

EXPLORING NEW PERSPECTIVES ON CLASSICAL COMPOSITIONS: INNOVATIVE METHODS IN MODERN PERFORMANCES AND ADAPTATIONS OF CLASSICAL MUSIC

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Abstract: This article is dedicated to exploring creative approaches to interpreting and reinterpreting classical musical works in modern conditions. The relevance of the research lies in its contribution to understanding and appreciating classical music in the contemporary world. Given the ongoing development of society and culture, creative approaches to the performance and adaptation of classical works take on special significance. The research reveals new ways of interpreting and understanding musical heritage and fosters the development of innovative approaches in performing arts. The article analyses various strategies and methods in modern classical music performances, including traditional interpretations and innovative experiments. It highlights the impact of these creative approaches on the perception and understanding of classical works and their role in developing the classical music tradition. Examples of the interpretation and reinterpretation of works by Mozart, Schubert, Vivaldi, and others are considered. The conclusions drawn have significant practical implications for performers and listeners, assisting them in better comprehending and appreciating musical works in a modern context. The analysis results demonstrate diverse approaches, encompassing traditional interpretations and innovative experiments. The research indicates that creative methods of performing and adapting classical works can influence listeners' perceptions and their understanding of musical works. The results suggest the potential for deeper comprehension and appreciation of musical compositions through innovative approaches. The significance of creative approaches in shaping and evolving the classical music tradition is discussed. The research highlights the necessity of innovation and experimentation in ensuring classical music's continued relevance and vitality in the modern world. The article's findings offer practical value for musicians and listeners, providing insights and opening up new possibilities for the perception and performance of classical musical works in a contemporary context.

Keywords: classical music, creative approaches, performance, adaptation, musical interpretation, contemporary performers, innovations in music.

1 Introduction

Classical music retains its significance and importance in the modern world despite the constant changes that occur within society. Classical music forms an integral part of society's cultural heritage, passed down from generation to generation and reflecting the history, traditions, and values of different eras (Fedorova, 2017; Khan, 2023). Works of classical music are often perceived as a higher form of art that provides aesthetic pleasure and emotional peace to listeners. Studying classical music develops musical literacy and broadens people's horizons. It contributes to developing creative and critical thinking (Tong, 2021). Classical music is an international language that unites people regardless of their cultural and linguistic affiliations. Performances by classical music artists create bridges between different cultures and help popularise classical music (Sagall & Sagall, 2021). Technological innovations in recent years have significantly influenced performances and concerts of classical music, providing new opportunities for their execution and making this type of art more accessible to the audience. Thanks to new technologies, traditional forms of classical music become more interactive and accessible, expanding the boundaries between stage art and music (Stefaniak, 2023). Classical music works generate new genre forms in the contemporary context, which may be designated as "classics in modern processing" (de Ruijter, 2023). In these works, classical music is performed by incorporating artificial elements and accentuating the principal melodic line through arrangement, tempo and rhythmic structure alterations, and the utilisation of voice, foreign sounds, and synthetic sounds (Agawu, 2016). These changes maintain the distinctive features of the original work while introducing a new, contemporary sound ("Toward a semiotic theory for the interpretation of classic music", n.d.). These musical

reinterpretations have been adapted according to the stylistic and artistic needs of the composers and the era. Adapting classical works depends on several factors, including musical knowledge, talent, spirituality, and the culture of the arranger. The principal tenet of any genre is its artistic value, which determines its significance within the broader cultural context and its continued existence in a historical framework. The "classical music in contemporary processing" genre emerged in the 1960s when renowned musicians and composers began incorporating classical music into the mainstream musical landscape. These artists possessed a higher level of musical education, which enhanced their capacity to create expressive and valuable musical adaptations.

In the modern world, where cultural and artistic trends constantly evolve, classical music remains one of the most critical components of our musical heritage. However, approaches to interpreting and performing classical works also change over time. The problem is exploring creative approaches to performing and adapting classical music in contemporary settings. The question arises about how contemporary performers and musicians understand, interpret, and adapt classical works and what methods they use to maintain authenticity while making their unique artistic contributions. Despite this, the possibility of interpreting contemporary compositions as a revival of classical salon works of the 19th century still needs to be well explored. Research into this issue requires an analysis of various approaches to performing classical music in a contemporary context and identifying key trends and perspectives for developing this process.

