

В настоящее время на территории Республики Беларусь функционирует несколько видов народно-инструментальных ансамблей трюистой музыки (смешанные малые, смешанные большие.)

Белорусское народное инструментальное искусство прошло длительный и сложный путь. Его художественная самобытность вызывает сегодня особый интерес. Вместе с тем до сих пор нет серьезных научных работ с необходимой полнотой трактующих теоретические проблемы народного инструментария, анализирующих практику ансамблей народных инструментов, их репертуар и особенности исполнительства [4].

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**«BRABANTS VOLKSORKEST»: ТРАДЫЦЫЙНАЯ МУЗЫКА ЕЎРОПЫ Ў ІНФАРМАЦЫЙНЫМ ГРАМАДСТВЕ**

*У артыкуле артывіст фальклорнага руху Бельгіі Мишэль Бампс і народны музыкант Эжыд Вісанакінс распавядаюць пра дзейнасць фальклорнай групы, якая шмат гадоў паспяхова грае музыку для народных музычных інструментаў пераважна рэгіёна Брабант.*

*Michel Bumps, Ezhyd Visanakins*

**«BRABANTS VOLKSORKEST»: TRADITIONAL MUSIC OF EUROPE IN THE INFORMATION SOCIETY**

*In the article the artyvist of folk movement in Belgium Michel Bumps and folk musician Ezhyd Visanakins talk about the activities of folklore groups, which for many years successfully plays music for folk musical instruments mainly from Brabant region.*

Belgium as a country was officially established in 1831 [1], but its folk music is much more ancient. In the 20<sup>th</sup> century the union of young people from the vicinity of Brussels decided to create a group that would store and broadcast local traditional instrumental music, which they have heard from the authentic village performers in childhood and youth. The idea turned out to be very relevant and the group still exists (pic. 1). Traditional music is a life drug for the musicians of the orchestra the «Brabants Volksorkest», also called BVO. The BVO is one of the typical representors of traditional folk music from the Brabant region in Belgium.



Picture 1 – The group nowadays BVO, 2018



Picture 2 – The cover of their 1<sup>st</sup> disk BVO, 1978

In 1978 Hubert Boone founded the orchestra «het Brabants Volksorkest» (BVO) to revitalise the traditional dance and serenade music of Brabant, Campine (de Kempen) and other regions. Enthusiastically eight musicians joined the promising project, and conquered stages, big and small, all over the world. Of course, as it goes with young musicians, profession, marriage and other family circumstances made that some of them stopped playing with the orchestra. The same happened to the founding father Hubert Boone,

who stopped his musical leadership after roughly 30 years. At this moment the BVO consists of six musicians which are enthusiastically led by Jos Debraekeleer.

The Brabants Volksorkest: that is nearly 40 years of concerts in cultural centres and folk clubs, bals, animations, luster at feasts and bankets, at congresses and funerals, weddings and receptions, school concerts, pub-crawls, radio concerts and mill concerts, television broadcasting, music on tracks, music in the air and on water, music in parades, music on horse and carriage, fraternization concerts and museum concerts, shopping concerts and castle concerts, church concerts and palace concerts...

The Brabants Volksorkest: that is nearly 40 years of international appearance, concerts and participation at tours and festivals in Europe: France, Spain, Italy, Ireland, England, Germany, Czechoslovakia, the Netherlands, Denmark, the Czech Republic, Hungary, Russia, Chuvashia, the Republic of Mari-El, Ukraine, Bulgaria, Austria; in America: Canada, Cuba, Brazil; in Africa: Mali, Kenya, Uganda, Burkina Faso; in Asia: Armenia, Saudi Arabia (without women musicians) and North Korea. The group has collaborated with a group of Belarusian State University of Culture and Arts «Hramnitsy» (leader – Vladimir Zenevich), but in Belarus has not toured yet.

The Brabants Volksorkest: that is nearly 40 years for young and old. Some children have turned our vinyl records grey. Our CD's don't get worn out. Older people recall youth memories and show the beat with their feet. On dance courses and folk bals young and old enthusiastically crowd the dance floor.

