.

In Greece it started to be formed in the 1830s. Only very few composers turned to the genre of violin concerto; it is not typical of Greek music. This can be explained by the late time of the formation of the professional school of composers in Greece (the middle of the 19<sup>th</sup> century), and when the prerequisites for writing concertos for violin by Greek composers appeared, the interest in this genre decreased in the whole Europe. We only know violin concertos by T. Antoniou (1965) and P. Petridis (1972).

The genre of concerto for violin and orchestra was not popular among Spanish composers, despite the presence of the national school of composers since the Renaissance era. It is indicative that the great Spanish violinist P. Sarasate did not write concertos. The outstanding Spanish composers I. Albéniz, E. Granados, M. de Falla did not create violin concertos as well. Only the concertos written by the Spanish composers of the following generation – R. Halffter (1940), C. Halffter (1979; 1991) and *Concerto de estio* J. Rodrigo (1943) are well-known at present. The following more or less, famous composers from Switzerland, who created violin concertos during the Romantic era and later are: J. Raff (2 concertos), E. Hegar, E. Bloch, C. Beck (1940), F. Martin (1951), R. D'Alessandro, O. Nussio.

The Moldovan school of composers was formed, as a result of historic circumstances, rather late, in the middle of the 20<sup>th</sup> century. But the Moldovan composers quickly started to create large-scale symphonic genres: the first concerto for violin and orchestra in the country was already created in 1944 by S. Neaga, later by D. Gershfeld, V. Poliakov, S. Lobel, Z. Tkach (1972), B. Dubosarski (1973; 2015), G. Neaga (1973; 1978), S. Buzila (1986), V. Rotaru (1990), G. Ciobanu (*Moments*, 2016). However, one can see that the genre did not become considerably popular among the composers of Moldova, particularly during the last two decades.

The Baltic States (Estonia, Lithuania and Latvia) started to form their schools of composers in

the late 19<sup>th</sup>– early 20<sup>th</sup>centuries. Concertos for violin first appeared much later, other genres were of priority. The most famous authors of violin concertos are the Latvians J. Ivanov (1951), A. Grinup (*Concerto-legend*, 1964), R. Kalsons (1971), the Lithuanians B. Dvarionas (1948), E. Balsys (1954, 1958), S. Vainiūnas (1960), the Estonians H. Eller (1933, 2<sup>nd</sup> ed. 1961), E. Tubin (1942; 1945, 2<sup>nd</sup> ed. 1949), B. Kõrver (1951), J. Rääts (1963), A. A. Pärt (*Darf ich* for violin, bells in Cis (ad lib.) and string orchestra, 1995/1999).

This genre is not specific to the Portuguese and Albanian composers because of insufficient development of their professional schools of composers, being of provincial nature. One can mention only a concerto by the Albanian composer N. Zorachi (1969).

As one can see, the largest number of concertos for violin and orchestra in Western Europe is inherent to the late Baroque era, pre-Classicism and mature Classicism. The relative small number of concertos for violin and orchestra in the 20<sup>th</sup>century can be explained by the composers' enlarged interest in compositions with various concerto instruments in the Neoclassicism style: the Concerto grosso was reborn, double and triple concertos of different kinds with the participation of the violin appeared more often than for solo violin, concertos for orchestra, various "Music for the violin and string instruments" and others. Also, in connection with the development of the neo-folk style, the violin concerto became less topical. It is indicative, for example, that the eminent Romanian composer-violinist G. Enescu did not turn to the concerto for violin, preferring other concerto genres with the participation of the solo violin – rhapsody and suite. In comparatively new national schools of composers their culmination peak of development shifted by one-two centuries.

As we see, various countries had the genre of concerto for violin and orchestra developed in different ways. The main regularities in the evolution of one or another musical national culture can be clearly observed: after the appearance of a professional school of composers and genres of violin music it takes about a century to start creating violin concertos. It may be observed in Italy, Austria, Russia, Poland, Czech, Denmark, Sweden. This circumstance can be explained by the compositional complexity of the concerto for solo instrument and orchestra with characteristic intensive symphonic development, necessity to overcome *divertissement*, rhapsody and suite features that require the highest professionalism from an author. That is why, the appearance of the genre of violin concerto indicates a rather high stage of maturity in the development of a school of composers in one country or another. In some cases, a century term from its origination till the time of creating violin concertos was half-shortened (France, Belgium), and sometimes was even less, depending on historic circumstances. Thus, in the countries, where professional schools of composers appeared rather late, the time of creating violin concertos is shortened, sometimes considerably (for instance, in Moldova). In case of the presence of bright composers in the national culture, the genre development possibly provides the creation of outstanding samples of violin concertos at an earlier stage, afterwards there is a certain pause of several decades and more (Germany – J. S. Bach, Russia – P. Tchaikovsky). On the other hand, some countries (Belgium, Norway) had their first violin concertos at once in the process of formation of professional schools of composers, that is a peculiarity of their development in these countries. In the 20<sup>th</sup>century the development intensity of the genre of the concerto for violin and orchestra was reduced, except for that in Russia, and, as we will see, in Ukraine.

