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NATIONAL DANCE TRENDS IN OPERAS «THE SIEGE OF DUBNO» BY P. SOKALSKIY AND «TARAS BULBA» BY N. LYSENKO BASED ON THE STORY BY N. GOGOL.

The article is dedicated to the national dance trends in opera works of the Ukrainian composers of the late XIX – early XX centuries. The embodiment features of the dance genres of the Ukrainian and European dance culture are considered on the example of the operas «The Siege of Dubno» by P. Sokalskiy and «Taras Bulba» by N. Lysenko based on the story novel by N. Gogol.

Keywords: opera, dance genre, great dance form, small dance form, Polonaise, Gopak, Kazachok.

In the modern period of a rapid revival of the national Ukrainian culture the questions of formation of national musical and opera theater art in Ukraine are particularly important.

The specific dramaturgy of the opera is characterized by a broadening of expressive possibilities by using the auditory field of perception of musical images as well as entertaining means of artistic vision in the theatrical forms of the musical art. Opera is a dramatic whole, in which music, theater and dance components are in close interaction. Identification and study of the principles of existence of the dance genres in the context of opera is the subject of many modern musicological researches. However, the specific features of the dance genres in the operas of the Ukrainian composers of the nineteenth century has not been sufficiently investigated yet. In this regard problems of implementation of the Ukrainian folk dance in the opera genre which is primarily associated with the preservation of the national traditions are of a particular importance. These positions are the relevance and objective of this article.

The development of the opera genre in the XIX century is characterized by the appearance of a significant amount of original works of the Ukrainian composers. Almost all of them comprise specific features of the dance genres of the European and Ukrainian dance culture. **Dance genres** are historically developed genera and species of musical and plastic works similar in content to many typical means of musical and plastic expression with shared social and ethnic environment of origin and life destination.

We will analyze the main dance scenes of the operas «The Siege of Dubno» by P. Sokalskiy and «Taras Bulba» by N. Lysenko, features of their realization and influence on the typological properties of drama.

The opera «**The Siege of Dubno**» has a special place in the history of the Ukrainian opera. **P. Sokalskiy** was the first Ukrainian composer who appealed to the plot of the story by N. Gogol «Taras Bulba». The libretto, written by the composer himself, contains significant changes and additions (compared to the literary original source). The large-scale opera work consists of a prologue and four acts. The opera was started in 1876, and it was published – in 1884. The monograph by Z. Yuferova indicates that in Kharkov, in the house of the brother of the composer – Ivan Sokalskiy – at one of the amateur musical evenings by local and touring in the city of musicians and artists, the opera «The Siege of Dubno» was performed [5, p. 18].

In the orchestral introduction (№1) of the prologue of the opera (before the curtain) the composer has already prepared rhythmic saturation and tonal scope of the subsequent dance scene.

The whole dance fragment *Allegro moderato alla Polacca* takes place in the background: from the room Panna Ursula, the daughter of Kiev voivodes the hall with the colonnade is seen where guests pass in **Polonaise** [4, p. 3–5].

The Polonaise (from French Polonaise – Polish) was known primarily as a public dance procession. The Polish peasant dance which preceded the emergence of Polonaise, was four-beat, which was performed at the village fete, opened with slow, «walking» (chodzony) dance [1, p. 368]. In the XVIII – XIX centuries (especially after the French Revolution) it became widespread throughout Europe as a ballroom dance pair opening celebration. Due to mass character and simple movements, Polonaise set the tone for the entire ball.

Polonaise in opera by P. Sokalskiy is filled with triumphant C major, creating the image of winners. Despite internal repetitions, the variability of build, dancing episode as a whole is characterized by the through development: ABCD. Each section which is typical for this dance genre is completed with perfect cadences. We should note that different rhythmformulas of Polonaise persist throughout the prologue (№2, 4, 5):



The internal structure of Polonaise is quite non-traditional, composer offers original, distinctive interpretation of the genre.

The structure of the first part (A) looks quite original, characterized by the through development. P. Sokalskiy destroys classical dance squareness, marking a future drama inconsistency:

A	R	A1
C	a-d a e	C
3 + 3	3 + 2 + 2 + $\frac{2}{\rightarrow}$	3 + 2
6	7	5


The middle part of Polonaise (B) is written in a rather distant tone of A flat major (As–dur). This part resides in: more melodic thematic material, another type of dynamics (crescendo, sf).

