Жанровые признаки полонеза в польской и украинской опере XIX века

Цель работы. Исследование направлено на рассмотрение и сравнение особенностей воплощения жанровых признаков полонеза в польской и украинской опере XIX века. Рассмотрены различные варианты исхождения данных танца. Методология исследования состоит из соединения исторического, аналитического и сравнительного подходов, позволяющих рассмотреть представлено о значении жанра полонеза в развитии общей и музыкальной драматургии оперного произведения. Научная новизна заключается в освещении и сопоставлении принципов воплощения полонеза на примере образцов польской и украинской оперы XIX века. Анализ воплощения полонеза в операх «Галька» С. Сокольского, «Осада Дубно» П. Сокольского и «Тарас Бульба» М. Лысенко позволяет определить общий варианты реализации жанра полонеза в XIX веке. Воплощение полонеза в операх позволяет сделать вывод о его значимости в развитии музыкальной культуры Европейских стран. Поскольку полонез ярко отражает характерные отличия и особые экспрессивные черты, свойственные польскому этносу, композиторы используют его элементы для создания типичного, обобщенного образа. Применяя привычные, традиционные для танца приемы (темп, трехдольность, ритмический рисунок, тип фактурного изложения), композиторы трансформируют их в музыкально-драматургические средства оперного спектакля, формирующие в целом яркий, характерный национальный образ. Достаточно часто в операх образуется синтез хорового и танцевального жанра: одновременно со звучанием хора оркестр исполняет основную тему полонеза. Полонез – уникальный жанр польского танцевального искусства, что концентрирует характерные ментальные черты, вызывающие интерес к его изучению. Ритмическая неповторимость, эмоциональное наполнение, наличие сферы актуальности в новейших образцах мирового музыкального искусства позволяют ему сохранять актуальность в новейших областях мирового музыкального искусства.

Ключевые слова: полонез, танцевальный жанр, опера, лейтмэйс.

Relevance of the research topic. The polonaise is quite often associated with the cultural and national dance heritage of Poland. The triumphal flowering of the genre appeared in the XIX century, when the monarchs from east to west of Europe opened all their balls with this dance. The magnificent examples of the polonaise in operas and ballets of this period belong to composers of various national schools.

Currently many traditions associated with the polonaise are preserved both in Poland and in other European countries. Every year in Warsaw, a polonaise procession takes place. Warsaw polonaise procession is associated with the anniversary of the restoration of Poland’s independence and is a permanent solemn event (similar events take place in Lublin, Krakow, on Jasne Blonia Square in Szczecin and other cities).

In September 2017, during preparation for the 100th anniversary of the restoration of Polish independence, an open competition for composers was announced at the initiative of the...
Chairman of the Warsaw City Council. Its subject was the writing of solemn “Warsaw Polonaise for an Independent Poland”, which would contain the best traditions of the genre while maintaining the convenience of performing choreography elements. The interest in the competition turned out to be quite intense: 106 works were received from composers from all over Poland and from abroad. Sent compositions were evaluated by a commission headed by Professor Krzysztof Penderecki. On June 4, 2018, the results of the competition were announced during a press conference at the Wedding Palace on Castle Square in Warsaw. In August 2018, the Sinfonia Varsovia orchestra conducted by P. Kapula at the Concert Studio of the Polish Radio named after V. Lutoslawsky in Warsaw recorded polonaises that won the competition. In September 2018, the first performance of the work awarded in the competition took place on the stage of the “Grand Theater – National Opera” (Teatr Wielki – Opera Narodowa) in Warsaw. Its author is Adam Jozef Falenta [6].

Preservation of interest in the polonaise genre can also be noted in Ukraine. In September 2019, a concert dedicated to the 200th birthday of S. Monyushko was held with great success in Khmelnytsky, conducted on the basis of a grant from the Polish Ministry of Culture and National Heritage in cooperation with the Institute of Music and Dance. Soloists of the operas of Kiev and Lviv, the choir and the Khmelnytsky Philharmonic Symphony Orchestra conducted by R. Revakovich performed fragments of the opera “Halka” (in particular, the Polonaise from the first act).

An analysis of research and publications. Consideration of Ukrainian-Polish relations in different areas of art is a relevant topic for scientific research. Conducting of typological analogies between the directions in the works of Polish and Ukrainian composers finds scientific justification in the work of E. Nidetskaya [4]. M. Bratska considers the anthropological context of Ukrainian folk dance in Polish written language of the XIX century [1]. The polonaise as a source of Polish dance tradition is analyzed in the studies of R. Ćwiek-Skrzyniarz [5]. The musical and stage embodiment of the polonaise as a part of the ball scene in the opera “Dubrovsky” by E. Napravnik is presented by I. Efremova [3]. However, the consideration of the characteristic features of the implementation of the polonaise genre in the context of the analysis of its existence in Ukrainian and Polish operas of the XIX century has not been the subject of musicology research yet, which makes this article relevant.

