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Viktor Kaminskyi's Musical Universe

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The aim of the article is to analyse V. Kaminskyi's work, which, despite all the uniqueness of his personality, has not yet been clarified in Ukrainian musicology, and to chronologise his compositional heritage. *Results.* Thanks to the systematic analysis, the composer's creative work was comprehended holistically in the context of national and world music, taking into account the value of each work as an artistic and cultural phenomenon. The composer's work is defined as a complete style system that represents a significant creative heritage in various genres and builds its own, unique paradigm, which constitutes the modern layer of musical culture in Ukraine. The research results can be used in lecture courses on the history of Ukrainian musical culture, in various areas of musical and educational activities, as well as a base for further research developments. The key to a thorough study of the artist's achievements should be the focus on the implementation of a comprehensive analysis of all components of his work, which is an effective tool for the deep understanding of his talent, going beyond the applied approach to highlighting all aspects of the master's activities in a multidimensional scientific and historical space. All this determines the *scientific novelty of the study* as the first experience of a special analysis of Kaminskyi's compositional practice in Ukrainian musicology. *Conclusions.* Viktor Kaminskyi's multifaceted creative heritage testifies to his artistic universalism as a phenomenon of Ukrainian musical culture of the late 20th – early 21st centuries. His music is perceived as a spiritual creed of the artist, which is distinguished by a special national dimension that radiates different facets of an original artistic view of the contemporary world.

Keywords: composer; biography; genres; style paradigm; figurative and thematic range of issues

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Introduction

April 2023 marks the 70th anniversary of the birth of the outstanding Ukrainian composer, professor, laureate of the Mykola Lysenko State Prize, laureate of the Shevchenko National Prize, Honoured Artist of Ukraine, member of the National Union of Composers of Ukraine, vice-rector for research of the M. Lysenko Lviv National Music Academy, active public figure Viktor Kaminskyi. On the occasion of the artist's

anniversary, we aim to better acquaint the artistic community with his composing and creative work. Viktor Kaminskyi is the embodiment of the fate of a generation of composers, whose professional formation (or rather, establishment) took place at the turn of the centuries, during the period when Ukraine gained independence and the right to free artistic existence. In the group of Ukrainian composers of the last third of the 20th – the beginning of the 21st century, Viktor Kaminskyi, representing a voluminous creative heritage in various genres, builds his own, unique stylistic paradigm, which is manifested both in the course of the figurative and thematic circle of issues raised by the artist, and in the immanent selection of technical and expressive means that create a composer's style, and in the vision of sound and sound perception of the world, such as the reproduction of its sound picture, modelled by the author, reaching the level of philosophical and conceptual components of creative individuality.

Recent research and publications analysis. In Ukrainian musicology, there are still no thorough studies of Viktor Kaminskyi's composer work. There are only a few articles (Molchanova, 2002, 2019), brief information in encyclopaedic reference books (Kudrytskyi & Labinskyi, 1997; Mukha, 2004), and a small section in a textbook (Kyianovska, 2008), where the artist's work is considered in the aspect of the development of the Ukrainian school of composers and coverage of the significant dates of his life and work directions. Also, there is a thesis by musicologist Olesia Bilas (2018), which attempts to analyse the theatrical component of the artist's work. To a certain extent, the analysis of these materials helps to prove the important idea that we are looking at a representative of an outstanding talent. A book about Kaminskyi is planned to be published — so the article uses materials from interviews with the composer's friends, mother, and brother. At the same time, the analysis of Kaminskyi's compositional work is still not comprehended and thoroughly covered against the background of the multifaceted work of the Ukrainian artist.

