VIOLIN TRANSCRIPTIONS AS ONE OF THE METHODS OF YURI GINA’S PRACTICE AS A COMPOSER

The purpose of the paper is to analyse and characterize one of the fields of work of Yuriy Gyna – violin cover versions, interpretations and transcriptions; to reveal the peculiarities of the Bukovynian composer's work on the borrowed material. Methodology. The methods of historical-cultural, theoretical and genre-style analysis were used and allowed to determine the basic principles of covering the works of other composers in the creative work of Y. Gyna. The scientific novelty consists in scientific understanding of the process of development of professional musical art of Bukovyna; in revealing peculiarities of creative thinking of the composers of the region; in clarifying the principles of violin music of the region; in the analysis of music by Y. Gyna, whose works have not been sufficiently studied in contemporary musicology. Conclusions. Particular importance in the creative work of Yuriy Gyna is acquired by the works intended to be performed by the violin or by ensemble violin composition, which is closely linked with the performer's activities of the composer. Among the works of Y. Gyna quite distinguishable are the cover versions and interpretations of the works of other composers. As a result of the analysis of this field of the artist's work, the basic principles of work on the borrowed material were discovered and there was determined relevance of this genre type to transcriptions. It has been mentioned that the purpose of this composer experiment was not only the replenishment of the repertoire for the violin and the violin ensemble, but also the desire to reinterpret the content and components of the musical form in a new way, to add virtuosity to works that were intended for another composition of performers. Consequently, on the basis of violin transcriptions of Y. Gyna, one can identify the features of an individual style of the composer.

Key words: violin transcriptions, violin cover versions, interpretations for violin, composers of Bukovyna, Yuriy Gyna.
Relevance of the research. Yuriy (Georgiy) Mykolayovych Gyna is a contemporary Bukovynian composer, teacher, violinist, conductor, public figure, composer of chamber-instrumental, orchestral and vocal music. Among the works of Gyna the works for violin prevail, accompanied by the piano and violin ensembles. He is considered to be one of the founders of professional art in Bukovyna, in particular a violin school. As a director and leading teacher of one of the most prestigious musical schools in Chernivtsi, Y. Gyna sought to enrich the repertoire of the younger generation of violinists. Therefore, the composer wrote not only original works, but he also made cover versions, transcriptions and interpretations of popular works of various composers of the present and the past.

Analysis of recent research and publications. The works of the composers of Bukovyna have not been sufficiently studied. The existing textbooks on the history of music consider the development of musical culture in Bukovyna in the context of general characteristics of Western Ukrainian music. However, in musicology literature, there is no separate study of the culture of the region, especially its contemporary artists. The collective work of the scientists of the music department of Y. Fedkovych Chernivtsi National University has become the source of the history of musical culture and education of Bukovyna [9]. There are quite a lot of publications in the periodical press on the performing, pedagogical and public activities of Yuriy Gyna, made by O. Załutsky [12], in reference journals, in separate sections of manuals and reviews on author's musical publications. However, these investigations do not study the style of the composers of Bukovyna, and do not provide sufficient analysis of the creative work of Y. Gyna.

The objective of the study is to analyze and characterize one of the fields of the creative work of Yuriy Gyna – violin cover versions, interpretations and transcriptions and to reveal the peculiarities of the work of Bukovynian composer on the borrowed material.

