

IMPRESSIONIST-SYMBOLIST DECORATIONS OF SONATINA

MYKOLA KOLESSA.

The work objective. The paper is devoted to the disclosure of impressionist-symbolist decorations in the works of Mykola Kolessa, which represent the response of the author to the “the call of time”, “the spirit of times”. **Methodology** relies on the complex of methods as follows: stylistic comparative, culturological and hermeneutic. **The scientific novelty** is defined by the originality of theoretical idea, accentuation in the heritage of the mentioned above author, trust in the stylistical characteristics of impressionism-symbolism and through their “tender” Neoclassicism, as well as independency of analysis in the mentioned aspect of the given sonatina. **Conclusion.** Sonatina is an outstanding example of combination of the achievements of popular and professional art, since it combined both features of modernist style and the West Ukrainian folklore. The composer skillfully combines in his works techniques of musical impressionism-symbolism with the folklore thematic invention authenticity, without using the quotations.

Keywords: impressionism, symbolism, decorations, “tender” Neoclassicism, sonatina.

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Мета роботи. Стаття присвячена виявленню імпресіоністично-символістських оздоб у творчості Миколи Колесси, які являються реакцією автора на «поклик часу», «духу часу». **Методологія** опирається на сукупність методів стильово-компаративний, культурологічний, герменевтичний. **Наукова новизна** визначається оригінальністю теоретичної ідеї, акцентування в спадщині названого автора, довіри до стилістичних показників імпресіонізму-символізму і через них «м'якого» неокласицизму, а також самостійністю аналізу у названому ракурсі вказаної сонатини. **Висновок.** Сонатина є яскравим взірцем поєднання досягнень народного та професійного мистецтва, адже в ній поєдналися не лише риси модерну, але й Західно-Український фольклор. Композитор майстерно поєднує у своїй творчості прийоми музичного імпресіонізму-символізму з фольклорною автентичністю тематизму, не застосовуючи при цьому цитат.

Ключові слова: імпресіонізм, символізм, оздоба, «м'який» неокласицизм, сонатина.

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Цель работы. Статья посвящена выявлению импессионистских-символистских украшений в творчестве Николая Колессы, которые являются реакцией автора на «зов времени», «духа времени». **Методология** опирается на совокупность методов стилистически-компаративный, культурологический, герменевтический. **Научная новизна** определяется оригинальностью теоретической идеи, акцентирование в наследии названного автора, доверия к стилистическим показателям импессионизма-символизма и через них «мягкого» неокласицизма, а также самостоятельностью анализа в названном ракурсе указанной сонатины. **Вывод.** Сонатина является ярким образцом сочетания достижений народного и профессионального искусства, ведь в ней соединились не только черты модерна, но и Западно-Украинский фольклор. Композитор мастерски сочетает в своем творчестве приемы музыкального импессионизма-символизма с фольклорной аутентичностью тематизма, не применяя при этом цитат.

Ключевые слова: импессионизм, символизм, украшения, «мягкий» неокласицизм, сонатина.

The significance of this study consists in the creative personality of Mykola Kolessa, who glorified in his works national ideals, traditionalism of the West Ukrainian region. Although according to the contemporaries and in the composer's self-characterization there were references to Ravel, impressionism. Precisely these features pointed at Kolessa's response to “the call of time”, “the spirit of times” according to Hegel, that emphasized an outstanding figure of the West Ukrainian creator.

The work objective is study of impressionism-symbolism elements in the stylistics of the author and implementation of “tender” contours of neoclassicism therethrough, which are organically absorbed by Ravel, and which are peculiar to the Ukrainian master.

The tasks of the work:

1. To spotlight the materials, which point at the readiness of Mykola Kolessa to enter the circle of modernistic innovations of the 20th century as attributes of thinking of that century.

2. To analyze of the sonatina by M. Kolessa in correlation with samples of piano pieces of work by M. Ravel and those, who resuscitated the mentioned French creator.

