

**FEMALE CHARACTERS IN ZAPOROZHETS ZA DUNAYEM
("A ZAPOROZHIAN (COSSACK) BEYOND THE DANUBE")
BY S.HULAK-ARTEMOVSKY AND THEIR FATE IN STAGE PRODUCTIONS
OF ODESSA MUSICAL THEATERS**

In this case, we emphasize the creativity of the creator of the work on the "spirit of the times" and the actual ideas-images that are actualized in the present. **Purpose of the work** is to follow the original version of the genre of opera of S. Hulak-Artemovsky "Zaporozheian beyond the Danube" in contrast to the formed concept of "Italian imitation", which impoverishes the ideas about richness of the genre-style compositions in S. Hulak-Artemovsky's work, focused in the interpretation of female parties of Odarka and Oksana. **Methodological** basis is the musicological intonational principle, that is, the verbal and expressive principle of the interpretation of musical instruments, which has deep roots in national music. We specially emphasize the methods of the style-genre comparative and musical hermeneutics in the traditions of the works of E.Markova school. **Scientific novelty** of the work is determined by the originality of the theoretical idea of the principle genre-style multiplicity of the work of the Ukrainian composer in inscribing its plot and means into the style-thinking paradigm of the "Sixtiers" of the nineteenth century and the reactivity to it of the "youth wave" of the early 21st century. **Conclusions.** S. Hulak-Artemovsky's opera "Zaporozhets za Dunayem" ("A Zaporozhian Beyond the Danube") can not be evaluated as "modeling of "Italian in Algeria" by J. Rossini or other Italian models, since there is really a complex synthesis of Italian influences and typologies of comic and lyrized-dramatic operas of French and German traditions. The piece of work of the Ukrainian author is the only one-of-a-kind in Russian and Ukrainian music reaction to the theme of the conflict of the "fathers and children" of the Sixtiers of the 19th century. The interpretation of the main characters' parties of Karas and Odarka does not allow the hyperbole of comedizing and "aging" of the characters, since by that the poetics of national history and the dramatic tension in the opposition of the Ukrainian Cossacks to the Turkish patronage are removed. Odarka's party is built with the principle scale of the range and the genre coverage of the expression indicative of the "full" soprano, whereas the Oksana's party is less diverse and the range of its singing is narrowed, which indicates the setting for the mezzo- Soprano as "narrowed" in relation to the soprano as such.

Keywords: music style, genre in music, soprano parties in opera, mezzo-soprano parties in opera, expressiveness of the timbre of the operatic voice

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Жіночі персонажі опери "Запорожець за Дунаєм" С. Гулака-Артемівського та їх доля у постановках Одеських музичних театрів

Акцентується реактивність композитора на "дух часу" і актуалізовані в сучасності ідеї-образи. **Мета** – досліджування оригінальної версії жанру опери С. Гулака-Артемівського "Запорожець за Дунаєм" у протиставленні усталеній концепції "італійського наслідування".. **Методологічною** основою є музикознавчий інтонаційний підхід, тобто мовленнєво-виразний принцип трактування музичних засобів, що мають глибокі засновки в національній музиці. При цьому спеціально виділяємо методи стильово-жанрового компаративу і музичної герменевтики в традиціях школи О.Маркової. **Наукова новизна** визначена оригінальністю теоретичної ідеї принципової жанрово-стильової множинності твору українського композитора за вписаністю його сюжету та засобів у стильово-мислиннєву парадигму "шестидесятників" XIX ст. і реакції на неї "молодіжної хвилі" початку XXI ст. **Висновки.** Опера С.Гулака-Артемівського "Запорожець за Дунаєм" не може бути оцінена як "моделювання" італійських зразків, оскільки в ній присутній складний синтез італійських впливів та типологій комічних, ліризовано-драматизованих опер французької та німецької традицій. Твір українського автора є єдиною у своєму роді в російській і українській музиці реакцією на тематику конфлікту "батьків і дітей" шестидесятників XIX ст. Трактовка партій головних героїв Карася й Одарки не допускає гіперболи комікування та "зістарювання" персонажів, оскільки тим самим знімається поетика національної історії та драматична напруга в протистоянні українського козацтва турецькому патронатові. Партія Одарки вибудована з принциповим розмахом діапазону та жанрового обсягу вираження, показового для "повного" сопрано, тоді як партія Оксани менш різноманітна, що вказує на установку традиції меццо-сопрано як "звужену" щодо героїки виразності сопрано.

