

іконостасу, закомпонувати іконостас таким чином, що він зайняв увесь простір східної стіни. Отже, можемо вважати, що остаточний варіант цього іконостасу сформувався у 1830 р.

Висновки На підставі проведених обстежень можемо виділити три етапи творення іконостасу, які не зовсім співпадають з нашим припущенням при першому візуальному огляді. Отже, перший етап слід пов'язувати з часом до 1759 р., другий – з 1759 р., і третій – 1830 р. Відповідно, розрізняємо три етапи виконання живопису – ікони намісного ярусу – "Свв. Петро і Павло", "Христос-Учитель", "Богородиця-Одигітрія" та "Св. Миколай", далі було створено ікони "Христа Великого Арієрея" (зберігся у апостольському ярусі), "Коронація Марії" (напрестольна ікона) та процесійний хрест, який було встановлено на вершині іконостасу. Останній живопис апостольського і празникового ярусів та пророчий ряд було створено у 1830 р.

З огляду на вищесказане можемо вважати іконостас своєрідним зразком історичного нашарування церковного мистецтва XVIII ст. та першої половини XIX ст. З'ясування періодів виникнення цієї пам'ятки дозволяє нам надіятися на можливу реставрацію та відновлення цього об'єкта у якійсь із історичних форм.

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THE PHENOMENON OF CHAMBER ENSEMBLE PERFORMANCE: TO THE ISSUES OF PROFESSIONAL TERMINOLOGY

The purpose of the study. Within the theory of performance, methodologically studied in scientific works of E. Nazaikynskyi, V. Medushevskyi, the theory of chamber ensemble performing claims independent quality and appropriate conceptual and terminological framework. At present, there is a need for a common scientific and methodological foundation of theory and history of instrumental chamber ensemble performance, which should be based on understanding the processes of generic and species of chamber-ensemble genres and instrumental ensemble performance. The study of the problems of chamber-ensemble performance is inextricably related to questions of art-space in the ensemble subspecies, which requires expanding of conceptual and terminology according to a systematic approach to the study of the historical foundations and theoretical bases of chamber ensemble performance that transforms into a separate kind of music. **Methodology** of study consists in applying a systematic method that combines historical and theoretical approaches to the study of musicology processes of instrumental chamber ensemble genres and the art of chamber ensemble performance; hermeneutic method is used for the interpretation of concepts relating to chamber instrumental ensemble work. **Scientific novelty.** Expanding artistic interpretation of time-space, we propose an isolation of concept of instrumental ensemble performing time-space that provides different quantitative/qualitative indicators of ensemble structure, various types of communicating interactions, various acoustic and spatial conditions and the introduction of the concept of dynamotop as the process of harmonizing-balancing of simultaneous sound in different aesthetic, social-cultural and acoustic-spatial performance conditions. The proposed terminology of micro-structural, dynamic and articulation instrumental ensemble indicators extends the methodological basis of teaching and performing instrumental ensemble practice. **Conclusions.** Instrumental and ensemble performance is a system of combining personal artistic and performing intentions of each of the instrumentalists in an integrated common interpretation with the coordination of all the components of ensemble complex, which includes both direct psychological and communicative

interaction of the participants – performers, as well as timbre, acoustic, dynamic properties of all instruments involved in the ensemble composition. This system includes mental sets at various levels of action: for practical playing activities, using professional skills and technology of instrumental performance, which involves long-term mental sets for living of artistic-sound image in real playing time, which involves short-term and simultaneous setting.

Keywords: chamber ensemble performance, ensemble playing, ensemble dynamics, ensemble articulation.

