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IVAN NEBESNYI'S MUSIC FOR PLAYS: SYNTACTIC ASPECT**Olena Yakymchuk***PhD in Arts, Associate Professor, Associate Professor at the Department of Musicology,
Musical Training and Choreography;**ORCID: 0000-0002-2276-6061; e-mail: mirigol@ukr.net**Vinnitsia Mykhailo Kotsiubynskiy State Pedagogical University, Vinnitsia, Ukraine***Abstract**

The article defines the role of Ivan Nebesnyi's music and its interaction with other performance components. The emphasis is placed on the thematic content of the music. It is determined that music reveals the characters of the main characters. The composer uses violin and trembita leitmotifs to characterise Gypsies and Hutsuls; flutes – for Hoisek. **The purpose of the research** is to determine the role of the musical content of the performance in the context of its development and interaction with other stage expressive means. **The research methodology** is theoretical, interpretive, comparative, complex, and generalization methods, which allow the purpose of the article to be revealed. **The scientific novelty** of the study. For the first time, Ivan Nebesnyi's music for performances from the repertoire of the Vinnitsia Academic Ukrainian Music and Drama Theatre named after M. Sadovskyi is analyzed. Music is the semantic and intonational code of the performance, its sound model. The musical introduction and conclusion perform a pre- and post-communicative function. **Conclusions.** Music is an integral part of plays. It contains one or more themes that undergo timbre, texture, and genre changes throughout the play. This paper analyzes the role of Ivan Nebesnyi's music in the plays and its interaction with other stage means of expressiveness. The author emphasizes attention to the themes. The music reveals the characters of the main heroes. The composer uses the leit timbres of the violin and trembita to characterize the Gypsies and Hutsuls, sopilka – Khoizek. It contains one or more themes that undergo timbral, textural, or genre changes throughout the play. The theme is the semantic and intonational code of the play, its sound model, and business card. The characteristic feature of I. The presence of leitmotifs represents Nebesnyi's compositional thinking. The instrumental timbre reflects the feelings of the play's characters, conveys the peculiarities of human nature, and reproduces the drama of the main character's development. In the music to the plays, I. Nebesnyi expressively conveys the national colouring. The composer chooses Hutsul and Gypsy scales to denote ethnic communities ("On Sunday morning she gathered herbs"). The author's theme, stylized as Jewish folklore ("The Wise Men of Chelem"), immerses the audience in the semantic field of Jewish humor. The presence of a musical prelude and postlude, built on the central theme, adds integrity to the performance and performs a pre- and post-communicative function.

Keywords: I. Nebesnyi's works; staging; theatrical action; music to the staging

Introduction

The works of the Ukrainian composer Ivan Nebesnyi (born in 1971) are well known in Ukraine and abroad. Both domestic and foreign musicians perform his works. I. Nebesnyi is the author of music for forty plays performed in Ukrainian music and drama theatres. The composer is honored with the Theatre Awards "Kyiv Pectoral" (2011) and "GRA" (2021) for fertile work in this genre. I. Nebesnyi collaborates with many music and drama theatres in Ukraine. Among them are the Lviv National Theatre of Ukrainian Drama, named after M. Zankovetska; Ternopil Academic Music and Drama Theater, named after T. Shevchenko; Kyiv National Academic Drama Theatre named after I. Franko; Kyiv Academic Drama "Theater on Podol"; Vinnytsya Academic Ukrainian Music and Drama Theater named after M. Sadovskyi; Ivano-Frankivsk Academic Music and Drama Theater named after I. Franko.

Purpose of the research

The purpose of the research is to define the musical filling of the play in the context of its development and interaction with other stage means of expressiveness.

Recent research and publications

There is no separate research about I. Nebesnyi. Several reference articles are available (Encyclopedia of Modern Ukraine, Music World, website of the Lviv National Opera Theater). Among the latest studies is L. Nazar-Shevchuk's publication about the premiere of the ballet "Shadows of Forgotten Ancestors" by I. Nebesnyi at the Lviv Opera Theater. The author analyzes the ballet of the leading Ukrainian theater in a conceptual context (Nazar-Shevchuk, 2024). The author of this article explores the role of Ivan Nebesnyi's music and its interaction with other stage means of expressiveness in the play "On Sunday Morning She Gathered Herbs" (Yakymchuk, 2024).

