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**VOCAL SHASHKEVYCHIANA OF BOHDAN-YURIY YANIVSKYI  
(FOR THE 180TH ANNIVERSARY OF THE DEATH OF MARKIYAN SHASHKEVYCH)**

*The article is devoted to the research of the works of Markiyan Shashkevych (1811–1843) – «a true poet with great talent» (Wozniak, 1911, p. 22), whose images and poetics he drew from Ukrainian folk songs. Ukrainian composer Bohdan-Yuriy Yanivskyi (1941–2005), did not miss her attention, creating two vocal masterpieces on the texts of romance. The purpose of the article is to reveal the peculiarities of reading of Markiyan Shashkevych's poetry in Bohdan-Yuriy Yanivskyi's vocal artefacts, to describe the means of musical expressiveness, their importance in creating an artistic image. Methodology of the research consists in application of musicology approach for implementation of musical and theoretical analysis of vocal works by Bohdan-Yuriy Yanivskyi's based on the poems by Markiyan Shashkevych. Scientific novelty. For the first time, two vocal compositions accompanied by a piano («To my darling», «Thought» («The moon dashed in the clear sky...»)), the necessity of their introduction into the concert practice, their role in the composer's creative heritage are emphasized. Conclusions. Bohdan-Yuriy Yanivskyi has comprehended Markiyan Shashkevych's poetry very creatively, interpreting it in a specific way, deepening the meaning, organically combining folk (kolomyjka's) and romance elements with harmonic and rhythmic expressive means of light pop music. The artist brought some naive, sentimental verses of «Galician riser» to the contemporary listener. Vocal Shashkevychiana of Bohdan-Yuriy Yanivskyi takes a worthy place within the artist's compositions. It extends the coordinates of the chamber vocal creativity to words by Markiyan Shashkevych not only in the Ukrainian but also in the Slavic musical scope, confirms a deep understanding of poetry, its subtle composing reading embodied in the musical text.*

**Key words:** Bohdan-Yuriy Yanivskyi, Markiyan Shashkevych, vocal work, song, poetry, genre and style features.

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## ВОКАЛЬНА ШАШКЕВИЧІАНА БОГДАНА-ЮРІЯ ЯНІВСЬКОГО (ДО 180-РІЧЧЯ ВІД ДНЯ СМЕРТІ МАРКІЯНА ШАШКЕВИЧА)

*Стаття присвячена дослідженню творчості Маркіяна Шашкевича (1811–1843) – «справжнього поета великого таланту» (Возняк, 1911, с. 22), образи і поетику яких черпає із української народної пісні. Не оминув своєю увагою її український композитор Богдан-Юрій Янівський (1941–2005), створивши два вокальні шедеври на тексти романтика. Мета роботи – розкрити особливості прочитання поезії Маркіяна Шашкевича, схарактеризувати засоби музичної виразності, їх значення у створенні художнього образу. Методологія дослідження полягає в застосуванні музикознавчого підходу для здійснення музично-теоретичного аналізу вокальних творів Богдана-Юрія Янівського на вірші Маркіяна Шашкевича. Наукова новизна. Вперше розглянуто два вокальні твори у супроводі фортепіано («До милої», «Думка» («Нісся місяць ясним небом...»)), обґрунтовано необхідність їх введення до концертної практики, виокремлено їхню роль у творчій спадщині композитора. Висновки. Богдан-Юрій Янівський вельми творчо осягнув поезію Маркіяна Шашкевича, своєрідно її інтерпретував, поглибив зміст, органічно поєднав фольклорні (коломийкові) та романсові елементи з ладогармонічними та ритмічними виразовими засобами легкожанрової естради. Митець наблизив децю наївні, сентиментальні вірші «галицького будителя» до сучасного слухача. Вокальна Шашкевичіана Богдана-Юрія Янівського займає гідне місце у доробку митця. Вона розширює координати камерної вокальної творчості на слова Маркіяна Шашкевича не тільки в українському, а і слов'янському музичному просторі, підтверджує глибоке розуміння поезії, її тонке композиторське прочитання, втілене в музичному тексті.*

**Ключові слова:** Богдан-Юрій Янівський, Маркіян Шашкевич, вокальна творчість, пісня, поезія, жанрово-стильові особливості.