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Феномен камерно-ансамблевого виконавства: до питань професійної термінології

Мета дослідження. В межах теорії виконавства, що отримало методологічне обґрунтування в наукових працях Є. Назайкінського, В. Медушевського, теорія камерно-ансамблевого виконавства претендує на самостійну якість та відповідний поняттєво-термінологічний апарат. На теперішній час існує потреба у створенні загальних науково-методологічних засад теорії та історії камерного інструментально-ансамблевого виконавства, що має базуватися на осмисленні процесів родового і видового розвитку камерно-ансамблевих жанрів та інструментально-ансамблевого виконавства. Дослідження проблематики камерно-ансамблевого виконавства нерозривно пов'язано з питаннями художнього хронотопа в ансамблевих підвидах, що потребує розширення поняттєво-термінологічного апарата у відповідності до системного підходу у вивченні тих історичних засад та теоретичних підстав камерно-ансамблевого виконавства, завдяки яким воно перетворюється на окремий різновид музичного мистецтва. **Методологія** дослідження полягає у застосуванні системного методу, що поєднує історичний та теоретичний музикознавчі підходи до вивчення процесів розвитку камерних інструментально-ансамблевих жанрів та мистецтва камерно-ансамблевої гри; герменевтичний метод використаний при інтерпретації понять, що стосуються камерної інструментально-ансамблевої творчості. **Наукова новизна.** Розширюючи трактування поняття художнього хронотопу, пропонуємо виокремлення поняття виконавського інструментально-ансамблевого хронотопу, що передбачає різні кількісні/якісні показники ансамблевого складу, різні типи комунікативної взаємодії, різні акустично-просторові умови, та введення поняття динамотопу як процесу узгодження-балансування спільного звучання в різних естетичних, соціокультурних, акустично-просторових умовах виконання. Запропонована термінологія мікроструктурних динамічних та артикуляційних інструментально-ансамблевих показників розширює методологічні основи педагогічної й виконавської інструментально-ансамблевої практики. **Висновки.** Інструментально-ансамблеве виконавство є системою поєднання особистісних художньо-виконавських намірів кожного з інструменталістів у цілісну спільну інтерпретацію з узгодженням всіх складових ансамблевого комплексу, який передбачає як безпосередню психологічно-комунікативну взаємодію учасників-виконавців, так і тембральні, акустичні, динамічні властивості всіх інструментів, залучених до ансамблевого складу. Дана система містить настанови різних рівнів дії: на практично-ігрову діяльність, що залучає професійні навички, технологію інструментального виконання, у якій задіяні довготривалі психологічні установки, та на проживання художньо-звукового образу у реальному ігровому часі, коли задіяні короткотривалі та симультанні установки.

Ключові слова: камерно-ансамблеве виконавство, ансамблева гра, ансамблева динаміка, ансамблева артикуляція.

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Феномен камерно-ансамблевого исполнительства: к вопросам профессиональной терминологии

Цель исследования. В рамках теории исполнительства, получившего методологическое обоснование в научных трудах Е. Назайкинского, В. Медушевского, теория камерно-ансамблевого исполнительства претендует на самостоятельное качество и соответствующий понятийно-терминологический аппарат. В настоящее время существует необходимость в создании общих научно-методологических основ теории и истории камерного инструментально-ансамблевого исполнительства, базирующихся на осмыслении процессов родового и видового развития камерно-ансамблевых жанров и инструментально-ансамблевого исполнительства. Исследование проблематики камерно-ансамблевого исполнительства тесно связано с вопросами художественного хронотопа в ансамблевых подвидах, что предполагает расширение понятийно-терминологического аппарата в соответствии с системным подходом к изучению тех. исторических факторов и теоретических основ камерно-ансамблевого исполнительства, благодаря которым оно формируется в отдельную разновидность музыкального искусства. **Методология** исследования заключается в применении системного метода, объединяющего исторические и теоретические музыковедческие подходы к изучению процессов развития камерных инструментально-ансамблевых жанров и искусства камерно-ансамблевой игры; герменевтический метод использован для интерпретации понятий, касающихся камерного инструментально-ансамблевого творчества. **Научная новизна.** Расширяя трактовку понятия художественного хронотопа, предлагаем выделение понятия исполнительского инструментально-ансамблевого хронотопа, предполагающего разные количественные/качественные показатели ансамблевого состава, разные типы коммуникативного взаимодействия, разные акустически-пространственные условия исполнения, и введение понятия динамотопа как процесса согласования-балансирования совместного звучания в разных эстетических, социокультурных, пространственных условиях исполнения. Предложенная терминология микроструктурных динамических и артикуляционных инструментально-ансамблевых показателей расширяет методологические основы педагогической и исполнительской инструментально-ансамблевой практики. **Выводы.** Инструментально-ансамблево-исполнительство является системой соединения личностных художественно-исполнительских намерений каждого из инструменталистов в целостную совместную интерпретацию с согласованием всех составляющих ансамблевого комплекса, предполагающего как непосредственное психологически-коммуникативное взаимодействие участников-исполнителей, так и тембральные, акустические, динамические свойства всех инструментов ансамбля. Данная система включает установки разных уровней действия: на практически-игровую деятельность, использующую профессиональные навыки, технологию инструментального