Main research materials

Cooperation with many Ukrainian theatres allowed connoisseurs of music and theatrical art to get acquainted with I. Nebesnyi's works. Let us analyze the logic of I. Nebesnyi's composer's thinking in music for performances, its dynamics in the context of the performance on the example of three performances of the Vinnytsya Academic Ukrainian Music and Drama Theatre named after M. Sadovskyi. These are: the romantic play "On Sunday morning she gathered herbs" (after O. Kobyljanska's novel and N. Nezhdana's piece); the psychological drama "One Flew over Cuckoo's nest" (D. Wasserman's piece after Ken Kesey's novel); the comedy-parable "Helem Sages" (after M. Hershenson's piece).

Before analyzing the musical component, let's briefly outline the primary literary sources that became the basis for the productions and their stage interpretation.

Plots of literary primary sources

M. Hershenzon (1903–1943) wrote the play *“Helem Sages”* in 1942. Its premiere took place in Vilnius in the same year. The play’s plot, oozed with Jewish humor, tells about life in a small Jewish town, Helem: “When God created the world, he sent an angel with two small bags: one was black, the other was white. The most thoughtful wisdom was put in the white bag, and sheer stupidity in the black one. And there happened in this way: flying over the Earth to endow some people with wisdom and others with stupidity, the angel inadvertently caught on the tree and tore the white bag, and all that most thoughtful wisdom poured on Helem” (Hershenzon, 1990, p. 12). So, everyone understands that Helem is a town of the wise. And there is no place for the stupid. The Helem sages ponder how to prevent the city from becoming the fool’s town since, in their opinion, a fool named Khoizek is among the town’s inhabitants.

Today, Lviv’s interpretation of the play, going in the repertoire of Vinnytsia theatre, enjoys success and deserved acknowledgment (the director – Vadym Sikorskyi, the stage designer – Myron Kypryian). The premiere of the play took place in October 2008. In a year, the theatrical group was endowed with the Prize “The Best Play” at the Fifth Regional Festival of Comedy, “Golden Applause of Bukovyna” (2009). The laconicism of the play, its philosophical irony, and the charm of Jewish humor are embodied in the conceptuality of scenic and musical decoration. The theatrical show is filled with Jewish humor and symbolism: two big triangles, woven from wooden sticks, are situated on a black background. These figures are moving, symbolizing the six-angled Jewish stars and Egyptian pyramids. During the prologue and the epilogue, the play’s characters are peeping from this imaginary star and looking for salvation not for themselves but for the truth’s sake. The directorial irony regarding Helem Sages’ undeniable experience climaxes in the finale – Khoizek’s marriage. I. Nebesnyi’s authentic music, stylized as Jewish folklore, recreates the philosophical and ironic nature of the comedy-parable.

In the novel *“One Flew over the Cuckoo’s Nest,”* Ken Kesey (2017) used his experience of working in a mental hospital, where LSD sessions were held and experiments with potent drugs were made. In 1963, Dale Wasserman wrote a play based on the novel’s plot and staged it on Broadway. In 1975 Miloš Forman filmed the novel. The movie became a cult film, receiving five nominations for “Oskar” in a row. After that, the novel became famous all over the world.

The well-known Ukrainian director Vadym Sikorskyi staged Dale Wasserman’s play. As an artist, V. Sikorskyi is concerned with dramaturgy, which reveals the inner world of a person (Velymchanytsia, 2012).

The central place in the plot is a person’s opposition to the whole system and society. A miniature model of the outer world, a ward in a mental hospital, is represented on the stage. Its patients don’t live – they exist. The protagonist’s appearance, an ex-participant of the Korean war, a funnyman, and a womanizer McMurphy, breaks the rules and hierarchy in the chamber. His opposition to the official leader, Ratched, the nurse, provokes a conflict between them and later leads to McMurphy’s lobotomy. Thus, the spectators watch outer and inner conflicts in which the protagonist tries to comprehend the essence of his “self,” being aware of its fragile and unstable nature.

The novel *"On Sunday Morning She Gathered Herbs"* (1909/2021) by O. Kobyljanska (1863–1942) is based on the theme of a romantic song-ballad "Oy, ne hody, Hrytsiu" ("Oy, don't go, Hrytsiu"), the most known Marusia Churai's song about unrequited love. The premiere of the play "On Sunday morning she gathered herbs," based on the play by N. Nezhdana, "Two Souls in One Body," took place on September 25, 2014, in Vinnytsia Academic Ukrainian Music and Drama Theater, named after M. Sadovskyi. The eternal wisdom and exciting drama of a love triangle, Nastka – Hryts – Tetiana, are combined in the piece.