Aim of the article

The aim of the article is to analyse V. Kaminskyi's work, which, despite all the uniqueness of his personality, has not yet been clarified in Ukrainian musicology, and to chronologise his compositional heritage. After all, an obvious step forward in a thorough study of all facets of the artist's talent should be the focus on the implementation of a comprehensive analysis of all components, which will act as an effective tool for a deep understanding of his talent, going beyond the applied approach to highlighting all aspects of the master's work in a multidimensional scientific and historical space. All this determines the scientific novelty of the study as the first experience of a special analysis of Kaminskyi's compositional practice in Ukrainian musicology.

Main research material

Viktor Kaminskyi was born on the 8th of April, 1953 in the village of Nyvra, Ternopil Oblast, in a family of teachers. Four letters “V” — this is how their parents — Yevstakhii

and Taisiia Kaminskyi — defined the connection of their children, naming them Viktor, Volodymyr, Valentyna, and Viacheslav. Their mother taught Ukrainian and literature at school, and their father taught playing the accordion. All the children became musicians. Currently, Volodymyr is a teacher at the Hrytsiv Music School in the Shepetivka district. Valentyna is a methodologist, head of the folk choir in Radomyshl, Zhytomyr Oblast. Viacheslav heads the Centre for Aesthetic Education of the National University of Water and Environmental Engineering in Rivne. But they always feel a close connection of the family environment, the feeling of mutual understanding, mutual respect and mutual assistance, family unity and pride for their large and friendly family.

Thus, Viktor's first music teacher was his father. Quite early, the young man took the first independent steps in composing — these were songs, pieces for piano, and bayan, in which he sought to express a bright and colourful world, all that excited him. Parents were genuinely happy for their son and his progress. The composer's mother Taisiia Kaminska recalls: "Even before the birth of his son, the father predicted his great gift and said that the Ukrainian Mozart would be born. Even in the cradle, he constantly listened to the melodies played by his father: sometimes on the bayan, accordion, then on one of the wind instruments, music also sounded from records. The future composer could sit on the floor all day, listen to records, and thus learn the basics of music..." (Kyianovska, interview with T. Kaminska, April 10, 2020).

The next professional step for Viktor was studying at the Khmelnytskyi music school, from which he graduated in two years. In 1972, Viktor Kaminskyi entered the composition department of the M. Lysenko Lviv State Conservatory (class of V. Flys). In 1977–1978 he taught at the Rivne Institute of Culture, and in 1978 he was invited to the position of senior lecturer of the composition department of the Lviv Conservatory.

The next professional step is postgraduate study at the Moscow Conservatory with the composer Tikhon Khrennikov. These were years of quite serious steps in mastering composing skills. At that time, he tried his hand at the genre of a large form and created a Piano Sonata, a String Quartet. The thesis was a symphonic poem *In Memory of the Great Kameniar* — a work with clearly perceptible Ukrainian musical roots.

Therefore, Viktor Kaminskyi entered Ukrainian music boldly and naturally, with a vividly embodied theme of understanding and discovering the deep layers of professional and folk music, the desire to realise the eternal problems of existence. It was in the 1990s that the rapid process of revival of the original Ukrainian school of composers with its bold experiments and diverse cultural connections began.

"Courage" is the first word to define the composer's creative credo. But it is rather a harmony of "talent" and "courage". The new generation of composers preserved our idealism, freedom of expression, and belief in a better life. And Viktor Kaminskyi was also entrusted with this rescue.

The composer has overcome several stages of creative evolution, starting from his passion for avant-garde technology, despite a neoclassical artistic search, work on the musical accompaniment of theatrical performances, and writing pop songs. And each direction had its special, unique, surprisingly expressive musical language and style, which seemed at that time to be the only true, accurate, and possible.