A square structure is still being violated; a threetact follows again at a slower pace and rallentando as pacification.

The rhythmformula changes, author uses the classic version of Polonaise:



Then a threetact structure (C) returns, there is another rhythmic pattern:

 The latest build is extended by sequences, the use of variant rhythmformulas and active approval of the tone of the dominant (G–dur). In the last two tacts (before the dominant organ point) – there is the whole series of deviations in melodic configurations and the altered double dominant chord (IV6 #1 \flat 3).

At the end of the prologue there is a tonal, but not theme, reprise (D), which is characterized by a tonal return to C–dur, with constant update of the rhythmintonation situation, in different timbral content. For the first time Polonaise is preceded by dominant «inviting» signals. A tonal reprise in its structure is more complete differs from that of Polonaise by the lack of separation and perfect cadence: 3 tacts (C – d), 4 tacts ($\mathbb{D}_3^4 \rightarrow C$) and then 6 tacts of the brightest approval of the main tone (C–dur). Features of harmony are: the series of deviations, the use of the altered double dominant chords (before $K_4^6 - D_5^6 \#1$, turning in $DD_3^4 \#1$).

The code is interesting by a timbral decision, «screaming», grace notes fanfare. It differs by the original building on the principle of crushing: 4 + 4 + 2 + 2 + 2 (organ point) + 4 (tonic organ point).

In the opera by P. Sokalskiy the Polonaise begins the formation of a «**Polish image**» (like in the opera «Ivan Susanin» by M. Glinka), bright and quite diverse embodied in the work. We should note that during further development of the musical dramaturgy of the opera the Polonaise becomes the value of a **leithgenre**. The characteristic dance rhythms (rhythmformulas **Polonaise, Mazurka**) repeatedly appear in the orchestra party throughout the opera (especially in the prologue and two scenes of the third act), and acquire the value of **leithrhythmes** and **leithmotives**. The dance elements appear even against the musical characteristics of the heroic epic image of Taras Bulba, as the anticipation of a conflict confrontation.

In addition to the use of specific features of the Polonaise and Mazurka genres which perfectly embody the national dance trends to create a «Polish image» the composer also uses the **Waltz** genre.

The temp and rhythm of Waltz in **the Arioso (No. 4)** of Panna Ursula accurately convey her internal state. A variety of rhythmic sequences create a light, dancing image.

However, the central image of the drama incarnated in the opera by P. Sokalskiy becomes the image of the **Ukrainian people**. Its musical feature is based on song and dance of the Ukrainian and Russian folklore. The composer uses dance genres **Gopak, Kazachok** and also creates scenes in which the **dance is synthesized with the choir**. Melodies of Gopak and Kazachok appear in the first (No. 11 dance with the choir) and the second act of the opera (No. 20 dance with the song in the scene of the revelries of the Cossacks).

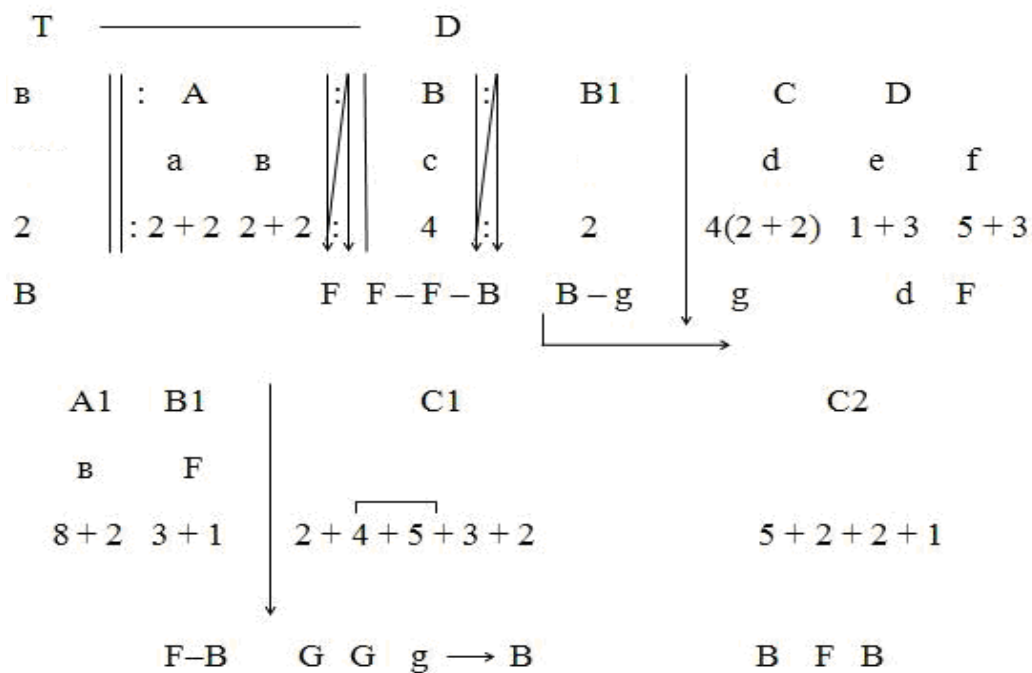
In **No. 11 – a dance with chorus** (Allegro assai, B–dur) – different types of quotations used of typical folk song intonations in combination with the orchestra party and dance characteristic constituents create a vivid genre picture of Ukrainian life [4, p. 90–103].

