

Носова Анна. Исполнительское искусство Игоря Кушплера в свете рецензий, отзывов и воспоминаний. В статье на основании собранного материала о сценических выступлениях, ряда рецензий, отзывов искусствоведов, воспоминаний режиссеров, дирижеров освещена исполнительская деятельность Игоря Федоровича Кушплера (1949–2012) – ведущего солиста Львовского оперного театра, народного артиста Украины.

Ключевые слова: Игорь Кушплер, оперное искусство, сценические выступления, рецензии, отзывы, воспоминания.

Nosova Anna. Ihor Kushpler's performance art in the light of reviews, comments and memories.

Comprehension of any performer's activity expressively takes place in the process of study of different factual materials including critical articles, reviews, art critics' comments as well as memories of those who once had an opportunity to communicate with a particular performer. On the basis of materials analysis, it is possible to more profoundly learn about performer's activity and his / her life and career.

Performance works of Ihor Kushpler, an Honoured Artist of Ukraine and leading soloist of Lviv Opera House, are disclosed in the present article. A number of famous fine arts experts and musical critics, in particular, L. Kyianovska, A. Tereshchenko, L. Nikolayeva, L. Mazepa, O. Palamarchuk, N. Shvets, Yu. Yasinovskyy, Ya. Horak, L. Melnyk, M. Bzheznyak, E. Solinska, M. Zhyshkovych, etc., wrote about Ihor Kushpler in their works and reviews. However, studying all materials related to the creative personality of the singer, we shall note that unfortunately the personality of the gifted artist was not under investigation for purpose and information about the person is extremely scattered.

The purpose of the article is to elucidate the performing activity of Ihor Kushpler on the basis of collected factual materials on stage performances, a number of reviews, art critics' comments, memories of stage-directors' (F. Stryhun, G. Visciglia), conductors (O. Lutsiv, I. Yuzyuk). It is worth noting, however, that the article does not provide complete information, so we shall consider the best performances, which drew attention of correspondents.

We learn about the first stage achievements of a young singer from N. Dzyubenko's review «Amazing and wonderful world»: «The first opera work – Don Juan's role – has become for Ihor Kushpler a serious artistic maturity challenge. There, for the first time Ihor Kushpler showed himself as a dramatic actor. His signing successfully combined with mimics and gestures». Rather successful were his roles as an Officer, Onegin and Robert. And the role of Figaro in «The Barber of Seville» has become a final project graded «excellent».

After graduation from the conservatory, a young singer started work at Lviv Regional Philharmonic (1978–1980). In the middle of January 1980 the

young soloist appeared in a concert-report in the Philharmonic hall, which was a peculiar summary of the first artistic step in singer's life. Analyzing Ihor Kushpler's performance, L. Nikolayeva, the author of the article «Talent and Mastery», notes, apart from «exclusively vocal skills, a very careful treatment of a word. The singer has clear utterance, distinct articulation that facilitates perception of vocal works and is one of the preconditions of truly artistic performance».

In 1980 Ihor Kushpler was invited to the position of a soloist of Lviv Opera House – a theatre that at different stages of its development played a leading role in Lviv performance culture formation. He successfully made his debut playing the role of Onegin in P. Tchaikovsky's opera «Eugene Onegin». Starting with the first plays, the singer proved that he could surmount vocal-artistic obstacles. He is given a chance to play other leading baritone roles.

The role of Mykhailo Hurman in Yu. Meytus's opera «Stolen Happiness» has become Ihor Kushpler's significant artistic legacy. Yu. Lutsiv writes about a talented performance of Mykhailo Hurman's role by the singer: «Psychologically complicated role of Mykhailo Hurman performed by Ihor Kushpler acquires a distinct dramatic development of the action, considered in many aspects, creating a well-rounded image of the tragic hero, which organically combines with an overall picture of the play. Therefore, highly artistic performance of Mykhailo Hurman's role is a particularly important achievement in the artist's artistic legacy».

For over than thirty-five years of his artistic activity, Ihor Kushpler has performed approximately fifty parties. Among them: Onyehin and Robert («Yevheniy Onyehin» and «Iolanta» by P. Tchaikovsky), Figaro («The Barber of Seville» by G. Rossini), Rigoletto, Germont, Iago, Amonasro, Graf di Luna, Rodrigo, Nabucco («Rigoletto», «Traviata», «Othello», «Aida», «Troubadour» («Il trovatore»), «Don Carlos», «Nabucco» by G. Verdi), Silvio («The Players» («Pagliacci») by R. Leoncavallo), Sharpless («Madame Butterfly» by G. Puccini), Escamillo («Carmen» by G. Bize), Ostap («Taras Bulba» by M. Lysenko), Mykhailo Hurman («Ukradene shchastya» («The Stolen Happiness») by Yu. Meytus), Poet («Moysey» («Moses») by M. Skoryk) and many more.

His pleasant lyric and dramatic baritone and genius for acting were highly evaluated by the audience both in Ukraine and abroad. His renowned performing mastery as a singer, always noble and elegant, and high vocal culture have increasingly impressed everybody captured by opera. These were the most distinct features of Ihor Kushpler.

Key words: Ihor Kushpler, operatic art, stage performances, reviews, memories