

STYLISTICS OF IMPRESSIONISM IN THE SONG CYCLES OF LESIA DYCHKO “PASTELS” AND “ENHARMONIC” ON THE POEMS BY PAVLO TYCHYNA

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SUMMARY. The aim of the work is to determine the influence of the characteristic features of the linguistic and style environment of the second half of the twentieth century on the development of Lesia Dychko's creative personality (on the example of the song cycles *Pastels* and *Enharmonic*, written to the words of P. Tychyna). The analyzed song cycles demonstrate the artist's deep penetration into the figurative concept of the poet's free verses, reflecting its semantic properties by musical means. We notice a lot in common and consonant in the works of both artists, namely, an impressionistic vision and perception of the surrounding world, a deep philosophical understanding of nature, a symbolic load of images. The musical-theoretical analysis of the cycles has shown the principles of the development of material common to poetry and music, such as cross-cutting development, leitmotif, etc. The article reveals another facet of the composer's stylistic direction, namely, the expressive means inherent in impressionism: the coloristic function of harmony, ostinato techniques and organ points, the melodic line of recitative-declamatory or instrumental plan. The overwhelming majority of them correspond to the principles of impressionism in combination with modern innovative techniques of the musical language and personal individual stylistic features of the composer.

Keywords: Lesia Dychko, song cycles, poetic and musical texts, poetry of Pavlo Tychyna, impressionism.

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Introduction

The work of the talented Ukrainian composer Lesia Dychko is a bright flash among the representatives of neo-folklore. She is distinguished by a “radiant” talent and inexhaustible energy in her multifaceted creativity and all-encompassing activity.

The composer “stands out not only because of her femininity, but also because her work is the quintessence of Ukrainian music in general. She embodied in it the characteristic features of our nation: lyricism, sincerity, softness, tenderness and emotionality, excitement, drive to action”⁴. The figure of the composer – bright and original – is a real phenomenon of art, the embodiment of national elements, philosophical, original spiritual traditions.

Lesia Dychko successfully combined the innovative tendencies of modern music of that time (sonoristics, serial technique) with a sensitive penetration into the deepest layers of folklore (transformation of the mode and intonation basis, metro-rhythmic features). The composer uses almost no quotations. She creates new melodies, develops her own individual style, thoroughly imbued with the spirit of ancient folk music on the basis of the stylistic features of folk song samples of the calendar cycle and historical songs.

The program of a “new folklore wave” was reflected in the work of Lesia Dychko in the closest combination with the aesthetic and philosophical aspirations of neoclassicism – in the “desire to reflect in her work a greater harmony of the man and the world around, the man and the nature with the need ... to become more directly aware of the artist's belonging to history”⁵. The desire for a picturesque depiction of images of nature, all its subtle nuances, prompted the composer to turn to the principles of Impressionism.

The features of one or another stylistic trend dominate in L. Dychko's works depending on the subject matter and figurative-philosophical conception. Lesia Dychko's individual style of composition reveals the facets of her creative talent - it is a subtle, insightful and passionate lyricism, earthly and vital at the same time. This orientation of character, of course, influenced the manner of creative expression of one of the genre directions of her work, in which a kind of intimate expression prevails – it's vocal creativity. So, the most common form of expression after choral creativity is solo singing. As M. Hordiychuk said, “... the element of vocality reigns in her music”⁶.

The relevance of research is manifested in the need to focus on vocal chamber song cycles of the second half of the last century, since

⁴ Pavlyshyn, Stefania. “The most prominent Ukrainian composer.” *Our life*, no. 4, 1999, April, p. 5.

⁵ Konkova, Halina. “Some trends in the development of Soviet music of the 60-70's,” *Musical culture of the fraternal republics of the USSR. Collection of articles*, no.1, 1982, p. 20.

⁶ Hordiychuk, Mykola. *Lesya Dychko*. Kyiv: Musical Ukraine, 1978, p.6.

during this period highly artistic examples of this genre appeared. They occupy one of the important places in the creative work of many composers of that period – Myroslav Skoryk, Leonid Hrabovsky, Valentyn Silvestrov, Yuri Ishchenko, Lesia Dychko, Bohdana Filtz. And it is this genre that has not been properly analyzed by the musicologists.

Materials and Methods

The professional practice of musical creativity caused new forms of harmonic, textured design of works of authorship. It is known that harmonic thinking, mode and tonal organization, and hence the innovation in shaping processes perhaps most fully reflect the trends of the then composers' creation.

A bright representative of the era, as well as rich in samples of this genre is the creativity of a talented composer – Lesia Dychko. Poetry occupies one of the leading places in the composer's creative work (along with her passion for painting, sculpture, architecture, art of theater and cinema, fine arts, such as Easter painting and carving). She turned to the poetry of both classics and contemporaries. She wrote romances, songs, song cycles on poems by Taras Shevchenko, Ivan Franko, Lesia Ukrainka, Pavlo Hrabovsky, Pavlo Tychyna, Maksym Rylsky, Oleksiy Palazhchenko, Mykola Vingranovsky, and Mykhaylo Sych.

