

The genesis of opera singing in Ukrainian chamber vocal music

A gênese do canto da ópera na música vocal de câmara ucraniana



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Abstract: The article considers the specifics of chamber and vocal genres in Ukrainian music culture. Genre evolution of Ukrainian chamber and vocal music covers the XVIII-XX centuries. and consists of 3 stages: from Cantus and song-romance music of the XVIII-early XIX centuries, then romance (mid-XIX century) of strophic and three-part form, to pan-European parallels in the form of lyrical vocal miniature through type or recitative monologue, including touches of arioso expressiveness. The Ukrainian Cantus as a genesis for creation of chamber vocal culture is analyzed. It is determined that the Ukrainian Cantus becomes the basis of the national romance line in the chamber sphere, which extremely actively covered the

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lyrical array of singing and in the chamber variety, anticipating the aria in the Ukrainian urban-salon sphere. It is noted that the genesis and evolution of Ukrainian romance in the links with folklore and cult tradition, which determined the place of chamber vocal music in Ukrainian opera.

Keywords: Cantus. Romance. Chamber and vocal creativity. Ukrainian vocal music. Solospiv.

Resumo: O artigo considera as especificidades dos gêneros camerísticos e vocais na cultura musical ucraniana. A evolução do gênero da música de câmara e vocal ucraniana abrange os séculos XVIII-XX. e consiste em 3 etapas: do Cantus e da música romança do século XVIII-início do XIX, depois o romance (meados do século XIX) de forma estrófica e de três partes, para paralelos pan-europeus na forma de miniatura vocal lírica através tipo monólogo recitativo, incluindo toques de expressividade ariosa. Analisa-se o Cantus ucraniano como gênese para a criação da cultura vocal de câmara. Determina-se que o Canto ucraniano se torne a base da linha de romance nacional na esfera da câmara, que cobriu de forma extremamente ativa a matriz lírica do canto e na variedade de câmara, antecipando a ária na esfera urbana-salão ucraniana. Constata-se que a gênese e evolução do romance ucraniano nas ligações com o folclore e a tradição culta, determinaram o lugar da música vocal de câmara na ópera ucraniana.

Palavras-chave: Cantus. Romance. Criatividade de câmara e vocal música. Vocal ucraniana. Solospiv

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Introduction

Vocal practice of professional singing art, in which the approbation of new ideas, new techniques, themes of creativity – is mainly carried out on the basis of chamber vocal art. This is justified by the fact that today the idea of the learning of the opera is extremely relevant, when the chamber and salon rehearsals of highly educated humanists recreated in the scientific community mysterious acts of the Byzantine tradition, perceived by them as models of ancient theater.

At the same time, in Ukraine there is an attention to vocal expressiveness, which creates, in addition to the opera path, an independent line of chamber art. This justifies the need to study the preconditions and specifics of chamber vocal creativity both in the Slavic countries and in Ukraine. At the same time, the study of the integrated nature of chamber vocal creativity in interaction with the opera becomes relevant.

Church origins of opera

The truth of the historical existence of Europe is that church singing and church art have determined the ways of performing the and rules of solo vocals. Made by the choral “chain” breath, the “infinite” cantilena, which symbolizes Eternal Life, defined the technique of “infinite breathing” of the vocalist-soloist. And in this way the sensually ideal ideas about the Holy Heaven were transmitted through the demonstration of supra-spoken and non-spoken registers and ranges of sound – all this on a special kind of artificial “breathless breathing”.

This allows us to make some generalizations that it is choral singing that has formed a natural source of singing practice, respectively, choral classification of voices in European polyphony has determined the appropriate vocal-classification approaches. Moreover, the timbre-register division of voices in the choir singled out high (soprano) and low (bass) sounding

registers as the most singing voices, defining others as “too ordinary” (tenor, contralto) timbre registers. The operatic meaning of the vocals on “infinite breath” without visible breath in a culturally artificial form of transforming the physiologically appropriate alternation of breaths and exhalations embodied in solo singing the effect of “infinite” cantilena of choral sound on “chain” breath, symbolizing the Eternal.

At the same time, we note that the idea of choral sounding in the church is inseparable from the chamber ensemble, as the daily practice of Christian service was often carried out in a “narrow” view. After all, with the introduction of the school in church singing – and this happened with the state legitimization of Christianity – the presence of a large number of people on holidays alternated with more modest participation in the daily routine of worship. And the very concept of the modesty of church singing did not allow the large choral masses to surpass the idea of human ability to imitate the Angels.

