



SONGWRITING BY STANISLAV MONIUSHKO: ITS REVIVAL IN THE CONTEXT OF POLISH CULTURAL PROJECTS

ПІСЕННА ТВОРЧИСТЬ СТАНІСЛАВА МОНІУШКО: ЇЇ ВІДРОДЖЕННЯ В КОНТЕКСТІ ПОЛЬСЬКИХ КУЛЬТУРНИХ ПРОЄКТІВ

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Annotation. *The article reveals the multifaceted heritage of the work of the outstanding Polish composer Stanisław Moniuszko, especially his vocal lyrics. The main attention is focused on characterizing the peculiarities of the modern interpretation of the composer's works in original arrangements for solo vocal and instrumental performance accompanied by a brass band. The experience of the Polish city of Łobez in implementing concert projects, the main idea of which is not only to popularize the work of Stanisław Moniuszko, but also to develop cultural policy in general, is revealed. The article describes many creative teams from different countries that enriched this cultural project by rethinking the master's work and reinterpreting his works.*

Keywords: *music culture, cultural policy, concert project, arrangement, brass band.*

Introduction.

In the cultural and educational environment of the XXI century there is an active search for new ways and meanings of forming the spirituality of the individual, especially of the younger generation and youth. A great role in the process of creating the cultural foundations of each society is played by the samples of national culture, which have received not only European, but also world status in modern art. Such an example is the work of the famous Polish composer Stanisław Moniuszko. Being engaged not only in composing, but also in pedagogical activities, the composer attached great importance to amateur performance. In Moniuszko's opinion, amateur music-making lays down performing skills, develops artistic perception and shapes musical taste, revealing personal uniqueness through musical creativity. These views were reflected in the composer's vocal music. A brilliant connoisseur of Belarusian, Lithuanian and Polish folk songs, Moniuszko tried to realize their traditions in the genre of everyday romance. Many of his songs became true masterpieces of Polish music and rose to the level of world musical examples.

Using new forms of reading vocal music, contemporary musicians from different countries presented Moniuszko's songs as part of cultural events dedicated to his 200th



anniversary, which were held under the slogan Stanislaw Moniuszko: "Choose art as your life's goal and do it so that it can bring joy and support to people."

In the rapid whirlwind of cultural and artistic life, the society of the XXI st century is brought up mainly on the samples of pop art and media industry, constantly striving for a qualitatively new product. This trend is explained by the increase in the amount of information, the development of communication, computer and humanitarian technologies, the creation of new types of cultural public spaces, and the emergence of creative neighborhoods. The external diversity of opportunities of modern culture often hides the lack of content, aesthetic taste, monotony and easy accessibility. In such realities, the importance of generating such cultural content, which can act as a serious creative and educational alternative, increases. An undeniable platform for it can be formed by artistic samples that carry value not only within the domestic cultural space, but also beyond it. The creative achievements of Stanislaw Moniuszko, who dedicated his life and work to the promotion of Polish music, can be attributed to such a category.

Scientists, teachers and musicologists of the 20th and 21st centuries (Grz. Wisniewski, O. Dadiomova, N. Drutskaya, L. Narkovich, V. Rudzinski, M. Tomaszewski, A. Topolska, T. Cybulska, etc.), who studied the creative heritage of Stanislaw Moniuszko, in various scientific and publicistic works, note that the range of the composer's work is quite wide. [17; 1; 8; 13; 14; 15; 16; 6]

Living 52 years, he wrote 12 operas, 5 operettas, 6 masses, more than 260 songs and a number of instrumental works. The exact number of works written and the years of composition of some of them are still unknown. Nevertheless, the composer's path to recognition was a long one. For a long time Moniuszko was treated as an ordinary organist and music teacher, whose lessons were valued at 1 rub. per hour. The musician's need, and at the same time his modesty and tactfulness, prevented others from seeing him as an outstanding composer. Over time, Moniuszko's music was recognized by his contemporaries and became well known in his homeland, but, unfortunately, little known abroad. For a long time Moniuszko was spoken of exclusively within the framework of Polish culture. Modern rethinking of the composer's work has made it possible to rediscover his multifaceted and unique personality.

