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CALENDAR RITUAL SONGS IN CHORAL INTERPRETATIONS

BY ANDRIY KUSHNIRENKO.

The purpose of the article are to analyzes cover versions of Ukrainian folk songs by A. Kushnirenko and reveal the sides of his compositional thinking exemplified by choral interpretations of calendar ritual songs. **Methodology.** The methods of historical-cultural, theoretical and genre-style analysis were applied, which allowed us to determine the features of the covers of calendar ritual songs while studying the music of the composer. **The scientific novelty.** In the article the principles of choral covers of calendar ritual songs are highlighted and musical works by Andriy Kushnirenko, a Bukovinian composer, whose artistry has been insufficiently studied in the contemporary musicology, have been analysed. **Conclusions.** Andriy Kushnirenko's works combine luminous beauty of folklore with professional perfection. The composer creates highly professional covers depicting his own artistic vision of folk-musical images connected with the traditions of the Ukrainian vocational school, which specializes in covers of folk sources.

Keywords: covers of folk songs, calendar ritual songs, choral works, composers of Bukovina, artistry of Andriy Kushnirenko.

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Календарно-обрядові пісні в хорових інтерпретаціях Андрія Кушніренка

Мета статті – аналіз обробок українських народних пісень А. Кушніренка та виявлення особливостей його композиторського мислення на прикладі хорових інтерпретацій календарно-обрядових пісень. **Методологія.** Застосовано методи історико-культурологічного, теоретичного та жанрово-стильового аналізу, що дозволило визначити особливості обробок календарно-обрядових пісень в контексті дослідження музики композитора. **Наукова новизна** полягає у висвітленні принципів хорових обробок календарно-обрядових пісень, аналізі творів Андрія Кушніренка – буковинського композитора, творчий стиль якого малодосліджений у сучасному музикознавстві. **Висновки.** Творчість Андрія Кушніренка – зразок поєднання фольклору та професійного мистецтва. Композитор створює високої майстерності обробки, де проявилось власне творче бачення народно-музичних образів у зв'язку з традиціями української професійної школи в галузі обробок народних джерел.

Ключові слова: обробки народних пісень, календарно-обрядові пісні, хорова творчість, композитори Буковини, творчість Андрія Кушніренка.

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Календарно-обрядовые песни в хоровых интерпретациях Андрея Кушнirenко.

Цель статьи – анализ обработок украинских народных песен А. Кушнirenко и выявление особенностей его композиторского мышления на примере хоровых интерпретаций календарно-обрядовых песен. **Методология.** Применены методы историко-культурологического, теоретического и жанрово-стилевого анализа, что позволило определить особенности обработок календарно-обрядовых песен в контексте исследования музыки композитора. **Научная новизна** заключается в освещении принципов хоровых обработок календарно-обрядовых песен, анализе произведений Андрея Кушнirenко – буковинского композитора, творческий стиль которого малоисследован в современном музыковедении. **Выводы.** Творчество Андрея Кушнirenко – образец сочетания фольклора и профессионального искусства. Композитор создает высокого мастерства обработки, где проявилось собственное творческое видение народно-музыкальных образов в связи с традициями украинской профессиональной школы в области обработок народных источников.

Ключевые слова: обработки народных песен, календарно-обрядовые песни, хоровое творчество, композиторы Буковины, творчество Андрея Кушнirenко.

The Relevance of the Research topic. One of the outstanding Bukovinian musicians is Andrii Mykolaiovych Kushnirenko (1933-2013) – a composer, a folklorist, a teacher, a conductor, people's artist of Ukraine. In his works, which are closely connected with vocal

and choral activity, he demonstrated professionalism and a brilliant command of his technique. The great majority of his music is in choral or solo context. He also produced adaptations of folk songs. Kushnirenko also wrote the folk opera in one act "Bukovinian Spring", the cantata "I Pray for you, Ukraine" and a variety of compositions for piano and symphony orchestra. He recorded more than a thousand folk songs and melodies, among them more than 100 are covers for choir and orchestra. Consequently, the study of creativity of the artist of this level will become an actual topic in the modern world of national rebirth and will promote creative interest of scientists and performing groups.

