

CONTRIBUTION OF NATALIYA SLOBODIAN TO THE ESTABLISHMENT OF ARTISTIC TRADITIONS AND FORMATION OF LVIV BALLET REPERTORY

Purpose of research. The purpose of the research is to reveal the role of Nataliia Slobodian in the development of artistic traditions and the formation of the repertoire of the Lviv ballet. **Methodology.** Application of a complex of general (analysis, systematization) and special (art studies, cultural studies) methods and approaches allowed to conduct scientifically objective research. **Scientific novelty.** Having analyzed sources and having studied the creative career of Nataliia Slobodian, we can state that the ballerina, by her own example, created ideals to follow for the young performers. As a result, the ballerina became the founder of the Lviv performing school. **Conclusions.** The image of N. Slobodian became the embodiment of the patriotic ideal for the modern young generation. Throughout her life, Nataliia Slobodian proved that it is possible to achieve not only recognition as a choreographer without leaving the native country, but even more - it is top professionalism. For that reason, it is sad to become aware of the fact that the values of some contemporary artists do not coincide with the patriotic views of their predecessors. As the national spirit gives more energy for creative work, which soon becomes a part of history. Already in the post-war period, the world learnt about Ukrainian ballet as something different and integral, and stopped perceiving it as part of Russian ballet. Therefore, it is extremely important to preserve, proceed with, and perfect the Ukrainian ballet art, the mastery of which is manifested in the artistic performance, ballet productions, and the national school that has raised world-class stars.

Key words: Slobodian Nataliia, Lviv Ballet, Ukraine, ballerina, choreography, ballet, traditions.

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Внесок Наталії Слободян у становлення художніх традицій та формування репертуару львівського балету

Мета дослідження – виявити роль Наталії Слободян у становленні художніх традицій та формуванні репертуару львівського балету. **Методологія.** Застосування комплексу загальних (аналіз, систематизація) та спеціальних (мистецтвознавчий, культурологічний) методів і підходів дало змогу провести науково об'єктивне дослідження. **Наукова новизна.** Проаналізувавши джерела та вивчивши творчий шлях Наталії Слободян, можемо стверджувати, що балерина власним прикладом формувала ідеали для наслідування молодими виконавцями, ставши фундатором львівської виконавської школи. **Висновки.** Своім життям Наталія Слободян довела, що досягнути визнання у хореографії, не покидаючи рідного краю, можливо. Навіть більше – це вершина професіоналізму. Тому прикро усвідомлювати, що цінності окремих сучасних виконавців не співпадають з патріотичними поглядами їх попередників. Бо національний дух дає значно більше сил для творчості, яка невдовзі стає історією. Ще в повоєнний період світ пізнав український балет як самостійний, цілісний феномен і перестав сприймати його як частину російського. Тому надзвичайно важливо зберігати, продовжувати та вдосконалювати українське балетне мистецтво, майстерність якого полягає у виконанні, постановці балетів та національній школі, що виховала зірок світового рівня.

Ключові слова: Слободян Наталія, львівський балет, Україна, балерина, хореографія, балет, традиції.

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Вклад Наталії Слободян в становлення художественних традицій и формирование репертуара львівського балета

Цель исследования – выявить роль Натальи Слободян в становлении художественных традиций и формировании репертуара львовского балета. **Методология.** Применение комплекса общих (анализ, систематизация) и специальных (искусствоведческий, культурологический) методов и подходов позволило провести научно объективное исследование. **Научная новизна.** Анализируя источники и изучив творческий путь Натальи Слободян, можем утверждать, что балерина собственным примером формировала идеалы для подражания молодыми исполнителями. Как следствие – она стала основателем львовской исполнительской школы. **Выводы.** Всей своей жизнью Наталья Слободян доказала, что достичь признания в хореографии, не покидая родного края, возможно. Даже больше – это вершина профессионализма. Поэтому обидно осознавать, что ценности отдельных современных исполнителей не совпадают с патриотическими взглядами их предшественников. Национальный дух дает гораздо больше сил для творчества, которое вскоре становится историей. Еще в послевоенный период мир узнал украинский балет как самостоятельный, целостный феномен и перестал воспринимать его как часть российского. Поэтому чрезвычайно важно сохранять, продолжать и совершенствовать украинское балетное искусство.

