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INTERSECTION OF THE FIRST AND SECOND VIENNESE SCHOOLS TRADITIONS IN EARLY WORK OF NIKOS SKALKOTTAS

Greek composer Nikos (Nikolaos) Skalkottas (Greek: Νίκος Σκαλκώτας, German: Nikos Skalkottas, 1904 – 1949) became famous due to his outstanding talent, realized in numerous works of a unique individual style. **The purpose of the paper** – to investigate the formation of the individual manner of the N. Skalkottas as a representative of the Greek musical avant-garde of the first half of the 20th century using the example of his early work. His early piano composition – 15 Little Variations for piano, created before he began his studies in Arnold Schoenberg's class, used an attempt to analyze its formation. **The scientific novelty of the research** is that mentioned Variations are considered as a kind of introduction to the work of the composer, which makes possible to determine the components of his style and their interaction. Usage of the classical clichés of the Beethoven's piano variations texture are shown as well as their interaction with dodecaphonic principles of composition – serial rows, reflection and asymmetry of their fragments. The interface of two stylistic giants – Viennese and the Second Viennese schools which produced internal conflict of the N. Skalkottas' music. The special importance is attached to the linguistic and psychological aspects of the classical and modern components communication and the birth of the individual “self-speech” of N. Skalkottas, which can be considered as the early indication of the composer's idiom. The emergence of a psychological internal contradictory dialogue between a successful violinist, a skilled pianist, educated in classical music, and a novice composer who strives for a modern musical language is shown.

Methodology: The research applied methods of musical, linguistic, psychological phenomenological and comparative analysis. **Conclusions** were drawn about the multifaceted interaction of the stylistics of the Viennese and New Viennese schools in the formation of the individual composer's manner of N. Skalkottas.

Key words: Viennese School, New Viennese School of composition, dodecaphony, piano music, variations, N. Skalkottas, L. van Beethoven.

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ПЕРЕТИН ТРАДИЦІЙ ВІДЕНСЬКОЇ ТА НОВОВІДЕНСЬКОЇ ШКІЛ У РАННІЙ ТВОРЧОСТІ НІКОСА СКАЛКОТАСА

Композитор Нікос (Ніколаос) Скалкотас (грецьк. Νίκος Σκαλκώτας, нім. Nikos Skalkottas, 1904 – 1949) став відомим за межами Греції, серед іншого, після того, як Арнольд Шенберг назвав його одним із десяти своїх найталановитіших учнів, яким вдалося знайти власний спосіб застосування серійної техніки і стати справжніми композиторами.

Мета дослідження – вивчити становлення індивідуальної манери Ніколаоса Скалкотаса як представника грецького музичного авангарду першої половини XX століття на прикладі його ранньої творчості.

Здійснена спроба простежити становлення індивідуальної манери Ніколаоса Скалкотаса на прикладі його раннього твору – «15 Маленьких варіацій для фортепіано», створених перед початком навчання в класі Арнольда Шенберга. **Наукова новизна дослідження** полягає в тому, що згадані Варіації розглядаються як своєрідне введення до творчості композитора, що дозволяє визначити компоненти його стилю та їх взаємодію. Показано використання у творі класичних кліше, подібних до фактури фортепіанних варіацій Бетховена, а також їх поєднання з додекафонічними принципами композиції, зокрема серійними рядами, рефлексією та асиметрією їхніх фрагментів. Взаємодія у Варіаціях двох стилевих гігантів – Віденської та Нової віденської шкіл, яка призводить до появи драматургічного конфлікту. Особливе значення надається лінгвістичним та психологічним аспектам комунікації класичного та сучасного компонентів та зародженню індивідуального «висловлювання» Н. Скалкотаса, яке можна розглядати як ранню ознаку формування його власної композиторської ідіоми.

Методологія: у дослідженні були застосовані методи музичного, лінгвістичного, психологічного, історичного, феноменологічного і порівняльного аналізу. Зроблені **висновки** про багатобічну взаємодію стилістики Віденської і Нової віденської шкіл при становленні індивідуальної композиторської манери Н. Скалкотаса.

