

Сучасність Modernity

MUSIC ENRICHMENT SHEVCHENKIANYA – RETHINKING POEMS BY KOBZAR COMPOSERS OF THE YOUNGER GENERATION

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У статті йдеться про музичне переосмислення поезій Т. Шевченка молодим закарпатським композитором угорського походження Романом Мєденці, який написав вокальний цикл «Поезії Кобзаря» для сопрано, мецо-сопрано, тенора й баса в супроводі фортепіано та драматичний «Плач Ярославни» для сопрано й камерного оркестру.

Ключові слова: Т. Шевченко, Р. Мєденці, поезія, вокальна музика, солоспів.

В статье сделан анализ музыкального переосмысления поэзий Т. Шевченко молодым закарпатским композитором венгерского происхождения Романом Мєденци, который написал вокальный цикл «Поэзии Кобзаря» для сопрано, меццо-сопрано, тенора и баса в сопровождении фортепиано и драматический «Плач Ярославны» для сопрано и камерного оркестра.

Ключевые слова: Т. Шевченко, Р. Мєденци, поэзия, вокальная музыка, романс.

The article analyzes the musical reinterpretation of Taras Shevchenko poetries young Transcarpathian Hungarian-born composer Roman Mėdenczi, who wrote the song cycle in four parts of the *Poetry by Kobzar* for soprano, mezzo-soprano, tenor and bass, accompanied fortepiano and dramatic *Yaroslavna's Lament* for soprano and chamber Orchestra.

Keywords: T. Shevchenko, R. Mėdenczi, poetry, vocal music, romance.

Year 2014 became memorable for Ukraine. It is associated with a significant date – the 200 anniversary of the birth of the great poet, thinker and artist Taras Shevchenko. His words awakened the people to national self-determination, enthusiasm and formed a new category of population, full of dignity and courage, which honors its history and builds future with confidence. But no one expected that the anniversary of the poet joined with a sharp confrontation between the new pro-European aspirations of young Ukrainians with the old totalitarian system and lead to the Revolution of dignity, where heated words Shevchenko become true slogans calling to fight, and his lyrics are flooded thoughts in moments of calm and reflection of the eternal.

Shevchenko Jubilee inspired many talented artists turn to the pages of *Kobzar* known since childhood. It is possible the new and impressive write after M. Lysenko, K. Stetsenko, S. Lyudkevych, L. Revutsky, B. Liatoshynsky and other giants of Ukrainian music, which left

us beautiful songs, choirs, opera, cantata and oratorio works by Shevchenko? But time flies quickly, develops, produces new sounds and colors, new feelings and reflection. After all – new creative personality. Today poetry Shevchenko revealed in contemporary manner, with new connotations, fueled aesthetic and artistic situation XXI century. His sense of Shevchenko's words, his imagery, melody, depth of thought embodied and Roman Mėdenczi creating deployed song cycle *Kobzar's Poetry* in four parts for voice and piano accompaniment and dramatic *Yaroslavna's Lament* for soprano and chamber orchestra. The young composer did not care how often to a particular poem addressed his predecessors and chose lines that fell on the heart and grew sounds in his own creative imagination.

Creative R. Mėdenczi figure deserves special attention. It seems that the same fate childhood prepared him for activities in the field of music. He was born in the Hungarian family in Mukachevo, Transcarpathian region.

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Roman Médenczi

That there is only one in Ukraine Choir school of boys and youths, which was created by the famous composer Vladimir Volunteer. So the age of six Roman began seriously studying music in the famous school, singing – he had a beautiful voice, played the piano, made the first attempt at writing a composition. Then he studied at the Mukachevo Teachers College in the music department, and later in Hungary – in Budapest school of organists of Arthur Garmat. He has performed concerts as an organist and singer (lyric tenor). Perfected his skills in the Budapest Conservatory composition faculty in the class Laszlo Drashkovtsi and Music Academy by Franz Liszt on several departments – conductor, vocal. But do not forget about the novel and its Ukrainian identity: the Budapest singer as he participates in the activities of the cultural association of the Hungarian State Ukrainian authorities, in Uzhgorod community he is known as an active member of the National Union of Composers of Ukraine, where he was accepted in 2008. Today he works as a teacher of music and theoretical subjects in the Budapest gymnasium and School of Art. At the same time makes a lot of his own creative projects,

communicates closely with its counterparts Uzhgorod – composer Victor Telichko, musicologist Tatiana Rosul, conductor Victoria Svalyavchyk.

