

Adaptation genre of Ukrainian folk songs in the interpretation of K. Gorski: aspects of texture stylistics

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Abstract:

The article examines the adaptation principles of Ukrainian folklore material used by an outstanding representative of the Polish-Ukrainian branch of the musical culture of Kharkov at the turn of the XIX – XX centuries.

For the analysis, a collection-cycle was selected, compiled by the author himself on the basis of adaptations of the songs used in the operetta "Oi Bozhe shcho ta liubov zmozhe!" for the libretto by A. Zbukireva, staged by M. Kropyvnytsky, one of the founders of the Ukrainian national theater.

Several groups of adaptations are outlined and classified, representing the portraits of the characters of the operetta, as well as the stage situations. Generalizing characteristics of the texture-stylistic approaches used by K. Gorski in the piano parts, prefixed to each of the 20 songs, are given.

It is noted that K. Gorski not only demonstrates professional mastery of adaptation techniques approved in classical music, but also translates features of Ukrainian folk polyphony into texture and harmony, which gives his adaptation an individualized charm.

Keywords: adaptation genre, types of adaptations, K. Gorski, music to the operetta "Oi Bozhe shcho ta liubov zmozhe!", adaptation principles of K. Gorski, folklore suite.

I. Introduction

Being a universal musician by his creative addictions, Konstantin Antonii Gorski (1859 - 1924) paid special attention in his composer's works to vocal genres in a wide spectrum of their embodiment – from songs, romances and their cycles to opera. The collection of adaptations of Ukrainian folk songs analyzed in this article is characterized by the fact that, having completed an order to create music for the play by A. Zbukireva - M. Kropyvnytsky, K. Gorski for the first time acted as a theatrical composer. He is the author of the overture-introduction to this Ukrainian operetta, as well as to 20 song and ensemble acts, which immediately after the production of the play in 1895 were published at the Kharkiv publishing house of Gerhard, information about which we can find in the publication of G. Serochinskii [3].

Creating his collection, K. Gorski started from the traditions that had been developed in European music by the end of the XVIII century, a characteristic feature of which was the consideration of adaptations as a special genre of composer's creativity, and not as a purely applied "secondary" one, associated with the sphere of ethno-musicology [2, clmn. 1070].

The adaptations proposed by K. Gorski are not yet two-author's transcriptions (term by M. Borisenko) of an individualized type [2], but already contain features of the composer's individual handwriting, whose style was mentally based on the Polish-Ukrainian intonation genesis.

Making adaptations for the purpose of musical support of the Ukrainian theatrical play, K. Gorski, with no doubt, used samples of Ukrainian musical classics like "Natalka-Poltavka" by I. Kotlyarevsky, but without the priority of author's acts. Among the 20 numbers of the collection, only one is the author's – No. 15 "Oi, u poli krai dorohy".

In this article, the principle of their proximity - remoteness from the quoted folk song original is chosen as a criterion for the classification of K. Gorski's adaptations. This, according to the classification proposed by E. Alimova [1]): 1) adaptations-harmonizations with a texture solution in the form of a folk melody and the simplest chord accompaniment; 2) adaptations-stylizations, in the accompaniments of which turns and formulas are allowed, coming from a generalized idea of the stylistics of the adapted genre – a plangent lyric song, a dance song, a ritual-play song, etc.; 3) adaptations-interpretations, giving space for the author's

“interventions” into the quoted material, leading in a number of cases to modifications of his genre style through the use of other means of the texture-harmonic complex (G. Ignatchenko’s term) [].

II. The main part

Adaptations of Ukrainian folk songs presented in K. Gorski’s collection contain representations of all these three types, most often combined with each other in the form of stylistic tendencies, as a result of which most of them belong to the synthetic variety - the fourth type of adaptations.

In a specific classification of the songs adapted by K. Gorski in the music to the five-act operetta “Oi Bozhe shcho ta liubov zmozhe!”, it looks like this: - harmonized adaptations are presented by No. 1 – 4, 9, 11, 13 – 14, 16 (respectively – “Sydyt golub na berezi”, “Vid Kyeva do Luben”, “Ta vziav zhinku”, “Vziav by ia banduru”, “Hrytsiu”, “Proshchai, serdenko”, “Chy ne tse toi Mykyta”, “Lon”, “Oh, oh, na kameni mokh”); – stylized adaptations are presented by No. 7, 8, 12, 18 (respectively – “Stoit yavir”, “Kupala”, “Za tuchamy hromovymy”, “Stone syzyi holubochok”); – mixed forms as a combination of signs of the two previous ones are presented by No. 5, 6, 17, 19 - 20 (respectively – “Oi ty znay, scho brav”, “Ocheret luhom hude”, “Divchyno kohana”, “Misiachenku blidnolytsyi”, “Oi bida, bida”); – interpretation adaptations which are least of all due to the specificity of the theatrical genre, are presented by No. 10 and 15 (respectively – “Oi Bozhe, Bozhe” and “Oi, u poli krai dorohy”).

