

**THE PROBLEM OF INTERPRETATION OF DUMA-BALLAD GENRE
IN THE SECOND SYMPHONY BY B. LIATOSHYNKY**

*The article deals with the interpretation of *duma-ballad* genre in the *Second Symphony* by B. Liatoshynsky. There was noted the kinship of genre specificity of *duma* and *ballad*. There were identified and analyzed the characteristics of the phenomenon of the composer's interpretation of *duma-ballad* genre in the *Second Symphony* by B. Liatoshynsky.*

Keywords: *duma-ballad, genre, the epic, symphony, interpretation.*

Duma-ballad, being one of the varieties of genre categories of the epic becomes interpretive material in the formation of the musical text of the *Second Symphony* by B. Liatoshynsky.

The study of the communicative-genre problematics has not been sufficiently addressed in the musicological literature. For example, N. Gordiychuk analyzing the *Second Symphony* by B. Liatoshynsky, pointed to the genre of ballad (without further identifying subtext of its semantic level) through the main melody of the *Second* part – a "broad, national content balad theme" [3, p. 87]; I. Belza about the *duma-ballad* genre wrote the following: "But there is the *Second Symphony* an essentially new for B. Liatoshynsky method, organically bound with reference to the genre of *duma-ballad* <...> As for the three-part *Second* symphony here, in addition to the gloomy "solo" with which the first part opens, the whole second part is directly adjacent to the genre of *duma-ballad*. The "solo" of this part is one of the best melodic solutions of the composer, who let here sounding poetic, concentrated-mournful melody to basset-horn on the background of harp and strings chords in the low register *pizzicato*" [2, p. 22].

The objective of the article is noting the affinity of genre specificity of *duma* and *ballad*; identifying and making an analysis of the characteristics of the phenomenon manifestation of the composer's interpretation of *duma-ballad* genre in the *Second Symphony* by B. Liatoshynsky.

Creative rethinking of *duma-ballad* genre is fully presented in the *Second* part of the musical text of the score of the *Second Symphony* by B. Liatoshynsky. Here, the presence of ballad and *duma* distinguishing features is indicated, especially in the initial remark of the composer in the tempo indication remark – *Lento e tranquillo* (*Alla ballata*). The characterness of this pace is not only in the speed of the musical

deployment, but also in the focus on the implication of certain genre specificity. In particular, the affinity of ballad and *duma* has been noted by some researchers. For example, an authority in the ballad genre Ch. Zgozhelsky believed that "Polish literary romantic ballad was preceded by *duma* that on Polish literary soil had some signs of sentimentalism with distinct French influence" [quoted by 13, p. 85]; Yu. Kovaliv attributed *duma* to the epic genre of "Ukrainian folklore which is genetically linked to the laments, historic songs and ballads" [6, p. 307]; L. Tarnashinskaya stated: "Ballad is to some extent kindred with *duma* <...> Specific feature of Ukrainian national ballad is its kinship with *duma* ..." [14, p. 319, 321]; L. Petrukhina drew attention to the mobility of the ballad genre, namely "If *ballad center* is quite clearly defined, *ballad field* defies distinct classification, and the *borders of ballad* are in general blurred, vague, which may contribute to the flow of *ballad* into other poetic genres, that is what determines its being a "chameleon-like" [13, p. 89].

In their turn, some researchers synonymized terms "ballad" and "duma." For example, J. Golovatsky called ballads "the umas of the events of ordinary people" [10, p. 37-91; 11, p. 14-42]; O. Kohlberg defined ballads as household *dumas*¹.

At the same time, the representatives of scientific thought marked not only the interaction of ballad with other genres, but also identified in *duma* different genre features, including those of ballad. Thus, S. Gritsa in the first case, noted the following: "Ballad easily enters into communication with other genres, while acquiring new attribute properties" [4, p. 104], in the second one – "For medieval knight epic, which are *dumas*, the genre origins are quite diverse. Those are the ancient epic works of Kievan Rus – true stories, narrative melodiousness, in particular *ballads*, hagiographic written literature about the lives of the saints, their pilgrimage, secular poetry, music. All the elements of the above genres can be found in *dumas*" (Emphasis added. – O. S.) [5, p. 29].

Such genre components of ballad as lyric-epic ancestral inclination, allowing the possibility of manifestation of dramatism, substantial elements of fiction and heroism, and the extraordinary find their bright implementation, primarily in the second part of the Second Symphony by B. Liatoshynsky.

