

MINISTRY OF CULTURE OF UKRAINE
TCHAIKOVSKY NATIONAL MUSIC ACADEMY OF UKRAINE
UKRAINIAN MUSIC CENTRE

UKRAINIAN
MUSICOLOGY

Scientific-methodical collection

VOLUME 40

Kyiv – 2014

УДК 78.072(477)
ББК 85.313(2Ук)
У 45

Recommended for publication by the Academic Council of
Tchaikovsky National Music Academy of Ukraine
(protocol number 5 on January 28, 2013).

In accordance with the Decree of the HAC of Ukraine
on October 14, 2009 under № 1-05 / 4
scientific and methodical collection «Ukrainian musicology»
added to the list of scientific professional publications Ukraine
in art history.

Web-page address of collection: www.knmau.com.ua/muzikoznavstvo

Editorial board:

Rozhok V. I., Doctor of Arts, professor, People's Artist of Ukraine (editor in chief).

Herasimova-Persydska N. O., Doctor of Arts, professor, Honored Artist of Ukraine.

Hrytsa S.Y., Doctor of Arts, professor, Member of the Academy of Arts of Ukraine

Davydov M. A., Doctor of Arts, professor, Honored Artist of Ukraine.

Zinkevych O. S., Doctor of Arts, professor.

Kopytsa M.D., Doctor of Arts, professor.

Korniy L. P., Doctor of Arts, professor.

Posvaliuk V. T., Doctor of Arts, professor, Honored Artist of Ukraine (deputy editor).

Skorik M. M., Doctor of Arts, professor, Academician of the Academy of Arts of Ukraine, People's Artist of Ukraine.

Tyshko S. V., Doctor of Arts, professor.

Cherkashina-Hubarenko M. R., Doctor of Arts, professor, Honored Artist of Ukraine.

Compiler – **Kopytsa M.D.**, editor – **Torba O.V.**

У45 **Українське музикознавство: наук.-метод. зб. – Вып. 39 / упоряд.**
М. Д. Копиця, ред. О. В. Торба, Б. М. Шабетнік. – К.: НМАУ
ім. П. І. Чайковського, 2013. – 512 с.

The proposed collection of scientific articles are based on topical issues of musicology of the twenty-first century. Collection is addressed to art historians and amateurs.

УДК 78.072(477)
ББК 85.313(2Ук)

© Tchaikovsky NMAU, 2013

CHAPTER ONE. MODERN TRENDS OF MUSICAL THEATRE

OLENA SAKALO

“MADAM BUTTERFLY” BY GIACOMO PUCCINI: GENRE GENESIS AND IDEOLOGICALLY- SEMANTIC ACCENTS

Among the operas of G. Puccini "Madam Butterfly" is perhaps the best known among the audience and favorite among directors. For more than a century, it remains the same part of the repertoire of leading world scenes. But today the substantial potential of the composer in "Madam Butterfly" is not being directors to the fullest. The typical focus of most scenic interpretations is the result of European nature operation and orientation of most genre directors on European cultural model. Like the first reaction Italian G. Puccini, who in the play of D. Belasko struck identity of Japanese culture, directors focus is on highlighting the exotic side events. Capture detailed reproduction of Japanese color is often a major obstacle for directing a holistic concept of reading labels. In light of substantive aspects of the work, which usually remain unnoticed directors, is the relevance of the article.

More than a century theatrical history of work led to the emergence of numerous comments and reviews in the press. But the genre of "rapid response" makes perfect accent mostly vocal and acting director of performers and specificity and scenographic solutions. The monograph of Danilevich L., A. Levasheva and tutorial of I. Martynov "Madam Butterfly" is considered among the composer's operas in terms of the

concept of each scientist. Over-task of their work is not expected to detailed coverage of the full set of inherent characteristics of the work. Ukrainian musicologist Elena Korchova according to the dissertation topic, applied only to certain features of "Madam Butterfly", typical Italian master of musical theater. Second home musicologist, Y. Ivanytska examining this opera, focused attention on the semiotic aspects, and therefore - revealing signs of Japanese culture in the score.

The novelty of the paper is, firstly, in covering conceptual, content and genre aspects of the opera "Madam Butterfly", which still remained out of sight of both domestic and Russian scientists. Second, the article addressed it to artists who are interested in theatrical interpretation of the work.

The aim of the study focuses on aesthetic and genre genesis of the opera "Madam Butterfly" to prove the need for correction of advanced sustainable ideological and semantic interpretation of the work.

Finding ways to genre and style updates of opera is an almost permanent process. But a pressing which he gets on the brink of significant time periods when both are needed in understanding the achievements of the past, say, a century, and to identify trends in the further development of opera. This time break XIX - XX centuries was the historical period of creativity of G. Puccini, and thus determines the nature of his activities as a composer as a means of opera transformations.

Most of the musical arts frontier a few of the newest musical elements is not sufficient for the formation of large-scale new artistic genre system, instead genre system of the previous era is already losing its own relevance. As a result, material for creative experimentation are the elements of the art system, but in terms of violation of their traditional use. This process may have become a crucial part of musical theater of G. Puccini. I recall that in his operas, which began in the

early twentieth century, each time, but the new proportions combine elements of veryzm art, symbolism, expressionism and postromanticism. Each of his opera, especially from "Madam Butterfly", is a genre in innovation modification, which is formed on the basis of established operatic models specific to vision and reveals the very idea of the author.

However, belonging to the Italian school gave additional specific features of G.Puccini's works . Particular relevance to the Italian opera as a national-term sanctuary, and then develop and strengthen enforcement ten-bottoms in musical circles prevented reform process of the Italian music scene. Starting from the nineteenth century the most outstanding masters of the national opera-tion (Rossini, Donizetti, Bellini, Verdi) implemented their reform plans mainly outside Italy - in theaters in France, England, Austria, Germany, Russia, etc. On the domestic scene in G. Puccini's precursors allowed themselves mainly evolutionary innovations. G. Puccini inherited from the famous evolutionary predecessors upgrade path Opera perceived natural and exotic material choice for the first own score twentieth century.

Resonating with the requirements of the time, the composer was always in the state of the search. New ideas need approval on the theatrical stage. Instead, they require full disclosure from John. Puccini opera corresponding changes of forms and structures, composition and musical styles to finally musical drama as a whole. In this way, the story of the Japanese life was the impetus for the opening of "foreign" culture, everyday realities and philosophical and aesthetic principles which justify and implement ideas that prochytuvalysya the operatic context of the late nineteenth century, and, more importantly, violations of established operatic forms.

The spirit of renewal that has been raging in the European cult-rnomu space has manifested itself in an entirely new sub-during the composer's interpretation of "exotic" story,

as opposed to the typical, the main feature of which remained convention reproduction national specifics (even in the operas of XIX century). Usually exotic flavor created music means, through the introduction of specific scores of music and stylistic elements or multiple original national song or dance themes. As for the substantive emphases of the work, they are determined not so much national specificity used exotic images as a function of exotic imagery in European artistic system of his time and a certain artistic and aesthetic direction. Contrary to the tradition of John. Puccini seriously studied Japanese realities, ranging from philosophy and art and life and ending with contemporary social issues. A deep dive into the Japanese cultural and aesthetic traditions was the result of pan-capture Japan, emerged in the last decades of the nineteenth century. Written as its next echo, a play by David Belasko "Madame Butterfly" and the idea and the image of the protagonist contain significant potential for artistic trends that were defined in the borderlands of art in general and opera in particular.

LITERATURE

1. Виноградова Н. А. Вступительная статья / Н. А. Виноградова // Искусство Японии: альбом / автор-сост. Н. А. Виноградова. – М. : Изобразит. иск-во, 1985. – С. 5–58.

1. Григорьева Т. П. Японская литература / Т. П. Григорьева // История всемирной литературы : в 9 т. – Т. 7. – М. : Наука, 1991. – С. 662–675.

2. Данилевич Л. Джакомо Пуччини / Л. Данилевич. – М. : Музыка, 1968. – 453 с.

3. Іваницька Я. Опера як семіотичний об'єкт (на прикладі «Мадам Баттерфлай Джакомо Пуччіні»): робота ... «магістр музичного мистецтва» / Іваницька Яна Анатоліївна ; Нац. муз. акад. України ім. П. І. Чайковського. – К., 2003. – 118 с.

4. Иофан Н. Культура древней Японии / Н. Иофан. – М. : Наука, 1974. – 261 с.

5. Корчова О. О. Музичний театр Джакомо Пуччіні в мистецькому контексті першої чверті ХХ століття (на матеріалі пізньої творчості композитора) : дис. ... канд. мист. : спец. 17.00.03 Музичне мистецтво / Корчова Олена Олександрівна ; Нац. муз. акад. України ім. П. І. Чайковського. – К., 2004. – 198 с.

6. Левашова О. Пуччини и его современники / О. Левашова. – М. : Сов. композитор, 1980. – 525 с.

7. Накамура Кихару. Исповедь Гейши / Кихару Накамура. – М. : Єксмо, 2006. – 480 с.

8. Николаева Н. С. Художественная культура Японии XVI столетия / Н. С. Николаева. – М. : Искусство, 1986. – 238 с.

9. Пронников В., Ладанов И. Японцы. Этнографические очерки / В. Пронников, И. Ладанов. – М. : Наука, 1983. – 270 с.

Олена Сакало. «Мадам Баттерфлай» Джакомо Пуччіні: жанрова генеза та ідейно-сміслові акценти. Виявлено комплекс засобів виразності «великої» опери, використаний у «Мадам Баттерфлай» Дж. Пуччіні. Визначено ступінь його переосмислення під впливом японської художньої традиції. Уточнені ідейно-сміслові акценти твору.

Ключові слова: японська традиція, гейша, «велика» опера, жанр.

Елена Сакало. «Мадам Баттерфлай» Джакомо Пуччини: жанровый генезис и идейно-смысловые акценты. Виявлен комплекс выразительных средств «большой» оперы, использованный в «Мадам Баттерфлай» Дж. Пуччини. Определена степень его переосмысления под воздействием японской художественной традиции. Уточнены идейно-смысловые акценты произведения.

Ключевые слова: японская традиция, гейша, «большая» опера, жанр.

Olena Sakalo. “Madam Butterfly” by Giacomo Puccini: Genre Genesis and Ideologically-Semantic Accents. The complex of expressive means of the “big” opera which is used in “Madam Butterfly” by G. Puccini is revealed. Degree of its reconsideration under the influence of the Japanese art tradition is defined. Ideologically-semantic accents of product are specified.

Key words: the Japanese tradition, the geisha, the “big” opera, a genre.

ALEXANDRA MOT SAR

**THE OPERA BY SVYATOSLAV LUNYOV
“MOSCOW – PETUSHKI”: TO THE ISSUE
OF INTERPRETATION OF LITERARY SOURCE**

To date, the current study is the latest processes in musical theater based on trends that shape contemporary art space in general. The variety of genres that overlap and influence each other, the emergence of new genres, polystylism - all these features of postmodern works require a completely different perspective of modern musicologists. New phenomenon requires new tools for its study. It is important to address contemporary opera as one of the most complex and largest genres synthetic nature. Moreover, the opera is often performed as a "mirror of the era." In particular, it is extremely interesting to evaluate the transition and transformation of the genre at this stage, given the long road that passed this art form.

Opera works of Ukrainian music in the late twentieth century is taking quite a temper. On the one hand - the variety of opportunities caused by the refusal of many canonical schemes appeal to custom, "non-opera" subjects, experiments with the cast. These trends can be seen in the musical and theatrical works of various genre orientation V. Zubytsky, A. Shchetynsky, K. Tsepkolenko, A. Zagaykevych, Yu. Gomelska. On the other hand - limited opportunities to see works by contemporary composers on the scene, narrowed and stereotyped repertoire of modern opera houses, the lack of government contracts for large-scale opera, which in the past has stimulated the creativity of the authors and influence the theatrical situation in general.

Among the Ukrainian composers who made their appearance in the 90's of the last century - Sviatoslav Lunyov. During this period he covered in his work almost all music

genres. Symphonies, concertos, sonatas, choral cycles, vocal and instrumental chamber works, electro-acoustic music and children - each of these areas was an important composer. Each genre author interprets in his own way, seeking his particular embodiment, the unique appearance and style solutions. However, we would like to draw attention to the opera "Moscow - Petushki", a opus magnum, which the composer wrote for all his creative life (1991-2012). In the words of S. Lunyov., this work is one of those that write themselves. Unfortunately, the opera has not yet received stage implementation, although its score has been completed.

The idea to write an opera "Moscow - Petushki" appeared soon after they met with the same poem in prose by Venedict Yerofeyev, but not directly to its text, and the first staging of the Kiev Theatre "Mirror" (1990). The composer was so fascinated by what he saw that immediately decided to write an opera. Of course, it was a bold move, because at first glance "Moscow - Petushki " does not look fertile material for serious large-scale opera. First, the appearance of the works of his time Yerofeyev aroused considerable attention and discussion. Some people were shocked by it too reduced, even "obscene" themes, devoid of pathos vocabulary. However, the writer has defined the genre works as a poem and gave him a free literary form with multiple digression. The composer had to turn it into a theatrical phenomenon, moreover, justify a leading role in it musical drama. By writing the libretto text took himself Sviatoslav Lunov, and within a year he graduated.

The purpose of the article - to follow the transformation of a literary source in Opera Sviatoslav Lunyova "Moscow - Petushki ", to analyze the libretto, noting cause and function are used from other sources to try to determine the type of genre of opera, follow the influence of others musical genres.

First of all there is the question of the reason for seeking the composer's literary source. Why work to which he devoted twenty years and which he calls one of the most important, it is

written the poem "Moscow - Petushki"? What was the most important composer in this work that captured him? The answer may not be straightforward, but certainly the impetus was the image of the hero of the poem. Vyenyа Erofeev and author of the poem is one and the same person. This is especially important because in this way vanishes distance between events in the book and reader, and between hero and author - everything is real though. We, the readers (and listeners and viewers in the end) is no longer protected by the conventions inherent in any literary text. Real man of drama, death in the final - everything is close and we are deprived of a depreciation of perception.

On the one hand - and the average household topic, on the other - a complex surrealist picture in which a trip to the End of the Line is a symbol of a painful and hopeless desire the kingdom of heaven. The idea of traveling by train dictates the precise composition of the opera, every scene is settlement, for example: "Sickle and Hammer", "Omutysche" and so on. Monotonous counting stations is one of the inevitable movement metaphors to hell. Outside the author if the lives of ordinary alcoholic, ending delirium tremens, in fact - his character is a thorny path finding meaning in life. Eventually, he met with Satan and thus doomed to ignominious death penalty.

LITERATURE

1. Васина Н. Тема культурно-исторической памяти в фортепианном цикле С. Лунева «Мардонги» / Н. Васина // Київське музикознавство. – Вип. 29. – К., 2009. – С. 47–55.

2. Десятерик Д. Степень пристальности взгляда. О музыке, лестнице в небо и «Алисе в стране чудес»: разговор с одним из самых одаренных композиторов Украины / Десятерик Д. // День. – 2006. – 3 февраля.

3. Ерофеев В. Вальпургиева ночь, или Шаги командора / Венедикт Ерофеев. – М. : Захаров, 2004. – 96 с.

4. Ерофеев Вен. Записные книжки / Венедикт Ерофеев. – М. : Захаров, 2005. – 672 с.
5. Ерофеев В. Записки психопата / Венедикт Ерофеев. – М. : Вагриус, 1956–1958 гг. 2000. – 444 с.
6. Ерофеев В. В. Москва – Петушки. Поэма / В. В. Ерофеев. – М. : Изд-во СП «Интербук», 1990. – 128 с.
7. Корній Л. Сюта Б. Історія української культури / Лідія Корній, Богдан Сюта. – К. : НМАУ ім. П. І. Чайковського, 2011. – 736 с.
8. Тараканов М. Музыкальный театр Альбана Берга / М. Тараканов. – М. : Сов. композитор, 1976. – 558 с.
9. Черкашина-Губаренко М. Р. Українська музика у сучасному медіа-просторі: фрагменти і коментарі / М. Р. Черкашина-Губаренко. – Музика. – 2008. – Травень-червень. – С. 11–13.
10. Черкашина-Губаренко М. Р. Опера ХХ століття : нариси / М. Р. Черкашина-Губаренко. – К. : Муз. Україна, 1981. – 208 с.

Олександра Моцар. Опера Святослава Луньова «Москва – Петушки»: інтерпретація літературного першоджерела. Проаналізовано лібрето опери, відзначено особливості перетворення літературного першоджерела – поеми в прозі В. Єрофеева – в музично-драматичний жанр. Акцентовано на деяких характерних особливостях твору, зокрема: незвичність тематики, особлива мовна стилістика. Зроблена спроба визначити жанр опери на допрем'єрному етапі.

Ключові слова: сучасна опера, оперна драматургія, Святослав Луньов, українська музика кінця ХХ – початку ХХІ століття.

Александра Моцар. Опера Святослава Лунёва «Москва – Петушки»: інтерпретація літературного первоисточника. Произведён анализ либретто, отмечены особенности превращения литературного первоисточника – поэмы в прозе В. Ерофеева – в музыкально-драматический жанр. Сделан акцент на некоторых характерных особенностях произведения, а именно: необычность тематики, особая речевая стилистика. Сделана попытка определить жанр оперы на допремьерном этапе.

Ключевые слова: современная опера, оперная драматургия, Святослав Лунёв, украинская музыка конца XX – начала XXI века.

Alexandra Motsar. The Opera by Svyatoslav Lunyov “Moscow – Petushki”: Interpretation of Literary Source. The libretto of the opera is analyzed in this review. The features of transformations of the literary source – the poem in prose by V. Erofeyev – into a musical-dramatical composition is noted. The author emphasized on some typical distinctive features of the piece, especially on: unusual subject-matter, peculiar verbal stylistics. Determination of opera genre on pre-staged phase is also attempted.

Key words: contemporary opera, opera’s dramaturgy, Svyatoslav Lunyov, Ukrainian music of the end of the 20 – beginning of the 21 century.