The aim of the work is to determine the influence of the characteristic features of the language and style environment of the second half of the twentieth century on the development of Lesia Dychko's creative personality (on the example of song cycles *Pastels* and *Enharmonic*, written to the words of P. Tychyna).

The research methodology is determined by the specifics of the goal and consists of a set of scientific methods: source study, historical, theoretical, comparative, and the method of complex analysis, which allow to identify the stylistic features of Lesia Dychko's work and demonstrate the composer's skill. The analysis of Lesia Dychko's song cycles *Pastels* and *Enharmonic* to the words by P. Tychyna reveals the wealth of musical and expressive means that reproduce the innovative language and features of Pavlo Tychyna's poetry.

The composer's desire to convey the mood and state of a person as deeply as possible, to recreate the images of nature more vividly, "to preserve, fix its unique beauty through the immediacy of aesthetic perception of a man, naturally determines the composer's appeal to the poetic word ..."⁷.

⁷ Husarchuk, Tatiana. "On the problem of individual and personal in the choral work of Lesya Dychko." *Scientific Bulletin of the National Music Academy of Ukraine named after P.I. Tchaikovsky: Lesya Dychko: Faces of creativity: Collection of articles*, vol. 19, no.3, 2002, p. 28.

Literature review

A relatively small number of publications are devoted to the coverage of the work of the composer Lesia Dychko, and, in particular, to the genre of chamber and vocal music.

The artist's works were considered predominantly with the historical, aesthetic, cultural and performing approach: in a short monograph by M. Hordiychuk, in the works of A. Tereshchenko, H. Konkova, T. Husarchuk, L. Parkhomenko, B. Siuta, etc.

The articles by O. Lytvynova, A. Nikitina, S. Hrytsa, A. Kalinina are directly devoted to the analysis of vocal canvases to the verses by P. Tychyna from different points of view.

The lyrics of the poet Pavlo Tychyna are covered in the works by S. Savenko, N. Kostenko, O. Hubar, G. Klochek. Researchers deservedly call the poetry of early Tychyna a masterpiece of Ukrainian and world literature. His poems are among the most musical ones.

We took for the analysis two cycles of poetic texts of the early P. Tychyna *Pastels* and *Enharmonic* (1967). The deep lyricism of music is adequate to poetic verses in these graceful impressionistic romances. The poet's highly artistic lyricism is the result of a bold transformation of "peculiar folklore elements of the best traditions of national poetry on the basis of modern literary forms"⁸.

This is how L. Novychenko characterizes the work of the artist: "The pathos of his images is in revealing the beauty of the real world, in conveying the beautiful harmony of its sounds and colors"⁹. The article by Sofia Hrytsa "Vers libre in Lesya Dychko's work" is devoted to the peculiarities of modern versification technique and its successful implementation in vocal works by Lesia Dychko. She writes, "In "Pastels" the composer reproduces by means of music the same as the poet by words: impression, immediacy and hypersensitivity of perception of the world in its cyclical circulation: morning, day and night, childhood, life, self-affirmation and departure into eternity, into the darkness of night"¹⁰.

Anna Kalinina in the article "Principles of interpretation of P. Tychyna's poetry in the vocal cycle "Enharmonic" by L. Dychko" demonstrates the specifics of reflecting the semantic properties of the figurative conception of the poem, the correlation of its poetic and musical rhythm¹¹.

⁸ Lytvynova, Olga. "Pastels" P. Tychyna in the works of Ukrainian Soviet composers of the 60-70s." *Ukrainian musicology (scientific-methodical interdepartmental yearbook)*, no. 13, 1978, p. 31.

⁹ Novychenko, Leonid. *Poetry and revolution* Kyiv: Dnipro, 1968, p. 30.

¹⁰ Hrytsa, Sofia. "Verlibr in the works of Lesya Dychko." *Journal of the National Music Academy of Ukraine named after P.I. Tchaikovsky*, no. 4, 2014, p. 32.

¹¹ Kalinina, Anna. "Principles of interpreting P. Tychyna's poetry in the vocal cycle "Enharmonic" by L. Dychko." *Aspects of Historical Musicology*, no. 15, 2019, pp. 80-98, doi:10.34064/khnum2-15.04.

Discussion

The poetic cycle "Pastels" attracted many Ukrainian composers: Pylyp Kozytsky and Kostiantyn Dankevych turned to it in the 1920s and 1930s; the cycle became the object of interest of such composers as Lesia Dychko (1967), Leonid Hrabovsky (1964, the second edition - 1975), Ivan Karabits (1970), Gennadiy Lyashenko (1974) in the 70s-80s. Pavlo Tychyna is considered to be the artist to whom the surrounding life is reproduced primarily through the music of sounds. The dramaturgy of his poetic cycles largely follows from the logic of the construction of musical cyclic works. At the same time, the poet uses the principles of developing the material, borrowed from music, such as cross-cutting development and leitintonation of sounds.