The purpose of the study is to consider the principles of the embodiment of the genre features of the polonaise in Polish and Ukrainian opera of the XIX century.

Statement of the main material. The Polonaise (French: Polonaise, it. la Polacca) is a dance genre whose name is of French origin and is translated as “Polish”.

There are several opinions regarding the origin of this dance. Based on the choreographic structure and musical accompaniment of the earliest survived examples of the genre, the following variants can be identified.

A definition of the polonaise as a public dance procession is generally accepted. Polish peasant dance, which preceded its appearance, was of a quadruple meter, performed at rural holidays, which opened with a slow, “foot” (chodzony) dance [2, p. 368].

On the other hand, many researchers believe that the origins of the dance can go back to the triumphs of the upper classes of society. According to some evidence, this dance was first performed as part of a dance cadence, a peculiar form of a noble parade in front of a newly elected King of Poland Henry III, Duke of Anjou, in 1574 [5, p. 1].

Musical features of the polonaise were formed in the XVIII century. During the time of Johann Sebastian Bach, the rhythms of the royal dance were firmly connected with the Polish throne, being a musical symbol of the power of Augustus III, recognizable part of the Polish style.

In the XVIII and especially in the XIX centuries, as it was already noted, the polonaise was widely accepted throughout Europe as an indispensable component of an everyday and ballroom dance culture. Many celebrations were opened with the polonaise, due to the availability of the performance of its choreographic elements and mass character.

The main genre features of the polonaise are moderate pace, smooth moves and columned structure of dancing couples, solemnly passing through the hall. Musical meter – initially it was quadruple; then a triple meter (3/4) was established. The most recognizable musical features of the dance are such specific peculiarities of a rhythmic pattern as an accent (often fragmentation) of the first quarter of a measure and a dashed rhythm.

A typical musical form of the polonaise as an instrumental genre of the XIX century is a complex three-part form with a trio. The main part has a more static character; a virtuoso element was introduced into the trio. The world-famous masterpieces of the instrumental polonaise belong to M. Oginsky, M. Shimanovskaya, F. Chopin, F. Liszt, G. Wieniawski.
In the XIX century, significant examples of the polonaise genre appeared as an important component of an opera work.

One of the first examples of the opera genre, in which the polonaise becomes an important part of drama, is an opera “A Life for the Tsar” (1836) by M. Glinka. The polonaise opens an expressive and eventful ball scene at the beginning of the second act. There is a brass band accompanying dances on the stage. The composer forms an initial characterization of the gentry camp of the Polish king Sigismund III through the use of the characteristic genre features of the polonaise. Using a traditional three-part complex dance form, M. Glinka combines dance orchestral rhythm intonations with a choral part. The first phrase (“God of war after battles”) repeats the theme of an introduction to the polonaise. We shall note that this theme obtains the motive development in the third act of the opera.

In the main theme of the polonaise, the meter-rhythmic principles characteristic of the genre is preserved: fragmentation of a strong beat of the measure in orchestral accompaniment, in a melodic line there is a dashed rhythm and grace notes. A middle section of the form (female choir) is a contrast of the previous and subsequent parts. It changes the key, texture of presentation, the nature of the melodic pattern, which, despite the smooth character, still retains the dance “final” phrases and a dashed rhythm. In the final climax part, the main theme of the polonaise in the orchestra part is accompanied by two choirs (male and female).

M. Glinka makes such methods, as rhythmic pattern and the type of texture presentation, which are traditional for the polonaise genre, as new musical and dramatic means. An expressive, generalized, characteristic national image is formed with their help.

In the history of Polish music, the formation of the opera genre is associated with the name of Stanislav Monyushko. In the opera “Halka” (the first edition – 1848, the second – 1858) based on the libretto by V. Volsky based on his poem “Halyska” and a dramatic painting by K. Vuytsitsky “Goryanka”, the composer recreates vivid national dance images of the Polish people.

The influence of the dance genres on the drama of the opera should be noted. A great dance form becomes an organic part of the form of the entire opera. Its first episode is the polonaise following the orchestra overture.

The dance is characterized by a clear classical structure, however, instead of the most typical three-part polonaise form the composer uses the rondo form. The orchestral introduction into a dominant key draws attention to the fanfare intonations of wind instruments that set a solemn tone for the entire section. Individual dance rhythm intonations appear gradually, alternating with a thematic melody. The main key of the polonaise – D-dur – begins to establish itself gradually, prepared by triplets and tremolo in the orchestra part. In the initial episode of the stage action, as directed by the composer, couples circle around the front hall of Stolnik’s house, performing the polonaise.

