

## □ Annotations

□ **ALEKSANDROVA OKSANA. “National Picture of the World” as Cultural Paradigm of Georgiy Sviridov’s Creativity** ■ Analyses of esthetical base of G. Sviridov’s creativity as an embodiment of fundamental cultural paradigm – national picture of the world, has been required to in this research. The parameters of representation of “national picture of the world” in the composer’s creativity, such as succession of tradition and religious experience (spirituality of nation), determining the composer’s musical “logos” (the system of national and specific musical language), are denoted. It has been summarized that the Sviridov’s art demonstrates stylistic unity, which is conditioned by Christian Orthodox tradition with the principle of catholicity that embodies most brightly in the vocal and choral works of master. ■ **Key words:** national picture of the world, Russian musical culture, Christian Orthodox world, spiritual and religious sources of Sviridov’s choir creativity.

□ **ARKADIN-SHKOLNIK ALEXANDER. Live orchestra on the drama theatre stage** ■ In our century of phonograms and sound computer technologies the alive music on a theatrical stage acquires an especial value. The aim of represented research is summarizing of the unique experience of stage-director in using the live orchestra on the drama theatre stage directly as an active and rightful participant of scenic action. The long-term practical work as the stage director has convinced the author of the article that an alive music in a dramatic spectacle is a huge untapped reservoir of meanings, which plays an important role in his-own work and will be able to inspire more than one generation of young stage directors. ■ **Key words:** orchestra, drama theater, stage, actor, acting school, stage-direction, music in a drama theatre performance.

□ **BARAN TARAS. Peculiarities and tasks of cimbalom schooling in Ukraine** ■ The article defines the parameters of cimbalom schooling in Ukraine, historical and cultural circumstances in which three main Ukrainian schools in Kyiv, Lviv, Kharkiv were formed. The article determines distinctly formulated constituent features of cimbalom schooling: interest to cimbalom; broad practical use of the instrument; professional approach to cimbalom education; active position of the school leader; organization of industrial capacities and masters, who are able to produce musical instruments of high quality; and the creative core of the musicians, who are aimed at popularization of artistic and deductive ideas of cimbalom education. On the basis of personal statistical data collection and its analysis, the author proposes a differentiated qualitative characteristic of ten regional centers of cimbalom education in different regions of Ukraine. ■ **Key words:** cimbalom school, schooling, apperception, cimbalom center, concert cimbalom of “Shunda” system, “paltsyatky”, Leonid Gaydamaka, Olexandr Nezovybatko.

□ **BELICHENKO NATALIYA. Bach’s choral fuguetas: the genre-historical context** ■ The article considers an autonomous, independent of the

Fugue, stable genre specificity of Bach's choral fughetta's in its historical context. Fughetta origins, leading to the short organ piece for liturgical purpose (the versets), were analyzed. It was established the need to update the scientific approach to the genre specific of Bach's fughetta as organ chorale's successor, as well as the correlation of its basic elements with a fugue. ■ **Key words:** fugue, fughetta, chorale prelude, verset.

□ **BEVZ MARINA. Valentin Borisov's publicistic legacy as a composer's aesthetic program** ■ The array of newspaper and journal articles by V. Borisov (1901–1988), the famous Ukrainian composer, has been generalized in this paper. The author traces the art and cultural situation of 1920–1930 years in Ukraine and the process of formation V. Borisov "credo" as a representative of his generation in these publicistic works. V. Borisov's publicistic legacy demonstrates a firm attraction of his optimistical thought to alive questions of an existence of musical art, of composer's professionalism, to the problem of education of aesthetic culture of an audience and active search of its solution. ■ **Key words:** Valentin Borisov's publicistic legacy, musical establishments in 1920s years, VUTORM, APMU, V. T. Borisov as the musical critic, Valentin Borisov's aesthetical program.

□ **BORISENKO MARIYA. The artist and his time: Ninel Liberol – a musicologist and a writer** ■ The article reveals to the audience of professionals the name of a Kharkiv musicologist and a writer, who has graduated from Kharkiv State Conservatory, the faculty of theory and composition (1946–1951) – Ninel Liberol, who is the author of four published books, two of which are "The monologue from the auditorium" (1999–2004) and "Music waves" (2011) include more than thirty literary and historical essays on the life of musical and theatrical Kharkiv since the 30s of the twentieth century to the present day. This topic as well as related archival documents are the subject of a special study in this publication, written by the author in the genre of problem essay-dialogue. ■ **Key words:** regionology, problem essay-dialogue, "art document" of the epoch, musical and theatrical Kharkiv, Kharkiv State Conservatory, the faculty of theory and composition.

