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CULTURAL FIGURES OF LEV TURKEYVYCH 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 Turkeyvych 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 Turkeyvych and Yevhen-Orest Sadovskiy descended from priests' families that had distinguished artistic inclinations. However, L. Turkeyvych 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. Turkeyvych 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. Turkeyvych 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

діяльності за океаном. **Методологія** дослідження спирається на використання таких методів, як системний та компаративний аналіз, зокрема для розкриття умов формування творчих особистостей, особливостей їхніх мистецьких досягнень, для порівняння праці з хоровими колективами та індивідуальних виконавських стилів на різних етапах як самостійної діяльності, так і в тісному взаємозв'язку з українською хоровою справою у діаспорі. Стаття торкається і психологічних особливостей артистів, зумовлених генеалогією, життєвими обставинами, рівнем освіченості, опанування фахом, способами мистецького самовираження тощо. **Наукова новизна** полягає у вперше застосованому компаративістському підході до діяльності діячів українського хорового мистецтва зарубіжжя, у спробі виявлення історичних, соціокультурних і психологічних засад їхньої праці на благо рідної культури. **Висновки.** Лев Туркевич і Євген-Орест Садовський походили зі священничих родин, що здавна вирізнялися мистецькими нахилами. Проте Л. Туркевич здобув ґрунтовну фахову освіту, а Є.-О. Садовський більше був пов'язаний з театральним середовищем, що позначилося на їх диригентській майстерності. Вони диригували як церковними, так і світськими хорами, а також здійснювали театральні постановки, працювали з молоддю, займалися видавничою справою. Щоправда, Л. Туркевич здобув також славу як симфонічний диригент. Як представники українського хорового мистецтва в діаспорі вони вплинули на його розвиток, вдале функціонування та міжнародне визнання.

Ключові слова: диригент, хор, репертуар, турне, концерт, діаспора.

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Художественные фигуры Льва Туркевича и Евгения-Ореста Садовского в контексте функционирования украинского хорового искусства в западной диаспоре

Цель работы – проанализировать истоки творческого труда дирижеров, их руководство хорами на родине, в "лагерях перемещенных лиц" в Западной Европе и после переезда в Северную Америку; выявить их вклад в международное признание прославленного мужского хора "Ватра"; исследовать дирижерскую и другие виды деятельности за океаном. **Методология** исследования базируется на использовании таких методов, как системный и компаративный анализ, в частности для раскрытия условий формирования творческих личностей, особенностей их художественных достижений, для сравнения работы с хоровыми коллективами и индивидуальными исполнительскими стилями на разных этапах деятельности, протекавшей как самостоятельно, так и в тесной взаимосвязи, что способствовало успеху украинского хорового дела в диаспоре. Статья касается и психологических различий артистов, вытекающих из генеалогии, жизненных обстоятельств, уровня образованности, освоения специальности, способов художественного самовыражения и т.д. **Научная новизна** заключается в впервые использованном компаративистском подходе к деятельности деятелей украинского хорового искусства зарубежья, в попытке выявления исторических, социокультурных и психологических основ их труда на благо национальной культуры. **Выводы.** Лев Туркевич и Евгений-Орест Садовский происходили из семей священников, отличались художественными наклонностями. Однако Л. Туркевич получил основательное профессиональное образование, а Е.-О. Садовский больше был связан с театральной средой, что отразилось на дирижерском мастерстве. Они способствовали успешным выступлениям хора "Ватра" в странах Западной Европы в течение 1946-1949 годов. Они дирижировали как церковными, так и светскими хорами, а также осуществляли театральные сценические постановки, работали с молодежью, занимались издательским делом. Л. Туркевич прославился также как симфонический дирижер. Таким образом, оба представителя украинской музыки диаспоры привели к развитию, удачному функционированию и пропаганде хорового национального искусства в мире.

Ключевые слова: дирижер, хор, репертуар, турне, концерт, диаспора.

Lev Turkevych (1901–1961) – opera, orchestra and choral conductor, teacher, pianist, accompanist, cellist, musicologist, composer and arranger, and organizer of musical life. Yevhen-Orest Sadowskyi (1913 – 2014) – choral conductor, actor, singer, teacher, composer, musical and public figure. Despite the difference in age, lives of both artists intersected and for some time proceeded in parallel: first in national, political and socio-cultural circumstances of Galicia until 1944 and then – in exile overseas.