The directorial team (stage director – Taisiia Slavinska, the National Artist of Ukraine; art director – Iryna Lupashchenko; choreographer-director – Diana Kalakai, the Merited Artist of Ukraine; light artist – Anatolii Melnyk, the Merited Artist of Ukraine; sound engineer – Oleh Filvarkov) stages the play in the genre of romantic drama, strengthened by Ivan Nebesnyi's music. The actors have created strong, deep, charismatic characters of the Gypsy and habitants of the Hutsul village.

In T. Slavinska's directorial version, the stylistic peculiarities of the piece and the specificity of the author's poetics find their scenic embodiment. Carpathian nature, romanticized in people's beliefs and legends, is expressively recreated on the stage. The nuances connected with the characters' characteristics, which the writer describes in detail to enhance the emotional and symbolic content of the piece, gain particular importance. The play is enriched with folklore and ethnographic elements: dances, choreographic scenes, and songs. The well-known contemporary Ukrainian composer I. Nebesnyi's music makes O. Kobyljanska's novel musicality and reveals the protagonists' characters. Musical and choreographic action is an integral component of the play; it contributes to its dramaturgical development and comments on events.

The main features of Ivan Nebesnyi's composer thinking

The main trait of I. Nebesnyi's composer thinking in his music for plays is the presence of *one or more themes*, which acquire timbral, texture, and genre changes during the play. The central theme usually has a square structure with recapitulation; it is easy to perceive and remember; spectators perceive it as a musical visit card of the play.

Thus, in "The Sages of Helem", the central theme is the author's melody, which is stylized as Jewish folklore. It, as the play itself, is terse and clear by structure. The basic theme presents a sound model of the play and its semantic and intonation code, which is implemented in verbal and musical language. A Jewish melody sounds at the beginning and at the end of both acts as if wrapping the audience into a musical and semantic field of Jewish humor. At the end of the play, it acquires traits of dance genres. Bright arranging of the orchestral score and the presence of percussion timbres and noise instruments emphasize the festive mood of the last *mise en scene* – the wedding of enamored Khoizek and Tsirele.

Another theme is derived from this main Jewish tune: the trumpet theme, which is connected with the lights of wisdom – Rebbe Todek, Rebbe Nusse, Rebbe Zusse. It accompanies their replicas and philosophical-rhetorical questions. To portray the sages' comic decisions, the composer chose a timbre of trumpet, which corresponds with the semantics of funny proposals (in order to separate unmarried Khoizek from his girl, it is necessary to get him married at first). A short tune, built on brief duration notes, in a brass instrument's low register is a musical-speech intonation identical to

the sages' proposals. It participates in a musical-verbal polylogue and sounds just after the lights of wisdom's words. The descending trumpet tune breaks off suddenly every time, presenting spectators this way, waiting for the plot resolution.

In the play "One Flew over the Cuckoo's Nest," I. Nebesnyi chose the genre of electronic music to portray the cold, heartless atmosphere of the mental hospital ward. Several themes, which differ in their semantic content, are combined in the musical arrangement of the play. Among them, the theme of evil (a long sound) and the theme of ascent (an ascending tetrachord) play a leading role. The brutal dictator of the mental ward, Ratched, the nurse, has no human warmth and lives according to the rules and not to her patients' needs. In the play, She symbolizes autocratic evil for embodying this evil I. Nebesnyi chooses a long electronic sound of low frequency that sounds every time the nurse appears or is mentioned. Everything that causes the patients' fear is accompanied by a long sound. Such sound semantics are connected to doom and, finally, to the play's tragic ending.

The theme of ascent (goodness), as opposed to the long sound, is symbolized by an ascending tetrachord in the musical language. Its melody, diversified by harmony changing, is repeated many times. Confrontation of the two musical-intonation spheres, like the fight between Evil and Goodness, occurs during the play (the opposition between the official leader, the nurse Ratched, and the non-official leader McMurphy).

The ascending tetrachord sound has a different semantic meaning. Firstly, it should be remembered that an ascending rhetorical figure, anabasis, means ascent and joy. It often accompanied theological texts about ascension and resurrection and was used in secular music. I. Nebesnyi's ascending tetrachord is connected to evangelical symbolism, which is oozed in the piece and the play. The authors present obvious parallels to it. The philologist M. Roshko points to the following: Bromden, the narrator, who is pretending to be deaf-mute, plays the role of McMurphy's evangelist, while the latter personifies the messiah, who died for other people's sake; the fishing trip is a symbol of christening. In the play, one of the patients, Cheswick, stands in the pose of crucifixion (cross) and asks to help him go for a walk to eat because his arms are chained (Demchuk, 2020).

