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**THE VOCAL AND CHORAL WORK OF A. GAIDENKO AS A REFLECTION OF NEO-FOLKLORE TENDENCIES**

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Анотація

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The purpose of the article is a genre-style analysis of the vocal and symphonic works of the Kharkiv composer A. Gaidenko in the context of cultural and historical features of the modern author of the era. The article examines the cultural and historical prerequisites for the development of Ukrainian vocal and symphonic music of the last quarter of the twentieth century, which led to its synthesizing character and the principles of genre and style modeling in the vocal and symphonic work of Ukrainian composers, in particular A. Gaidenko. The research methodology is aimed at analyzing, identifying and understanding neofolklor trends and their reflection in the vocal and choral music of A. Gaidenko, in particular the cantata „Four acts”. The novelty of this scientific article lies in the fact that for the first time a systematic analysis of A. Gaidenko's vocal and symphonic work was carried out.

**Ключові слова**: культурно-історичні передумови, вокально-симфонічна музика, кантатно-ораторіальний жанр, неофольклор.

**The key words**: cultural and historical background, vocal and symphonic music, cantata and oratorio genre, neofolklore.

*text 1*

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***Key words*:** cultural and historical background, vocal and symphonic music, cantata and oratorio genre, neofolklore.

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**Вокально-хорова творчість А. Гайденко як віддзеркалення неофольклорних тенденцій**

**Метою статті** є жанрово-стильовий аналіз вокально-симфонічної творчості харківського композитора А. Гайденко в контексті культурно-історичних особливостей сучасного автора епохи. У статті розглядаються культурно-історичні передумови розвитку української вокально-симфонічної музики останньої чверті ХХ ст, що привели до її синтезуючого характеру і принципи жанрово-стильового моделювання у вокально-симфонічній творчості українських композиторів, зокрема А. Гайденка. **Наукова новизна** статті полягає в тому, що вперше здійснений системний аналіз вокально-симфонічної творчості А. Гайденка. **Методологія дослідження** направлена на аналіз, виділення і осмислення неофольклорних тенденцій і їх віддзеркалення у вокально-хоровій музиці А. Гайденка, зокрема кантаті «Чотири дійства». **Висновки.** Новий погляд на фольклор, як на систему мислення, зумовив новий синтез фольклорної і професійною систем в творчості А. Гайденка, що відображувалося в глибинному прочитанні народного усного тексту – першоджерела – і говорить про неосинкретизм на новому рівні музично-виразних засобів музично-театрального дійства. Прагнення автора до театралізації, спочатку наявне в синкретичному обрядовому дійстві, знайшло віддзеркалення і в музиці кантати у формі прихованої театралізації, хореографії. У статті в контексті неофольклорних тенденцій визначена специфіка стилістики хорової творчості А. Гайденко. Узагальнюючи результати дослідження відмічено, що в хоровій музиці А. Гайденко творчо переосмислив народні традиції, це відбилося в концептуальному характері кантати, новизні жанру (симфонізація і театралізація кантати) тощо.

***Ключові слова:*** культурно-історичні передумови, вокально-симфонічна музика, кантатно-ораторний жанр, неофольклор.

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**Вокально-хоровое творчество А. Гайденко как отражение неофольклорных тенденций**

**Целью статьи** является жанрово-стилевой анализ вокально-симфонического творчества харьковского композитора А. Гайденко в контексте культурно-исторических особенностей современного автора эпохи. В статье рассматриваются культурно-исторические предпосылки развития украинской вокально-симфонической музыки последней четверти ХХ в., приведшие к ее синтезирующему характеру и принципы жанрово-стилевого моделирования в вокально-симфоническом творчестве украинских композиторов, в частности А. Гайденко. **Научная новизна** статьи состоит в том, что впервые осуществлен системный анализ вокально-симфонического творчества А. Гайденко. **Методология исследования** направлена на анализ, выделение и осмысление неофольклорных тенденций и их отражение в вокально-хоровой музыке А. Гайденко, в частности кантате «Чотири дійства». **Выводы.** Новый взгляд на фольклор, как на систему мышления обусловил новый синтез фольклорной и профессиональной систем в творчестве А. Гайденко, что отобразилось в глубинном прочтении народного устного текста – первоисточника – и говорит о неосинкретизме на новом уровне музыкально-выразительных средств музыкально-театрального действа. Стремление автора к театрализации, первоначально имеющееся в синкретическом обрядовом действе, нашло отражение и в музыке кантаты в форме скрытой театрализации, хореографии. В статье в контексте неофольклорных тенденций определена специфика стилистики хорового творчества А. Гайденко. Обобщая результаты исследования отмечено, что в хоровой музыке А. Гайденко творчески переосмыслил народные традиции, это отразилось в концептуальном характере кантаты, новизне жанра (симфонизация и театрализация кантаты) и т.д.

