

**MINISTRY OF CULTURE OF UKRAINE
TCHAIKOVSKY NATIONAL MUSIC ACADEMY OF UKRAINE**

JOURNAL
**OF TCHAIKOVSKY NATIONAL
MUSIC ACADEMY OF UKRAINE**

AN ACADEMIC PERIODICAL

2016

No 3 (32)

Founded in October 2008

Kyiv – 2016

UDC 008+78.03+78.07

J O U R N A L
OF TCHAIKOVSKY NATIONAL MUSIC ACADEMY OF UKRAINE
2016

No 3 (32)

A quarterly academic periodical

Founder and publisher: Tchaikovsky National Music Academy of Ukraine.
Ukraine, Kyiv, Horodetskiy Str., 1/3.

Certificate of state registration: KB, No 140-90-3061P from 25. 05. 2008

According to the decree of the State Attestation Commission

Commission of the Ministry of Education and Science of Ukraine
from the 29 of September 2014 No 1081 "Journal of Tchaikovsky National Music Academy of Ukraine"
has been included into the list of academic journals of Ukraine in the field of culturology and art studies.

The Journal's website: <http://knmau.com.ua/naukovi-vydannya/chasopys/>

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Recommended for publication by the Academic Council of the Tchaikovsky National Music Academy
of Ukraine (protocol No 2 from the 6 of September 2016).

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Volodymyr Rozhok – Rector of Tchaikovsky National Music Academy of Ukraine.



The beginning of the jubilee academic year.
Great Hall of Tchaikovsky National Music Academy of Ukraine. September 2, 2013.

WORD FROM HERO OF JUBILEE CELEBRATIONS

UDK 378.091.113

ROZHOK V. I.

ACADEMY AT THE EDGE OF TIME

The basic directions of Tchaikovsky National Music Academy of Ukraine aimed to prepare the professional figures in the field of music art are highlighted in the article. The activity of the institution within a century is an epoch in the history of Ukrainian music. The Academy has trained several generations of artists whose works have gained the worldwide recognition. The characteristic of scientific and pedagogical staff activity, its creative achievements and international relations are described stressing the need of state-level support both for the art education in Ukraine and for young musicians who are cultural and artistic potential of the country. Each year, four music academies in Ukraine train nearly a thousand qualified specialists but their number in working sector of national culture reduces gradually. One of the state purposes is to plan and direct wisely the staffing flows for the benefit of village, district and city. Actual problems of professional musical education are particularly acute with the signature in May 2005 the Bologna Declaration. The process of European integration is irreversible but its related reforms and sometimes the destruction of our traditional system existing in music education are relatively dangerous process. It is important to give the opportunity to art educational institutions to implement the innovation without destroying the effectiveness of educational process. The staff of the Academy makes much effort in this field. The Tchaikovsky National Music Academy of Ukraine is a unique research center. Here there are international and national scientific conferences, roundtables, scientific readings on current issues of theory and history of European and Ukrainian music. Musicological and cultural works are published in scientific professional journals: "Journal of Tchaikovsky National Music Academy of Ukraine", "Ukrainian musicology", "Scientific Bulletin of Tchaikovsky National Music Academy of Ukraine" and "Problems of ethnomusicology". International authority of Academy is growing due to the high success and victories of its students in international music contests. The Academy provides the training for the students from China, Iran, the USA, South Korea, Russia, Belarus, Georgia, Serbia, Montenegro, Poland, Japan, New Zealand, Syria and other countries – more than 120 students.

Keywords: activity of Tchaikovsky National Music Academy of Ukraine, higher music education in Ukraine, Ukrainian musical performance.

In 2013 Tchaikovsky National Music Academy of Ukraine marked the significant date – one hundred years since its founding. The most prestigious state school of art has successfully withstood for a century the test of loyalty to the best traditions of classical music.

In the history of Ukraine there are many glorious pages connected with the activities of the Kiev Conservatory. The names of brilliant musicians who have generously given their talent, experience and creative energy for the establishment of Ukrainian Music Science and Performance in global territories: Vladimir Horowitz and Heinrich Neuhaus, Ivan Kozlovsky and Zoe Gaidai, Borys Liatoshynsky and Lev Revutsky, Nathan Rachlin and Stefan Turchak,

Anatoliy Solovyanenko and Evgeny Miroshnychenko, Alexiy Gorokhov and Bogodar Kotorovych are inscribed in golden letters in the history of the educational institution.

The activity of the Conservatory during the century is an epoch in the history of Ukrainian music. It had trained several generations of artists whose work has gained the worldwide recognition.

This mission fully completed by several generations of outstanding teachers and musicians obliged us not only to preserve it in the current difficult socio-cultural conditions, but also to find some effective ways to enrich and to determine the prospects for further growth of the institution.

Today mastery of our students is recognized all over the world. Some of them work abroad, but some remain in Ukraine. Today, there are significant problems in the field of higher professional music education. Actual problems of professional musical education are particularly acute with the signature in May 2005 the Bologna Declaration. The Declaration was accepted as a result of association with the European Union, which is trying to unify the system of higher education in their area. But it is necessary to take into account that we have already developed our own unique effective system of training musicians. In art, especially music field, the egalitarianism should not be allowed in any case. Our school is focused on the principles of individual education provided for each student; we have elaborated a special approach embodied in the life. Bologna process menaces to destroy all that.

The integration of Ukrainian music education in the European cultural space has been debated for a long time in the press, symposia, international and national scientific and theoretical conferences, during the board meetings of rectors of higher art educational institutions, at Ministry of Education and the Ministry of Culture of Ukraine. Recognizing its inevitability, we constantly warn of the negative consequences that may be critical and irresponsible, in fact, unprofessional introduction of any innovations in the system of Ukrainian music education can have a negative impact. Superficiality and sometimes outright incompetence in relation to these complex issues perturbs the high art school managers.

The process of European integration is irreversible but its related reforms and sometimes the destruction of our traditional system existing in music education are relatively dangerous process. It is important to give the opportunity to art educational institutions to implement the innovation without destroying the effectiveness of native educational process. The staff of the Academy makes much effort in this field.

It is important that we should maintain continuity of our training process: Special Music School – Music College – Academy. Equally crucial is the question of a five-year study of musicians at high school. For the graduation from the Academy students-musicologists defend a scientific project, singers present their recital program for the public performance and composers prepare a massive music composition. So there is a historically proven process of professional training of highly qualified musicians.

The staff of the Tchaikovsky National Music Academy makes significant efforts to save so needed for educational institution the creative stage of postgraduate training as assistant-probation studies. The three-year term is optimal for training at assistant-probation studies, because, firstly, it is an equivalent course of study in post-graduate school, secondly, this period of study makes it possible to acquire a complete and multifaceted program, thirdly, this is truly unique higher level of art training that provides the general humanitarian and performing skills to improve the level of mastery and allows to be awarded the research academic degree.

The result of hard work of the teaching staff in this direction became the decision of State Accreditation Commission of Ukraine (from 03.01.2016, Protocol number 120) and the Ministry of Education and Science of Ukraine (№ 434 from 14.03.2016) to accredit the Academy in all specialties and educational degrees, so it is a leading higher educational institution of Ukraine, based on state property, with unique national culture heritage, whose work has gained national and international recognition. Thus, in 2016 for the first time in the history of the Academy it was included in the list of top 100- ranked artistic institutions of higher education in the world rated by QS World University Rankings by Subject.

Special events at the Academy are numerous workshops, meetings with leading artists in Ukraine and abroad, among them there are such prominent names as Volodymyr Krainev, Dmitry Khvorostovsky, Sofia Gubaidulina, Valentin Silvestrov, Sergei Stadler, Boris Bloch, Vladimir Viardot, Olga Parkhomenko, Anatoly Kotherga and many others.

Integrating into the global cultural space, recently the staff of the Academy has closely worked with the diplomatic and art institutions accredited in Ukraine. In particular, the Academy was visited by ambassadors and representatives of embassies of Switzerland, Germany, Belgium, Hungary, USA, Cuba, Turkey, Moldova, heads of Goethe Institute, Austrian Cultural Forum in Ukraine, Polish Institute of Adam Mickiewicz, China Center for Cultural Initiatives, the creative cooperation has been established with them to intensify the cultural exchanges. In particular, the Academy has held concerts, master classes and creative meetings with famous composers, performers, conductors and professors from Italy, France, Germany, Belgium, Switzerland, Poland, Georgia, Hungary, Sweden, Mexico, Turkey, Cuba and Belgium. A significant event at the Academy was the foundation by Embassy of Italy and Italian Cultural Institute in Kiev of the annual Festival of the Italian Baroque. The Choir of Franz Liszt High Music School from Weimar was also among the guests, it has presented its skills in choral singing. They were launched as an international project “Musical Dialogues”, including already occurred creative dialogue “Ukraine – Italy”, “Ukraine – Lithuania”, “Ukraine – Poland”, “Ukraine – Netherlands”, “Ukraine – Belgium”, “Ukraine – Cuba”, “Ukraine – Switzerland”.

International prestige of Academy is growing each year and due to the high success and victories of its students in international music contests: more than 70 awards and laureate titles were won by our students only during the 2014/2015 academic year. Emphasizing the victory of our alumni: Anthony Baryshevskyi who has won the Grand Prix and gold medal in the most difficult Arthur Rubinstein Piano Contest (Israel), singer Valentyna Dytyuk with his victory in the Mikhail Glinka competition (Russia), Roman Lopatynskyi, prizewinner of the most prestigious piano competition of Ferrucci Busoni (Italy) and Hamamatsu International Piano Competition (Japan), we are witnessing the remarkable professional training that ensures victory in these world competitions. Brilliant multiple victories in international competitions were taken by our postgraduate – guitarist Mark Topchiy. A high performance skill was showed in Croatia and the Czech Republic by Accordion Orchestra under the direction of People’s Artist of Ukraine, professor Eugenia Cherkazova. In China, under the patronage of NMAU was opened special music school, which is founded by our alumna, Chinese pianist Ma Xing Xing.

The high level of musical performers at the Academy are recognized and outside Ukraine. This are convinced by cooperation agreements signed in Gdansk, Music Academy (Poland), Leonid Sobinov Saratov State Conservatory (Russia), Academy of Music in Astana (Kazakhstan), University of Paris-Sorbonne (France), La Scala Theatre Academy (Italy), Nazib Zhiganov Kazan state Conservatory (Tatarstan, Russia), Komitas Yerevan state Conservatory

(Armenia). Many foreigners tend to get higher music education at our Academy, there are students from China, Iran, the USA, South Korea, Russia, Belarus, Georgia, Serbia, Montenegro, Poland, Japan, New Zealand, Syria and other countries. More than 120 students from different continents, Europe, Asia, the Middle and Far East are offered the high training curriculum.

With high humanism were covered the vivid artistic events in the frame of the VIII International Assembly of Easter "Spirituality unites Ukraine", which took place in concert halls, churches, cathedrals in Ukrainian capital during 2–12 May 2016. Of especially interesting among them were: "The musical dialogue Ukraine – Italy", which has presented the joint project of the Italian Embassy in Ukraine and the Tchaikovsky National Music Academy of Ukraine – premiere of the opera "Riholetto" by G. Verdi also the concert actions involving Nancy Romano, Zoe Rozhok, Antonio Fridzhe (organ), Gabriel Kas Sonia (trumpet); concert initiation dedicated to Mozart (260th birthday), "Music of 8 year old Mozart" with the assistance of the Embassy of Switzerland and Georgia in Ukraine; evening in memory of Alexander Bilash "I grew up with folk songs"; "Music dedication to Taras Shevchenko".