After two tacts of entry choir sounds, in the party of which the feminine (soprano) and quieter line of male voices (tenor and bass) joined. The expressive orchestral duplicates and synthesizes dual dimensional chorus lines. Methodical material is based on the Ukrainian folk song «Oy varila gorlicya lobodu» and accordingly has a couplet form of the structure.

Independent couplets with constant orchestral riffs, contrasting second part and reprise («Oy varila gorlicya») in one and the same tone (B–dur).

We should note polycontentment of this number: the orchestral part often tends to legato, and the imitation scope is a typical element of the game («dyb, dyb, na selo»).

Here is a scheme of the dance:



In No 20 – **dance with the song** [4, p. 194–201] the composer accurately recreates the emotional expressiveness, vigor and militant fiery temper of the Ukrainian ethnos. From slow simple steps the dancers are moving with fast, virtuoso movements. The manner of their performance N. Gogol describes very accurately: «Near a young Cossack, four old men were making fairly small feet, raised like a whirlwind, to the side, almost on the heads of the musicians and then, suddenly dropping, were rushing squatting and beating cool and hard tightly dead land with their silver hooves. Land was deadly muffling throughout the neighborhood, and in the air gopaks and tropaks, knocked by ringing horseshoes boots were heard far away» [2, p. 228–229].

In general, dance numbers of the opera «The Siege of Dubno» by P. Sokalskiy produce a **great dance form** – a set of individual dance scenes scattered throughout the opera, more or less completed, but held together by a single principle of dramatic development. Dance genres included in the great dance form of this opera, play an important role in the dramaturgy of the work: the genre of Polonaise, Mazurka and Waltz, which are the embodiment of the Polish camp, the composer contrasts the dance genres that proclaim the Ukrainian mentality (Gopak, Kazachok). We should note that this sample of a great dance form has a polygenre base. In addition to a constantly introduced leithgenre of Polonaise, starting with the entry, permeating the whole opera, an important role is also played by the genre of Mazurka, Waltz and of the Ukrainian folk dance.

The plot of the novel «Taras Bulba» by N. Gogol is a significant artistic force in the embodiment and in the opera of the same name by **N. Lysenko** – an outstanding sample of Ukrainian music and theatre arts. The monumental historical and heroic opera «Taras Bulba» – is the top professional skill of the composer. In its original form the vocal score of the opera was published in 1913. The first staging was in Kharkiv, October 4, 1924. In the process of long work on the basis of different variants a musical edition of L. Revutskiy and literary editorship of M. Rylsky (1964) were created.

Similar trends created by M. Glinka (in the opera «Ivan Susanin») and continued by P. Sokalskiy (in the opera «The Siege of Dubno») N. Lysenko uses a reception opposition of two contrasting musical images: Ukrainian and Polish. Moreover, the composer contrasts both individual and collective images. In addition, we note that the opposition of two contrasting dance images creates an introduction of a drama conflict.