Ключові слова: Віденська школа, Нова віденська школа композиції, додекафонія, фортепіанна музика, варіації, Н. Скалкотас, Л. ван Бетховен.

Preface. The article analyzes one of the earliest works of Nikolaos Skalkottas – 15 Little Variations for Piano. **The novelty of this study** is that the speech structures and subject-object relations investigated in the context of musical trends of the early twentieth century. **Its relevance** confirms the constant and growing interest in the work of the most outstanding Greek composers both by listeners and audiences, as well as and among musicologists around the world.

The subject of the research is 15 Little Variations for piano by Nikos Skalkottas. **The object of study** is the formation of the composer's style of Nikos Skalkottas.

Research methodology: the study used a set of methods, including musical, linguistic, historical, phenomenological, and comparative approaches.

The study was tested and discussed during the Anniversary Conference “Skalkottas Today”, organized by Lillian Voudouri Library of Athens (Greece), and by the Community of Friends of the Composer in 2019.

In an époque of the Greek contemporary music language formation Nikos Skalkottas became known thanks to his outstanding talent actualized in numerous works of a unique individual stile. The name of this composer turn out to be acknowledged beyond the borders of Greece, among other things, because Arnold Schoenberg called him one of his ten most talented students who managed to find their own way of applying serial technique and become real composers. The research aims to study the individual style of Nikos Skalkottas as the representative of the Greek musical avant-garde of the second half of the 20th century (Рябчун, 2012, С. 32 – 335).

The early piano composition by N. Skalkottas – 15 Little Variations for Piano is an important

work for understanding his artistic position prior to his studying in A. Schoenberg's class in Berlin Hochschule für Musik. One of the most famous Berlin works by N. Skalkottas, this was created on July 24 – 26, 1927. Such dates are indicated by the author after the last bar of the work in the publication “Nikos Skalkottas. 15 Little Variations for piano solo” (London: Universal Edition, 1958, p. 11). As we can see in the score, the variations are dedicated to Spiros Faradatos (Σπύρος Φαραντάτος, 1895–1962) – pianist and future director of the Athens Conservatory. Dedication of the variations to Spiros Faradatos is quite logical and to some extent explains the choice of the piano to create the cycle. On the other hand, this choice, of course, was largely determined by the versatility of the piano and the fact that it became N. Skalkottas' preferable instrument during his years in Berlin.

Related studies. According to Dr Eva Mantzourani, “15 Little Variations” is Skalkottas' last composition before undertaking lessons with Schoenberg in the autumn of 1927 (Mantzourani, 2016, p. 182), which was done for the examination to enter his class in Berlin. So, in a way, it was a sort of the first self-presentation of the young musician as a composer. From the other side, this work was for N. Skalkottas a kind of the bridge from musical performance to composition and summed up, if not a long, then certainly bright experience of a violin virtuoso. That is why, we can imagine two sides of the composer's mind, two intentions, like we can see in this work two creative personalities – the performer and the composer. The performer speaks on behalf of the masters of the past, and the composer is born in the process of doubt as a definite alternative. Here we can draw a parallel with the Cartesian method of knowledge, in

this case – self-knowledge through doubt. A similar method, this time – in the modal sphere – the method of “tonal doubt” – will be used later by the composer of the second wave of the neoclassical movement Carlo Prosperi (1921–1990). Thereby we can see that the musical thinking of N. Skalkottas is ahead of time: already in his first works he is using the methods of the Second Wave of the neoclassical movement.

If we consider “15 Little Variations” as a kind of preface to the work of N. Skalkottas, we must look for his certain intentions aimed at the audience and, it is possible that, direct messages to A. Schoenberg. That is, we are talking about the linguistic aspects of the work, which currently create its plot and drama.