A rather serious temptation for Viktor Kaminskyi was pop music. During this period, he actively collaborated with such poets as Rostyslav Bratun, Bohdan Stelmakh,

Vadym Kryshchenko, and Mykola Petrenko. His songs were sung by Oksana Bilozir (“Kalyno, Kalyno”), Ivan Popovych (“Tell Me”), Viktor Morozov (“History”), the bands Vatra, Malvy, Kobza. Dealing with pop music turned into “sweet hard labour” for the composer. Undoubtedly, this work could have become a kind of trap for him, but it turned into a search for new means of expression. The simplicity and accessibility of the musical embodiment of poetic texts put the composer to a task from which one can both die and win at the same time. Having found an individual (expressive and unique) musical equivalent of each poetry, avoiding the primitive pop general availability, he won a great professional victory. These compositions have become top-quality music on the stage — they still sound, and they are known and remembered.

At the beginning of the 90s of the 20th century, music for theatrical performances made up a significant part of the composer’s creative work. This list includes not only *Marusia Churai* based on Lina Kostenko’s novel, which became the composer’s calling card but also Bohdan Lepky’s historical trilogy *Mazepa*, *Remember My Brothers* by Taras Shevchenko, *Narodnyi Malakhii* by Mykola Kulish. This area of the composer’s work was associated with the search for an artistic embodiment of moral values, reflections on good and evil, on power and our history, on the role of an artist in society. For each performance, Viktor Kaminskyi created music that was consonant with the texts of great Ukrainian authors, whose work is connected with the era of colossal historical upheavals. There is a special fusion of musical structure and word-images, sound characteristics and text, in which both complex worldview positions and internal dramas. The impression of these performances is extraordinary — as if this music frees up a new life space, extends far beyond the theatre walls, remaining for a long time in the souls of those who turned to it.

The second half of the 90s brought constructive changes to the composer’s creative work, defining the neo-romantic direction of his search. The most striking example of these trends was a Piano Concerto in memory of the famous western Ukrainian composer of the first half of the 19th century Vasyl Barvinskyi, which was based on a slow lyrical theme from the second part of the composer’s Piano Sonata. The work impresses with expressive dissonant harmonies, tense turns, and unusual sound structures. An innovative form of strict restraint in synthesis with the liberation of feelings.

Soon there was another Concerto for 4 soloists, string orchestra, harpsichord, and organ, created in the best traditions of the Baroque era — Concerto grosso, which illustrates the main direction of Kaminskyi’s work — the desire to synthesise various stylistic traditions.

And in 2002, the Violin Concerto No. 2 *Christmas* was released.

Another facet of the composer’s creative work is spiritual works. After all, in contemporary music, obviously, there is nothing more rooted in the depths of human morality than spiritual music. Significant interest in this genre in Ukraine was formed in the 90s after the country gained independence. Viktor Kaminskyi’s compositions — the Symphony-Cantata *Ukraine. The Way of the Cross* based on a poem by Ihor Kalynets (1992) and the Oratorio *I Go. I Call* (1998) to the words of the sermons of Metropolitan Andrii Sheptytskyi in the poetic processing of the famous Ukrainian poetess Iryna Kalynets — are works of the depth of centuries, repentance and blessing, prayers and obedience, supplication and hope, faith in spirituality as the highest harmony, which demonstrate a new dimension of spirituality. The works are relief, large-scale, thoroughly theatrical,

striking with genuine spiritual depth, without excessive affectation of the most modern sounds. And this proves the author's desire to enter the world of high morality and invite us, the listeners, to touch the divine essence, and therefore the highest life values in the human dimension — ethics and morality, beauty and depth. The poetical works also define a lot — the eternal theme-symbols of Ihor Kalynets and symbol-reflections of Iryna Kalynets in combination with the prophetic word of the Metropolitan. The composer's decision is also appropriate: every musical idea is convincing and meaningful. This is characteristic of the final times — we probably couldn't have felt the end of the Millennium any other way. However, spiritually significant supports us in life's trials, allows us to realise their scale, place in the plane of existence, which facilitates their complexity and ambiguity. And no matter what happens, these works of the composer will remain a part of our history, one of our incarnations, a memory of us.