The concert program was attended by leading art groups and soloists.

The staff of the National Music Academy of Ukraine has clearly defined prospects of activities by developing reasonable and convincing plans of the institution for the future; to keep on doing that it has strong and creative human resources for its implementation.

Рожок В. І. Академія на вістрі часу. Висвітлено основні напрями роботи НМАУ ім. П. І. Чайковського з підготовки професійних діячів у сфері музичного мистецтва. Діяльність навчального закладу протягом століття – це епоха в історії української музичної культури. Тут здобули фахову підготовку кілька поколінь митців, творчість яких набула світового визнання. Охарактеризовано діяльність науково-педагогічного колективу, його творчі здобутки, міжнародні зв'язки, наголошено на необхідності державної підтримки як мистецької освіти в Україні, так і молодих митців, які становлять культурно-мистецький потенціал країни. Щороку чотири музичні академії в Україні випускають майже тисячу кваліфікованих спеціалістів, але у сфері національної культури їх працює дуже мало. Одне з державних завдань – спланувати і спрямувати кадрові потоки розумно, на користь села, району, міста. Розглянуто актуальні проблеми музичної професійної освіти, які особливо загострилися з підписанням у травні 2005 року Болонської декларації. Процеси євроінтеграції є незворотними, а пов'язані з ними реформування, а почасти й руйнування традиційної системи музичної освіти – це досить небезпечний процес. Важливо надати мистецьким навчальним закладам можливість утілювати новації, не руйнуючи її. Колектив Академії докладає до цього багато зусиль. НМАУ ім. П. І. Чайковського є унікальним науковим центром. Тут відбуваються міжнародні і всеукраїнські науково-практичні конференції, круглі столи, наукові читання з актуальних питань теорії та історії європейської і української музики. Музикознавчі і культурологічні праці публікуються в наукових фахових виданнях: «Часопис Національної музичної академії України імені П. І. Чайковського», «Українське музикознавство», «Науковий вісник Національної музичної академії України імені П. І. Чайковського», «Проблеми етномузикології». Міжнародний авторитет Академії зростає і завдяки високим успіхам та перемогам її вихованців на міжнародних музичних конкурсах. В Академії навчаються студенти з Китаю, Ірану, США, Південної Кореї, Росії, Білорусі, Грузії, Сербії, Чорногорії, Польщі, Японії, Нової Зеландії, Сирії та інших країн – понад 120 студентів.

Ключові слова: діяльність НМАУ ім. П. І. Чайковського, вища музична освіта в Україні, українське музичне виконавство.

Рожок В. И. Академия на острие времени. Освещены основные направления деятельности НМАУ им. П. И. Чайковского по подготовке профессиональных деятелей в сфере музыкального искусства. Её деятельность в течение века – это эпоха в истории украинской музыкальной культуры. Тут получили профессиональную подготовку несколько поколений музыкантов, творчество которых имеет мировое признание. Охарактеризована деятельность научно-педагогического коллектива, его творческие достижения, международные связи, акцентирована необходимость государственной поддержки как музыкального образования в Украине, так и молодых музыкантов, составляющих культурно-художественный потенциал страны. Ежегодно четыре музыкальные академии в Украине выпускают около тысячи высококвалифицированных специалистов, однако в сфере национальной культуры их работает очень мало. Одна из государственных задач – спланировать и направить кадровые потоки разумно, на пользу села, района, города. Рассмотрены актуальные проблемы высшего музыкального образования, особенно обострившиеся с подписанием в мае 2005 года Болонской декларации. Процессы евроинтегрирования необратимы, а вызванные ими реформирование, а то и разрушение традиционной системы музыкального образования – это достаточно опасный процесс. Важно дать возможность учебным заведениям вводить новации, не разрушая её. К этому стремится и коллектив Академии. НМАУ им. П. И. Чайковского – уникальный научный центр. Тут проводятся международные и всеукраинские научно-практические конференции, круглые столы, научные чтения по актуальным вопросам теории и истории европейской и украинской музыки. Музыкаведческие и культурологические труды печатаются в таких научных профессиональных изданиях: «Часопис Національної музичної академії України імені П. І. Чайковського», «Українське музикознавство», «Науковий вісник Національної музичної академії України імені П. І. Чайковського», «Проблеми етномузикології». Международный авторитет Академии возрастает и благодаря высоким успехам и победам её выпускников на международных музыкальных конкурсах. В Академии обучаются студенты из Китая, Ирана, США, Южной Кореи, России, Белоруссии, Грузии, Сербии, Черногории, Польши, Японии, Новой Зеландии, Сирии и других стран – всего более 120 студентов.

Ключевые слова: деятельность НМАУ им. П. И. Чайковского, высшее музыкальное образование в Украине, украинское музыкальное исполнительство.

VOLODYMYR ROZHOK'S ARTISTIC ACHIEVEMENTS

UDK 37.07:005 (477) (092)

ANTONYUK O. V.

SELF-GIVING WORK IN CHOSEN PROFESSION

Multivalued activity of V. Rozhok is characterized, for many years he has hold the position of rector of Tchaikovsky National Music Academy. Doctor of Arts, professor, People's Artist of Ukraine, corresponding Member of the National Academy of Arts of Ukraine, he has made a huge contribution both to the development of cultural life in Ukraine being the initiator and organizer of the International Conducting Competition dedicate to S. Turchak, International Assembly of the Easter, "Lord, Lord, thy power", and to the improvement and enrichment of arts education. One of his achievements is the development of Academy's international relations with the musical educational institutions in foreign countries. Particular attention is paid to his research activities. Thanks to his direct participation the international and Ukrainian scientific-practical conferences, round tables, scientific readings on the topical issues of Ukrainian and European musicological thought take regularly part in Academy. An important activity of Rector is his creative work, he promotes activities aimed at raising the prestige of the Academy as a leading center of professional music performance, demonstrating the best achievements of creative collectives and individual performers to the general public in Ukraine and abroad. He is a permanent initiator at the Academy of many artistic events, which have already received international recognition. Students and creative teams of the Academy generally represent classical and modern musical art in Ukraine and abroad, they have succeed in wining the prizes in international and national contests, receiving more than 50 awards and laureate titles annually.

Keywords: cultural and artistic activities of V. Rozhok, artistic events of Tchaikovsky National Music Academy, S. Turchak International Conducting Competition, International Assembly of Easter, "Lord, Lord, by Your power!".

Volodymyr Rozhok, conductor, teacher, musical and public figure, Doctor of Arts, professor, corresponding member of the Academy of Arts of Ukraine, People's Artist of Ukraine, for more than ten years has steered the Tchaikovsky National Music Academy of Ukraine. Due to his active and purposeful activity the Academy has acquired a teaching staff, which provides training for high-level musicians, music scientific figures and educational Ukrainian elite society as a National entity of world culture, giving opportunities to implement the boldest creative plans.

Personnel policy of Volodymyr Rozhok made it possible to bring to the educational process 6 Academicians and 9 Corresponding members of the Academy of Arts of Ukraine, 62 People's artists of Ukraine, 98 Professors and 121 Associate professors, 33 Doctors and 113 PhDs, 56 Honored Artists and 41 Honored Workers of Ukraine. Rector constantly invites famous artists for teaching process; they are the best soloists of creative collectives from leading music institutions, specialists in musicology and art education. Rector completes the teaching staff of departments by former pupils – talented graduates of post-

Volodymyr Rozhok's artistic achievements

graduate studies and doctoral studies. Thanks to this he can ensure the high image of Academy in Ukraine and in Europe.

Volodymyr Rozhok was born in 1946 in the picturesque village of Khoroshe Ozero, District Nijinsky near Chernihiv. He comes from large family of a soldier of Great Patriotic War, invalid of the first group. His father, Ivan, at the age of twenty, took part in a fierce battle near Moscow in December 1941, he was seriously wounded (blind) and lived only forty-six years. His mother Anna had a lovely voice, was a member and soloist of the famous church choir. The first music lessons he has received in the family: his father played the accordion, his mother sang, and he was actively involved in rural and school performances. In 1961 he entered the cultural-educational College in Nijin.

He received the higher art education as conductor-choirmaster at Kharkiv State Institute of Culture (1969) and Kotlyarevsky Kharkov State Institute of Arts (1974). As a student he was interested in the history and theory of performance, musicological research, including conductor creativity.

In the autumn of 1976 he enrolled the post-graduate studies at the M. T. Rilsky Institute of Art, Ethnography and Folklore of Ukraine National Academy of Sciences in the department of theater studies. He defended his thesis with a little investigated theme "The image of people in the Ukrainian Soviet heroic revolutionary opera". In spring of 1981 Volodymyr Rozhok was appointed deputy art director at the Taras Shevchenko State Academic Opera and Ballet Theatre of Ukraine. There he joined the process of creating the opera performance and had close communication with soloists, orchestra musicians, conductors, directors and theater artists. With his arrival the creative life, particularly with an involvement of young artists has greatly quickened at the theater. On his initiative, the Opera troupe members have prepared two unscheduled premieres with young singers: the classic jewel of Italian opera of the 18 century: "Secret Marriage" by Domenico Cimarosa and modern comic opera by Otar Taktakishvili "First Love". Due to his active participation and intensive cooperation with young artists Kyiv Opera has become winner of the All-Union Festival of creative youth from musical theater companies.

Volodymyr Rozhok in his endeavors was supported by theater principal conductor Stefan Turchak who was to become his friend and their friendship lasted a long time. Support of Maestro, friendship and compatible views facilitated purposeful organizational and creative activity.

While being in the creative and administrative work, Volodymyr Rozhok has studied the issue of musical performance and the conductor's work. He published articles in scientific journals, took part in international symposia, congresses and conferences, working on a monograph "Stefan Turchak". The edition of which was a real event in the musical life of Ukraine and an important step in perpetuating the memory of the brilliant conductor. This book is written by a man who in subtle nuances knows what to write. Long and hard research work was crowned in January 1997, he defended his doctoral thesis on topical issues in Ukrainian art associated with conducting art and Turchak's life.

In 1994 V. Rozhok were invited to work at the Presidential Administration of Ukraine, where he headed the department of culture and creative unions. In August 1996, he worked as vice-rector at the Tchaikovsky Kiev State Conservatory, helping to strengthen the prestige of this unique institution, one of the most respected in Ukraine and Europe.

Responsible and fruitful work was dedicated to the development of cultural life and its promotion while Rozhok was working as Deputy Minister of Culture and Arts of Ukraine, and later headed the Office of Humanitarian Affairs of the Presidential Administra-

tion of Ukraine (1997–2001). Bright page in the life of Volodymyr at this time was his work as a conductor, choirmaster and artistic director of boys' choir of Lysenko Kyiv secondary specialized music boarding school known in Ukraine and abroad. Under his leadership the choir performed the masterpieces of classical and contemporary repertoire abroad and in Ukraine, taking part in prestigious competitions and concerts in the Column Hall of Lysenko National Philharmonic of Ukraine, the National Opera of Ukraine, in Western Europe (Austria, Switzerland, Hungary, France and Spain), everywhere getting awards and honorable marks, worthily presenting the culture of independent Ukraine. Composer K. Penderecki and conductor V. Spivakov performing at the concerts together with the boys' choir have appreciated the high outstanding choral skills of the team and its leader.