Research findings. Yuriy Gyna turned to a special kind of creative work – transcriptions of famous works of other composers. Y. Gyna introduces his cover versions and interpretations for the violin, as the author himself calls them, into the practice of violinists, on the one hand, enriching the repertoire, and on the other hand – updating all similar works with the means and techniques of violin performing art. "Violin transcriptions, – as N. Mironova mentions, – is an important part of the entire sphere of transcription art, which combines composing and performing creative work. This genre formation seems to mean the peculiarity of contemporary musical process, because here the singer is often a composer, who creates a field of free interpretation that is based on recognizable musical texts" [10, 408]. Indeed, it was Yuriy Gyna’s performing work that prompted him to work actively in the field of covering the works of other composers. In defining the genre of this type of composer’s work, we refer to the concept of "transcription". Many scientists studied this phenomenon, in particular M. Borysenko [2], B. Borodin [3], O. Zharkov [4], O. Ivanchey [5], G. Kogan [6], N. Mironova [10], V. Rudenko [11] and others. According to the majority of researchers, the main concept that conveys the essence of composer transformations of music of another kind of existence is "transcription". Thus, G. Kogan [6] divides this category into different types of covering, therefore, as N. Mironova points out, "such concepts as transcription, interpretation, covering, arrangement, free covering, paraphrase, fantasy etc., are set in musicology literature and performing practice" [10, 411]. Transcription – from Latin means "rewriting" – has several interpretations, among which is this one: "adaptation of a work for another performer, his/her arrangement" [13, 274]. The researcher O. Bereghova defines transcription as "interpretation, cover version of a musical composition that has an independent artistic value" [1, 440]. So, such definitions of this phenomenon in music give grounds to define violin interpretations of Y. Gyna as "transcriptions". Among the masters of transcriptions of different generations there are F. Liszt, R. Schumann, F. Busoni, C. Debussy, M. Ravel, B. Bartok, S. Prokofiev, S. Rachmaninoff, I. Stravinsky, D. Shostakovich, R. Shchedrin and others. On the basis of the borrowed works of other composers, violin transcriptions of violinists of the twentieth century were created, including G. Venyavsky, E. Ysaye, J. Joachim, F. Kreisler, P. Kokhansky, P. Sarasate, J. Heifetz, D. Tsganov, E. Tsimbalist and many other artists. Among contemporary Ukrainian violinists, who turned to transcriptions of works of other composers, one can distinguish a talented Ukrainian violinist B. Kotorovych. His transcriptions of works of G. Kancheli, A. Pärt and E. Štankovich received positive comments from the authors of the original.

However, returning to the author's definition of this type of work on the borrowed musical material, as covering, let us consider this phenomenon in more detail. In the system of musical culture, covering, as L. Kostina notes, "is a specific sphere of creative realization of artistic values and the translation of socio-cultural experience of creators, which contains and reproduces performing and composers' aspects". According to the researcher, "covering is simultaneously a mechanism of musical thinking and a means of its implementation and a specific result" [8, 293]. This phenomenon can be studied in a broad and narrow sense. In a broad sense, L. Kostina, sees musical covering, as "making any artistic idea “musical” (beyond musical

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По факту, переклади, збереження його елементів і особливості світозору. Він вибирає матеріал для оркестру скрипок. Тематика постійно розширяється додаванням виконаних авторів композицій, при цьому зовнішність дуже лірична, поетична і повна розкіші. Реконструючи варіанти поміж виконаних композицій, Джина здійснює їх перекриття, які змінюють звучання, і деякі музичні теми у заокругленому виконанні скрипкою. Таке зміщення впливає на звучання. 

У відповідь до роботи із варіантів поміж виконаних композицій, Джина виконує їх перекриття, яке є відображенням вмісту, структурної та композиторської, мелодичних особливостей праць. У майбутньому, звучання цих нотаток, а також інтерпретації, вписуються в новий контекст, а також впливають на звучання, як в реальному, так і стилістичному контексті. "Impromptus" виконано на скрипках, а також на симфонічному оркестрі, виконаний композитором.

В кінці, Джина виймає композиції відомих музикантів і виконує їх новими звуками, розширюючи їх життєвий контекст. "Impromptus" виконано на скрипках, а також на симфонічному оркестрі, виконаний композитором.
pointment”, the work that Gina arranged for two parts of violin with piano. The composer tried to dynamize a simple two-part form of the original by means of compressing the texture and making more active other violins, which often create a contrast counterpoint with the part of the first violins, which invariably lead the main theme of the composition. The melodiousness and softness of intonations of the melody and its sincere character are sometimes emphasized by the folk third the second part in combination with the typical supporting bi-voice.

Among Gina's covers for the violin ensemble, we find the vocal masterpiece by A. Kos-Anatolsky "Oh, you Girl, from the Grain of a Nut", which the composer in his interpretation calls fantasy and designates for instrumental performing. The soft and tender intonations of the song easily adapt to the violin timbre, not in the least losing its sincerity. Gina interprets the fantasy for the song "Oh, you Girl, from the Grain of a Nut" taking for the basis the original three-part form laid down by the author, but, unlike the song verse, the composer chooses a more acceptable for instrumental music three-part form. However, the genre of fantasy, which foresaw some kind of improvisation, and, therefore, a rather free structure of form, did not affect the character of the structure. The clear complex three-part form demonstrates the features of all its components, however no significant contrast between the extreme parts and the middle part is observed – the form is single-themed, which is associated with the formation of the original. At the same time, the main means of creating a contrast between the sections becomes a key change, where the extreme parts are written in G minor, and the trio – in the main key of the song – C minor. Between the parts the composer introduces small constructions-connections, which perform the functions of melodic-harmonic modulations. Y. Gina "improvises" in his own way, leaving the main thematic line unchanged, however he replaces the size of 6/4 by 6/8, giving a greater boost to the character of the instrumental performance. In addition, gradual compression of the texture, with a characteristic increase in the number of voices, saturation of the piano accompaniment with chord performance in a dynamic reprise, gives the section an active culmination.