¹ This situation has been actualized by some scientists. For example, S. Grits wrote: "J. Golovatsky called ballads as *dumas* about ordinary events <...> O. Kolberg – "everyday *dumas*" [4, p. 103], P. Lintur reported: "In the Carpathian Ukrainian lands ... widely spread are folk ballads. The latter takes almost the dominant place in the famous monumental collection of J. Golovatsky "Folk songs of Galician and Ugric Rus." In the first and third volumes of this collection ballads are printed under the heading "Dumas about the events of ordinary people" ... But even among the "true story *dumas*, military, recruiting, household ones," as the author calls them, and other ones, we can often find ballad stories" [9, . 127].

"Having absorbed in itself all the features of lyrical-epic and drama, ballad as a kind of intergeneric genre formation" allowed B. Liatoshynsky to "artistically model the life [of musical text] on its three layers: event-driven, psychological and stress-dramatic" [14, p. 322]. Thus, the melody of the main theme of the Second part sounds in the spirit of "solo", displays lyric-epic space of ballad. At the same time this tune is comparable to the melody of *duma*. Its narrative-voice intonation interprets leisurely, drawling-calm manner of a singer-storyteller's telling. The smooth contour of the melodic line, tinted by triplets within quadruple-four time organically weaves many times repeated in the upward and downward movement expressive quart intonation, as well as the upward move on pure fifth. Complementing the lyrical descent inclination of theme is dynamic space of peaceful sonority *p*, shaded by undulating *crescendo* and *diminuendo*, and remark *cantabile espr.*; the epic – a sign of "extraordinary", derived from the ballad stories, which are based on "extraordinary life events and situations" [4, p. 102]. This feature correlate with alto clarinet species – bassethorn, whose special "poetic and noble tone" [1, p. 29] combines organically with the character coloration of sounding of alternating arpeggiated big seventh chords of the harp. In addition, colorful timbre and specific manner of sounding of the harp are comparable with playing the bandura. Interpreting the sound of this instrument indicates the performance tradition of kobzars, whose repertoire contained not only *dumas*, but also ballads "In Ukraine, in the XVI – XVII centuries ballad was part of the repertoire of kobzars ... Its thematics in Eastern and South Slavic soil reflected the predominantly rural life and the life of small towns. In a significant number of ballad songs was reflected the struggle against the Turkish-Tatar invasion. Against this historical background in them were deployed dramatic conflicts, different tragedies that burst into the lives of the people" [4, p. 110]. In their turn, "kobzars ... could sing any plot in an organic for them style of *duma*" [5, p. 29].

Since in ballad the "dramatic beginning is essential genre feature and has an equal role with the epic and the lyrical" [7, p. 7], in the Second part of the Second Symphony B. by Liatoshynsky it is present at the level of thematic material of the main theme and the main party of the First part. In this case, the initial motive of the main party of the First part is being actively promoted in a "Wide and long, typical of B. Liatoshynsky symphonic increase" [3, p. 89] of variations of the main lyric-epic theme, marking the beginning of the middle section of the complex three-part form (c. 30 v. 4). During the dynamic process of the modification of this motif "Important

role in the dramatization of expression is played by ostinato of the basses that consistently moves from instrument to instrument (bass clarinet, fagotts, contrabasses, bass clarinet again, etc.)" [3, p. 89], rapid intensification of loud sonority, covering a wide range of its manifestation (*ff* – *sff* – *pp* – *p* – *mp* – *p* – *mf* – *f* – *ff* – *pp* – *p* – *mp* – *f* – *fff*), as well as figurative-performing remark *Con moto e poco a poco più agitato*. Since the "The ballad as a narrative genre provides a brief but intense plot, based on dramatic dialogue" [8, p. 199], the ostinato transition from instrument to instrument reveals a "typical [single – O. S.] for ballads dialogic [single – O. S.] form [single – O. S.] of the text, dynamism of action" [4, p. 107].

In addition to the dramatic development of the material the main party of the First part (middle section) dramatic transformation is received by the main theme of the Second part (reprise). Having appeared after a powerful climax sounding (*fff*), shaded by long fermata, it becomes an extension and approval of the dramatic narration (p. 70, Vol. 4). Its emotional-imaginative expression "in extremely dramatized form" [3, p. 89] are three phases, namely:

1) unison sounding of brass instruments, cellos and contrabasses, underlined by remark *f e cant. pesante* (c. 70, v. 4 – p. 75, v. 2),

2) texture of the strings (without contrabasses), shaded by remark *ff cantabile espress.* (c. 75, v. 2 – p. 80, v. 2)

3) expressive (*cantabile*) unison sounding of brass instruments on *ff*, swiftly ending with a dynamic increase of loud-dynamic increase – *sfff* (c. 80, v. 3 – c. 85).

