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DYNAMICS OF FIGURATIVE-STYLISTIC EVOLUTION OF SOLO ARRANGEMENT OF THE FOLK SONG (from «Zharty, kokhannya, lyubov ta zhenykhannya» / «Jokes, Love and Marriage» to «A my nashu slavnu Ukrayinu rozveselymo!» / «We Will Cheer Up Our Glorious Ukraine!»)

Анотація / Abstract

У статті висвітлено динаміку руху художньо-мистецької думки української громади в 1900–1918 роках на її шляху до першої спроби утворення власної незалежної держави. Наведені дані щодо розселення й кількості українців в означений період мають на меті показати масштабну панораму розвитку найпоширеніших у побуті жанрів музикування, адже загально визнана риса *української ментальності як кордоцентричної* вже зумовлювала потяг до художнього самовиявлення, музикування, співів. Увагу авторки сфокусовано на жанрі обробки української народної пісні для голосу з інструментальним супроводом, що утворив потужну фольклорну хвилю, пов'язану з тенденціями зростання національного самовизначення та демократизму естетичних засад українського мистецтва.

Тогочасна політика культурологів російського царату була спрямована на поширення так званого «малоросійського сурогату» – заохочувався друк художньо низьковартісних пісень, які мали жартівливо-розважальний, любовно-сентиментальний, бурлескний або відверто вульгарний зміст. Однак цілеспрямована патріотично осмислена діяльність таких митців, як М. Лисенко, К. Квітка, К. Стеценко, О. Кошиць, Б. Яновський, Я. Степовий, Ф. Колесса, О. Нижанківський, Д. Січинський, С. Чарнецький спричинилася до значної еволюції жанру сольної обробки та підняття її на високий рівень вокальної мініатюри / пісні-романсу, визначеного суто українським музичним терміном «*солоспів*». Суттєво еволюційне зростання позначилося й на тематиці жанру, коли всенародну популярність стали набувати пісні громадянського пафосу, сповнені гордості за героїчне минуле та прагнення до національного самовизначення й державності.

Ключові слова: українська народна пісня, обробка народної пісні, солоспів, пісня-романс, українська музика, М. Лисенко, К. Квітка, Я. Степовий, О. Нижанківський, Д. Січинський, С. Чарнецький, Б. Яновський.

The article highlights the dynamics of the movement of artistic thought of the Ukrainian community in 1900–1918 on its way to the first attempt to form its own independent state. The data is provided on the settlement and number of Ukrainians in the specified period is intended to show a large-scale panorama of the development of the most common genres of music making in everyday life, because the universally recognized feature of the *Ukrainian mentality as cordocentric* already conditioned the desire for artistic self-expression, music and singing. The author's attention is focused on the genre of arrangement Ukrainian folk songs for voice with instrumental accompaniment, which created a powerful folklore wave associated with the trends of increased national self-determination and democratization of the aesthetic foundations of Ukrainian art.

The policy of the Russian tsarist culturists of that time was aimed at spreading the so-called «Little Russian surrogate» – encouraged the publication of artistically inferior songs that had humorous, entertaining, love-sentimental, burlesque or frankly vulgar content. However, the purposeful patriotic activity of such artists as M. Lysenko, K. Kvitka, K. Stetsenko, O. Koshyts, B. Yanovsky, Ya. Stepovy, F. Kolessa, O. Nyzhankivskiyi, D. Sichynskiyi, S. Charnetskiyi caused a significant evolution of the genre of solo arrangement and raising it to the high level of a vocal miniature / romance, defined by the purely Ukrainian musical term «*solospiv*» ≈ «*solosung*». The evolutionary growth significantly affected the topic of the genre, when songs of civic pathos, full of pride for the heroic past and the desire for national self-determination and statehood, began to gain national popularity.

Keywords: Ukrainian folk song, arrangement of a folk song, solosung, romance, Ukrainian music, M. Lysenko, K. Kvitka, Ya. Stepovy, O. Nyzhankivskiyi, D. Sichynskiyi, S. Charnetskiyi, B. Yanovsky.