The Brabants Volksorkest: that is nearly 40 years with a heart for folk music from our own region and foreign regions. We could also call it 'folk'. Why not world music? The BVO is part of it! Traditional, indeed. Nevertheless 'rooted' folk music!

This music is being cherished. And the orchestra is not afraid of new roads. On the contrary, the appreciation for younger generations of folk music orchestras will always stay. The BVO stays young at heart.

Currently the orchestra consists of 6 musicians. Their interpretation and technique of execution is very close to the former country and folk musicians and orchestras of Brabant, Flanders and the Walloon country. These 6 musicians have been in earlier days recruited from different music genres, but all with a love for folk music.

On violins, flutes, clarinet, saxophone, picked and hammered dulcimers, diatonic accordion, clappers and small percussion instruments, they perform traditional dance and serenade music. Occasionally a song is being performed or guest musicians join on bagpipes amongst others.

The musicians play polkas, mazurkas, waltzes, schottisches, redova's and contra dances from their regions, combined with jigs, bourrées, andros and more.

In the 21 century, in the days of the information society, the group is one of the most popular Belgian folklore ensembles. They have a lot of concerts, invited to play regularly on a variety of platforms, from the village of municipal holidays to official receptions in the European Parliament and in the court of the Belgian royal family.

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*Stanislaў Чавус*

**БЕЛАРУСКАЯ ДУДА Ў АЎДЫЯВІЗУАЛЬНЫХ КРЫНІЦАХ 1939 ГОДА. НОВЫЯ ЗВЕСТКІ**

*У артыкуле прыводзіцца гісторыя пошуку і публікацыі аўдыязапісаў аўтэнтычных беларускіх дудароў. Гэтыя запісы з'яўляюцца аднымі з найлепшых па якасці гуку і даюць выразнае ўяўленне пра традыцыйную манеру грання, таму з'яўляюцца важнай крыніцай для яе аднаўлення.*

*Stanislaou Chavus*

**BELARUSIAN BAGPIPE IN AUDIOVISUAL SOURCES DATED 1939. NEW INFORMATION**

*The article presents the history of the search and publishing of audio recordings by authentic Belarusian bagpipers. These recordings are among the best according to sound quality and give a clear idea of the traditional style of the playing, therefore, they are an important source for its recovery.*

Апошнім часам тэма рэвіталізацыі дударскай традыцыі ў Беларусі актуалізавалася ў сувязі з выяўленнем зафіксаваных аўтэнтычных узораў выканання. Знойдзеныя архіўныя матэрыялы патрабуюць пільнай увагі з боку даследчыкаў, паколькі менавіта іх аналіз, тэарэтычнае асэнсаванне і спробы інтэрпрэтацыі дазваляюць сучасным майстрам і дударам зрабіць важны крок да традыцыйнай манеры грання: вызначыць строі старых інструментаў, засвоіць некаторыя выканальніцкія прыёмы.

Асноўным прадметам разгляду ў дадзеным артыкуле з'яўляюцца аўдыязапісы беларускіх дудароў, выданыя на плытцы ў 1939 годзе фірмай «Грампласттрест», не ўведзеныя дагэтуль у навуковы зварот. Пры гэтым, іх лічбавыя копіі знаходзяцца ў адкрытым доступе на адпаведным інтэрнэт-рэсурсе [5].

На плытцы змяшчаюцца найгрышы двух дудароў, кожны з якіх выконваў па дзве мелодыі – песенную і танцавальную. У «Каталогу грампластцінак», выданым у 1940 г., запісы пазначаны наступным чынам: «Белорусская свадебная мелодия и танец – муз. народная. Исп. колхозник Кушляковского с/с Полоцкого р-на Ф.И. Стесь (соло на дуде)» і «Белорусская народная песня и танец – муз. народная. Исп. колхозник Бельского с/с Полоцкого р-на М. Ф. Устинов (соло на дуде)» [1, с. 114].