During the years 2001–2004 V. Rozhok worked in responsible diplomatic field being an advisor on culture, education and science of the Embassy of Ukraine in the Russian Federation. Significant event in the life of V. Rozhok occurred in March 2004, when the Conference of the labor collective elected him as Rector of the Tchaikovsky National Music Academy of Ukraine. In all these spheres and positions he managed to gain mighty authority among teachers and students that has given to him the opportunity to be elected as rector of the Academy in May 2011 with unanimous support of students and colleagues.

It is well understood that in terms of independent Ukrainian state it is essential that the system of cultural and art education should be transformed taking into consideration the needs of the time. As the main objective of the Academy, he has chosen the optimum combination of traditional techniques and new technologies of scientific-pedagogical and creative work in educational process, organic connection with national history, culture, art and their traditions.

During 2004–2015 years he steered such important structural unit of the Academy, as chair of operatic training and musical direction. It is a leading center of education for music theater performers based on the best Kiev vocal school traditions inherent by famous singers – Maria Alekseeva-Yunevych, Camille François Everardi. It is important that V. Rozhok has provided the training of theater directors by using the practical basis – learning process is based at the Opera Studio. This professional mini-theater at the Academy has a full financial support, orchestra, choir, wardrobe, sewing workshop, decorating shop, design shop and carpenter shop. Such conditions of training provide students a unique opportunity to stay in the creative atmosphere of professional theater, to observe and participate in the work in performance as actors, assistant directors and producers. They have an opportunity both to attend performances and to defend the thesis and diploma presentations. None of the institutions in Ukraine has such unique features.

Especially Volodymyr Rozhok has sense of innovation in scientific and educational spheres. This convinces to work together with the scientific and teaching staff, to develop and implement theoretical and methodological principles relevant to scientific discipline such as cultural studies. The Academy created Specialized Academic Council on Doctoral and Candidate Thesis Defense. In scientific journals are published cultural studies of graduate students, doctoral students, teaching staff.

Professor, Doctor of Arts sees the main objective of this scientific discipline in terms of building of democratic, pluralistic society in the development and propagation in Ukrainian society of systematized knowledge about the culture, formation, especially in students, the ability to comprehend the reality of cultural processes, the competence to be tolerant to Ethnic and social diversity of cultural forms, the willingness to identify and understand the interconnections and interdependence of the various components of the cultural system.

Reforming musical education at the Academy, integrating it into the European educational space, V. Rozhok comes from the fact that is known and recognized in Ukraine and abroad. This refers to the continuity of music education (Special Music School – Music College – Academy), in such system the higher education is an exceptional school of music and performing research center.

Rozhok provides research activity. The Academy regularly held international and national scientific conferences, roundtables, scientific readings on topical issues of European and Ukrainian musicological thought.

On his initiative “Journal of the Tchaikovsky National Music Academy of Ukraine”, “Ukrainian musicology” and “Scientific Bulletin” are issued under the Ministry of Education and Science of Ukraine. These scientific editions publish scientific articles on the development of music and culture.

Thanks to his efforts, since 2005, every five years there is the festival “Tchaikovsky Fest”, dedicated to the life and creative work of the outstanding Russian composer.

The creative life of the Academy has enriched Ukrainian culture space by organizing art events like the All-Ukrainian Piano Competition for the award from the company “C. Bechstein”.

Thanks to his direct participation the international and Ukrainian scientific-practical conferences, round tables, scientific readings on the topical issues of Ukrainian and European musicological thought are regularly held at the Academy. An important activity of Rector is his creative work; he promotes activities aimed at raising the prestige of the Academy as a leading center of professional music performance, demonstrating the best achievements of creative collectives and individual performers to the general public in Ukraine and abroad. He is a permanent initiator of many artistic events at the Academy, which have already received the international recognition. Students and creative teams of the Academy generally represent classical and modern musical art in Ukraine and abroad, they have succeed in winning the prizes in international and national contests, receiving more than 50 awards and laureate titles annually.

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Антонюк О. В. Самовіддана праця на теренах обраної професії. Охарактеризовано багатогранну діяльність В. І. Рожка, ректора НМАУ імені П. І. Чайковського, доктора мистецтвознавства, професора, народного артиста України, члена-кореспондента Національної академії мистецтв України, його внесок у розбудову національного культурно-мистецького життя в Україні (як ініціатора й організатора Міжнародного конкурсу диригентів імені С. Турчака, Міжнародної Пасхальної асамблеї «Господи, Господи, силою Твоєю»), в удосконалення і збагачення мистецької освіти, розвиток міжнародних зв'язків Академії, поглиблення співпраці з музичними навчальними закладами зарубіжних країн. Особливої уваги Володимир Рожок надає науково-дослідній діяльності. За його безпосередньої участі в Академії систематично відбуваються міжнародні і всеукраїнські науково-практичні конференції, круглі столи, наукові читання з актуальних питань розвитку європейської і української музикознавчої думки. Важливим напрямом діяльності ректора є творча робота, він сприяє проведенню заходів, спрямованих на піднесення авторитету Академії як провідного центру професійного музичного виконавства, на показ широкій громадськості в Україні та за її межами найкращих здобутків творчих колективів і окремих виконавців. В. Рожок постійно ініціює проведення в Академії багатьох мистецьких заходів, які вже набули міжнародного визнання. Студенти і творчі колективи Академії широко представляють класичне і сучасне музичне мистецтво в Україні та за її межами, досягаючи високих успіхів у міжнародних та всеукраїнських конкурсах, виборюючи щороку більше 50 дипломів і лауреатських звань.

Ключові слова: культурно-мистецька діяльність В. І. Рожка, мистецькі акції НМАУ імені П. І. Чайковського, Міжнародний конкурс диригентів імені С. Турчака, Міжнародна Пасхальна асамблея.

Антонюк А. В. Самоотверженный труд в избранной профессии. Охарактеризована многогранная деятельность В. И. Рожка, ректора НМАУ имени П. И. Чайковского, доктора искусствоведения, профессора, народного артиста Украины, члена-корреспондента Национальной академии искусств Украины, его вклад в развитие культурной жизни в Украине (инициатора и организатора Международного конкурса дирижёров имени С. Турчака, Международной Пасхальной ассамблеи «Господи, Господи, силою Твоей»), в совершенствование и обогащение художественного образования, развитие международных связей Академии, углубление её связей с музыкальными учебными заведениями зарубежных стран. Особое внимание В. Рожок уделяет научно-исследовательской деятельности. При его непосредственном участии в Академии систематически проходят международные и всеукраинские научно-практические конференции, круглые столы, научные чтения по актуальным вопросам развития европейской и украинской музыковедческой мысли. Важным направлением деятельности ректора является творческая работа, он способствует проведению мероприятий, направленных на подъём авторитета Академии как ведущего центра профессионального музыкального исполнительства, на показ широкой общественности в Украине и за рубежом лучших достижений творческих коллективов и отдельных исполнителей. В. Рожок постоянно инициирует проведение в Академии многих художественных мероприятий, которые уже получили международное признание. Студенты и творческие коллективы Академии широко представляют классическое и современное музыкальное искусство в Украине и за рубежом, достигая высоких успехов в международных и всеукраинских конкурсах, получая ежегодно более 50 дипломов и лауреатских званий.

Ключевые слова: культурно-художественная деятельность В. И. Рожка, художественные акции НМАУ им. П. И. Чайковского, Международный конкурс дирижёров имени С. Турчака, Международная Пасхальная ассамблея.

**“GOD SAVE THE SPIRIT OF DESIRE”:
THE FIGURE AT THE EDGE OF HISTORICAL CHANGES**

V. Rozhok's activity is characterized and his achievements as choral conductor, scientist, teacher, his work at many senior government positions are described also. His priority is to help talents, people who are willing to overcome the stereotypes, creatively develop and establish new traditions in art. His ideas about national culture program require a long time and efforts of all stakeholders. Volodymyr has been elected rector of Tchaikovsky NMAU for the second time since 2004. The main direction of his activity identified by himself is the integration of Ukrainian music education in the European cultural space. He asserts that the field of art education institutions should be accountable to the Ministry of Culture of Ukraine. V. Rozhok doesn't tend to think and act on principle: from election to election. Projects initiated by him are large-scale, demonstrative and professionally provided. The style of his work as a leader of the team can be called “cultural diplomacy”, it is generated by moral and aesthetic principles, leader's worldview, and the most important it is confirmed by his personal experience in the field of culture and art. His understanding of social and cultural issues of our time is based on the realities of Ukrainian contemporary time, closely connected with global processes. He is not only expert in the field of music; he has the maximum openness in artistic, educational, cultural activity in general. The main thing for V. Rozhok is his special citizenship. He knows the most important – reason and purpose of activities in the field of culture and art. He succeeds in overcoming difficulties which are insurmountable for many persons, because he believes that his ideas correspond to the truth of life, they are organic to the national culture. He respects those with whom he works and he communicates with them respectively. His special humour is born by his life experience, his contradictions, his ability to overcome them and the ability to reach unhesitatingly the goal.

Keywords: V. Rozhok's anniversary, Rector of Tchaikovsky National Music Academy, higher music education in Ukraine.

Maxims about Rozhok's work during the decades in the field of culture and art consist a unique constellation of views. For many, he is primarily a musician, choral conductor, renowned scientist and teacher, for others he is talented leader, tireless public figure and epoch-making personality. Embracing a number of activities and government positions, Volodymyr Rozhok has clearly defined his priorities – to help the talented people and those who are willing to overcome the stereotypes, creatively develop traditions and establish new art. He extended the sphere of influence of artistic images and characters which embody the full historical truth about the fate of his people, the creativity being regarded as an opportunity to reveal the sincere beliefs, to realize the unparalleled vision of the world conception and man's existence.

He has always contributed to the development, potential expansion and enrichment of Ukrainian spiritual and contemporary music, because he was always convinced that it is music which can elevate national culture to the world level.

He has made many efforts to return the national musical heritage, either long ignored, or even excluded from the artistic process.

Society responds to the challenges of history, bringing forward the distinguished persons equal to their time. Anniversaries provide an opportunity to fully comprehend and evaluate, carefully check your experiences. 70th anniversary of Volodymyr Rozhok also encourages turning to his artistic biography, a number of its pages now appears in a new light, becoming a special kind of meaning and value.

Gradual movement and directed full-scale work is not only a feature but a form of Volodymyr Rozhok's creative activity thanks to them he overcomes any conventionalism, passivity, official bureaucracy. Rozhok insists that art institutions in Ukraine should implement all innovations without destroying effective, proven and acquitted by time our own music education. In this way the Academy steered by him moves into future.

European integration processes must be understood primarily as attracting national standards and dissemination of national art education in the European educational space as well. Therefore, the fundamental social position of rector consists in advocating the recognized advantages of established functional system of music education in Ukraine, whose achievements are acclaimed in the world.

