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THE SPECIFICS OF THE TRANSFORMATION OF INSTRUMENTAL MUSIC OF THE BAROQUE FOR BANDURA ON THE EXAMPLE OF “SONATA G-MOLL FOR CELLO AND PIANO (PIANOFORTE)” (ON THE INSTRUMENTAL CONCERT) OF G. F. HENDEL

The purpose of the research is to identify the peculiarities of the transformation of the works of the Baroque epoch and their practical evaluation at the interpretation for bandura. **The methodology of the research** is to apply comparative, historical, structural and functional methods that provide a coherent perception of the peculiarities of the musical language of music of the last century, as well as the methodology of the system analysis for the comprehensive consideration of the conditions for the transformation of Baroque music, in conjunction with the generalization as a method for the formulation of the conclusions. A musical-performing analysis of the figurative content, compositional and stylistic features of sonatas was performed. **The scientific novelty** is to expand the methods of translation and substantiation of the basic means of transforming music of the Baroque epoch for bandura, on the example of the instrumental works by G. F. Hendel. **Conclusions.** On the basis of the musical-performing analysis of “Sonata g-moll for cello and piano (Pianoforte)” (by an instrumental concert) of G. F. Hendel arranged for bandura and piano by S. V. Ovcharova (in four parts), as well as features of transformation of the part of the cello for bandura, we can make a conclusion that an arrangement of works of the Baroque epoch for bandura has a certain potential for realization. This is proved by the multifaceted timbre-coloring and texture possibilities of the modern modified instrument - bandura, which confirms the process of its academicization and greatly enriches both the educational and concert repertoire of the representatives of bandura art.

Keywords: timbre and texture peculiarities, transformation, arrangement, the Baroque epoch, interpretation, sonata genre, structure.

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Специфіка трансформації інструментальної музики бароко для бандури на прикладі «сонати g-moll для віолончелі та фортепіано (pianoforte)» (за інструментальним концертом) Г. Ф. Генделя

Мета дослідження – виявлення особливостей перекладення творів епохи Бароко та їх практична апробація при інтерпретації на бандурі. **Методологія дослідження** полягає у застосуванні компаративного, історичного, структурно-функціонального методів, які забезпечують цілісне сприйняття особливостей музичної мови музики минулого століття, а також методології системного аналізу для всебічного врахування умов трансформації музики Бароко в поєднанні з узагальненням як методом формулювання висновків. Здійснено музично-виконавський аналіз образного змісту, композиційних і стильових особливостей сонати. **Наукова новизна** полягає у розширенні методів перекладення та обґрунтуванні основних засобів трансформації музики епохи Бароко для бандури, на прикладі перекладення інструментальних творів Г. Ф. Генделя. **Висновки.** На основі музично-виконавського аналізу «Сонати g-moll для віолончелі та фортепіано (Pianoforte)» (за інструментальним концертом) Г. Ф. Генделя в перекладенні для бандури та фортепіано С. В. Овчарової (у чотирьох частинах), а також особливостей трансформації партії віолончелі для бандури можна зробити висновок, що перекладення творів епохи Бароко для бандури містить певний потенціал для реалізації. Це доводить багатогранна звукова темброкolorистика та фактурні можливості сучасного модифікованого інструменту – бандури, що підтверджує процес його академізації та значно збагачує як навчальний, так і концертний репертуар представників бандурного мистецтва.

Ключові слова: темброво-фактурні особливості, трансформація, перекладення, епоха Бароко, інтерпретація, сонатний жанр, структура.

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Специфика трансформации инструментальной МУЗЫКИ барокко для бандуры на примере «Сонаты g-moll для виолончели и фортепиано (pianoforte)» (по инструментальному концерту) Г. Ф. Генделя