This explains the urgency of popularization of Moniuszko's heritage by the world music community. Over the past decades, musical concerts dedicated to the work of Stanislaw Moniuszko have been held in various parts of the world (Austria, Hungary, Germany, England, Czech Republic, Poland, Belarus, France, Ukraine, USA, Sweden, Romania, Bulgaria, Russia, Lithuania, Latvia, etc.) with the participation of a large number of soloists, conductors, choral and orchestral ensembles. Many countries continue to join in honoring the composer with various cultural events and projects. But the composer's musical heritage is of particular significance for the countries where most of his life, formation and creative realization took place: Poland, Lithuania and Belarus.

During 2019, proclaimed by UNESCO and the Polish Sejm as the Year of Stanislaw Moniuszko, the Polish musical elite used various cultural and artistic opportunities, trying to make the composer's music recognizable not only in the national, but also in the European and world music space, on a par with such Polish



composers as F. Chopin, G. Wieniawski, K. Szymanowski, W. Lutosławski. More than a hundred cultural events of all kinds took place in all regions of Poland. Moniuszko's personality was also widely covered in the media. In addition to musical events, there were competitions, master classes, games from the Moniuszko era and tasting of dishes inspired by the period of his life. The streets of Warsaw were lined with reenactment groups dressed in costumes from the era of the creator of the Polish national opera. The event was timed to coincide with the release of numerous books for professionals, amateurs and children; sheet music; and a set of didactic games dedicated to the life and work of the composer. In Vilnius, where the theater premiere of the opera "Pebbles" took place during the maestro's lifetime, the opening ceremony of the Year of Moniuszko was held, which was also celebrated in Lithuania. After all, it was in this city that the composer wrote this opera, many songs and four "Ostrobram Litanies".

Attempts by cultural and artistic figures to offer a new format for introducing music lovers to the composer's works are particularly attractive. Thus, despite the fact that the Year of Monyushko has not been officially announced in Belarus, which is the composer's homeland, the National Library of Belarus has prepared an interesting virtual project "Stanislav Monyushko. A Musical Romantic from the Minsk Region". Its platform makes it possible within the framework of one information resource to familiarize oneself more deeply with Monyushko's personality, his creative heritage, and to learn more about the staging of his works. [3]

The joint efforts of Polish and Ukrainian artists realized the project "Moniuszko, "bitch" and kozak" - a musical evening featuring songs, arias and instrumental works by Stanislaw Moniuszko in unique arrangements, written taking into account the use of ethnic instruments of Poland and Ukraine. Its highlight was the performance of Maria Pomianowska, a professor of the Warsaw National University of Music, who performed the works of the great composer on the violin's almost extinct, but popular in Poland in the 19th century, relative of the violin - "Suka Białogajska". [2]

In honor of the 200th anniversary of the composer's birth, the VINNYTSIA JAZZFEST-2019 featured the presentation of the project "Moniuszko in Jazz", implemented by the Michał Koboek Quartet and a cappella masters "Voxcellence". [4] Polish jazz musician Wlodek Pawlik recorded the album "Pawlik/Moniuszko: Polish Jazz" with Stanislaw Moniuszko's songs collected in the "Home Songbook", where they were first performed in jazz. [5]

More than one concert project was also realized, where Moniuszko's works were performed in a symphonic arrangement. All the proposed programs not only contributed to a greater penetration of Moniuszko's music into modern European culture, but were also relevant to the development of musical culture in general.

Very interesting and unusual was the cultural experience of the concert venue of the Polish city of Lobež. The concept of a new reading of the composer's music was based on the intercultural interaction of musicians. Its main axis was S. Moniuszko's vocal music, which has recently fallen into oblivion. An idea that gives impetus to cultural events tends to inspire the best creative transformations. It was such an idea, in particular, the desire to promote the music of S. Moniuszko, to bring it back in a new version, inspired the famous Polish cultural historian and ethnomusicologist Prof. Bogdan Matlawski and Dariusz Legion, a cultural, artistic and educational figure