The works of R. Médenczi heard in Ukraine, Hungary, Russia, Italy and Spain. As a composer he was awarded the Transcarpathian of Desiderius Zador by Concert fantasy *Karpaty* (2012), a work for organ received a diploma at the Third International Competition for Young Composers in Moscow (2008). His singers talent noted in Hungary and in the vocal competition of young singers (Budapest, 2001), Vocal Competition of Josef Shimandi (Szeged, 2004), in Ukraine – the song contest of Kvitka Tsisyk (Lvov, 2011). One of the latest awards – special medal *200 years of the birth of Taras Shevchenko* – was received in 2015 in Madrid of the Ukrainian World Congress for his personal contribution to the promotion of the creative heritage of the poet outside Ukraine.

Kobzar's Poetry – a series of 14 Solo Singing concluded for soprano (4), mezzo-soprano (3), tenor (4) and bass (3) with piano accompaniment. Written text in two languages – Ukrainian and English – on the original in the translation of Peter Fedynsky, Americans of Ukrainian descent, who recently completed a full translation of the entire *Kobzar*. Cycle conceived as a kind of chamber vocal performance, where each voice-hero creates its image, is a dramatic line listeners trust his dream audience, their thoughts and experiences. However, all four personalized *action* not simply united poetry Shevchenko and vocal melodies, the nature of which lies in folk song and romance, but a number music leitimage in piano parties that cemented music into a single unit. The event also has distribution in two time shaped polar areas – women and men (each with 7 vocal numbers) that are developing in pairs impressionable age and condition, as full of youth and love of life experienced in years wisdom or *morning and evening*.

The first part cycle-action – soprano Solo Singing – the image of a young girl, *Water from beneath a sycamore*, where the characters sing sacred simple peasant life – blooming nature parents' house, dreams of a happy fu-

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ture; *I roamed the thicket* – humorous sketch, playful and graceful, with variations changes of sounds-moods like very capricious Wives; *Row by row* – traditional embroidery dowry, handkerchief and towels for the upcoming wedding; *I beat a path* – humorous and fairs, plays dance rhythm that slowed down for a moment thought of the sad realities of life, but at the same time again thrown to dance.

The second part – Solo Singing for mezzo-soprano – an image of sad woman who has suffered loss of life and suffering; *A dark browed girl was smitten* written in the nature of folk *Dumka*, which sadly celebrates the death of a loved one Cossack; *Oh, alone am I, alone* – is perhaps the most beloved music poem Taras Shevchenko, which for centuries appealed different composers, and R. Médeczi selects expressive fifths motif with the downward swing, which develops dramatically, and creates a sense of loss and despair; «It was the fate she met» – one of the most famous poems of Shevchenko mediocre fate fatherless girl. First intonation – rising little sixth motive, as a special melody of the romance specificity, creates deep lyrical and philosophical mood, and in the middle form a composer writes expressive melodic vocalize, where smooth lines interrupted by short moans, cries.

The third part – tenor Solo Singing – the image of a young Cossack: *By a Dnipo inlet* – elegiac meditation on the fate of the romance expressive melodies, where the metaphorical sense intertwined eternal human folklore parallels with plant symbols and unity with nature; *Fires burn* (verse for Shevchenko clearly autobiographical plan) strikes a dramatic juxtaposition of two contrasting worlds – extravaganza spree in the estate and manor-serf boy suffering that has no place in a holy power. This romance is psychologically intimate culmination of the cycle immediately (attaca) brings the following are generalized heroic culmination – *Oh why, green field* which dominates clearly organized, underlined the first lot in the bass, rhythm heroic and tragic march (a la funebre), which praised the heroic battle of the Cossacks Berestechko. Ends of tenor (also attacca) romance lyrically agitated monologue, *Will we ever meet again?*, which cele-

brates the pain and separation from love, and separation from the native land.

The fourth part of the Solo for bass – the image of a wise man in years, *The periwinkle blossomed* – reflections on the meaning of life associated with the juxtaposition of paintings early spring and morning frost that broke the delicate flowers. Composer successfully captures the image of «morning frost» fragments descending whole step scale in the bass, which are strung as if frozen, deprived of live power chords. *At times an old man* – romance close to Kobzar tradition where bordering periods song recitative and bandore accompaniment imitates tune the content and raises the age-old problem – how to live life with dignity? Final cycle *Water flows into the azure sea* (Postlude) has the character of folk parables, which refers to the search Cossack his fate. Vocal melody unfolds against the background of musical paintings immense blue sea and its powerful waves – arpeggio chord, and only in the middle section, where the soul of Cossack reopen the idea of family and strangers on his life's journey, presentation changed to melodically and harmonically restrained close to conversational.