It is for the Oratorio *I Go. I Call* and the Piano Concert in memory of Vasyl Barvinskyi that Viktor Kaminskyi was awarded the title of laureate of the Mykola Lysenko State Prize in the field of composition. By the way, Viktor Kaminskyi's *Akathist to the Most Holy Theotokos*, written in the same period (2002), can often be heard in the broadcasts of the Greek Catholic Divine Service in the Vatican. In the same vein, the composer created the *Psalm of David*, *Liturgy*, and *Paschal Matins*. In 2005, Viktor Kaminskyi was awarded the Shevchenko National Prize for *Akathist to the Most Holy Theotokos*, as well as for the Symphony-Cantata *Ukraine. The Way of the Cross*, the Oratorio *I Go. I Call*. and the Violin Concerto No. 2 *Christmas*.

In the context of the analysis of V. Kaminskyi's sacred music, it should be mentioned the hymn "Meżu natchniony przez łaskę" based on the poems of St. Józef Bilczewski for soprano, baritone, mixed choir, and symphony orchestra, written in 2008 and dedicated to Pope John Paul II, which was solemnly performed in Vilnius (Lithuania) in March 2008.

Another landmark work by Viktor Kaminskyi is a Concerto for two flutes, two violins, harpsichord, organ, and chamber orchestra. In this work, the author rethinks the issue of innovation. The end of the millennium is defined for him not only by discoveries in the modern technique of composition with its emancipated expressive system but also by an appeal to the past. "It is the spatial "stereophony" of instrumental comparisons, sudden collisions of "consonant" — "dissonant" (in the general sense of the word), sudden "breakthroughs" in aleatoric wanderings, sonorous "frames" that appear through the gilding of baroque ornaments, the rigid linearity of modern polyphony that clearly indicate the echo of epochs" — this is how Liubov Kuyanovska interprets the work (Kyianovska, 2008, p. 281).

Kaminskyi's appeal to the past does not follow the principle of using certain genre and structural forms. It's just that the composer feels "there".

Here are some impressions from the performance of the *Souvenir from Lviv. A la Partita*, which is a new work by the composer that premiered on 7 December 2018 at the Częstochowa Philharmonic, a city that is the spiritual capital of Poland, and later got a second life, returning to Lviv as part of the 25th international festival The Contrasts. The composition was performed by musicians from the Institute of Music of the Jan Długosz University — an ensemble consisting of R. Gawronski, J. Brawata (piano), M. Serwacinsky, F. Filipski (drums) and the Philharmonic Symphony Orchestra conducted by J. Swoboda, united by a common idea of embodying the original musical

cycle. Lviv residents are already familiar with the ensemble because they got acquainted with it in 2014 as part of the Virtuosos of Lviv festival.

As Viktor Kaminskyi admitted: “*I have long dreamed of writing a work inspired by impressions of our city*” [highlighted by the author]. The deep basis of this idea was the birth of a musical composition imbued with a feeling of love for our city and its inhabitants — after all, the author managed to find an interesting figurative and musical form of a peculiar cycle consisting of 4 parts (1. Perpetuum mobile. 2. Aria. 3. Chorale. 4. Finale), built on the principle of contrast.

Original and fresh, full of positive impressions from Lviv and its suburbs, with an unusual sound palette, sound effects, elements of aleatoric and dodecaphony, which were organically combined with charming melodies and even intonations of the most famous Batiar song “Tylko we Lwowie” (original name “Lwów jest jeden na świecie”) as a kind of musical symbol of the city. The artistic “image” of the work evoked vivid audio-visual associations in the listener. Each theme seemed to have its line, sometimes they intersected, merged into a single chord, sometimes diverged, having their rhythmic pattern, but the musical action took place almost in one breath — the theme melodies did not mix, and did not contradict the general idea of the work. The composition recalled the movement of Lviv streets, brought the smell of coffee shops and Galician muffins, chocolate, and Lviv beer, reproduced the residents — representatives of different ethnic groups that peacefully coexist in Lviv, hurrying, emotionally communicating with each other, “because where else can people have something as cool as that, only in Lviv” (from the mentioned song). In “Aria” — everyone could recognise themselves — this is when a person can dream alone, looking out the window at a light breeze swaying tree branches, traditional Lviv rain, and a ray of sunlight trying to break through the grey sky...

