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IN SEARCHING OF SEMANTIC ORGANIZATION OF THE ROLE: A FIGURE OF D. GNATIUK IN THE PRACTICE OF OPERA PERFORMANCE IN 1958 -1959 YEARS.

Objective. The theme chosen for the research, designs art testing of Dmytro Mykhailovych Gnatiuk in the context of the theatrical trends of the Ukrainian opera performing of the late 50-ies. **The methodology of the research** involves obligatory consolidation of the problem in the coordinates of historical, art and cultural studies with the use of similar research methods, which makes it possible to reveal the intrinsic foundations of the creative personality of D. M. Gnatiuk in the projection of artistic stages of theatrical realities of time. **The scientific novelty.** On the example of the great and successful actor, there are powerful transformation in the practice of domestic opera art. The research attention is focused on important stages of anastasis of Ukrainian composers' thoughts on the example of creativity of M. Lysenko (Opera "Eneida"). **Conclusions.** The essence of D. M. Gnatiuk's accumulated energy experience of Ukrainians, formed by realities of post-war decades, formed his own sense of reality and paved the aesthetic priorities in the sphere of public interests and views. The phenomenon of personality crystallizes in his artistic universalism, which synthesizes, generalizes and stimulates the development of a large number of genre models, stylistic concepts and executive mechanisms.

Keywords: literary genre, national and performing traditions, school of domestic opera performance, international communication.

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У пошуках смислової організації ролі: постать Д.Гнатюка в практиці вітчизняного оперного виконавства 1958 – 1959 років

Мета роботи. Тема, обрана для дослідження, проектує мистецькі апробації Дмитра Михайловича Гнатюка в контексті театральних тенденцій українського оперного виконавства кінця 50-х років. **Методологія дослідження** передбачає обов'язкове закріплення проблеми в координатах історичного, мистецтвознавчого та культурологічного дискурсу з використанням аналогічних методів дослідження, що дає можливість розкрити сутнісні основи творчої особистості Д.М.Гнатюка в проекції на мистецькі поступки театральних реалій часу. **Наукова новизна.** На прикладі діяльності видатного і титулованого актора, прослідковується потужні трансформації в практиці вітчизняного оперного мистецтва. Увагу дослідження сконцентровано на важливих етапах анастезису української оперної традиції на прикладі творчості Р.Вагнера, В.Шебаліна, М.Лисенка. **Висновки.** Сутність Д.М.Гнатюка сформована реаліями повоєнних десятиліть акумулювала енергетичний досвід українців, сформувала власне відчуття дійсності і вкарбувала естетичні пріоритети у площину суспільних інтересів та поглядів. Феномен особистості кристалізується у його мистецькому універсалізмі, що синтезує, узагальнює і стимулює до розвитку велику кількість жанрових моделей, стильових концепцій та виконавських механізмів.

Ключові слова: літературний жанр, національно-виконавські традиції, школа вітчизняного оперного виконавства, міжнаціональна комунікація.

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В поисках логической организации роли: личность Д.Гнатюка в практике отечественного оперного исполнительства 1958-11959 годов.

Цель статьи. Тема исследования представляет творческие апробации Дмитрия Михайловича Гнатюка в контексте театральных тенденций украинского оперного творчества конца 50-х годов. **Методология исследования** предполагает обязательное закрепление проблемы в координатах исторического, искусствоведческого и культурологического дискурса с использованием аналогичных методов исследования, дающих возможность раскрыть сущностные основы личности Д.М.Гнатюка в проекции на художественные поступки театральные реалии времени. **Научная новизна.** На примере деятельности известного актера, просматриваются динамические трансформации в практике отечественного оперного искусства. Внимание исследования сосредоточено на важных этапах возрождения украинской оперной традиции на примере творчества Р.Вагнера, В.Шебаліна, М.Лысенко. **Выводы.** Сущность Д.М.Гнатюка сформирована реалиями послевоенных десятилетий аккумулировала энергетический опыт украинцев, сформировала собственное чувство реальности и вписала эстетические приоритеты в плоскость общественных интересов и взглядов. Феномен личности кристаллизуется в его художественном универсализме, что синтезирует, обобщает и стимулирует к развитию большое количество жанровых моделей, стилиевых концепций и исполнительских механизмов.

Ключевые слова: литературный жанр, национально-исполнительские традиции, школа отечественного оперного исполнительства, оперная коммуникация.