Ключові слова: музичний стиль, жанр у музиці, партії сопрано в опері, партії меццо-сопрано в опері, різниця тембру оперного голосу.

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В работе акцентируется реактивность композитора на "дух времени" и актуализирующиеся в современности идеи-образы. **Цель работы** – прослеживание оригинальной версии жанра оперы С.Гулака-Артемовского "Запорожец за Дунаем" в противопоставлении установившейся концепции "итальянского подражания". **Методологической** основой является музыковедческий интонационный подход, то есть речевое-выразительный принцип

трактовки музыкальных средств, имеющий глубокие основания в национальной музыке. При этом специально выделяем в нем аспекты методов стилево-жанрового компаратива и музыкальной герменевтики в традициях школы Е.Марковой. **Научная новизна** определена оригинальностью теоретической идеи принципиальной жанрово-стилевой множественности произведения украинского композитора по вписанности его сюжета и средств в стилево-мыслительную парадигму "шестидесятников" XIX века и реактивности на нее "молодежной волны" начала XXI столетия. **Выводы.** Опера С.Гулака-Артемовского "Запорожец за Дунаем" не может быть оценена как "моделирование" итальянских образцов, поскольку реально присутствует сложный синтез итальянских влияний и типологий комических, лиризированных-драматизированных опер французской и немецкой традиций. Сочинение украинского автора является единственной в своем роде в русской и украинской музыке реакцией на тематику конфликта "отцов и детей" шестидесятников XIX века. Трактовка партий главных героев, Карася и Одарки, не допускает гиперболы комикования и "состаривания" персонажей, поскольку тем самым снимается поэтика национальной истории и драматическое напряжение в противостоянии украинского казачества турецкому патронату. Партия Одарки выстроена с принципиальным размахом диапазона и жанрового охвата выражения, показательного для "полного" сопрано, тогда как партия Оксаны менее разнообразна, что указывает на установку на традицию меццо-сопрано как "суженную" по отношению к героинке выразительности сопрано.

Ключевые слова: музыкальный стиль, жанр в музыке, партии сопрано в опере, партии меццо-сопрано в опере, выразительность тембра оперного голоса.

The relevance of the topic under consideration is determined by the inexhaustible interest in the work of the genius of Ukrainian music – the opera "Zaporozhets za Dunayem" ("A Zaporozhian Beyond the Danube") by an outstanding singer and composer, a pupil of the great M. Glinka, S. Hulak-Artemovsky. The comic opera, which responded to the heroic and dramatic pages of the history of the Ukrainian Cossacks, holds the stages of Ukrainian theatres, the listeners of each next generation find something acceptable and understandable, based on the truth of the historical vicissitudes of the representatives of the Zaporozhian Sich. The author of the research as a performer of the role of Odarka in this opera participates in productions of Odessa opera as well as in the performance of the Ukrainian Drama Theater, which traditionally tries to reach the operatic scale of its musical performance. In the writings of Ukrainian researchers this work has repeatedly become the subject of analysis, including the works of A. Kulyeva, I. Drach, G. Hyrsa, O. Honchar, and others [7; 4; 3; 2], demonstrating incessant discussions about the meaning and expressive means of the amazing creation of the Ukrainian Master.