Here we want to draw parallel with the literary preface, which generally contains kind of message, veiled emotional strategies or deliberate release of emotions to reinforce the text of the work. As noted by a Ukrainian researcher Yulia Krivenok, “*Intentions of the preface may be different (and this leads to the choice of different means of verbalizing intentions and emotions) – to establish contact with the audience, to encourage it to a certain action, namely to go to the work itself, to express the point of view on what is composed, to criticize the other works or to comment on negative reviews of critics, in fact, there is an action directed in one direction – at the receiver*” (Кривенок, 2014, с. 58). According to the mentioned researcher, “the tone” of the preface indicates an attempt by the composer to create a certain type of relationship with his audience – either co-operation or confrontation. The tone of the discourse also testifies about the authors mood – optimistic or pessimistic, which is actually transmitted to the reader (or listener). The tone can be correspondingly pessimistic or optimistic. In this case, the tone is not a musical category, but a category of communication, which serves as an explication of emotional and subjective assessment in discourse. In this sense of discourse, the tone can be taken as a synonym for tonality. J. Laver interprets tonality as “*a phenomenon that objectively exists and can be identified and structurally analyzed intuitively and instrumentally levels*” (Laver, 1985, p. 178). The tone of the statement is determined by many factors, including the situation of communication, participants in communication, and so on. This approach to the tone of expression in some way explains the

position of N. Skalkottas on the «serial tone». We see how closely intertwined in this case are musical and linguistic structures.

Main study. Variations in general are probably one of the most stylistically heterogeneous genres. In it, a certain character (the main theme) appears in a variety of textures and genre modifications. That is why the genre of variations along with the genre of suites is suitable for the first phases of learning composition which is comparable with preface to all subsequent creativity.

The special tone and atmosphere of the author’s preface are formed by the following means: diminutives, intensifiers (reduction, strengthening of a sign, a condition). So, we can see in the preface a certain projection of the *agon* (ἀγών) of ancient Greek comedy. And the diminutions of values, which mostly affect the author’s self-esteem we can consider as the reference to the *Menippean satires* (acceptance of one’s own inferiority) – phenomenon known since time of Bion of Borispheles (IV BC) ¹ (Luis E. Navia. 1996, p. 154–5).

As an experienced violinist, N. Skalkottas, dealing with the genre of variations, could pay attention to the famous opus of Arcangelo Corelli – «*La Folia*». In a sense, this work became the prototype of many cycles of variation written in the following centuries. And in S. Rachmaninoff’s work “*Variations on the Theme of Corelli*” we actually see a direct reference to the mentioned cycle. So, indeed, we can find some parallels between the theme of N. Skalkottas and the theme of the “*La Folia*” variations. Among them – motive structure, repetition of the rhythmic formula, the shape of a period with two sentences, middle and final cadences.

However, the number of variations in the piano cycle directly evokes associations with Beethoven’s opus 35 (1802) – “*Eroica Variations*” upon the theme of Maestoso-Andante from his own *ballet* “*Creatures of Prometheus*” (“*Die Geschöpfe des Prometheus*”) Op. 43, composed in 1801. In the “15 Little variations” work we can find several allusions to the mentioned L. van Beethoven’s piano cycle: Skalkottas gives a clue of the connection with the Viennese classic by his choice of the number of variations. An important fact is that L. van Beethoven was “an effective” composer for N. Skalkottas: it was with the Beethoven violin concerto that he brilliantly graduated from the

¹ Borispheles – the ancient Greek name for the Dnipro River.

Athens Conservatory in 1918. Young musician then received a gold medal for his performance gave him his opportunity for further study in Germany.

It is possible to find the reason for this in the “Greek” content of Beethoven’s previously mentioned work with the same number of variations. It is noteworthy that L. van Beethoven was one of the first to use the Greek idiom, and not only in his musical works based on Greek subjects. And we must pay tribute to the effectiveness of such a stylistic innovation in the Viennese classic: the famous theme of the Ninth Symphony, which was chosen to be the Anthem of the European Union, has a syllabic structure typical of Ancient Greek music – 15 syllables.