The musicians managed to feel and convey the mood of each part, which received stormy applause after the performance. And soon this ensemble gave a festive mood of the *Souvenir from Lviv* to Galicians as well, performing it in the context of the International Music Festival The Contrasts in 2019.

The experimental area is the chamber music of Viktor Kaminskyi, who is in constant search, as evidenced by the programme titles of his compositions (*Sonata of Psalms* for 2 flutes and piano, *Urlicht–Irrlicht* for solo flute, *Voices of Ancient Mountains* for clarinet, bassoon, and piano. The composer also turns to rare instruments, such as sopilka, and guitar (*Sonata for solo guitar*).

The composer’s continuous search, experiments, and desire to learn and compare logically led him to write a thorough theoretical work. Viktor Kaminskyi became the author of the first Ukrainian manual *Electronic and Computer Music*, in which he systematised the almost century-long process of formation and development of electronic and computer music on the European and American continents. He also considered in detail the history of the origin and design of electronic instruments, the first attempts to create the compositions for them, their gradual improvement, and significant artistic achievements.

From conversations with graduates of the M. Lysenko Lviv Music Academy, one can learn how Viktor Kaminskyi calmly and wisely approaches the solution of the most difficult every day and purely professional issues. This applies to working in the Lviv regional organisation of the Union of Composers of Ukraine, or the challenging position of vice-rector for research of the Academy.

He knows how to organise his time in such a way as to find opportunities for creative implementations. Recently, these horizons of a creative worldview have been reflected in new depths — from the latest folklore search to spiritual and baroque intentions, the organic coexistence of intonations of popular genres to the most modern technological innovations of today's communication world. A complete list of the composer's works is given in the table below (see Table 1).

Table 1

List of V. Kaminskyi's works

Year of writing	Work title
VOCAL AND SYMPHONIC	
1978	— poem <i>Korchahintsi</i>
1983–1986	— Symphony No. 2 <i>Friendship River</i> . Lyrics by B. Stelmakh
1986	— Cantata <i>Ivan Pidkova</i> for mixed choir. Lyrics by T. Shevchenko
1987	— Chamber Cantata No. 1 for bass and chamber orchestra. Lyrics by D. Pavlychko
1988	— Chamber Cantata No. 2 <i>Chyhryne, Chyhryne</i> for kobzar (bass, bandura) and chamber orchestra. Lyrics by T. Shevchenko
1992	— Cantata-Symphony <i>Ukraine. The Way of the Cross</i> (for soloists, mixed choir, and symphony orchestra). Lyrics by I. Kalynets
1998	— Oratorio <i>I Go. I Call</i> for soloists, reader of a mixed choir, and orchestra to the words of the sermons of Metropolitan Andrii Sheptytskyi in the poetic processing of Iryna Kalynets
2002	— <i>Akathist to the Most Holy Theotokos</i>
2006	— Cantata <i>The Time of Grace Is Coming</i> for soloists, mixed choir and soloists based on the lyrics of I. Franko
2008	— <i>Heroic Poem</i> for soprano, baritone, and symphony orchestra on lyrics by Iryna Kalynets
2008	— Hymn “Mężu natchniony przez łaskę”. Śl. Św. Józefa Bilczewskiego (for soprano, baritone, mixed choir, and symphony orchestra)
2009	— <i>Song of Moses</i> for soloist (baritone), mixed choir, and orchestra. Poetic processing by Iryna Kalynets
FOR SYMPHONY ORCHESTRA	
1977	— Symphonic Poem <i>In Memory of the Great Kameniar</i>
1982	— Symphony 1
1983	— Symphony No. 2 <i>River of Friendship</i> for soloists, choir, and symphony orchestra based on poems by Bohdan Stelmakh
2018	— <i>Souvenir from Lviv. A la Partita</i> (for two pianos, percussion, and symphony orchestra)