The methodological background relies on the complex of methods as follows: stylistically comparative, culturological and hermeneutic. In this context the attention is focused on the developments of B. V. Zharkova, O.M. Stupel and others. The study subject is signs of stylistic “calls of time” in the heritage of M. Kolessa. The object is understanding of the modern transparency when understanding care related to the folklore national certainty of musical expression.

The scientific novelty is defined by the originality of theoretical idea, accentuation in the heritage of the mentioned above author, trust in the stylistical characteristics of impressionism-symbolism and through their “tender” Neoclassicism, as well as independency of analysis in the mentioned aspect of the sonatina given.

The creative personality of M. Kolessa represents the best traditions of the national composition school. His heritage in general represents late-romantic according to Kalmuchyn-Dranchuk T. “a little bit modernized tradition in the national interpretation” [6, 76]. Such an approach is typical, since creative achievements of M. Kolessa in the field of pianoforte music show the natural synthesis of modern tendencies of the European art of the 30s with the detailed re-thinking of the ethnographic tradition. But the representation of this modernist movement in terms of “the late Romanticism” obviously limits the author’s style preferences. This explains why Vasyl Barvinskyi among the first characterized M. Kolessa as a true novator, the first Ukrainian impressionist [6, 76]. The important feature of M. Kolessa’s stylistics is particular descriptive genre idea. Predominant expressive means used by the composer are as follows: the Huzul, the Dorian, the Phrygian modes, the Hungarian gypsy scale, acute syncopated articulation, continual melodious, dynamic variability of thematic invention, which consists of laconic motives.

The very title of genre variety of M. Kolessa's work concerned results in the analogy with the corresponding typological decision of M. Ravel (fis-moll Sonatina). Powerful folklore orientation of Kolessa's thinking is relevant to the folklore outputs of the mentioned French maitre, for whom, in fact, the national folklore element did not "glow" immediately in his compositions, while the appeal to the Spanish, Greek, German, Russian and other ethnical and national characteristics symbolized artistic redundancy of the French way of artistic thinking. Comprehensive transformation of those impacts determines the artistic value of the pianoforte composition of M. Kolessa [6, c. 76].

Interaction between the folklore elements takes place at all levels of composition, more specifically, figurative and emotional, semantic, linguostylistic, constructive. During the analysis the rapport correlation of the composition solution with the rococo sonatas-suits is emphasized, wherein the variability of thematic invention disclosure together with different architectonical tendencies provided with the reliance on the folklore sources of their creative work. The composer skillfully combines in his works techniques of musical impressionism-symbolism with the folklore thematic invention authenticity, without using the quotations (that once again introduces an analogy with the French School).

M. Kolessa composed for pianoforte not so many pieces of music, the majority of which was created in the thirties: "Dribnychky" cyclus of miniatures, "Slidamy Dovbusha" sonatina, the suite "Kartyny Hutsulshchyny", Fantastic Prelude. Stage plays for children, Autumn Prelude, "Hutsulskyi", "Pro Dovbusha" preludes, were composed later. As is obvious, mainly the author strives to concretize his intention by means of verbal descriptive details, using them inventively and in a variety of ways. The concentration of Dovbush figure attracts attention thereto, who symbolizes a national hero for the Western Ukraine. Dovbush embodies an idea of age-old struggle for independence.

But, in general, the mentioned descriptive headings present in a generalized sense (in comparison with the romantic literary descriptions) figurative and inventive signs, that brings them to the frontier of symbolist "understatement". The mentioned above appeals to the French source are kind of emphasized by the significance of the prelude genre, occupying an independent place in particular in the French instrumentalism.

Let's draw attention to the fact, that M. Kolessa's focused on the modernist modes of expression in 1930s, in other words, during the period of "traditionalization" of the art longing for style - see principal focus on Neoclassicism and symphonic style during the

mentioned years of such true followers of the modern-avant-garde as members of Six. “Dimness” of this modernist impacts in M. Kolessa, therefore, is an evidence of his sensitivity to the “ideas of time”, since the acuteness of the modern-avant-garde presentation is observed in 1910s, 1920s, 1950s - 1960s, while 1930s - 1940s objectively are the period of such traditional genres as symphony, full opera, that is not peculiar to the “waves of avant-garde” during the mentioned above decades.