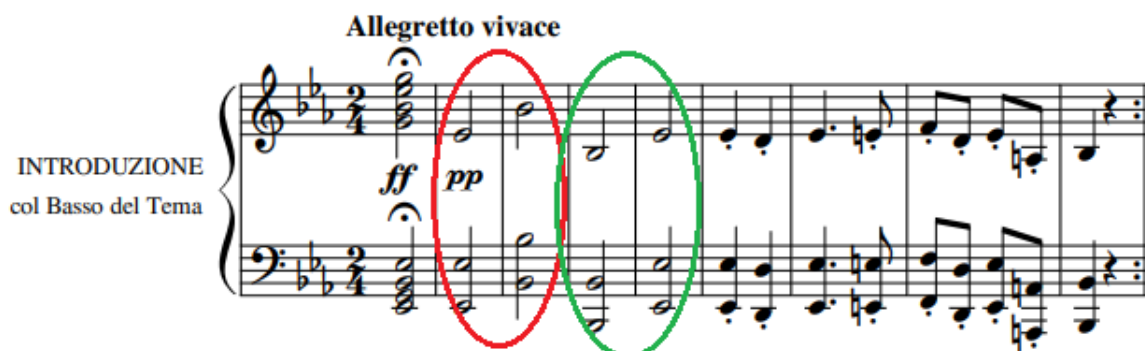
The common feature of the themes in both cycles – “Eroica Variations” and 15 Little Variations – is the asymmetric structure of initial motives:

The analogous principle of asymmetry is typical of A. Webern’s Piano Variations op. 27 (1936).

In mentioned composition asymmetry is of the manifestations of «reflections». Such reflections are typical for the functioning of the serial rows in the work of A. Webern.

We can find similarity in the structure of the N. Skalkottas’ theme and in the texture of the second, 8th, 11th and other Variations – with another Beethoven’s piano works – *32 Variations*.

Two serial rows presented in N. Skalkottas’ theme thanks to Beethovenian dialectics, create internal collision in which the new melody with Greek features appears. Endings of the sentences of the theme being analogous to the ending of the theme of Beethoven’s *32 Variations*. From the short motives the leading melody of the 5th and, what is important – of the last and longest in the cycle – the 15th variation – grows up. Thus, as a result of interaction in the composition of three stylistic paradigms – Viennese, Second-Viennese and Greek – the last one becomes dominant.



Example № 1. L. van Beethoven. “Eroica Variations”, Bars 1-9 (Beethoven, Ludwig van, 1952)



Example № 2. Nikos Skalkottas. 15 Little Variations for Piano solo (Skalkottas, Nikos, 1958)



Example № 3. Anton Webern. Variations Op. 27, Bars 1 –10 (Webern, Anton. 1936)

The nostalgia emblem of the gone classic-romantic epoch we can find in the Viennese Waltz allusions (8th variation). They are replaced by the feeling of a new era, transmitted in sharp collisions, in which the image of a new musical hero is formed.

Piano Texture and Harmony in the 15 Little Variations by N. Skalkottas

The texture in the mentioned composition by N. Skalkottas becomes a significant field where the different styles are combined – due to the presence in the variations of its classical specimens, not only in the structure of variations. Applying serial sequences in his Variations instead of chords of classical harmony, N. Skalkottas uses texture and, most importantly, methods and ways of musical material development, that have become established in European composing practice. The drama in the subject of the Variations presents itself, first of all, in the relationship between the serial rows. At the same time, the classical texture makes it possible to personify the dialectics of serial rows, to reveal their contradictions and to expose the fields of the intonational conflict.

The second level of its manifestation is exposed as the antinomy between the structures of the sentences. The presented theme is divided into two dramatic and textual plans: the first of them creates serial concords, the second – short unvoiced episodes of sentence endings. We have two sound

series from which chord combinations are formed. Each of them forms a structure that we can call a “simple harmonic period”. They are related to each other, thanks to the motives of the endings. The dynamics of these endings indicate their subordination: the first ending is highlighted with a dynamic accent “*sforzando*”, and in the second, the dynamics of the “*piano*” is continued unchanged. With this ratio between the first and second sentences, we can see in the theme of Variations a kind of the period of the repetitive structure with a middle and final cadence.