VADYM HORBAL

**ORCHESTRAL CHAPELS OF DRESDEN
AND BERLIN OPERA AT THE FIRST HALF
OF THE 18 CENTURY**

In 2013, it took 200 years since the birth of opera reformer Richard Wagner. In view of the fact that during the years 1843-1849 R. Wagner worked at the Dresden opera as "Saxon royal court Kapellmeister" (ie, conductor) and there held the premiere of his operas ("Rienzi," 1842; "The Flying Dutchman", 1843, "Tannhauser", 1845), it is useful to examine what was the German opera Orchestra at the opening of the great opera houses in Dresden and Berlin in the first half of the eighteenth century and what changes have occurred over a hundred years old when R. Wagner became conductor console. The purpose of the article is to consider the characteristics of the German Opera Orchestra of the first half of the eighteenth century as part of the German orchestra culture, high levels of which influenced the principles of operatic reform Wagner.

Dresden and Berlin opera houses were built on the orders of and for the purposes of royal persons - Saxon Elector Augustus II and the Prussian king Frederick II, so the theater, and opera performances taking place in them, distinguished by extraordinary luxury. Dresden Grotes Opershaus (Grand Opera House, Fig. 1) was built in 1718-1719 years and reached its peak after the appearance in Dresden famous German composer Johann Adolph Hasse and his wife, the beautiful opera singer Faustina Bordoni invited to the Saxon court in 1731. J. Hasse served as first court Kapellmeister for years 1733-1763, F. Bordoni great success singing leading roles in opera performances.

Berlin Königlich Hofoper (Royal Opera House, Fig. 2) was opened on December 7, 1742 premiere of the opera Charles Henry Graun "Caesar and Cleopatra". Theatre building at the time was not yet completed. Haste is explained

by the desire of Frederick II as soon as possible to realize an old idea - to build luxurious opera house in his Berlin residence. This idea arose in 1728 when the future King of Prussia, at the time - the Crown Prince, while in Dresden Saxon Elector Augustus residence II visited the newly built opera house and was extremely impressed with its luxury. Friedrich struck and fashionable at the time Italian opera, which he saw at the scene of the Dresden theater. One of his first orders of succession after the Prussian royal throne (1740) became the order of the construction of the Opera House in Berlin on stage which, according to the musical tastes of the monarch, were exclusively Italian opera-seria, written court conductor.

Both German monarchs invited to their best European theater artists. The basis of the opera company were Italian singers, ballet - French dance masters, and the orchestra was international, with a significant number of German musicians. Yes, orchestral choir newly Berlin Opera was formed from musicians, instrumentalists Royal Prussian court chapel (Königlich Preußische Hofkapelle). Orchestra accompanied their monarchs during their travels and had the opportunity to study in the best Italian and French teachers expense of the treasury or wealthy patrons.

The main function of the orchestra, who participated in the theater Dresden and Berlin operas, was instrumental accompaniment various operatic numbers (solo arias, vocal ensembles, choral scenes). Orchestra assigned an important but secondary role. He was also instructed to perform independent instrumental numbers - opera overtures, interludes, the music for the ballet scenes, etc., and this was another feature of the orchestra. It is in these rooms musicians were able to demonstrate the art of harmonious orchestra playing. In batches orchestra that accompanied the opera, formed specific performing assets - the expressive intonation typical harmonic sequence, tone colors, rhythmic formulas, principles of shaping and more. However, the band did not play a significant role in the structure of an opera performance

(tier acts wave of development, climax, denouement) and the characteristics of the parties dramatic conflict, as it did not provide the aesthetics of Italian opera seria, which numbered over its structure, lack of action and the prevalence of soloists and orchestra called "concert in suits."

Orchestras Dresden and Berlin operas were a large number of musicians - flutist, oboist, French horn, Violin, Viola, Cello, harpsichordist (about 35 members) and composition were similar to each other.

According to A. Landmann quantitative composition of the Dresden opera orchestra choir for years 1719-1759 varied somewhat, but the actual number of musicians orchestra each group depended on how many instruments playing at one performer.

The orchestra scores of operas by German composers specially written for Dresden and Berlin theaters (J. Hasse, K. Grauno et al.), fully meet the scheme. However, analysis of the scores indicates the mobility part of the opera orchestra, which included not always all possible tools. This was due to the composition of the orchestra at the time of the premiere of an opera performance.

The distribution of musical material between voices Orchestra dependent on technical capabilities, range, tone, brightness, sound tools. Analysis of opera scores shows that different instruments of one group, and sometimes all the instruments of the orchestra doruchavsya material equal complexity. Wind instruments often overlap party string, musical themes and melodic counterpoint to the party passed them to the party, and in orchestral unison all the instruments playing the same music. In such cases, the orchestra had to seek purity of tone, identity strokes, phrasing and articulation of community, although technical and musical instruments performing properties were different. In batches of wind instruments like strings in parties, there are mobile, technically complex construction, full steep passages, trills, melodic ornaments that required the performers fluency finger technique, breathing.

LITERATURE

1. Вагнер Р. О сущности немецкой музыки // Вагнер Р. Избранные работы / Рихард Вагнер; [пер. с нем.; сост. и коммент. И. А. Барсовой и С. А. Ошерова]. – М.: Искусство, 1978. – С. 49–64.

2. Глинский М. Очерки по истории дирижерского искусства / М. Глинский // Музыкальный современник. Журнал музыкального искусства: [под ред. А. Н. Римского-Корсакова]. – Петроград, 1916. – Кн. 3 (ноябрь). – С. 26–62.

3. Качмарчик В. Немецкое флейтовое искусство XVII–XVIII вв.: монография / В. Качмарчик. – Донецк: Юго-Восток, 2008. – 311 с.

4. Henzel C. Zu den Aufführungen der grossen Oper Friedrichs II von Preussen, 1740–1756 / C. Henzel // Jahrbuch des Staatlichen Instituts für Musikforschung, 1997. – S. 9–57.

5. Landmann O. The Dresden Hofkapelle during the Lifetime of Johann Sebastian Bach / O. Landmann // Early Music. – 1989. – Vol. 17. – № 1, Feb. – P. 17–30.

6. The New Grove Dictionary of Music and Musicians (A–Z): In 29 vol. – London, 2000. Электронные текстовые данные (361 Мб). – 1 электрон. опт. диск (CD-ROM): цв.; 12 см. – Систем. треб.: Windows 95/98/ 2000/XP. Microsoft Word.

Вадим Горбаль. Оркестрові капели Дрезденської та Берлінської опер у першій половині XVIII століття. Розглянуто особливості німецьких оперних оркестрів першої половини XVIII століття на прикладі оркестрових капел Дрезденської та Берлінської опер, за партитурами опер Й. Хассе і К. Грауна, написаних для цих театрів, проаналізовано склад оркестрових капел, визначено функції оркестру в оперній виставі, розглянуто принципи керування виконавським процесом за допомогою техніки подвійного диригування.

Ключові слова: Дрезденська опера, Берлінська опера, оркестрова капела, опера-seria, подвійне диригування.

Вадим Горбаль. Оркестровые капеллы Дрезденской и Берлинской опер в первой половине XVIII века. Рассмотрены особенности немецких оперных оркестров первой половины XVIII века на примере оркестровых капелл Дрезденской и Берлинской опер, по партитурам опер И. Хассе и К. Грауна, написанных для этих театров, проанализирован состав оркестровых капелл, определены функции оркестра в оперном спектакле, рассмотрены принципы управления процессом исполнения при помощи техники двойного дирижирования.

Ключевые слова: Дрезденская опера, Берлинская опера, оркестровая капелла, опера-seria, двойное дирижирование.

Vadym Horbal. Orchestral Chapels of Dresden and Berlin Opera at the first half of the 18 century. Through the example of Dresden and Berlin opera the peculiarities of German opera orchestra of the first half of the 18 century are studied in the article. Basing on the music scores of the operas by J. A. Hasse and C. H. Graun composed for Dresden and Berlin theatres, composition of orchestral chapels is analyzed and functions of orchestra in an opera performance are outlined. Principles of conducting the performance process through double conducting technique are reviewed.

Key words: Dresden opera, Berlin opera, orchestral chapel, opera-seria, double conducting.

OLEXANDRA VYSTAVKINA

**THE NORTH GERMAN SINGSPIEL: DYNAMICS
OF DEVELOPMENT OF GENRE (1752-1780TH)**

One of the main trends of modern scientific research is to address the problem of concept of the role and importance of the so-called "peripheral" genres in the dynamics of culture.

German zinhshpil acted as national opposition canonized genre models seria and buffa. Having avoided depending on the dominant stylistic standards zinhshpil, like the French opéra-comique, took it upon himself to universal genre, ideological focus of which was the understanding of issues facing the nation. However in musicological thesaurus zinhshpil still keeps marginalized research interests. If this gap in opera and historical process filled with Western European scientific thought, in publications in Ukrainian and Russian zinhshpil appears only in works devoted to Mozart. German musicologist H. Abert examines the history of zinhshpil in his book "V. A. Mozart ", Russian researcher A. Chornaya attracts about zinhshpil the context of Viennese culture and its correlation with Mozart theater. Zinhshpil is mentioned in historical studies with panoramic plan (for example, T. Livanova), but in general it is presented as characteristic encyclopedic reference. The urgency to address the topic chosen due to the intensification of scientific concepts established trends rethinking the history of opera, and the absence of special musicological study of German zinhshpil. The purpose of the article is to present the dynamics of the North zinhshpil and review stories embodied it means in terms of potential prospects mobility genre to German romantic opera.

German zinhshpil according to the etymological origins of Singspiel - «game with singing» ("song play") - had various predecessors, dating back to medieval mystery sources, folk

performances and dramatic theater. In determining the North zinhshpil genre as musical comedy played an important role as comédie mêlée d'ariettes (literally: the collision of comedy arietas), which became the direct forerunner of the French opéra-comique. The second impetus to the development zinhshpilya, as you know, was given the English theater. Premiered in 1728 ballade "Beggars Opera" J. Gay and J. Pepush received a lively response both in England and on the continent. In fact, the English ballad opera offered zinhshpilevi German first example of the genre that easily adapts to the level of plot and intrigue musical drama. Specificity opera situation in Germany directly contributed to the emergence of a lightning-German counterparts ultrademokratychnoho English original. One of the variations on "Beggars Opera" Irish playwright Charles Coffey - "The Devil pays or womanish metamorphosis" - a piece of popular tunes that came in the British capital since 1733 - translated in German Prussian ambassador in London, well-known expert in Shakespeare William Caspar von Bork. His German-language version - "Hell on freedom or Women Bewitched" with original melodies British troupe was represented by Johann Friedrich Sheneman in 1743 in Berlin. Berlin Interpretation of English comedy troupe interested Gottfried Heinrich Koch: on her initiative October 6, 1752 in Leptsyhu was presented again updated staging, this time with the literary text poet Christian Felix Weiss accompanist and music troupe Shtandfussa Johann, who introduced to play popular German songs. The stunning success of this performance identified birth of a new type of German comic opera with spoken dialogue - zinhshpilya that immediately inspired polemic views. If theater critic Johann Christoph Hotshed led pamphleteering battles, challenging nature devoid of aesthetic taste zinhshpilya, the renowned playwright and art theorist Gotthold Ephraim Lessing zinhshpil positioned in the

mainstream educational aesthetics - as a living national opposition classic canons.

In 1759 G. Koch and I.K. Shtandfuss adapted to the conditions zinhshpilnyh second part comic Novels of Charles Coffey in German translation K.F. Weiss, showing in Lübeck zinhshpil "Funny shoemaker." Third zinhshpil with I.K. Shtandfuss music "Haughty farmer Yoheh Trebsa" in the same 1759 was raised in Hamburg. P. Branskomb emphasizes the importance of the first prime zinhshpiliv cities in the North open to British cultural influences in Germany. Despite the outward simplicity of a new genre, actually - music and drama, K.F. Weiss and I.K. Shtandfuss developed a typology German zinhshpil. Stylistically zinhshpil dependence of dramatic theater determined the composition of its artists - talented dramatic actors who had votes. A similar performance situation, as you know, was characterized as an initial sample of Italian buffa, and French opéra-comique. Early musical simplicity zinhshpilya explains the lack of professional artists.

LITERATURE

1. Аберт Г. В. А. Моцарт : в 2 ч., 4 кн. / Г. Аберт. – М. : Музыка, 1980. – Ч. 1, кн. 2. – 638 с.
2. Брянцева В. Французская комическая опера XVIII века. Пути развития и становления жанра / В. Н. Брянцева. – М. : Музыка, 1985. – 311 с.
3. Ливанова Т. История западноевропейской музыки до 1789 года : ученик : в 2 т. – Т. 2 : XVIII век / Т. Ливанова. – М. : Музыка, 1982. – 622 с.
4. Лотман Ю. М. Внутри мыслящих миров. Человек – текст – семиосфера – история / Ю. М. Лотман. – М. : Языки русской культуры, 1996. – 464 с.
5. Мугинштейн М. Хроника мировой оперы. 1600–1850 / М. Мугинштейн. – Екатеринбург : У-Фактория, 2005. – 640 с.
6. Музыка Австрии и Германии XIX века : в 3 кн. – Кн. 1 / под ред. Т. Э. Цытович. – М. : Музыка, 1975. – 509 с.

7. Branscombe P. Singspiel / P. Branscombe // The New Grove Dictionary of Music and Musicians. – V. 13. – Grove, 1995. – P. 585–589.

8. Dent E. J. The rise of romantic opera / Edward J. Dent. – Cambridge University Press, 1976. – 198 p.

Олександра Виставкіна. Північнонімецький зингшпіль: динаміка розвитку жанру (1752–1780-ті роки). Розглянуто північнонімецький зингшпіль в динаміці тридцятирічного розвитку від перших зразків 1750-х до творів 1780-х років. В історичному русі жанру розглянуто інонаціональні впливи, творців вербальної та музичної сторони зингшпіля, змістовний універсализм тем, охоплених ним, та композиційно-драматургічні особливості жанрової моделі. Акцентовано потенційну перспективу жанрових метаморфоз зингшпіля на шляху до німецької романтичної опери.

Ключові слова: периферійні жанри, жанрові витoki німецького зингшпіля, адаптація інонаціональних моделей, композиційно-драматургічні особливості зингшпіля.

Александра Выставкина. Северонемецкий зингшпиль: динамика развития жанра (1752–1780-е годы). Рассмотрен северонемецкий зингшпиль в динамике тридцатилетнего развития от первых образцов 1750-х до произведений 1780-х годов. В историческом движении жанра рассмотрены инонациональные влияния, творцы вербальной и музыкальной сторон зингшпиля, содержательный универсализм охватываемых тем и композиционно-драматургические особенности жанровой модели. Акцентирована потенциальная перспектива жанровых метаморфоз зингшпиля на пути к немецкой романтической опере.

Ключевые слова: периферийные жанры, жанровые истоки немецкого зингшпиля, адаптация инонациональных моделей, композиционно-драматургические особенности зингшпиля.

Olexandra Vystavkina. The North German Singspiel: Dynamics of Development of Genre (1752–1780th). The North German Singspiel is researched in dynamics of thirty-year development from the first samples in 1750s to the products of 1780s. The author considers foreign influences, creators of the verbal and musical side of Singspiel, universality of themes, mentioned by it, and composite-dramaturgic features in historical movement of Singspiel genre. Potential prospect of the further genre metamorphosis of Singspiel on a way to German romantic opera is accented.

Key words: peripheral genres, genre sources of German Singspiel, adaptation of foreign models, composite-dramaturgic features of Singspiel.

ADELINA YEFIMENKO

**A FAIRY TALE ILLUSION AND FREEDOM UTOPIA
IN THE DIRECTORIAL INTERPRETATIONS
OF LUDWIG VAN BEETHOVEN'S "FIDELIO"
AND ANTONÍN DVOŘÁK'S "RUSALKA"
(PREMIERES OF THE BAVARIAN STATE OPERA
IN 2011)**

If the tabloid press one of the greatest festivals in the world - the Bavarian State Opera and Ballet - unable to forecast "scandalous spectacle" before its premiere, it first of all the names of the authors, namely, the famous nowadays directors as Martin Couches, Kaliksto Biyeto, Krzysztof Warlikowski, Hans Noyenfels, Peter Konvichni and others. Postfactum ascertained signs of success or failure "scandal": end performance shouts outraged "Boo" negative criticism professionals demonstrative exit from the audience during a performance, or discussion about compliance or non-compliance director and artifact source - the original composer. Climb the problem of expediency or in expediency, relevance or paradoxical opera director as the author's reflections classical opera masterpieces through the prism of biographical, social, political or psychological problems of our time.

Modern opera practice results demonstrate the fruitfulness artistic phenomenon of competition, which feeds the long culture and music in general shape of a specific genre of instrumental concert phenomenon. In modern opera, it is not about success or shortcomings of music or the libretto. With each new process uvyraznyuyetsya premiere race one phenomenon with another, and the end result of their agreement or final break. Which phenomena is stronger and wins - composing or directing - decide not only the audience,

opera critics, the press, who usually still remain subjective and repertory test of this artifact, tested by time.

Different ways of directing opera vividly presented opera premiere of the Bavarian State Opera, 2010 - "Mermaid" Antonin Dvorak / Martin Couches (premiere 25.10. 2010) and "Fidelio" by Ludwig van Beethoven / Kaliksto Biyeto (premiere 21.12. 2010). These performances were repeated with success during the Munich Opera Festival in 2011 and were fixed audio and video recordings. Both performances have revealed the extraordinary achievements of modern copyright directing innovation, thus demonstrating radically different positions collaboration with composer original.

Performances "Mermaid" and "Fidelio" shared recipients Bavarian Opera for listeners and viewers. The reaction of the audience symptomatic distinguished indignant shouting "I want to listen to the opera!" During play Beethoven's "Fidelio." Attention crowd was absorbed spectacular stage effects, opera overload continuous action dynamics, complexity of manipulation and others. Combining these different groups is an opera public that reflective impulsively during a performance on the verge of "Boo!" And "Bravo!", Perhaps because of attempts to understand the idea of the director as a collaborator and reveal its psychological meaning, poetic, philosophical and socio-political implications. After his controversial art results in the press, it is clear that repertuarnist opera experiments Kaliksto Biyeto will depend on the public audience. The problems that arose during the staging of "Mermaid" Martin Couches, found even more complex deployment force of public opinion and do not lose relevance today. Members of the International Association of Animal Protection and Green Party steering efforts on removing "Mermaid" Martin Couches from the repertoire, publicly challenging the direction of his artistic activity. In his defense, Martin Couches in an interview raised accusations of violating the rights of freedom of creativity.