The reminder of the church’s origins of opera as born of the choral use of the *catholicity* of communal singing of Christian communities is essential for understanding the concept of vocals and its chamber manifestation in Slavic countries and in Ukraine in particular.

The peculiarity of church signs of opera is important in that respect, and it also has a significant bearing on the specifics of singing in Ukraine, that the church was determined by a purely male orientation of the vocals. Until the twentieth century, women’s participation in church choirs was severely limited, and until the nineteenth century, women’s participation in opera performances was hampered in every possible. And here, in addition to moral and religious precepts, there was also the principle of sound production: singing had to stand up straight, with a masculine bulging chest on straight shoulders, while a typically female vocal position – with lowered shoulders. In the opera there is an unspoken ban on plots involving female characters holding a child in their arms – this type

of singing roles is found only in the modern opera, which allows a departure from the classics of sound science *bel canto*.

All this is of particular significance for the singing tradition in Ukraine, where Orthodoxy in imitation of Byzantium was particularly sensitive to bass sound, although later the “sweet singing” of lyrical tenors with falsetto high notes made the Ukrainian singing church. Moreover, there was a tendency for the church to use male voices with a basic bass, while in extra-church singing men tried to sing in the middle and high registers.

The Cantus as a main genre of chamber vocal music

Ukrainian Cantus on the one hand reflecting the traditions of Polish Protestantism, which was in solidarity with Orthodoxy (which quickly broke the existence of this denomination in Poland), and on the other reflected the contacts of Ukraine, Zaporozhye Sich and Gallicanism in France. It is worth noting the contacts of the great figure of the Orthodox Church Peter Mogily also, who worked in Paris for 5 years, collecting materials for his reform activities and drawing extensively on the Byzantine foundations of Gallicanism, from which the Catholic Church willingly borrowed musical stylistic ornaments.

The cantus – a church or secular song for three-part ensemble or choir, which was distributed in the XVI-XVIII centuries in Ukraine. From there, chants and psalms were brought to the lands of Moscow (ANTONUK, 2002). Initially created on religious texts and performed by the clergy and monks. In Cantus singing, in Cantus of Ukraine formed the center of specific rules chamber music related to the ensemble’s treble, which became a distinctive feature of the national interpretation of this pan-European type of Gothic-Renaissance singing. Cantus in Ukraine is marked by a constant epithet: “lyrical” – because it tends not so much to the choral but to the ensemble embodiment, and its demonstrative triad (which coincides in texture and interval composition with the Italian canzone) is based literally on the

three-member participation of singers. This Cantus lyrical basis, which developed in Ukraine, formed the basis of lyrical song, giving the latter the a madrigal color: the first-person text is sung in 2-3 voices, supporting church signs of expression, while the lyrics of the text may be manifested in extra-church deviations. Such Cantus penetration into the lyrical song of Ukraine created its madrigal meaning at the expense of church polyphony, but the authors of the texts were humanistic (in the Renaissance sense of the term) educated people. It is interesting that in the Ukrainian representation of those madrigal-like songs, the performance is not separated from the folk style of sound production, but from the XIX century goes to the salon-romance genre typological basis.

The peculiarity of the Ukrainian cantus is that it is permeated with instructive meaning, demonstrating a principled contact with the preaching activity of the bearers of national virtues. Ukrainian cantus became the basis of the national romance line in the chamber sphere, which extremely actively covered the lyrical array of singing – and especially in the chamber variety, displacing and replacing the aria in the Ukrainian local salon. The Ukrainian cant became the basis of the national romance line in the chamber sphere, which very actively covered the lyrical range of singing – and especially in chamber singing, which became the basis for the aria in the Ukrainian music salon.

Thus, it is in the cantus that we have an approach to the aria, but always in an emphasized connection with the romantic zone of expression.

The existence of the genre of romance in the formation of chamber opera

Romance (“Romance”, in Spanish) – chamber musical and poetic work for voice with instrumental accompaniment. The origin of the term “romance” is usually associated with the musical culture of Spain, where he originally referred to the song in

Spanish (“Romance”), which arose in contrast to church chants, for which Latin was traditional. This genre, which from the beginning suggested a special union of music and poetry, the content of which – the melody is more detailed than the song associated with the poem, reproducing not only its general character, type of stanza, poetic size, but also individual poetic images, their development and change, rhythmic and intonational pattern of individual phrases. And another extremely important detail of the structure of romance, according to V. Antonuk (2008, p. 32): “Instrumental accompaniment in romance is important and clearly is an equal member of the ensemble”. This feature has attracted much attention to this genre in the era of Romanticism-Realism in Europe, when the filling of vocals in both opera and chamber singing speech expression prompted extensive use of this genre typology for meaningful renewal of chamber and song art. At the same time, artistic or new romances (*romances artísticos o nuevos*) appeared, which came into artistic use in the XVII century. In contrast, they function folk romances (*romances vulgares*), they are considered as having less artistic value.