□ **BYELIK-ZOLOTARYOVA NATALIYA. Choral scenes of G. Mayboroda's opera "Yaroslav the Wise" as a reflection of the topic "People and power"** ■ The article reveals the features of choir dramaturgy and the functions of choral component of the opera at each stage of the scenic action. "Yaroslav the Wise" is the type of epic-historical opera, which includes the dramatic and psychological lines. The appearance of the people at the opera stage as an active force is lead to a complication of a dramaturgic loading of the choir. The choral component of the opera acquires diverse dramaturgic functions: efficient, allusive-historical, as a background and commentator and other. The author justifies necessity of a modern revision of the role of the chorus in the opera and notes that the theme of the opera "Yaroslav the Wise", which was demanded in the 70s of the XX century, remains relevant today. ■ **Key words:**

opera-choral creation, opera-choral dramaturgy, opera-choral symphonism, dramaturgical functions of the choir.

□ **GRITSUN YULIYA. “Aesthetic Beauty” category as a semantic dominant of Igor Kovach’s musical heritage** ■ The author analyses emotional and ethic content of music by outstanding composer of Kharkiv school I. Kovach (1924–2003). The aesthetical sphere of Beauty interpreted as a trinity of Beauty, Love and Goodness, appears as the conceptual dominant idea of his multifaceted oeuvre that determines its positive focus. Thanks to affirmation of imperishability of life supreme values and optimism, romantic freshness of feelings, I. Kovach’s music stands out against the backdrop of psychic fracture and self-contradictoriness intrinsic to XX century art. ■ **Key words:** Igor Kovach, category of aesthetical Beauty, emotional and ethic content of music, symphonic music, musical-performing genres, oratory, songs.

□ **ILYENKO MIKHAIL. The trumpet art in terms of ontological foundations of musical performance** ■ The article considers a fundamental notions of “music” and “play” with regard to performing art, in particular, the art of trumpet playing. The study bases on the concept of playing forms of art (J. Huizinga) focusing on the genetic origins of “play” as “music”, presented through the art of instrumental playing. The present paper reveals the role and importance of trumpet art that originated in ancient times (rituals, military music, everyday genres). The author has made a journey into the history of trumpet as a multi-functional instrument, which is capable of producing wide melodic line as well as virtuoso passages in the “brilliant” style. ■ **Key words:** music as “play”, music performance, performing style, virtuosity, the art of trumpet playing

□ **IVANOVA YULIA. Ways of studying the science of choral singing** ■ The article is an attempt of comprehension of the science of choral singing and conducting as a holistic scientific system. The review of the functions of choral culture became a base to the clarification of the “choral conducting” concept’s in its modern meaning. In addition, the current views on the development of the science of choral singing analyzed and summarized. The author has concluded that the development of choral science depends from the core, the centre, which is the base for some special direction of researches. In its turn, the ways of studies of the choral science can be compared with a hermeneutical circle, which can be formed only in the complex dialectical interaction between the whole and its parts. ■ **Key words:** choral culture, choral conducting, history and theory of the choral performing, ways of studying the science of choral singing.

□ **KAUSHNYAN YANA. The art of solo singing in the light of unity and differences of the categories “music” and “play”** ■ The article examines the art of solo singing in terms of the interaction of the categories “music” and “play”. Systematizing the information about the evolution of vocal art, the author demonstrates as singing, sprouted from the syncretism of poetry, music and dance, becomes a “high-tech” art of the voice, while maintaining the primordial nature of a play inherent to

music. The researcher marks a possibility of “without textual” usage of a voice as a “playing instrument”; this is a new one theoretical approach to the study of singing process in such musical genres as vocalize and concert for voice and orchestra. ■ **Key words:** music, playing, singing, art of solo singing, functions of singing voices, “textual based” and “non-textual based” singing.

□ **LUKASHENKO Nataliya. The phenomenon of dialogue in the context of V. P. Zaderatsky’s piano creativity** ■ The article considers the basic positions demonstrating the dialogism of V. Zaderatsky’s creative method through the example of specification of essence of dialogue phenomenon as a factor forming the style in his piano compositions. The methodological basis for the analysis become the levels’ classification of a dialogue (A. Samoilenko) and typology of dialogue’s forms (E. Kotlyarevskaya) representing a peculiar extrapolation of M. Bakhtin’s and V. Bibler’s concepts in the context of musical art. ■ **Key words:** dialogue, piano creativity, V. P. Zaderatsky.