The authoress turns to the beginning of the last 20th century with a specific scientific task – to trace the dynamics of the movement of artistic thought of the Ukrainian community in the then historical conditions on its way to the first attempt to form its own independent state. This progression of national self-awareness affected all the areas where Ukrainians lived, despite the existing borders. Ukrainians showed a genetic desire for unity, which was nourished by a common language, a common song, the Christian faith, cultural and everyday customs dating back to the times of ancient Rus-Ukraine. In terms of volume, these were huge geographical masses, which included territories that had belonged to two empires before the First World War, and after their collapse to several Central European countries. A large number of ethnic Ukrainians lived on these lands. It is known that in the Russian Empire, according to 1917, there were 70 million of them in Great or

Dnieper Ukraine (the imperial name «Little-russia») ¹. And in the western lands that were part of the Austro-Hungarian Empire, according to 1910, there were 4.2 million Ukrainians - ethnic groups of Ruthenians, Boyks, Lemks, and Hutsuls ². Historical documents testify that due to objective circumstances, there were also Ukrainian communities in the large cities of Russia at that time, especially in its two capitals – Moscow and St. Petersburg, which included not only the urban intellectuals and various strata, but also representatives of the aristocracy. The time barrier in the article is due to an important milestone in history, which the nation has been striving for centuries – the proclamation on January 22, 1918 of the IV Universal of the Central Council on the formation of the independent Ukrainian People's Republic.

The given data on the settlement and number of Ukrainians in the specified period are intended to show a large-scale panorama of

the development of the most common genres of music making in everyday life, because the universally recognized feature of the *Ukrainian mentality as cordocentric* already determined the desire for artistic self-expression, music making, and singing. These qualities, by the way, were noticed in the east as early as the eighteenth century – «donor» intellectual and cultural infusions had a rather vivid effect on the social history of the Russian Empire. The West was also not indifferent to the talents of Ukrainians – we have many testimonies about the musical impressions of listeners from the countries of Western Europe from Ukrainian musical art, especially from our beautiful song heritage and from the wonderful voices of Ukrainian singers.

It would not be a mistake to note that among all the forms of music making that the most widespread was the genre of arrangement of Ukrainian folk songs for voice with instrumental accompaniment (mostly piano), which created a powerful folklore wave. It was connected with the trends of increased national self-determination and democratization of the aesthetic foundations of Ukrainian art (including music), although it was negatively perceived by imperial censorship, especially during the period of reaction after the revolution of 1905. The policy of the tsarist was aimed at spreading the so-called «Little Russian surrogate», encouraging the printing of artistically inferior songs by various publishers, which had humorous and entertaining, love and sentimental, burlesque or even frankly vulgar content. In St. Petersburg, Moscow, Kyiv, collections such as: «Zharty, kokhannya, lyubov ta zhenykhannya» / «Jokes, love and marriage» [1], «Tytyana Chornobryva» / «Tatiana with black eyebrows» [25], «Styts'ko ta Odarka» / «Stytko and Odarka» [24]. Their appearance testified to the considerable demand for «Little russia» among various social groups not only in Ukraine, but also in russia. In addition to sheet music for the voice, many translations of folk songs for instruments commonly used in everyday life - violins, zithers, guitars - appeared. However, the widely advertised «collections of the latest Little Russian songs» were not

able to stop the ever-increasing attraction of society to a real fresh source of folk melody. As evidenced by reality, attempts to reduce Ukrainian songwriting to the margins of the cultural process were unsuccessful.

The evolution of the genre was determined by several factors that were essential for the general progress of Ukrainian society on its civilizational path since the time of Romanticism: *generally social* – strengthening of positions national consciousness, deeper knowledge of its own history and strengthening of aesthetic self-need, and *cultural, professional* – the growth of quantitative and qualitative growth of representatives of the national music school, in particular, its performing and composing directions. The process was also influenced by active development of Ukrainian folkloristics and a new approach to folk song as an original artistic and aesthetic phenomenon. This view of folklore, promulgated by outstanding Ukrainian scientists and composers Mykola Lysenko, Petro Sokalsky, Filaret Kolessa, Kliment Kvitka, Oleksandr Koshyts, became an impetus for many young musicians to organize folklore expeditions and collect folklore samples, which led to a deeper understanding of not only of the melody and poetry of the people, but also of the spirit of creation in all its various manifestations.