This study aims to investigate creative approaches to the performance and adaptation of classical music in modern conditions, identifying the main trends and their impact on the perception and understanding of classical works in today's musical culture.

2 Literature review

The article by A. Fedorova (2017) explores the formation of the communicative-applied genre "classical music in modern processing" and the functioning of academic works in mass musical culture. The reinterpretation of classical works in literature, particularly adaptations and interpretations of classical works in contemporary literary discourse, is vividly presented in the article by K. Khan (Khan, 2023). The doctoral dissertation by D. Tong investigates the reinterpretation of Beethoven's violin sonatas from 1798 to 1812 in a contemporary musical context (Tong, 2021). The work by S. Sagall and S. Sagall presents a study of classical music style in the modern world context (Sagall & Sagall, 2021). A. Stefaniak explores the phenomenon of remixes of classical music works, conceptual albums of classical music, and contemporary pianists' interpretations of the classical canon (Stefaniak, 2023). The article "Embracing the "Wrong" in Classical Music Interpretation: About Finding Balance Between Tradition and Creativity in Classical Music Performance" by de Ruijter is devoted to issues of balance between tradition and creativity in the interpretation of classical music (de Ruijter, 2023). In his book, V. K. Agawu proposes a semiotic approach to interpreting classical music (Agawu, 2016).

The theoretical foundations of the semiotic approach to the interpretation of classical music are presented in the work (Toward a semiotic theory for the interpretation of classic music, n.d.). W. E. Caplin offers a deeper understanding of how signs and symbols affect the perception and interpretation of classical music works (Caplin, 2004). The article (Palazzolo & Giombini, 2024) considers classical music as an ethical practice from a professional perspective. The article by D. M. Grozavu considers an interdisciplinary approach to music, analysing how various disciplines can interact with music and contribute to the

reinterpretation of classical works in contemporary conditions (Grozavu, 2024). In his work "Roll Over the Musical Boundaries: A Few Milestones for the Implementation of an Equal Method in Musicology. The Emancipated Listener: Essays on Rancière and Music," D. Trottier proposes a methodological approach to musicology that develops the concept of equality. He analyses several critical points for implementing equal methods in musicology and their impact on the interpretation and reinterpretation of classical music (Trottier, 2020). T. Service examines Luciano Berio's symphony "Sinfonia" as an example of the reinterpretation of the classical genre in contemporary conditions. He analyses the work from various angles, exploring its structure, ideas, and impact on contemporary musical practice (Service, 2013). E. Chapus's dissertation examines the challenges contemporary composers and producers face in creating musical works that combine elements of classical music and contemporary approaches (Chapus, 2023). In this article, A. Curtin explores contemporary approaches to performing classical music in solo and concert formats. He examines various methods and strategies performers use to interpret and present classical works in a contemporary musical environment (Curtin, 2024).

In M. K. Harvey's doctoral dissertation on "Interpretation and aporias: Perspectives from a classical musician in the 21st century," issues of interpreting classical music in the context of contemporary musical practice are explored (Harvey, 2017). In the article by Newman et al. (1995), the "Mozart Effect"—the hypothetical influence of listening to Wolfgang Amadeus Mozart's music on a person's abilities—is investigated. The authors experimented to determine whether listening to Mozart's music can improve cognitive abilities. In the article by V. C. Ghinea, the relationship between dissonance and consonance in the musical works of Wolfgang Amadeus Mozart and Pascal Bentoiu is considered. The author investigates the two composers' different approaches to this issue and their impact on musical style (Ghinea, 2021).

In the book "The Classical Style: Haydn, Mozart, Beethoven," the author analyses the classical music style represented by Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven (Rosen, 1998). In J. Holzmann's book, the creativity of Ludovico Einaudi and Max Richter, two contemporary composers who combine classical and modern musical approaches, is analysed and compared (Holzmann, 2021). In the book "Suspiciously Popular Thing in Music" (Schwarz, 2021), the editor and authors explore the concept of popularity in music and its impact on contemporary musical culture. H.V. Yatsula, in his article, investigates the phenomenon of "meta-neoclassicism" in the pianistic creativity of contemporary composers (Yatsula, 2023). The article by A. A. Gamaley (2023) explores the problems of interpreting piano works by Franz Schubert in the contemporary musical environment.