Taking it into account the Academy developed a thorough integrated curriculum of vocational education, whereby the content of educational programs involves a deep relationship between the four-year study at Bachelor and the next stage of training, which ends awarding educational qualification of "Specialist" (according to the Law of Ukraine "On higher education", the last graduation in this level is over in 2016) or academic degree "Master". That proposition was supported at the Ministry of Education and Science of Ukraine and it was stressed that the qualification of the second cycle of higher education ("Master") for certain specialties, such as art, should be preceded by comprehensive studies on two cycles of higher education – junior specialist and bachelor.

Rector of the Academy, together with the staff cares about preserving the much-needed phase of postgraduate training as assistant-probation studies to provide creative continuity, maintain and develop the advanced trend in art higher school. Thus it is also a special phenomenon in the system of music education. Post-graduate studies provide a unique opportunity for young performers under the guidance of a teacher, an outstanding personality in a certain field of performing arts, to improve their skills as a concert musician and professor of the future, to possess masterfully the wide knowledge and general humanitarian skills.

V. Rozhok is constantly interested in the creative life of the Academy. It was during his leadership that international professional contacts have enormously expanded, here the world-class artists and outstanding professors are always invited to conduct master classes. Great Hall of Tchaikovsky NMAU became literally the leading scene of capital. Indeed the performances prepared in Opera Studio, sold-out concert events and other art projects initiated by Rector are recognized by experts and public as the extraordinary cultural and artistic events. Among them there are the international music festivals, commemorative events, concerts to honor the eminent Ukraine and world prominent musicians. International Assembly of Easter is the author's project of Volodymyr Rozhok, by idea of spirituality it has united the best performing forces in Ukraine and many foreign teams. Launched in 2009, the annual Easter choral assembly always causes significant social and artistic resonance and has become a real jubilation of spirituality.

The work of the Rector is guided by the principle, formulated at that time by Humboldt, about the inseparability of research and teaching work. In 2008, on the initiative of the rector the editorial board began the edition of quarterly academic periodical "Journal of Tchaikovsky National Music Academy of Ukraine". This journal publishes the articles by leading scientists of Ukraine and foreign countries on issues of art history and cultural studies, the results of dissertations for the degree of doctor and candidate of sciences, reviews of teaching and scientific professional publications, information on cultural life and scientific investigations at the Academy. Among the authors there are not only known figures for their art and cultural achievements, but also young people: postgraduate students and assistant – probationers.

Recently the staffs of the National Music Academy and Ukrainian and foreign public have celebrated the 100th anniversary of the renowned music higher institution, and the rector together with colleagues had made great efforts to maintain the prestige of music world glorified institution. Besides artistic matters, he has to solve urgent and long need to repair the Academy building, Volodymyr Rozhok demonstrates his extraordinary courage, consistency and patriotism, seeking opportunities to save (in the literal sense of the word) the Academy, but it's not easy in the current situation.

Volodymyr Rozhok knows the main thing and the reason and purpose of his activities in the field of culture and art. He succeeds in overcoming difficulties that are insurmountable for many persons, because he believes that his ideas correspond to the truth of life, they are organic to the national culture. He respects those with whom he works and he communicates with them respectively. His special humour is born by his life experience, his contradictions, his ability to overcome them and the ability to reach unhesitatingly the goal. He is characterized by self-examination and self-preservation of personal space.

Management activities in culture and art are particularly difficult. Unjustly a special opinion is widespread that art culture does not demand in general and especially any interference or guidance. But there is a contrary opinion. No wonder that these issues are discussed regularly. It is worth mentioning the situation with Federico Fellini from the movie "Orchestra Rehearsal": musicians, refusing to obey the will of the conductor behave as anyone wants. Finally, coordinated creative team breaks up; its former participants lose decent appearance and become unruly crowd of rebels.

This example is a symbolic illustration of the life and creative activity of public figure, conductor, People's Artist of Ukraine, Doctor of Arts, professor of choral conducting, corresponding member of National Academy of Arts of Ukraine, Rector of the Tchaikovsky National Music Academy of Ukraine, Volodymyr Rozhok.V. Rozhok doesn't tend to think and act on principle: from election to election. Projects initiated by him are large-scale, demonstrative and professionally provided.

The style of his work as a leader of the team can be called "cultural diplomacy", it is generated by moral and aesthetic principles, leader's worldview, and the most important it is confirmed by his personal experience in the field of culture and art. His understanding of social and cultural issues of our time is based on the realities of Ukrainian contemporary time, closely connected with global processes. He is not only expert in the field of music; he has the maximum openness in artistic, educational, cultural activity in general. The main thing for V. Rozhok is his special citizenship understood in the special sense of a nation depending on the cultural traditions of Ukrainian best education system.

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Гуменюк Т. К. «Хай живе дух неспокою»: постать на вістрі історичних змін. Охарактеризовано діяльність В. Рожка, хорового диригента, ученого, педагога, його роботу на багатьох керівних державних посадах. Його пріоритети – допомагати талантам, тим, хто готовий долати стереотипи, творчо розвивати традиції та утверджувати нове у мистецтві. Його ідеї, програма розвитку національної культури потребують тривалого часу і зусиль кожного учасника цього процесу. Починаючи з 2004 року, Володимира Івановича вже вдруге обрано на посаду ректора НМАУ ім. П. І. Чайковського. Головним напрямом своєї діяльності він визначив інтеграцію української музичної освіти в європейський культурний простір. Він обстоює право закладів освіти мистецької галузі бути підпорядкованими управлінню навчальних закладів Міністерства культури України. В. Рожку не властиво думати і діяти за принципом – від виборів до виборів. Започатковані ним проекти – масштабні, репрезентабельні, професійно забезпечені. Стиль його роботи як лідера колективу можна назвати «культурною дипломатією», він породжений морально-естетичними принципами, світоглядом керівника, а головне – підтверджений його особистим досвідом роботи у сфері культури і мистецтва. Його розуміння соціокультурних проблем сучасності ґрунтується на реаліях української дійсності, тісно пов'язаної зі світовими процесами. Він – фахівець не лише в галузі музичного мистецтва, йому притаманна максимальна відкритість мистецькій, освітній, культурній діяльності загалом. Головне для В. Рожка – його особлива громадянська позиція. Він знає головне – причину і мету своєї діяльності у сфері культури і мистецтва. Йому вдається долати для багатьох нездоланні труднощі, бо він завжди вірить, що його задуми відповідають правді життя, є органічними для національної культури. Він поважає тих, із ким працює і спілкується, як поважає себе. У нього особливий гумор, породжений життєвим досвідом, його суперечностями, умінням їх долати і здатністю впевнено досягати своєї мети.

Ключові слова: ювілей В. І. Рожка, ректор НМАУ ім. П. І. Чайковського, вища музична освіта в Україні.

Гуменюк Т. К. «Хай живе дух неспокою»: личность на острие исторических изменений. Охарактеризованы деятельность В. Рожка, хорового дирижера, учёного, педагога, его работа на многих руководящих государственных должностях. Его приоритеты – помогать талантам, тем, кто готов преодолевать стереотипы, творчески развивать традиции и утверждать новое в искусстве. Его идеи, программа развития национальной культуры требуют длительного времени и усилий каждого участника этого процесса. Начиная с 2004 года, Владимир Иванович уже второй раз избран на должность ректора НМАУ им. П. И. Чайковского. Главным направлением своей деятельности он определил интеграцию украинского музыкального образования в европейское культурное пространство. Он отстаивает право учреждений образования художественной отрасли быть подчиненными управлению учебных заведений Министерства культуры Украины. В. Рожку не свойственно думать и действовать по принципу – от выборов до выборов. Начатые им проекты – масштабны, профессионально обеспечены. Стиль его работы как лидера коллектива можно назвать «культурной дипломатией», он порождён морально-эстетическими принципами, мировоззрением руководителя, а главное – подтверждён его личным опытом работы в сфере культуры и искусства. Его понимание социокультурных проблем современности основывается на реалиях украинской действительности, связанной с мировыми процессами. Он – специалист не только в области музыкального искусства, ему присуща максимальная открытость художественной, образовательной, культурной деятельности в целом. Главное для В. Рожка – его особая гражданская позиция. Он знает основное – причину и цель своей деятельности в сфере культуры и искусства. Ему удаётся преодолевать для многих непреодолимые трудности, потому что верит – его замыслы соответствуют правде жизни, являются органичными для национальной культуры. Он уважает тех, с кем работает и общается, как уважает себя. У него особый юмор, рождённый жизненным опытом, его противоречиями, умением их преодолевать и способностью уверенно достигать своей цели.

Ключевые слова: юбилей В. И. Рожка, ректор НМАУ им. П. И. Чайковского, высшее музыкальное образование в Украине.

UDK 78.072+78.071.2+378

TYSHKO S. V.

**MUSICOLOGY IN THE INTERPRETATION OF A CONDUCTOR
AND TEACHER: A LOOK INTO THE FUTURE
AT THE INTERSECTION OF CENTURIES
AND ARTISTIC TRENDS**

We consider the works of V. Rozhok, choirmaster, teacher, researcher and musicologist. They have a unique objectivity; they tend to be a kind of universalism. In addition to the general problems of genre and style in music, creative biographies of musicians and researchers, the scientist is interested in questions of musical performance. Of particular importance are his works about S. Turchak, they characterize the opera and ballet performances of compositions by different eras' composers. The particular attention he focuses on key-productions in this Artist creativity – opera "Katerina Ismailova" by D. Shostakovich, "Taras Bulba" by M. Lysenko, the ballet "Olga" by E. Stankovych. For the first time in Ukrainian musicology, he has made a comparison of multiple conducting interpretations of the opera "Katerina Ismailova" by D. Shostakovich (K. Simeonov, S. Turchak and V. Kozhukhar). He has revealed the importance of S. Turchak's creative heritage using the example of opera "Taras Bulba" by M. Lysenko. His published textbook is the first step to create a course on the history of Ukrainian conductor's performance; it covers opera-symphonic and choral conducting, theory and methodology of conducting, conducting performance history and education. The textbook reproduces cultural and historical context of eminent artists. Interest in the problems of cultural studies appeared in V. Rozhok's work concerning the organization and edition "Of cultural dictionary" (K., 2011).

Keywords: Musicology works of V. Rozhok, performing Ukrainian conductor's art, opera and ballet productions by S. Turchak.

The author has considered a prolific start of V. Rozhok, People's Artist of Ukraine, Doctor of Arts, professor, corresponding member of National Academy of Arts of Ukraine. She reproduced the circumstances of his work during five years in T. Shevchenko Kyiv State Academic Opera and Ballet Theatre (now – National Opera of Ukraine) where he was Deputy Director of Creative Affairs. She emphasized the high artistic accomplishments at this theater, characterized the iconic performances in which the young deputy director had taken part implementing all their stage phases. The destiny of Volodymyr Rozhok is closely associated to musical theater. He is choirmaster by profession and call of the soul, but at the same time he is a gifted scientist, musicologist. His work in the field of scientific research has a unique objectivity, which tends to be a kind of universalism.