These endings are in the sphere of frets, similar to the gravity of the endings of variations of Beethoven’s “15 variations”. If in the first sentence the sound “*c*” is intonationally and dynamically emphasized as the tonic of Beethoven’s variations, then in the second sentence attention is concentrated around their dominant cadence, bypassing the subdominant and dominant tones “*F*” and “*G*”:



Example № 4. “32 Variations”
by L. van Beethoven, bars 7-8
(Beethoven, Ludwig van, 1952)



Example № 5. N. Skalkottas. 15 Little Variations for Piano, bar № 8 (Skalkottas Nikos, 1958)

Such a bypass of the subdominant and dominant degrees is a manifestation of the denial of tonality (“tonal doubt”), which will be developed later in the works of the above-mentioned Italian composer of the Neo-Florentine school Carlo Prosperi. His position was, in particular, in the combination of tonal and serial principles, through the perception of the series as a bypass of the usual tonal sound sequences (Cogni, 1968, p. 305–311).

From the very beginning of the work, the most significant semantic manifestations correspond to textural changes. Texture acquires the value of an indicator of changes in mood-intonation parameters and, at the same time, a factor in their development. Note that the texture of variations corresponds to the classical-romantic norms, differing, in particular, from the polyphonic texture of piano works by Y. Constantinidis – a Greek composer who came from the same student environment as Skalkottas, or from the already mentioned Variations by A. Webern.

The texture patterns of the Beethoven variations are situated in the “zone of multifaceted conflict” and itself becomes its victim: on its background “sprout” the Greek theme appears, which leads to further reflection and destruction of the Viennese substance. However, the connection to L. van Beethoven “does not leave” the Variations until the last bars: we can see “the shadow of his profile” in the final section of the variation. Two groups of mourning harmonies appear as a kind of inverse «splitting» of the theme of the Fifth Symphony of the great Viennese classic.

Thus, through the etymology of the texture elements, N. Skalkottas rises to the etymology of musical drama, bringing to the first level the meanings of the deep antinomy of Beethoven’s style. Extremely original in the 15 Little Piano Variations is that the antinomies of classics and serialism generate the Greek substance of the work. Thus, N. Skalkottas, using two different West-European styles, remains individual and nationally defined.

He brings Beethoven’s thought through modernity and retells it in Greek musical language. We note that Beethoven’s dialectic conflict is usually represented through the pair of musical slogans that have different texture patterns. The discrepancy of their nature creates a situation of dramatic tension.

The presence of two contrasting elements in the theme of “15 little variations for piano” we can consider as a reference to the dialectic of the by Beethoven’s works. These elements produce the foundation for the dramatic conflict of the work. The binary essence of its foundation has several semantic dimensions: textural, dynamic and generic. The depth of the conflict reaches the antinomies of the composer’s consciousness, manifested as the opposition of “own” and “foreign” worlds.

In the first four variations, N. Skalkottas retains a volume equal to four bars. Therefore, we can conditionally classify them as “strict” variations. Active modifications of serial rows occur and lead to textural transformations. In the first variation, the serial row was moved to the horizontal plane and is performed with jumps in the rhythm of the sixteenth. Such texture resembles the texture of the First from Beethoven’s “Eroica Variations” op. 35.

Some of the textural patterns resemble the works by L. van Beethoven again and again. In particular, the ascending-descending arpeggios of the Second Variation, this time makes us remember the second Variation from the cycle «32 Variations», and the rapid strokes of the Fifth – a similar baroque technique, used in their theme borrowed by the Vienna classic from Peter von Winter’s opera (1754–1825). We can find in the theme of “32 Variations” a comparison of two tonalities – in G major and F major. In his opinion, in the upper auditory horizon, the A-flat sound should resolve in C minor to G, but remains without permission. According to its auditory effect, A-flat is felt like a bright instability; it has a six-semitone ratio to the stable D sound in G major. Lightning-fast take-offs, transmitting distance from the center, as it were, displays a desire for the future and a break with the present. That is, in an unexpected way, the structure of the theme of “32 variations” contains the principles of active dissonance and avoidance of direct resolutions of chromatic tones. Thus, Beethoven’s dialectic can be considered as an immediate source for the emergence of various manifestations of “tonal doubt” – that is, replacing the presence of manifestations of tonal connections with their emphasized absence.