The theme of ascent is also associated with the transformation in McMurphy since he was imbued with his neighbor-patients' condition, began to teach them to take responsibility, and fought their fear against the forces of evil (Demchuk, 2020). Every time, the ascending theme of goodness gains and more, ample sounding, filling up the space of the auditorium. The overtones, which unite into a general sound stream, create a voluminous musical sphere. The composer seems to put the spectator in there and is already at the start of his ascent. The last sound of this theme becomes the most expressive by emotional and timbre-textured filling. Timbre of Bells, added by I. Nebesnyi to the final sounding, fixes the symbolism of the Renaissance, Bromden's in particular, since he has overcome his fear and is leaving the mist darkening his mind.

The following specificity of I. Nebesnyi's composer thinking in his music for plays is *the presence of leit-timbres*, fixed after certain characters or communities. Thus, in the play, "On Sunday morning she gathered herbs," I. Nebesnyi uses two basic timbres, the violin, and the trembita, which personify the Gypsy and the Hutsuls.

The violin sound, mainly in the high register, accompanies Adronati's and Mavra's advent on the stage. It is conditioned by Adronati being a violinist and by the semantics of the string instrument's sounding. The timbre of the violin in the play symbolizes the dramatic destiny of the Gypsies. It emphasizes the highest degree of Mavra's inner pain in the moments of her recollections, filled with indescribable sadness (the first *mise en scene* of Mavra, Adronati, Radu; the *mise en scene* of Mavra and Hryts).

If the violin refers to the Gypsies' images, the *trembita* is the leit-timbre of the Hutsuls community. Since ancient times, it has been one of the famous and favorite musical instruments in Hutsulshchyna. The *trembita* and the person who plays it became a peculiar poetic symbol. The voice of this instrument accompanies the Hutsuls' life: in the morning, it proclaims the sunrise; "the last cry of the *trembita* ends a funeral ceremony" (Matsiievskyi, 2012, p. 108). It sounds during mass holidays and celebrations. This traditional Hutsul instrument implements several functions in the play. I. Nebesnyi uses it at moments of changing *mise en scene*, such as dividing the chronotype of the play. The tunes-signals warn of the danger – and portend dramatic events. The *trembita*'s voice appears in the last scene – the death of Hryts and Tetyana. "These are sad and tragic internally filled funeral signal calls in the system of Hutsul semantics: who died? Where? Why? How is it there at home?" (Matsiievskyi, 2012, p. 112).

In "Helem Sages," I. Nebesnyi used the *sopilka* to introduce Khoizek. The Jewish melody, performed by Khoizek under Tsirele's windows (the *mise en scene* of Suri and Tsirele where the mother instructs the daughter, and she at the moment dreams of Khoizek), sounds lyrically thanks to the *sopilka* timbre. It should be added that the actor Maksym Kakarkin (Khoizek) can play this musical instrument perfectly, so the actor performs the tune on the stage himself.

Usage of the *sopilka* timbre by the composer explains that Khoizek, who gave away all his possessions for his father's *sopilka*, plays the instrument for days. This instrument is identified with the lyrical hero himself (let us remember Lukash in "Lisova pisnya" ("Forest Song")) and expresses his inner frank feelings. The voice of *sopilka* becomes Khoizek's voice: he is ashamed to tell the girl about his feelings, and instead of that, he plays the instruments.

The next feature of I. Nebesnyi's composer's thinking is the *presence of national flavor*. There are two kinds of scenes in the play "On Sunday morning she gathered herbs" according to their national flavor: the scenes where the Gypsy life is depicted and the Hutsul ones (Mavra, Adronati). The both (Gypsy and Hutsul) lines are realized through musical and choreographic means. The ballet master D. Kalakai combines elements of Hutsul and Gypsy choreographic lexicons as a sign of assimilation of both lines, which have intertwined in Mavra's life. The Gypsy and the Hutsul gammas, chosen by I. Nebesnyi for the musical filling of the play, are similar in their intonations. They personify the image of Mavra, revealing her connection to the inhabitants of a Subcarpathian village where she had lived a more significant period of her life.

The scenes connected with the Hutsul community's life constitute the play's main body. They reflect youth festivities on spring and summer holidays and weddings. D. Kalakai uses folk choreographic vocabulary and Carpathian region costumes for which light tints are chosen as they reflect the sublime festive mood of youth, their de-

sire to live, and the energy of the youth. The music, filled with energy and intonation-related to folklore sources, finalizes the ethnographic composition of the folk fest.