The feature of the monument is a deeply thoughtful play psychological subtext author of poetry in piano. This requires organic contact between singer and pianist, possibly at a kind of duet of two musicians. Affected by the fact that the author is very good pianist and widely used means of various games, including transit virtuoso technique. So the party must perform good accompaniment pianist, able to deftly overcome all difficulties.

Piano composer instructs the main leitimage uniting the whole cycle. Namely – the image of water on the one hand as a symbol of eternal life, and the other – as the embodiment turnover time. Upset a few octaves arpeggio passages depicting the wave, the charm sparkles major spillovers (*Water from beneath a sycamore* in first parts), the flash of the mention of past love (middle section *A dark browed girl was smitten* in the second part). Piano figuration depict tranquil flow of the river (*By a Dnipo inlet* from the beginning of the third part) and quiet lapping of the source (the first period *The periwinkle blossomed* in

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fourth part). Last number «Water flows into the azure sea» as if through the arch over the event, echoing with the first *Water from beneath a sycamore*, but bringing a new wave of the entire volume, giving it a powerful force and rolling, majestic breath.

Piano assigned another impressive theme song cycle – image Cossacks heroes, defenders of their native land, a feat which in our time hundreds of inspiring heroes and warriors of Heaven Ukraine. The composer wrote it in a piano interlude in march Solo Singing *Oh why, green field* where in the low register hear energetic palette-tirade, though thunderous reverberation, combined with the heroic – organ-choral singing Cossack Host souls who died for freedom.

First performance song cycle *Kobzar's Poetry* was held in Hungary in Budapest on March 9, 2014 – the day of birth of Taras Shevchenko. Party performed: soprano – Anna Dankanych, mezzo-soprano – Oksana Ilnytska-Harhalis, tenor – Roman Medenczi (author music), bass – Michael Podkopaev; accompanist – Inga Bogovska and Beata Rovzha-Burkalo.

Another significant work of R. Medenczi on poetry Shevchenko – *Yaroslavna's Lament* for soprano and string orchestra. In Shevchenko's heritage is one of the works of the last year of life – 1860. It is known that epistolary Taras asked him to forward the text *Tale of Igor's regiment*, tried to translate it *in our intimate, beautiful language*. However, the plan did not have to make. Memorial remained only rhymed rehash *Yaroslavna's Lament*, which obviously most upset the soul of the poet. First Source Middle Ages Shevchenko struck by the wealth of sacred symbols, inspiration elements, metaphors, sincere feeling of love to his faithful wife *Iado* – Prince Igor, feelings for his fate and the fate of the Russians.

The young composer from the poetic source chamber created a poem for soprano and string orchestra. Modern musical vocabulary, expressive vocal phrase, subdued lines of poetry where songful lyrics bordered with sharp dramatic intonations, suspended by the emotion of the phrase *the author* and emotion emotional expressions of the *heroine* allow the singer to reveal the wide range of his creative talent and as a vocalist, and as an actress. A figurative reincarnation of the Yaroslavna affect its diverse shades – one when she cuckoo-*zyhzytsya* or seagull flying to the prisoner Igor to wash his wounds, the second – when rebuked the wind, sent down Khan's arrows the prince, the third – when requests Dnipro-Slavutytsya bring *my tune-lado*, fourth – angry, complaining when the sun calls and burn it alone, and burned as prince, and his wife... This dramatic image of dynamic artistic and clearly reflected in the score orchestra, full of nervous pulsation tone findings that clearly reveal the psychological subtext of the work.

Premiere of *Yaroslavna's Lament* took place in the international festival *Music Fest Kyiv* October 4, 2015 in the concert hall of the National Union of Composers of Ukraine. Solo parts brilliantly performed young singer, favorite famous Eugenia Miroshnichenko, Prize laureate L. Revutsky, Honored Artist of Ukraine Tamara Hodakova and Ukraine National Ensemble of Soloists *Kyiv Camerata* under the guidance winner of the National Prize T. Shevchenko, People's Artist of Ukraine Valery Matyukhin.

New compositions Roman Medenczi created in honor of the 200th anniversary of Taras Shevchenko undoubtedly enriched the musical Shevchenkiana and sure to become a milestone not only for the creativity of the young composer, but also for the development of modern Ukrainian music.