The main theme of the polonaise, set forth in the choir part and supported by the orchestra, expressively demonstrates dance rhythm intonations. Solo and duet parts (Dzemba, Stolnik) are also based on the material of the main theme and are constantly accompanied by the characteristic rhythm formula of the polonaise (eight, two sixteenth, then four eighths). Setting the main key, musical synthesis of the orchestra, choir and vocal ensemble, vividly recreates the joyful atmosphere of the preparation for the wedding action (“Long live a young couple”). In general, in the context of opera dramaturgy, mostly due to the characteristic genre features of the polonaise, an expressive, generalized image of the upper class of Polish society at the beginning of the XIX century begins to be formed.

The climax section is prepared by an upward orchestra passage, striving for a tonic key and creating tension in stage action. The excited cues of all the actors in the scene, an imitative principle of the development, variant repetitions and dynamic contrasts contribute to the formation of an expressive musical characteristic of one of the aspects of everyday life of the Polish gentry.

Further, in the orchestra part, the main rhythm formula of the polonaise returns. In the choral part and among the soloists, it is partially supported, contributing to the creation of a rondo form. A contrast section of Un poco piu lento is characterized by a greater melody of thematic material. Nevertheless, individual dance intonations are preserved and appear in solo and choral parts. In the final refrain, the polonaise returns to the scene.

It must be emphasized that in the fifth scene of the opera (in Stolnik’s aria) the characteristic rhythm formula of the polonaise reappears.

Thus, it can be noted that the orchestral introduction, the first scene of the opera is generalized by the stabilizing polonaise genre, which is essential in the development of the musical and general drama of the entire work.
A vivid, quite diverse embodiment of the “Polish image” is also found in the work of the first Ukrainian opera composer P. Sokalsky in his opera “The Siege of Dubno” (1878). The polonaise genre, constantly introduced by the composer since the introduction, going through the entire opera, acquires the meaning of a leit-genre. The internal structure of the polonaise is not quite traditional; the composer offers an original, unique interpretation of this genre.

The dance episode as a whole is characterized by the through development, although it has internal repetitions. The variability of this construction should be noted. Various polonaise rhythm formulas are preserved throughout the prologue.

The structure of the main part (C-dur) looks quite original; P. Sokalsky destroys classical dance squareness, outlining the future inconsistency of drama.

A middle part of the polonaise (As-dur) is distinguished by the nature of the thematic material (more melodic), another type of dynamics, square structure, and the application of the classical version of the polonaise rhythm formula. What follows is a tonal but not thematic reprise. There is a more solid structure. After returning and confirmation of the main C-dur, the reprise contains a number of deviations, marked by the use of the altered chords of the double dominant. The polonaise code is interesting with a timbre resolution, an original construction according to the principle of fragmentation.

The composer’s repeated use of the dance rhythm formulas of the polonaise, acquiring the meaning of a leit-rhythm, is developed in the orchestra part throughout the opera. This is especially noticeable in the prologue and two scenes of the third act. As a part of the musical characterization of the heroic-epic image of Taras Bulba, the dance elements anticipate the confrontation.

The method of contrasting two opposite musical images (Polish and Ukrainian) was also used by N. Lysenko in the opera “Taras Bulba” (1890). By contrasting individual and collective images, the composer creates the start of a dramatic conflict. The image of the Polish people is formed due to the musical means typical of Polish dance music.

An interpretation of the dance genres by the composer is interesting enough. The opera does not use closed, strictly framed dance numbers to characterize the Polish camp. Musical means typical of Polish dance music were used to create a characteristic national image. These are such components as the polonaise rhythm formulas, mazurkas, triple meter, short grace notes, dance “final” turns. The dashed rhythm that characterizes the Polish gentry, in the course of the development of the musical drama of the whole opera, acquires the meaning of a leit-rhythm.

**Conclusions.** Consideration of the stage embodiment of the polonaise in operas of the XIX century allows us to conclude the significance of this dance genre in the musical culture of European countries. An analysis of the genre features of the polonaise in the operas “Halka” by S. Monyushko, “The Siege of Dubno” by P. Sokalsky and “Taras Bulba” by N. Lysenko allows us to determine general variants for its implementation. Since this dance genre vividly reflects the characteristic differences and special expressive features, characteristic of the Polish ethnic group, composers use its elements to create a typical, generalized image.

The polonaise is becoming an important expressive means of the musical and general drama of the opera, acquiring the features of a leit-genre. Quite often a synthesis of choral and dance genres is formed in operas: the orchestra performs the main theme of the polonaise simultaneously with the choir. Using familiar, traditional polonaise techniques (tempo, triple meter, rhythmic pattern, type of textured presentation), composers transform them into musical and dramatic means, which ultimately form a vivid, characteristic national image.

The polonaise, as a unique symbol of the national Polish dance art, concentrates and helps to reveal the characteristic mental features of the Polish people, historically formed in the process of the opera formation. The rhythmic originality and emotional fullness of the polonaise genre allow it to preserve its relevance in the latest examples of the world musical art.

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