Variations are prompted on inversions of vertical endings by those in figurative and textured variants. The intonational tension of the musical texture turns into intonational and rhythmic contrasts. The results of inverted and textured metamorphoses are characterized by versatile images of transformation.

The first variation immediately impresses with its impulsive rhythm, rapid tessitura ups and dynamic contrasts. At present, the serial series are layered according to the texture principle : N. Skalkottas replaces the serial segments of the upper and lower register. The triad of the segments, performed in the upper register, is widely arranged in the lower register. The segments of two sounds, turned in complex intervals, by giant steps are capturing the upper register.

In accordance with the classical tradition, the First Variation starts with restrained dynamics within the “*piano*”. A clear dynamic, tessitura and textural contrast to the first three bars of both sentences are the choruses-endings, which retain their pitch, but are now served in amplified to “*f*” dynamics and with a touch of *marcato*. The textural changes that characterize the First Variation create a situation typical of classical variations of the danger of shifting the tempo and losing the tempo unity of the cycle. In contrast, the already mentioned *marcato* stroke in the endings of phrases should deter the performer from accelerating the movement of the work.

In the Second, Third and Fourth variations, figurative transformations occur due to changes in texture types and dynamic contrasts. Serial development, as in the first variation, is due to the interpolation of upper- and lower-case parts, the rotation of the intervals and moving them in the sound space.

From the Fifth Variation, when changing the size and number of bars, the lexical structure of the theme is preserved. Such changes are accompanied

by the appearance of genre features of the serenade. The lyrical line is continued by the Seventh Variation (Andantino), the texture of which is similar to the texture of the Twelfth Variation “*Maggiore, semplice*” of the Beethoven’s cycle. In the expressive melody of the upper voice of Skalkottas’ variation there are signs of Greek melodies. The melody consists of two sentences of repeated structure, in which sets of sounds of both serial rows are arbitrarily used with preservation of some signs of their sequence:

Modification of the theme in the Seventh Variation has intonational connections with Cretan traditional folklore, in particular with the songs “*When dawn comes*” (“*Πότε θα κάμει ξεσπερι*”) and “*Waters are Running*”, (“*Τρέχουν τα νερά*”). In particular, the last three bars (65-67) in the melody of variation are an analogy of the second sentence of the first of these songs which could be considered as their modal version. The melody of the mentioned song “*When Dawn Comes*” is also reminded by the ascending quarter bars of the first three phrases of variation. Figuratively, the variation corresponds to the early Byzantine version of the mentioned song. It is curious that this particular version was used as the main theme of the Sonatina by Yannis Constantinidis. It is surprising that both Greek Berlin works have intonation connections. But their national roots are not at all a surprise:

In some variations of the cycle, N. Skalkottas performs a partial enharmonic substitution. In particular, in the Eighth Variation, he builds neutral natural scales, which correspond to the gamma-like passages of the XVII variation from the series “*32 Variations*” by L. van Beethoven. And starting with the Ninth Variation, the composer introduces a variety of chromatic fillings of the series sequences.

The presentative and intonation content as well as the texture of the Eleventh Variation (*poco piu*



Example № 6. N. Skalkottas. 15 Little Variations for Piano. The Seventh variation, bars 1–17 (62–67). Fragment of the score (Skalkottas, Nikos, 1958).



Example № 7. Y. Constantinidis. The First Sonatina for piano. Part I, bars 7-21, a fragment of the score (Constantinidis, Yannis, 1972).



Example № 8. N. Skalkottas. 15 Little variations for piano. Variation XI, 1–2 bars (Skalkottas, Nikos, 1958)



Example № 9. L. van Beethoven 32 Variations. Variation № XXV, 1– 2 bars (Beethoven, Ludwig van, 1952)

mosso) have common features with the Twenty-fifth variation (*leggiermente*) from the Beethoven's above-mentioned cycle.