Sonatina for piano by M. Kolessa, composed in 1939, embodied brand new peculiarity, which was not typical for the Ukrainian music: this harmonious combination of national specific folk melodies of the Carpathian type with sonata form. Here for the first time the leading stylistic tendencies of the twentieth century such as Neoclassicism, impressionism and neo-folklore were synthesized. This was reflected in the nature of the musical material, which absorbed the rhythm-intonational and structural features of the folklore of the Carpathian region, notwithstanding the foregoing, the quotations were not used by the author. The later approaches to the neo-folklore “breathes” of B. Bartok, although an absolute advantage for M. Kolessa was neoclassic angle of communication with Neo-folklorism.

Quite specific and analytical mood, the composer tells about his work, draws attention: “... pianoforte Sonatina, composed in 1939, of course, I was influenced by the works of the same genre by Moris Ravel, and also by sonatinas of my teacher Novak, but I tried to convey therein, first of all, national characters, inspired by folklore, our epos, legends. That is why, Sonatinas have descriptive heading, associated with the legendary character of Dovbush, very popular in our art: “Slidamy Dovbusha”, “Dovbush i Dzvinka”, “Bilya vognyshcha”. Although the description is quite conditional, its aim only to depict main moods and pictures, I wanted to demonstrate in this work” [2, c.218.]. The quotation given is very interesting due to the fact, that the composer therein one more time points at Ravel’s influence on his pianoforte Sonatina.

The point to be emphasized is that Kolessa’s mentioned “ravelism” is clearly corrected by Mozartian references and there are “hints to Chopin” in Mozartian works (and with elements of rococo!). Precisely the beginning of Kolessa’s Sonatina with “wordless romance-arioso” introduces an allusion to the famous a-moll Sonata No. 310 by W. Mozart. The mentioned Mozart - Kolessa parallel is recognized by the presence of “Mozartian mini-

cluster” in terms of non-chordal notes (given by grace note) in the basic triad (vertical structure a-c¹-e¹-h¹ – see a-c¹-e¹-dis² in Mozart).

As to the parallels with Chopin, let us refer to the sonata Allegro structures of the Polish composer, where the development widely shows the primary area, and the recapitulation is “satisfied” with one secondary (see Part I of the Second Sonata by F. Chopin) or starts with the secondary area, giving the “mirror” recapitulation (see Allegro of the First Ballade of Chopin). But generally Kolessa does not reflect the wealth of romantic texture of the Polish master. I ternary composition of Sonatina does not coincide with principal monumentality of Chopin’s sonata four parts.

The images of "Sonatina" are honest and sincere in implementing synthesis of European clavier-pianoforte texture heritage and national folklore moments. The above mentioned modal structures - Huzul, Dorian, Phrygian modes, double harmonic minor - are really spectacular for folk Huzul use - but we find that also in the south of Europe and in Scandinavia (see ingenious "folklore simulation" of J. Sibelius, etc.). The said combination of certain European and specific elements of Huzul folk objects refers also to melismatic number of Sonatina topics as its natural manner is not less for singing Huzul-land than melismatic "Fleur" of rococo. This is logical, as the source for the first and the second was figural old-church singing, derived from Byzantine sources, both for Ukraine and for France that source was and remains important to stimulate national search for music expressiveness.

The line of musical and dramatic development is classically constructed and consistently logical. But monothematic alignment in all themes of the work acts as deliberately emphasized. Thus, as the main party of the 1st part has rod tetrad, but this tone is of course supplemented by appoggiatura in fifths (vertical a-c¹-e¹-h¹), then a side Allegro of filling of volume stepwise in fifths is the essence of melodic structure. As for the texture solution of both topics, they are fundamentally similar: "arioso-romance without words". The course in fourths and fifths marks the main theme of the 2nd part. And the same interval load notes also the leading thematic of the Final.