The music of the composer Lesia Dychko adequately interprets the poetry of P. Tychyna. A subtle psychological perception of nature, a philosophical vision, the use of symbolic images that are rooted in the depths of folk song art – all these moments unite the artists. "P. Tychyna's poetry, according to O. Lytvynova, is in tune with L. Dychko's creative interests, and it is manifested, in particular, in the character of the composer's musical language, which constitutes a multifaceted synthesis of folk song element with a wide variety of methods of vocal, linguistic and instrumental type of intonation, ... in cyclical drama ..."12. Certainly, while creating music for poetic texts, the two artists, even with the similarity of worldview, will have their own peculiarities of vision and interpretation of both the integrity and specific moments of the figurative and mood concept of the works.

On this occasion, Stanislav Liudkevych aptly stated, "... a musician, composing music to poetry, creates not only a musical form, but also a musical content that can be eliminated from the poetic one, when the composition is performed without words. This musical content ... will never be essentially identical with him because there are no two individuals completely like themselves"13.

Song cycle *Pastels*

Pastels, the highly artistic poetry of the early P. Tychyna, interested Lesia Dychko at a young age (28 years old). She comprehended the deep philosophical implication of poetry, the symbolic load of images, humanization of nature which found their roots in song and ritual creativity. The composer

¹² Lytvynova, Olga. *op.cit.*, p. 39.

¹³ Liudkevych, Stanislav. "About compositions to T. Shevchenko's poems." *Research, articles, reviews*, edited by Z. Shtunder. Kyiv: "Musical Ukraine", 1973, p. 133.

felt reading and interpretation of the cycle in this vein. The very name of the literary basis (*Pastels*) “provides for a “picturesque” musical solution to the creative problem with a predominance of delicate colors of “smoothed” transitions from color to color”¹⁴.

In addition, the cycle has a deep philosophical meaning – the development of the world, nature, life in a spiral, its revival each time at a new level, the assertion of the infinity of Being. This theme became one of the favorites in the future work of the composer: it is considered in a number of choral works, such as chamber cantata *Four seasons*, children's cantatas – *Solar circle*, *Hello, a good new day!*, *Spring*.

The song cycle *Pastels* is based on a kind of a “plot”, step-by-step movement, the “development” of a person's life path. Four pictures of a day – *Morning*, *Day*, *Evening*, *Night* reflect the periods of a person's life in allegorical form, make it possible to make deep philosophical generalizations. According to Lesia Dychko, it was a time of her fascination with Chinese philosophy, in which one of the central places belongs to the theory of masculine and feminine principles (“yang” and “yin”). In this cycle “yang” is associated with effective, heroic and “yin” – with a lyrical beginning. The contrasting comparison of miniatures (the first three and the fourth) and combining them into one whole is subordinated to the central idea – “Life” and “Death”.

The first miniature *Morning* is a quiet lyrical spring awakening and blossoming. The music follows the storyline. Changing different episodes by comparison “resemble a colorful fairy-tale mosaic”, it “seems to be woven from clear overflows”¹⁵. Such “rhapsodic” construction (when several images, or several stages of the deployment of one, where each one is presented in the form of an episode, replacing each other) brings the work closer to the works of the Impressionists. Approaching the basics of Impressionism also occurs by increasing the role of color harmony and a fairly large number of sound elements. It is in this part that possible parallels with the work of C. Debussy visible. The first and second episodes of *Morning* are the image of a bunny that “... sits, plays, opens daisies' eyes” - symbolizes the time of a carefree, directly naive childhood (“sound-visual” interval jumps and intonations of surprise and admiration (Example 1).

¹⁴ Hordiychuk, Mykola. *op.cit.*, p. 37.

¹⁵ Lytvynova, Olga. *op.cit.*, p. 39.

The musical score for 'The miniature Morning (1-9 bars)' is presented in two systems. The first system shows the piano accompaniment starting with a fermata on a double bar line, marked 'Adagio' and 'pp'. The second system shows the vocal line with lyrics in Ukrainian: 'Про_біг зай_чик... Ди_ вить_ся — сві_ та_ нок...' and 'Мелькнул зай_чик... Гля_ нул он — све_ та_ ст...'. The tempo markings are 'Adagio', 'Meno mosso', and 'Adagio'. The piano part includes arpeggio triplets and chords, with dynamics ranging from 'pp' to 'sf'. The score ends with a fermata on a double bar line.