Analysis of recent studies and publications. The works of Bukovinian composers are not sufficiently studied. As attested by the existing music history textbooks, the development of musical culture in Bukovina is considered in the context of the general characteristics of Western Ukrainian music. However, in music literature there is no separate study of the culture of the region, especially of its contemporary artists. The collective work of the scientists of the Department of Music of Yuri Fedkovych Chernivtsi National University remains the source of the history of musical culture and education of Bukovina [4]. A. Kushnirenko's life and work became the object of research in the monograph of I. Iaroshenko "The Roads Paved with Art" [7]. There are many publications about his performing and public activity in the periodical press and reference publications, in separate sections of manuals, and especially in the educational publications "Bukovinian Composers" [1], "Choral Conductors of Bukovina" [6]. However, in these works, the style of composers of Bukovina is not analysed, and the work of A. Kushnirenko is not sufficiently studied.

The objectives of the article are to analyse cover versions of Ukrainian folk songs by A. Kushnirenko and reveal the sides of his compositional thinking exemplified by choral interpretations of calendar ritual songs.

Discussion. Cover versions of Ukrainian folk songs hold an important place among the works created by A. M. Kushnirenko. They appealed to him his during whole life, and became a key feature of his artistry and have a great artistic value. A folk song was for Kushnirenko a source of inspiration, his element, his life ... It was in gathering, studying and cultivating a folk song that he saw the meaning of his work, the purpose of his talent. "If you love your people, and God gave you the talent of a musician, then be generous, give at least part of it to the altar of the development of your native folk song and fulfil your artistic mission – share this precious treasure with future generations in the most perfect artistic

form, because it will be used to measure the level of culture of your people, musical intelligence of your nation," said Kushnirenko about his creative motto, which he dedicatedly followed when creating music [3, 5]. Since early childhood he was brought up in the atmosphere of folk life, where Ukrainian songs sounded, he listened to the tunes which were heard in his native village of Velyki Zahaitsi, in Ternopil region. Studying at the M. V. Lysenko Lviv State Conservatory, Kushnirenko was encouraged to write cover versions of folk songs by a famous professor S.P. Liudkevych.

In his works Kushnirenko was inevitably attracted to folk songs of different regions of Ukraine, among them Galician, Podolian, Bukovinian and Volhynian tunes. So, the cover version of Podolian vesnianka "Podolianochka" became very famous. For this experiment, the great composer also dared in the student years inspired by successful musical interpretation of the song "At the end of the dam, willows are rustling". A. Kushnirenko said with enthusiasm: "Being inspired by the blessings of the genius composer (S. Liudkevych – auth.), I have been seriously engaged in the recording and covers of folk songs. I have been also creating my own works. After that, every now and then I have been bringing my adaptations to professor's classes – sometimes a shchedrivka, sometimes a carol, and one day "Podolianochka" ... He induced me to new variants which I tried each time developing my artistic fantasy. The professor was happy when my improvisations were successful and, conversely, noticed when I resorted to banal melodies and their simplified harmonization "[3, 6].

So, choosing for his cover "Podolianochka", the future composer understood the risk he was taking. Being confident in his abilities, he created his own version of the famous song, and he was not wrong. Trying to identify and reveal the internal features of a folk song, which seem simple at the first glance, he achieved a new level of musical interpretation and developed his own techniques of its artistic comprehension. He did not adopt the folk song manner, he found his own musical language. Attracted to the high culture of choral a'capella singing and its richness of expressive means, Kushnirenko made a concert adaptation of the song maintaining a vivid author's interpretation of its content and image. Thus, he enriches the simple verse of the couplet with various methods of development, using the principles of folk many-voiced singing and the principles of professional art as well. In his numerous covers, including Podolianochka, A. Kushnirenko tried to reproduce the true national colouring of a Ukrainian song, where folk harmony was created, as M. Lysenko said, "in

such a polyphonic atmosphere, with each voice living its independent, individual, full life, but all voices together formed a wonderful harmonious ensemble; ... it is necessary not only to record the melody, but notice ... all the second voices; then the folk tunes conform to the counterpoint "[5, 6]. Inspired by Lysenko's traditions, whose adaptations are the first classic examples in this genre of Ukrainian music and are of exceptional artistic and scientific value, Kushnirenko uses this "most perfect counterpoint" in his covers. To reveal figurativeness, the composer is searching for new means of expressiveness, and widely applies the classical compositional technique. As a result, his work is enriched with variation techniques and, due to the through development and close relationship between music and lyrics, a new couplet variation form appears. Its three couplets compose a complex tripartite single-theme form. Consequently, a structure in which the features of two types of forms are combined appears, indicating the mixed form of "Podolianochka".