To clarify the facts start of the causes scandal surrounding the premiere of "Mermaid". To make the premiere prepared "decorative" information, which impressed the public with its brutality - carcasses slaughtered specifically for the performance of live animals (deer). In protest of the respective organizations and groups that were on the Protection of Animals, the press reported that the director group, saving the prime minister, was forced to listen to social thought and limited artificial stuffed animals that looked realistic enough and did not prevent the exercise of directorial ideas Couches Martin. Scenes from slaughtered animals solved director's group play with unconcealed naturalism and violence as a means of sharpening drama in the knowledge Mermaid human world. This is clarified in the play boundary situations that marked the different stages towards Mermaid people. Fabulous sea creature seeks love Prince and sacrifices himself for the sake of the human soul, able to love. Instead, it is faced with acts of violence, bloodlust, alienation, infidelity among men. The path to the world of Mermaids people initially linked to the performance of the sensations of pain, grief, sorrow, suffering and disappointment.

As you know, the embodiment of the image Mermaid has a rich European literary tradition. Mostly myths about water virgins (mermaids, Ondine) symbolized the power and danger associated with it advantages over male femininity.

In the director's interpretation dvorzhakivskoyi opera Martin Couches vyraznyuyutsya unresolved conflicts of the modern mindset and romantic utopianism mind: musical tale revolves reverse side, covert insane illusion of consciousness, is a means of self-denial. Updating the problems of modern society through the transformation tales stimulated authors productions "Mermaid" to identify "double bottom", available probably in every story that touches the psychological vicissitudes of the human subconscious.

Аделіна Єфімєнко. Ілюзія казки та утопія свободи у режисерських інтерпретаціях «Фіделіо» Людвіга ван Бетховена та «Русалки» Антоніна Дворжака (про прем'єри Баварської державної опери 2011 року). Прем'єри «Фіделіо» і «Русалки» на сцені Баварської державної опери розглядаються з погляду сучасної авторської режисури. На конкретних прикладах аналізуються причини і наслідки феномену режисерської опери, порушуються дискусійні питання про доречність відчуження від оригіналу і полеміки з композиторським джерелом.

Ключові слова: режисерська опера, композитор, «Фіделіо» Л. ван Бетховена, «Русалка» А. Дворжака.

Аделина Ефименко. Иллюзия сказки и утопия свободы в режиссёрских интерпретациях «Фиделио» Людвиг ван Бетховена и «Русалки» Антонина Дворжака (о премьерах Баварской государственной оперы 2011 года). Премьеры «Фиделио» и «Русалки» на сцене Баварской государственной оперы рассматриваются с точки зрения современной авторской режиссуры. На конкретных примерах анализируются причины и следствия феномена режиссерской оперы, затрагиваются дискуссионные вопросы целесообразности отчуждения от оригинала или полемики с композиторским источником.

Ключевые слова: режиссерская опера, композитор, «Фиделио» Л. ван Бетховена, «Русалка» А. Дворжака.

Adelina Yefimenko. A Fairy Tale Illusion and Freedom Utopia in the Directorial Interpretations of Ludwig van Beethoven's "Fidelio" and Antonín Dvořák's "Rusalka" (Premieres of the Bavarian State Opera in 2011). The two premieres "Fidelio" and "Rusalka" on the stage of the Bavarian State Opera represent well the original points of view of modern direction. Based on these two concrete examples the backgrounds and conclusions of the phenomenon "directorial opera" are analyzed, different questions are discussed, among others about the usefulness of an estrangement from the original and about the changes in the content of original compositions.

Розділ другий

Key words: directorial opera, composer, L. Beethoven's "Fidelio" and A. Dvořák's "Rusalka".

CHAPTER TWO.

ASPECTS OF PERFORMING ART

NATALIA MIRONOVA

“COMPOSER-PERFORMER” AS A SYSTEM IN THE CONTEXT OF ARTISTIC COMMUNICATION

The purpose of the article - to analyze the interpretation of the phenomenon of art communication, creative vision to understand the role of composer and performer of contemporary works in a report to the listener. Background research is due to the lack of a unified concept in the definition of the phenomenon of artistic communication and complexity of modern musical language that requires new approaches to the study of the subject.

Scientific novelty lies in the focus of attention on key points such as composer plan and its implementation performer in contemporary works for violin.

On the problem of artistic communication addressed many scientists, including Karl Jaspers, A. Richards, John. Mead, Jean-Paul Sartre, Bakhtin, M. Kagan, L. Savransky and many others. However, there is still no fundamental works whose authors have investigated the social and communicative nature of art as a separate scientific problem.

Undoubtedly, music is a virtual view of artistic communication. In the system of artistic communication musical work is a channel through which the communication between composer and listener.

Undoubtedly, a key part of the whole process of musical communication is a listener and his ability to perceive the idea of composing through performance art. Focusing primarily on the perception of the composer when writing a musical work should take into account a lot of points - this "spirit of the age"

and educated audience, and the conditions under which communications will act musical, after all, a professional singer for which written work, taking into account its individual characteristics.

Recent studies link ("listener") in the musical communication is inextricably linked with the problem of the perception of a musical work. Many researchers agree that music perception by the human mind - this is an extremely complex process in which the musical material is combined with a personal theme.

B. Medushevsky attempted a detailed description of psychological action listener at different stages of the perception of a musical work. Having examined the listener as "active participant" act of musical communication, we turn to those parts of the process that is most interesting for us because of the article's topic, namely, the composer and musician, because only their fruitful interaction can "born" a work of musical art who is able to awaken the imagination of the listener range of the images and experiences.

As a composer's work can not be considered bypassing the work of artist and performing can not exist without the composer's intention and its elements. As a composer in implementing his creative idea on paper imagines outstanding musicians who could give a "start in life" of his creation, and when choosing a performer of music tends to those composers who are close to him for aesthetic, intellectual and other preferences . However, in all the history of music is, unfortunately, not so ideal for both. Thus, it is not a good first performance can finally "bury" the work of the composer and hope, for their part too complicated or, conversely, primitive musical language can never interested artist.

Attention to the composer of any musical instrument arises when school performance is developed, is to actively interact with the most creative artist, as well as the desire to discover new nature of the instrument.

Undoubtedly, each composer when writing a musical work is their understanding of the idea and its implementation, sound performance. Some composers are concerned not only the idea, but also a matter of convenience for performance of a musical instrument, while others of performing not think even a problem. Another problem faced by the composer during the creative process - focus on a particular artist, taking into account its specific features or vice versa - the inner world of the author, it is not important to be clear to others the idea or not. Composers not always guided by a particular artist while writing music. There are examples in history when the composer does not care whether he understands performer (this applies even in cases where they devoted work).

Nowadays, characterized by a variety of stylistic trends in musical art, relationship and interdependence between songwriting and performing works acquired new skills. Language development of contemporary music today confronts performers ever new, sometimes very complex task, requiring new enriched Performing means of expression. But it can not contribute to the development and performance skills.

It is obvious that the main role in the formation of a musician playing the material on which it is brought up. According to the principle of selection works to fulfill understand the "bowels" of the artist.

Increasingly, artists are turning to the works of contemporary composers with their complicated language variable shapes and rhythm, going often the easiest way.

Before performer today face a number of problems associated with the use of new and updated methods of game coverage of large amounts of repertoire, interpretation of highly complex musical language and communicate design composer to the audience, making it appealing and interesting.

The peculiarity of modern music-historical stage is that musical forms vary not only from author to author, but also

from work to work. Disappears the notion of type form that was produced many artists songs of previous centuries. This artist has a special role in facilitating the process of perception of modern music listener, his ability to make clear, it would seem difficult and hard work for the audience, because the perception of contemporary works of their complicated musical language different from the perception of classical music. This particular importance in the interpretation of modern music, life gets its images individuality performers. What makes it richer, brighter than the more versatile, the many-sided and svoyeridnishe The content of the work and characters of his images.

The role of the artist as a mediator between the composer and the listener is growing especially today, at a time of rapid development of music.

A key role in the decoding of artistic media in music belongs to the performers. The higher the level of a professional artist interpreter, the wider is the range of his stylistic preferences, the more ideas embodied in the work of a composer, he will discover creatively rethink and convey to the listener.

LITERATURE

1. Бердніков О. С. Особливості музичного сприймання та педагогічні проблеми його розвитку в учнів початкових класів / О. Бердніков // Уманський державний педагогічний університет ім. Павла Тичини [Електронний ресурс]. – Режим доступу: <http://s-journal.cdu.edu.ua/base/2008/v3/v3pp13-15.pdf>

2. Берегова О. М. Комунікація в соціокультурному просторі України : технологія чи творчість? / О. Берегова. – К. : НМАУ ім. П. І. Чайковського, 2006. – 388 с.

3. Владимиров В. М. Художня комунікація як окремий вид соціальної комунікації (у порядку постановки питання) / В. М. Владимиров // Наукові записки Інституту журналістики. – Т. 48 (липень-вересень). – К., 2012. – С. 28–31.

4. Воеводіна Л. П. Концепт музичної комунікації у творчості В. Медушевського / Л. П. Воеводіна. – Вісник Луганського національного університету імені Тараса Шевченка. – Луганськ, 2011. – № 8 (219). – Ч. 2. – С. 41–50.

5. Гегель Г. В. Ф. Сочинения / Г. В. Ф. Гегель ; АН СССР, Ин-т философии. – Т. 14 : Лекции по эстетике. – Кн. 3 / пер. П. С. Попова. – М. : [Соцэкгиз], 1958. – 440 с.

6. Коган Л. Воспоминания. Письма. Статьи. Интервью / Л. Коган ; сост. В. Ю. Григорьев. – М. : Сов. композитор, 1987. – 256 с.

7. Медушевский В. В. О закономерностях и средствах художественного воздействия музыки / В. В. Медушевский. – М. : Музыка, 1976. – 254 с.

8. Музичний твір [Електронний ресурс]. – Режим доступу: http://uk.wikipedia.org/wiki/Музичний_твір

9. Савранский И. Л. Коммуникативно-эстетические функции культуры / И. Л. Савранский. – М. : Наука, 1979. – 231 с.

10. Сигети Й. Скрипичные произведения Бетховена. Заметки для исполнителей и слушателей / Й. Сигети // Исполнительское искусство зарубежных стран. – Вып. 5 / сост. и ред. Г. Эдельман. – М. : Музыка, 1970. – С. 3–74.

11. Траверсе Т. Музыка як психологічний чинник впливу на особистість [Електронний ресурс] / Т. Траверсе ; Ін-т психології ім. Г. С. Костюка АПН України, Київ. – Режим доступу: <http://newacropolis.org.ua/ru/node/12627>

12. Юзефович В. С Рождественским о Рождественском / В. Юзефович // Музыкальное исполнительство. – Вып. 10 / [сост. и общ. ред. В. Ю. Григорьева и В. А. Натансона]. – М. : Музыка, 1979. – С. 154–178.

Наталія Миронова. Система «композитор – виконавець» у контексті проблеми художньої комунікації. Розглянуто проблему художньої комунікації та систему взаємодії композитора і виконавця з погляду процесу музичної комунікації, ролі виконавця в донесенні сучасних творів до слухача. Приділено увагу специфічному прояву індивідуальності виконавця-скрипаля та формуванню композиторського задуму.

Ключові слова: художня комунікація, музична комунікація, музичний твір, музичне сприйняття, виконавська інтерпретація, композиторська творчість, майстерність, індивідуальне трактування.

Наталія Миронова. Система «композитор-исполнитель» в контексте проблемы художественной коммуникации. Рассмотрены проблема художественной коммуникации и система взаимодействия композитора и исполнителя с точки зрения процесса музыкальной коммуникации, роли исполнителя в донесении современных произведений к слушателю. Уделено внимание специфическому проявлению индивидуальности исполнителя-скрипача и формированию композиторского замысла.

Ключевые слова: художественная коммуникация, музыкальная коммуникация, музыкальное произведение, музыкальное восприятие, исполнительская интерпретация, композиторское творчество, индивидуальная трактовка.

Natalia Mironova. “Composer-Performer” as a System in the Context of Artistic Communication. The article is devoted to the problem of artistic communication and system of cooperation between a composer and a performer from the point of view of musical communication, to role of the artist to make understandable to the listener contemporary works. Attention is spared to specific display of individuality of performer-violinist and forming of composer’s project.

Розділ третій

Key words: artistic communication, musical communication, musical work, musical perception, composer's creation, individual interpretation.

VADYM RAKOCHI

SOLO AS A FACTOR OF ORCHESTRAL CONCEPTS CHANGE

One of the least studied orchestral techniques is an internal orchestral solo that is researched in this article. The main reasons for the formation of the solo are considered to be the following. First, it was a *concerto grosso* genre that is a real revolution in the development of the orchestra. C. Goubault calls *concerto grosso* a new "compositional strategy" of artists because of the fundamental review of the orchestral sections' role. Second, it was an activity of Italian virtuoso violinists Torelli, Corelli and other who have brought a brilliant concerto playing style into the orchestra. A new level of performance demonstrated another sound quality of the instrument. Thirdly, it was *divisi*. This technique made possible to create additional layers inside strings without adding external resources. This phenomenon should be called as *intense*. Fourthly, it was reformatting of relations between sections inside the orchestra which has been associated with the formation of a technically perfect wind instruments. This process and the involvement of new instruments into the orchestra (it should be called as *extensive*) have actively stimulated composers to use inside-orchestra solo. Finally, the transition from the orchestra as accompaniment (for a human voice, in opera or in church service) to the independent orchestra has occurred during the first half of the XVIII century. This meant the fundamental transformation of the orchestra as a whole. The solo appearance in the very midst of a new orchestra allowed storing a "genetically-caused" orchestral function to accompany, but the soloists were not only external and also *internal-orchestra* then.

The dichotomous division of the orchestra's lifetime for *monochrome solo-restraining* and *polychrome solo-stimulating* phases is accomplished in the article. The first phase lasted from the very beginning of the XVII century until the end of the XVIII century. The use of solo was very limited; it had a random and

seldom character during this phase. Homogeneous structure of early orchestra was based on a tireless doublings of the strings and woodwinds sections. This kind of orchestration became retarding factor to the development and establishment of *inside-orchestra solo*. Composers interpreted solo almost exclusively as a local technique. Therefore, this period in the orchestral history is analyzed in the article in particular and the entire first phase is interpreted as a whole.

A fundamental change in the orchestral sections' functions started at the last third of the XVIII century to be continued in the beginning of the XIX century. The strings lost their monopoly and central position in the general sounding of the orchestra. The growth of technical possibilities of all sections, expansion of the instruments' ranges, new instruments involving into the orchestra, appearance of the program music etc. led to review of the performing techniques and transformed the value between a musical form and timbre color. All this explains a completely new level of inside-orchestra solo and creates a second phase in the orchestral history. This phase began at the turn between XVIII and XIX centuries.

Deep and incessant transformation of solo during the second phase made it necessary to divide it into separate periods that are called orchestral concepts. *Orchestral concept* is an understanding of the orchestra formed thanks to the complex influence of musical and non-musical factors. Co-existence of several orchestral concepts was possible (e.g. the last third of the XIX century).

It is Beethoven's but not a classical orchestral concept that was analyzed in the article as a separate period due to the fact that Beethoven was the first composer who had actively started rethinking of solo technique. The latter became not only a local technique but sometimes acquired a mean of all-orchestra factor and directly affected the dramaturgy of the composition. The analysis of the oboe's real solo from the first movement of the Fifth symphony in the article proves the principle transformation of inside-orchestra solo.

Unaccompanied inside-orchestra solo constantly evolved during the XIX century. This kind of solo stopped being an exclusive technical feature as it was in the previous period but it acquired the value of artistic design to embody the corresponding emotion. It is with the help of solo that technical, dramatic, impressive and form-creation tasks could be fulfilled by composers.

Analysis of Schumann and Brahms symphonic works proves the intense transformation of solo and its impact on the orchestral overall sound. It is especially worth of being noted the property of inside-orchestra solo to rarefy the grandiose sounding of extra-big orchestra, to bring not just colors but new hints of paints into giant orchestra. This is the most evident in the works of post-romantic composers. Their solo had incredible timbre, texture, technical and range diversity. Mahler created an entire system of real solo that covered all levels of the orchestra.

Thus, solo technique stopped being the accidental effect, though sometimes a brilliant one and it became important factor to create artistic synthesis. Solo acquired a qualitatively new value. These changes displayed real solo on another level and reflected the sound modifications in Beethoven, Schumann, Brahms, and Mahler orchestras. So orchestra and solo are internal and system-dependent when the development of solo reflects the evolution of orchestra.

Dividing of the orchestral history into two phases does not mean lack of homogeneous sounding in romantic concept or polychrome color in classical concept. However, referring to the long, prolonged, prevailing time, the proposed dividing is reasonable through the prism of inside-orchestral solo functions.

LITERATURE

1. Бородавкин С. Эволюция оперного оркестра в XVII – XVIII веках: от Я. Пери до В. А. Моцарта / С. Бородавкин. – Одесса : Печатный дом, Друк Південь, 2011. – 540 с.