The miniature *Morning* (1-9 bars)

The boundary between the episodes is observed in the accompanying party. A deep caesura is created by many factors: a change in the thematic material, texture, tempo, fermata on a double bar line, and the like. The main building material of the first episode is the alternation of two themes: one of them is a homophonic-harmonic descending (by minor second) sequence of quarter-fifths (sometimes with attached seconds) chords; the second is arpeggio triplet ascending passages – also predominantly fourth jumps, which create a pulsating tense movement. Certain tonal foundations can be distinguished with a predominant tonal instability, when the arpeggio theme is performed for the first time, the initial accented notes create a movement along the dominant seventh chord D major; the second – the initial sounds form six-four chord (G major). The middle structure: “A bunny has come running, looks - dawn ...” - the vocal part and the accompaniment end in B major. So, the general foundations of each phrase line up in a major triad with a downward movement: D-B-G. The intense pulsation of the second episode is achieved by polymodes and polymetric by comparing two ostinato variant harmonic sequences: the initial balance in E major (13-16 bars) changes the fret instability with the supports on C / F, D sharp / -G sharp, E flat / A flat - a quick change of tonal colors in the middle of each episode, and also between them, metro-rhythmic pulsation reproduce the

picture of the beginning, development of the day. Dawn colors: “And in the east the sky smells” – the third episode – are transmitted by the echoes of piano quintoles, which merge into a cluster of consonances (similar techniques are used in “Enharmonic”).

The next (fourth episode) is an image of a retreating night. The beginning of the vocal part is a rerun of the first episode with a new accompaniment: gloomy ostinato syncopated chords, the construction of which is based on second clusters in a mostly fourths ratio. The final climax episode – a majestic, sublime picture of the sunrise, which solemnly appears over the horizon, is achieved by ascending passages of parallel thirds with an added tone in another voice an octave lower (piano part). As a result, a parallel movement of parallel sevenths plus thirds, which performs the pictorial function of the sunrise (45-46 bars) is formed. A stable E-flat major is established. Such tonal minor second (E major – E-flat major) comparisons of the beginnings and endings of constructions are often used by the composer. These are parts from the cantatas *Solar Circle*, *Hello, Good New Day*, *Four Seasons*. Thus, harmony plays mainly a color role here, that is combined with many sound-image moments.

Day – the second miniature is a picture of a joyful, sunny, life-affirming day. According to Lesia Dychko's definition, it is a “synthesis of “spring greenery” and “earthy nature”¹⁶. Pictures appear one after the other in front of the listener and they are minute sketches of a summer day. “The impressionistic variability of impressions is conveyed surprisingly poetically in full accordance with the soft pastel tones of the literary basis”¹⁷. In the composition of the *Day*, with a fairly free deployment and sequence of each construction, there are features of a rondo: the first is a refrain, which completely or with the isolation of several motifs from a refrain, permeates the entire miniature, being repeated almost unchanged during the last performance (the first and the last refrain – as an introduction and conclusion are features of a three - part). In the first refrain - “Having drunk a good wine, an iron day” - “the masculine beginning appears – large-scale, heroic”¹⁸ : it is achieved by alternating two contrasting motives: volitional ascending intonations – unison (a) at a distance of two octaves (one-lined and great) with sequences of chords (b): – a+b+a₁+b₁+a₂ (B major).

The second chord performance (b₁) serves as a background for the vocal part of the instrumental plan: descending, leaping along the (mainly)

¹⁶ Nikitina, Anna. ““Pastels”: a reflection of tragic consciousness in three musical versions of one poetic cycle.” *Scientific Bulletin of the National Music Academy of Ukraine named after P.I. Tchaikovsky: Lesya Dychko: Faces of creativity: Collection of articles*, vol.19, no. 3, 2002, p. 148.

¹⁷ Hordiychuk, Mykola. *op.cit.*, p. 37.

¹⁸ Nikitina, Anna. *op.cit.*, p. 148.

main steps of the mode with interspersed subdominant (VI) and dominant (III) shades: T-VI-D-T-III-T. The second abbreviated refrain "I'm going, an iron day!" (15-17 bars) and the halved one – "Day ... in the the daytime" (34 and 38-39 bars) are carried out on the issued elements of the variant a_3+b_2 . These three modified refrains (the last one is separated by a three-bar loss and consists of three notes in total) serve as the cementing unifying means of the entire miniature. The first two episodes - "Blossom, the meadows...." and "Graze, the herds..." - are impressionistic sketches created in the piano part by layering various organ points and ostinato constructions. Similar means of expression are used in subsequent episodes. A certain staticity stiffness is disturbed by insignificant variant interval and micromode changes (Lydian elements – 21, 24 bars), cluster combination in the second episode (second clusters in a fourths combination), interesting tonal comparisons B-C sharp-A flat-G ... C - half cadence on the dominant C sharp is enharmonically equal to the next construction (second refrain); the first and last refrains are in a minor-second ratio – B-C. The organ points and ostinato constructions in each subsequent episode are different. From the point of view of dramatic logic, the miniature *Day* is the culmination of a bright cheerful line. The dynamics of construction confirms this (the prevailing dynamics – *f*, *ff*, *fff*).