Actuality of the topic is caused by the lack of musicological studies of their contribution to choral singing of the Ukrainian diaspora. However, if there is an article about Ye.-O. Sadowskyi written by H. Karas, there is no sufficient information about L. Turkevych, except for the book written by L. Levytska and I. Bodrevych and few sporadic references in the monography "Music Culture of the Ukrainian Diaspora in the World Timespace of the Twentieth century" edited by H. Karas. The purpose of the article is to analyze and compare creative activities, origin, education, choir management style, conducting manner, choral and publishing work of L. Turkevych and Ye.-O. Sadowskyi.

L. Turkevych was born in a family of a priest-catechist rev.Ivan, which was known for its musicality, in the town of Brody. From early childhood, the boy was gifted with perfect hearing. He sang in the church choir of St. George Cathedral in Lviv and the choir of St. Barbara church in Vienna, both managed by his father. At the same time, along with the other children of the family he was well acquainted with folk rituals, customs and songs.

Lev got good education: Ukrainian Academic Gymnasium and Higher Music Institute named after M. Lysenko (piano class of M. Krynytska) [5, 402], Lviv Conservatoire named after Karol Szymanowskyi (class of Professor. M. Soltys), Music Academy in Vienna (musicology and composition, class of Professor J. Marx; piano, class of Professor F. Virer) [7, 300] and the University of Vienna (philosophical and mathematical faculties).

Ye.-O. Sadowskyi was born in the village of Ripniv in Lviv region in the family of a priest rev.Ivan. He graduated from public school, then studied at Zolochiv school. While studying in the fifth grade he conducted the gymnasium choir and studied the violin. The gifted youth participated in all amateur theatrical plays performed by the pupils of the gymnasium. He always helped the nuns of the Congregation of St. Basil the Great at the orphanage, preparing children for various occasions. He had a nice voice (lyric tenor) and sang with cantors during liturgies.

At the age of twenty Yevhen-Orest applied his acting inclinations in a theatrical troupe, known as the Theatre named after M. Sadowskyi. For several years, he worked in the theatre named after I. Tobilevych. Later he moved to Yosyp Stadnyk's theatre, where he combined actor's work and practiced solo and choral parts with the cast. During the occupation of Galicia by "liberators" in September 1939, the young artist was working in Ivan Franko Theatre in Stanislav as a choirmaster. Besides he taught music and singing in two schools. He was an alternate conductor in Hutsul Song and Dance Ensemble headed by Y. Barnych [9] and led the choir in the military unit.

L. Turkevych started his conducting job with the choirs "Lvivskiy Boyan" and "Banduryst" in the interwar L'viv. His performances were reviewed by V. Domet-Sadowskyi and S. Lyudkevych, the responses were very positive. V. Barvinskyi called L. Turkevych "the best conductor of the time" [10, 34]. L. Turkevych also organized a men's choir called "shistnadsiatka" or "hex", which concerted in Galicia. The raised funds were donated to Ukrainian political prisoners and disabled people. Together with other two members of the choir he collected folk songs (in chorus processing of M. Leontovych, G. Verykivskiy and K. Stetsenko) which were illegally transferred from over the Dnieper and published with the signature MUTUM in the series "Improvised Library of Bandura Player".

From 1941 L. Turkevych was appointed as a leading conductor of the Lviv Opera. According to V. Vytvytskiy, the Opera brilliantly progressed under the leadership of director and conductor V. Blavatskiy and L. Turkevich. In particular, there was an impressive performance of T. Shevchenko's "Kavkaz" by the combined opera choirs and symphony orchestra under the direction of L. Turkevych in 1943. Earlier in Lviv there was "Song Festival" – a competition of choirs of Galicia. L. Turkevych joined the jury, and the next day he conducted all the contesting choirs in the theatre at the gala concert in Stryiskiy Park. During this period, he wrote a lot of music: secular (including choral arrangement of folklore) and liturgical (Liturgy for male choir, Requiem, liturgical and spiritual songs).

