

анализ хоровых обработок Николая Колессы, определяются особенности композиторского письма.

Ключевые слова: обработка, хор, интерпретация, песня, Колесса, гармония, мелодия, композитор.

Olesia Rudakevych. Specificity of the folk material interpretation in choir adaptations by M. Kolessa (on the examples of Volyn and Polissya songs). Artistic-performance aspect. The article is devoted to the specificity of choral adaptations by M. Kolessa (on the examples of Volyn and Polissya songs) based on the variety of themes, forms and expressive means, specificity of regional performance traditions. The analysis of choral adaptations by M. Kolessa is conducted; the peculiarities of the composer's writing are outlined.

While considering of the most interesting creativity fields of Mykola Kolessa – the folk song adaptation, one may gain a deeper understanding of his style specificity, comprehend his artistic individuality. Choir adaptations by Mykola Kolessa are marked by the delicate filigree of comparison of certain part-lines into a meticulously delineated picture of entity, exceptional inventiveness in the embodiment of certain nuances of a poetic text and search of interesting rich hues of polyphony what reveals more thoroughly the whole beauty and individuality of the folk melody. The crucial peculiarity of composer's adaptations is his colossal feel of regional differences of the songs to which he refers. The richness of western Ukrainian folklore was of great importance in this process. The composer uses the principle of folk background polyphony, voices are as if interlaced in the music tissue what is characteristic of the whole culture of Ukrainian polyphony. Texture diversity is traced on the level of two-voice level as well as in the sounding of the whole choir. Folk songs adaptations are quite developed melodically. When comparing them with Polissya adaptations, the first ones are more melodically flexible and characterized by greater lyricism. The ethnophonics of the choir sounding lends them picturesqueness. This is a specific feature of group singing, combination of the introductory verse in a song with peculiar «interwinement» with the rest of the voices. According to the composer, adaptations of Volyn folk songs are similar to adaptations by Leontovych. As it was already mentioned, composer's handwriting in Volyn folk songs is characterized by the individualization of voice-leading. Though, in contrast to M. Leontovych – a master of melodic development individualization, M. Kolessa is lead by a vertical principle. Harmonic sharpening, certain «astringency» sound are very organic in a choir. One may trace the bright synthesis of harmony with polyphony, though, with the preeminence of a harmonic factor. Rhythmics of Volyn songs are plain, melody is of a broad breathing, wavelike, characterized by lyricism what makes it quite similar to central regions of Ukraine. The composer illustrates different kinds of group singing existing in a folk practice:

two-voice singing, fragmentary voicing doubling in third, introductory verse in a song of one voice with a peculiar «interlacing» (O. R.) of other voices, developed imitational-polyphonic singing. This type of polyphony demonstrates powerful group singing. M. Kolessa widely develops the principle of variation of all the elements of folk song features mode, metro-rhythm, voice-leading which acquires a special status of music work existence. Thus, in the process of interpretation one may reveal and artistically reconsider the nature of a song. Simultaneously, it is strengthened and supplemented by the elements which are peculiar to the composer's own artistic manner. I. e. reintoning and supplementing are the main creative principles used by the composer while working with the whole folk song material. Revealing author's interpretation of Polissya songs, it is worth to refer to F. Kolessa's view on them. In particular, the specialist in folklore makes valuable remarks regarding ethnophonic manner of Polissya residents. «Two- and three-voice performance of folk songs is achieved through setting the tune by two or more singers in one group and has traces of a singer's manner»^{*}. The composer does not retreat from this artistic performance principle in any sample. Mode-metrical organization of Polissya songs along with compositional peculiarities and specificity of a language dialect create very unique performance manner, in contrast to group singing of central regions of Ukraine. The sense of the Polissya singing ethnic source is in the two-voice introduction. Composer's technique of voice leading reaches a high level in choir works. The composer possess linear foundation of thinking as well as great knowledge of texture of choir voices and a good feel of their timbre features combine with harmonic language innovations. M. Kolessa's harmonic language of choir adaptations of Polissya songs is based on the fold diatonic system of mode organization of singing material, song structure and well as on creative active comprehension and reconsideration of their mode lexis. The composer admired the melodies which combined mode specificity pertaining to general Ukrainian national style with special features on the level of melody, metro-rhythm, structure and performance manner. M. Kolessa excellently implemented the initial idea oriented at the reconsideration of folk polyphony specificity in the framework of professional art. Maximal approaching to the group singing foundations and its ethnophonic manner is traced on all the music language parameters of adaptations of Polissya songs. Having chosen not very well-known layer of singing culture of Ukraine in the field of professional music, M. Kolessa came to a free type of folklore sample development and achieved a high artistic result in its comprehension.

Keywords: choir adaptations, choir, interpretation, song Kolessa, harmony, melody, polyphony, the composer.

^{*} Kolessa F. Folkmusic in Polissya // Ukrainian music. – 1939. – № 1.