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Зинкив Ирина. В статье «Жанр концерта для бандуры в творчестве Юрия Олейныка конца 2000 – начала 2010-х годов» рассмотрена музыкальная поэтика и драматургия дух последних бандурных концертов выдающегося представителя западного украинского музыкального зарубежья, американского композитора Юрия Олейныка. Рассмотрены Пятый концерт для бандуры, хора и оркестра (2007) и Шестой концерт для двух бандур и симфонического оркестра «Антифонный» (2011).

Ключевые слова: Юрий Олейнык, бандура, бандурный концерт, драматургия, жанр, оркестр, хор.

Zinkiv Iryna. Bandura Concerto Genre in Yurii Oliiynyk's works at the end of 2000s – early 2010s. The article considered the musical poetics and dramaturgy of the last two bandura concerts by the outstanding representative of the Western musical Diaspora Yurii Oliiynyk (USA). There was considered the Fifth Concerto for bandura, choir and orchestra “New Millennium” (2007) and Sixth Concerto for two banduras and symphony orchestra “Aantiphonal” (2011).

The symphonic works of Yurii Oliiynyk – the leading composer of the Western Ukrainian Diaspora (USA) – is not enough known in Ukraine today. Being the V. Silvestrov, M. Skoryk, E. Stankovic's contemporary, Lowell Lieberman's senior contemporary, he belongs to a generation of the talented symphonist of our age. His musical thinking features prominent poetics, images special theatricality. A resident of Sacramento, administrative centre of California (USA), composer organically combined in his works the Ukrainian, contemporary American and Spanish (Latin American) music features. Excellent professional training allows him working in different genres, though the dominant one in his work is the concerto genre. The composer created most of the concerto genre works for bandura and symphony orchestra.

This article examines in detail for the first time the last two concerto genre works of the composer created in late 2000 – early 2010s that had not yet become a subject of musicologists in-depth attention. These include the Fifth and Sixth Concertos.

The Fifth Concert for choir and symphony orchestra was created by Yu. Oliiynyk in 2007. The premiere was held a year later in the S. Liudkevich's Concert Hall of Lviv Philharmonia during the anniversary concert of bandura player Olha Gerasimenko, the composer's wife, who performed a solo part. The concert was attended by Trembita Choir and Lviv Virtuosos expanded

instrumentation (director – Yuriy Lutsiv). The work was recorded on CD during the premiere.

The Fifth Concert, like the previous ones, has a program name of “New Millennium”. The artist appeals through it to the listener using not only bandura’s solo and instrumentation, but vocal and verbal means involving chorus as well. The author himself wrote the choral parties text, so he was able to express own position – a citizen-patriot of Ukraine.

The author applied idioms of cantata and oratorio and suite genres in the concert. One-piece composition is based on the original interpretation of the sonata allegro idea. Instead of traditional adaptation the author implements a series of contrasting episodes, mostly of a folk-genre nature. Bandura Solo Part is a kaleidoscope of short genre sketches, delineated from each other by the improvised interludes that resembles divertissement.

The last, Sixth Concerto for two banduras and symphony orchestra is dedicated to the memory of the composer's son Oleksandr. Created in 2011, it has a program name – “Antiphonal”. The piece of work is one of the Master’s highest achievements not only in the concerto genre, but his artistic legacy in general. Today it is one of the most interesting works among concerts written by the artists of Ukraine and Ukrainian Diaspora. According to the author, two bandura solo are correlating each other on different sides of the stage, the orchestra is located in-between.

The musical and philosophical concept of the Concerto No. 6 reflects the contemporary postmodern trends implemented by the means of a 12-step (pandiatonic) mode. This is a comparison of the objective, and deeply personal expression, keenly dramatic and lyrical idioms, music of the past ages and modernity. They serve as a connecting “bridge” between the Being and Not-Being (Mirror World) between the musical traditions of the Old and New World, contributing to their rapprochement, mutual respect and understanding. The concert idea is implemented through a series of dramatic means, the most important of which are the leith-themed ties, rhythm and intonation unity, polyphonic and variation of variant development tools that contribute to the widespread use of the imitation techniques (including by means of timbre, texture, dynamics). All parts of the Concerto No. 6 are full of imitation tessitura and timbre banduras – orchestra correlations, its individual groups, and individual instruments. The central place belongs to banduras antiphonal comparison – the main instrument of creating stereo effect. The author focuses not only on the choral polyphony principles of the Renaissance Venetian School (J. Gabrieli), but on the Ukrainian choral concert traditions, Baroque cants and dances as well that grew up with its traditions. G. Bizet, J. Gershwin, R. Strauss, A. Khachaturian, A. Pyazzolla music is close to him.

Keywords: Yuriy Oliinyk, bandura, bandura concert, choir, dramaturgy, genre, orchestra, postmodern trends.