Continuation of table 1

FOR CHAMBER ORCHESTRA	
1978	– <i>Chamber Music</i> for string orchestra
1996	– <i>Te Deum</i> for string orchestra
1997	– Adagio for string orchestra
2002	– <i>Orchestra Rehearsal</i> for chamber orchestra
CONCERTS	
1979	– for Violin and Chamber Orchestra
1980	– for Oboe with Chamber Orchestra (translation for oboe and piano)
1995	– for Piano with Chamber Orchestra (in memory of V. Barvinskyi)
1996	– for Four Soloists, String Orchestra, Harpsichord, and Organ
2002	– Violin Concerto No. 2 <i>Christmas</i>
2007	– Super Harmony in the Rhythms of “Ocean” for violin and chamber orchestra based on the songs of the band Okean Elzy by Sviatoslav Vakarchuk
CHAMBER WORKS	
1976	– String Quartet
1978	– Trio for viola, bassoon, and piano
1981	– Recitative and Rondo for viola, bassoon, and piano
1993	– Sonata of Psalms for 2 flutes and piano
1996	– Caprice for piano
1998	– <i>Urlicht-Ihrlicht</i> for solo flute
2004	– Sonata for guitar solo
2007	– Fantasy and Fugue for solo guitar
2009	– <i>Memory</i> for violin and guitar
2009	– <i>Voices of Ancient Mountains</i> for clarinet, bassoon, and piano
2012	– Duet for two violins <i>Wanderer und sein Schatten</i> (version for violin with chamber orchestra – 2019)
2015	– <i>Molfar</i> for saxophone and piano
<i>For Folk Instrument Orchestra</i>	
1986	– Triptych <i>Carpathian Watercolours</i>
<i>Plays</i>	
1981	– for piano, for various piano instruments, for flute
1981	– <i>Hutsul legend</i> for solo sopilka
1987	– for two sopilkas

*Continuation of table 1***WORKS FOR CHOIR**

1988	– “There Are No Such Enemies”. Lyrics by T. Shevchenko
1989	– “Why Have You Blackened” (for mixed chorus a cappella). Lyrics by T. Shevchenko
1993	– “Hahilka” (for mixed choir a cappella). Lyrics by I. Kalynets
1999–2000	– Liturgy of St. John Chrysostom for soloists and mixed choir
2001	– Vervychna Service for mixed choir a cappella
2005	– Paschal Matins for mixed choir a cappella

CHAMBER AND VOCAL WORKS

	“Yaroslavna’s Crying”. Lyrics by B. Stelmakh
	“Nocturne” and “The Last Letter” (diptych, lyrics by L.Melnyk)
	“Why Are You Coming?”
	“It Is Only a Moment” (duet, lyrics by Iryna Kalynets)
	“Candlestick Went Out”

MUSIC FOR THEATRICAL PERFORMANCES

20.04.1989	– <i>Marusia Churai</i> by F. Stryhun based on L. Kostenko’s work
06.03.1990	– <i>Remember my brothers</i> by T. Shevchenko
25.05.1990	– <i>People’s Malachy</i> by M. Kulish
08.12.1990	– <i>Pavlo Polubotok</i> by K. Burevii
26.10.1991	– “Motria” (the first part of the trilogy <i>Mazepa</i>) by B. Lepky (staged by B. Antkiv).
13.03.1992	– “Don’t Kill” (the second part of the trilogy <i>Mazepa</i>) by B. Lepky (staged by B. Antkiv).
17.10.1992	– “Baturyn” (the third part of the trilogy <i>Mazepa</i>) by B. Lepky (staged by B. Antkiv)