Among the basic features of I. Nebesnyi's composer thought that in his music for plays, the presence of musical interludes and postludes should be named. Music frames either parts of the play or the play itself; it contributes to the piece's semantic and intonation integrity, keeps the audience's attention on the play, and creates preconditions for reflection after the end of the stage action. The interlude and the postlude are usually built on the central theme. So, the musical prelude, executing a pre-communicative function, adjusts the spectators to the plot and immerses them into the atmosphere of the play. A musical postlude gives spectators time and space for their reflections and awareness of emotional experience, of the assessment of stage action, and executes a post-communicative function. At the same time, the epilogue serves as a therapeutic means, especially in plays with a tragic ending ("One Flew over the Cuckoo's Nest"). The stage action has ended, the curtain has shut, and music keeps sounding, distracting the spectators from the tragic finale, mitigating their impressions after watching the play.

Conclusions

The analysis of I. Nebesnyi's music for plays allows us to make the following conclusions. Music is an inalienable component of the plays. It contains one or several themes that undergo timbral, textural, and genre changes during the play. The theme is the play's semantic and intonation code, sound model, and hallmark. The characteristic feature of I. Nebesnyi's composer thinking is the presence of leit-timbres, personifying the characters: the violin – the Gypsies, the trembita – the Hutsuls ("On Sunday morning she gathered herbs"), the sopilka – Khoizek ("Helem Sages"). The instrumental timbre reflects the characters' feelings in the play; it conveys the features of human nature and recreates the drama of the main characters' formation in his music for Plays I. Nebesnyi expressively conveys the national flavor. The composer chooses the Hutsul and the Gypsy gammas for the signification of the ethnic communities ("On Sunday morning she gathered herbs"). We interpret the combination of national choreographic lexicon and music as a sign of assimilation of two ethnic lines intertwined in Mavra's life. The author's theme, stylized as Jewish folklore ("Helem Sages"), plunges the spectators into the semantic field of Jewish humor. The presence of musical prelude and postlude, built on the central theme, gives integrity to the play and executes the pre- and post-communicative functions.

We see the perspective of our further research in the exploration of I. Nebesnyi's music for other plays and also in the study of his works of different genres.

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МУЗИКА ІВАНА НЕБЕСНОГО ДО ВИСТАВ: СИНТАКСИЧНИЙ АСПЕКТ

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Анотація

У статті визначено роль музики Івана Небесного, її взаємодію з іншими складниками вистави. Акцентовано на тематизмі музичного наповнення. Визначено, що музика розкриває характери головних героїв. Композитор використовує лейттебри скрипки, трембіти для характеристики циган, гуцулів; сопілки – для Хойзека. **Мета дослідження** – визначити роль музичного наповнення вистави в контексті її розвитку, взаємодії з іншими сценічними засобами виразності. **Методологію дослідження** становить теоретичний, інтерпретологічний, компаративний, комплексний, а також метод узагальнення, що дає змогу розкрити мету статті. **Наукова новизна дослідження**. Уперше проаналізовано музику Івана Небесного до вистав з репертуару Вінницького академічного українського музично-драматичного театру ім. М. Садовського. Музика є семантично-інтонаційним кодом вистави, її звуковою моделлю. Музичний вступ та завершення виконують до- та посткомунікативну функцію. **Висновки**. Музика є невід’ємним складником п’єси. Вона містить одну або кілька тем, які зазнають тембральних, фактурних і жанрових змін протягом п’єси. Тема є смисловим та інтонаційним кодом п’єси, її звуковою моделлю та візитною карткою. Характерною рисою композиторського мислення І. Небесного є наявність лейттембрів. Інструментальний тембр відображає почуття персонажів п’єси, передає особливості людської натури, відтворює драматизм становлення головних героїв. У музиці до п’єси І. Небесний виразно передає національний колорит. Композитор обирає гуцульські та циганські гами для позначення етнічних спільнот («У неділю рано-вранці копала вона трави на зілля...»). Авторська тема, стилізована під єврейський фольклор («Хелемські мудреці»), занурює глядачів у семантичне поле єврейського гумору. Наявність музичної прелюдії та постлюдії, побудованих на основній темі, надає цілісності виставі, виконує пре- та посткомунікативну функцію.

Ключові слова: творчість І. Небесного; вистава; театральне дійство; музика до вистави

