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В. І. Здолбнікова, здобувач, Харківська державна академія культури, м. Харків

ХОРИ ДУХОВНОЇ ТЕМАТИКИ А. ГАЙДЕНКА В КОНТЕКСТІ СУЧАСНОЇ ДУХОВНОЇ МУЗИКИ УКРАЇНИ

Розглядаються основні характеристики, сутність, етапи розвитку української духовної музики; напрями та тенденції, притаманні сучасній церковній та позацерковній музиці. Особливу увагу приділено Харківській композиторській школі, зокрема А. Гайденку та його хорам духовної тематики. Акцентовано на образному змісті, жанрово-стильових особливостях та відмінностях творів композитора «Достойно есть», «Богородице Діво радуйся», «Песнь о вечном».

Ключові слова: духовна музика, авторська інтерпретація духовних першоджерел, жанрово-стильовий аспект, хори духовної тематики, канонічні тексти.

В. И. Здолбникова, соискатель, Харьковская государственная академия культуры, г. Харьков

ХОРЫ ДУХОВНОЙ ТЕМАТИКИ А. ГАЙДЕНКО В КОНТЕКСТЕ СОВРЕМЕННОЙ ДУХОВНОЙ МУЗЫКИ УКРАИНЫ

Рассматриваются основные характеристики, этапы развития украинской духовной музыки; направления и тенденции, характерные для современной церковной и нецерковной музыки. Особое внимание уделено Харьковской композиторской школе, в частности, А. Гайденко и его хорам духовной тематики. Акцентируется внимание на образном содержании, жанрово-стилистических особенностях и различиях произведений «Достойно есть», «Богородице Дево радуйся», «Песнь о вечном».

Ключевые слова: духовная музыка, авторская интерпретация духовных первоисточников, жанрово-стилистический аспект, хоры духовной тематики, канонические тексты.

V. I. Zdolbnikova, external PhD student, Kharkiv State Academy of Culture, Kharkiv

A. HAIDENKO'S CHOIRS OF SACRED THEMES IN THE CONTEXT OF MODERN UKRAINIAN CHURCH MUSIC

The article considers the main characteristics of Ukrainian sacred music and stages in its development; composers who contributed to its enrichment; distinctive tendencies of modern church and non-church music. Special attention is paid to the Kharkiv School of composers, in particular to A. Haidenko and his choirs of sacred themes. The focus

is accented on the figurative content, genre and stylistic peculiarities and differences of such works as «Dostoyno est», «Bogoroditse Divo, raduysya» and «Pesn o vechnom».

Key words: sacred music, author's interpretation of sacred primary sources, genre and stylistic aspects, choirs of sacred themes, canonical texts.

Background research. Sacred music is a reflection of the inner life of the people, their values, culture, social relations, and progress rate. This is the music written according to canonical, religious text. In its narrowest sense, sacred work is intended to perform during the church service, but with the deepening of the art secularization, many genres of sacred music were transformed into secular ones with broader figurative content, retaining, however, to a religious direction. Such works have a bright palette of means of musical expression and exhibit the author's imagination in a profound way. They are also written for completely different performers: instrumental, vocal, vocal and instrumental. Today, living in the world free from the prohibition of religion and sacred music, we can observe the rise in the sacred life of our people.

Modern Kharkiv school of composers is a striking example for the study of the original author's interpretation of sacred primary sources.

Let us briefly describe the interpretation of Orthodox and Catholic genres in the works of contemporary Kharkiv composers.

Kharkiv school of composers has old roots and traditions, but each composer is a unique creative personality with its own taste and creative style. Sacred music genres are met in the works of V.Ptushkin, V. Muzhchil, A. Haidenko, I. Haidenko, O. Imametdinova (Pohilo), V. Pacera, L. Donnik, I. Albova and etc.

The distinctive feature is that composers do not always use old Slavonic texts, but use to Ukrainian or Russian translation; and sometimes even retain the original

Latin texts of Catholic prayers (e.g. two works «Ave Maria» by V. Muzhchil and also his «Lacrimoza»).

The cycle of Liturgy, Vespers, the texts of Psalms or separate lines of the prayers, the author's poetry on sacred themes are among the texts used in the works of Kharkiv composers.