2. Войтенко А. С. Стилевая специфика функциональной трактовки оркестрового тембра в произведениях Н. Я. Мясковского : дис. ... канд. искусствоведения / Войтенко Алексей Сергеевич ; Нац. муз. академия Украины им. П. И. Чайковского. – К., 2012 – 182 с.
3. Гуревич Л. История оркестровых стилей : учеб. пособие. – М. : Композитор, 1997. – 208 с.
4. Карс А. История оркестровки / А. Карс ; пер. с англ. – М. : Музыка, 1990. – 304 с.
5. Коробецька С. Оркестровий стиль: теорія, історія, сучасність : монографія / С. Коробецька. – К. : НПУ ім. М. П. Драгоманова, 2011. – 332 с.
6. Назайкинский Е. Логика музыкальной композиции / Е. Назайкинский. – М. : Музыка, 1982. – 319 с.
7. Назайкинский Е. Чистые тембры. Вместо предисловия. / Е. Назайкинский // Оркестр. Инструменты. Партитура : сб. ст. / отв. ред. Е. Назайкинский. – М. : МГК им. П. И. Чайковского, 2007. – С. 5–17.
8. Adorno T. Mahler. Une physionomie musicale / T. Adorno. – Paris : Les editions de minuit, 1976. Traduit de l'allemand d'edition 1960. – 266 p.
9. Beckermann M. Music Moves out of the Private House: Haydn to Beethoven / M. Beckermann // The Orchestra. Origins and Transformation. Editor Joan Peyser –. New York : Charles Scribner's Son, 1986. – P. 97–122.
10. De Thorne J. Absolute Color, Fluctuating *Mischfarben*, and Structurally Functional “Gypsy” Orchestration / J. De Thorne // Journal of Music Theory / Yale University. – 2013. – Autumn. – P. 193–243.
11. Goubault C. Histoire de l'instrumentation et de l'orchestration / C. Goubault. – Paris : Minevre, 2009. – 474 p.
12. Kruchenberg S. L'orchestre symphonique et ses instruments. Adaptation française de C. Dovaz / S. Kruchenberg. – Paris : Grund, 1994. – 236 p.

13. Louvier A., Catanet P. A. L'orchestre / A. Louvier, P. A. Catanet. – Paris : Combre, 1997. – 128 p.

14. Norman del Mar. Anatomy of the Orchestra. London: Faber&Faber, 1981. – 528 p.

15. Sevsay E. The Cambridge Guide to Orchestration / E. Sevsay. – Cambridge : Cambridge University Press, 2013. – 656 p.

Вадим Ракочі. Соло як чинник зміни оркестрової концепції. Розглянуто еволюцію внутрішнього оркестрового соло. Чинниками, якими сформувано соло в оркестрі, визначено: становлення оркестру як самостійного музичного інституту, розвиток виконавської майстерності, жанр *concerto grosso*, переформатування груп інструментів, поява програмної музики. Запропоновано дихотомічний поділ еволюції оркестру на дві фази крізь призму функціонування соло в кожній із них. Внутрішнє оркестрове соло розглянуто в контексті оркестрової концепції.

Ключові слова: внутрішнє оркестрове соло, оркестрова концепція, еволюція.

Вадим Ракочи. Соло как фактор смены оркестровой концепции. Рассмотрена эволюция внутреннего оркестрового соло. Факторами, которые сформировали соло в оркестре, являются: становление оркестра как самостоятельного музыкального института, развитие исполнительского мастерства, жанр *concerto grosso*, переформатирование групп инструментов, появление программной музыки. Предложено дихотомическое деление эволюции оркестра на две фазы сквозь призму функционирования соло в каждой из них. Внутреннее оркестровое соло детально рассмотрено в контексте оркестровой концепции.

Ключевые слова: внутреннее оркестровое соло, оркестровая концепция, эволюция.

Vadym Rakochi. Solo as a Factor of Orchestral Concepts Change. The article is dedicated to the internal orchestral solo evolution. Factors that formed solo in the orchestra are: making of the orchestra as independent musical institution, the development of performance skills, concerto grosso genre, reformatting of the instrumental groups, appearance of program music. The article considers a dichotomous division of orchestra's evolution into two phases through the prism of solo in each of them. Also, the internal orchestral solo is examined in details in the context of orchestral concept.

Key words: internal orchestral solo, orchestral concept, evolution.

ARTEM LYAKHOVYCH

**SOCIAL CONVENTIONS OF MODERN ACADEMIC
PERFORMING ART**

At the end of the twentieth century academic performance moved into a new phase of development. The main form of musical life was listening to the recording. Accordingly, reference situation was not performing a concert and not home and making music, and studio recording. Last perevynachyv and final value of contemporary performance, stability, formal precision. Communication between performer and listener are very indirectly. At the forefront of quality criteria common to the entire sphere of consumption (from washing powder to CD).

The second most important form of contemporary musical life - the competition. Its values are similar to the values of the recording, but with some specificity. Stability retains its role, but as competition, as opposed to studio recording, envisages no "doubles" to the fore here goes endurance test. This test increasingly complex set of guidelines, which in some cases impose requirements transcendental artist psychophysical resources (eg, Queen Elizabeth Competition in Brussels).

Neither the stability or in endurance nothing wrong; rather unpleasant to listen sloppy game as understand the performer tired. The ambiguity of the situation - in the ratio values. If stability and endurance are subject to creative problem ("I am stable in order to ...") can only be encouraged; if they are in the first place ("I stable!"), the system undergoes deformation associated with the distribution of attention performer. Current requirements for "quality" is so high that supersede all other purposes. Artist not only succumbs to "forget about work and be stable." It turns into a necessary condition if he claims to recognition.

In the social space of contemporary performance exists strict separation of the "big leagues" and all the rest. Participants "major league" admitted to the stage to the studio and profitable concerts. All others can play for your pleasure as anything good, but neither on the big stage or on record, nor an adequate financial return on their game can not qualify. The natural distribution of the "elite" and "overall" has always existed, but the situation has changed since the criterion hit the "elite" was not artistic performance and fitness for a particular set of requirements similar to the dress code in some spheres.

This "musical dress code" - a combination of the following components:

1. Stability of performance: availability of technical, psychological and coordination skills, allowing work to play from start to finish without crashing.

2. Endurance: Ability to stability in extreme conditions, naturally not peculiar musical creativity.

3. Political Correctness: performance is not too bright to bear personal reflection. In today's performance, both in the cabin of Anna Pavlovna Scherer, it is considered mauvais ton. Here the criterion secular communication: the ideal is tolerant, friendly tone that does not cross the distance between the interlocutors, but does not emphasize it. This tone should correspond to the average maximum award. The emotional tone of the work, as the content of small talk, should not affect the "good tone".

4. Compliance abstract stylistic models. Different musical styles (Baroque, Classicism, Romanticism, Modernism) were modified in sets means of expression which the performer must be able to "run" like a computer program, without the "conflict" with each other. For example, to play exactly the classics, "a metronome," romantics - free, fast and loud and modernists - "without emotion."

5. Compliance with any of the performing brands. In today's performance (as in show business in the film industry), the performer must have a recognizable brand to get success with customers and sell your product (game). Consumer acquainted with the contractor should be noted about yourself - "Oh! And it's ... "- otherwise guarantee of success is removed. The mechanism of this recognition is similar to the classification of types of female beauty in the modern glamor: there are only 5 ("bitch", "candy", "impregnable", "Angel", "mistress"), and all the different types of personal appearance is reduced - through photodesign, makeup and clothing (if any) to one of them or their combinations.

6. Performing competitions play a crucial social role by selecting the dress code. Their essence - to test for compliance with "major league". That is why endurance test comes in the competition to the fore: the strongest wins (literally, non-artistic sense) - who can sell themselves, despite the whims of human factors (fatigue, inspiration, will be a, etc.). .

The human factor is the competition unnecessary and harmful. Defined relationship, on the one hand, to sports, where the foreground formal compliance criteria (so much exercise, so many seconds, so many yards), on the other hand - from show business, where any which individual expression tightly regulated system stereotypical brands.

We note here two important things:

1. Values performing arts changed.
2. Theoretical his discourse, however, remained essentially unchanged.

LITERATURE

1. Адорно Т. Избранное: Социология музыки / Т. Адорно. – М. ; СПб., 1999. – 445 с.
2. Арановский М. Музыкальный текст. Структура и свойства / М. Арановский. – М. : Композитор, 1998. – 344 с.

3. Иванченко Г. Психология восприятия музыки: подходы, проблемы, перспективы / Г. Иванченко. – М.: Смысл, 2001. – 252 с.

4. Михайлов А. Музыкальная социология: Адорно и после Адорно / А. Михайлов // Адорно Т. В. Избранное. Социология музыки. – М.; СПб.: Университетская книга, 1998. – С. 371–407.

5. Романова А. В. Комунікативна роль імпровізаційності у полі діяльності сучасного піаніста-виконавця: автореф. дис. ... канд. мистецтвознавства: спец. 17.00.03 музичне мистецтво / Романова Аліна Володимирівна; Харк. нац. ун-т мистецтв ім. І. П. Котляревського. – Харків, 2011. – 20 с.

6. Твардовский К. Логико-философские и психологические исследования. – М.: РОССПЭН, 1997. – 252 с.

7. Философия и логика Львовско-Варшавской школы / сост. В. А. Смирнов, В. Л. Васюков; пер. В. Л. Васюков и др. – М.: РОССПЭН, 1999. – 408 с.

Артем Ляхович. Соціальні конвенції сучасного академічного виконавства. Сучасне академічне виконавство розглядається як конвенційна система соціальних смислів, маскованих традиційним виконавським дискурсом. Аналізуються історичні причини невідповідності виконавського дискурсу своєму предметові, встановлюються відповідності між естетичними і соціальними смислами, де перші відносяться до других як евфемізми.

Ключові слова: бренд, виконавство, евфемізм, звукозапис, конвенція, конкурс, кон'юнктура, освіта, соціальний, текст.

Артем Ляхович. Социальные конвенции современного академического исполнительства. Современное академическое исполнительство рассматривается как конвенциональная система социальных смыслов, маскируемых традиционным исполнительским дискурсом. Анализируются исторические причины несоответствия исполнительского дискурса своему предмету, устанавливаются соответствия между эстетическими и социальными смыслами, где первые относятся ко вторым как эвфемизмы.

Ключевые слова: бренд, исполнительство, эвфемизм, звукозапись, конвенция, конкурс, конъюнктура, образование, социальный, текст.

Artem Lyakhovych. Social Conventions of Modern Academic Performing Art. Modern academic performing art is considered as a conventional system of social senses masked a traditional performing discourse. The author analyzes historical reasons of inconsistencies of performing discourse to its subject, establishes a correspondence between aesthetic and social senses where the first refers to the second as an euphemisms.

Key words: brand, competition, convention, education, environment, euphemism, performance, recording, social, text.

OLHA ZAVYALOVA

LUDWIG VAN BEETHOVEN AND THE CELLISTS OF HIS CIRCLE

Great Austro-German composer Ludwig van Beethoven, compared to the previous composers-not-cellists of XVIII and XIX centuries, widely used cello in his work. Among his compositions for cello 2 cycles and variations 5 sonatas and piano (№ 1, 2, Op. 5 - 1796, № 3, Op. 69 - 1808 and the number 4, 5, Op. 102 - 1815). A significant role is assigned to the cello chamber ensemble works of the composer - piano and string duets, trios, quartets, etc., and in his symphonic heritage (II h. Pastoral Final 9th symphonies, Overture "Leonora» № 3, etc.). Solo cello as revealed in the triple concert C-dur op. 56 for violin, cello and piano and orchestra. The said works inherent clear trend of rethinking and a new approach in the treatment tool at each stage of creation, which contributed to revealing new facets of sound and textural possibilities cello. These issues are raised partly in the works of L. Ginzburg and D.A. Korhanova and studied in detail in the book "Cello Sonata Beethoven. Genre, Style, ensemble mindset. "

History and stage performance cello works Beethoven dedicated to the works of Alshvanha, T. Haydamovich, L. Ginzburg, C.-H. Keller, D. Korhanova, H. Fishman et al. These materials give an idea about the environment Beethoven, which were appropriate level professionals and amateurs, whose art treatment stimulated the composer's cello. However, the question of relations with Beethoven Cello their time and their influence on the composer in the scientific literature have not been studied separately.

The purpose of the article is to consider the range of cellists surrounding Beethoven, identify the nature and impact of their relationship to attract cello and her interpretation of the composer.

One of the first cellists with whom Beethoven having professional contacts was Bernhard Romberg Heinrich (1767-1841) - a famous virtuoso late XVIII - the first third of the nineteenth century. Representative famous musical dynasty in Germany, performing and teaching activities which had a significant impact on development of European art Cello most of the nineteenth century.

The young Beethoven had the opportunity to meet with other outstanding cellists of his time - the French brothers Jean-Pierre (1741-1818) and Jean-Louis (1748-1819) Dyuporamy. It happened during his concert tour to Prague, Dresden and Berlin in 1806. While in Berlin, where were these cellists, hoping for a generous gift, Beethoven wrote two major Sonata Op. 5 for harpsichord (or piano) with cello obligato. The works were dedicated to Prussian King Frederick William II, a great lover of the cello, which is not bad at playing it. By these sonatas performed at court with his elder brother Jean Pierre and received the coveted award.

For many years Beethoven maintained professional contacts with the Czech cellist Antonin Kraft (1752-1820), artist (under some assumptions, and co-author) cello concertos of Haydn. A. Kraft first name mentioned in connection with the execution of the premier 3 Beethoven Trio Op. 1 meeting in a home in the book. Lihnovskoho K. (1794). Among those present at the concert was also J. Haydn, who then gave lessons in composition to Beethoven. Discussing the works to be sung, maestro advised the student to print only the first two trios, although the author considered the best third.

Significant cellist virtuoso with whom Beethoven creatively worked in Vienna, was Josef Linke (1783-1837). A. Kraft After he entered the quartet I. Schupantsyha and later headed and own. It is Schupantsyhom I. and J. Linke Beethoven made a last ensemble, performing Trio B-dur op. 97 April 1814.

In addition to the professional environment Beethoven Cello and included many fans who were wonderful this tool. Yes, beautiful cellist and music komponistom was Baron Nicholas Tsmeskal (Zmeshkal) background Domanovets and Lestini (1759-1833). With some interruptions friendship with Beethoven Tsmeskalem lasted until his death, acquiring various kinds.

In the late 1800s, Beethoven became close friends with Baron von Ignacy Hleyhenshteynom, who, like M. Tsmeskal, was a court secretary and talented cellist. Like others, I. Hleyhenshteynu had to endure his explosive and perform lots of different orders. In this period, in addition to domestic, financial, publishing and other matters Baron had to settle affairs of the heart is also a composer.

In the circle of Beethoven communication cellists found in almost all levels of communication. Thus, in the notes of the composer found the name cellist of the Vienna Opera F. Shyndlekera, indicating that the card Beethoven orchestra with ordinary city.

A good cellist was one of the doctors Beethoven J.A. Schmidt. For him (or rather to his daughter) Beethoven made one of the few transcriptions of his works, dedicated to Professor Trio Es-dur op. 38 (1802), revised with the septet op. 20 (1800).

By cohort amateur cellists went close friend of the composer, a descendant of the Hungarian nobility Count Franz von Brunswick (1777-1849), brother of Theresa von Brunswick, which for some time and admired composer who left memoirs of Beethoven's relationship with their family.

Considering the "Cello" Beethoven environment, we can not ignore the famous Polish philanthropist, music fans Beethoven Vol. Anton Heinrich von Radziwill (1775-1833), who was also a singer, composer and cellist.

Nikolai Borisovich Golitsyn (1794-1861) - an officer, philanthropist, writer, translator, and art connoisseur great

cellist - was a big fan and promoter of the works of Beethoven in. Interests music of Beethoven (along with WA Mozart and Haydn) began in 1804-1806's, when Golitsyn lived in Vienna. Prince did not have to personally communicate with the composer, but his performance and music education activities showed a deep understanding of Beethoven's music.

LITERATURE

1. Альшванг А. А. Людвиг ван Бетховен. Очерк жизни и творчества. – Изд. 5 / А. А. Альшванг. – М. : Музыка, 1977. – 447 с. ; ил., нот.

2. Гайдамович Т. А. Виолончельные сонаты Бетховена: методические рекомендации исполнителям / Т. А. Гайдамович. – М. : Музыка, 1987. – 71 с.

3. Гинзбург Л. С. История виолончельного искусства / Л. С. Гинзбург : в 4 кн. – Кн. 1 : Виолончельная классика. – М. ; Л. : Музгиз, 1950. – 512 с.; Кн. 2 : Русское виолончельное искусство до 60-х годов XIX века. – М. : Музгиз, 1957. – 579 с.

4. Гинзбург Л. С. Людвиг ван Бетховен и Н. Б. Голицын / Л. С. Гинзбург // Бетховен : сб. ст. : в 2 вып. – Вып. 2 / ред.-сост. Н. Л. Фишман. – М. : Музыка, 1972. – С. 225–238.

5. Завьялова О. К. Виолончельные сонаты Л. ван Бетховена. Жанр, стиль, ансамблевый тип мышления : исследование. – К. : НМАУ им. П. И. Чайковского, 1999. – 85 с.

6. Келлер К.-Х. «...Прожить тысячу жизней»: по страницам разговорных тетрадей Бетховена / К.-Х. Келлер ; пер. с нем. и коммент. А. К. Плахова. – 2-е изд., испр. – М. : Музыка, 1986. – 255 с.

7. Корганов В. Д. Бетховен: Биографический этюд / В. Д. Корганов. – М. : Алгоритм, 1997. – 816 с. – (Серия «Гений в искусстве»).

8. Письма Бетховена: 1787–1811 / сост., вст. ст. и коммент. Н. Л. Фишман ; пер. с нем. Л. С. Товалевой и Н. Л. Фишман. – М. : Музыка, 1970. – 576 с. ; ил.

9. Письма Бетховена. 1812–1816 /сост., вст. ст. и коммент. Н. Л. Фишман; пер. с нем. Л. С. Товалевой и Н. Л. Фишман. – М. : Музыка, 1977. – 527 с. ; ил.

10. Письма Бетховена: 1817–1822 /сост., вст. ст. и коммент. Н. Л. Фишман и Л. В. Кириллина; пер. с нем. Л. С. Товалевой и Н. Л. Фишман. – М. : Музыка, 1986. – 636 с. ; нот., ил., портр.

11. Фишман Н. Л. Этюды и очерки по бетховениане / Н. Л. Фишман. – М. : Музыка, 1982. – 263 с.