This is a list of textual types of romance by historical stages, but if we remember that in romance «the melody is more detailed than in the song associated with the poem, the idea of this historical romance typology is extremely important» according to Kanarsky (1982, p. 60).

But in addition to this classification by historical and temporal differences, romance also has a meaningful genre classification: *romances históricos, romances fronterizos, romances morescos, romances noveles cosya motorios*. This multi-genre composition within the framework of the romance can be interpreted as a collective typology of typical components of the opera genre: arias, ariosos, monologues, etc.

The historical path of development of romance in European music culture, according to researchers, often intersects with the evolution of another kind of vocal music – song. The question of the specifics of the relationship between romance and song of

musical and poetic origins concerns both the features that unite these genres and differentiates them accordingly.

Confirmation is the whole European musical-historical tradition, in which these genres are considered in the principle of “substitutability”, then in no less consistent opposition. The song is characterized by a special type of connection between music and words, in which the melodic material is often a generalized, final expression of the figurative content of the text as a whole.

In romance, the melody is more than in the song, detailed in connection with the poem, reflecting not so much its general character as responding to the type of stanza, the type of poetic size, individual poetic images, their variability, development, rhythmic and intonational delineation phrases and even individual exclamations-syllables. Analyzing the typological originality of song and romance, Y. Malyshev (1968, p.49) in one of the essays of the book *“Solospiv”* derives definitions of song and romance as the two main principles of musical embodiment of the poetic text. The “song” is determined by the presence of melodic generalizing nature of music, which is removed from the details of textual constructions – in order to emphasize the main idea of the general image-mood. The author sees the essence of “romance” in detailing the whole system of images and poetic nuances of the text in music through the development of musical material in the symphonies way in order to penetrate the world of events and actions of lyrical heroes of the textual narrative.

The text of the romance also traces the theatricality of the romance within its dominant specificity, while the song – as a high song with rhetoric – tends to the purity of lyrical expression. This suggests a song: the song concentrates on aesthetics, here we have more supra-individual lyrical expression, while romance operates with artistic indicators of life, comparing moments of individualization and objectivity in lyrical expression, diverse characteristics, etc.

Thus, the historical ways of development of romance and song as the basic chamber-vocal genres testify both to the autonomy and to the reality of the interaction of these typologies. And if the sources of the song go back to antiquity, differentiating between folk and authorial, the romance is a companion of the Middle Ages and the Renaissance, it arose on a literary basis and was in a certain chronological relationship with early theatrical presentations.

The closeness of the variety of romances to theatrical manifestations, to adopt the diversity of romances from the unity of the songs, and from the madrigal. The musical genre of romance descends to the middle and the Renaissance, but the development reaches the end of the 18th century if there are earlier folk forms of songs, and then more salon forms of madrigals (ROSHENKO, 2004, p.132).

The history of romance is not as long as the evolution of the song and its genre variants. As a synthetic musical and poetic genre, it began to develop only in the second half of the XVIII century.

The second half of the XVIII century marked by the crystallization of the chamber romance song with accompaniment, which existed both as an independent work and, at the same time, was in demand in opera and in dramatic musical and theatrical genres close to it.

The era of romanticism, characterized by the high flourishing of lyrical art forms, deep interest in musical folklore, and intensive development of chamber vocal lyrics, leads to the final separation of song and romance, which, however, does not preclude their further interaction.

Ukrainian romance in chamber and vocal culture

In Ukraine, the development of this genre in the 19th century complemented by another line, oriented on the butt, amateur music, closer to the song genre.

The sphere of song and romance has always occupied one of the defining places in Ukrainian musical culture, as evidenced by the various stages of its formation. This is obvious for both folklore and professional musical traditions that reflect life, the formation of the national identity of the Ukrainian people, the main stages of its history. According to V. Kuzik (1972, p.45-47), «other nations in memory of their important events mint medals, by which history often recognizes the past, the events of Cossack life erupted into ringing songs». The special role of song in the life and worldview of the Ukrainian people is also reflected in its literature, drama, and poetry. The song often determines the form and content of novels, and short stories, and becomes the plot basis of the works of dramatic theater.