**Relevancy of the research.** The vocal creativity of Ukrainian composers is highly requested and recently has become the subject of the researchers' attention in the performing, pedagogical and genre-style aspects. Vocal Shashkevychiana of Bohdan-Yuriy Yanivskyi represents this creative sphere in the general-academic musical art and expresses the vocal culture, giving this sphere a perspective to the development in the Ukrainian and world musical area.

Since the vocal works of the composer to words by Markiyan Shashkevych were not analyzed by the scientists, the relevance of the article lies in the need to introduce those works into the concert practice and, respectively, to conduct a musical-theoretical analysis and illuminate the genre-stylistic peculiarities of these models.

**The last achievements and publish works.** The Ukrainian scholars I. Bermes, V. Dutchak, Kh. Golubinka, O. Kolubayev, I. Matiychyn approach the issue of life and creative activity of B.-Yu. Yanivskyi's avoiding the vocal Shashkevychiana.

Bohdan-Yurii Yanivskyi is a gifted creative person. The artist proved himself as a composer, pianist, teacher, musical and public figure. «Subtle, spiritual music, in which the composer invested revealed all the tenderness of his romantic soul, whether sometimes emotionally restrained, or sometimes melodically sophisticated, demonstrated the embodiment of the finest vibrations of his creative nature» (Bermes, Matiychyn, 2023, p. 56).

An important music publication of songs and romances by «Yanivskyi Bohdan-Yuriy Yaroslavovych. «Chervona kalyna, chogo v loozh gneshsia...?» («Guilder rose, why do you bend in the meadow...?»)» in arrangement of the Yanivskyi Iryna and Andriy (the songs to the words of Ivan Franko, Markiyan Shashkevych and some modern poets are included into the collection).

«A collection of musical compositions to the words of Markiyan Sashkevych» became a basis for writing the article (to the 180-th anniversary of poet's birthday), music editor – Yu. Hnatyuk, literary editor – Ya. Rozoomnyi.

Biographical data and the analysis of the poet's «handwriting», a writer of «before Shevshenko epoch on the background of politically cultural progress of Slavic peoples at the beginning of the XIX century» by Markiyan Shashkevych (1811–1843) is thoroughly traced in: S. Malets «During the times of Markiyan Sashkevych»; M. Olexandrowych «Markiyan Sashkevych»; M. Shalata's works «The Risers. «Rus Trinity» and her consequences», «Markiyan Sashkevych. Writings»; R. Holyk «The Genesis of the Slavonic Soul: Reception of the Saints Cyril's and Methodius Heritage in the Galicia of the 19th–20th Centuries» etc.

**The purpose of the article** is to reveal the peculiarities of reading of M. Shashkevych's poetry in B.-Yu. Yanivskyi's vocal artefacts, to describe the means of musical expressiveness, their importance in creating an artistic image.

**Presentation of basic materials.** Ivan Franko emphasized the «fresh and original» spirit of Shashkevych's collection poetries, which «became the crystallized, purified language of the human heart, addressed directly to the hearts of all other people ...» (Franko, 1981, p. 249–250). Stanislav Lyudkevych emphasized that «Markian's poetry – ... is in a nourishing spirit, its best color and reveals the widest horizon of ideals» (Lyudkevich, 1976, p. 196).

According to M. Shalata, «During the thirty-two years period i.e. during some creative decade Markiyan Shashkevych proved himself to be the first folk poet, prose writer, publicist and translator at the western Ukrainian lands, initiator and a prominent author of the first book in Ukrainian language «Rusalka Dnistrovaya» (Dniester Mermaid) (1837), the first creator of the native «Chytanka» (Reader) for the children in an all – Ukrainian scale (before him even the word «chytanka» did not exist in Ukraine)» (Shalata, 2011, p. 8).

