

цілісності композицій. Природно-виразна інтонація, інтонація як емоційний зміст вокальної мови вирізняють хорову музику М. Кармінського. Спираючись на мовно-вокальні інтонації більшість хорових творів автора мають строфічні форми, які впливають із змістовного аспекту літературного тексту. У його хорах завжди знаходять місце ознаки декламаційності, вони відтворюють душевні переживання людини.

Музика Марка Кармінського здатна привернути увагу дітей до мистецтва, що очищує душу та виховує особистість. Вона змушує людину мислити та відчувати!

В. В. Воскобойнікова

THE MAIN FEATURES OF THE ORTHODOX CHURCH DIVINE SERVICES ABROAD

Orthodoxy abroad arouses keen interest among the inhabitants of the country first of all. However, the problem of organizing a church choir in various conditions may be relevant not only for parishes abroad, but also for churches located in small towns, in the outback, on the periphery. The organization of liturgical life abroad has features that are crucial to the life of the parish. The presence of premises, clergy and singers are a necessary condition for the performance of church services.

The activity of the Orthodox Church abroad, in particular the period of emigration during the 20th century, is of a missionary nature in both its internal content as well as its characteristic external features. One reinterprets the cultural significance of the Church in a foreign land. The church for the emigrant becomes not only a religious center, but also a social institution. In addition, for the emigrant the importance of the Church as a national-cultural guardian increases, as it holds the properties that allow those who belong to Her to not lose their national identity.

Of course, in countries dominated by Protestant and Catholic denominations, Orthodox believers are in the minority. Historically, in places like Portugal, France, Belgium, or Switzerland; most of the local population did not belong to the Orthodox Church. If you consider this superficially, then the impression you get may not seem the most positive. However, from a historical point of view, everything looks a little different. Yes, there are not so many Orthodox Christians in Europe, but there are more of them than there were 20 years ago. Most Orthodox Christians are still immigrants, but local domestic populations are also interested in church life, and there are more and more cases of conversion to the Orthodox faith every year. In general, the Western world leads an active parish life. European parishes are well organized, believers hold joint events, and they make pilgrimage trips. People know each other well and communicate actively.

As for the peculiarities of service to God, multilingualism should be noted first. The language of service, as a rule, is Church Slavonic and the language of the country where the parish is located (English, French, etc.). Sometimes (although rarely) part of the service is conducted in Russian.

At first glance, a picture of the area of church singing may seem depressing:

1. There are no trained singers;
2. There are no educated cantors;
3. There is no stable singing team at every service;
4. There is no material base for supporting the work of singers;

5. The fulfillment of the Church Charter is determined by the capabilities and knowledge of the cantor and singers.
6. The choir does not know how to sing in chant, therefore it sings in one standard melody, most of the canticles in the canon are read;
7. The repertoire is monotonous, repeating from service to service

But despite the difficulties, there is a huge interest in church services among parishioners. There is a sufficient number of people who have a musical ear and have the basics of musical literacy, who could sing in the choir if someone taught them. As a rule, there are children and adolescents in the church who would like to sing the service or help at the altar.

Thus, in reality there is a fertile field for the creative work of the cantor, for the missionary activity of the Church. The main difficulty for the cantor is being open to changes in approach to the organization of choral work. For this, the cantor needs to try to bring together the positions of singing non-musicians and singing musicians. The rehearsal can help with this. Musicians help to learn musical scores and non-musicians to learn chants. Collective work always brings people together and creates a Christian attitude in a collective where every singer is important, both musicians and non-musicians.

There may be additional motivation in working with musicians – for example, training in regency (conducting). Experience has shown that when a musician tries to master the service himself and holds at least one liturgy, asks questions and works through disagreements, he will be less likely to criticize weaker singers or the cantor or the general choral system of the parish.

Working with non-musicians encompasses a field of possibilities - from recording chants to using a voice recorder for home study or organizing additional rehearsals for group and individual lessons in musical literacy. As a result, we have a fairly stable choir singing at every service. The choir can sing by chants. The repertoire is based on the medium complexity compositions, and the cantor has the opportunity to choose different pieces.

In the organization of the church choir according to this principle, the cantor is entrusted with organizational, pedagogical, missionary, and catechism work. The main thing is that money should not be at the heart of the church choir. Material reward should always be as “Christianized” as possible. This should be perceived as gratitude to the temple for the hard and dedicated work of the singers in the glory of God! It is very important that the care of the choir from the clergy not be limited only to the quality of liturgical singing. After all, if the “mercenary” gradually becomes churchy, everyone will benefit from it. Everything suggests that there should be a special pastoral care for the choir.

К. Ю. Донцова-Пушенко

**КОМПОЗИТОРСЬКА ІНТЕРПРЕТАЦІЯ ПОЕЗІЙ Г. СКОВОРОДИ
В ХОРОВИХ МІНІАТЮРАХ В. КИРЕЙКА**

Композиторська інтерпретація філософсько-художньої спадщини Г. Сковороди – сталий напрям хорового мистецтва України на сучасному етапі. Серед композиторів-інтерпретаторів творчого спадку українського філософа – Віталій Кирейко (1926–2016). У творчому доробку композитора – дві хорові