исполнения, в котором задействованы длительные психологические установки, и на проживание художественно-звукового образа в реальном игровом времени, что задействует краткосрочные и симультанные установки.

Ключевые слова: камерно-ансамблевое исполнительство, ансамблевая игра, ансамблевая динамика, ансамблевая артикуляция.

Timeliness of the research topic. Within the theory of performance, which had methodological ground in scientific works of E. Nazaikynskyi [4] V. Medushevskyi [3], the theory of chamber ensemble performing claims to independent quality and appropriate terminology. Research issues of chamber instrumental ensemble performance is at the intersection of solo music (technological and artistic problems on the instruments of varying specificity of sound), social and musical psychology (physical and psychological compatibility, set of attitudes to achieve a common artistic goal: to set long and simultaneous actions), musical aesthetics (harmonious sounding of different, sometimes contrasting, components of the ensemble complex), speakers (dynamic-articulating coordination of performing, ensemble and listeners spaces). Unlike solo performance, which has a long methodological basis and, accordingly, is provided by theoretical and academic disciplines in educational programs of art institutions of higher education, theoretical course "history of ensemble performance" today is not in the curriculum of students, though its necessity is periodically discussed in the scientific and methodological publications of musicologists and performers.

Review of the studies on selected issues is based on the works of Ukrainian and foreign musicologists, including: the theoretical development of the general concept of genre-style system operation (A. Sohor, L. Mazel, S. Skrebkov), research of time and space aspects of genre varieties operation (I. Barsov, M. Lobanov, N. Herasimova-Persydska, N. Shvets-Savytska), theoretical-cultural and musicological research of typology of ensemble genres (I. Polska, Yu. Sokolovskyi) and theoretical concepts for musical performance and social psychology (E. Nazaikynskyi, V. Medushevskyi, Yu. Lotman, O. Samoilenko). We can note that the analysis of scientific papers on the problems under research revealed a shortage of performing chamber ensemble genres that vary in quantitative, qualitative, communication time and space parameters.

The purpose of research. In our view, today there is an urgent need to consolidate research results and the creation of general scientific and methodological foundations of theory and history of instrumental chamber ensemble performance, which should be based on the understanding of the processes of generic and species of chamber-ensemble genres and instrumental ensemble performance, because along with the changing of historical-stylistic trends genre variety of chamber ensemble as well as ensemble complex components – aesthetic, spatial, acoustic, mise en scene, organological, articulation, dynamic and timbre transformed too. Awareness of certain distinctions in genre and style structure of instrumental ensemble areas is a way to identify artistic features of chamber ensemble works and reliability of their playing by ensemble performers.

Presentation of the main material. The issue of combining different organological and performance characteristics in common ensemble interpretation requires special synthetic training system as teaching ensemble disciplines (chamber ensemble, string quartet, piano ensemble), as many years ago, is based on practical work (training rehearsals, preparing for concerts, concert/performance competition), and only as an exception, as electives, lecture courses of teaching methodology of chamber ensemble are introduced, although the basic knowledge required by ensemble performers have been outlined by J. Mattheson in his treatise "Perfect conductor" [5].

However, besides the knowledge of structure and features of the tools of technology and performance qualities and canons combination in the ensemble (by Mattheson), there is a need for a deliberate approach to articulation and dynamic "strategy" of ensemble performance in accordance with the acoustic component of performer-listener used spaces and executive instrumental-ensemble staging.

Thus, the study of the problems of chamber-ensemble performance is inextricably related to the questions of art-space in the ensemble subspecies, which can be distinguished by the conditions of performance, quantitative and qualitative characteristics and mise en scene location.