Цель исследования – выявление особенностей переложения произведений эпохи Барокко и их практическая апробация при интерпретации на бандуре. **Методология исследования** заключается в применении компаративного, исторического, структурно-функционального методов, обеспечивающих целостное восприятие особенностей музыкального языка музыки прошлых веков, а также метода системного анализа для всестороннего учета условий трансформации музыки Барокко в сочетании с обобщением, как методом формулирования выводов. Сделан музыкально-исполнительский анализ образного содержания, композиционных и стиливых особенностей сонаты. **Научная новизна** заключается в расширении методов переложения и обосновании основных средств трансформации музыки эпохи Барокко для бандуры, на примере переложения инструментальных произведений Г. Ф. Генделя. **Выводы.** На основе музыкально-исполнительского анализа «Сонаты g-moll для виолончели и фортепиано (Pianoforte)» (по инструментальному концерту) Г. Ф. Генделя в переложении для бандуры и фортепиано С. Овчаровой (в четырех частях), а также особенностей трансформации партии виолончели для бандуры можно сделать вывод, что переложение произведений эпохи Барокко для бандуры содержит определенный потенциал для реализации. Это доказывает многогранная звуковая темброкolorистика и фактурные возможности современного модифицированного инструмента – бандуры, что подтверждает процесс его академизации и значительно обогащает как учебный, так и концертный репертуар представителей бандурного искусства.

Ключевые слова: темброво-фактурные особенности, трансформация, переложение, эпоха Барокко, интерпретация, сонатный жанр, структура.

A problem statement. A complicated and long-lasting process of the formation of a professional bandura art school led to the establishment, in the 1950s of the XX century, of a network of professional educational institutions in different regions of Ukraine that differed in their own techniques of playing, types of instruments and repertoire. Getting professional bandura education is renewed with the opening of bandura class at R. Glière Music College in 1945, and later at P. I. Tchaikovsky Kyiv National Music Academy. The popularization and development of bandura art of Kyiv region were headed by V. A. Kabachok, whose traditions were continued by Professor S. V. Bashtan and many other prominent representatives of academic bandura school. In Galicia, in 1950, the opening of bandura classes in the first and second music schools and the Lviv Music College became an impetus for the popularization and professional development of the bandura playing. Later, professional bandura school of the Western region was headed by V. Ya. Gerasimenko, a master (a bandura designer- “Lvivyanka”), a bandura player and a teacher, and in the future a professor at M. Lysenko Lviv National Music Academy. [5, p. 10-11]. From 1944 bandura class became a specialization at M. Glinka Dnipropetrovsk Academy of Music. Before that time the study of the instrument was just at the familiarization level. A significant

contribution to the development and popularization of bandura performance and education was made by a graduate of M. Glinka Dnipropetrovsk Academy of Music and P. I. Tchaikovsky National Academy of Music, L. Vorina, who during her years of creative work brought up a constellation of highly professional representatives of Dnipropetrovsk academic bandura school (1956-2006) [12, p. 10]. In 1968 a significant event took place in the history of bandura performance. At the public defense of the dissertation research of A. Omelchenko a new modified design of the instrument was presented. V. Tuzichenko, V. Gerasimenko, I. Sklyar, S. Bashtan, A. Omelchenko and P. Ivanov had fruitfully worked for its creation. Chromatic bandura with mechanical switching of tonalities was invented [10, p. 102-103].

An active introduction of bandura into contemporary performing space generates new tasks and certain contradictions that require a methodological solution. On the one hand, bandura as an original folk instrument tends to preserve its authenticity; and on the other hand, the expansion of bandura repertoire takes place not only due to the modification of the ethnic works of purely bandura function. The activation of the processes of introduction of bandura works of instrumental academic art into the concert repertoire increases the significance of this instrument for the modern academic space.

Let us identify the main tendencies that are actualized in the contemporary musical art:

- a general need for a repertoire for separate instruments and various ensembles and orchestras is increasing;
- there is an increase of listener's interest in the variety of timber and meaningful interpretations of the musical works of the past according to the contemporary renewal of the concert repertoire;
- a tendency towards an expansion of bandura repertoire is intensifying due to arrangements, transcriptions of works of famous composers of European and national academic music;
- an interest in national music culture and art is intensified due to reconsideration of the role and significance of the Ukrainian ethnos and its place in the European culture.

A connection with scientific or practical tasks. The research was conducted according to the theme “Actual issues of contemporary instrumental performance”, approved at the meeting of the Academic Council of M. Glinka Dnipropetrovsk Academy of Music

(Minutes No. 1 dated 14.09.2017) in accordance with the research plan of the work of the department.