Adaptations of Ukrainian folk songs by K. Gorski presented in a certain sequence are interpreted in this article as a special kind of a vocal cycle because they: 1) reflect the course of theatrical action; 2) represent the tempers of the characters of the operetta through a special selection of genres. The discovery of the stage action from the introduction to the climax and the conclusion is accompanied by the corresponding song acts. In the first exposition act, four solo portraits are presented, three of which are given at a rather fast pace and are based on the song and dance genesis. The adaptation means here are reduced to simple harmonizations, somewhat updated due to piano intros and plays on “neutral” thematic material and in a different texture.

In No. 1 (Vekla sings – mezzo-soprano), solo piano inserts by theme and pace contrast with song verses (piano fragments – *Allegro giusto*, vocal fragments – *Moderato*). In addition to the textured formula of the homophonic “bass-chord” type, the accompaniment also uses counterpoint sub-voices that add variety to the presentation.

Song samples selected by K. Gorski do not contain any significant difficulties for performance and are designed for singing actors. The same applies to piano parts, which amateurs pianists can easily perform. In order to achieve diversity in the acts of the group under consideration, in particular, in No. 2 (Sidor sings - baritone) the piano fragments are fully thematically consistent with the folk melody chosen for adaptation, forming a kind of miniature scene with the constant rhythm of the Ukrainian hopak.

In No. 3, where the same character sings, there is also the targeted use of this folk-dance genre, while the squareness of the constructions in the conditions of multiple repetitions of verses is overcome by introducing elements of the Polish-Ukrainian edging into the comic dance song in the form of a tertian second part on the top “floor” of piano texture.

Characteristic scenes of a humorous nature, going at a fast pace, contrast with a slow act based on the popular urban-type song-romance “Vziav by ia banduru” (Grigorii sings - tenor, the main lyrical character of the operetta). It is characteristic that K. Gorski, like in his other adaptations, uses the local Slobozhan version of this song, which gives the musical arrangement of the operetta a pronounced regional flavor.

The rest of the harmonized adaptations, dispersed in the next 4 acts of the operetta, demonstrate the same principles of texture organization as the previous ones, but differ in genres and performers. Here we can distinguish 2 groups of acts: 1) solo (No. 11 - Grigorii sings, No. 13 - Ekaterina sings); 2) choral (No. 9 of Act 2 - a female choir sings; No. 14 of Act 4 - a female choir sings with a lead singer; No. 16 of Act 5 - a mixed choir with a lead singer sings).

Stylized adaptations (there are 4 samples in total – No. 7, 8, 12, 18) in this cycle collection occupy an intermediate position between harmonizations and interpretations, that is, they contain their features. First of all, this is reflected through genre mixes, which involves the use of different adaptation tools. For example, large in volume and performing cast composition No. 7 - an adaptation of the well-known folk melody “Stoit yavir” for two tenors, a bass and a male choir - combines romance, canticle, and folk singing, while the female duet No. 12 (sung by Mariana – soprano and Nadezhda – mezzo-soprano) – adaptation of the song “Za tuchamy hromovymy” – resolved in the spirit of an instrumental-vocal dialogue, consisting of 2 sections - an expanded piano introduction and song verses.

The only author's act of the collection belongs to the same mixed style - the song "Oi, u poli krai dorohy" (Mariana sings – soprano), where K. Gorski demonstrates his personal idea of a Ukrainian lingering lyric song, connecting elements of an academic opera aria to stylization for it (vocal tessitura comprises the range from *cis* of the first to *a* of the second octave).

This act corresponds with two final interpreted adaptations – No. 19 "Misiachenku blidnolytsyi" (Gregory sings – tenor) and No. 20 "Oi bida, bida" (Tatiana sings – soprano), which together form something like the code of this song cycle, summarizing the idea of love as a source of joy and sorrow.

III. Conclusion

Thus, the collection of adaptations by K. Gorski from the music to the operetta "Oi Bozhe shcho ta liubov zmozhe!" demonstrates the essential aspects of not only the musical mentality of the author as a Polish composer who worked in Ukraine, but also the typical features of the adaptation genre itself, which developed in the practice of European music by the turn of the XIX – XX centuries. The latter ones include a variety of genre forms from simple harmonizations to interpretations emphasizing the author's vision of the originals, as well as combinatorics of approaches used in each of the adaptations in accordance with their functions in the stage action, which allows us to consider this collection as a kind of vocal cycle of a new sample, which can be defined as a folklore suite.

Notes

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