***Ключевые слова*:** культурно-исторические предпосылки, вокально-симфоническая музыка, кантатно-ораториальный жанр, неофольклор.

**Problem statement.** The problem of the relationship between the concepts of choral style and neofolklorism remains complex and ambiguous in musical culturology. It is well-known that, neo-folklore as a new phenomenon was discovered in the early twentieth century. The sources of which were S. Rachmaninoff, I. Stravinsky, V. Lobos, K. Shimanovsky, B. Bartok, Z. Kodai, whose work influenced musical thinking composers of the twentieth century. However, each era, turning to folklore, finds in it what it considers relevant. In the middle of the twentieth century, new principles of interpretation of folklore were formed, which crystallized in the works of V. Gavrilin, G. Sviridov, R. Shchedrin, S. Slonimsky, V. Tormis, O. Taktakishvili, and others. In Ukraine, this trend was embodied primarily in the choral works of L. Dychko,
E. Stankovych, I. Karabyts, O. Yakivchuk, V. Zubytsky, A. Haydenko, Y. Alzhnev and others. **Relevance.** The phenomenon of synthesis in modern culture has outgrown the narrow artistic sphere of creativity, becoming a characteristic of the dominant artistic method and, more broadly, modern thinking. The well-known synthetic nature of the cantata-oratorio genre, which combined musical and verbal series, accumulated features of different genres and styles. Thus, through the study of A. Haydenko's work as a representative of the musical culture of his time, in particular through the analysis of the synthetic genre of cantata, we can identify not only specifically musical features of the composer's style, but also a reflection of the specific processes that took place in the culture of the twentieth century as a whole, and therefore we consider this study relevant.

**Literature review.** Apparently, a characteristic feature of the musical culture of the last third of the twentieth century was the rethinking and restoration of traditions. But this time the first place was taken not by an innovation based on old traditions, but a tendency to individualize the author's decision. Such a pattern drew attention of M. Rakhmanov, I. Zemtsovsky, M. Aranovsky, G. Konkova, I. Gulesco, L. Christiansen and other researchers. I. Zemtsovsky introduces the concept of the system "composer - folklore", which are branches of a single national-cultural process in which both components of the system, with their relative independence, actively and in various respects interact in individual authorial styles. The composer seeks to penetrate the psychological subtext of syncretic musical oral-poetic creation and chooses among the modern variety of musical-expressive means those that could assimilate folk psychology with professional thinking. I. Zemtsovsky calls "the transformation of the folklore context into a thematic element of the composer's text" the most important innovation in modern professional music [4, p.3]. These new principles of "working" with folklore sources crystallized in various genres, but they were especially vividly reflected in the cantata-oratorio genre.

**Purpose of the article:** identify the stylistic features of A. Haydenko's choral work, reveal the principles of the author's "work" with folklore material based on the analysis of the cantata "Four Acts" in the context of neo-folklore trends.

**Object of study:** neo-folk tendencies in choral music during the last 30 years of the XX century and the beginning of the XXI century.

**Subject of study:** A. Haydenko's choral stylistics in the context of neo-folk tendencies in choral music of the last third of the XX century.