In this case, we emphasize the creativity of the creator of the work on the "spirit of the times" and the actual ideas-images, actualized in the present, especially with regard to the characterization of female characters as the subject of the author's research activity. Purpose of the work is to follow the original version of the genre of the opera S.Hulak-Artemovsky "Zaporozheian beyond the Danube" in contrast to the formed concept of "Italian imitation", which impoverish the ideas about richness of the genre-style compositions in S. Hulak-Artemovsky's work, focused in the interpretation of the female parties of Odarka and Oksana. Accordingly, the main tasks: 1) the identification of multiple typological correlations of the opera in its reaction to the "conflict of generations" of the 1860s with analogies to the youth ideas of the present; 2) emphasizing the focus in the party of Odarka on expressive means of a heroic character, represented by Rossini soprano with the resulting interpretations of contemporary production directors.

With the methodological basis there emphasized the musicological intonational principle, that is, the verbal and expressive principle of the interpretation of musical instruments [1], which has deep roots in national music, while specially emphasized in it aspects of the methods of the style-genre comparative and musical hermeneutics in the traditions of the works of the E.Markova school [5]. The scientific novelty of the work is determined by the originality of the theoretical idea of the principle genre-style multiplicity of the work of the Ukrainian composer in inscribing its plot and means into the style-thinking paradigm of the "Sixtiers" of the nineteenth century and the reactivity to it of the "youth wave" of the early 21st century. The practical value of the work is in its demand in the practice of theatrical performance and enriching the training courses in the history of performing in special music schools of higher and middle level.

The last decades in Ukraine and beyond it there intensified "exposing" efforts to the authors of these or other brilliant works – as was the case in the position of Y.SZinkevych, who defended the idea of P. Tchaikovsky's plagiarism in relation to the ideas of A.Rubinshtein's subjects [8, 476]. We can find something correlated in the speech of I. Drach [4], which defends the idea of the "Ukrainian paraphrase" on "Italian in Algiers" by J. Rossini – as applied to "Zaporozhets za Dunayem" ("A Zaporozhian Beyond the Danube") by S. Hulak-Artemovsky [4]. Whatever the Italian manifestations in this work are – they are logical, for any creative act is carried out with the support of some ideal model, determined by the selected genre typology, while the same Italian touches in the classical genre opera genre for this national school are organic. However, the main genre marker here is a comic opera with conversational dialogues, that is, a French or German model of a "small" opera is represented.

In the 1860s, when the Ukrainian opera under consideration was being created, two great creations appeared in comic genre, but with the dramatic context of comprehension of comic collisions – "The Bartered Bride" by B. Smetana (1866) and "The Master-Singers of Nuremberg" ("Die Meistersinger von Nürnberg") by R.Wagner (1867). In the latter of the works mentioned, conversational dialogues, according to the Italian model, are replaced by recitative, but the opera of the Czech master reproduces a singspiel – the Slavic style – the plan for constructing the whole. And this genre-typological choice did not prevent the detection of

dramatic manifestations, plot-determined by everyday events. However, the allegory of "polka opera" as containing the sign of the national-Czech declaration included dramatic sections of expression, conditioned by the cumulative context of Czech national self-assertion after the uprising in Prague in 1848.

S.Hulak-Artemovsky had a real choice of interpreting the comic genre, but with the clearly emphasized "Italianisms" in a number of turns of the line of characters of Karas and Odarka to the buffoon characters, he still chose the version of the whole – in the covenants of the dramatized singspiel of the German school. It should not be forgotten that the great mentor of the Ukrainian musician, M. Glinka, with obvious appeals to the Italian operatic experience, nevertheless brought the latter closer to the searches of the German school, symphonizing the action and creating monothematic structures to cover the vocal manifestations of the whole opera performance. It was the author of "Ruslan", whose timbral-registrar interpretations did not coincide with the everyday notions of youth-senium: the tenors are good old men, beloved – Ruslan and Liudmyla – bass (baritone, usually performs bass baritone) and soprano, moreover, Rossini, that is, without forced upper notes and with a strong first octave.

Hulak-Artemovsky was definitely familiar with Italian and German operas, which had brought bass and strong sopranos on the leading position.