The first part of the form, as well as the entire work, is written in the key of G-minor. It consists of two stanzas of a folk-song lyrics and forms a simple two-part form. The first period consists of 9 bars and two phrases of a unique structure (4b. + 5b.). The theme of the song begins with a single voice – the soprano, only in the third bar they are joined by the second voices – the altos, their chromaticism illuminates the melody with new mode colours. The entire period is performed by female voices only, inducing associations with girls' spring dances in search of podolianochka. The second simple-form period, also consists of two phrases (4b + 5b.), but it demonstrates a new type of texture, when elements of imitative polyphony join the features of heterophony. Harmonious plan of the second phrase, which entrance is based on the alternation of chords of the double dominants and the dominant of the key note, shows the signs of the Ukrainian Dorian scale with its raised sixth and seventh degrees; the following beats move the melody in a new tonality and thicken the harmony, modulating to parallel major and subdominant G-minor. Completion of the part is imposed at the beginning of the middle of a complex three-part form, which is built on the same thematic material, as in the first section. However, the poetic text acquires certain development, and after that, music undergoes important changes as well. The middle section is enclosed in a simple two-part form, in which the first period is expanded to 11 beats due to the complement in the first phrase. In this couplet, a new version of the polyphonic interpretation of the strain entrance is presented – the composer experiments with voice inputs alternately entrusting the descending chromatic second voice to the tenors and altos;

basses emphasize the third beat of the first phrase, imitating the main theme in subdominant tonality. In addition, in the very beginning Kushnirenko decorates the tune with the III-degree variation in altered form, stressing on the folk origin of melodic-harmonic development. The second phrase of the first period of the middle demonstrates new techniques of folk songs adaptations. Here again the sopranos come to the fore, scaffolding ostinato melody by gentle and restrained voices in mormorando. Complex harmonic verticals, including reduced sept chords, double-dominant chords and side dominants give new colours and themes for the song.

The next, second period of the middle part of the form is the culmination of the song. At this stage of the interpretation, the composer uses different types of textures: homophonic and harmonic, second voiced and many-voiced singing and imitative presentation. Starting the theme, the basses double the altos in octaves, followed by lower voices in octaves, progressing to tutti parallel octaves. Such parallels are characteristic of folk-type polyphony. The dynamic tension of this tact is increased by raised IV and VI degrees, which are perceived more clearly here and cause intonation re-birth of the starting theme. Further development is based on the chord and harmonic structure of the texture and shows signs of parallel alternating mode, which manifests itself in the underlined sound of chords parallel to the B flat major. The chromatic lower voice demonstrates the harmonic plan of construction: harmonic instability, the use of ellipsis lead to unexpected tonal shifts, based on the dominant chain of chords (E-A-D). Despite the activity of tonal development, everything returns to the key note and its parallel. The climax reaches its highest point in the last beat of the middle part, when loud chord verticals thickened by male parties, end with colourful, purely folk octaves with variation endings in the quint beat of the minor tonality. Such variations of cadences were successfully applied by the composer to highlight the folk origin of the song.