The authority of Mykola Lysenko was especially undeniable in this case, who proved the general importance of the folklore heritage of the people in the activities of national artists with his own highly artistic creativity. He emphasized: «It is very important to pass the school of folk ethnography, to record more than one hundred songs. Sometimes a man will pay attention to the folk rhythm, to the melodic turns of phrase in folk art, and all this must be involuntarily reflected in his own art» [11, p. 397].

In 1900 and 1903, Andriy Konoshchenko (Hrabenko) published the collection «A v nashomu seli» / «In our village», which included two hundred Ukrainian folk songs. At that time, the first folklore records of Porfiry Demutsky were made [5]. Yakym Bigdai prints «Letters from the Kuban» – his own folklore

records «for different voices» [3]; «Collection of the best Ukrainian songs with notes» compiled by Mykola Ostapovych and edited by O. Koshyts [6]. And O. Koshyts himself collected more than a thousand folklore samples in the Kuban (1903–1905), 500 of which he deciphered and published (in 1908 he was awarded a gold medal for this work at the Kuban Regional Exhibition) ³.

In Western Ukraine, the composers Denys Sichynsky and Ostap Nyzhankivsky participate in the compilation of the collection «Sounds of Ukraine», specially intended for the centres of Ukrainian labour emigration in New York [7].

The great work of compiling Western Ukrainian folk songs with detailed notes, variants and certification was started in 1881 by O. Nyzhankivsky (who was ahead of M. Lysenko). The number of entries in his manuscript increased over time; notated folk melodies served as material for a number of choral works and solo compositions in the 20th century [18].

Undoubtedly, the leader in this matter was Mykola Lysenko, who himself collected folk songs, harmonized them, compose

accompaniments to them and started publishing collections of arrangements as early as 1886. In 1911, Mykola Lysenko's last, seventh edition of folk songs for voice and piano was published, containing 37 samples. The vast majority of the songs in this release were recorded in Polissia, their themes are closely related to the everyday life of the Ukrainian people there: with everyday problems of family relations, the sad and tearful fate of women in psalms songs (and most of them are in the collection), with the lyrical impulses of a tender love and girlish jokes. The songs of social themes reveal a cruel attitude towards the poor – a peasant, a wage earner, a recruit: «Vchora bula suboton'ka» / «Yesterday was a Saturday» and «U nedilyu unochi» / «On Sunday night», which the author himself called a song «about social injustice». From the compositional point of view the arrangement of the cheerful maiden song «Na ulytsi skrypka hraye» / «A Violin is Playing in the Street» is noteworthy, based on the counterpoint of a folk melody with an imitation of humorous overplaying of the violin: (Example 1)

Allegretto

На у-ли-ці скри-ка гра-є,

дів-ча ма-тір у-про-ша-є:

The harmonic colouring of the songs is of great importance in creating an artistic image: Dorian («Oy vyydu ya na vulytsyu» / «Oh, I'll go outside»), Phrygian («Oy Bozhe, Bozhe» / «Oh God, God»), Mixolydian («Teche richka nevelychka» / «A small river flows», «Po tim botsi za Dunayem» / «On that side beyond the Danube»). The artist is especially fond the Dorian mode with the raised IV degree, which

he calls the «*Ukrainian dumny*» mode («Svity, svity, misyachen'ku» / «Shine, shine moon», «Oy na hori kalyna» / «Oh, the Viburnum on the Mountain», «Yikhav chumak ta u Krym» / «The Chumak went to the Crimea»). And in the accompaniment of the song «Shine, shine, moon» the author emphasizes it with an imitation of playing the bandura with the «suffering» (melismas) of Ukrainian kobzars: (Example 2)



High demands on the genre of folk song arrangement, aimed primarily on the purity of the reproduction of the folklore sources, also reflected in Kliment Kvitka's collection by 1902, which was accompanied by a book by Borys Yanovskyi [9]. It was the first collection of then still young musical ethnologist. The talented young man collected more than 200 folk melodies and choosing the best 60 of them, which he published. Being under the great influence of Mykola Lysenko (with whom he was personally acquainted), the ethnologist wanted his records to be presented with an artistic and meaningful accompaniment. He turned to his friend and fellow student at the Kyiv University of St. Volodymyr (from the Faculty of Law) Borys Yanovsky ⁴ with a proposal to write harmonizations for the melodies. In 1902, the first edition was released – 10 songs recorded by Lesya Ukrainka, Ivan Franko, peasant Maksym Mykytenko, and bourgeois Sofia Moskalenko.