The commonality of the syncopated rhythm, which is achieved in L. van Beethoven's variations due to *forshlags*, and in N. Skalkotta's variations by adding a short dissonant chord, is noteworthy. The connected ending of both variations is so identical that it gives grounds for conclusions about N. Skalkottas' use of the Beethoven idiom:



Example № 10. L. van Beethoven. 32 Variations. Variation № XXV, bar 8 (Beethoven, Ludwig van, 1952)



Example № 11. N. Skalkottas. 15 Little variations for piano. Variation XI, bar 8 (Skalkottas, Nikos. 1958).

The alternation of lyrical and moving variations creates an internal antagonism of the cycle, culminating in the Thirteenth Variation. In it, the sequences of octave motives are interrupted by contrasting cues with a transition to a descending sequence, in which small thirds appear.

The 15th variation (*Etwas ruhiger*) has a contemplative mood and plays the role of the afterword. The Greek melody of the 7th variation is revived in the improvisational sequences of the third motifs. The elegiac Code of the Work (*Langsam*) is also based on its intonations, the choral exposition of which resembles L. Van Beethoven's Thirtieth Variation.

Before the beginning of the Coda, N. Skalkottas completes the last Variation on the "chanting" of the main tone – "Cis – Gis – Fis – Eis – Fis", adding to the previously mentioned sequence the sound "B", which contrasts with the environment of the sharps. In the Coda N. Skalkottas composer repeats the sounds of the second serial row, two of which are reduced by a half tone ("Ces" and "As").

After repeating the altered pentachord three times, instead of the usual move of the thirds upwards, two voices rise only for a small second, the others go down twice. Note that in the serial rows with a large number of sounds of sharp alteration were present only two flats – "B" and "Es". Currently, the Code of Variations ends with the reduction of pitch positions by the pentachord "F – G – Ces – Es – As". Here again, appears the "shadow of Ludwig van Beethoven" as a reminiscence of the rhythm of his Fifth Symphony.

In composition practices of the Second Viennese school the national element can be manifested not only in quoting folk songs. National links are manifested primarily in the general nature of music, the specificity of the reflection of certain life phenomena. In this sense, neither A. Schoenberg nor A. Berg, closely connected with the traditions of

Austrian music, are fundamentally different from their predecessors.

Abstinence from the traditional means of articulation made, above all, the construction of large forms, unable to exist without precise articulation. In N. Skalkottas's *15 Little Piano Variations* articulations appears in the different structures of the texture. But in his case, we can talk about the use of composition techniques of the First Viennese school on a par with those of Second which places the young composer between two giants. The individuality of Nikolaos Skalkottas is manifested in the maneuvering between these techniques, their combination and evaluation. In this harsh rhetoric, his unique creative manner is born, in which the national traits of the Greek composer are clearly visible. The principle of textures borrowing, which is currently classical-romantic, is also observed in other Skalkottas' piano pieces, in particular, in the cycle *Four Études*.

Discourse conclusions : Early Indication of N. Skalkottas Composer's Idiom in the 15 Little Variation for Piano

If we shall try to reconstruct the biographical paradigm of the Skalkottas' early works, we have to pay attention to radical changes in his self-identity by the end of 1920. The outstanding young performer-virtuoso became a "beginner" again. He was challenged to expose his creative personality in the world of the great names, which that time could press him. From the other side, he could not avoid the internal conflict between his self-identification as a composer and as a violinist. We can see the result of the corresponding psychological condition in the artistic image and emotional sphere of the *15 Little Variations for Piano*. The personality of the author appears there through the collision between two giants – Viennese and Second Viennese schools, between a dialectic and an abstract way of musical thought in the guise of *menippean satire*. Distinguishable music hero of the variations is balancing between the Self-awareness of secondary importance and understanding of the personal uniqueness, which develops into the deep psychological content of the 5th, 7th and 15th variations. Exposition of the national "self-speech" of N. Skalkottas in the West-European stylistic environment seems to have become an important indication of his composer's idiom. The deep psychological impact of the early works of N. Skalkottas would be the dominant feature of his individual style through the its lyric emphasis, atypical for the followers of the Second Viennese school.

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