In a complex dialogue overtime, the mid-twentieth century, prominent figure crystallizing cultural and sociopolitical space of Ukraine - D.M.Gnatyuk. Breaking anachronistic stereotypes acting communications as human nature remains the veils conformismous Performing mechanisms, the figure of the artist, cutting background collisions opera and theater stahnatsiy directed the plunge into the world of high art and aesthetics.

The aim is to highlight little-known and not represented phases of the creative D.M.Gnatyuk's biography in terms of artistic dialogue 50th years of the twentieth century. The focus of research done on the value-orientation modeling by the actor scenically and performance targets and mechanisms of their practical solution in the process of artistic communication.

Research Methodology mandates fortification of the problem in the historical coordinates and cultural discourse of art using similar research methods, which makes it possible to reveal the essential foundations of D.M.Gnatyuk's creative personality in the projection on artistic progress theatrical realities of the time.

The novelty of the topic is that the research presented for the review a significant part of archival materials and reviews of periodicals used for the first time. The new cut an analysis of national socio-cultural environment in the projection to the stages of the D.Gnatyuk's creative person and his reflection on the realities of the time.

Presenting main material. Late 50's are signficated with achievements topped art space of Ukraine in the context of both internal creative dialogue and projected international cultural communication. In 1958 on the results of hard work, cultivation of national traditions, popularize opera performance, Dmitro received the title of Honored Artist of the Ukrainian SSR and with a sense of dignity becomes a calling card of Ukrainian national heritage in arts .

Embossed step of securing social and artistic recognition of the singer was that he became involved in Wagner's opera "Lohengrin" where the artist performed batch Count Friedrich Telramund role.

Creativity of prominent composer was largely unknown for the actor, and the opera has not been opened at all. Therefore, performing mastery of technique, Wagner's stylistic coordinates required other conceptual and performance values, rethinking methods of acting,

mechanisms of formation and logical construction dramatic line. Sophisticated model of opera that reflect the art as a synthesis of romantic music and drama as a way of expressing philosophical concept of life as reflection of clear signs **programmability** in the genre for Dmitry Mikhailovich proved difficult in learning and original interpretation of the role. Working on Telramund party hero - Earl ambitious actor seeking to sustain general vector style opera composer - to feel and convey to the viewer an idea of the through drama performances, its image.

Advanced vocal work material demanded from D.Gnatyuk full concentration and effort to find its own mechanism to overcome technical problems caused by the material of performance of the party. Wagner, in his opera considers the vocal structure as an communication analog in the drama theater in which almost melodiousness and arioznyy melody are missed. Thus, the concept of vocal technique has its own specific characteristics, demands dramatic skill, practice and singing in full possession of the entire range of artist including transitional case notes. Such structure formed its vocal, conceptual and new approaches to the practice of Dmitry Mikhailovich opera performing. Since the Italian bel canto style of singing, melodyzmu domestic and Russian epic, lengthy material was a natural actor, practical and digestible, the technique of Wagner's scenic communications require different approaches and practical solutions. Insight acting in the context vocabulary model pathetic vocal opened new Gnatyuk Dmitry - as the actor who has passed a difficult way of stage of transformation, mastering the mechanisms Wagnerian style, methods of its practical implementation at the scene preserving an unified model of dramatic performances. As I.Morozova noted in a review of the performance(1958 year), among the **opera troupe** involved in the opera, the main ideological and artistic load were given to two couples - the performers Lohengrin and Elsa the one hand and Ortrud and Telramund on the other. Deep emotional burden roles, their realistic projection as a result of performing interpretation model form opposing two categories of human existence - good and evil. The level of vocal performance, his technique and feeling full control organization stylistic musical fabric design on stage truthful, realistic and life-Affirmative images [10].

On pages 1958 "Vechirniy Kyiv" Y.Malyshev signed next: "From the artists who participated in the first performances out E.Tomm, M.Vorvulyev, D.Gnatyuk who created the brilliant vocal and stage images against Ortrud and Friedrich Telramund" [8]. These reviews demonstrate high professional level of the Kiev Opera, learning by the production

group and solo vocalists a new opera style, methods and solutions implementation stage creative tasks.

In 1959-92 theatrical season will pass for D. Gnatyuk in the context of active creative research and approvals. Formation of a new sphere shaped, opening penetrating the thin storylines for Dmitry Gnatyuk became possible when he was working on the opera written by V. Shebalin "Taming unruly" by W. Shakespeare comedy. Theater Administration put a lot of effort and, in order to deliver to the audience the whole essence of the play, it was decided not to conduct the opera in the original language that was traditional before, but Ukrainian.