Ольга Зав'ялова. Людвіг ван Бетховен та віолончелісти його оточення. Розглянуто коло спілкування Л. ван Бетховена з віолончелістами свого часу. Виявлено характер і вплив їх взаємовідносин на залучення віолончелі та трактування інструмента у творчості композитора.

Ключові слова: коло віолончелістів, віолончельна творчість Л. ван Бетховена, трактування інструмента.

Ольга Завьялова. Людвиг ван Бетховен и виолончелисты его круга. Рассмотрен круг общения Л. ван Бетховена с виолончелистами своего времени. Выявлен характер и влияние их взаимоотношений на использование виолончели и трактовку инструмента в творчестве композитора.

Ключевые слова: круг виолончелистов, виолончельное творчество Л. ван Бетховена, трактовка инструмента.

Olha Zavyalova. Ludwig van Beethoven and the Cellists of his Circle. The article discusses the circle of Beethoven with the cellists of his time. The nature and influence of their relationship, the use of cello and the interpretation of the instrument in the works of the composer are identifies.

Keywords: the circle of cellists, cello work of Beethoven, the interpretation of the instrument.

SERHIY GDANSKYI

**GENRE AND STYLE ORIGINS OF
IMPROVISATIONAL INSTRUMENTALISM
("INDIVIDUALITY" IN CLARINET
PERFORMANCE)**

Much of modern interpretational, methodological and pedagogical research in the field of music are devoted to the problem of professional self musicians, bringing his creative thinking, which is formed in a combination of traditional and creative individual. Prior to this current trend research belongs this article, which proposed to consider the art of instrumental improvisation in the context of its genre and stylistic origins.

As you know, the art of improvisation inherent in many social and cultural functions: Hedonic associated with a feeling of delight from the audience; expressive, reflecting the need for an external expression of strong emotions and feelings; communication that comes out of the special language of music and built a distinctive sound use of forms; magic-suggestive that related to psycho-emotional sphere. The objective of this form of music making is convincing show reasonable personal vision of the images that requires treatment to their own musical and aesthetic experience, worldview, complex theoretical knowledge, musical memory, enhance imagination, skills perestrukturyzatsiyi composite material and the variation on the theme, intuition birth individual vision and correlate it with imagery work. Improvisation on a given melodic, harmonic and rhythmic foundations usually mimics certain genre or stylistic terms, therefore, the process of improvisation is dialogic communication of musical culture in general.

Instrumental Improvisation is one of the most exemplary levels of performance skills musician for a long time. This is particularly true of brass art; as you know, back in ancient

Greece and Rome, there were numerous competitions *kifarystiv*, *avletystiv* and performers on *Tibi*, who helped identify skill and individual musicians, their artistic and aesthetic maturity. The criterion for selection was the credibility of fulfillment and purpose - to achieve pleasure, satisfaction of listeners. Since the Middle Ages, instrumental culture acquires new features: instrumental activities of workshops where musicians guild repertoire consisted of various instrumental pieces, in the traditional ritual of customs and rituals, and there is a list of performing duties recorded in the statutes shops.

In the Renaissance style is the establishment of integrity figurative language in individual creativity. With the further evolution of the question of the place and role of traditional and individual in oral tradition and culture. Today, the current research direction reflects specific musical performance as a science that formed in a genre and stylistic pluralism, reflects the process of searching for new and transformation of traditional means of expression, art and ways to overcome technical limitations of performance and so on.

The issue of individual creativity performers are quite popular and widely covered in musicology. Actually, the last time Manifestations individuality instrumentalism devoted considerable number of works of academic researchers, trainers direction of musical performance (V. Apatskoho, Z. Burkatskoho, David M., A. Dzisyuka, M. Kononov, V. Sabitova, E. and Chumachenko al.). In particular, they noted critically that brass pedagogy individual approach is largely ignored; motivation and value orientations of the individual personality traits, selective sorting was captured knowledge in practice. Some work suggests paying attention to the education of improvisational virtuosity as a means of developing ideas vocal rhetoric and achieve the "brilliant" style. For example, treating "pasazhnist" as the main roots vocal rhetoric, researchers called methodological challenge - and actualization of inner

personal motivation virtuosity, technical perfection - as a consequence of understanding the properties of individual work style of the composer, musician and psychological preparedness. Some methodological writings (AN Vishnyakov, Y. Kozyrev, A. Petrushin, G. Shatkovsky) is proposed as a way to master the art of improvisation game modal patterns, sequences, cadences, modulations, repetitive auditory analysis tool, which is equivalent to the "ear training tool" "transfer from the instrument to instrument by ear" and so on.

In folklore one of the areas of analysis of folklore is to create individual image carrier folklore (S. Grits, I. Matsiyevskyy, M.Hai). A large number of papers on the theory of musical styles and musical interpretation deals with the problem styletvorennya.

In many cases, individual style musicians considered at the level of mutual influences of different forms of music and performing styletvorennya (individual musical and performance style, folk music and performance style, musical and performance style historical period), the specific binding of performing and composing style. The concept of "music and performance style kontsentrychnosti" that characterizes the music and performing system styletvorennya as a system, all of which level (individual style musicians, folk music and performance style, musical and performance style historical period, etc.) are both independent and interrelated. Regarding individual acts in a certain artistic interpretation of the author's text as will composer should be a will executor, there is a process that is derived from two factors: the subjective quality performer (psycho-emotional aspect) and objective conditions (musical instrument changes the main trends of performance art, traditional forms of social music making, etc.).

Improvisational instrumentalism is a phenomenon widely in content and dissemination: key in his study are questions leakage and interference. In Satte marked only some

of them, in our opinion, greatly influenced the klarnetovoho instrumentalism in Ukraine.

LITERATURE

1. Борецький В. Національні джерела сучасного естетичного концепту української кларнетової музики / В. Борецький // Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка. – Вип. 2. – Тернопіль : ТНПУ ім. В. Гнатюка, 2011. – С. 45–50. – (Серія: Мистецтвознавство).

2. Буркацький З. Особистісно орієнтований підхід до віртуозності кларнетиста : навч. посібник / З. Буркацький. – Одеса : Друкарський Дім, 2010. – 166 с.

3. Бриль И. Практический курс джазовой импровизации для фортепиано. – Изд. 4 / И. Бриль. – М. : Сов. композитор, 1987. – 111 с., нот.

4. Волошина Т. К. Музичний простір єврейських містечок східноєвропейського регіону (XIX – початок XX століть) : автореф. ... дис. канд. мистецтвознавства : спец. 17.00.03 Музичне мистецтво / Волошина Тетяна Карлівна; Нац. муз. акад. України ім. П. І. Чайковського. – К., 2010. – 19 с.

5. Гусак Р. Традиції клезмерів у сучасній музичній культурі Поділля (за матеріалами містечкових клезмерських капел східноподільської Наддністрянщини) [Електронний ресурс] / Р. Гусак // Єврейська історія та культура в країнах Центральної та Східної Європи – єврейське краєзнавство та колекціонування : мат-ли XII міжнародної наукової конференції. Мистецтво / Ін-т юдаїки. – К. : Дух і Літера, 2004. – Режим доступу: www/judaika.kiev.ua/Conference/42.-2004-.htm

6. Катрич О. Т. Індивідуальний стиль музиканта-виконавця (теоретичні та естетичні аспекти) : автореф. ... канд. мистецтвознавства – спец. 17.00.03 : Музичне мистецтво / Катрич Ольга Тарасівна; НМАУ ім. П. І. Чайковського – К., 2000. – 16 с.

7. Коверза О. Зародження джазового мистецтва в Америці / О. Каверза // Мистецтвознавчі записки : зб. наук. пр. – Вип. 16. – К. : Міленіум, 2009. – 298 с.

8. Хай М. Й. Музично-інструментальна культура українців (фольклорна традиція): дис. ... доктора мистецтвознавства : спец. 17.00.03 Музичне мистецтво / Хай Михайло Йосипович ; Ін-т мистецтвознавства, фольклористики та етнології ім. М. Т. Рильського НАН України. – К., 2008. – 619 с.

Сергій Гданський. Жанрово-стильові витоки імпровізаційного інструменталізму («індивідуальне» у кларнетному виконавстві). Розглянуто проблеми професійного саморозвитку музиканта-виконавця, виховання його художнього мислення, яке формується у поєднанні традиційного і творчо-індивідуального. Висвітлено питання мистецтва інструментальної імпровізації у контексті його жанрово-стильових витоків.

Ключові слова: імпровізація, інструментальне виконавство, кларнет, індивідуальність, жанр та стиль, традиція.

Сергей Гданский. Жанрово-стилевые истоки импровизационного инструментализма («индивидуальное» в исполнительстве на кларнете). Рассмотрены проблемы профессионального саморазвития музыканта-исполнителя, воспитания его художественного мышления, формирующееся в соединении традиционного и творчески-индивидуального. Освещены вопросы искусства инструментальной импровизации в контексте его жанрово-стилевых истоков.

Ключевые слова: импровизация, инструментальное исполнительство, кларнет, индивидуальность, жанр и стиль, традиция.

Serhiy Gdanskyi. Genre and Style Origins of Improvisational Instrumentalism (“Individuality” in Clarinet Performance). The article is dedicated to the problems of performer’s professional self-development, his art thinking, which is formed in combination of traditional and individual. The issues of instrumental improvisation as an art in the context of its genre and style origins are highlighted here.

Key words: improvisation, instrumental performance, clarinet, individuality, genre and style, traditions.

TARAS YANYTSKY

**TRANSCRIPTION AS A CREATIVE
COMMUNICATION TOOL FOR BANDURIST
PLAYERS (BASED ON TRANSCRIBED WORKS
OF ANTONIO VIVALDI, JOHANN SEBASTIAN
BACH, CÉSAR FRANCK)**

Background transcription-bandura arrangement for classical music works stems from the need to enrich and expand bandura repertoire. In addition, there is a new repertoire stimulates the search for new means of expression, with other related instruments bandura enriches the arsenal of expressive means. This process makes it possible to bring the bandura or frequently performing and compare its performance with classic instruments - piano, violin, harp and others.

Problem is its definition and solution methods. This time such a problem serving quality transcription-arrangement for bandura by A. Vivaldi, Bach, S. Frank, made by L. Kohanska. The solution implemented method of protection in the translated works of emotional and ideological content, methods and techniques transcription-shifting characteristic of this process, thickening and thinning of texture, register transfer, rethinking strokes absence dempferatsiyi creative application that replaces pedalnist, reduction, amplification.

Purpose of the article is a compilation of existing methods of transcription and applying them to specific cases concerning the disclosure of the contents of the Baroque works.

Scientific studies provided material works: "Theoretical Foundations of Shifting Instrumental Works for Accordion" by M. Davydov, "School of Piano Transcription" by G. Kogan, «Art Transcription in Music: Problems and Solutions" O. Zharkov, "Arranging for Folk Instruments" by D. Pshenychny and his "The instrumentation for orchestra of folk

instruments", shifting by S. Bashtan, V. Gerasimenko, L. Posikira, P. Chukhrai, V. Dutchak, S. Ovcharov, the author of this article and transcription-transcriptions made by L. Kohanska: Trio in G minor Concerto for lute (guitar), violin and cello (F. XVI, №4) by Vivaldi, Organ Prelude and fugue in A minor by Bach, Prelude, fugue and Variations op. 18 by S. Frank.

In today's professional academic bandura Performance based both on kobzars authentic traditions, original compositions and transcriptions of works performed on national and world musical heritage. This phenomenon is caused by new features improved musical instrument bandura and reached a high level of professional performance Bandura certified in numerous international competitions.

Judging by the programs, the vast majority of works represented in these competitions are transcriptions of works of classical composers of different styles, along with original compositions.

Thus, the problem is solved communicative connection bandura performance both in historical and current aspects in expanding and enriching the bandura repertoire of works involving the adjacent areas of music.

Arrangement and transcription in musical literature for pandora occupy a much larger volume than the literature of other instruments such as wind instruments, string stringed group, organ, piano, harpsichord, guitar. This was preceded by the following reasons.

First, Performance Bandura, both professionally systematic process developed about 70 years, while performing schools and traditions of the above instruments are measured not by one of the century. It appears the problem of lack of original repertoire deficit has replenished through transcriptions and transcription.

Second, transcription, arrangement works of JS Bach, Vivaldi, D. Scarlatti, Beethoven, Musorgsky, Tchaikovsky, Lysenko and other composers serve as a communication tool for the implementation of the bandura.

Among transcriptions of music for Bandura, written for other instruments, special place, both in quantitative and qualitative aspects, transcription occupy piano, organ, harpsichord and string literature. In particular, in the first case, this contributes to some impressive capabilities proximity of the two instruments identity features left and right hands bandura and piano (mostly homophonic-harmonic textures, and in some cases, polyphonic). In the case of string literature is important and significant timbre similarity.

Therefore, in this case, we consider the problem of interrelations of communicative bandura and tools with which it combines intonation and expressive relationship. These instruments - lute or guitar. A further consideration of the specific work to pay attention to the violin and cello as tools used in the original (Trio Vivaldi Concerto).

The main aspects to be considered when creating any transcription, intonation and knowledge is vyrazovyh characteristics of each of these tools, their texture and timbre similarity opportunities. In fact, the ratio of these factors determines the selection of the author of a mode of arrangement (from simple editing to the detailed transcription). As an illustration of the principles and techniques of shifting chamber string works for bandura in this article are the product of Vivaldi Trio Concert g-moll per Liuto (Chitarra), Violino e Violoncello (F. XVI, №4) in transcription-translation of L. A. Kohanska.

LITERATURE

1. Алексеев А. О проблеме стильного исполнения / А. Алексеев // О музыкальном исполнительстве : [сб. ст.] / гл. ред. Л. С. Гинзбург. – М. : Гос. муз. изд-во, 1954. – С. 159–170.
2. Асафьев Б. В. Музыкальная форма как процесс / Б. В. Асафьев. – Л. : Музыка, 1963. – 254 с.
3. Давидов М. Теоретичні основи перекладення музичних творів для баяна / М. Давидов. – К. : Муз. Україна, 1977. – 120 с.

4. Жарков А. Н. Художественный перевод в музыке: проблемы и решения: дис. ... канд. искусствоведения: спец. 17.00.02 Музыкальное искусство / Жарков Александр Николаевич; Киевская гос. консерватория им. П. И. Чайковского. – К., 1994. – 180 л. – Л. 147–164.
5. Коган Г. О транскрипции // Коган Г. Избранные статьи / Г. Коган. – М.: Сов. композитор, 1972. – 66 с.
6. Коган Г. Школа фортепианной транскрипции / Г. Коган. – М.: Изд. Музыка, 1970. – 72 с.
7. Коханська Л. Й. С. Бах. Органна Прелюдія та fuga a-moll [Ноти: рукопис] / Л. Коханська. – К., 2000. – Архів автора. – 4 с.
8. Коханська Л. Сезар Франк Прелюдія, fuga і варіація ор. 18: [ноти: рукопис] / Л. Коханська. – К., 1996. – Архів автора. – 12 с.
9. Курбатов М. Несколько слов о художественном исполнении на фортепиано / М. Курбатов // Алексеев А. Д. Русские пианисты. – М., 1948. – С. 281–285.
10. Пшеничний Д. Аранжування для народних інструментів / Д. Пшеничний. – К.: Муз. Україна, 1980. – 117 с.
11. Пшеничний Д. Інструментовка для оркестру народних інструментів / Д. Пшеничний. – К.: Муз. Україна, 1985. – 69 с.
12. Струни вічності: Твори для бандури / упоряд. В. Єсіпок. – Вінниця: Книга-Вега, 2004. – 108 с.
13. Ямпольский И. Вивальди (Vivaldi) Антонио / И. Ямпольский. // Музыкальная энциклопедия: в 6 т. / [гл. ред. Ю. В. Келдыш]. – Т. 1. – М.: Сов. энциклопедия. – 1973. – С. 766–767.

Тарас Яницький. Транскрипція як чинник творчої комунікативності бандуриста (на прикладах творів Антоніо Вівальді, Йоганна Себастьяна Баха, Сезара Франка). Оцінено якість транскрипцій-перекладень для бандури творів А. Вівальді, Й. С. Баха, С. Франка. Встановлено та узагальнено типові методи перекладень для бандури.

Ключові слова: комунікативність, інтерпретація, перекладення, транскрипція, редуція, ампліфікація, демпферація.

Тарас Яницький. Транскрипция как фактор творческой коммуникативности бандуриста (на примерах произведений Антонио Вивальди, Иоганна Себастьяна Баха, Сезара Франка). Оценено качество транскрипций-переложений для бандуры произведений А. Вивальди, И. С. Баха, С. Франка. Установлены и обобщены типичные методы переложений для бандуры.

Ключевые слова: коммуникативность, интерпретация, переложение, транскрипция, редукция, амплификация, демпферация.

Taras Yanytsky. Transcription as a Creative Communication Tool for Bandurist Players (Based on Transcribed Works of Antonio Vivaldi, Johann Sebastian Bach, César Franck). The author states the value of transcribed works of A. Vivaldi, J.S. Bach, C. Franck for bandura. Typical methods for bandura transpositions are set up and summarized.

Key words: communication, interpretation, transcription, reduction, amplification, damperation.

MYHAILO MYMRYK

**TIMBRE-EXPRESSIVE FACILITIES AS
ACHIEVEMENT OF CARRYING OUT ART OF
PLAYING THE SAXOPHONE IN THE SECOND HALF
OF 20 CENTURY: TECHNOLOGICAL ASPECT**

The saxophone performance practice provides a variety of special techniques and games that are usually used in solo and ensemble works. These techniques not only significantly enrich the sound palette of tools, bringing the music of unusual coloristic effects, vibrant sound combinations, emotional expression and mood, but also an important indicator of the modern professional musician saxophone, the characteristics of its game technology, which according to contemporary music forms particular style of performing and creative musical thinking. The aim of the research - describe timbre, saxophone sound capabilities in the context of modern composers searches.

