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**Performing peculiarities of interpretation
of V. Podgorny's works for button accordion
(based on the Fantasia on the theme of the Ukrainian folk song
"Poviy, vitre, na Vkrayinu")**

V. Podgorny made a great contribution to the development of the national button accordion art of the second half of the twentieth century. The composer managed to create highly artistic works that reflect the dramatic content and characterize the author's symphonic thinking. The article reveals the peculiarities of the performer's interpretation of works for button accordion by V. Podgorny on the example of Fantasia on the theme of the Ukrainian folk song "Poviy, vitre, na Vkrayinu". For this purpose, for the first time, two performance versions by two famous performers are analyzed: a version by O. Nazarenko, and a version by F. Lips. The conclusions emphasize that the interpretation of V. Podgorny's works requires accurate knowledge of the text, correct nuances, a good command of strokes; skillful pedalization and sound production, vocalization of melody when conveying the image.

Key words: performance interpretation; works for button accordion; Fantasia for button accordion; V. Podgorny; O. Nazarenko; F. Lips.

Statement of the problem. V. Podgorny as a performer and composer made a great contribution to the development of the national button accordion art of the second half of the twentieth century. He managed to create musical images of symphonic scale, to present new methods of performing techniques. Problems of interpreting his works are relevant for both modern musicology and performing arts. It is necessary to identify the

peculiarities of interpretation of V. Podgorny's works for button accordion in order to provide recommendations for performers seeking to maximize the disclosure of their artistic content. Podgorny's compositional work is closely connected with the best button accordionists. The author proudly dedicated his works to such bright and talented performers as E. Derbenko, I. Purits, V. Semenov, F. Lips, A. Sklyarov, B. Egorov, O. Nazarenko, Yu. Vostrellov, A. Semeshko, A. Bukhtiyarov. Among the brightest button accordion performers of V. Podgorny's works O. Nazarenko and F. Lips stand out.

Analysis of publications. Among the publications devoted to the composer and performing art of V. Podgorny, the most significant are the works of S. Dymchenko (2013), I. Snedkov (2016) and A. Semeshko (2003). Kharkiv button accordion researchers M. Plushenko (2021), A. Strilets (2018), I. Snedkov (2016), S. Ptashenko (2013) showed scientific interest in various aspects of O. Nazarenko's creativity. However, the peculiarities of interpretation of V. Podgorny's works for button accordion have not been fully explored yet.

The purpose of the article is to study the specific features of interpretation of V. Podgorny's works for button accordion on the basis of a musicological analysis of the Fantasia on the theme of the Ukrainian folk song "Poviy, vitre, na Vkrayinu" and a comparative analysis of the performing versions of O. Nazarenko and F. Lips.

The methods of the research are conditioned by the material and aspect of studying the problem and are based on a combination of different scientific approaches: historical – in characterizing the traditions of the Kharkiv button accordion school, genre and stylistic – for studying the genre of fantasia for button accordion in the creative work of V. Podgorny; comparative and interpretive for analysis of the performer interpretations of V. Podgorny's Fantasia.

Presentation of the main material. Volodymyr Podgorny is one of the founders of the Kharkiv button accordion school, who in general influenced the button accordion art and the evolution of the instrument in particular. With his performing and composing work, he brought the instrument from an entertaining, everyday instrument to an academic, concert level. He introduced symphonism into button accordion literature

as a method of composition. Being the author of original highly artistic compositions for button accordion, V. Podgorny also created transcriptions for button accordion and, thus, promoted high examples of classical music. I. Snedkov characterizes his colleague in the following way: “V. Podgorny is a composer who was ahead of his time by achieving bright intonational expressiveness in music of different styles” (Snedkov, 2016: 14).

The music of V. Podgorny is complex in artistic and technical terms and therefore creates a number of problematic tasks for the performers. A. Strilets gives a high assessment of the master’s creativity: “The powerful complex harmony, symphonization and polyphonization of the texture were stunning. V. Podgorny created a new direction for the development of the button accordion...” (Strilets, 2018: 147).