The third couplet – is a shortened reprise of a complex three-part form, based on the thematic material of the first period of a simple two-part form. Dynamics, as well as the entire development of the period, gradually fades. However, despite this, the reprise is not deprived of personality and development, as it also seeks new polyphonic techniques (the inverse mirror counterpoint of the second voices, previously based on the descending chromatic movement, and now becoming ascending), and the imitation close to the middle one, only now the main thematic part is not sung by basses, but the tenors, and not in

subdominant key, but in the parallel B flat major. The first phrase of the period ends with another variation cadence, this time with the chord of the leading double dominant in B flat major, gradually fading. In the final reprise, the signs of imitative polyphony are displayed for the last time, an attempt of dynamic amplification and achievement of a melodic peak is made, which is emphasized by the chord performance. However, the last beats of the song restore the intonations of the folk vesnianka, which seem to dissolve against the background of the restrained voices of the choral texture, where the lower voice holds the pedal note, and the middle voices form a downward movement by parallel thirds. The adaptation finishes with a light sound of the chord in major key.

Thus, with this cover of the famous folk song A. Kushnirenko demonstrated his remarkable talent, brilliant composing technique, the ability to reach into the depths of folk songs, reveal its artistic value, national colouring and authentic beauty.

Among the calendar ritual songs, adapted by A. Kushnirenko, great attention deserves a harvest song "Oh, there on the mountain the harvesters are harvesting", its tune was recorded by S. Vorobkevych for the mixed choir a cappella. The song is written in a couplet form, in which the verse is repeated three times with a different text. The basis of each couplet is a three-line stanza, the first line is repeated twice. Thus, two 8 and 12 bars contrasting phrases form a period, based on the principle of variational repetition of phrases. Consequently, despite the use of the simple verse, the author, seeking to avoid the static nature of the choral performance, applies the variation principle in the middle of the couplet, but not between the couplets of the entire form.

The nature of the music of this song is different in terms of singing and majesty. Each stanza ends with a unison performance of the upper voices in the dominant of the main tonality (A minor), emphasizing folk colouring. The theme starts with female voices, who double the thirds, and are gradually accompanied by other voices. The progression of this work reveals certain intention of the author – "a desire to achieve stereophonic sound of voices through the means of imitative polyphony, when individual voices perform a canon that reflects the walk of the harvesters to the master after harvesting the last sheaf, who "are returning to the village singing songs, and even the ground is buzzing"" [3, 12]. So, Kushnirenko uses the richness of idioms, enriching the musical language with expressive and interesting details. Thus, each sentence of the couplet is based on the principle of initial and derivative combination of choral voices, where the author applies different types of

polyphonic techniques, in particular canonical imitation in the first phrase and a horizontal-moving counterpoint in the second, demonstrating his manner and variety of artistic solutions.

Despite the chamber adaptation of this song, it is extraordinary because of the harmonious language and methods of vocalizing, which pass from the folk performing practice to the professional. In this piece of music there are unison octaves, and incomplete chords, and the parallels of perfect consonances and sext chords of the side sounds, and folk tunes with the prevalence of harmonious and melodic minors.

Consequently, folk song " Oh, there on the mountain the harvesters are harvesting" adapted by A. Kushnirenko – is a sample of a sophisticated work of the chamber type, where all the intonational possibilities of the folk source blossomed with new colours due the brave author's decision.

Working with Bukovinian Honored Academic Song and Dance Ensemble, Andrii Mykolaiovych Kushnirenko composed and covered various vocal choreographic compositions, including an excerpt from "Epiphany Eve" – a carol. In this cover, the composer recreated a picture of the New Year holiday, which depicts carolling scene. Kushnirenko creates a highly professional free adaptation, where tunes of famous folk carols combine in polyphony. Expanding a diverse ritual picture, the author combines contrasting plans, when three choruses sound simultaneously, each singing a different carol: "O, Gray Cuckoo Bird", the Bukovinian Malanka song "Our Malanka" and a very famous tune "Shchedryk". Such a combination of contrasting plans – different groups of carolers – has its own traditions, which were initiated by M. Lysenko, who, with his "Christmas Carols and Shchedrivka", embodied a particularly interesting idea that was highly appreciated by the younger generations of Ukrainian artists, especially by K. Stetsenko, O. Koschits, S. Liudkevych [2, 55]. Moreover, many caroling scenes appealed to many composers. For example, P. Kozytskyi created one of the best-known covers, "Oh, koliada, koliadnytsia", which depicts a funny, playful and lively picture of a public holiday [5, 12].