An analysis of recent research and publications. A problem of arrangement and performance of works of various genres for folk instruments and their use in the educational process were a theme of the research of many national scholars, namely I. Dmytruk, “A genre of arrangement and its varieties in modern bandura art” [4]; V. Dutchak “A development of the professional bases of bandura art of 1970-1990” [6]; S. Karas “An interpretation of Baroque music on bayan (theoretically-performing aspect)” [7]; V. Deynega “An arrangement as a process of rethinking of orchestral expressive means” [3]; I. Teutu “A transcription in the Ukrainian cymbal art: historical and theoretical aspects” [11], etc. However, the presented research of the scientists on the above-mentioned problems has not adequately highlighted the modern aspects of the transformation of bandura repertoire, which prompts for further scientific consideration.

The relevance of the research is stipulated by the modern processes of the integration of the performing repertoire of the past into a wide area of the contemporary concert culture. A substantiation of the basic principles of the transformation of Baroque musical masterpieces for bandura, which is a historical symbol of the people and takes one of the major places in formation of the specificity and uniqueness of the content and stylistic features of the Ukrainian musical art, meets the urgent needs of reconsideration of the ways of the repertoire modernization.

The purpose of the research is to identify the peculiarities of the arrangement of the works of the Baroque epoch and their practical evaluation in the interpretation for bandura.

The methodology of the research is to apply comparative, historical, structural and functional methods that provide a coherent perception of the peculiarities of the musical language of music of the last century, as well as the methodology of the system analysis for the comprehensive consideration of the conditions for the transformation of Baroque music in conjunction with the generalization as a method of formulating the conclusions. A musical-performing analysis of the figurative content, compositional and stylistic features of sonatas was performed.

The scientific novelty - is to expand the methods of arrangement and substantiation of the basic means of the transformation of music of the Baroque epoch for bandura, on the example of the arrangement of the instrumental works of G. F. Hendel.

The presentation of the main research material. The sonata genre in the Baroque epoch occupied a leading place in the instrumental music of the various European nations. It plays a particularly significant role in the works of George Friedrich Hendel.

Hendel occupies one of the key places in the development of this genre. “The ideological and artistic content, drama, the structure of the cycle, the uniqueness of the combination of the homophonic-harmonic and polyphonic principles of the development, the elements of the composition involving the classical sonata allegro concentrated in sonatas the features of the most important style direction of the instrumental music of the Baroque epoch and revealed by relief the innovative features of Hendel’s style in the evolution of the genre” [2, p. 2, 4].

In the four-part structure of sonata, a division of parts into pairs is revealed. If in the first pair the center is the second part, then in the second one it is a slow part, which should be considered as a psychological climax of the entire cycle: Grave (29 b.); Allegro (48 b.); Sarabande Largo (42 b.); Allegro (70 b.). The concept of sonata da chiesa is based on the sequential deployment of extremely opposing spheres: from the sublime pathetics, the “linguistic” recitation (the first part) to the dynamic action energy (the second), then subjectively colored lyrics (the third) and, finally, the rapid finale [2, p. 8].

The first part - GRAVE - is opened with a five-bar piano introduction, which disposes a listener to a determined, serious, solemnly-mournful character. The theme comes from the top of the intonational source and then of the sequential, gradually moves in the descending direction to the tonic chord of the first octave. Despite the descending movement, the dynamics increases, reaching maximum sonority – ff – in the last bars of the introduction. The main theme that sounds in the soloing instrument is characterized by a predominantly gradual melodic movement (excluding a single fourth determined intonation, accentuated by the dotted rhythm). A subsequent development of the material leads to a deviation in the parallel major - B-dur, though the rhythmic nature of the movement is preserved. The phrases are structured by bars, they abound in the active dynamics (crescendo / diminuendo).

The first part of the sonata is an indisputable masterpiece of the depth and the logical power of Hendel's thinking. At the same time, the intonations of this part are so expressive, so prominent that it seems that they conceal the words, serve as plastic musical forms of emotional movements.