во, мастерство которого – в исполнении, постановке балетов и национальной школе, воспитавшей звезд мирового уровня.

Ключевые слова: Слободян Наталья, львовский балет, Украина, балерина, хореография, балет, традиции.

Relevance of research. The problem of the role of personality in the formation of ballet traditions of a theater and choreographic art in general is one of the most urgent in contemporary art studies. Among the masters of the Lviv ballet, Nataliia Slobodian, a dancer who stood at the origins of the Lviv Performing School, deserves special attention.

In recent years, there have been many studies devoted to the Ukrainian ballet as a whole (M. Zahaikevych [1], Yu. Stanishevskiy [5; 6] etc.), Lviv opera and ballet theater (O. Palamarchuk [4], A. Tereshchenko [7] etc.), individual ballet personalities the art of the Lviv theater (for example, articles T. Churpita [9] devoted to the choreographer M. Trehubov etc.). But N. Slobodian's creativity in the aspect of the role in the development of the traditions of the Lviv ballet is not subjected to scientific reflection.

Purpose of research. The purpose of the research is to reveal the role of Nataliia Slobodian in the development of artistic traditions and the formation of the repertoire of the Lviv ballet.

Statement of basic materials. In their studies, art critics wrote about the formation of ballet groups; however, they did not focus their attention on the problem of staff turnover as the reason for the weakening of the foundation of national ballet groups as well as motivational elements for retaining staff in the Ukrainian theatres.

Observing the world ballet life, one can come across an interesting peculiarity – names of Ukrainian artists that decorate foreign theatres. Talented youth are moving abroad, leaving native temples of art, not thinking about the deteriorating cultural standards of the country. This can lead to a total disaster in art in the future. It is already a major problem now. As the youth considers it to be more prestigious to work and study the art of choreography in Russia and Western European countries. Many are familiar with such names of our contemporaries as Svitlana Zakharova, Ivan Vasyliev (soloists of the Bolshoi Theatre (Moscow)), Ivan Putrov (soloist of a Covent Garden theatre (London)), Leonid Saraphanov (soloist of Mariinsky Theatre (Saint Petersburg)), Denys Cherevychko (Vienna)), Volodymyr Malakhov (Berlin) etc. And it is by far not a complete list of Ukrainians abroad, who receive a standing ovation from the audience of the best theatres of the world.

Frequently, the world art community identifies them as Russians or other foreign performers as they do not work in Ukrainian theaters; moreover, at contests and festivals, they are introduced as foreigners, despite being, in most cases, Ukrainian citizens. Consequently, few people realize that these artists began their artistic careers nowhere else but in Ukraine. Evidently, patriotism does not come first for the Ukrainian ballet artists abroad; rather they are driven by personal ambitions. However, patriotism in particular is one of the most significant motivational elements for work, leading to the development of a highly professional dancer.

Obviously, such motivational factors as material welfare, the aspiration to become famous and to have experience of living and working in another country must not be overlooked. Yet, having achieved success, fame, and money, the dancers tend to lose the incredible passion they had when they were pursuing the desired recognition. On the other hand, patriots, who continue working in Ukraine, teaching young generations, remain in memory for a long time. Among them, there are such talented dancers as Natalia Slobodian (Lviv), Vadym Pisariiev, Inna Dorofieieva (Donetsk), Olena Filipieva, Denys Metviienko (Kyiv), Yurii Karlin, and Olena Kamienskikh (Odessa).

Talents are probably to be encouraged at state level. However, everyone who plans to dedicate his or her life to the profession of ballet dancer must come to realize that this art is the first and foremost to be developed in Ukraine. The contribution of Ukrainian artists to the world choreography must go down in history, whereas more solvent theatres are currently taking advantage of our talents. And the ones affected are, in fact, the Ukrainian public, who do not have the opportunity to enjoy exquisite art. It is due to the fact that a great many artists contribute to the culture of other countries, not caring about their own posterity.

First and foremost, there must be a possibility for ballet masters to develop professionally. As Yurii Stanishevskii noted, «it is the production of ballets based on Ukrainian themes that must revive the national spirit. In the post-war period, the production of the ballet “Lileia” showed that good choreographic art can be Ukrainian, having awoken in the hearts of not only the performers, but also of the audience the feeling of pride in their national art» [6, 175].

