

THE CREATIVE HERITAGE OF DAVID OISTRAKH IN THE MUSICAL ART OF THE XX CENTURY

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ABSTRACT

The creation of D. Oistrakh is one of the highest achievements in the native musical art of the 20th century. D. Oistrakh's impressive performing skills, the philosophical depth and the scale of his interpretations, the sensitivity to everything new were combined with the inspiration of the pedagogical work, the special care about the transformation of his great creative experience to the new generation of the violinists. Studying the creative heritage of D. Oistrakh, we can confirm that he has created the original pedagogical system that synthesized the most progressive methods of the native and the world violin pedagogy and combined organically them with the tasks of instrumental-performing practice. **The purpose of the research** is to reveal the essence of performing aesthetics and the content of D. Oistrakh's pedagogical principles and to trace their influence on the modern practice of violin art. The scientific basis of the article is the interdisciplinary approach, which led to the complex use of the **general scientific and the special methods**. They are, in particular, the methods of analysis and synthesis, induction and deduction, comparative-historical and logical analysis, and also the principles of historicism, the scientific objectivity, systematicity during the research of the creative heritage of the outstanding personality. **The tasks of the research** included revealing the main features of D. Oistrakh's musical-performing and the pedagogical activity and investigating the meaning of his creative heritage for the modern art. **Conclusions.** The main features of performing aesthetics and the technological regulations of D. Oistrakh's music-performing system have been determined in the research, especially from the point of view of musical-interpretative approaches, which significantly affect the development of the modern violin art, and also the prospects of the development of the modern violin schools in the synthesis of the different directions of violin art.

Keywords: violin art, performing style, creative heritage, professional skill, pedagogical system, technique of playing.

INTRODUCTION

D. Oistrakh's pedagogical system gives the necessary key for the solution of the most difficult problems standing in front of the violin performing even now. At the present stage, many innovations can be traced in the look of pedagogues of violin art at folklore, the lexical and the technological borrowings from it. It, in turn, helps to increase the role of timbre dramaturgy and the search of the non-standard methods of the artistic