The basic properties of sound timbre, instrumental expression primarily associated with the acoustic characteristics that influence the formation of a musical instrument timbre: frequency sound waves, their duration, intensity, spectral composition features, the direction of movement of the sound wave to the audience. This acoustic parameters correspond subjectively perceived us sound properties: its height, length, volume, timbre, intensity, location of the sound source. Subsequently, these features sound that objectively exist, a piece of music sold in the form of unconventional performing techniques that have some artistic activity.

Thus, by combining in a whole range sound similar elements created timbre sound model. Arising as a result of the interaction of various physical characteristics of sound that determine its multidimensional nature, timbre, sound model at that assumes a certain artistic value.

Over the centuries there was a period of saxophone choice of color and technical methods, which are then organically intertwined in the process of performing and composing thinking. Having emerged first as any given experiment, the musical innovations eventually turned into a permanent attribute of a performing school. Subsequently, some methods were kept, others vidsiyuvalysya, following the fashion of a certain kind of tint sound.

According to the physical properties of sound and music, the concept of timbre, sound models may include items such practices saxophone performance:

- Sound timbre coloring;
- Tone-sounding characteristics (voiced) range of instruments and the associated idea of registers;
- Surround effects (vibrato and frullato);
- Spectral sound effects (flageolets);
- The dynamic possibilities of sounds in different registers;
- The possibility of the longitudinal sound (articulation, strokes, speed of sound).

Saturation tone sound as a physical phenomenon depends on the intensity and nature of the sound wave vibrations and belongs to the fundamental properties of a musical instrument. A variety of tone colors and half-tone is as big as the number of color shades that can be distinguished on the paintings of famous painters. Most researchers emphasize that the perception of instrumental colors individually, although based on objective acoustic laws tembroutvorenniya.

B. Bartolozzi, ranging color single timbre sounds operates combinations of the four definitions: dark, light, closed, open (dark, light, indoor, outdoor). However, in practice, many contemporary composers when writing their scores, despite the differences in the perception of art meaningfulness of each individual instrumental sound, guided by the same principles combination of chamber and instrumental timbres. In addition, specific sound saxophone artist in the representation associated with the artistic tasks

that are caused by style and genre of chamber and instrumental canvas. Thus, if the composer has a range of basic timbre, expressive colors, the artist originally ranges of shades and undertones, using appropriate innovative performing tricks.

Often encounter the instructions for color, saturation, tone of chamber and instrumental works of contemporary Ukrainian composers.

One of the most common techniques in contemporary chamber and instrumental performance - a sound or timbre repainting bisbigliando (timbre tremolo). Timbre repainting sound - one way "coloring" tunes. In this case, the saxophone used more so-called alternative fingerings and flazholetni sounds that cause greater difference in timbre between the notes within the same octave. Repainting or timbre bisbigliando (timbre tremolo) saxophone performed by alternating normal and flazholetnyh sounds, as well as through additional (auxiliary) fingerings, although not all sounds playing this technique is equally successful.

At the reception saxophone timbre changes widely used and is achieved through the use of so-called auxiliary fingerings. Admission timbre repaint (bisbigliando) can be applied to different sounds, with alternate use of different valve tool.

Repainting sound timbre change may involve two or more fingerings, that is monochrome or polychrome be. Change the color is possible due to the music performed as an alternative fingerings and precedence (harmonics and chords). Bisbigliando saxophone can be combined with the change of sound color in different metric versions (with acceleration or deceleration, or free with a precise metric pattern) and variants of dynamic development.

The range of the saxophone depends on technical specifications and largely on the professionalism of the artist. The history of performance practice saxophone - a history of the development of new sound horizons. The range of the instrument depends on the design of the instrument and the

skill of the artist. Over time (from the standpoint of historical development saxophone) varied picture of the range, there were more chromatic notes. In modern performing practice there fingerings for acceptable sound quality but even taking note of a dependent not only on the skill of the artist, but also the design tool.

LITERATURE

1. Апатский В. Основы теории и методики духового музыкально-исполнительского искусства : учебник [для студ. высш. уч. завед.] В. Н. Апатский. – К. : НМАУ, 2006. – 342 с.

2. Беговатова М. А. Современное исполнительство на саксофоне в аспекте расширения звуковых возможностей инструмента [Электронный ресурс] : автореф. дис. ... канд. искусствовед. : спец. 17.00.02 Музыкальное искусство / Беговатова Мария Андреевна ; Казанская гос. акад. им. Н. Г. Жиганова. – Казань, 2012. – 26 с. – Режим доступа: <http://dissers.ru/avtoreferati-kandidatskih-dissertatsii1/a510.php>

3. Диков Б. О штрихах духовых инструментов / Б. Диков, А. Седракян // Методика обучения игре на духовых инструментах: очерки. – Вып. 2. – М. : Музыка, 1966. – С. 182–210.

4. Иванов В. Современное искусство игры на саксофоне: проблемы истории, теории и практики исполнительства: Автореф. дис... д-ра искусствовед.: 17.00.02 / Владимир Дмитриевич Иванов ; Моск. гос. консерватория. – М., 1997. – 40 с.

5. Мартышева М. В. Тембровое поле скрипача [Текст] / М. В. Мартышева. – СПб. : Композитор, 2010. – 44 с.

6. Савчук І. Нові тенденції в українському фортепіанному виконавстві зламу ХХ–ХХІ століть у дзеркалі сучасної композиторської творчості / І. Б. Савчук // Сучасне мистецтво: Наук. зб. / ІПСМ НАМ України; Редкол. : В. Д. Сидоренко (голова), А. О. Пучков (заст. голови), О. О. Авраменко та ін. – К. : Фенікс, 2012. – Вип. VIII. – С. 285–293.

7. Степанов А. Особенности тембробразования на кларнете: авто-реф. дис. ... канд. искусствоведения; спец. 17.00.02 «Музыкальное искусст-во» / Степанов Александр Алексеевич; Ленингр. гос. консерватория им. Н. А. Римского-Корсакова. – Л., 1989. – 24 с.

8. Усов Ю. Воспитание исполнителей на духовых инструментах в Московской консерватории (1917–1967) / Ю. А. Усов // Методика обучения игре на духовых инструментах. Очерки. – Вып. 3. – М.: Музыка, 1971. – С. 160-192.

9. Шапошникова М. К проблеме становления отечественной школы игры на саксофоне / М. К. Шапошникова // Актуальные вопросы теории и практики исполнительства на духовых инструментах. – Вып. 80. – М.: ГМПИ им. Гнесиных, 1985. – С. 22–38.

10. Bartolozzi B. New Sounds for Woodwind / B. Bartolozzi // London: Oxford University Press, 1967. – 79+3 p.

11. Brymer J. Clarinet / J. Brymer. – London: Macdonald & Jane's, 1979. – 259 p.

Михайло Мимрик. Темброво-виражальні засоби як здобуток виконавського мистецтва гри на саксофоні в другій половині ХХ ст.: технологічний аспект. Охарактеризовано основні засоби інструментальної виразності на саксофоні, які формують темброво-виражальні можливості цього інструмента.

Ключові слова: темброво-звукові моделі, вібрато, фрулато, флажолети.

Михаил Мымрик. Темброво-выразительные средства как достижение исполнительского искусства игры на саксофоне во второй половине ХХ в.: технологический аспект. Дается характеристика основным средствам инструментальной выразительности на саксофоне, которые формируют темброво-выразительные возможности этого инструмента.

Ключевые слова: темброво-звуковые модели, вибрато, фрулато, флажолеты.

Myhailo Mymryk. Timbre-Expressive Facilities as Achievement of Carrying out Art of Playing the Saxophone in the Second Half of 20 Century: Technological Aspect. The author gives description to the fixed assets of instrumental expressiveness on the saxophone, that forms timbre-expressive possibilities of this instrument.

Key words: timbre-voice models, vibrato, frullato, flagelets.

YULIYA CHEMERYS

**MYKOLA LYSENKO QUARTET: FORMING
OF THE GROUP (IN ANATOLIY BAZHENOV'S
MEMORIES)**

In October 2014 Ukraine will celebrate 63 years of the founding of one of the leading chamber ensembles, a distinguished team, winners of international competitions Mykola Lysenko quartet. Activities of the team has a strong educational character. Speaking inspired advocates of world and national chamber music, the quartet launched ambitious art events: "Creativity of Shostakovich" (seasons 1974-1975 and 1975-1976.) "Creativity of Beethoven" (seasons 1977-1978) and others. The staff was the first performer of numerous works of Ukrainian composers. Monumental, colorful mural imagery, energy and temperamentnist, dynamic forms of reproduction, its verified balance of sonority, the wealth and richness of timbre palette - that's what distinguishes this group.

Lysenko Quartet made more than 50 premieres of pieces by Ukrainian composers, among them - are devoted to the quartet works by Filippenko, A. Znosko-Borowski, V. Hubarenko, Ye. Stankovich, V. Silvestrov, I. Karabyts and many others. The team recreated virtually immense number of concerts, performing extremely diverse in character and age quartets, including Mahler, Tchaikovsky, Beethoven, Mozart, Brahms, Shostakovich and others, recorded radio and records of more than 2000 minutes of music, published monographic CDs of works by V. Silvestrov («ETCETERA», The Netherlands), A. Schnittke («Amati», Germany). Creative heritage of the team is revealing in all its forms, is distinguished by its originality, original features interpretations and formed own unique performing style.

The initiator of the Ukrainian territory for classical chamber music Lysenko Quartet became a professor of the National Musical Academy of Ukraine named after P. Tchaikovsky Yuri Kryh, as the official date of the establishment may be considered October 10, 1951 (at the beginning of his career, the team played at called Quartet of Ukrainian Philharmonic, and in 1962 the band was named after a famous composer, classical music Ukrainian Mykola Lysenko). The first part of the team included: Alexander Kravchuk (first violin), Anatoly Sikalov (second violin), Roman Hural (viola) and Leontius Krasnoschok (cello), all - graduates of the Kyiv Conservatory. Over time, the composition of the team is changing. So, instead of Anatoly Sikalov in February 1953 Boris Skvortsov and Oleg Seredinskiy came, violist Roman Gural changed in March 1954 Suren Kocharyan, in 1961 Yuri Kholodov and later Sergey Romanesque, artist first violin Alexander Kravchuk - Anatoly Bazhenov (March 1970) and is replaced by Leonid Krasnoschok in 1985 came Haiduk Victor, and Ivan Kucher.

The idea of creating of the staff extremely fascinated musicians, and the pursuit of professionalism led to a daily commitment to their work. Thus, in a relatively short period of time the quartet were assessed as professional staff, seriousness which could be observed already at the first performance. Gradually, with the accumulation of experience, expanding the scope of live performances repertory group. Appeal to scale quartet opus of Russian composers - Rachmaninoff, Tchaikovsky, Borodin, A. Arensky; Western - Haydn, Mozart, Beethoven, Schumann, Schubert, Grieg - finally gives the status of professional musicians.

Every success comes to an artist by the productive, hard work and analysis of representative samples of performance. These models and mentors for lysenkiivtsiv become artists Beethoven Quartet, which in those years combined performing and teaching career, and Alexander Staroselskyy - performer

second fiddle to the outstanding Ukrainian quartet named JB Vilyoma (1937-1951). Musicians Quartet Mykola Lysenko specially came to Moscow with the aim of improving their professional skills. After his two-week stay in Moscow for consultations with leading professors of the Moscow State Conservatory. PI Tchaikovsky's team for the first time addressed the critically Moscow public. In the Beethoven Hall "Bolshoi" theater January 22, 1956 featured quartet in D minor Schubert and A. Filipenko second quartet. The debut of Ukrainian musicians went quite well and have had a harsh critic of Moscow positive impression.

Reviews were full of positive criticism, they were more emotional openness, temperamental interpretation and credibility in implementing the artistic intention of the composer. High Score future lysenkivtsi and worthy of Professor Vadim V. Borisov - violist outstanding Beethoven Quartet. An important development in the next stage of the creative team was listening to the All-Union International Competition in Belgium (Liege), which took place in the Small Hall of the Moscow kontservatoriyi 15 July 16, 1958. Musicians selected among the many quartets country, but due to some objective reasons for the trip have not come true.

The team continues to tour, popularizing his work in Belarus, Lithuania, Kazakhstan, Turkmenistan, Siberia, the Urals, Sakhalin, Far East, the Caucasus and so on. An important aspect in the work of the quartet can be considered not only its contribution to development of Ukrainian chamber music, but also the consolidation of friendly relations between countries, as was often the team member of concerts for foreign visitors, organized on the initiative of cultural relations with foreign countries.

LITERATURE

1. Бондаренко Л. Квартет им. Н. В. Лысенко / Л. Бондаренко // Советская музыка. – 1977. – № 10. – 115 с.
2. Боровик М. Квартет імені Лисенка (До 25-річчя виконавської діяльності) / М. К. Боровик. – К. : Муз. Україна, 1976 – 78 с.
3. Борщевський О. Українська камерно-інструментальна музика другої половини ХХ ст. Мирослав Скорик. Друга соната для скрипки та фортепіано / О. Борщевський // Сучасні проблеми художньої освіти в Україні: зб. наук. праць / Ін-т. проблем сучасного мистецтва. – К. : Софія, 2009. – Вип. 5 : Музичне мистецтво ХХІ століття. – С. 20–26.
4. Височинська Л. Струнний квартет української філармонії / Л. Височинська // Радянське мистецтво. – 1952. – 11 червня.
5. Давидян Р. Квартетное искусство: проблемы исполнительства и педагогики: учеб. пособие для студентов муз. вузов / Р. Р. Давидян. – М. : Музыка, 1984. – 269 с.
6. Зав'ялова О. Струнний квартет М. Лисенка як взірець українського бідермаєру / О. Зав'ялова // Проблеми взаємодії мистецтва, педагогіки та теорії і практики освіти. – Вип. 24 : Постаць митця у художньому просторі міста: зб. наук. праць / Харківський держ. ун-т мистецтв ім. І. П. Котляревського. – Харків, 2009. – С. 154–162.
7. Зубко Н. Камерно-інструментальне музикування у Львові 1896–1898 рр. на прикладі концертних сезонів Галицького музичного товариства / Н. Зубко // Камерно-інструментальний ансамбль: історія, теорія, практика. – Вип. 24 : Виконавське мистецтво: зб.ст./ Львівська нац.муз.академія ім. М. В. Лисенка; Наукові збірки ЛНМА ім. М. Лисенка. – Кн. 1. – Львів: Сполом, 2010. – С. 321–327.

8. Науковий вісник Національної музичної академії України імені П. І. Чайковського. – Вип. 66 : Шостакович та ХХІ століття: до 100-річчя від дня народження :зб. ст; ред.-упоряд. М. Д. Копиця. – К., 2007. – 480 с.

9. Степанська О. Вшановуючи пам'ять Шостаковича / О. Степанська // Музика. – 1987. – № 3. – С. 12.

10. Ткачик М. Камерно-інструментальна творчість Юзефа Ельснера – початковий етап розвитку жанру у Львові / М. Ткачик // Камерно-інструментальний ансамбль: історія, теорія, практика: зб. ст./ Львівська нац. муз. академія ім. М. В. Лисенка. – Наукові збірки ЛНМА ім. М. Лисенка. – Вип. 24 : Виконавське мистецтво. – Кн. 1. – Львів : Сполом, 2010. – С. 218–231.

11. Фещак Н. М. Струнний квартет та його місце в жанровій системі виконавства: історичний аспект / Н. М. Фещак // Мистецтвознавчі записки : зб. наук. праць. – Вип. 17 / Держ. акад. керівних кадрів культури і мистецтв. – К. : ДАКККіМ, 2010. – С. 60–68.

12. Хентова С. Шостакович на Україні / С. М. Хентова. – К. : Муз. Україна, 1986. – 180 с.

Чемерис Юлія. Квартет імені М. В. Лисенка: становлення колективу (за спогадами А. І. Баженова). Розглянуто процес становлення квартету ім. М. В. Лисенка, зі спогадів виконавця першої скрипки А. І. Баженова. Подається стисла хронологічна біографія колективу.

Ключові слова: квартет ім. М. В. Лисенка, квартетний цикл Д. Д. Шостаковича, ремінісценція, ідея створення.

Чемерис Юлія. Квартет имени Н. В. Лысенко: становление коллектива (по воспоминаниям А. И. Баженова). Рассмотрено процесс становление квартета им. Н. В. Лысенко, с воспоминаний исполнителя первой скрипки А. И. Баженова. Подаётся краткая хронологическая биография коллектива.

Ключевые слова: квартет им. Н. В. Лысенко, квартетный цикл Шостаковича, реминисценция, идея создания, Баженов.

Yuliya Chemerys. Mykola Lysenko Quartet: Forming of the Group (in Anatoliy Bazhenov's Memories). In the article forming of M. V. Lysenko quartet is examined, from flashbacks of performer of first violin A. Bazhenov. Short-story chronologic biography of collective is given, pushing off from flashbacks of artist.

Key words: M. Lysenko Quartet, quartet cycle by D. Shostakovich, reminiscence, idea of creation.

YARYNA DENYSENKO

**SYNTHESIS OF PERFORMANCE PRACTICES
IN TRADITIONS OF KYIV OBOE SCHOOL**

Integration of achievements of national performing schools in world culture is quite popular and obvious in their direction. Integrative trend, as we know, is the basis of universalization of culture and is one of the pillars of modern art. Signs synthesis of cultural heritage found in different kinds of European art of the twentieth century. Particularly in brass performance.

At the end of XX - beginning of XXI century performing arts in Europe is developing under the influence polistylistyky when synthesis of traditions (including folk and jazz, early music) combined with extreme individualization manner of performance "personification" timbre artist. For example, authentic fulfillment of ancient and baroque music has given impetus to the use of a number of specific techniques in contemporary music for oboe; updated promoted the idea of performance aesthetic semantics hoboynoho tone. Outstanding oboist Heinz modern Holiher (1939), Albrecht Mayer (1965), Hayntsyorh Shelenberher (1948), Francois Lel (1971), Laszlo Hadad (1956), Alex Klein (1964), Alexei Utkin (1957) and others. have expressive "spiritually meaningful" sensual tone that characterizes their style of play individually recognizable. You can talk about their performance skills as a landmark of modern European schools hoboynoho performance and at the same time as stylistically distinctive artistic phenomenon.