The second part is ALLEGRO. In the part of Allegro, considering some similarity of bases, another solution, however, is given; a different image is formed. If the first part is subordinate to the power of slow running, rapidly changing impressions, then the movement itself is subject to an extraordinary concentrated emotion, it is full of experience. Strength, shine, pathos, deepness of sounding – these are the main differences of this section. The rapid movement by the sixteenths alternately in the part of soloist and accompaniment, mostly vivid dynamics, different stroke and articulating solutions, a wave-like melodic line, abrupt contrasts of the registers - all these means of expressiveness are intended to reflect the violent, decisive and lightning-fast character of the section.

The third part is SARABANDE. LARGO is written in B-dur tonality. The main theme is characterized by the smooth gradual movement in a characteristic three-beat meter (there are melodic jumps that always sound with a filling), complementary rhythm, prevailing moderate dynamics that creates a gentle sound weaving. The sarabande in G-minor sonata by Hendel is a center of lyrical emotions, a “lyrical center”. A concentration of feeling, the pathetic that lies in its depths - they are revealed here with a great restraint, in concise and rigorous terms. The simplicity of the homophonic presentation, diatonic melody with almost no melismatics so peculiar to this genre, rhythmicity and periodicity of the structure, where each structure is separated from another by perfect cadence, which collects all voices in one long chord - all this provoke associations with the works of the choral composition. The sarabande, as a lyrical climax, seems to draw a line beneath the previous development, the boundary beyond which there is a rapid increase of contrast.

The fourth part - ALLEGRO keeps a three-beat character of the movement, but now it sounds in a completely different manner. A metro-rhythmic solution of the finale, fast tempo - all this bring the section to the jig - a Baroque dance that traditionally completes the suite's cycle. Uniformity of rhythmic and quickness of movement create an impression of a constant sound stream. A rapid and dynamic finale.

This work was originally written for cello and clavier (Pianoforte). It is also possible to hear its interpretation on the wind instruments, particularly on the trombone, as well as cello and trombone parties are listed in the tenor key. We tried to perform a sonata on bandura, with an arrangement by S. V. Ovcharova¹.

A very important factor is the understanding of the trinity of communication between a composer - a performer - a listener, where a connective role is played by an arranger, namely his professional and competent work in the process of arrangement of the musical material of the past for its interpretation in the modern time.

One of the main principles of the timbre and texture transformation is the maximum penetration into the figurative sphere of the original and the embodiment of the character of the work in the new modern interpretation. We shall pay attention that the tonality of the sonata does not require transposition, since it is included in the range of comfortable keys on bandura and the range of the product does not go beyond bandura.

We shall focus on some important aspects of the arrangement and the specifics of the interpretation of the presented sonata on bandura:

- one of the basic principles of the arrangement of violin or cello music is the method of amplification (thickening of the textual presentation) when working with the original, since bandura sound is less intense than the sound of violin or cello. A strengthening of bandura part is harmonious – it is carried out by the thirds, octaves, octaves with thirds, chords, in slow parts mainly by fourth-fifths chords, where the tertian sound remains in the bass part (such a harmonic combination is characteristic for the music of the Baroque epoch), and so on. Such an enrichment of the textual presentation contributes to a more saturated, rich and deep reproduction of the musical fabric of the work, which to some extent

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compensates insufficiency of the sound of an accompaniment of bandura and allows “partly” to correspond to the greatness and versatility of the piano accompaniment. Considering the presentation of the original by mainly small lengths (the eights and the sixteenths), musical fabric almost does not require a harmonious thickening of the texture and remains unilateral (the first part - Grave, 10 b.);

- joining an Italian practice and partly English school, Hendel used a fairly light kind of ornamentation in his works, which in most cases was limited to grace notes, trills, mordents, appoggiatura, ascending arpeggiato and gruppetto [1, p. 98]. This work has only the trill among all the above mentioned types of ornamentation. When adapting the first part of the sonata for the interpretation on bandura, an arranger even introduces the trill independently to create the pedaling of the sound of individual notes of longer durations (the first part - Grave, 6 b.);

- for the saturation of the textual presentation, the arranger adds the octaves to the fourth beat of bandura part basing on the piano accompaniment, which creates the effect of continuity and length of sounding (the first part is Grave, 7, 8 bb.);

- one of the typical shortcomings of the stringed-plucked instruments is the absence of a damping mechanism, which leads to the layering of one sound on another, thus a performer during interpretation of the slow parts must cover already played chords, intervals, or individual notes before taking the following ones, if their sound is longer than a quarter.