Nowadays, the theatre still lacks certain momentum, as a contemporary spectator has to grow spiritually. And this requires a large number of professionals.

One of the brightest representatives of the Ukrainian art of ballet is Nataliia Vasylivna Slobodian, who dedicated almost 70 years of her life to the Lviv National Academic Opera and Ballet Theatre named after Solomiia Krushchynska. This woman should inspire the contemporary youth. She is one of the creators of the Ukrainian ballet. In 1940s-970s, the ballerina was in the prime of her artistic life.

Nataliia Slobodian rarely gave interviews, she would more often ‘talk with her legs’. In reality though, her life was not a bed of roses: she lived through war, German occupation, famine, and loss of close people. The daughter of an opera prima Lidiia Nedzvedska-Borovska and a journalist Vasyl Slobodian had dreamt of

becoming a ballerina since her childhood. Upon accomplishing her dream, the artist would later call the theatre her second home [2].

In order to preserve regional ballet groups, the leading soloists, who dedicated to them their entire lives, would become their art directors, reviving the best performances of the past. In Lviv, alongside H. Isupov there was a glorious Ukrainian ballerina N. Slobodian [5, 325-326].

The honorable name of the ballerina is one the first among the individuals that created the theatrical art of Lviv. «The art of Nataliia Slobodian became a bright, meaningful and great page in the history of the development of the Ukrainian choreography» (from newspaper «Vilna Ukraina») [1, 35]. The characters that N. Slobodian created did not leave anyone indifferent; she was called «Ukrainian Ulanova», and Ulanova herself emphasized the exceptional virtuosity and lightness of performance of the Ukrainian ballerina.

When N. Slobodian went on stage, already from her pose, like that of an anxious, frightened bird, from her delicate body movements, one could sense that on stage, was not just a dancer, who had performed a due amount of parts and variations, but an actress, who can fully feel the character, living through every moment.

Indeed, in the ballet, all the characters performed by N. Slobodian lived on love alone. And how deeply could they, created by her, love! How the innocent feelings of Masha from «Nutcracker» (music by Tchaikovsky) were revealed; how faithful and loving was Raymonda in the eponymous ballet by A. Hlazonov; how dramatic and passionate was Nikea from the ballet «La Bayadere» (The Temple Dancer). How spiritual were the movements, gestures, and dancing of Funny from the ballet «The Great Waltz» created by M. Trehubov, a legendary ballet master, music by J. Strauss. In this role, the performer was neither a «society hostess» nor an artful seductress. Elegant and graceful, she was again a mystery. In her flirtatious, passionate dancing and appearance there is something from the famous ballerina Funny Elsler, an enthusiastic, poetic, and somewhat crazy Funny. The actress subtly conveys the gradual emergence of a real feeling in the soul of her character (from the newspaper «Vechirniy Kyiv») [1, 37].

All viewers—professionals and amateurs—saw the dancer as a sincere, joyful and impulsive woman. And this is how the character of Phrygia from the ballet «Spartacus» was depicted: «...The faithful wife of Spartacus, Phrygia, was depicted by the honored artist of USSR N. Slobodian according to the antique tradition that came to us through Plutarch. The character of Phrygia was created by the artist with the peculiar to her sense of style and plasticity. It is with great exaltation that she performs the finale, where her mastery reaches the pinnacle of traditional heroic pathos. Thanks to that, a special connection, spiritual affinity appears between the performers and the audience» [1, 27].

Nataliia Slobodian was the prima ballerina of the Lviv theatre and had all the leading roles of the ballet repertory. She had an impeccable performance technique, behind which was an immense amount of daily work. She was an artist who, by sophisticated art of dance and pantomime, was able to reveal the vivid personalities of her characters. The diversity of characters created by the artist is one of the most attractive features of the performance report, presented by N. Slobodian.

Ballets were created for the dancer. Many composers considered it an honor to invite the Ukrainian ballet star to «shine» in their work. Anatoliy Yosypovych Kos-Anatolskiy dedicated three ballets to Nataliia Slobodian – his inspirational muse. He worked with her in person, adjusting the tempo of his musical performances.