The subject of the study was the establishment of the Kiev hoboynoyi school in the second half of the twentieth century, when performing spiritual Ukraine gained its intensive development. As for vocational education in oboe in Ukraine, it demonstrates the synthesis of traditions from its

inception spiritual school. As you know, late XIX - early XX century in Ukraine taught many Czech spirits - P. Duda, A. Prill, H. Jelinek, an Austrian G. Huck. They were excellent musicians, some had several wind instruments.

Oboe class in Kiev Conservatory since its foundation headed by S. Duda, who received special education at the Prague Conservatory. In different years the game on oboe taught many wonderful musicians-teachers. Thus, by 1934 this class led J. Kozhura in the 1934-1941 biennium. - L. Zaryckyj in 1949-1952 - M. Furman, in 1952-1953 - V. Fedorov. From 1954 to 1997 headed the oboe class winner of the international competition, soloist of Kyiv Opera Orchestra, Professor Alexander Bezuglyi to positively influence the formation and development of the national school of playing the oboe.

It was on his recommendation oboist in the formulation lips stopped "spudding" them. A. Bezuglyi is the author of many arrangements and transcriptions for oboe works of Western and Ukrainian composers. With his assistance in performing Ukrainian practice was introduced a new system of progressive French oboe, the use of which opens performers are almost limitless technical capabilities, contributes to the diversity of sound, equal and beautiful sound in all registers. As an experienced teacher, A. Bezuglyi the example of his students - A. Kozynenka, V. Boyko, M. Desnova, V. Koval, J. Mandryk, J. Pinchuk - demonstrated the benefits of the new system.

Outstanding oboist-teacher that for almost forty-year teaching career has brought a galaxy of fine oboist, was Professor Eugene Nosyryev.

In 1966, E. Nosyryeva invited to head the Department of Donetsk Musical and Pedagogical Institute, since 1971 headed the department of wind and percussion instruments Kiev State Conservatory (1971-1975) and led the class oboe. E. Nosyryev, truly intelligent person - the author of many interesting and problematic methods of manufacturing articles from sticks,

playing the oboe studies with interpretatorskoyi-performing practices.

Now the department has three classes oboe leading Ukrainian contest winner, Honored Artist of Ukraine, soloist of the National Opera Orchestra, Associate Professor Vadim A. Boyko (b. 6/14/47); winner of the All-Ukrainian competition of chamber ensembles, orchestra soloist of the National Opera, Associate Professor Nikolai Kononov (b. 1945); The winner of the Contest, soloist of the National Opera Orchestra, Associate Professor Nikolai Desnov (b. 3/12/1944).

With the young generation Ukrainian oboist note some of the most popular musicians of highly Bogdan Galasyuk Vladimir Romaniuk Dmitry Hudyma, Jaroslav Pinchuk, Gennady Ivory, Yuri Mandryk, Vladimir Koval, Maxim Kolomiets. The extreme mobility, professionalism allows them to perform classical music as well as music by contemporary composers. Characteristics broad palette of articulation and bar facilities, including improvisation and folk style game, free orientation in a wide range of styles and trends - both classical and contemporary music, personality, manner of performance, ownership as oboe and English multi-horns in the orchestra and ensemble practice , specificity of sound and intonation manner that is associated with the practice of performing in a variety of styles and genres repertoire groups, a broad knowledge of opera and symphonic repertoire favorably distinguish these oboist.

LITERATURE

1. Апатский В. Духовое музыкальное искусство Украины: проблемы и перспективы дальнейшего развития / В. Апатский // Науковий вісник Національної музичної академії України імені П. І. Чайковського. – Вип. 70 Проблеми методики та виконавства на духових інструментах. – Кн. 1. – К., 2008. – С. 6–13.

2. Апатский В. История духового музыкально-исполнительского искусства : в 2 кн. – Кн. 2 / В. Апатский. – К. : Задруга, 2012. – 408 с.

3. Богданов В. Історія духового музичного мистецтва України (від найдавніших часів до початку ХХ століття) / В. Богданов. – Харків : Основа, 2000. – 286 с.

4. Болотин С. Биографический словарь музыкантов-исполнителей на духовых инструментах / С. Болотин. – Л. : Музыка, 1969. – 200 с.

5. Гатальська С. Філософія культури / С. Гатальська. – К. : Либідь, 2005. – 328 с.

6. Дедусенко Ж. Система ритмопластики Жака Далькроза в теории и практике исполнительского искусства / Ж. Дедусенко // Метроритм-1 : зб. ст. – К. : НМАУ ім. П. І. Чайковського ; ІМФЕ ім. М. Т. Рильського, 2002. – С. 90–93.

7. Кононов М. Роль слухових та рухових відчуттів у розвитку техніки гри на музичному інструменті / В. Кононов // Науковий вісник Національної музичної академії України імені П. І. Чайковського. – Вип. 70 : Проблеми методики та виконавства на духових інструментах. – Кн. 1. – К., 2008. – С. 250–271.

8. Сиряцька Т. О. Виконавська інтерпретація в аспекті психології особистості музиканта-артиста : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 Музичне мистецтво / Сиряцька Тетяна Олександрівна ; Харківський державний університет мистецтв імені І. П. Котляревського. – Харків : ХДМУ, 2008. – 18 с.

Ярина Денисенко. Синтез виконавських практик у традиціях київської гобойної школи. Виявлено особливості формування київської гобойної школи на сучасному етапі (друга половина ХХ ст.). Зроблено висновки, щодо синтезу західних та радянських традицій у вихованні гобоїстів; наведено біографічні дані провідних київських музикантів; узагальнено стилеві тенденції трьох напрямків київської гобойної школи.

Ключові слова: гобой, київська гобойна школа, духове виконавство, синтез, традиції.

Ярина Денисенко. Синтез исполнительских практик в традициях киевской гобойной школы. Выявлены особенности формирования киевской гобойной школы на современном этапе (вторая половина XX в.). Установлено, что основой её развития является синтез западных и советских традиций духового исполнительства, приведены биографические факты ведущих киевских музыкантов, обобщены стилевые тенденции трех направлений киевской гобойной школы.

Ключевые слова: гобой, киевская гобойная школа, духовое исполнительство, синтез, традиции.

Yaryna Denysenko. Synthesis of Performance Practices in Traditions of Kyiv Oboe School. The author researches the peculiarities of forming of Kyivan oboe school (in the second half of the 20th century). The main base of its development is the synthesis of West European and Russian wind performance traditions. By the facts of biographies of providing Kyivan oboists, author makes a summary about stylistic tendencies of three lines of Kyivan oboe school.

Keywords: oboe, Kyivan oboe school, wind performance, synthesis, traditions.

TETYANA KOROVKA

**ACTIVITY OF ACADEMIC CHOIR OF THE NATIONAL
RADIO OF UKRAINE NAMED AFTER PLATON
MAIBORODA IN 1930^S – 1945**

There is no specific research of activities of Academic choir of the National radio of Ukraine named after Platon Maiboroda. Available information about the history of the team is fragmented, superficial. A large number of facts presented in musicological and cultural literature relating to the history and activities of the group, is controversial. For example, the creation date different team within the 1932-1945, in many musicological sources there are no names of some choir director until 1945; often incorrect periods of conductors. Practically highlighted in the literature specificity of the team, its functions, features repertoire and personnel policies and so on. For the history of Ukrainian Music Choir lack of study of the Ukrainian radio is a significant gap, since the activities of a professional choir with over 80 years experience intensive quality work is a bright page of national musical culture. Documents relating to the activities of the choir, is a real treasure trove of information for art and for musicians, especially, conductors and singers. Such documents must enter into scientific circulation.

The study is the coverage of the choir Ukrainian radio since the early 1930's to 1945 years based on archival documents and auxiliary sources, bibliographic works of art conductors chronicle of the media works, memoirs of participants, their families, friends and other sources. The purpose of the study makes the following purposes: reporting suspicion of founding team; installation Choir names and periods of activity with the team; identifying locations-based choir, its functions, the intensity of activity, repertoire and personnel policies.

Academic choir of the National radio of Ukraine named after Platon Maiboroda during 83 years of existence has been an integral part of society, choir singing was heard from public speakers apartment radios, gramophones, concert halls and professional areas, and later - from televisions, tape recorders, CD-players and Internet . During this time, the choir performed several thousand concert performances, conducted thousands of live broadcasts on radio, created more than 10 thousand stock items in audio and video format announced performances, films, documentaries, scientific, animated films. Its history is closely linked with the names of famous conductors choirmaster: G. Taranov A. Minkivskoho, G. Dmytrevsky, V. Minko, Yu. Taranchenko, H. Kulyaba, V. Maltsev, P. Muravskiy, V. Skoromny. Since 2010, the choir is managed by Honored Artist of Ukraine Yulia Tkach. To this day, for over 80 years creative activity, the choir is one of the most prestigious choirs Ukraine.

The activities of the team of the early 1930s to 1945 is presented in the available sources fragmentary information. However, there is the possibility of gradually play activities Ukrainian Radio Choir and define its characteristics.

We assume that the founder and first conductor of the choir (or the first known from information sources conductor group) was Gleb Taranov. However, none of biographical research on G. Taranov and autobiographical articles stated that he is somehow connected with this team, and especially - was its founder. Only in his autobiography with personal file, located in NMAU them. Tchaikovsky stated that from 1925 to 1934, he, along with other management teams, and led the team of Ukrainian Radio Committee. The almost complete lack of information about their management chorus Ukrainian Radio Committee in the sources relating to the work of G. Taranov may be due to orientation of the conductor and his research activities at the composition and musicological work of the artist.

Repertoire of the ensemble in the early 1930's. Composed choral works and mass songs were dedicated to the revolutionary military issues - the defense of the Soviet Union, the civil war, the victory of the Red Army generals, partisans; active topics of Socialist Labour, Peoples' Friendship; important political events and dates, anniversaries of famous writers (T. Shevchenko, Pushkin, Franko et al.). In the genre of choral works during this period were active K. Bohuslav, G. Verykivs'ky, V. Verhovinets, G. Rope, P. Kozitskii, V. Kostenko, Yu. Meytus, L. Revutsky and others.

In late 1934 the choir took over the conductor Alexander Z. Minkivsky. He worked with the choir Ukrainian radio from 1934 to 1941.

LITERATURE

1. Всеукраїнський радіокомітет у новій столиці УРСР. // Радіо: мовлення, слухання, техніка, аматорство – журнал органу Всеукраїнської Радіоуправи кооперації і ТДР України – Харків, 1934. – № 10 – С. 396.

2. Дмитревская К. Георгий Александрович Дмитревский: очерк жизни и творческой деятельности / К. Дмитриевская. – Л. : Сов. композитор, 1959. – 56 с.

3. Довженко В. Нариси з історії української радянської музики : у 2 ч. – Ч. 1 : 1930–1941 рр. / В. Довженко. – К., 1957. – 237 с.

4. Історія Національного радіофіру: архівні матеріали (1942–1969) / уряд. Н. М. Сидоренко ; Ін-т журналістики. – К., 2004. – 115 с.

5. Київське радіомовлення // Радіо: мовлення, слухання, техніка, аматорство – журнал органу Всеукраїнської Радіоуправи кооперації і ТДР України – Харків, 1931. – № 6 – С. 206.

6. Культурне будівництво в Українській РСР. Найважливіші рішення Комуністичної партії і Радянського уряду. Збірник документів : у 2 т. – Т. 1 : 1917 – червень 1941 рр. – К., 1959. – 884 с.; Т. 2 : Червень 1941 – 1960 рр. – К., 1961. – 665 с.

7. Лаба Б. Олександр Мінківський / Б. Лаба. – К. : Муз. Україна, 1980. – 60 с.

8. Ляхоцкий В. П. Материалы радиовещания как источник изучения деятельности Компартии Украины: дис. ... канд. исторических наук: спец. 07.00.01 История Украины / Ляхоцкий Владимир Павлович; Киев. инж.-строит. ин-т. – К., 1990. – 229 с.

9. Матусевич Н. Мінківський Олександр Захарович: народний артист СРСР / Н. Матусевич. – К. : Мистецтво, 1964. – 39 с.

10. Машенко І. Г. Хроніка Українського радіо і телебачення в контексті світового аудіовізуального процесу / І. Г. Машенко. – К. : Україна, 2005. – 380 с.

11. Михайлов М. Глеб Павлович Таранов / М. Михайлов. – К., 1963. – 67 с.

12. Мірошниченко С. Таранов Гліб Павлович / С. Мірошниченко. – К. : Муз. Україна, 1976. – 62 с.

13. Нужний В., Щербатюк В. Наш друг – радіо: до 70-річчя з дня винаходу радіо / В. Нужний, В. Щербатюк. – К., 1965. – 95 с.

14. Програма виступу Українського радіокомітету на Всесоюзному радіофестивалі. – К., 1936. – 8 с.

15. Радіо: мовлення, слухання, техніка, аматорство – журнал органу Всеукраїнської Радіоуправи кооперації і ТДР України. – Харків, 1930–1935.

16. Радіопрограми (додаток) // Радіо: мовлення, слухання, техніка, аматорство – журнал органу Всеукраїнської Радіоуправи кооперації і ТДР України. – Харків, 1930. – № 6. – 4 с.

17. Радіопрограми (додаток) // Радіо: мовлення, слухання, техніка, аматорство – журнал органу Всеукраїнської Радіоуправи кооперації і ТДР України. – Харків, 1930–1931.

18. Радіопрограми РВ-9 – журнал Київської радіостанції. – К., 1936–1938.

19. Таранов Г. Мої спогади / Г. Таранов // Музика, 2004. – № 4–5. – С. 28–30.

20. Таранченко О. Крізь роки: українська хорова творчість другої половини ХХ – початку ХХІ ст./ Олена Таранченко // Науковий вісник Національної музичної академії України імені П. І. Чайковського. – Вип. 68 : Музика у просторі сучасності: друга половина ХХ – початок ХХІ століття. – К., 2007. – С. 115–120.

21. Філенко Г. Хор Українського радіо / Г. Філенко // Українська Радянська Енциклопедія : у 12 т. – 2-ге вид. – К., 1985. – Т. 12. – С. 167.

22. Цюпа І. У серці дзвонять голоси: есе, нариси, спогади / І. Цюпа. – К., 1984. – 318 с.

23. Шейнін Єгошуа Павлович // Российская еврейская энциклопедия / Г. Г. Брановер (гл. ред.): в 9 т. – Т. 3 : Биографии С – Я. – М., 2000. – С. 381.

24. Ющенко О. На священну висоту [Електронний ресурс] / Ющенко. – [Електронний ресурс]. – Режим доступу: <http://do.gendocs.ru/docs/index-969.html?page=6> Час доступу: 2003 р.

ARCHIVE SOURCES

1. Доповідна записка т. в. о. керівника Радіоуправи до Президії ВУЦВК, проект Положення про Всеукраїнський комітет радіомовлення та проект штатів Всеукраїнського комітету радіомовлення за 1932 р. – Центральний державний архів вищих органів влади та управління України. – Ф. № 1. – Оп. № 8. – Спр. № 66. – Арк. 33–53.

2. Мінківський О. Особова справа. – Архів Національної музичної академії України. – Ф. № Р810. – Оп. № 20С. – Спр. № 357.

3. Список осіб, що представлені до вручення медалі «За доблесну працю у Великій вітчизняній війні 1941–1945 рр.» по Комітету радіофікації та радіомовлення при Раді Міністрів УРСР. – Архів Національної радіокомпанії України. – Ф. №4915. – Оп. № 1. – Спр. № 1.

4. Членський квиток № 362007 Художнього керівника хору радіокомітету Олександра Захаровича Мінківського профспілки Місцевому Українському радіокомітету від 16 квітня 1941 р. – Приватний архів Художнього керівника Академічного хору ім. П. Майбороди Національної радіокомпанії України Ю. Ткач.

5. Таранов Г. Автобіографія. – Центральний державний архів-музей літератури і мистецтва України. – Ф. №334. – Оп. № 2. – Спр. № 66. – Арк. 1–39.

6. Таранов Г. Особова справа. – Архів Національної музичної академії України. – Ф. № Р810. – Оп. № 2ОС. – Спр. № 400.

7. Таранченко Ю. Особова справа. – Державний архів м. Києва: Архів Національної музичної академії України. – Ф. № Р810. – Оп. № 2ОС. – Спр. № 400.

Тетяна Коробка. Діяльність академічного хору імені Платона Майбороди Національної радіокомпанії України з початку 1930-х до 1945 року. Розглянуто діяльність Академічного хору імені П. Майбороди Національної радіокомпанії України у початковий період творчості. Зокрема висвітлено питання створення колективу, специфіку його діяльності, репертуарну та кадрову політику, чітко визначено місця базування хору, прізвища диригентів колективу та періоди їх діяльності. Інформаційною базою дослідження є архівні документи та інші джерела.

Ключові слова: хорове виконавство першої половини ХХ століття, Хор Українського радіо, Академічний хор імені П. Майбороди Національної радіокомпанії України.

Татьяна Коробка. Деятельность академического хора имени Платона Майбороды Национальной радиокompании Украины с начала 1930-х до 1945 года. Рассмотрена деятельность Академического хора имени П. Майбороды Национальной радиокompании Украины в начальный период творчества. В частности, освещены вопросы создания коллектива, специфика его деятельности, репертуарная и кадровая политика, определены места базирования хора, фамилии дирижёров коллектива и периоды их деятельности. Информационной базой исследования являются архивные документы и другие источники.

Ключевые слова: хоровое исполнительство первой половины XX века, Хор Украинского радио, Академический хор им. П. Майбороды Национальной радиокompании Украины.

Tetyana Korobka. Activity of Academic Choir of the National Radio of Ukraine named after Platon Maiboroda in 1930s – 1945. The article examines the activity of the Academic Choir of the National Radio of Ukraine named after Platon Maiboroda in the initial period of creativity. In particular, the questions of making of collective, the specificity of its activity, repertoire and personnel policy, precisely are defined places basing of choir, surnames of collective's conductors, periods of their activity. The information base of the study is archive documents and other sources.