Table 1

Drank good wine	Blossom, the meadows	I'm going, an iron day	Graze, herds	To my beloved	Day Lullaby in the daytime	A (vocalization)	Having drunk a good wine
R	A	R ₁	B	C	R ₂ DR ₃	R ₄	
aba ₁ b ₁ a ₂	cc ₁ c ₂	a ₃ b ₂	fd	fe	a ₄ b ^r	afafaba	
7	3+3+2	3	4+ 5	3+3	1+4+1	5	4
B	C sharp	A flat	C	tonal unstable /A flat	c/B	C	C

Scheme of Miniature *Day*

The next miniature *Evening* is a sharp contrast to the previous one (first of all, by dynamics and the mood, too). This is a poetic, lyrical page of the cycle. Throughout the piece *ppp*, *pp* *pppp* dominate. The whole idea is implemented in a form with three-part features. The general poetic and musical character is exhibited in the first opening line of the poem, creating a magically mesmerizing sensation: "Flutes swayed where the sun went down" Further, in the the middle construction there are several waves of development only in the vocal part of the declamatory plan, arising from the

poetic text. The piano accompaniment is a calm ostinato variant- alternating slight “wiggle” of the triplets, which are superimposed on a different plan of consonance, gradually becoming more complicated – octave duplications, fourth moves, which become the basis for vertical transformations (verticalization of the scale), cluster harmonies. All these means convey warm breezes of wind, all the variety of smells and colors of a summer evening. Ostinato techniques and organ points – these “oscillating” harmonies acquire an impressionistic and coloristic tint and convey a state of numbness. One can also recall the symbolic load of that time – the old age, which is reflected in the gradual extinction and fading of nature. The recapitulation is dynamized by the introduction of chromatinized ascending passages that break the statics of the entire miniature.

The last miniature *Night* is the last point of movement, the final point of the traversed path in nature and life. Here “a chimera appears, by the composer's images of Michelangelo. This is fatigue from life”¹⁹. An attempt to discover the innermost is going into oblivion. The construction form is a three-part recapitulation. Minor second clusters G3/A3 flat, G4 sharp/A4, , G5/A5 flat, superimposed on a rhythmic shift at augmented octave and diminished octave, form an ostinato cluster harmony during the extreme parts. This is the background for the soloist's abrupt recitative remarks - “Cover me, cover me. I am the night, an old woman, I am unwell”. The initial note of each motive or phrase is G sharp, which is perceived as an ostinato (with small breaks) tonal structure. In functional terms, this is a dominant sphere in the main key C-sharp minor. So, the ostinato techniques are used in both the piano and vocal parts.

As M. Hordiychuk notes: “This episode, emphasized by deliberate statics, resembles the “freeze frame” technique in the cinema. The middle construction introduces a certain dynamics “with the appearance of “celestial” piano overflows, but they are perceived as reflections of cold moonlight on the night dew meadows”²⁰. The ascending wave-like chromatinized passage serves as a link in the ostinato technique with insignificant intonation and rhythmic changes and the background for the recitative tonally unstable part.

Reflecting four pictures of the day in a cycle and projecting them in a symbolic sense onto a person's life, the composer sets herself an eternal philosophical idea – the opposition and unity of the themes of life and death. In the figurative drama of the cycle, there are two contrasting spheres, two opposite poles. Life-giving and life-affirming images constitute the first and second miniatures; the third is deeply poetic, like a transition to a polar opposite state; the fourth is the departure into oblivion. The state of motion,

¹⁹ Nikitina, Anna. *op.cit.*, p.148.

²⁰ Hordiychuk, Mykola. *op.cit.*, p. 38.

the dynamics of the initial miniatures, which is achieved by contrast matching, sometimes by a mosaic arrangement of small constructions, is opposed to statics and unidirectionality in the final parts of the cycle. This is evidenced primarily by the shape of the first two miniatures (rondo-like) with a large number of contrasting new episodes. The third and fourth miniatures are three-part constructions with non-contrasting one-character middle parts. The expressive means are also aimed at the implementation of the figurative and ideological concept. The coloristic function of harmony is enhanced, the role of ostinato techniques and organ points increases, and the melodic line is of a recitative-declamatory or instrumental plan. In all four miniatures, the features of the impressionistic trend, which are consonant with the impressionistic coloring of poetry are quite clearly traced.

Song Cycle *Enharmonic*

Enharmonic is the second cycle on the verses by P. Tychyna and it is close to *Pastels* (also early poetry). Introducing her own interpretation of the cycle, re-emphasizing the emotional mood of the dominant in it, the author changes the order of the parts. The poet offers the following sequence: *Sun, Wind, Fog, Rain*, where the images from light, sunny ones gradually move into the opposite sphere – to the tragic ones, culminating in the third penultimate movement. Dychko, however, has a comparison of psychologically contrasting images-moods. The sequence of parts is as follows: *Fog, Sun, Wind, Rain*. Having created psychological contrasts between the parts, the composer "influenced the dynamics of the pervasiveness of the development of thought"²¹.