In 1944 because of the threat of the Soviet occupation, the majority of intelligence moved to the West. During the "camp period" of emigration L. Turkevych continued his work as a conductor in St. Stephen's Cathedral in Vienna. He conducted specially organized mixed choir at the funeral Mass after Metropolitan A. Sheptytsky. For a certain period he led the choir of St. Barbara Cathedral. In the Bolshevik prisoner camp "Brook" he was obliged to organize a choir of prisoners and to conduct a concert in army celebration [6, 258]. It helped in his release after which he led the choir named after Koshitz in Fillas (Carinthia).

In 1944 Ye.-O. Sadowskyi turned up in Sambir, where he organized a chorus of fugitive actors, which concerted in Galicia. Having moved to Innsbruck (Austria), he took private vocal classes. Then he worked as a cantor and conductor in St. Andrey Brotherhood, led at first mixed, and later male choirs. With this choir he sang Liturgies, in the church and gave concerts in many "displaced people camps".

Ye.-O. Sadowskyi soon became one of the founders of the new choir named "Dumka". M. Struk became the conductor. At the end of 1945 this choir was transported to the city of Bregenz. The singers exceeded their conductor in musical training, which led to a conflict that ended in court. The court authorized the Board of the choir to find a new conductor. L. Turkevych was appointed, and his choir named after Koshitz joined the new collective. Ye.-O. Sadowskyi became alternate conductor and soloist tenor. Thus, in August of 1946 the choir "Vatra" appeared.

In the absence of Professor Turkevych Ye.-O. Sadowskyi led the first performance of the reorganized choir. It was the participation in the Ukrainian Mass in Bregenz "to step with God's blessing on a new path of their activity" [6, 191]. And it really was a very successful way on the basis of painstaking work. In difficult camp conditions L. Turkevych conducted auditions daily for 6 – 7 hours training the collective and individual singers. His commitment, good voices of the choristers soon enabled tour arrangement.

"Vatra" triumphantly toured in Austria, Germany and Switzerland, receiving rewarding reviews from professional critics. During 1946 – 1949 the choir gave 240 concerts, performing in numerous Ukrainian and international events.

Reviewers from the German and Ukrainian media wrote about singing perfection of the dressed in folk costumes singers and artistic integrity of the team, who attentively followed the guidelines of their "beloved and humble" conductor. Every concert began with the song of M. Haivoronskyi "Za Ukrayinu, za Narid Sviy" ("For the homeland, for its people"), which became the anthem of the chorus. The repertoire of "Vatra" during the European tour amounted to 103 songs, 31 of which were liturgical songs, 23 folk songs, 31 piece of Ukrainian authors and 18 pieces of foreign authors (in the originals) [6, 246].

L. Turkevych earned the titles of a "large format conductor", "idealistic leader", "insightful artist" who had "the ability to revive" the scores due to his own "elastic conducting manner" [6, 252-253]. According to Professor Werner from Salzburg, "training provided to the choir by its leader reaches virtuosity". The Choir was seen as a "sound body" with a "distinct national face", reaching the "depth of peoples' souls", "the art of the ancestors" [6, 253]. Its singing was distinguished by "brilliant discipline", "orchestral effects", "expressive and well understood pronunciation", "supernatural capabilities", "instrumental voice conducting" [6, 210].

A memoir of one of the "Vatra" soloists Dr. V. Bodnar sheds light on L. Turkevych's conducting manner. He wrote that artist "did not like cheap effects and performed songs according to the intention of the composer. Each note had to be sung precisely because he did not like "smaruvannya" ("smearing"). He conducted with all fingers and did not "sway". Each finger had its task in conducting: piano, forte, crescendo or de-crescendo. He loved discipline, was tactful and considerate. First, they thoroughly studied the part, later followed interpretation and implementation of the nuances of each song" [1, 308].

At that time Ye.-O. Sadowskyi, along with acting in "Vatra" as soloist tenor and alternate conductor led the choir "Surma" in Landek. He accompanied liturgies in churches, participated in local theatre productions. In 1949, when L. Turkevych left with the part of the choir members to Canada, Ye.-O. Sadowskyi continued to conduct "Vatra" himself. The collective toured Switzerland, some cities in Germany and Austria.

In Ye.-O. Sadowskyi's autobiography there is a professor Hasslinger's review on the choir performance in "Mozarteum" – the world famous Vienna Concert Hall: "Vatra" with their vocal material and in particular tenors should be placed in the first row of similar ensembles. All these choral pieces with sharp dynamic profiling, with all the nuances of tenor tone technique in the most possible highest position, and the lowest depths of bass, pianissimo and fortissimo – this is the effect, which could be reached by the choir "Vatra" here in the great hall of the Mozarteum" [5, 244].