Key words: choral singing of the first half of 20 century, Ukrainian Radio Choir, Academic Choir of the National Radio of Ukraine named after Platon Maiboroda.

РИММА СУЛІМ

**ДРАМАТУРГІЧНИЙ РОЗВИТОК КАЗКОВИХ
ОБРАЗІВ У ФОРТЕПІАННОМУ АЛЬБОМІ
ЖАННИ КОЛОДУБ «СНІГОВА КОРОЛЕВА»**

In modern Ukrainian piano music intended for children's performance and perception, fabulous images have a significant place. And in the second half of the last century, there is a tendency to reproduce scenes of famous fairy tales in the genre of software suite. Among the various literary sources, which are embodied in the genre of piano suite for children, attracted the attention of Ukrainian composers fabulous images of the famous Danish writer G.K. Anderson. Examples of such cycles plays are "Musical picture book based on fairy tales by Andersen" (1925) by S. Bortkevich and "Tales and History" (1975) by I. Shamo.

An interesting musical embodiment of fabulous images of Anderson is also a piano album J. Kolodub "Snow Queen" (1975), which came into greater prominence in performing and teaching practice. However, this interpretation Ukrainian musicology famous fairy tales Anderson has not found adequate coverage. The purpose of this article, which is a continuation of previous studies - consider the dramatic development and transformation of the image of the characters in these tales plays music album and identify the means for their implementation.

In piano album J. Kolodub dramatic conflict based on the contrasting juxtaposition of two polar worlds - good and evil, divine and demonic, feelings of sincere, selfless love and the kingdom of beauty and heartless cold rationalism. This conflict is realized through images of the main characters of stories that are representative of a world. Positive real characters Gerda and Kai embodies useperemozhnu love,

kindness and joy of life, and their happy existence violate negative fantastic characters Troll and The Snow Queen, who is the embodiment of evil. Because of these polar images made opposition and struggle between two contrasting shaped areas.

The first collision of positive and negative characters playing in a three-part play "Kai". In the beginning is the picture portrayed carefree fun children, and the contrasting middle section is transformed image Kaya under the influence of evil spells Snow Queen and Troll. At the heart of the first part, which stores a playful mood and highlights the national color, motifs are Gerda, and Kai-puzzle game motif of the play "Funny Games". But, unlike the original sound theme Kai, now described in G-dur, given without alterovanyh sounds and other variations in tone. Obviously, these small changes in themes kompozytorski needed in order to oppose a contrasting shaped areas of good and evil.

The middle section idyll happy existence Gerda and Kai destroy heroes counteractions. First three sharply and persistently repeated accented tone descending quarts of leitmotif Troll, to which is added a second on the first stroke of fate, then the theme of "runs" down on the staccato sounds on small minor nonakordu in a large octave. Further background tryzvuchnoho sekundovoho cluster ring like icicles, mysterious calls Snow Queen, consisting of non small. The evil spell had worked two negative characters, and Kai heart turned to ice fragments. Since then, the music is tonally uncertain, saturated and chromatic dissonances and Kai motif significantly transformed, intonation bound up with imaginative sphere of evil. At first it appears, accompanied, based on motives are descending seconds sigh that uniformly repeated eight, pidlyuyuchys first of these clusters characteristic intonation areas both negative characters. This ostynatnomu dissonant accompaniment, which persists until the end of the play transferred bell and glitter snowflakes prickly and sharp pain felt from their boy outside interference.

Undergoes a significant transformation itself Kai theme that becomes a darker color, vykonuyuchys an octave below. Already in its first sixteen holding playful tone activated jump up suddenly at Quint goes into a downward stakatnyy tune the sound nonakordu who just finished Troll topic. Then begins a struggle between two shaped areas. The second leitmotif of Kaya begins below the small thirds and fifths after rising as freezes on repeating the same intonations. This parallel with magic Snow Queen, who as a boy bound icy cold. Gradually, from its theme tune is only second to that barbed staccato repeated for three cycles, combined with support in a single cluster. Becomes stronger and accelerated rapidly, dissonant sound is suddenly interrupted by a pause.

In modern Ukrainian piano music intended for children's performance and perception, a significant place is fabulous images. And in the second half of the last century, there is a tendency to reproduce scenes of famous fairy tales in the genre of software suite. Among the various literary sources, which are embodied in the genre of piano suite for children, attracted the attention of Ukrainian composers fabulous images of the famous Danish writer GK Anderson. Examples of such cycles plays a "musical picture book based on fairy tales by Andersen" (1925) and S. Bortkevich "Tales and History" (1975) J. Shamo.

An interesting musical embodiment of fabulous images GK Anderson is also a piano album J. Kolodub "Snow Queen" (1975), which came into greater prominence in performing and teaching practice. However, this interpretation Ukrainian musicology famous fairy tales GK Anderson has not found adequate coverage. The purpose of this article, which is a continuation of previous studies - consider the dramatic development and transformation of the image of the characters in these tales plays music album and identify the means for their implementation.

In piano album J. Kolodub dramatic conflict based on the contrasting juxtaposition of two polar worlds - good and evil, divine and demonic, feelings of sincere, selfless love and the kingdom of beauty and heartless cold rationalism. This conflict is realized through images of the main characters of stories that are representative of a world. Positive real characters Gerda and Kai embodies useperemozhnu love, kindness and joy of life, and their happy existence violate negative fantastic characters Troll and The Snow Queen, who is the embodiment of evil. Because of these polar images made opposition and struggle between two contrasting shaped areas.

The first collision of positive and negative characters playing in a three-part play "Kai". In the beginning is the picture portrayed carefree fun children, and the contrasting middle section is transformed image Kaya under the influence of evil spells Snow Queen and Troll. At the heart of the first part, which stores a playful mood and highlights the national color, motifs are Gerda, and Kai-puzzle game motif of the play "Funny Games". But, unlike the original sound theme Kai, now described in G-dur, given without alterovanyh sounds and other variations in tone. Obviously, these small changes in themes kompozytorski needed in order to oppose a contrasting shaped areas of good and evil.

The middle section idyll happy existence Gerda and Kai destroy heroes counteractions. First three sharply and persistently repeated accented tone descending quarts of leitmotif Troll, to which is added a second on the first stroke of fate, then the theme of "runs" down on the staccato sounds on small minor nonakordu in a large octave. Further background tryzvuchnoho sekundovoho cluster ring like icicles, mysterious calls Snow Queen, consisting of non small. The evil spell had worked two negative characters, and Kai heart turned to ice fragments. Since then, the music is tonally uncertain, saturated and chromatic dissonances and Kai motif significantly transformed, intonation bound up with imaginative sphere of

evil. At first it appears, accompanied, based on motives are descending seconds sigh that uniformly repeated eight, pidsylyuyuchys first of these clusters characteristic intonation areas both negative characters. This ostynatnomu dissonant accompaniment, which persists until the end of the play transferred bell and glitter snowflakes prickly and sharp pain felt from their boy outside interference.

Undergoes a significant transformation itself Kai theme that becomes a darker color, vykonuyuchys an octave below. Already in its first sixteen holding playful tone activated jump up suddenly at Quint goes into a downward stakatnyy tune the sound nonakordu who just finished Troll topic. Then begins a struggle between two shaped areas. The second leitmotif of Kaya begins below the small thirds and fifths after rising as freezes on repeating the same intonations. This asotsiyeyutsya with magic Snow Queen, who as a boy bound icy cold. Gradually, from its theme tune is only second to that barbed staccato repeated for three cycles, combined with support in a single cluster. Becomes stronger and accelerated rapidly, dissonant sound is suddenly interrupted by a pause.

LITERATURE

1. Алексеева С. Наша Жанна Колодуб / С. Алексеева // Розповіді про музику. – Вип. 5 / упоряд. С. Алексеева, рец. Г. Конькова. – К. : Муз. Україна, 1983. – С. 89–103.

2. Андерсен Х.-К. Казки, розказані дітям / пер. з дан. А. Ганзен; текст рос. мовою ; вст. ст. К. Паустовського. – Одеса : Маяк, 1993. – 400 с.

3. Бозина О. А. Семантика тональности в оперном творчестве Н. А. Римского-Корсакова : автореф. дис. ... канд. искусствovedения : спец. 17.00.02 «Музыкальное искусство» / Бозина Ольга Аркадьевна ; Саратов. гос. конс. им. Л. Собинова. – Саратов, 2010. – 26 с.

4. Кли́н В. Концертно-педагогический репертуар для детей и юношества (70-е годы) / В. Кли́н // О музыке. – К. : Муз. Україна, 1985. – С. 283–298.

5. Кушнірук О. Риси імпресіонізму в українській музиці (джерела, прояви, тенденції розвитку) : автореф. дис. ... канд. мистецтвознавства. – Спец. 17.00.03 «Музичне мистецтво» / Кушнірук Ольга Панасівна ; Нац. муз. академ. України ім. П. І. Чайковського. – К., 1995. – 19 с.

6. Лігус О. М. У світі музики і казки / О. Лігус // Музика. – 2005. – № 5. – С. 20–21.

7. Оджубейська А. Своєрідність творчості / А. Оджубейська // Музика. – 1983. – № 3. – С. 21.

8. Олійник О. Українська радянська фортепіанна музика для дітей / О. Олійник. – К. : Наук. думка, 1979. – 108 с.

9. Сулім Р. Відтворення образів добра і зла у фортепіанному альбомі Ж. Колодуб «Снігова королева» / Римма Сулім // Українське музикознавство : наук-метод. зб. – Вип. 39. – К. : НМАУ ім. П. І. Чайковського, 2012. – С. ?–?.

10. Сулім Р. Казка Ганса Крістіана Андерсена «Снігова королева» у драматургічній концепції однойменного фортепіанного альбому Жанни Колодуб // Українське музикознавство : наук-метод. зб. – Вип. 38 : Пам'яті Ігоря Пяковського / упоряд. М. Д. Копиця, ред. О. В. Торба, Б. М. Янюк. – К. : НМАУ ім. П. І. Чайковського, 2012. – С. 250–273.

11. Черкашина-Губаренко М. Творчі дебюти Жанни Колодуб : монографія / М. Черкашина-Губаренко. – К., 1999. – 24 с.

Римма Сулім. Драматургічний розвиток казкових образів у фортепіанному альбомі Жанни Колодуб «Снігова королева». Розглянуто драматургічний конфлікт і трансформацію образів позитивних та негативних героїв казки Г. К. Андерсена «Снігова королева» в однойменному фортепіанному альбомі Ж. Колодуб.

Ключові слова: фортепіанна творчість Ж. Колодуб, казкові образи Г. К. Андерсена, драматургія музичних образів.

Римма Сулим. Драматургическое развитие сказочных образов в фортепианном альбоме Жанны Колодуб «Снежная королева». Рассмотрены драматургический конфликт и трансформация образов главных героев сказки Х. К. Андерсена «Снежная королева» в одноименном фортепианном альбоме Ж. Колодуб.

Ключевые слова: фортепианное творчество Ж. Колодуб, сказочные образы Х. К. Андерсена, драматургия музыкальных образов.

Rymma Sulim. Dramaturgical Development of Fairy-Tale Images in Jeanne Kolodub's "The Snow Queen" Piano Album. This paper examines dramaturgical conflict and transformation of images of principal characters from H. C. Andersen's "The Snow Queen" tale in Z. Kolodub's eponymous piano album.

Keywords: creative piano work of Z. Kolodub, fairy-tale images of H. C. Andersen, dramaturgy of music images.

REQUIREMENTS FOR ARTICLES

The articles are to be published in Ukrainian.

Only unpublished articles are accepted to be printed in this collection.

The article's structure must comply with the Ministry of Education and Science of Ukraine's requirements: "<...> Definition of the issue and its relationship with scientific and practical tasks; analysis of recent research and publications which offer solutions to the issue, upon which the author relies, the allocation of previously unsolved aspects of the issue; statement of the purpose of the article (its task); summary of the main research and explanation of scientific results; findings of the proposed research and the prospects for further research in the specified direction".

Бюлетень ВАК України (The newsletter of the HAC of Ukraine). – 2003. – № 1.

Each name in the article must be written with corresponding initials (first name or name and patronymic).

Printed music examples (typed out in the sheet music editor and numbered) and illustrations should be submitted as separate files in TIFF or EPG format. Each illustration (table, music sample, drawing, diagram) should be named accordingly.

All research and literature sources used must be listed in their original language, without translation. List of sources must be issued in accordance with GOST 7.1: 2006 "System of standards on information, librarianship and publishing. Bibliographic record. Bibliographic description. General requirements and rules".

As for references: author and title of cited books are listed in the footnotes with the name and the initials of the author(s), its full name, place of publication, publisher, year of publication, page number for the citations. In reference to the article from a compilation of scientific papers, a dictionary or an encyclopedia should specify the name and initials of the author, the title of the article used only by providing a description of the compilation

(reference books, encyclopedias) in which it is published, with all the original data, and page number from which the quotation is taken. If correspondence is cited, the reference should contain only the letter with the name of the sender and the recipient and the time of writing, noting also the collection (in which the letter was published) with all the original data. References to multi-volume editions must specify not only the volume cited, but the total number of volumes. The description of theses or dissertations must contain the full name of the author, as well as the code number and the speciality of the author and institution in which the work was presented.

The list of literary sources must contain only the cited and referred to works. In describing monographs (dissertations) the total number of pages must be indicated, and in descriptions of articles or letters only the pages (from first to last) of the used article or letter.

Each article must have an added annotation and a list of keywords (3 – 7) in Ukrainian, Russian and English. The volume of each annotation, including the name and the initials of the author and the title of the article (no keywords) must be 400 – 700 characters (with spaces). The annotation should not start with the words “In the article...” “The article is devoted to...” “The author explores...”, but the following verbal forms: “Considered...”, “Analysed...”, “Found...” and so on. Under the new requirements of the Ministry of Education and Science of Ukraine the electronic version of the journal (for the NMAU website) must have two more annotations in Ukrainian (Russian) and English, three pages each (5000 – 6000 characters with spaces).

The article (excluding the list of references and annotations) must be of 20 000 – 40 000 characters with spaces, 10–20 standard pages.

There must be information about the author: last name, first name, occupation, title, employer, position. The author must also specify their telephone number and e-mail address.

CONTENTS

ВІД РЕДАКЦІЙНОЇ КОЛЕГІЇ Ошибка! Закладка не определена.

РОЗДІЛ ПЕРШИЙ. СУЧАСНІ ТЕНДЕНЦІЇ

МУЗИЧНО-ТЕАТРАЛЬНОГО МИСТЕЦТВА Ошибка! Закладка не

Olena Sakalo.

“Madam Butterfly” by Giacomo Puccini: genre
genesis and ideologically-semantic accents 3

Alexandra Motsar.

The opera by Svyatoslav Lunyov “Moscow –
Petushki”: to the issue of interpretation of literary
source 9

Vadym Horbal.

Orchestral chapels of Dresden and Berlin opera
at the first half of the 18 century 14

Olexandra Vystavkina.

The north german singspiel: dynamics
of development of genre (1752-1780th) 19

Adelina Yefimenko.

A fairy tale illusion and freedom utopia
in the directorial interpretations
of Ludwig van Beethoven’s “Fidelio”
and Antonín Dvořák’s “Rusalka” (premieres
of the Bavarian state opera in 2011) 24

РОЗДІЛ ДРУГИЙ. АСПЕКТИ ВИКОНАВСЬКОЇ

МАЙСТЕРНОСТІ 29

Natalia Mironova.

“Composer-performer” as a system in the context
of artistic communication 29

Vadym Rakochi. Solo as a factor of orchestral concepts change	36
Artem Lyakhovych. Social conventions of modern academic performing art	42
Olha Zavyalova. Ludwig van Beethoven and the cellists of his circle.....	47
Serhiy Gdanskyi. Genre and style origins of improvisational instrumentalism (“individuality” in clarinet performance)	52
Taras Yanytskyi. Transcription as a creative communication tool for bandurist players (based on transcribed works of Antonio Vivaldi, Johann Sebastian Bach, César Franck)	58
Myhailo Mymryk. Timbre-expressive facilities as achievement of carrying out art of playing the saxophone in the second half of 20 century: Technological Aspect.....	63
Yuliya Chemerys. Mykola Lysenko quartet: forming of the group (in Anatoliy Bazhenov’s memories)	69
Yaryna Denysenko. Synthesis of performance practices in traditions of kyiv oboe school	75
Tetyana Korobka. Activity of Academic choir of the National radio of Ukraine named after Platon Maiboroda in 1930 ^s – 1945.....	80

Римма Сулім.

Драматургічний розвиток казкових образів у
фортепіанному альбомі Жанни Колодуб

«Снігова королева» ... **Ошибка! Закладка не определена.**

REQUIREMENTS FOR ARTICLES..... 94

Наукове видання

УКРАЇНСЬКЕ МУЗИКОЗНАВСТВО

Випуск 40

Науково-методичний збірник

Адреса web-сторінки збірника: www.knmau.com.ua/muzikoznavstvo

Упорядник – *Маріанна Копиця*

Редактори – *Олександра Торба, Божена Шабетнік*

Annotations in English – *Liubov Kukhareenko*

Набір та верстка – *Олександра Торба*

Макетування – *Larysa Hnatiuk*

Tchaikovsky National Music Academy of Ukraine,
01001, Ukraine, Kyiv, Horodetsky Str., 1/3/11.

Свідоцтво про державну реєстрацію
друкованого засобу масової інформації:
серія КВ № 2991 від 11.03.1997 р.

Папір офсетний. Гарнітура Georgia, Times.

Ум. друк. арк. 28,5. Обл.-вид. арк. 21,4.

Наклад 500. Зам. №

Підписано до друку 04.02.2013 р. Формат 60×84 1/16.

Віддруковано з оригінал-макетів замовника в ТОВ «Гідромакс»,
м. Київ, вул. Прилуцька, 143, м. Ніжин, Чернігівська обл., 16600.

Тел./факс (04631) 3-11-11. E-mail: design@hydromax.com.ua

Свідоцтво про внесення до Державного реєстру
суб'єктів видавничої справи:
серія ДК №2296 від 20.09.2005 р.