known not only in Poland but also abroad. The extraordinary devotion to the cause of musical enlightenment and the energy of these people, for a long time prompted to conduct scientific and informational searches of the composer's birthplace in Belarus, various facts of his life of that period; to visit his only museum in the world (at that time being in a state of abandonment and destruction), to take part in supporting its functioning. The experience gained by Dariusz Ledjon and his mentor Prof. Bogdan Matlawski became a kind of foundation for the realization of a new creative idea - a concert where the music of Stanislaw Moniuszko would sound again and in a somewhat new way. With the belief that knowledge in the field of art and cultural competence broaden the worldview and change the scale of thinking, transforming a person from within and contributing to bringing his abilities for full self-realization to a qualitatively new level, supporters of creativity Moniuszko, put a lot of effort into organizing and holding this artistic event. Preparations for the concert lasted 2 years. Dariusz Ledjon, taking advantage of wide cultural contacts, gathered musicians from Belarus, Germany, Israel, Belgium, Russia and Poland; formed the repertoire of the concert, built the dramaturgy of the concert, solved many technical organizational issues.

The realization of this plan took place on August 16, 2019 in the sports and entertainment complex of Lobeż (Poland) under the auspices of the 200th anniversary of Stanislaw Moniuszko as an outstanding Polish composer, conductor and teacher, founder of the Polish national composer school and creator of national classical opera. The uniqueness of the concert was the performance of the maestro's vocal works accompanied by a brass band. It became a kind of cultural journey of modern musicians into the world of new perspectives and interpretations of the composer's works. This concert platform turned out to be the first modern gathering of musicians where Moniuszko's legacy in the form of selected vocal works was represented in a new performing interpretation. Over 110 performers from various European countries shared their creative views on the works of the outstanding composer from the perspective of contemporary vocal and wind orchestral music over two days.

This musical performance united four fundamental spheres - culture, art, education and creativity, the synergy of which formed the quintessence of ideas about Moniuszko's musical treasury in the context of European and world music culture. The event facilitated a kind of conversion of the composer's works into modern artistic meanings, thus bringing the composer's work to new levels. The project appealed to all music lovers, and its realization involved the cooperation of musicians and orchestral ensembles (both professional and amateur) from many parts of the world. Along with enlightenment, it triggered personal transformations of musicians to form new skills in the sphere of musical thinking and performing culture, which correspond to the challenges and tasks of contemporary art.

The idea of this event was not only to develop the modern practice of attending classical music concerts, but also to make the previously unknown music of Polish romance public domain, to create a worldwide demand for Moniuszko's work as an alternative artistic product. According to the idea of Dariusz Legion, the initiator and organizer of the event, one of the most important tasks was to create comfortable conditions for ordinary listeners to perceive Moniuszko's vocal heritage and to attract



young people to perform them, who will be the bearers of modern musical culture and will continue to popularize his music.

According to the composer's own vision, the cycle of vocal works included in *Home Songwriters* was intended for household music, which was the most common way of spending leisure time at the time of his return from Berlin to Vilnius. Very often, the maestro's students asked him to teach them how to play the song hits of the time. The teacher repeatedly drew their attention to the low artistic level of these compositions. Having noticed this uneducated practice of amateur musicianship, which, unfortunately, did not add to the unprepared public's musical taste, the musician set himself the goal of refining these forms of vocal music. Moniuszko considered their accessibility for performance by people with different levels of training to be an important condition for composing them. His simple, elegant plays quickly gained popularity. To disseminate his works, Moniuszko used the practice of subscriptions, which was popular at the time. One could subscribe to various collections to receive literature on the desired topic. It was this model of distributing periodicals that the composer used. Moniuszko's attempts to introduce new songs to ordinary music lovers and to engage them in music were successful. The key to success was also the use of musical and thematic material related to folk music, which intuitively gave the songs a sense of closeness and comprehensibility. And the release of the collections in Polish, which was banned at the time, made them as popular as possible. Within a year, the composer's songs were being performed everywhere. Moniuszko's talent, perseverance, and ingenuity later helped raise home music to a new level.