Musical space and time are among the most fundamental categories, out of which music phenomenon does not exist: the space and the time in art is both physical and conceptual and perceptual and, according to N. Herasimova-Persydska, the focus is usually focused on the last two aspects, the problem of physical space relationship and time-space remains little studied [1, p. 54-55].

Scientific novelty. Within the musical performance physical space is an area of artistic play-space that allows us to talk about the concept separation of instrumental ensemble performing time-space. And as each genre kind of chamber-instrumental ensemble has purely external spatial and physical parameters (volume of the sound field, acoustics echo, sound absorption, reverberation time) and space-time artistic properties (number of members, timbre quality tools), concept of instrumental ensemble performing time-space can be defined as a combination of spatial and physical action of artists in the artistic space-time of musical work for a few actors.

The concept has caused a wider interpretation of the performing space and the possibility of differentiation of model-performing ensemble and ensemble-listening spaces. The concept of the performing ensemble space, providing different quantitative/qualitative indicators of ensemble, various types of interactive communication, various acoustic and spatial conditions allow, in turn, to separate the concept of performing – ensemble staging, as the union of a set of artists and musical instruments in solving common problems artists to create a work of art.

Various performing ensemble stage settings historically developed in performing practice, fix the semantic foundations of chamber-instrumental genre varieties: duo violin/viola/cello and piano audio-visualized in "horizontal projection; duo flute/oboe/ clarinet/ bassoon and piano blends more naturally in the "diagonal projection"; four-hand clavier duo focuses on models "solo-second", two-piano ensemble emphasizes the role of functional-equivalence roles of performers; location of performers in the piano trio/quartet creates optimal conditions for Synchro-correction within the "zone of performance" and timbre, dynamic merger within "listening area"; "disconnected" semicircle string in the Piano Quintet "concert" sound presentation in the listening space, as opposed to "closed" semicircles of string quartets that plays "chamber" communication orientation in partner performing space.

Expanding the understanding of the concept of performance art-space, we propose to introduce the concept of dynamic space (dynamotop) as the process of combining and balancing of all the instruments of the ensemble according to the strength of sound in a variety of aesthetic, social and cultural, acoustically-spatial terms of performance, which is a mobile index caused by acoustic-spatial indices of performing space, timbre ensemble composition and quantitative structure of ensemble staging.

Thus, in addition to time and space (synchronicity of sound) in ensemble playing dynamic and space (dynamotopic) (sound volume balance) task appear, depending on:

- spatial component, in which the performance is carried out (chamber, outdoor events, concert);
- timbre composition – timbre-homogeneous, heterogeneous-tone compositions (which respectively have different or similar audio capabilities in different textures);
- quantitative component – natural sound volume aspect that creates aggregate instrumental sonority;
- staging location (ear control capabilities of sounding instruments ensemble in artistic interaction with their own play).

Determining the emotional dynamic of each ensemble instrument takes place in constant awareness of functionally important role of a particular party in the general content of the work: each artist presents his own level of instrumental dynamics in the ensemble texture and guides/adjusts it in further evolution of the work. Continuing the dynamic range, which cannot be determined by quantitative indicators, we introduce term clarifying terms/signs:

- general interpretive dynamics (according to the author's intention);
- personal and instrumental dynamics (due to technology and performance features and organological qualities);
- inter-instrumental dynamics (sound-dynamic balancing aesthetic within the sound of the main – secondary);
- acoustic-spatial dynamics (correction of dynamic sound under acoustic-spatial conditions of performance).

Performing work in the ensemble is defined by the combination of independent individual instrumental voices and aimed at harmonizing of conscious complex of musical ensemble interaction to achieve the artistic integrity of the performance. The variety differs both as quantitative and qualitative structure of the ensemble, which is based on a combination of different timbre, register and organological qualities. Creative personality, their temperament and performing opportunities differ too. In the instrumental ensemble, performing personality is a subject to the requirements of general harmony, and as if sacrificed to the higher purposes of collective work and, at the same time is included into the more significant artistic level, appearing already in new capacity.

Multi-level nature of instrumental interaction, performing communication requires coordination of all components ensemble artistic whole. The process of performing ensemble, "joining the musical image" naturally absorbs timbre, articulation sound pronouncing quality that harmonizes articulation performance of ensemble textures.