**Presentation of the main material**. In fact, since 1956, an active rethinking of the experience gained in Russian music has begun (G. Sviridov's work "Poem in Memory of Sergei Yesenin" became a milestone) and this process of creative restoration captured both Ukraine and other republics of the former USSR. The 1970s were a turning point for Ukrainian music. In 1970, L. Dychko received the State Prize for the cantata "Red Viburnum" (Chervona kalyna). In 1976 at the Plenum of the Union of Composers there was a triumphant discovery of two names: E. Stankovich (folk opera "Fern Flower" (Tsvit paporoti), known as the cantata "Bathing Songs" (Kupalʹsʹki pisni), I. Karabitsa Concert for the choir "Garden of Divine Songs" (Sad bozhestvennykh pesney"). The 1980s were marked by the names of V. Zubytsky (Concerto for the choir "My Mountains" (Hory moyi) and O. Yakivchuk (choral cycle "Triptych"). On the background of this "sonorous context" in the 90s the names of A. Gaidenko, Yu. Alzhnev, V. Drobyazgina were "rediscovered". As you know, the process of creative restoration affected all spheres of art culture, including cinema. Thus, the film "Andrei Rublev" directed by A. Tarkovsky, the music for which was written by V. Ovchinnikov, had a significant musical and aesthetic influence on contemporaries. A. Gaidenko calls this film one of the incentives that served as the momentum for the work on the cantata "Four Acts". A. Gaidenko, like his other contemporaries, could not help but feel the influence of I. Stravinsky's style with its barbaric-Scythian basis in "The Holy Spring" (Vesni Svyashchenniy). In addition, the style of M. Rimsky-Korsakov with his poetry of the orchestra, whose symphony B. Asafyev called literary and descriptive, influenced the work of A. Haydenko. There are tangible aesthetic parallels with the work of G. Sviridov, V. Gavrilin, whose lyrical "nature" of music is manifested in the attraction to singing on an epic basis. The parallels can be drawn further, but in this regard, it is appropriate to mention the statement of B. Asafyev: "The main feature of the language of each composer is always how he uses the borrowings acquired in his language." [1, p.218].

A. Haydenko's creative heritage is large and diverse in genres and issues, but the genres of chamber and instrumental, symphonic and vocal-choral music dominate.

L. Shubina noted in the work of A. Haydenko three areas of interaction with folklore: [10, p.46]

-  the first - appeared in a group of works based on pagan culture (choral play "Generous Evening" in folk words, choral poem "Night before Epiphany" in the words of V. Zhenchenko, choral poem "Carolers" in the words of V. Zabashtansky, cantata "Four actions" on folk words);

- the second - related to the composer's interest in urban folk music, in which A. Gaidenko skillfully combined ancient traditions with intonations of modern mass songs, lyrical choral play for choir with solo "Braids are woven" (Pletutʹsya kosy) in the words of O. Mateyko, choral play "Sowing" (Zasivna) in the words of I. Drobny;

- in the third group of works the author made a complex synthesis of individual elements of archaic culture with genres of sacred music (choral poem-prayer "Ukraine, I pray for you", requiem "Suffering Mother" (Strazhdenna maty) in the words of V. Zabashtansky).

The cantata "Four Acts" is based on the composer's original music on folk texts of traditional Kupala songs and Vesnyanok, which belong to the ancient archaic strata associated with ancient Slavic rites. The syncretism of the pagan rite requires a profound rethinking, combining all the means of expression at all levels of the work - from pre-intonation to structure, which are able to convey the semantics of ritual-magical action in the author's model. The peculiarity of ancient songs is manifested in their original syncretism, and in the analysis of the cantata "Four Acts" one cannot ignore this feature, where all expressive means are merged at the level of symbols. Thus, in the cantata we can note an in-depth reading of the folk oral text - the original source - and talk about neo-syncretism at a new level of musically expressive means of musical and theatrical action. This is reflected in the levels: genre-thematic, compositional, timbre texture, ladotonality, harmony, orchestration, semantic orientation of sonority, color effects, etc.

The cantata "Four Acts" was written for the choir and symphony orchestra in 1974 as a thesis, but the work was repeatedly edited by the author and only in 1995 the there was a premiere of the cantata in the latest edition. October 25, 2003, at the creative evening of the composer at the Kharkiv Philharmonic, performed by the Academic Choir of the Academy of Culture under the direction of People's Artist of Ukraine, laureate of the National Prize of Ukraine named after T. Shevchenko, conductor V. O. Gutsal and choirmasters Honored Artist V. I. Irkha and National Artist of Ukraine, laureate of the National Prize of Ukraine named after T. Shevchenko V. S. Palkin sounded works by A. Haydenko, among which the cantata "Four Acts" acquired a new "life". The genre of cantata can be defined as lyrical-epic on the basis of folklore (choral action). Compositionally, the cantata consists of 4 parts (or actions), arranged on the principle of image-thematic and tempo contrast.

Act I - " Hey, oko Ladu " Adagio rubato;

Act II - " Blahoslovy, maty ", Allegro;

Act III - " Oy, ziydy, ziydy, zirnychko vesinnya ", Andante sostenuto;

Act IV - " Kupalo na Yvano ", Allegro.