In the first scene, on the square in front of the Fraternal monastery, after epic duma by kobzar (figure of a folk singer, introduced in the opera, is missing in the story by N. Gogol) there is an episode (Andantino) which changes the time signature (3/4) and a rhythm formula of **Polonaise** sounds – a dotted rhythm, in combination with the short grace notes. Such musical means, typical of Polish dance music, create a bright, distinctive national image. In the course of the further development of the musical dramaturgy a dotted rhythm becomes **leithrhythm** characterizing the Polish nobility.

The melody of the poet «A miy batko orandar, chobotar» sounds in contrast to it, in which the rhythm is clearly perceptible, peculiar to **Kazachok**, the syncopations, the time signature is 2/4. N. Lysenko creates the original melody: uses the variational principle of exposition typical for Ukrainian folk dance motifs and thus expresses the features of national mentality. In this case it is also a manifestation of emotion and irony. To the melody by kobzar a four-part choir joins and in the scene climax (poco piu mosso) dashing melody of the orchestra completes the pattern of a bright genre of folk dance. Musical opposition of two contrasting dance images (Ukrainian and Polish) creates an introduction of a drama conflict. The people stand up for kobzar, do not allow offending him, there is a clash, and Ostap with seminarians retreats to the gates of the monastery.

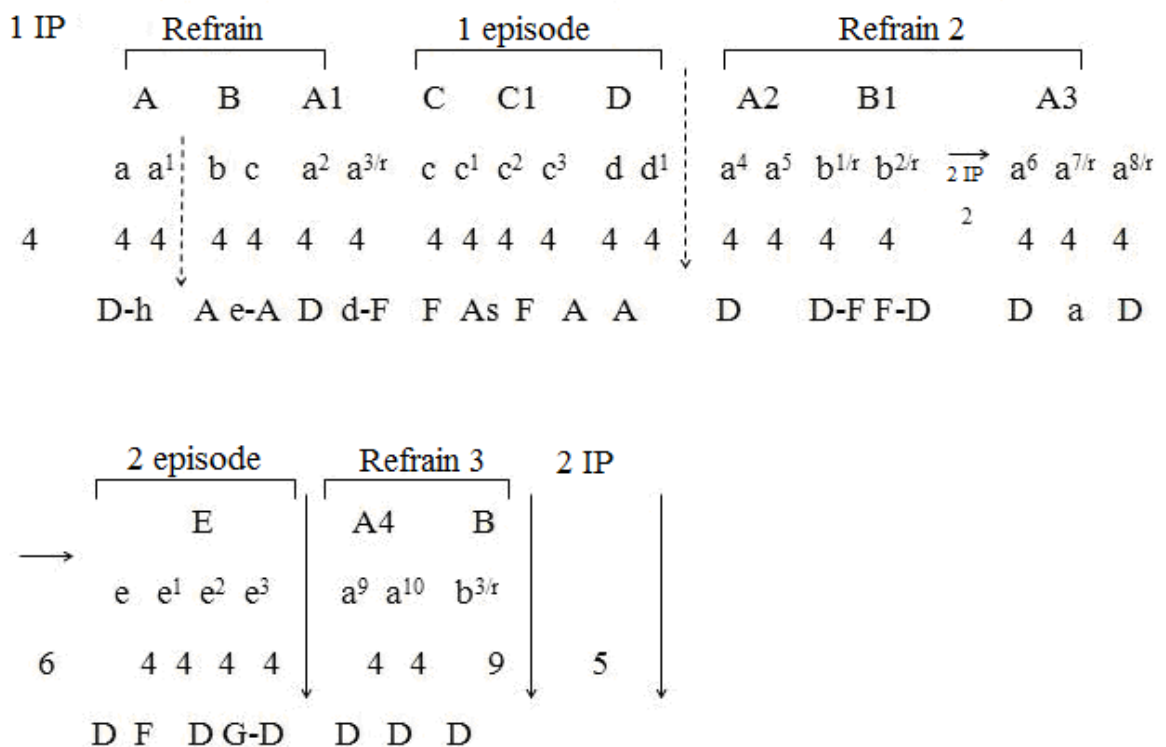
In the second pattern, with the appearance of the daughter of the Polish voivode in support music a dotted leithrhythm reappears. Then Maryltsya sings a carefree Arietta in the form of **Mazurka** «I was born in the palaces». Episode meeting with Andriy is based on the

waltz movement. With the appearance of voivode (Maestoso) in the party of the orchestra a dotted leithrhythm appears again. In the second act at a khutor of Taras Bulba guests gather, songs and **folk dance: «Oy divchina gorlitsa» with the chorus** start.