The creative tandem formed during staging of the performance laid strong foundations for the realization of lyric-comic opera. Art continuum that prevailed during the opera, stimulated for the opening character shape of the performance and for decoding the principles of the semantic organization of mechanisms to implement dramatic stage performance. By the time of working on the opera conductor V. Tolba built and clearly outlined coordinates performance skills of theater artists. His powerful energy conductor techniques in production concept encouraged to copyright searches and directorial achievements and director performance - I. Molostovu. Initiating the author's interpretation conductor outlined in the troupe director and solo vocalists relaxation concept creative control with full semantic operatic roles. Production group, because of their professional competence, sought to exact stylistic orientation actors, their interactions and the essential logic of acting-performance language. "Masterfully playing imagery scores of acute internal conflict and genuine comedy element, though V. Tolba Kiev set the tone throughout the play, powerfully captivated his optimistic view to the world rhyme performances, inspiring bold imagination resourceful and talented director" - said Y. Stanishkevskyy [11, p 77].

Directing I. Molostovoyi tasks required style awareness W. Shakespeare actors creative style and methods of its implementation staging. Dynamics actor vocabulary constructivism in solving stage problems, mobility and performing interpretation in terms of scenic context - is one that determined the needs of the social demand for acting elements of knowledge and skills that took place during the staging performances of communication with theater critic and ordinary viewers.

Designed for D. Gnatyuk Petrucci role, found its logical projection, due to the concept of performing actor. From the previous comic actor roles such as Figaro and Nikolai Mikhailovich Dmitry crystallized sense of style, acting plastics and dynamic role in the play.

Actor clearly understood composer's plan, its drama and place his character in the opera. "D. Gnatyuk as passionate and somewhat arbitrary Petrucci - new creative victory talented singer. It's hard to add anything to what has already been written about him in other roles, but again we note a subtle disclosure Gnatyuk internal dynamics of the image, the ability to reproduce his seemingly subtle details, which are decorated stage image, enrich its vivid colors "- said Moscow N.Hordiychuk [3]. Particularly striking is his ensembles and the way of acting. Social and domestic scenes from the play once formed the viewer a sense of convincing and skilled professional actor. All scenes with Dmitry Gnatyuk related to the actor playing comic and lyrical style bufa style caused viewers energy, support and strengthened due-style theater drama. "It is interesting Petrucci role played by the Honored Artist of USSR D. Gnatyuk. His Petrucci, in essence, noble is honest, sincere young man. And the audience warmly applauded to the final stage, the stage of mutual declaration, love these two cute characters. Reassuring idea of conquering love - as it understood people of our most humane Soviet society. And because it sounds so vividly in the play - without a doubt, is the main merit of artists"- wrote P.Kozytskyy [6].

Participation in the opera played an important role in creating Dmitry Mikhailovich as an opera singer, a leading actor and, above all, a creative personality, individuality opera art. D. Gnatyuk felt creative parity in the work with prominent artists and titled scene, which stimulated the formation of his own author's conception stage embodiment of the image of the hero. "The Taming of the Shrew" - the result of the author's approach, conductor and director to implement innovative scenic views of the reality of implementation, this artistic model, which is a reflection of the basic time features artistic environment is clearly defined existential orientation actors in dramatic moment of realization of the concept of the work. For Dmitry Mikhailovich performance criteria formed of a creative symbiosis, coordinated action actor further establishing it as a musical director and creative potential of the individual. Along with leading soloists L.Lobanovoyu, K.Radchenko, K.Ohnyevym, V.Pazychem, R.Kachenovskym, S.Kohanom, D. Gnatyuk knows the axiom theater space - a model system of semantic organization of dramatic works by the powerful, meaningful and logic-made mechanism applied using intonation practices articulation techniques, principles of sustainable development in the context of dramatic stage work organization work [9]

1959 for D. Gnatyuk is going in search of improvement and formation stage leading operatic repertoire. As a recognized actor troupe solo opera singer, he is active in his travels touring, producing domestic school of opera performance outside Ukraine.