Fantasia on the theme of the Ukrainian folk song “Poviy, vitre, na Vkrayinu”¹ has two composer’s versions. The first one is a variant for button accordion with a system of bass-chord accompaniment created by V. Podgorny in 1964. For the first time this composition was performed by O. Nazarenko in 1965 on the All-Union Radio. In the same year, the performer brilliantly presented works of V. Podgorny at the Plenum in Kyiv. Those were two pieces – Variations on the theme of the Russian folk song “Polosynka” and Fantasia on the theme of the Ukrainian folk song “Poviy, vitre, na Vkrayinu”.

O. Nazarenko shared his impressions in an interview: “I remember very clearly the feelings I got from the first author’s performance of the work ‘Poviy, vitre, na Vkrayinu’. When V. Podgorny was playing the middle section (development), I felt as if the ground was slipping from under my feet. It was a long time ago, but it’s unforgettable.” According to the button accordion player, later he had the same impressions thanks to the emotional and expressive performance of his teacher (if student years are taken into account then the creative collaboration between V. Podgorny

¹ The words of the lyrical masterpiece, which have long been considered folk, belong to the Ukrainian poet of the second half of the nineteenth century S. Rudansky, and the music to L. Alexandrova. In addition to the song “Poviy, vitre, na Vkrayinu”, another popular romance of hers is “Dyvlius ya na nebo”, written on the words of the Ukrainian romantic poet M. Petrenko. Both romances were brilliantly arranged for voice and piano by V. Zarembo.

and O. Nazarenko lasted more than fifty years). O. Nazarenko remembers that in communicating with colleagues and students, V. Podgorny as a great artist of sound vividly and figuratively presented new compositions on his instrument no matter what it was – a transcription or an original piece².

The second version – V. Podgorny's Elegiac Fantasia on the theme of the Ukrainian folk song "Poviy, vitre, na Vkrayinu" – was created for a multi-timbre ready-elected button accordion in 1984 on the initiative of F. Lips and was dedicated to him. The author introduced some textural and harmonic variants and significantly expanded the coda. Thus, due to minor changes, the second version surpasses the first one in scale (the first consists of 97 bars, the second – of 119 bars).

F. Lips highly appreciated the work of V. Podgorny. Being a touring button accordion player, F. Lips included Fantasia on the Ukrainian folk theme "Poviy, vitre ..." in his repertoire, which is why this work was often performed in different countries.

The Fantasia "Poviy, vitre, na Vkrayinu" has bright features of symphonism, which are generally characteristic of V. Podgorny's composing and performing thinking. This can be explained by the fact that the musician carefully studied the work of great composers and their symphonic scores (in particular, P. Tchaikovsky, S. Rachmaninoff). The result of this was his transcriptions of symphonic music for button accordion (second and final movements of the Fifth Symphony, final movement of P. Tchaikovsky's Sixth Symphony).

The Fantasia for button accordion can be classified as innovative as this work is different from traditional transcriptions for button accordion of those years in the presence of symphonic dramaturgy. A. Khachaturian spoke about the symphonic beginning in the creative work of V. Podgorny: "I expected to hear something specific, which is called music for the harmonica, but I was pleasantly surprised when I heard the music of a symphonic kind, and symphonic, I would say, thoughts. It was pleasant and well composed music" (Semeshko, 2003: 4–5).

In the button accordion Fantasia "Poviy, vitre, na Vkrayinu", V. Podgorny used the characteristic techniques of developing a folk

² From the personal conversation of the author of the article with O. Nazarenko.

melody by isolating individual motives and coloring the expressive motive embedded in the theme. Working with each theme, the composer showed scrupulousness. The composition and dramaturgy of this button accordion work largely matches with the content of the song, which is characterized by a certain emotional mood. After listening to its performance on the button accordion, some people compare the Fantasia with the sound of the organ (apparently due to the depth of drama and colorfulness of the registers used here), others – with the sound of the choir (thanks to the folk-vocal structure of the texture). The rest of people think about it as an open symphonic adagio. This work is one of the most dramatic button accordion masterpieces of the composer, created on the basis of folk song material.