Particular attention to sacred music was paid by the famous Kharkiv composer, member of the National Union of Composers of Ukraine, Anatoly Haidenko.

Analysis of recent research and publications. In musicological literature the creative work of this famous composer is not covered enough, particularly its choral direction. We can name just a few key works

devoted to A. Haidenko's life and creative work: A. Semeshko [5], Perzhinska[4], T. V. Bolshakova [1], current articles in the press about the performance of some A. Haidenko's works and the anniversary essays about the composer, e.g. V.Gucal [3], V. Galkin and L. Shubina [7].

As we have seen, the branch of choral music of sacred direction of this composer is not enough studied, where as it is as rich and colorful as the orchestral one. A. Haidenko wrote many works not only for the standard mixed choir, but also for children and folk groups.

The aim of the paper is to investigate the genre and stylistic tendencies of sacred themes choirs of Kharkiv composer A. Haidenko with in the context of modern Ukrainian church music. The subject of the study is A. Haidenko's sacred themes choirs «Dostoyno est», «Bogoroditse Divo, raduysya», «Pesn o vechnom».

The presentation of the basic study material. Anatoly Haidenko was born on December 24, 1937 in the village of Khoroshevo, Kharkiv region. From 1945 to 1952 he attended secondary schools in Bezlyudovka and Khoroshevo, and from 1952 to 1955 - Nikelskaya school, Murmansk region. After that he finished button accordion class of M. V. Ponomarev at the evening music school and graduated from the Kharkiv Aviation College.

In 1963 he graduated from the Kharkov Conservatory (button accordion class of V. Y. Podgorny and P. K. Potapov). The same year he began working as a teacher, and later as the head of the department of folk instruments and then as the deputy director of Music College of Sumy.

In 1968 A. Haidenko entered Kharkiv Institute of Arts again, where he studied two specialties: musicology (supervised by prof. P. P. Kalashnik) and composition (supervised by prof. V. M. Zolotukhin). From 1973 to 1977 he was a senior lecturer here. Now he is professor of Kharkiv State Kotlyarevsky University of Arts. For his creative achievements, Anatoly Haidenko was awarded B. Liatoshynsky and I. Slatin prizes. He also became the winner of the international competitions in Toronto (Canada).

If we carefully examine not only his career but also his creative legacy we shall not doubt the versatility of his personality. He wrote compositions in the symphonic, chamber music, choral, vocal, and song genres.

A significant part of his works were written for the orchestra of Ukrainian folk instruments, button accordion, accordion, domra, cymbals, bandura, as well as for such instruments as the violin, cello, French horn.

«What attracts performers and listeners in these works? Above all they are attracted by originality, sincerity, modern harmony, deep

national color. A combination of different orchestral groups and instruments with a distinctive bright sound (bandura, cymbals, kobza, pipe, etc.) is boldly used by the composer in his works» [3].

Most of the works are known due to the public performances at the festival «Kyiv Music Fest», student performances, publications and broadcasts.

As it was mentioned above, our task was to investigate genre and stylistic features of sacred themes choirs, namely «Dostoyno est», «Bogoroditse Divo, raduysya», «Pesn o vechnom».

These three choirs are united by the thought about the divine force which helps a person in his life, transiency of our life, praising the Lord and the Mother.

The Choirs «Dostoyno est» and «Bogoroditse Divo, raduysya» were written in the same year (1997). They are united by the canonical texts of Orthodox prayers translated into Ukrainian, whereas «Pesn o vechnom» is the author's text of the poet Alexander Romanovsky. The author's interpretation of these literary texts is reflected in the choir stylistics without a doubt. The works written after canonical texts are more restrained in terms of means of musical expression; they are responsible for the stylistic features of the canonical music in the Orthodox Church. The author adds his author's individuality into a harmonious plan of the works, intonation and rhythmic structure of the solution of each phrase.

The choir «Dostoyno est» is presented in a simple one-part form. However it can be divided into three episodes.

The first episode (bars 1-18) has a classical choral texture, and quite typical for Orthodox Chants harmonious plan. We'd like to mention an interesting rising ending owing to intonation through the passing turnover in 9 and 12 bars. The melody has a smooth, wave-like motion.