For Borys Yanovsky, it was one of the first compositional attempts. Starting to work on the collection, he defined an important constant for himself – the dominant role of the folklore source, which needs accompaniment primarily for harmonic and rhythmic orientation. In the restrained accompaniment, which sometimes duplicates the melody, various harmonic sequences are used quite carefully. For example, in the accompaniment «Oy doshch ide y khmary nema» / «Oh, it's raining and there are no clouds», the composer turns to the techniques of cantus polyphony. Sometimes the accompaniment is based on the principles of Ukrainian group singing, sometimes – folk instrumental music, with its characteristic «Bourdon» bass. In some places, polyphonic undertones are written in the accompaniment, such as «Oy ne pide driben doshchyk» / «Oh, it won't go the rain a little»: (Example 3)

хма-ри. гей! Без чор-но-ї хма-ри

Another direction of the processing of Ukrainian folk songs for voice with piano accompaniment is represented by works designed for amateur performance by the musical intelligentsia in salons, clubs, concerts of amateurs and students, in urban life (a manifestation of the so-called «Biedermeier» culture). For the most part, the authors of such arrangements truly loved the folk song, sought to convey it to the broader population (mostly the townspeople), tried to put the original chants into forms popular for household music at the time.

Arrangements of three Ukrainian melodies made by Ostap Nyzhankivsky indicate the Galician composer's serious approach to his work. The melodies were recorded by the author from the residents of the city and were intended

for performance in amateur music circles. Thus, the lullaby «Oy bida zh meni na tiy chuzhyni» / «Oh, Woe is me in that foreign land» [17], which tells about the tragic life of a woman in a patriarchal family, was reinterpreted into the genre of a sad romance. With the help of whimsical syncopating rhythm and specific forslags, the composer gives the lyrical and landscape Lemko song «Oy v polyusadok» / «Oh, in the Field Garden» [16] the features of a graceful maiden dance. An active, cheerful sound prevails in the processing of the Chumak song «Atamane, bat'ku nash» / «The Ataman, our father» ⁵[16]. The ostinato of the basses («stomping» of the tulumbas) is used quite effectively, on which imitations of bandura overplaying are superimposed in the second layer: (Example 4)

Allegro moderato

A-



Many Ukrainian authors have arranged Ukrainian folk songs for household music making. Examining their legacy, Mykola Hrinchenko noted: «...these are the works of mostly amateur musicians, but the living water of a true wonderful folk melody beats in them» [4; p. 169]. Thus, Terenty Bezshlyakh's collection «Pervotsvit» / «Primrose» [2] contains author's arrangements of Ukrainian lyrical songs, mostly of literary origin, and romance songs designed for amateur performance by soloists, duets, and trios ⁶. Among them is the famous lyrical song «Nich yaka, Hospody, misyachna, zoryana» / «What a moonlit, starry night, Lord» was recorded in the Kuban («Nich yaka misyachna» / «What a moonlit night» – after censorship). The valuable feature of the collection was that it presented the most popular samples; it reflected the tastes of the musical intelligentsia of that time, indicated a great attraction to sincere Ukrainian melodies. A collection of songs from 1900, recorded in the Poltava region by Leonid Malashkin, a well-known composer and researcher of church music at that time, also resonated [12]. The popularity of song arrangements with inclinations to the «cruel romance» genre: «Skazhy meni pravdu» / «Tell Me the Truth» by Fedir Naruha [14], «De hrim za horoyu» / «Where the Thunder is Behind the Mountain» by Oleksandr Nemerovsky [15], or vulgar frivolity «Balamute» / «A joker» by M. Romanovsky [19].