The cycle begins with the part *Fog*, the author's subtitle is *Fantasy*, which in its figurative mood echoes L. Hrabovsky's cycle to Khlebnikov's poems "When?" You can also draw parallels with the song cycle of M. Mussorgsky *Songs and Dances of Deaths*.

The form of the work follows the description of states-events and is based on a sequence of several episodes with gradual dramatization (the so-called crescendo drama: episodes A + B + C + Code (B₁)). The form can also be interpreted as a verse-variational according to its structure 8 + 8 + 5 + 12, where parts B and B₁ can be choruses (but only at the level of the thematic material of the solo part and at the level of the poetic text: a+B+C+B₁). In the plane of the piano accompaniment and general image a simple two-part structure with the inclusion (a+a₁|| B+[c]a₂) is quite vivid. The part begins with a description of the depressing frozen nature: "Above the swamp it spins with milk ...", which is preceded by a two-bar introduction.

²¹ Hordiychuk, Mykola. *op.cit.*, p. 38.

In the initial construction (introduction and accompaniment of the first phrase) the composer creates “images full of mystery and sensual unsteadiness”²² It is achieved by a combination of ostinato chromatinized figure (sextuplet) in the upper register of the piano against a parallel minor seconds of an ostinato shape of three parallel fifths. The vocal part of the first episode is declamatory and narrative in the volume of a tetrachord with the foundations D (the basic key of the whole part D) and with an unstable ending at the second level of the narrow-volume scale. There is a noticeable reintonation of the most ancient examples of folklore (Duma epic) in this chant.

The second episode – “Black Raven sank into a reverie....” creates a gradual tension by introducing a new, expanded in the range, chanting instrumental plan of the vocal part (ascending jumps to augmented fifth, minor seventh). The piano accompaniment also becomes more complicated, the ascending chromatinized ostinato figuration is enriched by the appearance of the same, only in mirror reflection, descending sliding, forming discordant intervals and movement by parallel, diminished fifths. Anxiety reigns throughout the construction, “with its dark, even sinister images of black and gray ravens”²³.

A sharp contrast at the thematic level is the emergence of a new image – “And from the east comes anger with swords.” Decisive, energetic and impetuous intonations appear in the general depressing and anxious mood. The ostinato triplet motif in the upper register of the piano is accompanied by heavy accented chords of the fourth-fifth structure. Such accompaniment, and especially when the chords appear in the last two bars (five-bar structure) in a very low register – short grace notes from a contra octave with upward leaps of two octaves create a powerful chime. The solo part, set out against this background, is associated with the sound of a trumpet (fourth ascending moves) and ends with a dominant in D minor.

The return of the alternately changed poetic text and solo material of the second episode (B₁) – “The Black Raven immediately rushed ...” is accompanied by new rehearsal-repeating homophonic-harmonic fourths and and fourth-fifths (with clusters of seconds) consonances in a minor seconds vertical combination. Thus, sharply dissonant cluster verticals are formed. This part is perceived as a culminating conclusion (code), as a synthesis of thematic material, as a poetically emotional summary.

The fastening and unifying function of the whole part has a short instrumental type of singing on “A”, which is repeated as a refrain within each (except for the third) episode. The part ends with a gradual dynamic (*ppp*) and tempo (*rit. poco a poco, morendo*) attenuation and the last bars are perceived as the end of the story.

²² Hordiychuk, Mykola. *op.cit.*, p. 38.

²³ Hordiychuk, Mykola. *op.cit.*, pp. 38-39.

The second, contrasting with the tragically depressing previous one, is the part *Sun* – Prelude. Joyful and sunny images in poetry – “birds of paradise”, “flame of flowers” require a corresponding “voice acting”. The form of the part is uniquely interpreted as a verse-variant. At the level of a solo vocal part and piano accompaniment it can also be interpreted as two-part: $A+A_1$ ($ab+a_1c$), the ratio of the verse lines is as follows: $abcd$, with cross rhyme: $abab - 8/5 + 8/3 + 8/5 + 8/3/2$. The intonations of *Vesnyankas* (Ukrainian ceremonial songs) are radiantly excited and are based on the gradual expansion of the initial tunes, where several fourth $G4-D5$, $A4-D5$ sharp- $G5$ sharp, are added in the first phrase to the dichotomous nucleus (“Somewhere the heavenly ones bite too ..”), expanding the range to major seventh. The foundations of the parts of the phrase are also different – the beginning is in A major and the ending is in E major (with a cadence on the dominant). It must be noted that the same (foundations) appear in the accompaniment. The entire piano part is a series of tremulous chords “that cover the space like hot sunbeams”²⁴. Their combination in a mode and tonal correlation is worth mentioning. Based on the well-known feature of the interpretation of the tonalities by Lesia Dychko, where one or two chords represent the tonality, there is an interesting light game of each color horizontally, as well as no less colorful combination of several chords vertically. Thus, the trembling G sharp, G, E flat triads are superimposed on the ostinato tremolo of A major triad sounds, completing by a complex polyacord combination of cluster type (C/F sharp/E flat₇/G sharp). The ending - “... wine is green” is clearly expressed in E major. Using modern principles of material development, whose roots go back to previous stylistic epochs, such as the Renaissance or the Baroque, the composer uses the mosaic principle – the material of the first construction is transferred to the beginning of the second part – “Mowers forge ...” – only with changed tonal foundations E and D flat “.