Volodymyr Rozhok while describing the method of creative genius of Ukrainian conductor Stefan Turchak, protagonist of his research, emphasizes on such organic combination of a variety of factors which form the personality of the outstanding musician and extraordinary personality who raised Ukrainian operatic and symphonic art to the international level and made an impact on the development of world culture.

Researcher builds his scientific credo on this background. In light of this message the deeply meaningful work of V. Rozhok is dedicated to creative biography of S. Turchak, it is

particularly important. This unique study is written by a person who is able to grasp the true scale of the genius musician, his difficult career.

Rozhok-musicologist considers a major layer of artist's creative heritage, covering a wide range of opera and ballet performances produced by composers during different periods and derivatives of various national schools – from H. W. Gluck to D. Shostakovich, from M. Lysenko to V. Hubarenko and E. Stankovych, from G. Verdi to M. Mussorgsky and P. Tchaikovsky. He focuses attention on several operas, which, indeed, like a drop of water, reflect the unique creative individuality of the artist, they exemplify it because these stellar work for the first time in Ukrainian are examined by V. Rozhok as key in the creative biography of the artist. This applies above all to iconic music productions from world opera-ballet repertoire “Katerina Ismailova” by Shostakovich, “Taras Bulba” by M. Lysenko and Ballet “Olga” by E. Stankovych.

Stephen Turchak's personality from the point of view of the scientist is a kind of “demiurge” on the scene; his hands combine and build this brilliant “music sphere”. V. Rozhok showing the originality of artist's psychology emphasizes a particular emotional tone inherent to S. Turchak. Symbolic is this fact that thinking about it the researcher recalls the words of another famous maestro of the last century – Charles Munch: “Conductor's activity will be quite incomplete if it does not backed by the magical influence of his personality”... Volodymyr Rozhok provides thorough, scrupulous historical analysis of the facts, circumstances, even the everyday details of master's life in the theater because all that gives information about “breathing”, space, forms, a kind of “air of will” inherent to unique creative personality of S. Turchak.

Our attention is drawn by the comparison of three conductor's interpretations of opera “Katerina Ismailova” by D. Shostakovich produced by K. Simeonov, S. Turchak and V. Kozhukhar, this comparison was made by Volodymyr Rozhok for the first time in musicological scholarship. It just allows seeing and feeling the subtleties of genre modulations in the entirety of their impact on drama.

The researcher delves into the almost forty-year history of staging “Katerina Ismailova” at Kyiv Theater (from the mid-sixties years) and thoroughly considers each of the three versions of the reading of opera score by Shostakovich. It is in Turchak's conductor interpretation that the researcher reveals “psychological multidimensionality of nature” – the most important and most difficult stylistic and dramatic sign of this opera by D. Shostakovich.

He knows perfectly well the musical text of this opera masterpiece, the secret of his dramatic construction and detail, he examines the history of each production, intensifying and embracing this historical review by skillful musicological analysis, referring to the comments in the press and the views of witnesses on performances in Kiev, Moscow, Madrid, Wiesbaden, Odessa.

Another bright example that represents the conductor's extraordinary talent and his unique gift of visionary is the production of Mykola Lysenko's Opera “Taras Bulba”. This opera with its plot is extremely difficult, unfortunately for some time being underestimated, and it is necessary to add that it has an extremely deplorable scenic destiny.

Indeed, the opera “Taras Bulba” has impressed the Western European audiences not only by high quality of musical material, but also by stressful being of Ukrainian heroic spirit, by its lyrics, songs, life and mentality characteristics typical to our people. It was recreated through a peculiar interpretation of this Lysenko's brilliant and little known musical-dramatic text. V. Rozhok writes about the problems that were connected with the first theater presentation of “Taras Bulba” to the Western European public during

the International Opera Festival in the German city of Wiesbaden (1982), as well as about conductor's brilliant solutions which were used to demonstrate by maestro the spiritually sublime work that shows the huge achievements of Ukrainian culture. Stefan Turchak showed amazing willpower making a great work by restoring the performance; he has introduced new artists, has skillfully promoted opera in the media. In addition, almost every his concert has included the overture from the opera "Taras Bulba". Its heroic patriotism, brightly national, hymnal nature has always fascinated audience, having increased the number of music admirers of Lysenko.

Volodymyr Rozhok directs its scientific ideas into the future, particularly embodying them in some training courses for students of music schools. Recently he has published a manual which according to the author is the first step towards a course on the history of Ukrainian conductor's performance. Scientific and methodological foundations of this new discipline are being built before our eyes. Examining opera, symphonic and choral conducting altogether, V. Rozhok sees conductor's performance as a multi-synthetic process, based on the achievements of the theory and methodology of conducting, history and conductor's training. For the implementation of the practical plan it was essential that the author should find the rich cultural and historical context of the outstanding artists who has developed the art of conducting in the past and the present. This context is consistently investigated by the scientist in the first methodological section of the manual.

Another aspect of the Rector is the creation of the scientific council for doctoral theses. Post-graduates students have successfully defend the dissertation research at the Department of Theory and History of Culture at National Music Academy of Ukraine for many years. General desire of the author is to consider the conductor's profession and performing arts as an integral part of world and national culture, thus it inevitably attracted his attention to the problems of cultural studies. This area of activity are represented by his first extensive work on organizing and editing the "cultural vocabulary" considered as unique Ukraine encyclopedic publication of this type.

The main theme "leitmotif" is clearly identified in Rozhok's creative research; this is a biography of Stephen Turchak, it is appropriate to think that "text" of biography of famous Ukrainian conductor retains his image for contemporaries and posterity. Rozhok believes that Stefan Turchak was an extraordinary and unexpected phenomenon because he dedicated his entire being to work Turchak's whole career was an impassioned attempt to reach the ideal, he met every challenge and never strayed from the standard set by his creative conscience.

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Тишко С. В. Музикознавство в інтерпретації диригента і педагога: погляд у майбутнє на перетині століть і художніх тенденцій. Розглянуто праці В. Рожка, хормейстера, педагога, дослідника-музикознавця. Вони мають унікальну предметність, яка тяжіє до своєрідного універсалізму. Крім загальних проблем жанру і стилю в музичному мистецтві, творчих біографій музикантів, дослідника хвилюють питання музичного виконавства. Особливе значення мають його роботи про С. Турчака, у яких охарактеризовано оперні і балетні спектаклі за творами композиторів різних епох. Особливу увагу він зосереджує на постановках, ключових для творчості Митця, – опер «Катерина Ізмайлова» Д. Шостаковича, «Тарас Бульба» М. Лисенка, балету «Ольга» Є. Станковича. Уперше в українському музикознавстві здійснене порівняння кількох диригентських інтерпретацій опери «Катерина Ізмайлова» Д. Шостаковича (К. Симеонов, С. Турчак та В. Кожухар). Розкрито значення творчості С. Турчака на прикладі постановки опери «Тарас Бульба» М. Лисенка. Виданий навчальний посібник В. Рожка є першим кроком до створення навчального курсу з історії українського диригентського виконавства, у ньому охоплено оперно-симфонічне і хорове диригування, теорію і методику диригування, історію диригентського виконавства і диригентської освіти. У посібнику відтворено культурно-історичний контекст діяльності видатних митців. Зацікавлення проблемами культурології виявилось і в роботі В. Рожка з упорядкування й редагування «Культурологічного словника» (К., 2011).

Ключові слова: музикознавчі праці В. Рожка, українське диригентське виконавство, оперні і балетні постановки С. Турчака.

Тышко С. В. Музыкаведение в интерпретации дирижера и педагога: взгляд в будущее на пересечении столетий и художественных тенденций. Рассмотрены работы В. Рожка, хормейстера, педагога, исследователя-музыковеда, имеющие уникальную предметность, тяготеющую к своеобразному универсализму. Кроме общих проблем жанра и стиля в музыкальном искусстве, творческих биографий музыкантов, исследователя привлекают вопросы музыкального исполнительства. Особое значение имеют его работы о С. Турчаке, в которых охарактеризованы оперные и балетные спектакли по произведениям композиторов разных эпох. Особое внимание В. Рожок сосредотачивает на ключевых его постановках – опер «Катерина Измайлова» Д. Шостаковича, «Тарас Бульба» Н. Лысенко, балета «Ольга» Е. Станковича. Впервые в украинском музыковедении осуществлено сравнение разных дирижёрских интерпретаций оперы «Катерина Измайлова» Д. Шостаковича (К. Симеонова, С. Турчака и В. Кожухаря). Раскрыто значение творчества С. Турчака на примере постановки оперы «Тарас Бульба» Н. Лысенко. Изданное учебное пособие В. Рожка является первым шагом к созданию учебного курса по истории украинского дирижерского исполнительства, в нём охвачены оперно-симфоническое и хоровое дирижирование, теория и методика дирижирования, история дирижёрского исполнительства и дирижерского образования. В пособии раскрыт культурно-исторический контекст деятельности выдающихся художников. Заинтересованность проблемами культурологии отражена и в работе В. Рожка над составлением и редактированием «Культурологического словаря» (К., 2011).

Ключевые слова: музыковедческие работы В. Рожка, украинское дирижёрское исполнительство, оперные и балетные постановки С. Турчака.

VOLODYMYR ROZHOK'S THEATRE UNIVERSITIES

The author has considered a prolific start of V. Rozhok, People's Artist of Ukraine, Doctor of Arts, professor, corresponding member of National Academy of Arts of Ukraine. She reproduced the circumstances of his work during five and a half years in T. Shevchenko Kyiv State Academic Opera and Ballet Theatre (now – National Opera of Ukraine) where he was Deputy Director of Creative Affairs. She emphasized the high artistic accomplishments in this theater, characterized the iconic performances in which the young deputy director had taken part implementing all their stages. He was appointed to a new position at the end of the 113th theater season. This refers to a unique artistic environment in which the recent graduate from M. Rylsky Institute of Art, Ethnography and Folklore has come. At the same time he completed work on his thesis. The characteristic of outstanding figures, which then were at the head of the distinguished artistic team, has been given to underline the role of this art institution. Among other things, it is said that for the young choirmaster, who came to the theater to administrative positions, the observation of daily unique creative work of the Opera choir has played the role of a sort of master classes, its importance is accentuated for the further research of V. Rozhok's activity and for further improvement of professional process concerning the birth of opera performances. The high artistic achievements of theater are described by emphasizing its iconic performances with the active participation of the young deputy director. It has been underlined the crucial role of meeting and close communication with the outstanding Ukrainian conductor Stefan Turchak, to whom V. Rozhok has dedicated his doctoral thesis and monographs.

Keywords: Rector, activities of V. Rozhok, Taras Shevchenko Kyiv State Academic Opera and Ballet Theater of Ukraine SSR, opera and ballet productions by D. Smolych and S. Turchak.

A conductor's real talent is only one unique phenomenon from all other artistic abilities. The meeting of Volodymyr Ivanovych Rozhok with Stephen Turchak, the biggest star on the Ukrainian conductor's firmament has directed the way of young scientist, conductor and choirmaster. Lately, V. Rozhok has written in his monograph about the famous conductor, "conductor provides the invaluable assistance to the artists thanks to the knowledge of the vocal secrets, understanding the importance of expressive language pronunciation in opera character considered as a main mean of major feature of the image".