In thesis of A.Ya.Kuliyeva there are extremely significant observations concerning the essence of the plot and genre refractions of this opera in Soviet productions of the mid-20th century:

"It is known that in 30-s of the 20th century there was realized the edition by V.Yorysha, which simplifies parts of characters and stage situations. This was due to focus on performance in Moscow in the days of the first decade of Ukrainian literature and art. The official solemnity of ten-day performance promoted exacerbation of historical and social background of the work in terms of piety of Stalinist governors (Peter I, Catherine II, Selim Pasha ...). So hints at the tragic events in Russia in the 18th century, participation of Cossacks, which led to the threat of genocide against the Ukrainian Cossacks in every way 'were slowed down' and dramaturgically 'alienated'. This formidable theme of Ukrainian rebellion was peculiar for creative work of the Sixtiers of the 19th century. And in Soviet Ukraine after a man-made famine of 1932 – 1933, it was the invoke of the theme of Cossacks that led analogy with the idea of revenge. This fear of historical parallels can be explained by demonstrative aggravation by the production directors of humorous components of music and stage action" (italics by N.K.) [7, 73-74].

The adaptation mentioned in the work of S. Hulak-Artemovsky and the theme in it of the Ukrainian Cossacks in the direction of leveling of the dramatic nature of the parties and moving them towards comedy, as we see, corresponded to the preferences of the Soviet production directors of the 1930s. And the main lever of this reinterpretation was the manipulation of tessitura-register indicators of parties of the main characters. In the work by A.Kuliyeva cited above rightly explained:

"At the same time Yorysh and his supporters reconsidered the parties of Karas and Odarka towards artificial reduction of the vocals, contrary to their interpretation of the composer. At the same time the party of Oksana, without tessitura transfer of it to a different altitude, was an incentive to the interpretation of soprano, as if for emphasis of the heroine's youth in contrast with the comparison made by lower parties of Odarka and Karas "[7, 74].

This idea of the production directors of the 1930s is extremely popular with contemporary directors, who are pushing the parties of Oksana and Andriy to the leading position in the opera [2]. However, in Odesa National Opera and Ballet Theater and this "renewal" of the piece of work of Hulak-Artemovsky seemed to be restrained: Oksana's solo numbers were raised for a second, and Odarka's, accordingly, were lowered, transferring her to the "minor party role". Of course, there was a contradiction in the sound of solo and ensemble numbers, as they were written by the composer, singling out Odarka as a feisty and imperious Cossack-woman, who took care of the orphaned Oksana and defended her at all stages of the narrative peripeteia of the opera.

Again, we turn to the generalizations of the researcher, who worked over analytical and cantatory-practical party of the heroine of the opera by Hulak-Artemovsky:

"Party of Odarka embodies strength and authoritativeness of "Ukrainian Valkyrie", whose energy caused imagery shaping of the core ensemble opera duet scenas. Odarka is a high full soprano of composer's idea that meets strength and youth of the heroine, but her voice mobility highlighted by comparison with the party of Oksana. Romance of the latter "Clear moon ..." is contemplative, prayerful, built on the same sixth tone as the beginning of a duet No 4 with Odarka's solo part where the character appears in angry excitement and an orientation in singing to the dancing movement" [7 75].

This conclusion fits perfectly into the analysis materials, starting from the first, entering, act of the party of this heroine – doing a duet with Karas No 6, in which her solo performances initiate musical development, and the first replica ("Where do you spring from?") built with the support on sixth tone, brings it closer to Oksana's sixth lyrical song No. 3 ("Clear moon") – the interval of the sixth symbolizes perfection, since it is an indicator of the interval of the ladylike structures of the ancient church music (and the modes of the domestic echoes chant, and the western Gregorian). In this duet in the party of Odarka, the highest note is indicated by the altitude as² (the highest note in the Oksana's party is shown in No. 3 – this is a²).