The newspaper "Svoboda" ("Freedom") published an article, which stated: "The choir was somewhat weakened because of departure of the conductor L. Turkevych and several soloists overseas. It seemed that the success of the glorious choir was over. However, the exemplary discipline and concordance of the choristers and dedicated labor of the outstanding conductor were too obvious, so the choir didn't suffer much" [6, 99]. L. Levvytska, the author of books about L. Turkevych, noted that Sadowskyi led his artists "in a fair and solid way" [6, 99].

While living in Canada in 1949, L. Turkevych attempted to revive "Vatra" with the help of Ye.-O. Sadowskyi, who also moved abroad. However, the objective difficulties caused the termination of the choir.

Celebrating the 60th anniversary of the Ukrainian settlement in Canada witnessed L. Turkevych's great skill. He orchestrated and interpreted in front of the numerous audience a song "Za Tebe, Ukrainino" ("For you, Ukraine") written by S. Lyudkevych and dedicated to emigrants; the Canadian anthem and scenes from the opera "Zaporozhets za Dunayem" ("Zaporozhets beyond the Danube") written by P. Gulak-Artemovskiy, conducting orchestra, singers, soloists and choir. Founded by L. Turkevych "Ukrainian Theatre" successfully operated in Toronto.

The conductor was invited to events organized by various Ukrainian associations. In particular, he led the male choir of the Ukrainian Youth Union "Prometey" ("Prometheus") and a children's choir. During six years he cooperated with a female choir "Chaika" ("Seagull") guided by Women's Section of the League for the Liberation of Ukraine. The repertoire of the choirs consisted of songs of various kinds. Arrangements made by the professor were distinguished by mastery and preservation of the national character of songs, such as filling melodies with counterpoints or imitations and enrichment by courses of other voices. The distinguishing feature of L. Turkevych's was constant extension of repertoire, studying the works of Ukrainian composers of the new generation – B. Liatoshynsky, K. Dankevych, A. Shtoharenko etc. [6, 51].

In 1952, he initiated establishment of Music Institute named after M. Lysenko, where L. Turkevych taught piano and vocals. All his socio-organizational and educational work was aimed primarily at education of the Ukrainian youth of diaspora. Being conscious of moral and educational values of the national church ceremony, he made a musicological research on liturgical singing.

L. Turkevych also found time to work with his church mixed choir at the Church of Mother of God of Perpetual Help in Toronto. For this purpose he composed arrangements for numerous liturgical and paraliturgical songs. Singing culture and complex polyphonic repertoire attracted not only parishioners, but also representatives of other confessions. It was called "Proslavnyy choir" ("Orthodox Choir") and received cordial invitations to performances.

In 1957 L. Turkevych supervised and conducted A. Vakhnyanyn's opera "Kupalo" with Toronto orchestra, choir, soloists M. Hoshuliak, and M. Holynskiy. Vocal-symphonic concert of Ukrainian music with a great number of participants led by L. Turkevych in 1959 (male choir "Prometey" ("Prometheus"), women choir "Chaika" ("Seagull") and "Arfa" ("Harp") earned favorable reviews in the Toronto press. Resonant artistic events were vocal-symphonic concerts guided by L. Turkevych in the first half of 1961 – dedicated to the Celebrations of Reunion of Ukraine; Concert on the occasion of the 100th anniversary of Taras Shevchenko's Death and the Ukrainian traditional meeting of Canada and America, dedicated to the anniversary of Shevchenko. At all the concerts along with the Canadian anthem, the anthem of Ukraine was heard.

Unfortunately, in the prime of his life at the age of 61 terminal illness led to the premature death of the famous conductor in November 1961.