The epic-declarative initial motives in the part of the right hand attract with an interrogative orientation. O. Nazarenko begins his performance, somewhat retreating from the initial tempo. The first interrogative motives sound more mobile, which is an important factor in conveying an excited image. F. Lips, in turn, strictly follows the given tempo of the author, but slightly delays the disturbing motives, consisting of several intonations, bringing the sound closer to the rhythm – the dotted eighth and the sixteenth.

Harmony at the end of each phrase leads to a dominant (bars 2, 4, 8 – variant 1); (bars 3, 6, 10 – variant 2), which is not resolved within 16 and 18 bars, until the theme appears. Anxious trills and tremolo, delays for seconds and chords converging and diverging movements of voices performed by O. Nazarenko create an atmosphere of spiritual excitement. The interpretation of F. Lips can be classified as a variant of greater technical complexity, which characterizes his performance of this episode.

In this part, which plays the role of an introduction, the performer should build a melodic line as expressively as possible; in order to achieve this the harmonic notes should be in the background. In view of the nature of the music and the tempo of *Lento*, trills should not be played very fast and the imitative ones in the second octave should sound lighter, more airy. Both performers cope with this task meticulously, although F. Lips's trill sounds monotonous, without creating the effect of material development. V. Podgorny often told his students that the trill should develop, have dynamic gradations, and open like a flower.

Emotional stress will be mitigated by quarto-fifth leaps, which should sound *a la* flageolet in the second half of the bar during the performance when the keys are not fully pressed (it is especially important when playing a button accordion with ready-made chords), since the “fragments” of the chord following the trill are naturally softened by resolution. F. Lips, in this regard, has a significant advantage, playing a multi-timbre button accordion and using the “button accordion with piccolo” register (imitation of “fragments”). It should be noted that pressing the key halfway is O. Nazarenko’s performing discovery, which he made while working on this particular piece. It is worth saying that O. Nazarenko plays the button accordion with ready-made chords and he has to use quick wit and personal experience in his playing in order to diversify the sound of the piece not only dynamically and articulatory, but also emotionally and thoughtfully.

When developing a theme, the bellows must be moved in such a way that their direction would be enough for a phrase of four bars. In the last two bars of the theme, the difficulty is to ensure the clarity of the sound of the melody. Here again, one should use the technique of partial keystroke on chordal sounds and at the same time filter the sound on melodic notes by “breathing” air into them first.

The introduction is followed by the theme development; O. Nazarenko begins to develop the theme after a sustained fermata by shifting the tempo. In turn, F. Lips, without waiting for the action of the fermata, begins to demonstrate his vision of the sound of the theme, using the same rhythmic pattern – the dotted eighth and the sixteenth. Both performers have something in common; they both use the method of respect for the text, vocalizing it, making the button accordion “breathe”. But it must be recalled that F. Lips plays with a more “open” sound, while O. Nazarenko frames and processes all sounds.

Let us consider a fragment with a diverse texture (bars 25–28 – variant 1); (bars 30–35 – variant 2).

In the first variant (1964), this construction is presented only in the right keyboard. To make the “mood” lighter it would be possible to perform the third (lower) voice on the selective keyboard. In view of their different timbres, a rather complete merging of all voices does not occur;

therefore it is advisable to perform all voices with the right hand, which O. Nazarenko successfully demonstrates in the audio recording. Since this repetition of the chorus should go in a more concentrated emotional key, the tremolo plays the role of a new factor in the development. That is why the performance of tremolo should be as frequent and evenly alternating as possible, without the slightest caesura between groups. The versions of O. Nazarenko and F. Lips in this episode are very close to each other. To develop a sense of freedom when performing this construction, it is advisable to play the tremolo separately with only the lower voice. In the general context of this work, fragments with tremolo should be perceived as an alarming and impulsive background.