In the development of the second act of the opera drama **Kazachok** dance plays an important role (Allegro, D–dur). It is a characteristic example of **the small dance form** – dance, rooted in the drama opera action, wherein the clarity and completeness of the structure, which is in the composition of the opera forms a bright, but short-lived species genre insertion. Kazachok embodies such specifics dance mentality of Ukrainian ethnos as jocosity, liveliness, agility and dynamicity.

In composition of Kazachok N. Lysenko uses untraditional, non-standard outlined variant of a rondal form in which the refrain takes on a significant development, constant variety with return. We should also note features of the narration freedom, contradictory comparisons, monointonationality and constant intonation variability throughout the dance [3, p. 130–137].

We will analyze the structure of the dance:



The material of the first introduction party is characterized by a long use of the dominant, leading into the tonic in the dance itself. A specific refrain is: a simple three-part form, its reprise is open – the last sentence is a transition to the first episode, the most

complex and developed. It is a composite two-part form; characterized by a thirdan comparison of sentences tones: major – F–dur, derivative – As–dur, A–dur. The contrast section (D) contends A–dur, going into the second refrain, which is a variation of the first one (is most similar to the first period – a4, a5).

A middle part, while retaining the square structure (4 + 4) is a development of the second element (b), which will not sound subsequently. Then, quite unexpectedly the composer introduces two tacts of the second introduction party before the reprise of the refrain. An extended reprise consists of three sentences. A transition – development to the second episode (E), which is the closest to a refrain in tone, although the odd sentences – include leaving to other tones (F–dur, G–dur).

The structure of the second episode resembles the initial section of the first episode: there are also four sentences for four tacts (e, e1, e2, e3), there is also the initial tertian tone comparison.

The third refrain is – shortened, opened. The initial material is most similar to the exposition. The second part (B) is extended to nine tacts. The whole refrain sounds in the main tone.

The ending a dance is a musical material of the second introduction party (5 tacts, timpani, sf, ff).

We should note the basic principles of the presentation of the musical material of Kazachok in the opera by N. Lysenko:

- repeat on the tacts, the sentences and periods level;
- sequences (single-tone and modulated);
- variation and variationality; however, even contrasting elements are largely derivatives: motives are in inversion, in contramovement, rhythmic variations of transformation;
- round reproduction of the sound of various types;
- secondian and tertian movement;
- gammaimaging movement: descending tetrachords in a minor tone, diatonic and chromatic movement in the melodic line and accompaniment;
- cadence turnovers associated with both the final element of the previous and the beginning of the subsequent material, create moving beyond squareness.

Various dance episodes of the opera «Taras Bulba» by N. Lysenko produce a **great dance form**. This construction consists of several episodes in which the Ukrainian dance genres are represented by mass folk dances, colorful genre scenes and one of the most popular genre varieties (dance Kazachok). The Polish image is formed through the use in the orchestral party typically dance means: dotted **leithrhythm of Polonaise**, not a full-fledged dance (fourth act, the appearance of voivode – Moderato pomposo), **Mazurka** and **motion of Waltz** (in the way of creating a lyrical image of a voivode's daughter).

Thus, the considered dance episodes of the opera «The Siege of Dubno» by P. Sokalskiy allow stating the use of the composer of various dance genres in which national dance trends are emphatically manifested. The Polish camp is characterized by means of the typical genres of the European dance culture as **Polonaise, Mazurka** and **Waltz**. These genres are contrasted by the composer to the genres of the Ukrainian folk dances (**Gopak, Kazachok**), proclaiming a **Ukrainian mentality**.

Continuing the trends of the interpretation of dance genres of P. Sokalskiy, N. Lysenko raised them to a more professional level. In the opera «Taras Bulba» by N. Lysenko there are not monumental, closed dance patterns characterizing the Polish camp. The composer solves the problem of finding of a national identity, using leithrhythms of Polonaise, Mazurka genre and Waltz movement. As to the existence of the characteristic features of the **Ukrainian mentality** we should note that it has the most significant impact in the choice of spheres of generalizing intonation work, which embodies the typical features of the domestic dance genres, in the presence of singing turnovers and in the use of the variational approach.

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