Ukrainian researcher Y. Malyshev emphasizes that the word 'song' in Ukrainian poets often sounds different than in other languages: it means poetry, poetry, and poetry in general, and often becomes a symbol of all the best, the noblest in life. "I would like to become a song" – these lines of Lesya Ukrainka are extremely characteristic of Ukrainian poetry (G. Heine in a similar mood seeks to express their feelings in a "single word") (MALYSHEV, 1968, p.28-30). This poem of Lesya Ukrainka is one of the outstanding examples of chamber and vocal lyrics by Ukrainian composer F. Nadenenko.

The history of the origin and development of Ukrainian song and romance in professional composition, as well as their counterparts in the Western European musical tradition, is quite complex and ambiguous and has repeatedly been the subject of research interest. An overview of the formation of the chamber-vocal genre sphere in the context of the Ukrainian cultural-historical tradition is found primarily in various music-historical publications.

According to the concept of M. Hrinchenko (1959), the genesis and evolution of Ukrainian romance is due to its connection with folklore and cult tradition. The "classical" period of the genre covers the middle and second half of the XIX century and is represented by the works of various Ukrainian

authors and, first of all, M. Lysenko, the continuation of which is in the Ukrainian romance of the Soviet period. And even in the context of special accentuations on socio-political, class-oriented topics, it is stated that romance in its typical features of intimacy, intimacy, lyrical isolation came to us from the old culture, for which these moments are typical (FILTS, 1970).

In T. Bulat's monograph (1979) the main stages of the genre's formation can be traced – in the sequence of evolution from monophonic song through romance song to romance. Its typological genre features and principles of formation are also studied and generalized. At the same time the middle and second half of the XIX century perceived as the time of the formation of Ukrainian romance, represented by the names of P. Sokalsky, N. Verbytsky, M. Lysenko, K. Stetsenko, J. Stepov, and many others.

The textual choice of Ukrainian romance is especially noteworthy, in which the poetic lines of Taras Shevchenko, Lesya Ukrainka and Ivan Franko occupies a self-significant place, although the appeal to Russian poetry and other poetic sources is significant. In other works of Ukrainian musicologists, in particular in the study of B. Filtz (1970), special interest was shown in civic, social-class, revolutionary themes and their representative genres (march song, mass song, patriotic song), which draws analogies with the Spanish "ancient" romance, for which civic-patriotic themes were the basis.

The chamber-vocal genre is analyzed from the standpoint of lyric poetry, and the description of romances is involved in the circle of expressiveness of «*Ukrainian lyrical song*». Ukrainian lyric song became the basic genre during the First World War, which allows us to draw analogies with the early Spanish romance of the XV-XVI centuries. In the Ukrainian lyrical song there are three main types of lyrical experience – love-intimate, landscape, civic lyrics. This distinction allows us to draw analogies with madrigals (landscape) and early Spanish romance (civil). This comparison is all the more pertinent because Ukrainian romance, like lyrical songs in general, tends to be a duet or three-part performance (like a madrigal), and Spanish early romance also had polyphonic versions also.

Ukrainian musical culture of the middle of the XIX century in this genre it is represented by the names of N. Verbytsky, P. Sokalsky, M. Markevich, A. Rubets, and others. Their chamber and vocal work is also characterized by the closest interaction of song and romance spheres, generalized in Ukrainian musical-historical practice by the term «*Solospiv*».

According to Y. Malyshev (1968, p. 34-35), “*solospiv*” is a word that has its own unique shade, which has no analogs in another language; it is closest in meaning to the German “Lied”, which means, as we know, not only a song but also a romance. “*Solospiv*” is a term that generalizes and contains both concepts that coexist with it: it is generally a solo vocal work with instrumental accompaniment.

Yu. Malyshev interprets “*solospiv*” in the aspect of the uniqueness of the designation of the entire Ukrainian chamber and vocal sphere of creativity through him. The author emphasizes the Western Ukrainian origin of this term, bringing its meaning closer to aria and arioso (MALYSHEV, 1968). But aria and arioso are not always characterized by “solo singing” – aria, as a “song with rhetoric”, from the beginning of its existence demonstrated involvement in the rhetorical sophistication of the presentation using melodic figurativeness – and polyphonic embodiment, and polyphonic arias were called cantatas. As we can see, the genre definition of Ukrainian romance as a *solospiv* needs some correction, although such an approach is appropriate in the direction of extremely broad interpretations with going beyond chamber vocal lyrics, pointing to the involvement of arias and arioso from operas. This, again, refers to the historical beginnings of Spanish romance, often polyphonic.