Alongside with works of patriotic content and the approach to historical theme («Oh Nalyvaiko» (1833–1834), «Khmelnyskyi's encirclement of Lviv» (1833–1834), «Remember, dear brothers...» (1834)), M. Shashkevych created a file of intimate-lyric poetry («Faithful», «Sorrow because of the dearest», «Over the Bug», «Despair»), that were close to the folk sources. Two «minor «lyrics of the soul»» (Shalata, 2011, p. 15) – «To my darling» and «Thought» («Nissya misyats yasnym nebom...») («The moon dashed in the clear sky...») were first published in the almanac «A wreath to the Rusyns on the basements» (the first compilation, Vienna, 1846) attracted attention of B.-Yu. Yanivskyi.

It must be noted that Ukrainian composers (A. Kos-Anatolskyi, Yu. Lanyuk, R. Soviak) more than once approached M. Shashkevych's poetry in particular the above mentioned poetry («To my darling», «Thought» («Nissya misyats yasnym nebom...») (The moon dashed in the clear sky...)). The solo song «Vesnivka» («Spring») by Victor Matyuk (1852–1912) was a kind of framing of the whole work that enjoyed special popularity among wide public of the second half of XIX – beginning of XX century that was understood by many people as a folk song. «...this work in a soft melody is covered by a political subtext. In the allegorical image of the «flower-spring»

are embodied the progressive bursting to the free life», – supposes M. Shalata (Shalata, 1973, p. 16).

The poem «To my darling» by M. Shashkevych reveals the moods that were characteristic of the romantic poetry of the first half of the XIX century – the enlightened sadness and dreamy contemplation, heart grief, sorrow, lost love and «the burden of lonely orphan life» (Shalata, 1973, p. 15). Thus, «it was not the fashion of the epoch. Plenty of contemporary folklore and literary works about unhappy life were provoked by the cruelty of the oppressor regime», – rightly notes M. Shalata (Ibid).

The romance «To my darling» is written for a high male voice and the piano. There is also a version, when a vocal part sounds accompanied by a symphony orchestra. As it is known we meet the very same performers in the major quantity of Austrian composer Gustav Mahler's (1860–1911) songs, that greatly enriches tone quality of music palette.

Five verses of M. Shashkevych's poetry (the fifth verse with the repetition of the first one) create a distinct 3–5 parts form in the B.-Yu. Yanivskyi's romance (playbacks are marked with numbers):

I A II B I A1 II B1 I A

Composition «To my darling» starts with a small eight-step introduction in which a leading lyric image is lined round. An expressive melody sounds at the background of the transparent waltz accompaniment in the spirit of a town song-romance. The singing of the quintal tone, mainly descending melodic movement with an underlined second intonation strengthen the feelings of sadness and sorrow. The composer's inspiration for tuneful piano manner of execution drives one's attention as it is evidenced by the distinct supporting voice of the left hand.

The main theme (A) «Poviy vitre-vitrosenku, tam, de toozhyt myla» («Blow wind-windy, where, my darling grieves») combines chanting and declamation intonations. Thus the first two-stroke is built on a clear uplink phrase using syncopated rhythm that corresponds to the atmosphere of the local «Carpathian» coloring «to the words of a poetry of the kolomyika composition that is characteristic of Ukrainian folk music and poetic rhythm» (Hnatyuk and Rozoomnyi, 1992, p. 7). It is altered by a more tuneful melody enriched by the piano manner in the way of folk improvised strum. After a while

an expressive course ( $es^1 - g^1 - f^2 - es^2$ ) will appear as a version in a vocal part too ( $es^1 - g^1 - [c^2 - b^1 - a^1 - g^1 - c^2] - f^2 - es^2$ ). What concerns harmonic romance language, the composer does not trespass the limits of the main tonality g-moll throughout the whole composition. Although he enriches it by the deviation to subdominant, uses the double dominant chords, the interrupted curve ( $D_7 \rightarrow VI$ ), numerous delay of the sounds that strengthen the expression of lyric representation.