Thus, the concepts and terminology of microstructural differentiation are necessary for articulation area that as a collectively-invoice system (ensemble texture) comprises:

- performing instrumental articulation (due to the way of sound);
- inter-instrumental articulation (pronunciation, intonation coordination tool with different specificity of sound);
- interpretation and artistic articulation (combination of identical or comprehensive stroke texture in the ensemble);
- adapted ensemble articulation (in the works, which include the possibility of alternative participation of instruments).

Quantitative and qualitative distinction in genre varieties of chamber ensemble need adjustment of aesthetic standards of sound, harmonization of psychological and communicative sphere as each ensemble compositions in each performing situations, based on quantitative parameters and tone-acoustic properties inherent in certain artistic and aesthetic criteria (tempo, dynamics, articulation, choice of repertoire), figurative sphere and even the purely material and physical performance.

Abovementioned leads to the conclusion that the traditional typology of genres of chamber ensemble under quantitative and qualitative – timbre-organological – parameters encounter a significant number of executive genre varieties that do not fit in quantitative and qualitative format and are independent subsystems with certain functional differences, including: genre of piano ensemble, in turn differentiated into four-, six eight-hand on one instrument and two-, three, four-, five-hand ensemble, piano trio genre comes from the

baroque trio sonatas. Thus, there is genetically inherent ability in it to mobility of organological structure: piano, violin, cello, piano, violin, viola, piano, viola, cello, piano, violin, clarinet, piano, clarinet, viola and many other instrumental combinations of basic functions piano, a genre of piano quartet emerged in classicist era as a replacement for one of the voices and string quartet provided classical composition instruments – violin, viola, cello, piano. During development of genre the composition transformed by the introduction of a brass instrument specific, but quantitative variation of organological structure is more limited than in the piano trio; piano quintet genre, appearing in the works of Viennese classics in traditional piano-violin part-violin-violacello, entered the intensive development in the romantic period, which is even called the "era of quintet." In this part, the piano often served as orchestra "substitute", thus creating opportunities for artistic and dynamic comparison of two instrumental groups – piano and string quartet. The instrumental composition was historically stable, although at present there are some foreign instrumental intervention; septet genres of piano, piano sextet and big structures are quite rare in composers and performers practice that is probably connected with the personal-communication features without significant amount of artists of conductor leadership, and the acoustic-spatial properties of large instrumental combinations.

We have reviewed only a small part of performing chamber of ensemble genre varieties that have expressed their historic sustainability and continue to be in demand in musical practice. They have different ways of creating historical genre structure, selection and crystallization of instrumental means. They have their own, different from other structures, staging performing, organological features, specific functions, communicative ensemble interaction and semantic focus of the work.

Thus, for the evaluation of ensemble in unity of indissoluble components of artistic expression there is a necessary condition – hearing-mental activity of each ensemble partners, carried out in the artistic action parallelism at different levels of thinking, a certain "split mentality" of actor, captured by the expression of passion and at the same time removed from the latter in rationalist self-evaluation of "affect play".

For each of the ensemble performers natural may be as a direct auditory control over the execution-intonation of partners and expressive intonation of his own party in the unity with all the parties and the awareness of personal meaning, tone and mental intoning of further sound as the action of ahead thinking in the comprehension of the musical work performed.

This understanding is consistent with Lotman's findings regarding performance human behavior, which is one of organic needs of the human psyche and one of the most important means of mastering different life situations. The play involves the implementation of a special – "performance" – behavior, but the simultaneous implementation (not successive change in time) of practical and conventional behavior [2, 71]. The art of the performance lies in mastering the skills of two-dimensional behavior. Any shift from it – to one-dimensional "serious" or one-dimensional "conditional" type of behavior – violates its specifics. An example of such behavior is quite common stories about dressed mask that becomes its essence [2, 72].