The second episode (bars 19-25) is performed by the soloists without choir on words «Chestniyshuyu Heruvim». They in turn conduct their theme: first alto, then tenor, soprano and at the end - bass. This songfest contains a rising intonation, which was repeatedly sounded in the first chapter in different voices.

The third episode (bars 26-37) is a choral tutti again. There is an increase of the dynamics from piano to forte here. In 25-19 bars the modulation with e-moll (main key of the work) from C-dur to G-dur takes place, and the work ends in it.

This modulation adds triumph and elation to a chorus. The culmination occurs on the last sentence: «Suschuyu Bogoroditsyu, Tya velichaem». The texture of this passage is much denser (doubling bass

and alto with soprano in an octave). The dynamics of the forte and the high tessitura in the soprano adds the improvement of emotional state.

The features of the Orthodox singing tradition are successfully combined with the elements of folk melodies in the choral work «Dostoyno est», which follows from the very text of the prayer, translated into Ukrainian. Also the end of the chorus contains the features of the so-called «znamenny rozspiv» (bars 33-36, the gradation of melodic movement to cadence).

The choir «Bogoroditse Divo raduysya» is written in a simple one-part form with a through development. The basic key of the work is D-dur. The idea of this work is a solemn glorification of the Mother of God. The choir can be divided into three episodes as it was with the previous work.

The first episode (bars 1-15) is a deviation from the D-dur to e-moll through the D to h-moll (from the related key to D major). However, the author makes the modal substitution and solves this D in H-dur (D to e-moll). The melody has a wavelike gradual movement. The feature is a long chant of the phrase «Gospod s Toboyu» (bars 12-15) containing passing turnovers, auxiliary sounds and the retention of the dominant (bar15).

The second episode (bars 16-28) begins in the main key (D-dur) with a gradual deviation to A-major through the dominant of the new key. Choral parts enter gradually, starting with bass and ending with soprano on the words «Blagoslovena Ti v zhenah...». A songfest simulated between the choir groups in fourth-fifth ratio, is very laconic and has a range of a major third.

The third episode (third quarter of the 28th bar - bar42) contains the culmination of all the work. The 29 bar does not start in A-dur, but in the distant F-dur; from the words «I blagosloven plod» to the climactic words «Chreva tvoego» occurs the dynamic «take-off». These words are interestingly worked out in a harmonious plan: the word «Chreva» are two parallel seventh chords (on the III and II degree of the future C-dur). The following 33 - 42 bars are the return to the main key of D-dur through the elliptical turn from the dominant seventh chords to such key as: E-dur, D-dur and G-dur (subdominant of the main key, after which it is very easy to get again to basic T through the cadence turnover).

So, genre and stylistic features of the Orthodox singing culture, folk melodies (bars 11-15 and the middle episode), as well as features of individual creative handwriting of the composer are present in the work «Bogoroditse Divo, raduysya».

Let us now analyze the third choir «Pesn o vechnom». This work is interesting for its originality and greater freedom of composer's handwriting. It is obvious that it is intended for the concert performance. Hence the composer uses additional techniques, reinforcing the listener's perception of the deep philosophical poetic text, e.g. adding percussion to choral score (bells, a box); the polyphonic branching of the choir, which is not a characteristic of the Orthodox singing tradition with its chord structure of choral texture; performing individual pieces of the work on separate syllables («А», «Да»...) (bars 11, 12, 13, 14, and also pedals in bars 23-26, 57-60); the formation of the musical texture of the work from a songfest-grain, based on the rising sound of two small thirds c-moll (on the 1st and 2nd level) (bars 15-16). The following two bars (17, 18) correspond to this songfest with a descending chromatic movement in all voices. Another author's technique is the framing of the work with introduction and coda, which are similar to each other in the figurative content and the texture.

Perussion performs here rhythmic and color functions. Namely: tubular bells represent the sound of church bell tolling that clean our soul from temporal thoughts, and remind the person that primary life is in heaven. The color feature of small box is to strengthen the individual moments of emotional stress (in the introduction, bars 65-66, in the finale), as well as to soften the transition between the parts (bar 22, bars 32-33, bar 56).