Instead, the compositional exercises of the Galician composer Denys Sichynsky sound very interesting. His innovative approach consisted in the fact that although he called his works

«arrangements», he wrote them only on the basis of folklore verbal text, and composed the music himself, according to the emotional and mood content of each of the verses ⁷. This method leads to transformation, re-intonation, individualization and synthesis of various song genres. For example, in the well-known Cossack song about Colonel Nechai, Denys Sichynsky spends the first verse in the genre of folk dirges, lamenting the death of a folk hero. The second period («Nechayenko ne zvzhaye...» / «Nechayenko does not care...») acquires the elastic volitional intonations and heroic pathos of historical songs, and in the third («Oy vtikay, Nechayu...» / «Oh, run away, Nechay...») – as in the culmination of folk *dumas*, as if desperate cries are heard warning the Cossack leader against death. Sichynsky showed in this treatment a peculiar example of the software embodiment of various genres of folklore [20].

Many arrangements have been written in the traditional form of a song-romance, which in the Ukrainian environment of the end of the 19th century, primarily among Mykola Lysenko's circle of friends, received the purely Ukrainian name «*solospiv*» ≈ «*solosung*» (literally «sung solo»). The new term was willingly used by the artist himself and his younger associates Kyrylo Stetsenko, Yakiv Stepovy, Oleksandr Koshyts and others ⁸. Innovative attempts to compose original national works appeared in this field, where authors began to more widely introduce local and ethnic folklore means, sub-voicing and imitation of group singing, specific register sounds of folk instruments

Се ме на Па лі я а вже тур ки лов лять,

Се ме на Па лі я а вже тур ки лов лять.

It was while working on a solo arrangement that Yakiv Stepovy – a subtle artist-psychologist and master of romances – initiated a new approach to the genre of «*solospiv*» («*solosung*») as a form of *vocal miniature*. The original author's discovery was the introduction of intonational «grains» of imitative or contrasting material (depending on the idea), their germination into independent themes, counterpoint to the chant (the same process can be seen in choral arrangements by Mykola Leontovych). And the differentiation of figurative content in couplet and couplet-variational forms is marked by Yakiv Stepovy's jewellery perfection of the author's musical series, presented at the level of the best examples of contemporary romance.

At the same time, with the appearance of Y. Stepovy's arrangements in Central Ukraine (Naddniprians'ka Ukraine), we can observe the active spread of songs from the Galician region, which was connected with the military actions of the First World War, and later with revolutionary competitions on the territory of

Ukraine. Particularly popular were the songs of the Sich Riflemen «Hey vydno selo» / «Hey, you can see the village», «Yikhav strilets' na viynon'ku» / «The Rifleman was going to the war», «Chuyesh, brate miy» / «Hear me, my brother», «Okh i zashurylys' stril'tsi sichoviyi» / «Oh, and the Sich Riflemen were sad», etc., the authorship of which was attributed to the brothers Bohdan and Levko Lepky, Mykhailo Hayvoronsky (although this was more about the poems, because they were often «re-sung» to well-known folk melodies). In this series, the song «Oy u luzi chervona kalyna» / «Oh in the meadow, red viburnum» had a special place, in which the Galician Stepan Charnetsky¹² was involved. In fact, its origins date back to the times of the Khmelnytsky – to the Cossack song «Rozlylysy kruti berezhechky» / «The river overflowed in the steep banks» (first published in a collection in 1874 by V. Antonovych and M. Drahomanov) [8]. The aforementioned Stepan Charnetsky, when in 1913 he was the

director of the Theatre «Ruska Besida» for the updated production of the play «The Sun of Ruin» by W. Pachowski, suggested introducing «Red Viburnum», which was sung by a male choir, into the finale (instead of «Hey, ne dyvuyte» / «Hey, don't be surprised» indicated in the script) [13]. S. Charnetsky made his own version of the words (according to other information, by Hryhoriy Trukh), using the tune of the named Cossack historical song. From the stage of the theatre, the song «went among the people» quite soon, and in 1914, at the congress of the Sich Riflemen in Lviv, it was recognized as the Anthem of the Ukrainian Sich Riflemen. At the same time, F. Kolesa published its notes with piano accompaniment. Lyrics of the song's refrain:

*«A my tuyu chervonu kalynu pidiymemo,
A my nashu slavnu Ukrayinu, hey, hey,
rozveselymo!» /
«And we will raise that red viburnum,
And we will cheer up, hey, hey, our glorious
Ukraine!»*