Such bright, extraordinary personalities as Turchak have a particular impact on the environment. A person who meets a bright art phenomenon and then gets a chance to watch him up close must be prudent, able to hear and understand his historical scale and attach it to his life priorities.

Working on the thesis Rozhok was inspired to go deeper into music production, into the training of opera performance managers. His further involvement in multidimensional theatrical life as direct responsible participant took place in 1981, when in April, at the end of 113th theater season; he was appointed Deputy Art Director of Taras Shevchenko State Opera and Ballet Theatre of USSR. Here he was fortunate to work five full seasons being close to the opera legend of Ukrainian Art.

Working on this important leadership position, Volodymyr Rozhok has improved text of dissertation and successfully defended it. Academic degree of Candidate of Arts he was awarded on May 24, 1984.

The destiny led him to the theater and he took advantage of the opportunities that opened up for him. Stefan Turchak was then at the top of his conductor's career. His authority was unquestioned and the name was well-known abroad. The skilled craftsmen worked at the theater, they were marked by state awards: the main painter was Theodore Nirod, chief director was Dmytro Smolych. These sophisticated, fully knowledgeable theatrical experts were included in the list of significant figures, carriers of values and native cultural traditions. To observe their activities and to help in solving practical problems became for the young leader the kind of the school to acquire the highest skill.

Some of the leading soloists were working at that time at the State Opera and Ballet Theatre, they were graduates from the same school that had given the way in life to Volodymyr Rozhok – Kharkiv Conservatory (later – Kotlyarevsky Kharkiv University of Arts). Besides the outstanding personality of Vasil Tretyak, this school has trained in different years Victor Trishin, Gisela Tsybola, Valentyna Sokolyk, Alexander Vostryakov. The young art director quickly found a common language with them and was always happy to share their memories about teachers and native alma mater. In addition the whole theater soloists' staff had a high level. Shortly before Volodymyr started working at the theater the young generation of singers – Lyudmila Yurchenko, Roman Mayboroda, Gisela Tsybola, Anatoly Kotherga, Evdokiya Kolesnyk – received honorary prizes and awards at prestigious international vocal competitions. Quickly after these victories they were awarded the title of People's Artist of Ukraine.

The first independent theater season has started being saturated by artistic events. Ukraine was preparing to mark the 1500th Anniversary of Kiev. Image of ancient Kyiv, its traditions and atmosphere, the theme of a clash of Paganism with Christianity has been reflected in the opera "Askold's Grave" by A. Verstovsky.

In those days, each opera and ballet production was reaching the scene only after discussing all stages of its setting at the meeting of Theatre Arts Council, which included the main creative leaders, some of the leading soloists, heads of production departments and representatives of Communist party and trade union organizations. In this way through numerous creative discussions and deliberations, with an active participation of V. Rozhok, was born the ballet "Prometheus" by Ev. Stankovytsch (another name – "Rasputin"); it has encountered some difficulties in its conception and design. It showed the violent events of pre-revolutionary years, which also caused the collapse of the Russian Empire; it was presented as a play with grotesque pictures and images resembling colossus with feet of clay. Music and characters of ballet captured the public with bright contrasts, ingenuity of colorful details, masterful display of everyday genre scenes, humor and pathos. All components were an absolute success but the music and its interpretation by Theatre Orchestra under the direction of Stephen Turchak enchanted with great mastery.

The production of "Taras Bulba" in 1980 conducted by S. Turchak, with D. Smolych and set designer B. Chemodurov has become the eighth interpretation of Lysenko's work in the history of the Opera Theatre. Its adornment consists from expressive and impressive mass choral scenes. Like orchestra, Theater Choir, guided by outstanding choirmaster, People's Artist of the USSR Lev Venediktov showed the strong team that can solve the most complex creative tasks at all performances and individual concerts. Volodymyr Rozhok observed how the true choir master was working with the choir; he recalled the years of training when in Kharkiv he had mastered the profession of a choral conductor. Working at the theater, he was able to go through a kind of master classes, understand the secrets of the profession, and would use this experience later in his choir conductor activity and educational work.

In April – May 1982, the Kiev Opera troupe headed by its already world-renowned music director was invited to take part in the international opera festival in the German city of Wiesbaden, the capital of the federal state of Hessen. In the spring of 1982 in Wiesbaden the Ukrainian musicians showed four performances – “Taras Bulba” of M. Lysenko, “Lucia di Lammermoor” by G. Donizetti, “Khovanshchina” by M. Mussorgsky and “Katerina Ismailova” by D. Shostakovich. The performances were attended by Ukrainian diaspora, including those from Canada. At the end of each opera the curtain was not closed for more than thirty minutes, and the whole audience, standing, applauded the performers. There were cries of “Bravo”, “Glory to Ukraine”.

Consequently, the initial phase of Volodymyr Rozhok career at the theater was very intense and bright. Then the theater began to cross the difficult times. From 1 January 1984, in the middle of 116th season, a long reconstruction of the main building was launched. Performances, including the premieres took place in October Palace of Culture; it was neither adapted for large-scale opera productions nor suitable for the current rehearsals, cold and uncomfortable in winter. The work of the staff, including Volodymyr Rozhok has become more complicated. But no one was going to throw the weapons.

Two major specialists Stephen Turchak and Dmitry Smolych, in these years become seriously ill, their close relatives stubbornly fought for their lives. As if sensing the transience of time, they both implemented interesting ideas and gave birth to new works. The 118th theatrical season begins in conditions of reconstruction of the main building. The latest premieres performed on the stage of October Palace were a significant success with the public; especially the production of “Don Carlos” by G. Verdi executed by D. Smolych in collaboration with conductor Oleg Ryabov and set designer F. Nirod. Despite difficult working conditions, the performance was always acclaimed and favorite performers were fervently applauded by the audience. However, in the near future the Chernobyl disaster will happen and through this test the country and the world should be to pass. Before this happened, the Kyiv Opera Theater had prepared to tour in Germany. It was planned to show two performances – “The Tsar’s Bride” by N. Rimsky-Korsakov and “Eugene Onegin” by P. Tchaikovsky. Only S. Turchak, having been already sick, but the seriousness of the disease has not yet been disclosed, went on tour.

The last joint work of Dmitry Smolych and Stephen Turchak was the production of “Boris Godunov” by M. Mussorgsky. The premiere took place on the scene of the October Palace on 14 December 1986. The part of Boris Godunov was performed by Anatoly Kotherga, for whom the performance in this production on tour in Germany (May, 1987) was a kind of a pass into a great European opera world.

Reconstruction of the main historical building continued until February 1988, and Rozhok’s career rapidly went its way. An important stage of his “theater university” was over in Chernobyl year in October 1986. While working at the Opera Theater, he not only gained the professional experience in practical work but met many artists, communication with them has lasted for many years; this work has played a decisive part in the choice of the further direction of his scientific activity.

In January 1997, Volodymyr Rozhok has successfully defended his doctoral thesis on the multifaceted creativity of Turchak and actual problems of conducting performance as a unique kind of musical and performance activities. Having the purpose that the figure of S. Turchak should stay in the history and inspire the future generations for creative takeoff, V. Rozhok initiated and organized two national, and later two Stefan Turchak International Competition for Young Conductors. Today young winners successfully work in opera and symphonic orchestra, representing the Ukrainian conductor school, developing its best traditions.

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Черкашина-Губаренко М. Р. Театральні університети Володимира Рожка. Розглянуто плідний початок діяльності народного артиста України, доктора мистецтвознавства, професора, члена-кореспондента Національної академії мистецтв України В. Рожка. Відтворено обставини його роботи протягом п'яти з половиною років у Державному академічному театрі опери та балету УРСР (тепер – Національний академічний театр опери та балету України) імені Т. Г. Шевченка на посаді заступника директора із творчих питань. Наголошено на високих мистецьких звершеннях театру, охарактеризовано знакові постановки, учасником яких на всіх етапах їх здійснення був молодий заступник директора. Він був призначений на нову посаду наприкінці 113-го театального сезону. Ідеться про унікальне мистецьке середовище, у яке потрапив нещодавній випускник аспірантури Інституту мистецтвознавства, фольклору та етнографії імені М. Т. Рильського. У той період він саме завершував роботу над кандидатською дисертацією. Охарактеризовано постаті провідних спеціалістів, які тоді очолювали визначний мистецький колектив. Серед іншого йдеться про те, що для молодого хормейстера, який прийшов у театр на адміністративну посаду, спостереження над повсякденною творчою працею унікального хору київської опери відігравали роль своєрідних майстер-класів, акцентовано значення для наукових досліджень В. Рожка і для його подальшого професійного вдосконалення занурення у процес народження оперної вистави. Відзначено високі мистецькі звершення театру, охарактеризовано знакові постановки, учасником яких на всіх етапах їх здійснення був молодий заступник директора. Підкреслено вирішальну роль зустрічі і тісного спілкування з видатним українським диригентом Стефаном Турчаком, дослідженню творчості якого В. Рожок присвятив докторську дисертацію і монографічні праці.

Ключові слова: ректор, діяльність В. Рожка, Державний академічний театр опери та балету УРСР імені Т. Г. Шевченка, оперні та балетні постановки Д. Смолича і С. Турчака.

Черкашина-Губаренко М. Р. Театральные университеты Владимира Рожка. Рассмотрено плодотворное начало деятельности народного артиста Украины, доктора искусствоведения, профессора, члена-корреспондента Национальной академии искусств Украины В. Рожка. Воссозданы все обстоятельства его работы на протяжении пяти с половиной лет в Государственном академическом театре оперы и балета УССР (теперь – Национальный академический театр оперы и балета Украины) имени Т. Г. Шевченко в должности заместителя директора по творческим вопросам. Он был назначен на новую должность в конце 113-го театрального сезона. Речь идёт об уникальной творческой среде, в которую попал недавний выпускник аспирантуры Института искусствознания, фольклора и этнографии имени М. Ф. Рильского. В тот период он как раз завершал работу над кандидатской диссертацией. Охарактеризованы фигуры главных специалистов, которые тогда возглавляли выдающийся творческий коллектив. В частности подчёркнуто, что для молодого хормейстера, который пришёл в театр на административную должность, наблюдения над ежедневной работой уникального хора киевской оперы сыграли роль своего рода мастер-классов, акцентировано значение для научных исследований В. Рожка и для его дальнейшего профессионального совершенствования погружение в процесс рождения оперного спектакля. Отмечены высокие творческие свершения театра, охарактеризованы знаковые постановки, участником которых на всех этапах их осуществления был молодой заместитель директора. Подчёркнута решающая роль встречи и тесного общения с выдающимся украинским дирижёром Стефаном Турчаком, творчеству которого В. Рожок посвятил докторскую диссертацию и монографические работы.

Ключевые слова: ректор, деятельность В. Рожка, Государственный академический театр оперы и балета УССР имени Т. Г. Шевченко, оперные и балетные постановки Д. Смолича и С. Турчака.

UDK 78.071.1(477)

OLIINYK O. S.