Anton Wojkowski, editor of the Poznan-based publication *Literary Week*, noted: "Until now, we have not had songs of this class. All our songs are either imitations of Italian music or minor mazurkas. A few songs by Kurpinsky, Lypynsky, Chopin and some by Novakovsky are our singing literature. We should be glad that Mr. Moniuszko, as it turned out, is exceptionally devoted to this kind of composition. I am sure that Robert Schumann would approve of them" [10, p. 35].

The samples of vocal music presented in the collections of "*Śpiewnik domowy*" are a wonderful combination of intellectual music and high poetry. A similar concept can be seen in the following words of the composer: "The best artists discovered this inexhaustible source of harmony and began to develop it; poets, studying the original poetry of the people, using its themes, began to compose songs of a national character" [9]. The composer's extraordinary vision and mastery of the contemporary musical language of the time allowed him to lay the foundations of Polish national vocal music. The first published work of this genre was "Three Songs" to the words of Adam Mickiewicz in 1838. Since 1842, the composer wrote songs that were published in collections. There is some disagreement among researchers about their number - it is believed that there are more than 400 of them, 267 of which were published in 12 notebooks under the title "*Śpiewnik domowy*" ("*Home Songbook*"). In 1844-1859, the first six collections were published. After Moniuszko's death, collections 7-12 were published by the Belarusian folklorist, musicologist, and philologist Jan Karłowicz, the father of the famous composer Mieczysław Karłowicz. Songs published in other collections and almanacs have been preserved outside of these collections.



The genre palette of the songs is very diverse: romances, ballads, love lyrics, idyllic, dramatic, and heroic songs. A large number of songs are based on texts by Polish, Belarusian and Russian poets. The sixth Songbook is entirely devoted to the works of Mickiewicz. Other poets include Wolski, Prusynowska, Kokhanovski, Kraszewski, Chodzko, and others. Many of the texts are based on poems by Belarusian and Russian poets.

Describing the aesthetic purpose of these vocal works in one of his editions (published in 1841), the composer noted not only the improvement of Polish household music, but also the artistic embodiment of the national character of the Polish people in romantic music. It is commonly believed that music has no language or nationality. In the context of the peculiarities of other sign systems, the idea that music is a universal language is correct. At the same time, it should be borne in mind that the phenomenon of some composers' music emerges in specific historical and ethnic circumstances. This also applies to Moniuszko's work, where the special unique features of the composer's style, which were formed on the basis of Polish musical dialectics, cannot be invisible.

Studying the life and creative activity of S. Moniuszko, musicologists note its determinism by the life of society (Polish landowner's life in which the composer grew up. Studying the life and work of S. Moniuszko, musicologists note its determinism by the life of society (Polish landowner's life in which the composer grew up; his early acquaintance with songs, legends, ballads and history of his country; direct connection with the everyday life of the Polish people; intellectual and revolutionary movements in Poland and national self-affirmation that accompanied different periods of the composer's life). This explains the abundant and original manifestation of national stylistics in the composer's works: in melody, harmony, texture, harmonic color, themes, and the ways of its presentation and development. The maestro himself wrote about this: "I do not create anything new. Traveling through the Polish lands, I am filled with the spirit of folk songs. From them, beyond my will, inspiration pours into all my works." [14, p.247] First of all, in Moniuszko's musical writing, the peculiarities of the Polish poetic language and folk music, their figurative sphere, were clearly reflected. For example, many songs are written in the genre of mazurka, krakowiak, polonaise, etc.

During the years of his musical professionalism, the composer actually cultivated Polish culture in the territory of the then Russian Empire. Oleksandr Walicki, Moniuszko's first biographer, wrote: "For those who do not remember this time, it will be difficult to imagine what happened when Moniuszko's first songs appeared. Before that time, we had some vocal pieces. There were very few people in Lithuania who sang by notes. And those who studied singing usually sang Italian or French arias from operas, because the Polish vocal repertoire did not exist at all..." [10, c.36]

The composer's creative growth took place in an environment where various examples of folk songwriting, including not only Polish, but also Belarusian, Lithuanian, and Ukrainian songs, sounded and intertwined organically. The education of the composer's ear on such a variety of songs later influenced the formation of the genre platform of the composer's work, where vocal and operatic works prevail. Therefore, it is fair to say that Moniuszko popularized several cultures in these lands.