The lowest sound of Odarka's party is h in the final hymn "Ukraine, the native shore" – it is the particular heroine who destined to declare the sacred words of Allegiance to the Motherland. The total

volume of the party – from as^2 to h – exceeds the volume of Oksana's party (from a^2 to d^1), which indicates that the party of Odarka is intended for a full soprano, while Oksana performs, at Rossini dimension, mezzo-soprano. The party of Odarka "overlays" the party of Oksana and according to the variety of genre manifestations: in duet with Karas No. 6 there are introduced genre sections of the masculine heroic activity of the heroine (the aforementioned beginning of the duet), her "lamentation" statements ("You are hang out days and nights"), and also the real "soprano bouffe (comedy)" (the final part of the duet), the purity of the lyric outpouring from Odarka – in No.17 and 25, the first of which is the household confessional lyricism, whereas in the grand finale, as noted above, the hymn lyrics is presented.

In comparison with the genre scenario of the Odarka's party, Oksana's party is simpler, it, generally, fits into the everyday-lyrical sphere of expression. It is significant the correlation of the party of Odarka and Oksana's party in the quintet No. 20, which constitutes the "small finale" of the opera. Odarka's party sounds higher than Oksana's party, thereby once again emphasizing the priority of the full soprano in the performance of this heroine – the operatic role of mezzo-soprano in the lyrical party of Oksana.

Dynamism of Odarka's party is significantly increased to the third action, in which the first act in it (collectively No. 17) and the aforementioned chant in the final – belongs to Odarka. No. 17 "Oh, mother told me" represents the classics of Ukrainian song and romance lyrics, corresponds to what is usually defined as "Ukrainian bel canto". This act – a noble cantilena on a descending melodic sequence, based on the penitential figure catabasis, containing repetitions-operas, creating the effects of a hidden two-voiced symbolizing the scholar ecclesiastical idea of expression. This smiling repentance of the heroine for the audacity of her young love can sound convincing only in the mouth of a young woman. If this role in performance on the stage "become old", then there appears a shade of caricature of the image of Cossack chivalry.

After all, the contour mentioned on catabasis determined the expressive essence of the combat song symbolizing the glory of the Ukrainian Cossacks – "ZaporozhetszaDunayem" ("A Zaporozhian Beyond the Danube"), the text of which had a poetic translation into German and was sung all over Europe, and the great L.Beethoven proposed his adaptation of the famous military anthem. Beethoven earlier than half a century from M. Glinka, was also adapted by Kamarinskaya, that was also a sign of military prowess of the Kamarinians, equated to the Cossacks – and in her also the penitential figure catabasis constituted the core of the exposition. In the final part of the finale of the famous "Moonlight Sonata", the motive of this melody of farewell to love is explicitly quoted – for the sake of the feat of Accomplishment. This is the program underlying reason for this penitent-cathartic composition, which introduces the motif of the musical "forgive" to G. Guicciardi, which formed the isolated but transient image of the creative ministry of the great Wenz.

There mentioned melodic images of the Cossack anthem "ZaporozhetszaDunayem" ("A Zaporozhian Beyond the Danube"), feisty Kamarinskaya, emblematic musically military glory of Russia and representing its Cossack units, was not completely parodic by Hulak-Artemovsky in the party of Odarka: the student of M. Glinka was not capable of the blasphemy of irony regarding the glory of Ukraine. Accordingly, the "Ukrainian Valkyrie" Odarka in her confession song about the young desire to love in spite of domestic prohibitions defines an expressive meaning that is revealed joyfully and ecstatically in the chants of the final chorus "There Behind the Silent Behind the Danube", where we again find the penitential figure catabasis: after all, the idea itself of returning to the Homeland as repentance before the Fatherland for forced apostasy determined the whole plot turn of this comic and dramatic-psychological opera.

This work, as abovementioned, is built according to the plan of the dramatized singspiel of the post-Webern type – see the operas of G. Marschner and A. Lortzing. This is especially true for the opera "Tsar and Carpenter or Two Petra" (1837, which was repeatedly staged in Odessa Opera), which is extremely popular in Russia (perhaps more than the "Italian in Algiers" by the great J. Rossini), in which the idea of the character's presentation in two images, deliberately mundane and authenticity of the power of the person holding it – is clearly seen in the ratio of the comic Karas-Turkshman and Karas- Zaporozhian Cossack, representing the chivalric elite of the Ukrainian nation.