At the end of the melody (bars 27, 28 – variant 1; bars 34, 35 – variant 2), it is important to reduce emotional excitement gradually. Through tense bellows, it is necessary to emphasize melodic notes, and in chord sounds, the keys should not be fully pressed (phrasing of the bellows according to the melody). Complete “*dissipation*” of expressiveness occurs only in the next quarter (when imitating the upbeat motive in the lower octave).

In both performance interpretations, the dramatic character is intensified eight bars before development. After the theme has been developed, the initial interrogative motive appears in a deeper and more disturbing form. Again in a low register, in contrast to the initial developing, to give the mood of predestination and specificity of the question, it is advisable to transfer the semantic emphasis to the first beat, holding the supporting chords. The same dynamic technique will emphasize anxious and restless motives before the developing part, and second motives in the eighth bar, which the composer used as a theme of longing and sorrow, will be one of the main elements of growth in the development.

In the middle part of the Fantasia (development), the main means of developing the material is harmonic growth – the movement of second motives, dynamics, instrumentation. New elements of texture, the so-called mass of sounds, are leading and they interact simultaneously with other elements of the development. The author of the Fantasia uses an interesting compositional technique, transforming the motive of the theme from a triad into a scale-like chant, which contributes to the feeling of overcoming during the development of the sound chain.

Button accordionists begin the development in completely different ways. F. Lips enters somewhat excitedly and in the dynamics of *f*, which does not give him the opportunity to develop the material through dynamic growth. This is not surprising, because the second version (1984) was created for a multi-timbre button accordion with the use of a number of registers, especially in the development (“*button accordion*”, “*button accordion with piccolo*”, “*tutti*”). Performing a masterpiece on such an instrument, the performer has a significant dynamic advantage. O. Nazarenko, in turn, prepares the development in the following way: the ending of the theme slightly aggravates at the fading (*dim.*, *p*), but does not weaken in terms of impact on the keys, thereby anticipating further development. Taking a breath, the button accordionist begins his ascent and development of the material by imitating the instruments of a symphony orchestra.

It should be noted that at the organ point “*B*”, O. Nazarenko does not single out this moving voice from the general sound, but gradually, especially in the second wave of development at the organ point “*G*”, brings the sound of this element of the musical fabric to the degree of the main one. From being contemplatively dependent, it must become strivingly active. This voice plays a particularly important role when the melodic pause occurs in full measures, being in these cases the main moving factor. It should be performed with a *legato* stroke, while the connection of harmonic verticals should also be without gaps between them. In some musical constructions, it is necessary to apply peculiar fingering techniques to meet the requirements of the artistic kind.

During sixteen bars, the author does not change the type of texture, and all the development is carried out through sequential development and harmonic combinations. In bar 17, the performer uses other button accordion resources that have not yet been employed – ready-made chords, which in this case are perceived as the introduction of the brass-wind group of the symphony orchestra. From here begins the climax zone of this part, and of the whole work as well. To give greater significance to the sound of ascending squall currents of thirty-seconds, it is quite acceptable, developing the lower voice, to add a movement similar to a whirlwind. Bringing the development to an emotional intensity in the bar 65 (variant 1) and bar 71 (variant 2), a super-complicated technical

element appears – octaves in thirty-second notes. This “swirling” episode speaks of the maximum point of incandescence. The button accordionists demonstrate special virtuosity and lightness, using all their energy reserve in this episode by imitating the *tutti* of a symphony orchestra. Starting from the point of the highest intensity (*fff*), the passage rolling down leads to the note “*B natural*”, it is like a dead end from which there is no way out.