PROCESSING OF UKRAINIAN FOLK SONGS

	<i>Songs</i>
	“Cherry”. Lyrics by M. Petrenko
	“Green Sycamore”. Lyrics by I. Franko
	“Forgotten Melody”. Lyrics by R. Bratun
	“History”. Lyrics by B. Stelmakh
	“Kalyno, Kalyno”. Lyrics by B. Stelmakh
	“Carpathian Nightingales”. Lyrics by R. Kudlyk
	“Leaves of Wild Grapes”. Lyrics by R. Kudlyk
	“Do Not Ask”. Lyrics by M. Petrenko
	“Eyes of the Beloved”. Lyrics by V. Kryshchenko

Continuation of table 1

	“Tell Me”. Lyrics by V. Kryshchenko
	“Tango of Unexpected Love”. Lyrics by R. Bratun
	<i>Manual for students</i>
2001	– <i>Electronic and Computer Music: a manual for students of higher educational institutions in programme subject area “Musical Art”</i> . Lviv: “Spolom”, 2001. 212 p.

Conclusions

Summing up the above, it should be noted that during his almost 45-year career, the composer managed to realise his potential in a wide variety of areas. Turning to symphonic, choral, and theatrical music, as well as chamber vocal and instrumental music, paying great attention to spiritual genres, and previously to popular songs, the composer succeeded in each of the chosen directions. Viktor Kaminskyi’s songs have become almost folk, his religious and spiritual works are performed in churches, developing the liturgical tradition at the present stage, and his instrumental compositions are played to full houses. After all, the imaginative world of the composer’s music is a reflection of the complex historical collisions of the existence of his people, a people that has preserved their spiritual and national identity. All this determines the scientific novelty of the study as the first experience of a special analysis of Kaminskyi’s compositional practice in Ukrainian musicology.

The sincerity and intellectualism of the composer’s music inspire the appearance of further performing readings and musicological interpretations. Viktor Kaminskyi’s multifaceted creative heritage testifies to his artistic universalism as a phenomenon of Ukrainian music culture of the late 20th – early 21st centuries.

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Мета статті — проаналізувати композиторську творчість В. Камінського, яка попри непересічність його особистості досі не прояснена в українському музикознавчому обширі; хронологізувати його композиторський доробок. *Результати*. Завдяки застосуванню системного аналізу, який поєднав аналітичний, культурологічний та обсерваційний методи, було цілісно осягнуто творчий доробок композитора в контексті національної й світової музики з урахуванням цінності кожного твору як мистецького і культурного явища. Творчість композитора визначена як завершена стильова система, яка репрезентує об'ємний творчий доробок у різноманітних жанрах та вибудовує власну, неповторну парадигму, що становить сучасний пласт музичної культури України. Результати дослідження можуть бути використані в лекційних курсах з історії української музичної культури, у різних напрямках музично-просвітницької діяльності, а також як база подальших дослідницьких напрацювань. Очевидним кроком уперед у напрямі ґрунтовного дослідження усіх граней обдарування митця має стати концентрація уваги на здійсненні комплексного аналізу всіх складників його обдарування, що є ефективним інструментом глибинного осягнення таланту, виходу за межі прикладного підходу до висвітлення усіх аспектів діяльності майстра у багатовимірному науково-історичному просторі. Все це визначає наукову новизну дослідження як першого досвіду спеціального аналізу композиторської практики В. Камінського у вітчизняному музикознавстві. *Висновки*. Багатогранний творчий доробок Віктора Камінського засвідчує його мистецький універсалізм як феномен української музичної культури кінця ХХ – початку ХХІ ст. Його музика сприймається як духовне кредо митця, яке вирізняє особливий національний вимір, що випромінює різні грані самобутнього мистецького погляду на сучасний світ.

Ключові слова: композитор; життєпис; жанри; стильова парадигма; образно-тематичне коло проблематики