So we recognize quasi –serial indicators of thematic components that resemble the corresponding features of thematic invention in the cycles by French harpsichordists of the 18th century, which explicitly simulated the form by Debussy and Maurice Ravel.

The descriptive way matters a lot in Sonatina, and above it there was its certain symbolism, because the names of parts do not have literary-plot contact. Each part has its specific name: the first part is "In the Footsteps of Dovbush", the second one is "Dovbush and Bell," the third is "Near the Bonfire". Of course, this generic type of descriptive way

allows only creation of more expressive folk flavor. Please note the Vorspiel nature of the 1st Part name ("In the Footsteps of Dovbush"), where there is no figure named in the title of the character. By the name - this is a legend about Dovbush in the memory of people. And those characteristic kolomyika phrases, dominance of the Huzul system in the mode-tone palette combined with transparent texture and frank features of Mozart rococo [14, p. 155] give pithy character of significance and national worship, with links to examples of sacral cultural piety, to samples of the European world. Above there were links to Neo-folklorism: themes of Kolessa enriched with effects of infraglottic polyphony generate association with the principles of Neo-folklorism in B. Bartok's style, but in the Ukrainian folk-song soil. This indicates harmony of artistic search by M. Kolessa with the leading aesthetic attitudes of his time [8, p. 293].

The features of this work may be considered as conflict-free drama at monothematic music connectivity of each part including the three-part cycle as a whole. Thus proximity to the specifics of the monothematic technique of the twentieth century emerges, built on pro-serial, i.e. serial basis, and that creates in the texture constant transformation of major thematic complexes.

The first part (*Allegro-moderato*) is light and agile, develops very naturally and relaxed. Here originally the elements of Huzul folklore with classic methods of piano presentation were combined. Its main theme draws attention with peculiar mode-tone combinations of majors and -minors and Lydian order, restrained energy, dance, which are emphasized by the clear rhythm and homophonic –harmonic composition of texture. The main party is heard with three themes: fanfare progress-call (bars 1-2), lyrical songs section (bars 3-5) and dance (bars 6-9) formed from melody in fourths, kind of "theme grain" in the mode of a- moll. Brilliance of Huzul system, its expressiveness is extremely vividly expressed in the main theme of the first part of pianoforte Sonatina, in which stressing of the fourth expressed degree provides the topic with generally quite constructive and laconic originality.

Several variant exercises on this topic, in which it grows up in subheadings and changes its phonism, this creates the effect of colorful "dedication" of the initial laconic topic. The second theme of this part does not bring in significant contrast, this is another aspect of picturesque -dynamic action, and yet it is more delicate and songful, embodies a sense of light joy repeatedly painted with a melancholy and thoughtful mood. Initially, the melody of this topic is unanimous, in the second edition it is written in chordal presentation.

In developing M. Kolessa uses classic techniques of development - deep field subdominants, simulation of the themes of the primary aria. There is also a tendency towards

gradual compression of motives, which gives rise to greater stress. All development is developing in dynamic growth with specification benritmico.

The peculiarity of this form is the mirror reprise with holding of the second theme in the mode of the sub-dominant, as well as the modal richness of the themes. This part is maintained in the same emotional level without particularly elevated fade-ins and downs, as it is common in neoclassical works (their goal is not to hit with force of emotions, but rather to capture with perfection and refinement of shapes and lines). Regarding the work of Kolessa - it fully meets the objectives outlined [8, s.294].

The second part - "Dovbush and Bell" - has a genre subtitle "Nocturne", which characterizes the figurative emotionality of music. This is the lyrical center of the cycle. Here with means of subtle coloristic musical imagery the composer depicts nature at night, which thanks to strong lyrical ray moves beyond the usual picturesqueness. Its exquisite impressionistic coloring paints nationally distinctive themes that cause associations with lyrical romance songs. The lyrical and contemplative mood is embodied with extreme clarity. Melody of a wide breath is duplicated in melodic figuration of support, whipped by delicate pattern; exquisite harmonic palette makes the effect of understatement, mystery. In the process of development, the theme becomes passionate, expressive, and in the climax section it sounds even dramatically.