Contrasting comparison of parts brings the cantata closer to the form of a sonata-symphonic cycle, where the unity of the cycle is achieved on the basis of a certain timbre, ladotonal and dynamic drama. The plot core, which unites the whole cycle, can be described as "folk rites", where the rite is a means of revealing the worldview, thinking of the ancient Slavs. The compositional structure of the cantata is built on the principle of opening, based on the modification of variance and strophicity, which creates a sense of incompleteness of each part. The macroform of the cantata can be presented as a contrast component (according to V. Protopopov):

 А В С D ,

a – b – c – d – e – f а–b –c–d а – b – c a – b – c

І – part ІІ – part ІІІ – part ІV – part,

where A - performs the function of the exposition "core", concentrates in itself all the main moods, intonations that develop in the middle parts (B and C) and the final D. The lyrical center of the cantata is part III. The song "Oy, ziydy, ziydy" belongs to the lyrical spring songs - part III, in contrast to the spring call "Blahoslovy, maty" - part II of the cantata. In the finale of the second part there are elements of reprise ("arched" drama). Figurative allegorical comparisons of "girl" with "star". The entire third part is based on the dialogue of the tenor-soloist, choir and orchestra. The intonation basis of this part was later song folklore. Part IV is a vivid picture of folk rituals, the culmination of the whole cantata. In cantata music, symphony is clearly expressed as a method of musical thinking, which is manifested in the comprehensive disclosure of artistic intent, intense dynamics and purposefulness of musical development, involvement of the whole orchestra in the process of presentation and transformation of thematic material. The presence of two plans in the story - individual and general, which are in interaction - is also a certain idea of symphony.

An important musical and expressive means is the so-called fricative drama of the cantata, its fricative originality, which enhances the closeness of modern musical language and folk musical thinking. Ladotonal specificity is primarily in the widespread use of folk music, in the characteristic scale variability. In the classical sense, ladotonal attraction in the cantata is absent. Thus, during the first 18 cycles "can be guessed" attraction through а moll to cis moll – с moll – d moll – which is laid down D dur – V.7 from I degree F dur – V.7 with V+ degree – сіs moll and etc. Among the frets of folk music in the cantata are used: Frigian, Dorian, Mixolidian, Lidysky; an interesting simultaneous combination of various tonality and frets (for example, a parallel sound of Mixolidian in major and natural in a minor). In Ladotonal Plan, the author often uses the combination of the same major and minor. This method in musical culture traditionally used in romanticism (F. Schubert), but this fret is "braided" by chromatisms. The ladotonal plan of the cantata characterizes the use of polythonal (mainly bitonic) layers, often with a secondary imposition on the main tone (for example, B dur – C dur), there are tone layers within the limits of terking, quintium, triton, septums. Harmonic language is also complex and diverse, but more developed seconds, quarts, a variety of ratios; among the chords: V.7, VII.7, V.9. Widely used cluster sound both in the orchestra and in a choral score (for example, in the second part to the words "Bless, mother", figure 7).

Musical drama of cantata has a pronounced folklore-semantic coloring, which is reflected, first of all, in combination of the principles of astinity and variability. Variability permeates the cantatta at all levels - it in the texture (heterophonia), and in the form (principle of "germination" of polyostic thematic formations), in fret and metric variability (4/4, 5/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 5/4, 4/4, 5/4, 3/4, etc.). Speaking of the asthetics, it should be noted on its logical and historical primacy, which is directly available in the "original art act of sustainable sound intonation" [8, p.28]. In the cantata, the principle of intonation-rhythmic *ostinato* has become widespread in characteristic intonational rhythmormas: trioli, syncups, fixed melodic turnover, *basso ostinato*. Thus, an example of an intonation-rhythmic *ostinato* may be the beginning of the second part of the cantata, where the rhythm consists of "pulsating" triolets, and the intonation base is a queen-noon consonance, which brightly transmit the pagan pantheistic worldview. The intonational basis for cantata serves folk song, which is manifested in characteristic intervals, consonants. The song base is an important factor in shaping, that is, a combination of strophies with varnishness. The type of thematic song-declaration, which reflects the features of linguistic and song intonation.