In 1951, Ye.-O. Sadowskyi was appointed to a position of clerk-conductor of the Ukrainian Catholic Church of St. Yosafat in Parma (United States). Since then he was in charge of musical and social life in Cleveland and Parma for several decades. He first conducted church choir, and then in 1955 he organized a secular choir named of "Dnipro". In 1962 women joined the choir and in 1968 it was extended by a small symphony orchestra [3, 3]. Ye.-O. Sadowskyi led the choir until 1987. They had concerts in America and Canada, in the halls of many universities, on television and at various national holidays. YE.-O. Sadowskyi began to compose while living in Cleveland. His pieces, spiritual as well as secular, quickly gained popularity among emigrants. Some songs like "De Hory Karpaty" ("Where the Carpathian Mountains") became so-called emblems of the choir "Dnipro".

In June 1964, at the inauguration of the monument to Taras Shevchenko in Washington mixed choir "Dnipro" under the direction of Ye.-O. Sadowskyi performed the Prayer from the cantata-symphony "Kavkaz" ("Caucasus") written by S. Lyudkevych, cantata "To Shevchenko" written by K. Stetsenko and "In Honor of the 50th Anniversary of Shevchenko" written by M. Lysenko [5, 184]. Besides, the choir "Dnipro" participated in such events as the Jubilee Concert in Honor of M. Lysenko (1963), the International Exhibition EXPO-67 in Montreal (1967), the Concert dedicated to the 50th anniversary of the UPR in Carnegie Hall in Pittsburgh

(1968), the 80th Anniversary of the Patriarch Yosyp Slipyi in Pittsburgh (1972), Concert on the Occasion of the Statehood of Ukraine, the Academy in Honor of Simon Petlura and others. [5, 231].

The repertoire of the choir "Dnipro" mostly consists of Ukrainian classical and choral music, written by Ukrainian composers in the second half of the twentieth century: A. Hnatyshyn, I. Shamo, Ye. Kozak, G. Veryovka and Ye.-O. Sadowski [4, 109].

According to H. Karas, the individual style of Ye.-O. Sadowski was marked by good contact with chorus and full control over it, lively temperament, usage of expressive elements, theatrical effects, energetic gestures, understandable movements, confident hand and organizational skills [4, 109]. These features of Ye.-O. Sadowski's conducting manner were complemented by a famous Ukrainian conductor and composer A. Hnatyshyn from Vienna. In 1970 he visited the United States and, among other things, he described his visit to Cleveland where he attended the rehearsal of the choir "Dnipro". According to A. Hnatyshyn, "the choir "Dnipro" was a well harmonized and disciplined unit with beautiful voices, full of expression and strength. The conductor himself is a very energetic person. With all the muscles of his body he draws the very best from the choir. Orchestra if supplemented with additional instruments and given more practice, would be able to create with the chorus a respectable vocal and instrumental chapel" [2, 152].

Important aspect of Ye.-O. Sadowski's overseas activity was his work with children at the school of St. Yosafat in Parma. Teaching them to sing and play musical instruments, he staged pieces written by diaspora composers, as well as M. Lysenko's opera "Koza Dereza" ("Goat Dereza"). They gave yearly concerts performed by the school choir and orchestra, which involved up to 200 children.

In the spring of 1988, when the world celebrated the 1000th Anniversary of the Baptism of Rus-Ukraine, the choir "Dnipro" with Ye.-O. Sadowski visited ceremonial celebration in the Diocese of St. Yosafat in Parma. On this occasion he composed the pieces "Molytva za Ukrayinu" ("Prayer for Ukraine"), "Kyivski Dzvony" ("Kyiv Bells") and "Slavsia na viky" ("Glory for Ever") [5, 209 – 210].

During his musical and social work Ye.-O. Sadowski received awards for the 60th Anniversary and the 40th Anniversary of work, which were marked in 1973. Home Plast Board in New York and the choir "Dnipro" awarded him with honorary diplomas and he received a medal of St. Archangel Michael from the Main Board of the Brotherhood Division at the 13th Land Congress in Cleveland. For the work in the church he was awarded a medal "For Church and Pope".

Publication of Ye.-O. Sadowski's vocal and choral works were carried out in three copyright editions in 1973, 1990 and 2002. The composer included to the latter more than eighty vocal and choral pieces written in different periods of his creative work. In 1996 in the USA there was published an autobiographical book "The Life and Work of Orest-Yevhen Sadovskiy" Along with stories and memories, covering the period from his birth to the 80th anniversary of the artist, the book contains quotes and articles from periodicals, reviews of famous musicians conductors, politicians and clerics.