Conclusion

Consideration of some evolutionary-historical and typological aspects of romance and related genres in European musical culture, focused at different times on the priority of melody and singing, allows us to identify the following positions:

– the genre of romance in the etymology of its terminological designation is born as a secular branch of the spiritual and singing tradition of European culture, although the very idea of defending Christianity VII-XV centuries correlated that genre quality with the pro-church genres of the madrigal, laudy, polyphonic chanson, in Ukrainian, Russian refraction — this is a connection with the culture of cantus;

– the evolution of this genre is thus most closely connected with its related genre typologies, in particular, with the song, which is reflected in linguistic and compositional cultural and historical practice, according to which romance and song are often defined by common terms, and this is due not only parallelism, but also the intersection of ways of their development; but the song genre has always been considered more ancient, while the formation of musical and typological qualities of romance is marked by the second half of the XVIII century;

– romance as a borderline genre of poetic and musical spheres of artistic expression, along with song and other analogues of the chamber-vocal sphere, involves a special kind of union of music and poetic text, characterized by some researchers as “correspondence of two autonomous arts”. At the same time, the specificity of the relationship between music and poetic principles combines these genres and at the same time differentiates them – in song there is more generalization in the presentation of poetic ideas, and in romance more often focus on its more detailed emotional interpretation.

Romance played an exceptional role in the development of Slavic musical culture. The special qualities of romance, which combined music and poetry, a genre of democracy by nature, with a high degree of artistic generalization, contributed to its intensive development and spread. He has always been a “barometer” of feelings and attitudes of the era, responding to the advanced ideas of his time. Civil, universal motives occupied no less important place in it than personal, intimate ones, so in this respect romance often surpassed other spheres of creativity, playing not only a

self-sufficient genre, but also a “creative laboratory” for most part composers of the XIX century. At the same time, it was in the romance that the intonation dictionary of the epoch crystallized, the most important musically expressive regularities were formed, which also determined the unique appearance and originality of the musical culture of the period as a whole.

The specifics of the interaction of musical and poetic principles as one of the most important in the field of the chamber and vocal creativity, changing the ratio of professional compositional, domestic and folklore areas of musical activity, have determined the leading directions of further stages. And here there is a tendency of another plan – a consistent convergence with the style of opera arias and arioso.

Summarizing materials and information on the history of formation and development of the genre of Ukrainian romance, including in the form of “solospiv”, we note its typological features as follows:

- the sphere of creativity, which has a genetic connection with folk and literary songs; the latter is manifested in the intersections with the expressiveness of madrigal and early Spanish romance, in which the themes of landscape and civic honor, patriotic service occupied a special and worthy place;

- genre evolution, covering the XVIII-XX centuries, representing three-stage period – from the song-romance of the XVIII-early XIX centuries, then the romance (mid-XIX century) strophic and three-part form, to European parallels in the form of lyrical vocal miniature end-to-end type or recitative monologue and arioso.

The classics of Ukrainian romance are connected with the works of such masters as P. Sokalsky, K. Stetsenko, J. Stepovy, N. Nyzhankivsky, V. Sokalsky and M. Lysenko. The Ukrainian solospiv at this time are closely connected with the development of the song and romance sphere in the Slavic nations in general and,

above all, with the Polish lyrical sphere. The evolution of romance in parallel with the scale of the opera aria-ariozo, the convergence of Ukrainian Soviet song with military-patriotic song reflects the Spanish genesis of romance as a genre. Ukrainian romance song is presenting a melodic series of two – and (rarely) three-part exposition, there are socio-patriotic motives in Soviet Ukrainian romance. And this points to the historical echoes of Ukrainian romance – with the early ancient romance of Spain

Thus, Ukrainian chamber vocal lyrics in all its genre diversity, which finally took shape at the beginning of the XIX century, largely determined the features and unique color of the musical culture of this period, in particular the vocal and song specifics of its style. The sphere of the chamber and vocal creativity, represented by song and romance, was characterized by common tasks within the culture of this era.

Romance and song as popular genres, equally in demand in different social strata: folk song in peasant life, chants in the bourgeois urban environment, sentimental or gallant song in the nobility – such is not a complete list of song genres of the XVIII century.

As noted above, among the most important sources of vocal lyrics of this period is called ancient cantus, the content of which covered themes-images from religious contemplation to light love lyrics. Its expressiveness was significantly complemented by the growing at this time aesthetic features of sentimentalism, “sensitive” style. It is worth noting that such chamber and vocal music justified the further development of opera, which is largely saturated with song and vocal intonations, and romance and song are included as full numbers in Ukrainian operas.

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Tetiana Kablova – concept and formulation of research tasks, interpretation of results. Natalia Kadantseva – material processing, text writing, responsibility for the article. Yeyu Liu – collecting and analysis the material

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