In addition, the lands where the composer was born, lived, and worked at that time were part of the Russian Empire. Unfortunately, for a long time not all of the above cultures appreciated Moniuszko's works. Such an interpretation of the composer's vocal work was determined by the appeal to certain musical material within the framework of the planned concert project. It featured popular and recently rediscovered songs in vocal and instrumental performances.

The numerous performing delegation was represented by musicians from Belarus, Germany, Belgium, Israel, Russia, Poland, as well as distinguished guests: Prof. Bohdan Matłowski, Prof. Bohdan Bohuszewski (Poland), Franz Alstetter, Michael Schell (Germany), the Mayor and Starosta of Lobez, and others. Musical reflection on Moniuszko's works continued within the framework of the 15th International Music Festival "Sacrum Non Profanum", at the invitation of Prof. Bohdan Boguszewski at a concert held on August 17, 2019 on the waterfront near the ruins of the Church of St. Nicholas in Trzęsacz.

Under the baton of conductors Armen Aslanian, Yuri Zdrohov, Petro Kazimir, Yuri Merkulov, Oleksandr Nychyporovych, Josef Ratajczak, Dariusz Lejeune, and Patrick Schill, an international brass band created during the project (including young artists from the 11th Music District of Swabia under the baton of Franz Altstetter and Patrick Schill (Germany); the Honored Amateur Band "Vitiny Brass Band" conducted by Alexander Nichiporovich (Belarus); Youth Wind Orchestra of the Lobezki House of Culture (Poland)) performed original works for voice with orchestral accompaniment in arrangements by Franz Watz, Mykhailo Bersan, Grzegorz Duchnovski, Piotr Kazimir, Oleksandr Korotieiev, Janis Purinsh, Denys Tulinov, and invited soloists. The audience and guests of the concert, together with Stanislaw Moniuszko, made a fascinating cultural leap in time - from the 19th century, in which the composer lived, to the musical reality of the 21st century. The experience was unique and vivid.

The concert was opened by the Festivo trumpet ensemble of the Belarusian Union of Musicians, which performed "Heavenly Father, Lord God" arranged by Professor Alexander Korotieiev. The piece is one of the musical numbers of the opera "Pebbles", written in 1846/47 and originally published in a piano arrangement. Subsequently, this prayer became part of the repertoire of church music in Poland and is still performed in churches today. The performance of the instrumental arrangement of this work became a kind of musical proclamation of the blessing of this project. Next, the honored amateur group "Vitina Brass Band" conducted by Alexander Nichiporovich (Stolbtsi) performed a polonaise from the opera "The Countess" arranged by People's Artist of Belarus Mikhail Bersan. The choice of this work is explained by the role of the polonaise, which it played not only in Polish but also in European dance practice. Polonaise was usually used to open balls, emphasizing the sublime nature of the celebration. The composer associated the rhythms and melody of this polonaise with the positive characters of the opera, so the musicians filled its sound with inner dignity and tact. This number became a wonderful instrumental introduction to the concert.

Svitlana Bulavko, a soloist of the Slutsk Children's Music School Folk Instrument Orchestra, accompanied by the piano (accompanist Valentyna Lyakhovska), presented the song "Golden Fish" to the audience. The piece was performed in the original



version, in order to show how samples of vocal works of that time, written by Moniuszko, looked like. This work was composed in the Warsaw period in the late 1860s and published only after the composer's death. The song is based on a simple but very tender and beautiful melody. The small range (one and a half octaves) and simple accompaniment confirm the composer's orientation towards amateur musicians. The example of this romance makes the composer's vocal skills evident. The vocalist tried to convey the atmosphere of the work, performing it sensitively and softly.

The performance of German amateur conductor Patrick Schiel, who performed a poppuri "Stanislaw Moniuszko - Bouquet" on the themes of the songs "Kozak," "Kum i Kuma," and "Khokhlyk" arranged by Franz Watz, was very original. The attempt to translate vocal works for instrumental performance was a kind of compensation for instrumental genres that did not have such a place in the composer's work as opera and vocal works.