The basic key of the work is c-moll.

«Pesn o vechnom» is written in a composite two-part form:

Introduction - ABAB - Coda

This form is used by the composer to show the rhythmical flow of time in the space of Eternity, to reflect the recurrence of events and biorhythms of every soul and flash.

The bells supported by the rhythm of small box begin the Introduction. We can observe the «acceleration» of rhythm in both parts, namely the transition from long durations to smaller ones. Against this background, choral groups take turns in fourth-fifth ratio: bass is the first, then tenor and alto go (the words «V etoy zhizni neuyutnoy»). After that the whole choir is heard on the sounds of major subdominant C minor in the form of seventh chord (bar10). In the next two bars we see the upward movement by parallel fourths to the first small climax (bar 13-14).

Part I (Form AB) begins with a theme-grain and a response to it (as it was mentioned above). These two phrases are closed by the complex polyphonic cadence (bars 19-22), which completes the first sentence of

this part. The second sentence has a similar structure, but the theme-grain, and the so-called «response» are held by bass and tenor amid the pedals of soprano and alto. Cadence is quite simple in comparison with the previous one. It contains the retention of D. Two eloquent phrases on words: «Spryachet nas i vseh prikroet volya vechnaya Ottsa» are the third sentence of this section. These phrases are brightly resolved in terms of intonation: the first sentence is based on the sounds of the rising tonic six-four chord and the triad, and then stops at the sounds of harmony II7. The second phrase is a gradual descent from the highest point (from As of the 2nd octave in soprano to h of the 1st octave). This intonation complex is very similar to the famous «cross intonation.»

Section B on the words «Lozhe smerti nam zaroet» begins with a g-moll, instead of the expected after the authentic cadence c-moll. But this g-moll quickly flows into enlightened major tone: first B-dur, and then Es-dur (as T6). It is possible that this way the author depicts in music the expression of hope for the salvation of the soul, faith in God's help. And the phrase - the intonation like the «cross intonation» (the gradual descent from the high A-flat of the 2nd octave to soprano, supported by the harmony of the middle voices) sounds in response to this enlightened remark. Only the end of the phrase differs from its previous version. Instead of detention of the dominant there is a third K64 (es) that passes to the non chord sound of the next S6 (h) in this version. This sound is a kind of prediction of the following dominant seventh chord. This completes the first part of this work.

The second part (AB form) repeats the first one musically and of course adapted to other words. It begins with the words: «Vse zemnoe i prostoe», and ends with the words «Vse vrugi i vse druzya».

Further the coda starts with the 75 bar built on the words «Nam s ego zhelanem slitsya mozhnet tak i suzhdeno». This is a kind of epilogue, the result of the all above mentioned. A steady intonation of the tonic fifth prevails. At first the melody passes from bass on the background of pedals of all the other voices and then the whole choir repeats the phrase to the octave unisons «Vse chto nami rozhdeno». Then cadence goes with the detention of the dominant by the entire durations on the word «rozhdeno». And then, basses repeat this last phrase in the fading dynamics and on the background of the temperate composition in tenor, alto and soprano. But the fifth is no longer rising. It is descending and tends to steady approved tonic.

Thus, the work of «Pesn o vechnom» contains both features of the Orthodox church singing, and the author's handwriting, free from the rigorous canons, and the features of Ukrainian melodies (in particular

in the fourth-fifths ratio of voices overtone, songfest diatonic themes, pedals).

The composer reveals the depth of the poetic text and significantly enhances its impact on the listener through a combination of these techniques with the coloring of performing composition, and the theme development from an intonation core.

Conclusions. A. Haidenko's choral works have been defined in several ways. We have examined two of them: the choirs on canonical texts («Dostoyno est» and «Bogoroditse Divo, raduysya») and the choir of secular nature, but of sacred themes («Pesn o vechnom»).

The composer skillfully directs poetic themes to music ones and reaches deep imaginative and notional result. The features of different layers of our culture: religious, national, and secular ones have been strengthened in these choirs. However, this synthesis is an essential in our century; it adapts any listener to perceive the sacred content of these works.

Anatoly Haidenko's unaccompanied choirs have been firmly established in the repertoire of the famous Ukrainian choirs.

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