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**Оксана Грабовская. Особенности исполнительской интерпретации фортепианных циклов Богданы Фильц.** В статье осуществлен исполнительский анализ фортепианных циклов Богданы Фильц в контексте общих проблем интерпретации фортепианной музыки современных авторов.

**Oksana Hrabovska. Features of performing interpretation piano cycles by Bogdana Fils.** The article analyzes Bogdana Fils' performing piano cycles in the context of the general problem of interpretation of piano music by present authors.

Active involvement the works by Bogdana Fils in the performing repertoire will serve not only the popularization of Ukrainian instrumental music of present authors, but also it will greatly expand the performance potential and technical panstick the capabilities of each musician, it will foster a performance culture. Piano music, and in particular, cycles has deeply national ton, shape bright palette embodied with the whole complex of expressive means of the composer's musical language, they have significant aesthetic and educational potential.

In the process of working on the piece it is conventionally proposed to divide the activity or participation in the creation of interpretation into 3 text levels.

To the first level (the performance level of interpretation) we assign dynamic, rhythm, agogics, sound, melismatic, pedalling. These components are the least reflected in the text and the most frequently changed by the performer.

To the second (composer-performance level) we assign texture, tempo, verbal remarks. These labels in the text are mostly clearly indicated by composer and changing them, the performer may change the idea, the concept of the whole work.

And the third (composer level) includes strokes, articulation, metrorhythmic picture, pitch and formative dynamics. This is the foundation of the work. In

*this level performing interference of experienced pianist could lead to the discovery of new facets of the work, or even to creative failure.*

*Besides the performing means of expression, basic knowledge necessary for the understanding of the structure, content, meaning of a musical work of a present composer, it is raised forming of personal style or individual performance. The main purpose of personalization functions - deployment and clarify the artistic world of the work imaginably by the performer. The main condition for the realization of this task is the knowledge expressed in the music of life (emotional, narrative, figurative) content. Due to personalization the performer enriches interpretative form through many nuances and features that are not graphically indicated in the sheet of music, but which are in the intuitive idea of the professional performer. The versions of performer's individualization can be equal, but not equivalent. Each image-intonation presentation is unique and differs one from others.*

*The ratio of individual and subjective in performance is not a permanent process, depending on style, genre, individual features of the work and the interpreter, the nature of the understanding of the goals and objectives of present performing arts.*

*The article describes the cycles: "Musical dedication ", "Six designs", "Kaleidoscope of moods", "Kiev triptych", "Three pieces for piano on themes of Lemko folk songs", "Lemko variations" and etc. The diverse pieces are united in the cycle by imaginative pass-through idea.*

*"Experimenting with tradition", as one of the possibilities of the new revision of the traditions at the level of epochs, styles, genres, musical forms, becomes typical for Ukrainian piano music of Bogdana Fils. The combination of styles does not affect the personality of the composer, but becomes a certain universal language of Bogdana Fils. The composer's appeal to folk tunes, folk-dance rhythms, Ukrainian characteristic intonations is pronounced in the author's modern composer writing. There is an appeal to the classical, romantic, impressionistic musical material elements of presentation, using techniques of sonorism, etc.*

*At the turn of the century the defining features of Ukrainian piano music became solidified earlier social and political circumstances, but always inherent to the Ukrainian national character, the openness, the diversity of perception of the world, daydreaming and hyperbolic expression. We emphasize that all these features correspond to ideological installations of postmodernism.*

*Bogdan Fils' piano cycles with deep national character, shaped bright palette, embodied by a complex of expressive means of musical language composer, have considerable aesthetic and educational potential.*