D.M. Gnatyuk 1959, to address the creative team of the theater, opera performances was attracted to M.Lysenko "Aeneid" poem of the same name Kotlyarevskiy in which party takes the protagonist - Aeneas. Eneida tradition in Ukrainian culture played an important role. As the first national monument of written culture, the structure of which reflects the model of Ukrainian conversational genre, the poem has launched a new phase of development, promotion and consolidation of a literary genre. Aeneid for Dmitry Mikhailovich was the personification of national achievements in academic performance theater system. Knowledge of the poem in terms of academic theater practice has reached the study period actor in Chernivtsi Music and Drama Theater. Working with students, teacher V.Vasylyko structured in students the concept of national art space, its traditions and the formation of ethnic determination as theatrical and cultural realities. Tradition embodiment of the "Aeneid" reflect on the theatrical stage series-lined concept of theater productions in Kiev M. Sadowski, involving national school coryphaeus composer Lysenko. Laid by V.Vasylyko pathos image of the protagonist of the poem, formed Dmitry Mikhailovich full picture opera drama actor on implementation which will work at the opera. While in V.Vasylyka, Dmitry acting completely mastered the vocabulary of the protagonist, his imaginative scope, style and performing coordinate. Working on elements of stage skills D. Gnatyukom, the director said: "It seems that you were created for Aeneas. This is your role Mitrik. The time will come and you will play on the stage a hero of Kotlyarevskiy "[11, p 79]. System Dmitry Mikhailovich idea about opera genre, its synthetic nature with complete rational control over the formation of theater practice, set up all of the potential conditions to accumulated experience dramatic activities embodied on stage leading opera Ukraine. In 1959 by the conducting of O.Klymova, directors and V.Sklyarenko V.Harchenko, staged "Aeneid" Lysenko with D.Gnatyuk. The actor presented for inspection techniques in production groups powerful deterministic processing system stylistic concept of the opera score. He perfectly knew the technique of acting as director on the implementation of ideas and conductor dramatic interpretations of the work. As the musicologist M.Myhaylov in one of the comments on the performance signed : "The party Aeneas Gnatyuk showed the

strength of his flexible baritone and theatrical sincerity and temperament. Inspired by combining deep drama with warm lyricism, tells of love above life "[9].

The natural sense of style attributes have enabled the production of high professional artist principles of domestic theatrical performance. Of particular note is the work D.Gnatyuk in the ensemble stage scenes. A powerful conglomerate of artistic soloist L.Lobanovoyu was shown a model of the national theater traditions. Full sense of unity scenic Dmitry Mikhailovich and his partner on stage fully demonstrated the potency of the national theater school. "Looking at this dark and curly boy, the audience believed that unruly Dido could burn from the boundless love for this beautiful knight. In multifaceted vocal and scenic characters, created by a talented artist, dashing zalotnyka features bright, cheerful joker and Palyvoda harmoniously combined with emotional generosity, optimism restless and passionate love "- he Yu.Stanishevskyy [11, p 80]. By setting attracted leading opera masters such as Ye.Miroshnychenko, Ye.Chavdar, L.Rudenko, P.Bilynnyk, B.Puzin, B.Hrytsyuk, executed with H.Krasulya formed national archetype, original, mystetsko- theatrical model [7].

Aeneas performed by D.Hnatyuk caused a massive outcry not only in public but also in the press: "Honored Artist of the USSR Dmitry Gnatyuk treats his heroic Aeneas in patriotic colors and this interpretation is so natural, so vital that deserves complete acceptance. Captures brilliant acting Gnatyuk his masterful singing, which penetrate soul to its deepest corners "- writes M.Hordiychuk [4].

After the performance June 27, 1959, a public review and discussion of Lysenko Opera "Aeneid" with a foreword by academic Rylskyi. The discussion involved a public asset among fans of opera performance, composers, writers, musicologists, directors, actors (A.Shtoharenko, H.Zhukovskyy, V.Kyreyko, M.Stefanovych, M.Hordiychuk, O.Lysenko, P.Kovalenko, and .Piskun, senior consultant V.Yudina UTT). The event was widely publicized on the sidelines, not only the theater but also the entire community. Dmitry again, through the prism of their own professional performance, acting and stage of compliance issued national achievement Lysenko Opera on a pedestal recognition, honor and respect.

Space-time continuum late 50's, formed a creative research, testing, balanced and rational decision-conditioned artist, indicates distinct creative personality coordinates national space opera, which outlined the manifestations relief vector of the Ukrainian performance for years to come.

The essence of reality formed D.M.Gnatyuk a postwar decades of experience accumulated energy Ukrainian, has formed own sense of reality and aesthetic priorities wrote plane public interests and views. The phenomenon of personality crystallized in his artistic universalism that synthesizes, summarizes and promotes the development of a large number of genre models, styles and concepts and performing mechanisms. Dmitry - personality vectors which went beyond performing professionalism, his experience formed the directing principles and practices reflected in social, political and educational activities.

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