LIFE DEVOTION

The versatile talent of Volodymyr Rozhok is characterized, in particular his ability of musician and theater director, his creative intuition and tenacious memory. It is worth mentioning his eloquence, combined with the gift to think analytically, predict and generalize circumstances for reproducing them in various genres: research, journalistic speeches and artistic narratives. The author focuses on his capability to imaginative perception. His commitment to art, experience and organizer-manager gift he directs to the development of a modern musical culture of Ukraine. V. Rozhok launched significant events for Ukrainian culture (and not only for Ukrainian art area). In particular, he was the author and organizer of currently known in the music world Stefan Turchak International Conducting Contest and made a lot of efforts to hold international competition dedicated to Mykola Lysenko, Ballet Serge Lifar Contest, Young Pianists Contests dedicated to V. Horowitz and V. Krainev, young violinists B. Kotorovych Contest. For 12 years as rector of the leading educational institution of Ukraine V. Rozhok turned it into a musical epicenter of the capital of Ukraine, he radically changed the existing perception of the notion – the rector by giving a contemporary dimension, significantly expanding his powers, turning it into a kind of Art Creativity Center. It was under his direction that Tchaikovsky National Music Academy of Ukraine is included to 100 best universities in the world taking into account the high level of training in “performing arts”. Opportunities for prosperity of Academy are found by Rector imaginatively and creatively. Unusual international festivals to advertise the world's leading companies (“C. Bechstein” and “Yamaha”) also are created for the needs of the Academy. Thanks to them and friendly relations with the heads of firms Academy has added 57 (!) new music instruments and its halls were equipped with magnificent concert pianos “Steinway”!

Keywords: activity of V. Rozhok, Rector of Tchaikovsky National Music Academy of Ukraine, public figures of contemporary Ukrainian music culture.

The versatile talent of Volodymyr Rozhok is characterized, in particular, by his ability of musician and theater director, his creative intuition and tenacious memory. It is worth mentioning his eloquence, combined with the gift to think analytically, predict and generalize circumstances for reproducing them in various genres: research, journalistic speeches and artistic narratives. The author focuses on his capability to imaginative perception. His commitment to art, experience and organizer-manager gift he directs to the development of a modern musical culture of Ukraine. V. Rozhok launched significant events for Ukrainian culture (becoming meaningful not only for Ukrainian art area). In particular, he was an author and organizer of currently known in the music world Stefan Turchak International Conducting Contest and made a lot of efforts to hold international competition dedicated to Mykola Lysenko, Serge Lifar Ballet Contest, Young Pianists Contests dedicated to V. Horowitz and V. Krainev, B. Kotorovych young violinists' Contest. For 12 years being rector of the leading educational institution of Ukraine V. Rozhok has turned it into a musical epicenter of the capital of Ukraine, he has radically changed the existing perception of the notion – the rector – by giving contemporary significance volume, effectively expanding his powers, turning it into a kind of Art Creativity Center. It was under his direction that Tchaikovsky National Music Academy of Ukraine was included to 100 best universities in the world taking into account the high level

of training in “performing arts”. Opportunities for prosperity of Academy are found by Rector imaginatively and creatively. Unusual international festivals to advertise the world's leading companies (“C. Bechstein” and “Yamaha”) also are created for the needs of the Academy.

The secret of the success of his educational work is due not only to love towards music, but his professional ability to transfer it to the listeners. His oratorical talent he primarily used for the good of Ukrainian music culture, he is infinitely fond of it, he knows perfectly it and being impregnated with its highest sense.

There is another inherent rare gift – the ability to be a director, not only in art, but in the broadest sense. As a true master of conducting, he clearly and purposefully built his creative life path that led him to the desired aim – to serve art.

His commitment to art, experience and gift as organizer-manager he aims to build a modern musical culture of Ukraine. Volodymyr Rozhok launched the landmark for Ukrainian culture phenomenon.

Drastic turn in the life of Volodymyr Rozhok occurred in 2004, when he was elected to the post of rector at the Tchaikovsky National Music Academy of Ukraine. This fateful change was not unexpected, before he gave up a prestigious offer to continue the successful diplomatic career abroad. Volodymyr was faced with a difficult life choice: path of a diplomat or an opportunity to participate directly in the creation of modern musical culture of Ukraine? And he took the second path, being brought to this solution by his experience of a teacher and conductor, scholar and organizer, educator and writer, knowing the specifics of the Academy.

He has steered the leading musical educational institution in Ukraine for 12 years turning it into a musical epicenter of the capital of Ukraine. First of all, he has radically changed the prevailing perception of the rector, giving a modern dimension and substantially expanded its powers and, more importantly, turning to the kind of creativity.

Under the competent and meticulous direction of Maestro the Academy staff sounds smoothly showing the full capacity. It worth emphasizing the importance of his helmsman's role He is like a wise person and man of understanding who listens and takes into account all necessities to ensure the skillful guidance.

To train the young people rector invites musical recognized figures, the best composers, artists, scientists and scientist representing advanced schools and trends of contemporary music. We can't help mentioning such names, unfortunately, now deceased personalities as Yevheniya Miroshnychenko, Anatoly Avdiyevsky, Dmytro Hnatyuk, Pavlo Muravsky, Oleg Kudryashov. Today composers' school of Ukraine is presented at the Academy by outstanding persons: Yevhen Stankovych, Myroslav Skoryk, Lesia Dychko, Anna Havrylets. Singing culture is taught by Yevhen Savchuk, Maria Stefyuk, Yevdokiya Kolesnyk, Lydia Zabilyasta, Alexander Vostryakov, Valery Buymister, Alexander Dyachenko. Each of the 26 chairs of the institution has epoch-making versatile professors.

Being an experienced art director he guides artistic process at the Academy by using the viable creative devices. He has transformed it into a modern temple of science and art. Today at the Academy the training process are provided by famous figures of contemporary culture, Heroes of Ukraine: Myroslav Skoryk, Yevhen Stankovytych, Yevhen Savchuk, Maria Stefyuk, Anatoly Palamarenko.

He is an author and organizer of a unique artistic phenomenon – the annual International Assembly of Easter “Spirituality unites Ukraine”. Ten days after the Resurrection Sunday the Academy, all churches and concert halls of the capital turned into centers of spirituality. I am convinced this art project is a bright page in the history of modern music culture in Ukraine.

Another source of creative Academy is an annual international festival “Vivat, Academia!”, initiated by rector to celebrate the 100th anniversary of the Kiev Conservatory. This festival lasts for almost the entire school year, representing different areas of the Academy – from concert life to science and charity.

Opportunities for prosperity are found thanks to his imaginative and creative abilities of manager. Unusual international festivals aimed to advertise such leading companies as “C. Bechstein” and “Yamaha” also are created especially for the needs of the Academy. Thanks to them and friendly relations with the heads of firms Academy has added 57 (!) new music instruments and its halls were equipped with magnificent concert pianos “Steinway”!

It is for the growing international recognition that the Rector almost weekly meets the Ambassadors in Ukraine, signs agreements between conservatories, higher music institutions around the world. On the initiative of Rector the world famous musicians such as Krzysztof Penderecki, Sofia Gubaidulina, Vladimir Krainev became honorary professors of Academy.

Of course, not always the life at the Academy is careless and creative. As the whole country, it has experienced dramatic pages of history, being in the midst of all its dramatic events. The last of them was the Maidan-2014. It was on those dark winter days that were revealed many traits of Volodymyr Rozhok. Then all people were struck with his fanatical devotion to the Academy and its staff: to preserve the building of institution and invaluable library documents. He looked like a brave knight who defends the fortress territory and its inhabitants.

Powerful Defenders of the Maidan headed by Vitaliy Klytschko and Volodymyr Parasiuk were invited by Rector as “guards” of the Academy. Lately V. Parasiuk has written letter of thanks to V. Rozhok for giving refuge during the fighting in Maidan. Forty days later Heaven's Hundred was commemorated at the Academy by organizing the reading of solemn poetry, the performance of high spirituality music, Requiem, lighting candles. These pages also entered the future history of the Kiev Conservatory in Ukraine as part of its cultural history.

The restlessness and absence of even a hint of calm is impressive, he is constantly bursting as volcano with ideas and creative plans. It seems to reach his goal he is able to work 20 hours a day, without losing the youthful enthusiasm and energy. He combines in his person the status of respected academic with a leader of scientist councils having abilities of meticulous owner, who knows every detail of his own affair, being a veteran expert on music and theater and choral disciplines, teacher, scientist, experienced manager and tolerant diplomat, director of creative artistic process.

Олійник О. С. Життєве призначення. Охарактеризовано багатогранну обдарованість В. Рожка, зокрема його хист музиканта і театрального режисера, здатність образного сприйняття і творчу інтуїцію, чітку пам'ять і володіння літературним словом, які поєдналися з даром аналітично мислити, передбачувати й узагальнювати, відтворюючи це в різних жанрах – наукових дослідженнях, публіцистичних виступах, художній оповіді. Свою відданість мистецтву, досвід і дар організатора-керівника він спрямовує на розбудову сучасної музичної культури України. В. Рожок започаткував знакові для української культури (та не тільки української) явища. Зокрема, він став автором та організатором відомого нині в музичному світі Міжнародного конкурсу диригентів імені Стефана Турчака, а також доклав зусиль до проведення міжнародних конкурсів імені М. Лисенка, балету імені С. Лифаря, юних піаністів імені В. Крайнева та пам'яті В. Горовиця, юних скрипалів імені Б. Которовича. За 12 років

роботи ректором провідного навчального музичного закладу України В. Рожок перетворив його на епіцентр музичного життя столиці України, докорінно змінив звичне уявлення про ректора, надавши йому сучасного виміру, значно розширивши його повноваження, перетворивши на різновид Творчості. Саме за його ректорства НМАУ ім. П. І. Чайковського увійшла до топ-100 найкращих вишів світу з вивчення «виконавських видів мистецтва». Можливості для процвітання Академії ректор знаходить творчо і креативно. Незвичні міжнародні фестивалі з метою реклами провідних світових фірм («Бехштейн» і «Ямаха») теж створені для потреб Академії. Завдяки їм та дружнім зв'язкам ректора з керівниками фірм Академія поповнилась 57 (!) новими інструментами, а в її залах з'явилися розкішні концертні «Стейнвей»!

Ключові слова: діяльність В. Рожка, ректор НМАУ ім. П. Чайковського, діячі сучасної української музичної культури.

Олейник А. С. Жизненное предназначение. Охарактеризована многогранная одарённость В. Рожка, в частности его талант музыканта и театрального режиссера, образное восприятие и творческую интуицию, цепкую память и владение литературным словом, сочетающиеся с даром аналитически мыслить, предсказывать и обобщать, воспроизводя это в различных жанрах – научных исследованиях, публицистических выступлениях, художественном повествовании. Свою преданность искусству, опыт и дар организатора-руководителя он направляет на развитие современной музыкальной культуры Украины. В. Рожок обосновал знаковые для украинской культуры (и не только украинской) явления. В частности, он стал автором и организатором известного ныне в музыкальном мире Международного конкурса дирижёров имени Стефана Турчака, а также приложил усилия к проведению международных конкурсов имени Н. Лысенко, балета имени С. Лифаря, юных пианистов имени В. Крайнева и памяти В. Горовица, юных скрипачей имени Б. Которовича. За 12 лет работы ректором ведущего музыкального учебного заведения Украины В. Рожок превратил его в эпицентр музыкальной жизни столицы Украины, коренным образом изменил привычное представление о ректора, придав ему современное измерение, значительно расширив его полномочия, превратив в разновидность Творчества. Именно при его ректорстве НМАУ им. П. Чайковского вошла в топ-100 лучших вузов мира по изучению «исполнительских видов искусства». Возможности для процветания Академии ректор находит творчески и креативно. Необычные международные фестивали с целью рекламы ведущих мировых фирм («Бехштейн» и «Ямаха») тоже созданы исходя из потребностей Академии. Благодаря им и дружеским связям ректора с руководителями фирм Академия пополнилась 57 (!) новыми инструментами, а в её концертных залах появились концертные «Стейнвей»!