"Fantastic," as the hallmark of the ballad genre in the Second part of the symphony by B. Liatoshynsky is reflected by the 2nd theme of the introduction. It demonstrates such a feature of ballad as connection "with the ancient folk fantastic legends, fairy tales" [4, p. 102]. Moreover, its fantastic imagery simultaneously also positions "extraordinary", "wonderful." As a result, becomes logical the ratio of the 2nd theme of the introduction and the main theme of the Second part. Their "extraordinariness" is presented in different ways: in the first case, the instrumental timbre², in the second – intonation-rhythmic-harmonic with the introduction of timber specificity.

In addition to this, the main theme of the Second part interprets "a person, a hero", the 2nd theme of the introduction – the objective world, "which is considered

² It should be noted that N. Gordiychuk detects the "extraordinariness" of the main theme of the Second part in accompanying following by the harp, presented by "mysterious, functionally "frozen"... major seventh chords in harmony" [3, p. 88].

mysterious and enigmatic." As a result, we can talk about interpreting the situation in which "collision of a particular earthly human with the world full of mysteries and strangeness, the world of fantasy and mystery, gives the ballad plot special flamboyancy and originality" [quoted by 8, p. 200].

The "extraordinary", "wonderful" of the main theme of the Second and the 2nd theme of the introduction are manifested in their intonation-rhythmic proximity. Most vividly this tendency is seen in the 1st section of the Second part of the symphony. Here, in the third phase of the deployment of fantastic melody of the 2nd theme of the introduction, performed by faggots, violas and contrabasses, there are obvious features of the main theme (c. 10, v. 5 – c. 15). There occurs balancing between such intonation and rhythmic characteristics of the two themes, such as: triplet, pulling duration-note, second moves, ascending-descending direction of the melodic contour, rising intonation at the beginning of the theme narration.

However, the "extraordinary" of the main theme of the Second part strengthens its manifestation in introducing it into the fantastic space of the development of the 2nd theme of the introduction (p. 15, Vol. 2 – p. 30, Vol. 4). Here, the "fantastic flavor is colored ... holding ballad theme is now entrusted to the cellos, which are singing it widely, *allargando*. Its accompaniment is a kind of mixture of exposure texture features with the "fantastic" episode, where the harp, supported by faggot and contrabass, "rings" their chords, and figurations continue violas doubled by clarinets" [3, p. 88].

Also, the final approval of manifestation of "extraordinary"/"wonderful" at the level of fantastic 2nd theme of the introduction and the main theme of the Second part is present in the Third part of the symphonic cycle, namely:

a) intonation of the 2nd theme of the introduction is woven into the chord movement of the violins of the final party in the exposure of the Third part (c. 55, v. 4 – c. 70, v. 4);

b) *duma-ballad* melody of the main theme of the Second part counterpoints with the lyrical theme of the collateral party of the Third part, covering the two waves of deployment in the second section of the development of the Final of the Symphony (c. 115 – c. 145, v. 2, c. 145, v. 3 – c. 155, v. 2). Here the manifestation of "extraordinary"/"wonderful" is represented in the hidden form, thus emphasizing and adding a new flavor to the semantics of the lyric-epic sounding.

Heroism, as one of the genre components of ballad and duma, is expressed by means of gradual glorification of the main theme of the Second part. Its triumphal-heroic shade is heard most clearly before the development episode, the main structuring material of which becomes the initial motive of the main party of the First part (c. 30 – c. 30, v. 4). Here the main theme sounds twice from the trombones on *f* in the form of the original one-bar motif. As a result, the presence in an epic narration of the symphony of fiction and heroics is justified because "Fantasy in the national epic – is a universal method of glorification of the history of their ancestors, and the more archaic epic is in its art form, the more fantastic stories it has" [12, p. 10].

Thus, understanding and interpretation by B. Liatoshynsky of the established canons of the duma-ballad genre in the Second Symphony demonstrates the conceptual principles of the creative process of the composer, their originality and uniqueness.

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