S. Hulak-Artemovsky decide in the original version of the plot and the characters primarily that he is the only composer among Russian and Ukrainian, who captured the conflict of the generations of the sixtiers (see I. Turgenev's novel "Fathers and Sons", 1861). Moreover, in a chronologically outrunning parallel to the Meistersinger, R. Wagner (1867), which also reflects the drama of fathers and children, the Ukrainian author singled out a patriotic foreshortening that allows mutual misunderstanding of representatives of different generations. And in this case, a fundamental antithesis to the same theme in "Don Carlos" by G. Verdi (1867), in which the father and son (and this same in the drama of F. Schiller) are put in a relationship that excludes their reconciliation.

This refers to the interpretation of the party of Odarka as a detailed genre and high-intonational expression, correlated with a complex of means, indicative of the leading parties of large operas. Performing "reduction" of the handling of this party belittles the heroic meaning of the work written in the comic genre, but according to the typological transformations that took place in the middle of the nineteenth century, containing both dramatic and intensely lyrically manifested expressive means. Musical evidence in favor of the above said is the symphonic unfolding of the finals, among which the finals of the first and third acts are distinguished by the originality of the genre-timbre saturation. For the duet No. 6, which completes the I action, is a vocal sonata symphony, in which three contrasting parts are closer to the parts of the

instrumental cycles in terms of tempo and type of genre interpretation, singled out as essential indicators of the drama of both large and comic "small" operas far from the end of the 18th century.

The unfolding of the vocal-symphonic decision of the final of the third action is supported by the dynamics of the presentation of folk-choral scenes, marked by the nature of the lyric canticle (No. 2, 4), with the corresponding textural-timbre indicators, in Act I, contain dramatic corrections of the comparison of the Ukrainian-Cossack and Turkish parts in the II act. The interpretation of folk choral scenes in the final of the third act, where, Oksana's solo is followed by triumphal canticle-Allegro, which is an enriching manifestation of the genre-typological specificity of canticle singing, which is noticeable in the Ukrainian tradition in a predominantly chamber-lyrical manifestation (this is also shown in the I act of the opera).

However, the dramatic energy of the musical action of the opera clearly transforms the adopted genre settings of the national singing – canticle – expression, bringing the mighty power into the hymnal ecstasy of the final address to the Motherland ("Behind the quiet behind the Danube"), including passages chanting indicative of high operatic style (and not widely developed in the solo parts of this work). Thus, the composer with the help of the musical means of vocal figurativeness accentuated as the highest expressive value – a patriotic impulse, the individual meaning of which is emphasized by the fusion of the virtuosity of solo and choral sounds.

Summarizing the abovementioned, it should be noted:

- S. Hulak-Artemovsky's opera "Zaporozhets za Dunayem" ("A Zaporozhian Beyond the Danube") can not be evaluated as "modeling of "Italian in Algeria" by J. Rossini or other Italian models, since there is really a complex synthesis of Italian influences and typologies of comic, lyricized-dramatic operas of French and German traditions;

- the piece of work of the Ukrainian author is the only one-of-a-kind in the Russian and Ukrainian music reaction to the theme of the conflict of the "fathers and children" of the Sixtiers of the 19th century, defining the original principle of treating the comic genre as a way of focusing attention on the historical realistic aspects of artistic imprinting of the national idea (comparable to "The Master-Singers of Nuremberg" by R. Wagner, written years after);

- the interpretation of the main characters' parties of Karas and Odarka does not allow the hyperbole of comedizing and "aging" of the characters, since by that the poetics of national history and the dramatic tension in the opposition of the Ukrainian Cossacks to the Turkish patronage are removed;

- Odarka's party is built with the principle scale of the range (h-as²) and the genre coverage of the expression indicative of the "full" soprano, whereas the Oksana's party is less diverse and the range of its singing is narrowed (d¹-a²), which indicates the setting for the mezzo- Soprano as "narrowed" in relation to the soprano as such.

Література

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