□ **MISLAVSKIY VOLODYMYR. Movies about the present in Ukrainian cinema of 1920s** ■ Based on the broad spectrum of little-known publications in Ukrainian and Russian press of the 1920–1930s the article for the first time examines the development of film industry in Ukrainian cinema of this period. The article also analyzes the influence of the political situation to the themes of Ukrainian films and to the work of filmmakers who were under severe pressure of Soviet censorship – a source of inner dramas of many film producers and screenwriters deprived of possibilities to embody adequately on a screen their views on the present. ■ **Key words:** history of cinema, film industry in Ukraine, Ukrainian SSR, VUFKU.

□ **PINCHUK OLENA. Vsevolod Topilin: human intonation (sketches to the portrait of the pianist)** ■ Based on the author’s collected memories of the contemporaries the article under discussion reveals the performing talent, creative activity of the XX century outstanding pianist Vsevolod Topilin. Deprived of prominent scenes and great audience fame due dramatic circumstances of his life, Topilin is described as unique creative personality, unusually gifted musician, virtuoso pianist, talented and wise teacher who created at the end of his life his own pianistic school in Ukraine. ■ **Key words:** Vsevolod Topilin, piano performing art and pedagogics, pianistic school of Vsevolod Topilin, Ukrainian piano school.

□ **POGODA OLENA. An aspect of genre and stylistic interactions in the J. N. Hummel’s piano fantasies** ■ The lack of consensus not only about of the qualitative side of the Hummel’s Fantasies, but about of their quantity determines an urgent need to study them. The article implements the differentiation of Fantasies composer by types of interpretation of the genre. As a leading constructive principle determining the features of Hummel’s interpretation of the fantasy genre, the author allocates genre and stylistic synthesis, covering the models of the past (Baroque fantasies, works

by Mozart), the experience of his contemporaries (Beethoven) and anticipating the future patterns of Romantics (Schubert, Chopin ). ■ **Key words:** fantasy, genre, style, synthesis, function, Viennese classicism.

□ **POSVALYUK KONSTANTIN. Concertos for Trumpet and Orchestra by N. Berdyev: Genre, Stylistic and Performing Peculiarities** ■ This article first proposes an interpretative analysis of all three concertos of N. Berdyev (1921–1989), one of the founders of the national academic school of trumpet playing, considering both the peculiarities of the compositional dramatic solutions and specificity of a solo instrument, of which the Concertos author was a master. Using the model of a one-part concert-poem, typical formal structures (sonata form with a mirror reprise), N. Berdyev focuses on various artistic imaginative and technical virtuosic resources of the trumpet and orchestra, which determines the individual shape of each Concerto. ■ **Key words:** concerto genre, Concertos for Trumpet and Orchestra by N. Berdyev, N. Berdyev as a composer, performing resource of a soloist trumpeter in the Concertos by N. Berdyev.

□ **RADKEVICH YULIYA. Vocal miniatures cycle as a synthesis of lyric poetry and music: theoretical aspects of the genre study** ■ The scientific novelty of the research lies in generalization of the available information on the vocal cycle, as well as in its extension to the nature of existential and artistic bases of music miniatures genre in vocal (song-romance) performance. A vocal miniatures cycle is the enlargement of the single miniature up to the scale of large concert-chamber musical form. This transformation reflects the “small in the large” principle opposite to the “large in the small” one. The main uniting means in the combination of “music and word” appears musically-intonational beginning related directly to the phenomena and categories of style and genre in music. ■ **Key words:** genre and style in music, vocal miniature, vocal miniatures cycle, words and music in vocal cyclization, types of vocal cycles.

□ **SAKHNO IGOR. Orthodox hymnody: rational splitting of words** ■ Today's realities are such, that the church language moves inevitably towards its adaptation to everyday speech. In these conditions, the practice of church singing offers some tips on the way to a positive solution of the problem – maintaining of the necessary lexical minimum for supporting of splendor worship, whose an essential condition is intelligible articulation of verbal text. The article says about the traditional semi-vowels demarcations of related consonants and about the need to their return in reasonable proportions in the practice of Russian Orthodox worships that to optimize the problem situation. ■ **Key words:** Orthodox worship, psalmody, znamenny chant, splitting of words, vocal articulation.

□ **SAVCHENKO YANA. The Liturgy “Kyyivs'ka” by R. Twardowski: logics of the meaning-formation** ■ The paper analyses one of the brightest and large-scale spiritual works by Polish composer, in which united both the Catholic and

the Orthodox constituents of the direction “musica sacra nova” in the Polish choral culture. Written especially for the Ukrainian Orthodox Church and based on the canon of “Divine of Saint John Chrysostom”, Liturgy by R. Twardowsky synthesizes the intonations of “znamenny” chant and Gregorian choral, different forms of polyphony and also unites the polar principles of musical development – a dynamic stadial (“crescendo” form) embodying the sacred numerical symbolism and the affirmative arch principle. The main conception of the Liturgy which is a bright example of ecumenism in art is the unity of the humanity in their aspiration to the God. ■ **Key word:** Liturgy, composer’s interpretation, method of synthesis, “musica sacra nova”, Polish choral culture.