Thus, the instrumental ensemble performance includes a combination of real time and space performance behavior, which is a reproduction of a combination of regular and random processes. Moreover, under the concept of Lotman, this behavior is the artistic model that provides pragmatic synthesis of natural and artificial-conventional ways of self-realization that is opposite behavior types that exist simultaneously and deepen each other. Yu. Lotman defines the fundamental difference between them: the art of the performance is not applied in everyday terms. The performance is a mastery of skills, training in conventional situations; art – the mastery of the world (modeling world) in the conventional situation. Game – "like work" and art – "like life" [2, 78].

Conclusions. Therefore, performing on a musical instrument is "performance art" because it contains instructions of different levels of action: the practical performance activities, involving professional skills, technology of instrumental performance, which involve long-term mental sets and living of artistic sound image in real playing time, when short-term simultaneous sets are involved. The possibility of performance set change requires prior careful analysis and study of the works performed, which will allow by changing the interpretation of one part replace it with another identical artistically without compromising artistic and holistic interpretation of ensemble work.

All of the above leads to the conclusion that the ensemble music is a special system, combining personal artistic and performing intentions of each of the instrumentalists in an integrated common interpretation of the agreement of all the components of an ensemble complex, which includes both direct psychological and communicative interaction of the participants, performers and timbre, acoustic, dynamical properties of all instruments involved in the ensemble composition.

Art of ensemble performance consists in ensemble harmony (artistic and dynamic, timbre, articulation and tempo-rhythm) not according to formal characteristics, but only for the artistic and aesthetic and semantic features. The main criterion for such a measure is meaningful understanding of its roles in any given moment of music development. Introduction to professional circulation of the proposed terms of dynamic and articulation micro structural instrumental ensemble parameters, in our view, significantly expands the methodological basis of teaching and performing instrumental ensemble practice and enriches the conceptual framework of the ensemble performance.

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CULTURAL FIGURES OF LEV TURKEVYCH AND YEVHEN-OREST SADOVSKYI IN THE CONTEXT OF FUNCTIONING OF UKRAINIAN CHORAL ART IN THE WESTERN DIASPORA

The purpose of the article is to analyze the beginnings of creative work of Ukrainian conductors Lev Turkevych and Yevhen-Orest Sadovskiy and their choir guidance in Ukraine, in "displaced people camps" of the Western Europe and in emigration to North America. Their contribution to international recognition of the world known male choir "Vatra" and more detailed study of their conducting activities overseas need to be outlined. Research **methodology** is based on the use of such techniques as system analysis and comparative studies. An attempt to reveal conditions of creative personality formation and to study characteristic features of their artistic achievements has been made. We have tried to compare methods of their work with choirs and individual performing styles on different stages of creativity, both individually and in tight cooperation that led to the success of the Ukrainian choral art in diaspora. The article also deals with psychological differences of the artists, which root from their genealogy, vital circumstances, educational levels, mastering specialty, concomitant ways of artistic self-expression etc. **Scientific innovation** of the article lies in the fact that comparative approach to the foreign Ukrainian choral art activists was used for the first time with the purpose to identify historical, socio-cultural and psychological fundamentals of their work for the benefit of their native culture. **Conclusions.** Lev Turkevych and Yevhen-Orest Sadovskiy descended from priests' families that had distinguished artistic inclinations. However, L. Turkevych gained substantial professional education and Ye.-O. Sadovskiy was more surrounded by theatrical environment, which accordingly had an impact on his conducting skills. Both artists, though L. Turkevych to greater extent, contributed to the successful performances of the choir "Vatra" in the Western Europe in 1946 –1949 years. They conducted church and secular choirs, performed theatre and stage productions, worked with young people, were involved in publishing. L. Turkevych also gained fame as a symphonic conductor. Thus, the two representatives of the Ukrainian choral art in diaspora contributed to its development, function and successful promotion in the world.

Keywords: conductor, choir, repertoire, tour, concert, diaspora.

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Мистецькі постаті Лева Туркевича та Євгена-Ореста Садовського в контексті функціонування українського хорового мистецтва в західній діаспорі

Мета роботи – проаналізувати витоки творчої праці диригентів, керівництво хорами на батьківщині, в "таборах переміщених осіб" у Західній Європі та після переїзду до Північної Америки; дослідити їх внесок у справу міжнародного визнання прославленого чоловічого хору "Ватра"; детально висвітлити диригентську та інші види