The Belgian conductor, Professor Josef Ratajczak, performed the songs "Krakowiak" arranged by Polish composer Grzegorz Duchnowski and "Dumka" arranged by Professor of the Latvian Music Academy named after J. Jacejuk. J. Vitola - Jānis Puriņš. The song "Krakowiacek" was performed by amateur vocalist Leszek Adamkowicz. This is one of the most famous songs by Moniuszko. It was written in late 1850 to the lyrics by E. Wasilewski, published in 1951 in the 3rd notebook of "Home Songbooks" and later included in the comic opera "Yavnutu". The song is composed in a rhythm typical of Krakowiak, with a melody that conveys the character's boastful nature. In the performance of L. Adamkovich, the song sounded vigorous and brave. "Dumka" was performed by the creative tandem of Svitlana Bulavko (vocals) and Serhiy Lyubchonko (solo on the pipe). The work was written in 1854 and included in the 5th notebook of the "Home Songbook". The author of the text is J. Checot, whose sources for most of the verses are folk songs. The smooth singing melody emphasizes the girl's feelings and experiences of unhappy love. The vocalist embodied the sadness of unrequited feelings in her performance, and the sound of the pipe enhanced the lyrical character of the song.

Dariusz Lejeune performed in a creative alliance with the same vocalists, appearing before the audience as a conductor. He conducted the songs "Formidable Girl" and "Kum i Kuma" arranged by Grzegorz Duchnowski. "The Formidable Girl" was written in the middle of 1852 and published in the 4th notebook of the "Home Songbook". The author of the text is unknown. The vocal part, which moves in a sharp, syncopated rhythm, perfectly characterizes the image of a lively and determined girl who warns a frivolous boy about the possible consequences of his infidelity. S. Bulavko, creating the opposite image to the previous song, filled it with not only belligerent but also humorous notes. The song "Kum i Kuma" with lyrics by Y. Checot was written in the spirit of folk humor. The humorous song found a beautiful and simple vocal frame in the performance of L. Adamkovych.

Another composition was arranged by Grzegorz Dukhnovsky - the song "Dream" based on the lyrics by A. Mickiewicz. The romantic concept of love, revealed in the poetry of the great Polish poet, was beautifully presented by the saxophone part, which replaced the vocal one. It was performed by Grigory Khoronek, accompanied by the orchestra under the baton of Yuri Merkulov, the chief conductor of the Concert



Orchestra of Wind Instruments of the Belgorod State Philharmonic. The musicians' performance reflected the beauty and depth of the feeling of love that takes a person away from reality. Such an interpretation was in tune with the romantic style of the era, Mickiewicz's poetry, and Moniuszko himself. The songs "Khokhlyk" on the words of O. Odinet and "Invitation to a mazurka" on the words of an unknown author were arranged by Denys Tulinov by the artistic director of the Istra Brass Band Yuri Zdrohov and soloists S. Bulavko and L. Adamkovich. The musicians skillfully used dynamic and tempo nuances to create the image of the mystical creature "Khokhlyk", known from Polish and Lithuanian folk tales as a treacherous and mischievous spirit. The duet of vocalists performed the song "Invitation to the mazurka" gracefully, deliberately, in the spirit inherent in the mazurka. Adhering to the style and rhythmic figure characteristic of the mazurka (two ♩ and two in $\frac{3}{4}$ time), the musicians were able to convey the sincerity and assertiveness of the Polish character.

The highlight of this musical event was the performance of Israeli musicians - the conductor of the youth jazz orchestra "Beat Band Haifa" Armen Aslanian, who performed the Waltz of Moniuszko e-mol arranged by contemporary composer Nubar Aslanian and a saxophone solo by Arik Zingerman. Amazing orchestral colors swept before the audience. The instrumental work written by Moniuszko for piano, in the interpretation of the artists, created the impression of "music that sings and speaks".