□ **SERDYUK ALEXANDER. Ira Malaniuk: on the way towards Richard Wagner** ■ The article introduces to little-known facts of outstanding Ukrainian singer Ira Malaniuk’s creative biography. Based on the foreign sources and Ukrainian translations of singer’s autobiographical materials published recently, the author lights her way as an artist, which was complicated but fruitful creatively, in particularly, her mastering of Wagner’s opera legacy corresponding to her vocal line – mezzo-soprano. The paper concludes, that the singer was a worthy represent of Ukrainian understanding of the imaginative world of Wagner, continuing the traditions founded of her famous kinswoman Solomiya Krushelnytska. ■ **Key words:** Ira Malaniuk, Bayreuth opera festivals, stages of mastering of Wagner’s opera repertoire.

□ **SERDYUK YAROSLAVA. The category of Ideal and the concept “Virtual” in the studying of musical work** ■ The article discusses the peculiarities and perspectives of usage the concept “virtual” in its relation to the category of the ideal in the studying of a musical work as a specific phenomenon. The origin of philosophical terms “concept” and “category”, the similarities and differences in their semantic content is analyzed. As the conclusion, the article says about much more operational potential and universality of the concept “virtual” in the projection on the problematic field of a musical work, compared with the category of the ideal. ■ **Key words:** music, concept, category, virtual, ideal.

□ **STANYCHNOV OLEH. The main stylistic evidences of Secession in the Polish artist’s pictures** ■ The painting of Art Nouveau (“Secession”) in Poland deserves special attention as a unique phenomenon, which arose on the basis of the European development of the arts. Implemented research is aimed at the disclosure of that identity by analyzing the actions of the major style-forming factors of Modern are line and rhythm – in the compositional and plastic constructions of paintings of Polish artists. Linear shapes, the dynamics of rhythm, lead to the ornamental decorativeness, symbolism of the plant and animal motives, that do not come off from the national roots, create a unique world of images of paintings by the Polish Art Nouveau, its subtle psychological and philosophical overtones. ■ **Key words:** Secession, rhythm, line, stylistic evidences, décor, floral motif.

□ **STOGHNIY VALENTINA. Polyphonic pieces by Olena Ghnatovska** ■ This article is a fragment of the research of O. Gnatovska's art heritage. Five Inventions and Two Canons from the handbook "Piano playing school" are investigated here. In the polyphonic works by O. Ghnatovska the basic features of her author's style – a penetrative lyricism, high professionalism, deep understanding of polyphonic technique and bright imagery – are reflected. These peculiarities do her polyphonic pieces very useful for a professional growth of pupils both in the technical and art aspects. The article contains the methodical recommendations for a performance of these polyphonic compositions. ■ **Key words:** polyphony, timbre diversity of sound extraction, fingering, repertoire of piano student.

□ **WU HONG YUAN. Interaction between the genre features of "Poetry of waters and mountains" (Shanshui) and the German Kunstlied in Chinese art song (based on the work by Qing Zhu "Great river flows to the East. River meditations" on the verses by Su Shi)** ■ A problem of this research is identification of historical and typological connections between the art phenomena distanced in space and time. The research identifies a typological closeness of phenomena within the national field – the Chinese culture (samples of medieval poetry and composers' creativity of XX century). Qing Zhu, keeping the genre peculiarities of medieval "poetry of waters and mountains" (shanshui), transformed them into the Chinese art song, at the same time, being guided by the principles of musical dramatic art of the German kunstlied of through (ballad) type. Supporting the German kunstlied tradition, Qing Zhu created the fundamentals of the Chinese romanticism of the XX century. Detection of the common typological features between the art song of Europe and China promotes establishment the diachronical connections between various national and historical manifestations of common genre model. ■ **Key words:** Chinese art song, "poetry of waters and mountains" (shanshui), German kunstlied.

□ **ZHERZDYEV OLEXIY. Classification criteria of the plucked string instruments: "sound images" and performing technologies** ■ In this paper the original organologic stylistic approach to the selection of criteria for the classification of plucked string chordophones develops. Two groups of criteria are offered: 1) historical and stylistic (the role of tools in the evolution of musical thinking); 2) technological («images-styles» of tools in the common music practice). The components of these classification groups are systematized. The first group includes the historical, stylistic, paradigmatic musicological approaches that integrated within organology theory, and the second – the characteristics of individual features of each single instrument. ■ **Key words:** style in music, instrumental style, organology, plucked string chordophones, criteria for the classification of instruments of plucked string family.