A contrasting mood of peace of mind and pacification introduces the last final construction – the descending upper tetrachord of the B major-harmonic with a gradual attenuation of intonation (on minor second), dynamic (*pp-ppp*) and tempo (*rit.*), by the play of tonal colors: B flat/B , E/B-B flat, with a firm ending in a light “B”.

Wind Pastoral – the third part of the cycle in mood and character is a continuation of the previous one, only with a different shade. A radiant sparkling joy is replaced by a stormy impulse. In a generally verse-variational form, the structure of the rondo emerges, because the raise is unchanged and can perform the function of a refrain, and the modified choruses are episodes. Moreover, the last episode (*Moderato grazioso*) which is quite different in character from the previous ones, introduces moods and genre contrast and

²⁴ Hordiychuk, Mykola. *op.cit.*, p. 39.

can be interpreted as a middle construction with a common three-part, where the first three verses are united by a common figurative sphere and constitute the first part, and the second is a pastel impressionistic sketch (has a median character) and completes the construction with a shortened recapitulation.

Passionate impulse, the expression of the first part, expressed by impetuous light ascending and descending passages, alternating and combined vertically with short two- and polyphonic grace notes to cluster combinations and an ostinato second tremolo are expressed both in the solo part and accompaniment. The composer interestingly interprets the solo part in the constructions corresponding to the refrains or performed on the chanting "A ...". Arbitrary alternation of a number of melismas, such as long trills, long appoggiaturas leading to inhomogeneous clusters, light gliding passages, and octave comparisons of motives are perceived as the sound of an unusual instrument. The theme in the episodes (especially in the first one) – "Bird - river - green vetch - sunflower rhythms ..." with a rather bright impressionistic coloring of the poetic text is energetic, based on the sounds of the major triad (A major) with the elements of the Lydian mode (Example 2).

E.g. 2

The image shows a musical score for a vocal piece. It is divided into two systems. The first system has a vocal line with lyrics "Птах — рі — ка —" and "Птах — ре. — ка —". The second system has a vocal line with lyrics "зе — ле — на ви — ка —" and "куд — ря — ми ви — ка —". The piano accompaniment features a prominent tremolo in the right hand and a melodic line in the left hand.

The theme of miniature *Wind* (1-2 bars)

In the last episode "Over the rye goes with honey ..." the solo and piano parts are more differentiated. The vocal part represents an undulating melody that sounds against the background of an impressionistic ostinato melodic and harmonic motive (the predominantly undulating rapid movement of the passages is replaced by the statics of a repetitive homophonic-harmonious chord sequence). The recapitulation is based on the material of the piano accompaniment and the refrains of the vocal part of the first movement and it brings us back to the original element.

The *Wind* scheme (Table 2) is as follows: the second line comprises the signs of rondo; the third consists of three parts; the fourth includes the thematic material of the solo part; and the fifth – of the accompaniment.

Table 2

A	A bird, a river, green	A	A day goes by	A	A	Above the rye A		A A
R	A	R	B	R ₁		C		R ₂
A						B		A ₁
a	b	a	c	a	d	e	f	ad a
a	ab	ab	b	b	a	c	c	ba
4	4	4	6	4	6	2+6	7	11
A	A	A	tonal unstable	tonal unstable.	A	tonal unstable	tonal unstable	A flat / A

Scheme of Pastoral *Wind*

The cycle ends with the part called *Rain - Scherzo*. Although the genre provides for a cheerful ending, the whole construction with a general "scherzo", nevertheless permeates a feeling of vague anxiety that lays an arch to the first part. The general structure has features of three parts. The organ point on two lines (trichord and dichord) of ascending staccato chants is an image of a picture of a heavy rain. A leaping-like vocal part also sounds staccato against this background. It begins with an ascending fourth move from a fifth to the tonic of E-flat minor. Mode variability from natural minor to Dorian and melodic ones create an interesting play of chiaroscuro, a certain instability, which is complemented by the dissonant sound of each strong beat of the ostinato accompaniment motive (major seventh). The second episode "blew, sighed ...", is built on the variant of the previous one, only in tonal second comparison (E flat – C sharp). It is preceded by a short link of dissonant sounds, namely, a polychord combination of VI_{#5,n.5} and a sequence with diminished octave.

The middle construction is contrasting in expressive means. In the figurative sphere it is like a continuation of the previous mood with attached moments of indefinite expectation, which is achieved by a vocal part, where the voice either intones two-syllable motives “Run away! Lie down ...”, or “utters separate words -”images”²⁵. The background for this rather static picture-sketch is the ostinato figure of a pulsating minor second (D5-E5 flat-F5 flat) consonance, on which long grace notes are occasionally superimposed, leading to the cluster combinations and the use of a whole-tone scale (35th bar) (Example 3).