Four-player piano playback between verses (A and B) resemble «a quite crying» and prepares the second part of the romance to the words «Poviy, vitre, v ey gorodets» («Blow, wind to her kitchen-garden»). From one point of view it is built on the already known music material (so-cal «intonation phoneme»), and on the other one – tense courses appear in the melody (lessen tierce, chromatic scale). Sharp «tension» appear between a vocal part and a harmonic presentation of the piano accompaniment (reduced septum chord to subdominants with bass «h» and «b» in a soloist; reduced double dominant with bass «cis» and «c» in a soloist). There is more to it than that – B.-Yu. Yanivskyi begins the second part with dubbing of a vocal part. All these facts strengthen the dramatic effect of the music, contribute to a deeper revelation of the inner world of a lyrical hero.

After the next playback on the material of the piano introduction, the third part (A1) actually repeats the first (A), with the exception of seconds delay in the chords of the accompaniment. Thus the fourth unit (B1) sounds more excitedly owing to the usage of tremolo in the piano, that corresponds the content of the poetic line «Nyi ne plache, nyi ne tuzhyt» («Let her not cry, let her not grieve»). It is notably, that the composer repeats the music of the first unit (A) at the whole scale in the reprise with the exception of the beginning tremolo in the piano accompaniment at «pp», creating in such a way an appropriate «frame» of the whole romance. In the same way the artist repeats twice the last «phrase your light wings», harmonizing it with a colorful non-accord VI degree with the lower quintile, that results in tonic with usage of the starting intonation of the piano introduction.

Thus in the romance «To my darling» B.-Yu. Yanivskyi «modernized» a sentimental love story in his own way. He enriched

it with psychological moments, revealed the beauty and wealth of a human soul deeply and truthfully. Both the form of the musical work and the musical means testify to the subtle feeling of M. Shashkevych's poetry, its emotional overflows are flexibly embodied by the composer.

The song «Dumka» («Thought») («Nissya misyats yasnym nebom...») («The moon dashed in the clear sky...»), to the verses by M. Shashkevych is written for the mixed vocal duet and the piano. It also exists in the form of a duet for female and male voices accompanied by a symphony orchestra. The verses text by M. Shashkevych, as in the preceding composition «To my darling», discloses the love topic, it is close to the folk sources. This is confirmed by the parallels between the life of nature and spiritual condition of a person. Unlike the poetry «To my darling», where the hero more hoped, than acted (asking phrases «blow wind», «bring the news», «oh, smooth you, dear wind», «let her not cry, let her not grieve»), in «The moon dashed in the clear sky...» the activity are shown much more active in front of a listener («the moon dashed», «the lad flew, the moon came together with a dark cloud», «the lad fought with a sad thought»). Calling on the work of V. Maksymchuk, the moon and the star in the poets' word-making appear in the traditional Ukrainian image of a boy and a girl (Maksymchuk, 2015, p. 33).

B.-Yu. Yanivskyi builds a song as a duet-dialogue, where voices alternate each other or merge into a single impulse. The general character of music is light, life confirming, cheerful. The six verses of Shashkevych's verse (the last verse repeats the first) the composer divides into three parts: the first two verses – is an exposition of the main image, the word from the author that depicts time, place of action, the boy's struggle with his own doubts. The middle unit (the third and the fourth verses) – it is the «voice» of the main hero of the composition, filled with anxiety. And at last, in the third unit (the fifth verse), that performs the function of reprise «joys», «hope», «merry hope» are mentioned, so the initial joyous character of music returns. It is completed by the sixth verse as a kind of «framing» of the whole composition. Thus, «Thought» («The moon dashed in the clear sky...») is written in the three-part form with contrasting middle section.