Ye.-O. Sadowski lived to be recognized in his distant homeland – Ukraine: in 1997 at the Ukrainian Contest in Kyiv he received an award for his song "Vstavay, Ukrayino" ("Raise, Ukraine") for male choir accompanied by the piano. In 2000 he was nominated by Pope Paul II as a Knight of St. Gregory Order. After Ukraine gained its independence, the artist was lucky to visit his Motherland. Thus, he celebrated his 90th anniversary in 2003 in Lviv by a Concert, featuring top collectives of Lviv [4, 113]. The fate bestowed Ye.-O. Sadowski with long age. He passed away at 102 years of age – in early August 2014.

Conclusions. Skipping great merits of L. Turkevych before his emigration (they require special coverage), it should be emphasized that both conductors carried out the mission of promotion of Ukraine among foreigners. That is why their work was so multifaceted. Descendants from priestly families, highly spiritual and gifted people, paid much attention and applied a lot of creative efforts in the field of liturgical choral art. They took care of young Ukrainians abroad, actively worked with children, brought them to the achievements of national musical culture. These are the common features of these creative silhouettes.

The differences lie in the educational basis and in individual psychological traits. It can be seen from the reviews of the concerts, where the achievements of Ye.-O. Sadowski are described in common phrases and the lines about L. Turkevych are abounding with epithets of praise and admiration. Statements about L. Turkevych's manner of conducting give an idea on higher skill level, whereas Ye.-O. Sadowski is characterized in more restrained tone. The repertoire of the choir also reflects the professional level of the conductors. L. Turkevych's programs contain a great number of complex pieces by foreign composers in original languages and modern Ukrainian composers (Liatoshynskiy, Dankevych et al.); Ye.-O. Sadowski's programs were dominated by Ukrainian classics and his own compositions. Reading about L. Turkevych as a modest and at the same time beloved leader we can see that this inborn modesty had been expressed in his publishing work (he published rare works of other Ukrainian authors and his own pieces remained in manuscripts as well as his Musicological studies). That is why he did not win any awards. Meanwhile Ye.-O. Sadowski immortalized himself in the autobiography and three collections of his own songs and arrangements, among which there are works of varying quality. Unfortunately, his illness and premature death in the prime of work and recognition is the reason of insufficient information about L. Turkevych. His figure was named by Y. Hoshuliak's wife, Mrs. Martha a "tragic" one. He never presented himself to the fore, nor collected any newspaper clippings. It is good that other people did this, in particular L. Levitska and I. Bodrevych, who published the book "Life and Work of L. Turkevych", containing memories of different artists about the outstanding Ukrainian conductor.

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**ХОРОВІ ДУХОВНІ ТВОРИ ВАЛЕНТИНИ МАРТИНЮК
ЯК АЛЮЗІЯ ПРАВОСЛАВНОГО СПІВУ**

Мета роботи. Дослідження пов'язане з питаннями відтворення автентичності в сучасній хоровій музиці. Метод алюзій замість цитування дає змогу відтворити стародавні традиції православного церковного співу. **Методологія** дослідження полягає в застосуванні компаративного, порівняльно-типологічного методів. Зазначений методологічний підхід дає можливість піддати аналізу сучасні хорові твори дніпропетровського композитора Валентини Мартинюк і осмислити нові спрямування в українській духовній музиці на сьогоднішньому етапі музичного прогресу. Звертання автора до сакральності спонукає розглянути проблему співвідношення авторського і канонічного текстів, взаємодії і наближення хорових духовних творів до автентичних зразків православного пісенства. **Наукова новизна** роботи полягає у розширенні уявлень про застосування на сучасному етапі поєднаних принципів стилізації і алюзії. Синтез канонічного тексту і ознак національного колориту призводить до народження нового різновиду жанру хорової мініатюри – духовно-фольклорного типу. **Висновки.** Хорові духовні твори Валентини Мартинюк природно вписуються в загальну панораму сучасної вітчизняної хорової культури. Вони відповідають потребам часу, попиту на збагачення і оновлення духовного репертуару як церковного ужитку, так і концертно-виконавського рівня. Таке подвійне спрямування зумовлює створення сучасним автором двох категорій духовних творів, а також синтез церковних і світсько-концертних традицій в одній композиції, чому сприяють елементи програмності, певної видовищності, прийоми алюзії православного співу замість цитування