The most interesting and peculiar is the final of Sonatina - "Near the Bonfire". It is based on the active theme of dance composition, based on rhythms and motives of men's Huzul dance - lasso, which is completed by contrasting episodes. The melody is based on generous folk sources. From here the composer draws mode-melodious fragrance, types of developing musical material. The theme captures with impulsiveness of movement, passionate temperament and unexpected rhythmic interruptions. In its development, the composer brings a lot of creative ingenuity, creating a colorful picture of the folk-dance scene. The very category of spontaneity in this part is embodied in the same way as sostenuto and exactly, like all other moods. The author's blurred with nothing position allows as to watch dance show, admiring bright colors, flashes of mode-tonal light-and-shade.

The "women" theme marked dolce by the author's remark makes quite striking contrast, and it appears only to set off the power and life-affirming behavior of the main character.

Sonatina ends with coda (meno mosso). Despite the note of chord, dance is kept here. Dynamic growth runs on that leads to the taffety end with ff and pesante.

Sonatina, like majority of works of Kolessa, is multiple-theme and attracts by emotionally sincere and very striking themes. In one melody there is a comparison of several individualized thematic elements.

In short form, Sonatina is a vivid example of combination of achievements in folk and professional art. Complexity of its implementation is in conjunction with impressionistic tone-painting with national features of thematic material, corresponding to trends of clavierisation of pianoforte, according to the principles of French pianism. The latter was especially important for Kolessa as a Lvivian because Lviv Conservatory was proud and is proud of presence of K. Mikula, a tutee of Chopin, who did not respond to orchestration of pianoforte thinking "by Liszt," supporting "light" style of salon piano art by F. Chopin among the professors in the late nineteenth century. In a work of Kolessa density of orchestra members and dispersion of "post-Vienna" texture is openly avoided. And in the mouths of the author (ref.to Kolessa's expressions on relations with works by Ravel) reference to the French influence on the palette of pianoforte achievements of his works clearly is heard. Extremely important for the artist is: to comprehend all the refinement, clarity, a colossal feeling of the color of each sound, register transitions and harmonic nuances that are crucial for creation of integrity of an image of a work.

Equally significant is the role of rhythmic, which very in-imitatively reflects Huzul folklore, with its springy step, sharp and often unexpected accents - and the latter are correlated with "rhythmic pulsations" of Stravinsky type, against which the "game of syncopation" embodies the rhythmic patterns as such. Dynamics brightly highlights harpsichord turning of thematic material, resulting in relativity of contrasts piano - forte, because "for harpsichord" there isn't any expressed crescendo - diminuendo, showing 'terraced dynamics "(in parallel to the corresponding dynamic effects of symbolist Alexander Scriabin).

Conclusions. Summarizing the analysis of Sonatina by M. Kolessa insists on joining the delicate forms of modernism - the method of "decorations" from symbolism, impressionism through condensation of rococo figures in neoclassical terms of a work's structure. Contemporary music by Kolessa is expressed in a variety of "quiet" playing tendencies of modernism, but the apparent removal from the noted by P. Muliar [11, p. 181] Classical - Romantic style in dichotomies of performance settings.

Pianoforte heritage of M. Kolessa, created for almost sixty years - from 1920's till 1980's.century, did not become exaggeration of landmark event in the Ukrainian music culture and embodied the most striking features of his personal letter. Indeed individual composing style of M. Kolessa, his worldview attitudes always marked aspiration of making music to be clear, understandable, easily apprehensive and yet not devoid of artistic experiment, search of new forms and means of musical expressiveness, colorful palette and a wonderful sense of harmonic color, that is, of course, a dominant figure in the artistic

consciousness of a national passionate type in the national culture who thinks both about himself and about his creativity as an integral part of the pan-European spiritual tradition.

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