The ballerina was invited to join the most prestigious ballet companies in the world, but the dancer did not leave her home theatre, and, by her creative activity, she improved the level of ballet choreography. The artist's repertory included around 50 leading roles, among which: Odetta-Odilia – «Swan Lake» (P. Chaikovskiy), Aurora – «Sleeping Beauty» (P. Chaikovskiy), Giselle – from the eponymous ballet (A. Adan), Medora – «Le Corsaire» (A. Adan), Kitri – «Don Quixote» (L. Minkus), Nikia – «Bayadere» (L. Minkus), Raymonda – «Raymonda» (O. Glazunov), Lileia – «Lileia» (K. Dankevych), Lisa – «Futile Precaution» (P. Gertel), Svanilda – «Coppelia» (L. Delibes), Tao Hoa – «The Red Poppy», Parasha – «The Bronze Horseman» (R. Glière), Laurencia, Jacinta – «Laurencia» (A. Crein), Solveig – «Peer Gynt» (E. Grieg), Phrygia – «Spartacus» (A. Khachaturian), Maria – «The Fountain of Bakhchisarai» (B. Asafyev), Funny – «The Grand Waltz» (J. Strauss), Francesca – «Francesca da Rimini» (P. Chaikovskiy), Svetlana – from the eponymous ballet (D. Klebanov), Esmeralda – «La Esmeralda» (C. Pugni, R. Glière), Tsar-Divytsia (Tsarevna) – «The Little Humpbacked Horse» (C. Pugni), Suimbike – «Shurale» (F. Yarullin), Olena – «The Coast of Happiness» (A. Spadavecchia), Orysia – «Orysia», Dzvinka – «Khustka Dovbusha» (Dovbush's Kirchief), Manusia – «Soychyne Krylo» (The Jay's Wing) (A. Kos-Anatolskiy), Marusia Boguslavka – «Marusia Boguslavka» (A. Svechnikov), Elada – «Pan Twardowski» (L. Róycki), Bonacieux – «The Three Musketeers» (V. Basner), Marichka – «Tini Zabutykh Predkiv» (Shadows of Our Forgotten Ancestors) (V. Kyreiko), Sari – «The Path of Thunder», Aysha – «Seven Beauties» (K. Karayev), Shyrin – «The Legend of Love» (A. Melikov), Angara – «Angara The Beauty» (L. Knipper), Muse – «I remember a wonderful moment» (G. Sinisalo), Natalia Kamintseva – «Youth» (M. Chulaki), White Girl – «Poem about a Black Man» (G. Gershwin), Lady in Red – «Bolero» (M. Ravel), Waltz no.7 in Chopiniana (Les Sylphides) (F. Chopin) [8, 177].

N. Slobodian danced all roles prominently; therefore, the soloist of the Lviv theatre was invited to Kyiv to perform the main part in the new production of the capital theatre – Marusia Boguslavka.

The ballerina of deep intrinsic dramatic transformation, who created a large gallery of fabulous dancing characters, endowed with emotional power, dramatic nature and tender lyricism, N. Slobodian was devoted to the traditions of academic classical dance all her life. Her unique performance art was an organic combination of sophisticated dance technique, psychologically plausible dramatic performance, and sculpturally expressive plasticity. An alumna of the last prewar class of the Kyiv Choreography College, a student of A. Vahanova, a renowned teacher and ballet mistress, and of the founder of the national ballet performance art K. Vasina, she dedicated all her artistic career to the Lviv Opera Theatre, where she danced for twenty-five years [2].

Nataliia Slobodian became the symbol of sophistication and taste in the ballet theatre, since every performance of the dancer proved that there is indeed no limit to perfection. The Ukrainian ballerina mastered the ballet art so well that she was able to dance proficiently and sensuously at the same time.

Moscow critics wrote about her: «Nataliia Slobodian created amazing characters in the national ballets, where the proficiency of the actress gained a tragic tone. Refusing to recognize the simplistic representational depiction of folk characters, the ballerina would always accentuate the nobility of soul, the purity of thought, and the loyalty of her heroines» (from the newspaper «Trud») [1, 41]. «An amazing ballerina developed on the stage of the Lviv theater, and today she is a role model for the theatrical youth. Hers is a great example to follow. She is a ballerina, whom the world's audience knows to be Ukrainian», – was written in Kyiv «Robitnycha Hazeta» in 1959 [1, 38].