The Ukrainian violin concerto had a peculiar way of development. It is known that the violin was loved and appreciated in Ukraine during several of the last centuries by folk musicians as well as among aristocracy. However, the concerto for violin and orchestra as genre appeared in Ukrainian professional music rather late – the first sample was created only in 1919 by V. Kosenko as one piece (op. 6, *a-moll*), but it was still left unfinished and unorchestrated. The following Ukrainian violin concertos appeared in works by P. Glushkov (1936; 1944). Afterwards, the genre of concerto for violin and orchestra became quite popular and valued in Ukraine, and the intensity of their creation increased. Violin concertos were created by S. Liudkevich (1945), S. Steinberg (1946), V. Rozhdestvensky (1947), V. Gomoliak (1949), Y. Znatokov (1949; 1952; 1955), A. Mukha (*Youth*, 1952), I. Polsky (1953), G. Zhu-

kovsky (1953), A. Znosko-Borovsky (1955), R. Glier (1956), T. Maersky (1963), A. Karamanov (1960; 1964), V. Zolotukhin (1965), I. Kovach (1966), V. Kireyko (1967), V. Podvala (1967), A. Shtogarenko (1969), V. Filippenko (1970), Y. Ishchenko (1970), A. Kanerstein (1970; 1971), G. Finarovsky (1971), A. Zuyev (1975), G. Maiboroda (1977), E. Gnatovska (1979; 1990; 1995 – and chamber orchestra), Y. Freudlin (1979 – and chamber orchestra), V. Bibik (1977; 1980 – and chamber orchestra; 1985; 1986), V. Guba (1984), V. Baley (1987; 1988), V. Zubitsky (1989 – and chamber orchestra), A. Kozaenko (1994), I. Shcherbakov (1999 – and chamber orchestra), A. Gonobolin (concerto *Winter* from the cycle *Seasons*, 2003) and others.

The first place in creating violin concertos is taken by M. Skoryk (we have not included him into the general list), and not only in Ukraine, but also in the European music of the 20<sup>th</sup> century – he is the author of eight concertos for violin and orchestra; he has been creating them since 1969 and until the present time. The composer's creative career is still continuing. Besides, the quantitative indicator, of the violin concertos by Skoryk are outstanding samples of this genre in world music.

The Ukrainian composers created various genre modifications of the concerto for violin as well; we have mentioned that it characteristic of modern music. These are the works by V. Gubarenko (chamber symphonies No. 1 and No. 2 for violin and orchestra; 1967, 1978), A. Shtogarenko (*Concertino*, 1973), E. Stankovych (Symphony No. 5 *Pastoral symphony* for violin and orchestra, 1979; *Paths and Steps*, concerto for violin, forte-piano and chamber orchestra, 1996; *Concerto-poem* for violin and symphony orchestra, 2004), V. Bibik (*Concerto-symphony* for violin, viola and chamber orchestra, 1986; *Liturgical concerto for violin, cello and chamber orchestra*, 1993), A. Tomlenova (*Symphony-concerto* for violin and orchestra, 1998), Y. Gomelska (*Concerto Grosso* for violin and string instruments, 2009), S. Azarova (*Concerto Grosso* for violin, viola and string orchestra, 2013), L. Shukailo (*Concertino* for violin and chamber orchestra). Various kinds of modifications are especially inherent of the avant-garde composers, who tend to highlight the non-traditional features of their works in their names as well. It is indicative that V. Runchak, one of the most radical avant-gardists, created a work in 1997, which was called «1+16+...», *non-concerto for violin and string orchestra*.

Thus, at present the Ukrainian concerto for violin and orchestra is one of the leading genres in the musical culture of the country; it makes significant contribution to its development in world music as well. Let us say, only Russia can compete with the intensity of violin concertos and their high artistic level (certainly, in the course of assessment of the quantitative indicator, one should take into account the amount of population in one or another country). The framework of the article does not permit us to examine the peculiarity of all the ways and specificities of the development of the genre of violin concerto in Europe to a more or less complete extent; we have just traced the basic regularities of its evolution.

#### **Bibliographic references**

1. РААБЕН, Л. Концерт. В: *Музыкальная энциклопедия*. Москва: Советская энциклопедия, 1974, Т. 2.
2. РААБЕН, Л. *История русского и советского скрипичного искусства*. Ленинград: Музыка, 1978.