The main theme develops initial music thought. From one point, of view a vocal part attracts attention by its energy (leaps, triad marches, syncope). But on the other hand – by playfulness, gracefulness (singing, detention of sounds, that call to association with a courtier dance, for example minuet). A female voice starts the theme, after a while a male voice picks it up. While doing this they harmoniously complement each other by combining the principle of the «second cantilever», that is, sounded in a tierce or sixth. What concerns the accompaniment, its role is rather significant. The piano doesn't stop for a moment a rhythmic ripple of eights that was born still in introduction and «gave the tone» to the whole composition. And, as always B.-Yu. Yanivskyi strives to melodize the piano part, impregnates it with a variety of echoes, enriches it with expressive passages and melodic processions.

There is no significant difference between the second and the first verse. The voices take turns changing their places – the male voice starts and after a while the female picks it up. The manner of execution becomes more impregnated with the usage of colorful harmonies ( $g^1 - a^1 - h^1 - d$ ;  $fis^1 - g^1 - a^1 - h^1 - d^2$ ).

The new feature appear in the middle unit of the composition «Thought» that is connected with the dramatization of the music image. B.-Yu. Yanivskyi evolves the concluding phrase of the preceding two verses. But now it sounds in the parallel minor kea (e-moll) in a more exciting and tense way. The melody is led by a female voice (in a lower register), and the male amplifies it with the vocalism expressive counterpoint – vowel on the vowel «a-a» in upper case. If the first unit of the composition finishes with the sound «h» (small octave), already in sixth tact the melody achieves climax peak – «g2» (the second octave) with accentuating the non-accord of the underlying dominant and dynamism increase to f. A series of indissoluble elliptic harmonies ( $DD_9 - D_9 - D_7 \rightarrow s$ ) strengthen the expressiveness of a lyric utterance. Sharp contrasts at the end of a middle unit (the fourth verse – the song hero challenges the fortune – «go away, wicked, let even rumor about you die») are connected with the picturesque content of the verse. Here are unexpected changes of dynamics (subito p – mf), and syncope rhythm, that «brakes» united rhythmic pulse, in

the long-run sharply discordant chords (reduced second – chord-magnified triad), that take turns with the plagiarized harmonies (s – t – s – t). Middle unit also attracts attention with a more intensive frame of the piano accompaniment, using active movements of eights both by the right and the left hand.

The third unit of the song, which performs the function of the reprise, returns the initial mood. Sorrows and worries disappear like a phantom and the music sounds joyous and with complete unconcern. The composer used the piano playback between the fifth and the sixth verses on the introduction material. Comprehending the folklore basis of M. Shashkevych's poetry, B.-Yu. Yanivskyi interpreted it using the features of the national musical language, masterfully expanding the range of melodic-harmonic and rhythmic means of compositional writing.

**Results.** Taking into consideration everything stated above we are able to ascertain that music of B.-Yu. Yanivskyi to the words of M. Shashkevych (the example of the songs «To my darling» and «Thought» («The moon dashed in the clear sky...»)) certify of a high composer's mastery of the author that not only creatively grasped the poetic source, but interpreted the text in an original way, deepened its contest, fundamentally united folk (kolomyika) and romance elements with harmonic and rhythmic expressive means of light pop music. Vocal creativity of «B.-Yu. Yanivskyi has organically combined folklore sources, traditions of the classical romance and the achievements of modern Ukrainian popular music» (Golubinka, 2018, p. 244). We can allege that the artist brought closer somewhat naive, sentimental poetry of «the Galician riser» to a modern listener.

Vocal Shashkevychiana of B.-Yu. Yanivskyi takes a worthy place in his heritage. It expands the coordinates of chamber vocal creativity to the words of M. Shashkevych not only in the Ukrainian but also in the Slavic musical scope, confirms a deep understanding of poetry, its subtle composing reading embodied in the musical text.

**Prospects for further research.** The above material does not claim to be a comprehensive disclosure of the problem and can serve as a basis for further study and knowledge of musical works by B.-Yu. Yanivskyi and is important in the development of the vocal and pop genre of Ukrainian musical culture.

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