3 Research methods

A comprehensive set of methods was employed to achieve the research objectives. The study was based on a review of scientific papers, articles, books, monographs, and dissertations that focused on analysing the interpretation and reinterpretation of classical music works. The research included listening to and analysing recordings of classical works in contemporary arrangements and adaptations. The data collection and processing involved the recording and transcription of classical works in contemporary arrangements and adaptations, the analysis of the sheet music and the results of literary analysis. Additionally, the findings of leading scholars were considered. The analysis and interpretation of the obtained data were based on assessing differences in various performances and adaptations of classical works, identifying main trends in creative approaches to the interpretation and reinterpretation of classical music, and determining potential prospects and directions for further research in this area.

4 Results

Our research aims to examine musical examples that utilise classical works and their elements. These examples are considered from the perspective of their form, content, and musical value in the context of their existence in the contemporary musical space (Fedorova, 2017). Modern classical performers must reconcile the challenge of preserving the authenticity of the original works with the opportunity to create interpretations that reflect their unique characters and creative approach (Caplin, 2004). The concept of "classical music in modern arrangements" was initially introduced by pioneering figures such as the vocal ensemble The Swingle Singers, Paul Mauriat, the Piero Reverberi Orchestra, Richard Clayderman, and later Vanessa Mae. Their arrangements transcended the boundaries of traditional academic practice, transforming the status of classical music from an exclusive cultural phenomenon to one accessible to a broader audience. The arrangements retained the cultural-aesthetic characteristics of classical works, complementing them with modern elements such as metrorhythmic figures and new musical instruments (Fedorova, 2017).

Modern classical music performers bear a significant responsibility for the history of this art form. However, they also have the potential to expand their boundaries and attract new audiences through creative approaches to the performance and interpretation of classical works. In the contemporary cultural landscape, musical genres and styles are numerous and diverse. These include classical, famous, rock, jazz, blues, reggae, rap, meditative, instrumental, and electronic music, among many others. These genres coexist, responding to modern society's needs, primarily in communication and entertainment (Khan, 2023). Daniel Tong investigated the contemporary reception of a substantial corpus of Beethoven's oeuvre, focusing on his ten violin sonatas, composed between 1798 and 1812 (Tong, 2021). The primary objective is to construct a contemporary representation of Beethoven through a pertinent methodology that incorporates interactions with newly composed works that are aligned with each violin above sonatas. This approach, encompassing various modern and postmodern interpretations, challenges the traditional approach to Beethoven's music, often constrained by historical considerations. Instead, it encourages us to consider Beethoven's music as a living, relevant phenomenon. This approach, which combines analysis, hermeneutics and productivity, emphasises the importance of mastering a musical piece as a process rather than merely as a result.

The recontextualisation of classical compositions is common among contemporary classical composers, including Igor Stravinsky, Arnold Schoenberg, Luciano Berio, and Max Richter (Stefaniak, 2023). For instance, Stravinsky incorporated quotations from compositions by previous composers, particularly those from the Baroque era, into his pieces, such as "Pulcinella" from 1920. He created innovative musical works incorporating elements of existing musical traditions, opening new horizons for traditional musical forms. The work, "The Rite of Spring", exemplifies Stravinsky's utilisation of folk music, which he transformed into an innovative composition. Similarly, Arnold Schoenberg employed a comparable approach, utilising George Frideric Handel's Messiah for his concert for a string quartet with orchestra in B-flat. The process of recontextualisation has become an integral part of the development of classical music, allowing composers to create new works based on existing musical traditions and infuse them with new content and expressive forms.

The tension between tradition and creativity in classical music is significant for musicians, but they do not necessarily have to choose between them (de Ruijter, 2023). Experimentation and creative exploration can facilitate the discovery of novel possibilities and interpretations of classical works while simultaneously fostering the development of student's critical thinking and reflective skills (Agawu, 2016). This approach also enables them to understand how to analyse their creativity

through independent learning. However, it is of the utmost importance to create a safe and supportive environment for musical experiments, wherein students can express their musical ideas freely ("Toward a semiotic theory for the interpretation of classic music", n.d.). By navigating the path of creativity in classical music through artistic experiments, musicians can balance tradition and personal interpretation, create meaningful performances, and significantly contribute to the development of contemporary classical art (de Ruijter, 2023). The article (Palazzolo & Giombini, 2024) investigates the perception of cadences in the music of Haydn, Mozart, and Beethoven within the context of classical music and its influence on the structure of compositions (Grozavu, 2024). In studying creative approaches to the performance and adaptation of classical music, questions arise about the scientific approach using institutional and disciplinary conventions. By distinguishing music as a dialogue with its concept, we define its quality and appropriateness to different musical genres. This classification is important as it allows us to understand and identify musical works by their characteristics and expressed values (Trottier, 2020).