- during transformation, the left hand is written by the method of reduction (if the bass line is written in the original in a small octave, we most often transfer it to a large one, for a clearer, accurate listening and convenient performance);

- in quick parts, the author of the arrangement usually asks for a textual statement, or leaves it unchanged, in order to preserve virtuosity, grace, ease of sound, tempo and the most important – the character of the work.

- special attention should be paid to articulation. We will rely on the well-known peculiarities of reconstitution of Baroque music features. The alternation of the strokes of *legato*, *non legato*, and *staccato* helps to widen the figurative scope of the work as much as possible. A distinctive feature of the style of the masters of the Baroque epoch is the contrast in the articulation of the neighboring durations: small lengths are played by *legato*, and the larger ones are *non legato* or *staccato*. We shall note that the interpretation of strokes on

bandura has a somewhat conditional character compared to instruments belonging to the family of key or stringed-plucked instruments. When playing *staccato* on bandura, a performer must use a sharp, low, fragmentary pinch and pay special attention to the release of a string that should correspond to the nature of the music. When interpreting *legato* stroke, a bandura player predominantly uses deep movements, from the beam to the nail. The length of the sound of the music lines, set out with long durations, is usually compensated by the continuation of the movement of the hand and inner singing, which, of course, is reflected in the nature of the sound. The musical texture of the work, is set out in smaller lengths (the sixteenths), requires the placement of a convenient fingering, for the use of the prepared movements.

- with regard to the dynamics we shall note that the highest flourish of the dynamics of *forte* and *piano* was obtained precisely in the Baroque epoch, and was found in the art of a “*well-organized contrast*” and a tendency towards the monumental polyphonic forms of vocal and instrumental music, to the bright effects of light echoes. Typical for this era was the contrast dynamics and its subtle manifestation - the dynamics of registers. But at the same time, popularity and smooth, gradual changes in the volume of the sound became popular, as a result of the radical revolution in the sphere of the musical instruments (the end of the XVII - the beginning of the XVIII century). We shall note that the composers of the Baroque epoch considered the performers as the co-authors, and most of the means of musical expressiveness were left to their own taste and discretion: tempo, dynamics, decoding of the ornamentation and digital bass, often even the definition of the instrumental composition. “While considering this issue, it should be borne in mind that in ancient music, the dynamics played a special role, it served as the most important effective factor that contributed to the manifestation of kinetic energy contained in music” [9, p. 43]. By studying the Hendel style and the dynamism peculiarities, we shall note that the composer did not usually use dynamic indications in the clavier works, though there are plenty of them in the orchestral music: *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, and *poco piu*, and *poco forte*, *forte*, *fortissimo*. There is just no indication of the gradual change of volume - *crescendo* and *diminuendo*. “Numerous Italian influences, as well as the diversity of the intonational content of Hendel’s works, show that his music does not always remain within the rigorous

framework of the Baroque, but sometimes tends to a gallant style” [8, p. 159]. In this sonata, modern artists use contrasting and wave-like types of the dynamic recording.

Summary. On the basis of the aforementioned musical-performing analysis, “Sonata g-moll for cello and piano (Pianoforte)” (on the basis of the instrumental concert) of G. F. Handel, in arrangement for bandura and piano by S. V. Ovcharova (in four parts), as well as peculiarities of the transformation of cello part for bandura we can make a conclusion that an arrangement of the Baroque epoch for bandura has a certain potential for realization. This is proved by the multifaceted timbre colouristics and the textual possibilities of the modern modified instrument - bandura, which confirms the process of its academicization and greatly enriches both the educational and the concert repertoire of the representatives of bandura art.

Prospects for further research. Considering that the process of modernization and academization of bandura is still continuing, a problem of enriching its repertoire is becoming of particular importance and is relevant in contemporary performing art. The arrangement of the instrumental works of the Baroque epoch, including G. F. Handel, helps us to solve this issue, diversifying and replenishing the performance of folk-academic art.

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