Musically impeccable examples of arrangements and conducting of Moniuszko's works were created by a wonderful musician, Honored Artist of the Republic of Tyva, professor of the Siberian State Institute of Arts named after Dm. Khvorostovsky, Peter Kazimir. The basis for the musician's creative rethinking were the songs "Kozak" and "Pryakha" based on lyrics by J. Chechot. The vocal parts were performed by L. Adamkovich in the song "Kozak" and S. Bulavko in the song "Pryakha". Without detracting from the creative achievements of the singers, the advantages of which were mentioned earlier, I would like to note the high professionalism of this artist, who represented the triad of performing peaks: the art of interpretation, technical skill and unsurpassed artistry. The maestro, in accordance with the task assigned to him, did not limit himself to simply arranging the piano part for wind orchestra. Using the knowledge and skills of the composer, as well as the impeccable taste of the arranger, the experienced and talented musician subtly felt the priorities and desires of the author, tried to create a different atmosphere in each piece, to convey the colorfulness of his music. In all the arrangements, the "picturesque" side of the accompaniment was preserved, which, according to the composer's plan, was to enrich the simplicity of the vocal part with its subtle, skillful, original harmonic style and texture. The musical language of Petro Kazymyr's arrangements dressed Moniuszko's works in a "hit" sound. And the performances themselves turned into a real show, where the maestro vividly and imaginatively led not only the orchestra but also the audience. It was easy and interesting to listen to Moniuszko's songs in such an original interpretation and performance.

At the end of the concert, the "Merry Song" was performed by the Festivo trumpet ensemble and arranged by Alexander Korotiev. This musical celebration ended with Beethoven's "Ode to Joy" performed by the orchestra under the direction of Patrick Schiel as the anthem of the European Union. This piece symbolized the efforts made



by the European cultural community to organize and hold the event. The concert was organized and held as part of the project "Music Beyond Borders - 200th Anniversary of Stanisław Moniuszko", funded by the Polish-German Youth Cooperation and the Bavarian Youth Circle. Project curator - Lobez House of Culture. Project partners - Swabian Center for Education and Youth Meetings and the State Educational Institution "Stolbtsovsky Children's School of Arts" (Belarus).

Jan Kleinsky's words, once uttered after the composer's death, perfectly convey the impression of his experience: "We are convinced that we will not soon receive such a legacy from other hands... Where can we find this pure simplicity of soul, this naivety inherent only in people of genius, which is so characteristic of our master's works? Where can we find an author who, despite studying abroad, would manage to be so independent and close to us in all his creations?"[18]

In his letters during the period of his life in Vilnius, Moniuszko complained about the working conditions in which there was no one to play certain parts, some performers played poorly, and some instruments were completely absent. [12, c. 163] Perhaps today the composer would be pleased not only with the high level of performance of his works, but also with the individual creative approach with which musicians from different parts of the world presented his vocal lyrics on the concert stage of the city of Lohengrin.

The results of the anniversary concert confirmed the hopes of the organizers and participants that the musical heritage of Stanislaw Moniuszko contributes to the formation of cultural and spiritual experience at both personal and social levels; to better understand what is happening today in the musical community, to interact with each other more and better.

Conclusions.

The analysis of the experience of cultural and creative activity of the city of Loboz in promoting and popularizing the legacy of the outstanding Polish composer S. Maniushko within the framework of a cultural project allows us to assert its uniqueness and originality. The current realities of today dictate the need to develop the latest ideas of musical adaptation. Thus, the composer's songs should be listened to not only in their traditional sound, but also experimenting with original arrangements for solo vocal and instrumental performance accompanied by a brass band. It should be noted that the stylistically enriched arrangements are successfully implemented in the practice of musical performance.

It is proved that it is becoming increasingly important to conduct similar cultural projects involving artists from different countries, which contributes to the creation of a creative basis for modern cultural policy. The impulse of Moniuszko's music was the beginning of a cultural initiative of new concerts in different European countries and has become more systematic. Thanks to this, there is a tendency to accumulate the latest trends in contemporary music inherent in the world music culture.

This paper does not exhaust the multidimensional nature of the study of Stanislaw Moniuszko's work and contemporary forms of rethinking his legacy. The chosen issues should be considered as one of the directions in the search for new interpretations of the composer's works.



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