A contemporary example of the recontextualisation of a large-scale classical composition can be seen in the work of Max Richter. Max Richter, a British composer, is known for his innovative approaches to classical music. He often performs reinterpretations of works by composers such as Vivaldi and Bach. In 2012, the British composer Richter reinterpreted Vivaldi's "The Four Seasons" for live performances and a recording release. His reinterpretation blended Vivaldi's original with new authorial elements (Service, 2013). In Tom Service's 2012 review, Richter's approach to reimagining Vivaldi's "The Four Seasons" is described as a chemical experiment: "throwing molecules of the original Vivaldi into a test tube with a bunch of other stuff and waiting for an explosion... There are moments when I completely deviate from the original, yes, but there are moments when it seeps through." He notes the modularity of Vivaldi's music, allowing him to conduct creative experiments and connect with the post-minimalist aesthetic environment (Chapus, 2023).

Max Richter's reimagining of "The Four Seasons" opens new horizons in the musical world, using Vivaldi's work as a foundation for his creative ideas. Richter successfully combines elements of the original composition with his innovative ideas, creating something entirely new and unique. Richter's interpretation is a prime example of how historical musical masterpieces can be reinterpreted with new visions, paving the way for innovative compositions. His work has allowed the Baroque piece to transition from the 18th century to the present, reminding us of its eternal existence in a new format. In Blair Sanderson's 2012 music review, Richter is depicted as an artist who communicates with the younger generation, familiar with remixes and samples, embodying the spirit of modernity in music (Curtin, 2024). A significant theme for discussion is the impact of adaptations of classical works on the perception and understanding of classical music in a contemporary context (Harvey, 2017). For example, Franz Liszt transcribed "Grandes études de Paganini", and Alberto Alonso created a one-act ballet based on Georges Bizet's opera "Carmen" (Fedorova, 2017). Pascal Bentoiu, a renowned Romanian composer, musicologist, and critic, was noted for his unique approach to interpreting classical works. He was known for his deep understanding of musical creativity and the ability to penetrate the essence of music. Bentoiu believed that classical works should be considered in the context of their time and place of creation. He emphasised the importance of understanding the historical and cultural context in which these works were written. In his interpretations, Bentoiu sought to reproduce the original ideas of the composers while providing his unique interpretation. He believed that music should always live and evolve; therefore, his interpretations were always fresh and original.

The interpretation of classical works by musician Pascal Bentoiu reflected his deep understanding of musical culture and openness to new ideas and approaches to music. Nearly 200 years separate

Wolfgang Amadeus Mozart's Dissonance Quartet from Pascal Bentoiu's Consonance Quartet, with significant changes in the means used to create musical works during this period (Newman et al., 1995). The examples analysed contain common elements related to harmonic parameters used to create an atmosphere of uncertainty (Ghinea, 2021). The introduction in Mozart's works shows a greater dynamic range and defines the construction of musical discourse through polyphonic syntax. The role of the introduction in the structure of the work is important as part of its architectural-dramaturgical configuration. A distinctive feature of Bentoiu's quartet is the use of a generative cell that underlies the composition (Rosen, 1998). Ludovico Einaudi, an Italian pianist and composer, has become popular for his contemporary interpretations of classical music and minimalist style. Composers like Ludovico Einaudi and Yiruma, who represent this direction, though not yet classified into a separate genre, are closely watched by music aficionados (Sabdash, 2023; Holzmann, 2021). They can elicit both positive reactions and critiques. Yann Tiersen, a French composer and pianist, is known for his original arrangements of classical works and experiments with genres (Schwarz, 2021). Instrumental composers such as Yann Tiersen and Ludovico Einaudi experiment with various aspects of musical sound. They utilise different textures and sound effects on the piano, employing repetition and simple chords to create a unique atmosphere in their compositions (Yatsula, 2023). They also sometimes add orchestral colours to enrich the sound. However, Yiruma uses just the piano more often in his works, although his latest album shows the use of orchestral string instruments. Yiruma employs different piano registers to create a deep and rich sound. Existing interpretations of Schubert's works can be divided into classical and romantic.