It should be recalled that a similar element has already been encountered in the performance practice of O. Nazarenko. In the process of studying the Variations on the folk theme “Polosynka” (1958), in which the final variation consisted of octaves in sixteenth notes, the button accordion player achieved not only the maximum stroke effect on the musical texture, but also a special virtuoso character when performing this material³.

The reprise brings us back to the textural presentation of the first movement, which is based on thematic material. Unlike the first movement, where the theme is presented in the nature of the narrative, here it takes place in the nature of a human drama that has just been experienced. In the context of this movement, the theme is the carrier of drama, the insertion and ending play the role of dissipation, which are tuned to the same wave, but with a touch of sympathy. This is an addition from the author, so they need to be performed in a slightly different emotional way. In general, it is undesirable to “overload” it with great and constant expressiveness: first, this is a folk theme, and extreme expressiveness is alien to folk music. Second, if you play all the time in a tense emotional key, it will tire the listener: the ear will simply adapt and will not perceive those bright moments of the sound that really need to be distinguished from the overall piece. When performing on an unregistered button accordion, it is desirable for the performer to “orchestrate” the main sections of the texture in their imagination. In terms of timbre, it is necessary to have a sound scheme. The sound, according to the dramaturgy, should be deep, cold, light, dull, sharp, soft, etc. In a reprise, the melody can be equated to the timbre with an oboe and the sound should be mild, flowing, light. In this regard, when registering for a modern ready-elected button accordion, it must be remembered that the author (this is noticeable in texture) widely uses means of expression – timbre comparisons,

³ From the personal conversation of the author of the article with O. Nazarenko.

constant accumulation of sound mass (in development), etc. It should be noted that in this work the composer does not use diversified variation as in the arrangement of the song “Polosynka”, he develops one idea, showing different facets of one image.

Conclusions. Thus, we come to the conclusion that V. Podgorny made a special contribution to the national button accordion art of the second half of the 20th century. The composer managed to create works that reflect the dramatic content and characterize the author’s symphonic thinking. His highly artistic music is complex and intellectual, it attracts performers of all age categories. In this analysis of the two interpretations we have presented only a few points that seem particularly important. We have reviewed the leading performance details, i.e. accurate knowledge of the text, correct nuances, a good command of strokes; skillful pedalization and sound production, vocalization of the melody, image conveying, etc. Our task was to identify and study the performance style of two bright musicians who represent two different button accordion schools; to explore the methods, forms and performing means of button accordionists in order to convey the image and content of the work as fully as possible. The performances of button accordion masterpieces by these outstanding creative personalities inspire, give new artistic impulses and contribute to the creation of extraordinary musical ideas.

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**Виконавські особливості інтерпретації
творів В. Подгорного для баяна
(на прикладі Фантазії на тему української народної пісні
«Повій, вітре, на Україну»)**

В. Подгорний зробив великий внесок у розвиток баянно-акордеонного мистецтва другої половини ХХ століття. Український митець, яскравий представник одразу двох харківських шкіл, композиторської і виконавської, є автором низки високохудожніх творів, які відбивають драматичний зміст, розмаїтість образів та симфонічний характер мислення цього блискучого музиканта. У статті розкриваються особливості виконавської інтерпретації творів для баяна В. Подгорного на прикладі Фантазії на тему української народної пісні «Повій, вітре, на Україну». З цією метою вперше аналізуються дві виконавські версії «Фантазії» двох видатних музикантів-віртуозів – О. Назаренка (представника харківської баянної школи) та Ф. Ліпса (якому присвячено другу версію цього твору). У висновках підкреслюється, що інтерпретації творів В. Подгорного ставлять перед виконавцем неабиякі артистичні задачі, вимагаючи точного знання тексту, тонкого нюансування, майстерного володіння штрихами, педалізацією та способами звукоутворення і вокалізації мелодії задля коректної передачі створених композитором образів.

Ключові слова: виконавська інтерпретація; твори для баяна; фантазія для баяна; В. Подгорний; О. Назаренко; Ф. Ліпс.

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