These words sounded like a call for unity, for the unity of Ukrainians from all over the world and the formation of a single indivisible state [10]. It was sung at a memorable rally on Sofia's Square on January 22, 1918, performed by a 600-voice choir under the direction of Kyrylo Stetsenko, together with the Cantus of the Cossack Longevity, for which Mykola Vorony specially wrote new words:

*«Za Ukrayinu, za yiyi volyu, Za chest' i slavu,
za narod!» /
«For Ukraine, for its freedom, for honour and
glory, for the people!»*

In the central Podniprovia Ukraine, the song «Oh, in the meadow is a red viburnum» spread after Union (Zluka) in 1918. In 1919, many of its notes/postcards were printed (so nowadays we can often read that the year of its creation is 1919). During the long decades of totalitarianism, this song was banned, it «went» underground and became the symbol of national resistance.

*

The period of the first two decades of the 20th century was not only fruitful for the genre of arrangement, but also a milestone. The arrangement in the work of artists has gone through a complex path from a simple harmonious accompaniment of a folk chant to specific forms of vocal miniature «*solospiv*» («*solosung*») with a developed technique of compositional writing, aimed at the deep disclosure of the rich spiritual content of the folklore source. During this time, the Ukrainian folk song significantly expanded its range of existence, became known far beyond the borders of Ukraine, found supporters among artists of other nations, who turned to it in their work. But the main pathos consisted in the fact that it acquired a high civic sound, became the embodiment of the patriotic sentiments of Ukrainians and their aspirations for national self-assertion.

Endnotes

¹ Their places of settlement also included the Kuban, the regions of Taganrog, Kursk, Belgorod, Voronezh, and part of Bryansk region. Also the regions of Brest and Pinsk, which are now part of Belarus.

² They lived in Eastern Galicia (the center of Lviv), the regions of Kholm, Nadsiania, Pidlyashshia and Lemkivshchyna [Bielsko, Zhuszów, Krosnow, Tarnów, Novosondec, Przemyśl, partly Kraków (mountainous areas) voivodships of modern Poland], in Prešov region (now Slovakia), in South Bukovina, Marmor region, Transdanubia and Banat (now Romania), in Transnistria (now Moldova), in present-day Chernivtsi and Zakarpattia regions of Ukraine.

³ Folklore recordings of O. Koshyts in the Kuban became the intonation source for the creation of the oratorio «The Winds Are Blowing» by Hanna Havrylets (2018).

⁴ Yanovsky Borys Karlovych (1875–1933) would become a famous opera composer in the future.

⁵ The song was recorded by the priest Kost Tselevych. This version of the melody is not recorded in folklore collections.

⁶ The collection was also popular in Russia, as indicated by the appendix – a small Ukrainian-Russian dictionary.

⁷ This type of composition would be written in the second half of the 20th century by Myroslav Skoryk, Lesya Dychko, Volodymyr Zahortsev, Oleksandr Yakovchuk and other Ukrainian authors.

⁸ In Ukrainian art practice, there was a parallel definition of «khorospiv» / «horosung», but after the 1930s it fell out of use.

⁹ Both the first and the second were created by members of the «Polish Ukrainophiles» group, which was headed by W. S. Rzewuski and included the poets T. Padurra, J. Komarnycki, and others.

¹⁰ Spendiarov (Spendyaryan) Oleksandr (1871–1928) is an Armenian classical composer. He was born in the town of Kakhovka on the Dnipro River (then Tavria province). He also wrote the «Ukrainian Suite» for orchestra and the music for «Zapovit» / «Testament» by T. Shevchenko (1921). It is worth noting that Ukrainian motifs are quite strongly marked in the visual heritage of the famous artist, also Armenian, Ivan Aivazovsky, whose name was included in the register of Ukrainian artists in 2022. He was a contemporary of Oleksandr Spendiarov and communicated with the composer during their time together in the Crimea.

¹¹ His elder brother Fedir Akymenko (Yakymenko), known as the author of a number of symphonic works, studied and later taught at the St. Petersburg Conservatory.

¹² Stepan Charnetsky (1881–1944) was a poet, actor, music and theatre critic (in the last years of his life, a member of the Writers' Union of Ukraine).

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