After finishing her dancing career, the ballerina did not leave theatre and actively embarked on a teaching and tutoring career, devoting her time to the education of talented youth and passing on her invaluable experience to succeeding generations.

On March 1, 2013, a gala concert – celebration of the 90th anniversary of the great ballerina took place. There came her students and admirers from different countries with the words of sincere gratitude. It never fails to amaze that even in such advanced age, N. Slobodian was an extremely active tutor of the theatre ballet and continued, by her example and hard work, to set the tone for the work of the theatre ballet group. The ballet artist, even at 90, did not look her age—charismatic, with a sense of humor, self-deprecating and highly professional ballerina, who was always generous with not only professional, but also life advice.

In ballet productions, it is young soloists and artists of corps de ballet that prove to be interesting; thanks to the dedicated work of their tutor, a famous Ukrainian ballerina N. Slobodian, with emotional inspiration and exquisite precision, they recreate the vivid content and complex choreographic picture of productions of classical choreographers. In the actual repertory of Lviv artists, the ballet legacy reigns supreme due to the fact that daily work on its implementation polishes the performance skills of mainly young ballet group and its talented soloists, with whom worked N. Slobodian, who was herself a brilliant interpreter of leading roles, most notably, in classical productions [5, 372].

Scientific novelty. Having analyzed sources and having studied the creative career of Nataliia Slobodian, we can state that the ballerina, by her own example, created ideals to follow for the young performers. As a result, the ballerina became the founder of the Lviv performing school.

Conclusions. The image of N. Slobodian became the embodiment of the patriotic ideal for the modern young generation. Throughout her life, Natalia Slobodian proved that it is possible to achieve not only recognition as a choreographer, without leaving the native country, but even more - it is top professionalism. For that reason, it is sad to become aware of the fact that the values of some contemporary artists do not coincide with the patriotic views of their predecessors. As the national spirit gives more energy for creative work, which soon becomes a part of history.

However, the consequences of talented artists leaving the country are disheartening. And one can just imagine how much the cultural standard of the population will deteriorate without the proper level of ballet. Indeed, these performances should be perceived not only as a beautiful sight, but also as a possibility to take a deeper, different look at life. Ballet inspires, develops the sense of beauty. And that is an indispensable part of human life.

Already in the post-war period, the world learnt about Ukrainian ballet as something different and integral, and stopped perceiving it as a part of Russian ballet. Therefore, it is extremely important to preserve, proceed with, and perfect the Ukrainian ballet art, the mastery of which is manifested in the artistic performance, ballet productions, and the national school that has raised world-class stars.

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ПРАВОСЛАВНА ДУХОВНА МУЗИКА: ІСТОРИЧНІ ТА КУЛЬТУРОТВОРЧІ АСПЕКТИ РОЗВИТКУ

Метою дослідження є історико-культурологічний та структурний аналіз духовної музики православної традиції. **Методологія дослідження** полягає у використанні історичного та системного методів, які дозволили розглянути духовну музику як значне історико-культурне явище, обґрунтувати його соціальну значущість. **Наукова новизна** полягає в концептуальному осмисленні духовної музики православної традиції, обґрунтуванні її структури, історичної та соціокультурної ролі. **Висновки**. Розвиток української культури неможливо уявити без храмового мистецтва православ'я. Духовна музика, поруч з архітектурою та живописом, є його найбільш значущим компонентом. Вона уособлює злиття важливих культурних елементів – мистецтва та релігії. Історичний розвиток духовної музики православної традиції позначений її поступовою секуляризацією та формуванням, окрім літургічного (суто богослужбового) – паралітургічного та позалітургічного напрямів. Кожен з них представлений численними жанрами та пластами музичних творів, які займають своє вагоме місце в історії розвитку вітчизняної музичної культури та є не лише культурними цінностями, а й своєрідним художнім одкровенням багатьох поколінь українського народу, історія якого тісно пов'язана з православною церквою та глибоко пронизана її релігійним впливом.

Ключові слова: духовна музика, православна культура, літургічний, паралітургічний, позалітургічний.

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Православная духовная музыка: исторические и культуротворческие аспекты развития