A more detailed composition for the children's violin ensemble with the piano, where Y. Gina engages all age groups of pupils in performing – from junior to senior musical school – becomes “Ancient Romance”, based on "Romance" from musical illustrations to the story of O. Pushkin “Zametli (Snowstorm)” by G. Sviridov. Interpreting this work for ensemble performance, the composer did not violate the main ideas of the author of the work. He left unchanged the form, the harmony, the couplet structure, the main thematic intonations and the characteristic supporting voice elements. In general, the composition consists of five main sections with the introduction, which forms a clear couplet-variation form. The main theme of the romance in all verses is invariable and demonstrates a certain melodic ostinato character. The main method of variation is the texture modification, which is based on various duplications of the melody, vertical rearrangements, the use of supporting voices, formation of polyphonic contrasting polyphony. The composition starts with a traditional short introduction, which is entrusted to all parts of the ensemble. The five sections-couples of the form build a distinct ordonnance in dramaturgic development, where the first three accumulate dynamics due to the gradual increase of voices, compression of the texture, which leads to the fourth – the culmination couplet of the form. The applied methods of division of voices, chord performance, the use of extreme registers and loud dynamics, contribute to the increased dramatic effect. The final section of the form does not lose ostinato theme, but it is entrusted to the piano performing, thus emphasizing the importance of all the members of the ensemble. Sharp fading of dynamics, disconnection of voices, high register of strings on pp, the supporting voices of muted violins give mystery and impressions of echo and memories. The final section of the form serves as a peculiar conclusion, a coda. Thus, the work of G. Sviridov, designed in the original for the orchestra, was successfully covered by Gina for the violin ensemble, not in the least losing its original beauty, but on the contrary, it acquired a chamber lyrical and sincere character.

As the basis for another cover version of a composition for the ensemble of violinists Y. Gina used a symphonic idyll "In the evening" by the Czech composer Z. Fibich. The violin transcription of this work, known as the "Poem" by the famous Czech violinist R.J. Kubelik, became well-known. Gina retains this title for his version of a cover, but adapts the composition to the violin ensemble, accompanied by the piano. An extremely gentle and romantic play with hidden three-part dancing character, resembles salon music of the nineteenth century with its chamber sound, a tendency to miniature, in the basis of which there is deep and mysterious lyrics. No wonder there is a number of different editions, interpretations and transcriptions for various performers, including solo piano, violin and piano, string ensemble, trumpet with piano. Soft, rounded intonations endow the theme with femininity and aristocratic sophistication. Despite the fact that the music transcriptions of the "Poem" occur in various key variants (C-dur, Des-dur, D-dur), Gina keeps the most complex, original version of the key of the composition – Des-dur. After all, key plays, in many cases, an essential role in creating the image, the character of the composition. The author of the cover, with peculiar to him caution, treats the fundamental principle: trying to change the main features and elements of the composition as little as possible, he enriches the musical canvas with polyphonic techniques of development, in combination with typical features of a homophonic-harmonious style, by which he demonstrates the skill of mastering the methods of violin ensemble writing.

The composition begins with a small seven-time introduction, which Gina entrusts to the piano part. The main thematic structure of the composition is comprised in a one-part composition, which, however, is not devoid of internal division into sections. Each wave of development, reaching its local culmination, gains
new melodic peaks. The melodic-syntactic basis of the structure – shredding with closure – develops the laid down image best of all, since it also contains a display of the main themes, and its development at a new height, and development at the moments of shredding, and summing up simultaneously with the culmination of the composition, and the final, cadence element, which logically completes a small one-part composition. The author of the cover in the same way gradually saturates the texture of the violin ensemble, increasing the number of voices at the moments of culmination development.