One of the main challenges in performing Schubert's sonatas is the combination of "sonata-ness" (contrast, rigour, and consistency of form, mandatory tonal plan) and "song-ness" (verseness, repetitiveness, unexpected deviations and modulations, in some cases absence of sharp conflicts). Examples of "song sonatas" include the Es-dur op.post 122 D.568, A-dur op.120 D.664, G-dur op.78 D.894. The Sonata B-dur is also an example of a song sonata. Performances by great musicians such as Horowitz, Gilels, Berman, Brendel, Barenboim, Afanasyev, Koroliov, and Kissin reflect the traditions of Viennese classicism. Their style of interpretations generally resembles Beethoven's sonatas; emotionality does not play a leading role; often, interpretations are resolved in a dramatic key. In the performances of musicians such as Schnabel, Oborin, Richter, Sofronitsky, Voskresensky, Sokolov, Uchida, Lupu, Curzon, Pollini, and Szokolay, romantic traits are more distinctly manifested. Fluid melodic lines and a song basis play a significant role in the interpretations of these performers. Thus, mastering various musical techniques allows these composers and performers to create impressive and emotionally rich musical masterpieces (Gamaley, 2023).

These musicians are noted for their unique approach to classical music, which allows them to create exciting and contemporary interpretations of classical works.

5 Discussion

This article addresses contemporary trends in the performance and adaptation of classical music. Using creative approaches to performing and adapting classical music significantly impacts the modern cultural scene. A key aspect highlighted in the article is the methods of preserving the core structure of classical works during their adaptation. Some performers choose an approach based on the complete preservation of the form and structure of the original work. In contrast, others prefer a more accessible and creative approach, allowing themselves to make significant changes and experiments in arrangement and performance. This practice of reworking classical works is already well-known in the history of classical music, where composers used the material of their predecessors to create their works. In the work of A. Fedorova (Fedorova, 2017), creative approaches to the interpretation and reinterpretation of classical works are

successfully analysed, focusing on the variety of methods and approaches used by musicians and performers in the contemporary music world. Each approach has its characteristics and impact on the perception and understanding of classical music in contemporary musical culture (Palazzolo & Giombini, 2024). Despite the changes made, such treatments have retained "classical thinking" and have not lost the general recognizability of the academic basis. However, it is essential to consider this genre's historical context and role in contemporary mass culture to understand its significance and impact. Today, transcriptions have evolved into the concept of arrangement, as the use of new possibilities of modern musical-expressive means allows for the creation of more complex and innovative versions of classical works. In this context, the arranger acts as a co-author of the composer, adapting the material to their own artistic interests and contemporary musical trends (Trottier, 2020).

Contemporary musical culture is actively evolving, seeking new expressive means. In this context, elements of classical musical works are used to create a new genre that can be described as "classical music in contemporary treatment" (Fedorova, 2017). Applying new technologies, such as computer processing and composing music without using acoustic instruments, broadens the possibilities for music creation. Additionally, classical heritage serves as a ready template for experiments where computer technologies can participate in creating a musical object (Harvey, 2017). The impact of the medium in a specific musical context depends on its acoustic characteristics, perception, and the social and domestic conditions of its use in music (Curtin, 2024).

6 Conclusions

The research revealed that the reinterpretation of classical works in the context of contemporary conditions presents a vast array of possibilities for creativity and innovation. An analysis of the creative approaches to the performance and adaptation of classical music has shown that musicians employ various techniques, including experiments with textures, sound effects, orchestral colours, and performance techniques. It has been demonstrated that different composers and performers adopt distinct approaches to interpreting classical works. Some musicians adhere to the conventions of the classical style, emphasising its restraint and emotional depth. In contrast, others seek to recreate the romantic spirit of the era through more fluid melodies and expressiveness. It has been demonstrated that using diverse musical techniques and effects enables musicians to devise distinctive and emotionally profound interpretations that sustain classical works' vitality and contemporary relevance. Consequently, research into creative approaches to the performance and adaptation of classical music in contemporary conditions offers the potential for new developments in musical art, contributing to the development of individual style and expanding understanding of classical music.

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