E.g. 3

— Ля_ гай! —
— Ло_ жись! —

ХИТ_ ну_ ло СМОД_ ки.
кач_ ну_ лись СМОД_ ки.

Rain Scherzo (34-37 bars)

The recapitulation is shortened – it is a variant presentation of the material of the first part, but only in a polytonal combination of solo and piano parts: C sharp / F sharp. The gradual fading of nature is similar to the technique in the first part – *Fog*, only with a different imaginative load. The completion is transparent and enlightened.

²⁵ Hordiychuk, Mykola. *op.cit.*, p. 40.

Conclusions

Briefly summarizing the results of the general analysis of the cycle, it should be noted that Lesia Dychko achieved a deeper psychological contrast in the construction and intensified the dynamization of the cycle by choosing a different from the author's (poetic) sequence of the cycle parts. The fact that each part has a subtitle, which comes from the genres of instrumental music, indicates a certain instrumentalization of the song cycle. Each subtitle, reproducing in general the character or idea of each part, is enriched in the author's interpretation with new individualized shades. Preserving all the basic compositional principles of the first part of *Fog* – Fantasy, such as improvisation, variability, and synthesis of different forms the author focuses on "two-partness" or "coupletteness". The subtitle Prelude meaning "before-game" and its location in the cycle raises certain questions, although the internal loading of the part raises no caveats about the name. The subtitle *Pastoral* to the third part called the *Wind* can probably be attributed only to the middle structure, namely, "Over the rye goes with honey", since the extreme constructions (initial and recapitulation) have little to do with the generally accepted notions of pastoral. A feeling of some discomfort expressed by means of dissonant, cluster consonance, which overshadows the scherzo of the final part, appears in the last part (*Scherzo* – *Rain*) with almost complete correspondence of the subtitle to the name of the part and its character.

In Lesia Dychko's musical reading of Pavlo Tychyna's poetry, we notice a lot in common and consonant. First of all, it is an impressionistic vision and perception of the surrounding world and the nature. Along with this, deep philosophical concepts are contained in both cycles. We observe the symbolic load of images inherent in both artists in their perception of something superconscious and unreal, in their vision of what is hidden from the ordinary viewer.

The line of using symbols is clearly traced in both cycles. So, in *Enharmonic* the images of gray and black ravens and snakes reflect the themes of the evil forces of life. They are contrasted with luminous, cheerful images of the sun, stars, birds of paradise, and the flames of flowers. In *Pastels* the idea of two contrasting categories – Life and Death is expressed by opposite pictures of Day and Night. So, the originality of Lesia Dychko's interpretation of nature lies in the fact that she does not only create wonderful picturesque landscape sketches, but the element of nature is always combined with a deep philosophical meaning, with eternal themes of existence.

The lyric problem is one of the most important qualities inherent in modern poetry. The miniatures *Evening* (*Pastels*) and the second part of the *Wind* (*Enharmonic*) are distinguished by a special depth of lyricism,

manifested in the inner deep vision. The striving for the maximum sincerity of the lyrical expression is inherent in Lesia Dychko and its result is a deeply subjective tone of her works and their high expressiveness. This character is inherent not only in those works, parts or constructions where the “lyrical vision” of the world comes to the fore, but also in many dramatic compositions. It is through the prism of personal vision that both cycles are “sounded” by the movements of her soul.

Since the issues of shaping and dramatic logic of the cycle construction were considered separately and in relation to each work in particular, their common features should be noted. Among the dramatic techniques, an important role is played by the semantic pauses, filled by the composer with original insertions: these are vocalizations and piano replays. They use the important thematic material of the parts, which often has a significant form-making load.

As for the features of linguistic expressive means, the overwhelming majority of them correspond to the principles of impressionism in combination with modern innovative techniques of the musical language and the personal individual stylistic features of the composer. First of all, it is manifested in the figurative sphere – the picturesque beauty of nature, spirituality of the landscape, visible spaciousness expressed in sounds, reproduction of the surrounding world through the prism of personal psychological experiences.

The increase of the coloristic function of harmony is observed in the first and middle constructions of the third and fourth parts of *Enharmonic*, in the first and especially the third miniatures of *Pastel*.

The ease of mode thinking is striking – the principle of variability of individual steps creates the effect of “flickering”. This is a consequence of the use of folk music modes – Lydian and Dorian, angemitonic and narrow-volume modes – their free use and combination. The introduction into the musical canvas of long organ points and vertical combination of vocal parts with them are also interesting, and, accordingly, it often leads to polytonal or polymode formations. All these signs indicate a deep penetration of folk songs art into the composer's musical language.

The listed means in combination with modern expressive techniques, such as cluster consonances, polytonal and polychord combinations create a unique fusion of the composer's linguistic and expressive means.

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