In the choir suite "Shchedrivki" the principle of polyrhythm, when three choirs perform covers in confronting metres (4/8 and 3/8) is used. Despite such a complex vertical connection, contrast polyphonic layers synchronously merge into a single harmonic flow. A. Kushnirenko explains the principle which he used when creating a similar composition in the following way: "Here the means of contrasting polyphony reproduce a staged theatrical

performance, in which the choirs must not only perform their choir parties, but also exhibit artistry and be direct participants in this action, when the carollers of different corners of one village with their attributes and different carols get together to reproduce the picture of the winter New Year's holiday"[3, 12]. Using the same principle, A. Kushnirenko created another composition – a fragment of "Bukovinian wedding", where "antiphon chant of three wedding songs is used:" From behind the mountain the bright sun is rising" – when the bridesmaids dress the bride before marriage, "Good day to you, bride" – when the groom with gifts and his best men goes to meet the bride, "Oh, a bright star fell" – where the matchmakers with their kolomyikas praise the groom"[3].

The adaptation of "Shchedryk" consists of three parts of polyphonic shape with a cross-sectional structure. The melodies of the songs come in turns, creating the effect of a stereophonic sound, when singing of the three groups of carollers are combined: the female group – the first chorus consisting of sopranos and altos, the male group – the second chorus, which includes tenors with a bass part, and a female group again – third choir consisting only of the sopranos. The first part is entirely based on the presentation of the first carol, which begins with the unison performance of the sopranos and altos, only in the words "Generous evening, good evening" appear second thirds, typical to the folk type of polyphony. The first couplet of the song is presented in a harmonious G-minor, the meter 3/8, at a fast pace with a characteristic folk songs' ending with a fermata on the penultimate syllable and a short final sound. The next part of the whole form begins with the second couplet of the first chord, but on the second bar appears a stretta scaffolding of choir collectives, when the second male chord begins restrained and chanted singing of "Our Malanka", metre 3/8. The complex polyrhythm combination is not dissonant in general, the choirs do not interfere with each other, but form a logical functional vertical, based on a single beat harmonic development. This section of the composition ends with the performance of the second carol, its final fifth sounding simultaneously with "Shchedryk" performed by the third group. The sopranos perform the melody of the carol, which in the next, final section performs the function of soprano-ostinato, and its sound resembles the performance of the song by a group of children. Thus, the third part unites all three choruses in the contrapuntal sound, as if uniting the singing of different groups of carollers. The introduction of choruses of the whole composition has the signs of concentration, when, after performance of the three groups, their mirror re-sounding is observed (I choir – II choir – III choir – II choir – I choir). The

last part is the most dynamic (f and mf), it is distinguished by the contrast of the types of vocal declamation, when the third choir presents recitative exclamations of the words "Happy New Year, New Happiness ..." against the background of melodeclamation of other choir groups. The third part has the signs of polytonality: the first and second choirs perform their carols in G-minor, and the melody of "Shchedryk" sounds in A-minor key. However, such a tonal contrast does not make a dissonance, but rather emphasizes the folk colouring of the sound with characteristic tune peculiarities, because the second degree of A-minor plays the role of the sixth high in G-minor, and with the underlined value of the fifth mode, which often takes on the signs of a tonal mode. The end of the composition is constructed at the pedal point in the form of a tonal fifth, the sound of the three choirs on the background.

Thus, in this composition, which depicts general emotional tone and colourfulness of folk carols, A. Kushnirenko, a disciple of the achievements and ideas of M. Lysenko, combined the best examples of folklore with the assets of professional art.

Conclusions. So, Kushnirenko's choral interpretations of calendar-ritual songs are marked by vivid originality. In his compositions, the stylistic manner of Kushnirenko, one of the contemporary masters of the genre of folk song covers, are shown. Using achievements of Ukrainian composers such as M. Lysenko, M. Leontovich, S. Liudkevych, the Bukovinian composer enriched the choral literature with contemporary samples of his own interpretations of folk melodies and made a significant contribution to the principles of working with folklore material, using complex polyphonic techniques of development in close connection with national, especially Bukovinian, sources and peculiarities of folk polyphony.

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