Quarta - being the basis of ancient Slavic style - has manifested itself in various ways, both horizontally and vertically. There are also used quintet consonances, parallel movement of sextes, thirds, quarts; movement of melodic lines at the distance of the dissonant interval; characteristic melodic turns in a second combination as the oldest basis of song; elements of the whole-tone scale (a technique introduced by I. Glinka, M. Rimsky-Korsakov). One of the features of the cantata's drama is that in the cycle the principle of contrast is manifested not only in the image-thematic and tempo levels, but also in the nature of performance, in the decision of the timbre invoice. Depending on the nature of the music performed, the manner of choral performance also changes. Yes, you can compare the calm, even "smoothing" sound of the choir at the beginning of the first part and the expressive manner of choral performance in the second part. The choral texture of the cantata is the basis of the heterophonic composition and as its type is a unison texture of the monody type, which is an elementary manifestation of the primary principle of ostinato in the texture used by the author, for example, at the end of the first act. Timbre is the bearer of imagery. In timbre drama, the dialogue of two figurative spheres develops: lyrical characters - tenor and soprano (but at the end of Part I solo soprano is narrative - the personification of the author's voice) and the choir. Various means of "choral instrumentation" were used (I.I. Gulesco's term). The specificity of "choral instrumentation" is the bright colors, semantic focus of revealing the pagan spirit of folk action, which is manifested in the timbre of female and male vocals, in consolidating the texture of thematic material through "sharing" of choral score or dramatization or persuasiveness of musical action. Or vice versa - in the lyrical fragments of the cantata there is a "discharge" of the timbre texture. Sonorous sounds acquire a specific color in the cantata: calls, "shouts", glissando - "calling" formulas, in a holistic context are perceived as a reflection of folklore vocabulary. I.I. Gulesco notes that such techniques were not previously characteristic of choral works based on folklore [3, p.64]. A clear manifestation of the choral instrumentalization trends are fragments of cantatas with singing to loud sounds, where the choir serves as a harmonious background, sometimes emphasizes the song-lyrical basis of sound, and sometimes creates the effect of "explosion" expression, as in the 2nd part of the cantata.

The composer seeks to "display" not only musically expressive means, but also the principles of drama ritual actions, which is manifested in the comparison of general and close-up, in the dialogue of choir, soloists and orchestra, whose functions are very diverse. The choir as a carrier of imagery in the drama of the cantata performs certain functions: as a carrier of action, as a narrator, as a commentator; sometimes the choir performs the background role of the distant plan (at the end of the first act in a duet with solo soprano). The interpretation of solo episodes is also ambiguous. Usually, these are improvisations that flow freely, but sometimes they are also narrative, for example in the solo soprano at the end of the 1st act, which sounds against the background of the choir and orchestra. The choir joins the soloist on the words "Remember", emphasizing their importance.

Rich instrumentation of the orchestra with its timbre and color findings, namely: a bold combination of timbres of symphonic instruments with folk (such as: kobza, bandura, cymbals, accordion). Thus, A. Gaidenko was one of the first in Ukraine to introduce the principle of symphonic development using folk instruments in this genre. For all the importance of the orchestra's functions, it is an accompaniment in a dramatic duet with the choir. The orchestra is interpreted in different ways, whether as an ensemble of soloists or performs the rhythmic function of the "pulse" of the cantata, it attracts attention with colorful sound (orchestral texture rich in color techniques, characteristic pictorial imagery, for example, in creating a scene of Kupala) or serves as a harmonious background for choir and soloists (pedal technique is often used), and sometimes the orchestra strengthens the role of the choir, duplicating it instrumentally (traditions of I. Stravinsky's orchestration).

The tendency of theatricalization, which is especially characteristic of the works of K. Orff ("Carmina Burana"), A. Onegger ("King David", "Jeanne d'Arc on the fire"), and in the 60's in the USSR - G. Sviridov, V. Rubin, V. Tormis, E. Stankovich, was reflected in the music of the cantata. The influence of folk ceremonial action "erases" the clear line between performers and listeners, creating a feeling not only of the concert, but in a sense and some "action". Theatricality of the musical action, according to the author, involved the disclosure of the stage idea by means of choreography.

In his research, A. Tereshchenko also notes the possibility of ballet production, offering a series of subheadings "cantata - ballet" [9, p.31].

**Conclusions.** Thus, on the basis of our analysis in the article we can draw the following conclusions:

- there were formed new principles of relations in the system of "composer-folklore", which were reflected in the choral work of composer A. Haydenko;

- creatively rethought folk traditions in the choral music of A. Haydenko, which was reflected in the conceptual nature of the cantata, the novelty of the genre (symphony and dramatization of the cantata);

- the phenomenon of polystylistics is also observed (in the system "composer - folklore");

- reflects the novelty of the author's choral style in the semantic orientation of musical language, in the new author's context of sonoristic orchestral and choral writing.

**Prospects for the research** lie in further scientific research in the field of vocal and symphonic music of Ukrainian composers as representatives of national culture and identifying genre and style specifics and features of compositional style and expanding understanding of artistic processes in music culture.

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