Among the transcriptions of the Bukovynian composer there are also works devoted to solo performing on the violin with the accompaniment of the piano. Some of these compositions, according to the author, can be performed without accompaniment. Thus, in particular, "Fantasy for S. Vorobkevich's song "Let's Play, Gypsy Old"", dedicated to the grandson of Y. Gina – Maryan, has two variants of performing – with piano accompaniment and without one. Describing the first variant, it should be noted that the fantasy begins with a small piano accompaniment of the composition, the basis of which theme is the refrain to the song. The main key of the composition – E minor – is already in the beginning coloured with the altered chords of the double dominant, thereby emphasizing composer's own interpretation of the borrowed musical work. S. Vorobkevich's song, in spite of a fairly large number of verses, in Y. Gina's cover is limited, in fact, by two verses, which form a non-contrast two-part form with signs of a tripartite; if we consider this structure within a simple form, then this type of form can be defined as a simple two-part reprise form. Not for the first time choosing the genre of fantasy for his transcription, the composer demonstrated a certain degree of stability in the selection of the principles of covering the song material, as it is in this genre that he most demonstrates the ability to improvise, enriching the melody with the peculiar violin techniques of the play, which demonstrate virtuosity of the instrument. The first section of the form – the first couplet of the song, forms a two-part form, consisting of a chant and a chorus, which is repeated twice. The composer does not change the original composition of the song, only when rehearsing the chorus he immediately resorts to enriching the melody with peculiar violin passages *glissando*, broad melodic jumps, fast upward *arpeggio* with stops on long sounds and free interpretation of the rhythm and tempo, which, on the one hand, is justified by the improvisation character of the genre basis of transcription, and, on the other hand – characterizes the song genre, which represents the features of Ukrainian solists. The second section of the form immediately differs with the introduction of the key contrast: the composer without pre-training begins the second verse of the song in the key of the dominant (B minor). The theme sounds in higher register, both the tempo (*Più mosso*) and the nature of performing the violin part and accompaniment quicken. Using the technology of a two-voice play on the violin, Gina complicates the theme with a supporting voice of *tremolo*, giving anxiety in development, which contributes to the gradual dynamization of the form and culmination, at the moment when the exciting *tremolo* stops, but a contrasting polyphonic two-voice is formed. The repetition of the refrain sharply switches the theme into the main key of the composition, contributing to completeness of the form.

Y. Gina also presented a cover version and editing of the composition of a famous Romanian composer Ciprian Porumbescu – "The Ballad", known as a composition intended for solo performing on the violin with the accompaniment of the piano or orchestra. Gina retains the original author's idea, leaving the main composition of the performers (violin and piano) unchanged, the main thematic load, the principles of the development of the material, the original national Romanian colouring of the melodies with its ornamentation and tune-harmonious basis. However, Gina sometimes adds ornamental decorations, increasing virtuosity of the performing. It was this plan that prompted the composer to change the form of the composition: in an effort to add improvisation, Gina expands the structure due to the variational repetition of the first section of the middle of the complex tripartite form. This section in the cover of the Bukovynian composer becomes the culmination, the most virtuoso part, which gives the composition of C. Porumbescu greater dynamics and dramatic effect. In addition, Gina changes the interpretation of simple forms within the complex one. Thus, he replaces the reprise-free three-part character of the first section of the form with a reprise one, combining the middle part and the reprise into one structure, and as a reprise, he added the exact repetition of the first section. Gina compensates the shortened reprise of the entire form with a small coda, which adds logical completeness. However, Gina's cover version loses the author's introduction, which, however, could have set, to some extent, the soloist to the beginning. We can assume that in this way, the composer sought not to overload the composition, extended with interpretative changes. Thus, the form of the "Ballad" by Porumbescu in the cover version of Y. Gina due to the transformation of the internal structure of the sections of the form, where the composer substitutes the signs of reprise-free and two-part form with a more logical three-part form, acquires completeness and ordonnance, emphasizes the most melodic and intonationally expressive sections of the composition.

Conclusions. The principles of Y. Gina's work on the borrowed material have several tendencies. Renovations of the already existing compositions, meant for various performers, are adapted by the composer to the violin or ensemble of violinists, accompanied by piano. His cover versions, interpretations, as they are called by the author, may correspond to and be determined by the phenomenon of "transcription", since the "secondary" formations in the creative interpretation of Gina originated on the basis of typical working methods characteristic of transcriptions. In addition, almost all of the artist's cover versions were subject to author's editing. We shall note the main methods of covering the borrowed compositions: the theme of the
compositions is entrusted to the violin, enriching it with virtuosity of the instrument, the texture is saturated with ensemble sound, which leads to the creation of supporting voice polyphonic and contrast-polyphonic type of polyphony. At the same time, the composer experiments with the structure, the key plan and the metre rhythm of the compositions. Consequently, the creative searches of the contemporary artists of Bukovyna, their artistic plans and ideas require timely study and analysis, enabling young musicians and scientists to appreciate their heritage and comprehend the achievements of the past in a new way in a peculiar composer's interpretation.

Література


References


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