Ключевые слова: деятельность В. Рожка, ректор НМАУ им. П. И. Чайковского, деятели современной украинской музыкальной культуры.

CHORAL SINGING IN THE LIFE AND WORK OF VOLODYMYR ROZHOK

Volodymyr Rozhok is a teacher, conductor, musicologist, music and public figure, People's Artist of Ukraine, Doctor of Arts, corresponding member of National Academy of Arts of Ukraine, Rector of the Tchaikovsky National Music Academy of Ukraine. As a teacher and conductor, Volodymyr Rozhok actively revives the tradition of spiritual singing. Respecting different faiths, he understands that in our difficult time of technological processes, globalization and the informatization of society the people must be able to stop and think about eternal. Due to his initiative the unique Easter International Assemblies were originated. V. Rozhok repeatedly advocated an initiative to open a Regency branch in the higher music institutions of Ukraine. His conducting and educational activities are associated with the famous team – boys' choir of Kyiv secondary specialized music boarding school named after Mykola Lysenko. The choir under the guidance of V. Rozhok has performed brilliantly the arrangements of masterpieces of classical and modern foreign music, it presented the choral Ukrainian folk songs, works of D. Bortniansky, M. Berezovsky, A. Vedel, M. Leontovych, V. Kosenko and choral music by contemporary composers – B. Liatoshynsky, O. Bilash, J. Kolodub and others.

Keywords: choral conducting, conducting activities of V. Rozhok, team – boys' choir of Kyiv secondary specialized music boarding school named after Mykola Lysenko.

The author considers the years of childhood and adolescence which have become the basis for the formation of Volodymyr Rozhok's life and work. First impressions from the meeting with church choral singing have been etched in his memory since childhood. It was the church singing, heard in his village which contributed to the formation of the outlook of young talented boy. The local people who were gifted in vocal singing performed the works by Dmytro Bortniansky, Petr Tchaikovsky, Sergei Rachmaninoff. The soloist of this church choir was his mother, Anna Kuzminichna, she had an excellent hearing and magnificent voice. She has often performed as soloist and, of course, transferred this love of singing to his son, who from childhood has been a regular listener of unforgettable rehearsals.

Church and choral culture of his native land has already established his own unique traditions of church music and singing training. Concerts heard in his native local church have given impetus to the future path adopted by a gifted young man.

As a teacher and conductor, Volodymyr was aimed at improving and reviving the tradition of spiritual singing. Respecting different confessions, he has always remembered that he had been born and baptized in the Orthodox faith, Ukrainian Orthodox Church. So he has understood that at our difficult time a person should be able to stop and think about eternal things to overcome the spiritual nearsightedness. Due to his initiative was originated the unique International Easter Assembly with a beautiful name: "Spirituality unites Ukraine".

Contemplating the questions about choir compositions and spiritual choral works of contemporary composers Volodymyr analyzes it from a historical retrospective. He drew attention to the fact that nowadays many liturgies were composed with the use by composers of modern means of compositional technique. It is impossible to make sound such kind of liturgy in the church because modern creative methods of sacred music deepened in

the applying the artificial devices aimed to create an external impressive effect. But the Temple is not a place for experiment; this is a sacred place where in holy silence people can pray, move away from the bustle of life and being influenced by the sacred songs concentrate on biblical truth and lofty matters. The music built on simple clusters, modern sound sets adjusts to aggressive behavior. V. Rozhok as choirmaster believes that spiritual music must be sung by completely different way generating a special prayer sound that comes from the depths of the soul to God. This aesthetics of church music is remembered by him from his childhood and he confesses it all his life. He insists on returning to the spiritual singing. No one will understand liturgy performed with "on-street" devices. The entire culture is generated by the church, by orthodox choir singing and exclusive sacred compositions. It is the Church that has preserved for centuries the best of examples of choral sacred singing. These songs, cantatas, psalms, liturgy, which have been preserved here in the vaults of the monastery, then by our scientists, including Nina Alexandrovna Gerasymova-Persydska are disclosed and set out in the textbooks and manuals. So now we have a rich, centuries-old choral culture, of which we are proud. V. Rozhok repeatedly advocated an initiative to open a Regency branch at the higher music institutions of Ukraine.

The concert programs of Easter Assemblies have always involved the best artistic collectives: Hrygoriy Veryovka National Academic Choir of Ukraine, Lev Revutskiy Municipal Academic Male Choir, Platon Mayboroda Academic Choir of National Radio Company of Ukraine, Chamber Choir "Intermezzo", Boris Liatoshynsky Classical Music Ensemble, Ensemble of Old Church Music "Candlemas", Female Ensemble "Intercession of the Holy Virgin", Bishop' Choir of St. George cathedral "Glas" (Lviv), Bishop's Choir "Resurrection" of Holy Resurrection Cathedral (Rivne), Students Choir of Vasyl Barvynskiy Drohobych Musical College, Chamber Choir of R. Glière Kyiv Institute of music and National Ensemble of Soloists "Kyiv Camerata". Creative teams of the Academy also take part in such events; there are Symphony Orchestra, Orchestra of Folk Instruments, Chamber Orchestra, Students' Choir, Orchestra of Woodwind instruments and soloists of the Taras Shevchenko National Opera of Ukraine.

International Easter Assemblies have already been recognized by leading cultural centers as international events. The artists not only from Ukraine, but also from other countries – Germany, Italy, Norway and Switzerland take part in concerts being invited by Volodymyr Rozhok.

Conducting and educational activities of Rozhok was associated with the famous team – boys' choir of the M. Lysenko Kiev Special Music boarding school. As Deputy Minister of Culture, as a conductor and teacher, he strongly supported the activities of the choir. This made it possible to form one of the best children choirs in Ukraine, which had a high recognition in Europe. Boys' Choir had inherent individual style and manner of performance of choral works written in different styles. Therefore, in Spain our young artists were called the young virtuosos from the banks of the Dnieper, and in France – there were named Magicians of choral singing due to the angelic-voiced singing.

Music critics and musicologists in Ukraine and abroad have written fascinating reviews in the press. They were beloved the world over for their lively singing style and beautiful tone, for their wide range of repertoire, purity of score and generosity of musical spirit. The figure of Stefan Turchak the brilliant conductor of the twentieth century played an important part in the life and work of Volodymyr Rozhok, contributed to the formation of his artistic and aesthetic principles as a conductor, teacher and scientist. For him, he was a model of professionalism, skillfully combining deep musical flair and natural talent. Almost for three decades Turchak has headed the National Opera, producing more than

30 performances of world classics, conducting many concerts. For several decades, Volodymyr has had the opportunities to communicate with Turchak, appreciating his unique art of conducting at the Opera Theater; also he has witnessed the birth of many musical masterpieces. Every day he directly observed the creative process of Maestro, his meticulous work on each program, orchestra plays, with each artist, at the rehearsals, at the concerts and production of operas. He knew every detail of various performances made under the direction of Maestro, including "Otello" by Giuseppe Verdi, "Boris Godunov" by Modest Mussorgsky, "Eugene Onegin" by Petr Tchaikovsky, "Taras Bulba" by Mykola Lysenko, "Milana" by Heorhiy Mayboroda, "Stone Host" by Vytaliy Hubarenko, "Olga" and "Prometheus" by Eugene Stankovych "Abesalom and Eter" by Z. Paliashvili and others works of national and world classics. Volodymyr listened to S. Turchak performances of symphonies, original works of world music repertoire – "Requiem" by G. Verdi, Sixth Symphony by P. Tchaikovsky, Second Symphony by S. Rachmaninoff, many concerts with leading soloists of the theater. As the original artist, S. Turchak tried to avoid routine, requiring the highest level of professionalism. His work left a mark not only in Ukrainian, but also in world culture. His name on the affiche was a guarantee of outstanding artistic events. His creative ideas have been always full of freshness and originality.

From 2004 to this day Volodymyr heads the Tchaikovsky National Music Academy of Ukraine and since then he has consistently advocated priorities and traditions of the national art education, strongly arguing that the development of a single European space should be carried out with respect for tradition and with the recognition of national education systems.

In conclusion we can't help emphasizing that Volodymyr Rozhok actively revives the tradition of spiritual singing. Respecting different faiths, he understands that in our difficult time of technological processes, globalization and the informatization of society the people must be able to stop and think about eternal. Due to his initiative the unique Easter International Assemblies were originated. V. Rozhok repeatedly advocated an initiative to open a Regency branch in the higher music institutions of Ukraine. His conducting and educational activities are associated with the famous team – boys' choir of Kyiv secondary specialized music boarding school named after Mykola Lysenko. The choir under the guidance of V. Rozhok has performed brilliantly the arrangements of masterpieces of classical and modern foreign music, it presented the choral Ukrainian folk songs, works of D. Bortniansky, M. Berezovsky, A. Vedel, M. Leontovych, V. Kosenko and choral music by contemporary composers – B. Liatoshynsky, O. Bilash, J. Kolodub and others.

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Бенч О. Г. Хоровий спів у житті і творчості Володимира Рожка. Рожок Володимир Іванович – педагог, диригент, музикознавець, музично-громадський діяч, народний артист України, доктор мистецтвознавства, член-кореспондент Національної академії мистецтв України, ректор Національної музичної академії України імені П. І. Чайковського. Як педагог і диригент, Володимир Іванович активно відроджує традиції духовного співу. Поважаючи різні конфесії, він розуміє, що в наш складний час техногенних процесів, час глобалізації та інформатизації суспільства людина мусить мати можливість зупинитись і думати про Вічне. Тому з його ініціативи і зародилися неповторні Міжнародні Пасхальні асамблеї. В. Рожок неодноразово виступав з ініціативою відкрити регентські відділення у вищих музичних закладах України. Диригентська і педагогічна діяльність В. І. Рожка пов'язана з відомим колективом – хором хлопчиків Київської середньої спеціалізованої музичної школи-інтернату імені М. В. Лисенка. Хор під керуванням В. Рожка, блискуче здійснював інтерпретацію шедеврів класичної та сучасної зарубіжної музики, виконував хорові обробки українських народних пісень, твори Д. Бортнянського, М. Березовського, А. Веделя, М. Леонтовича, В. Косенка а також хорову музику сучасних композиторів – Б. Лятошинського, О. Білаша, Ж. Колодуб та інших.

Ключові слова: хорове диригування хормейстерсько-диригентська діяльність В. Рожка, хор хлопчиків КССМШ ім. М. В. Лисенка.

Бенч О. Г. Хоровое пение в жизни и творчестве Владимира Рожка. Рожок Владимир Иванович – педагог, дирижёр, музыковед, музыкально-общественный деятель, народный артист Украины, доктор искусствоведения, член-корреспондент Национальной академии искусств Украины, ректор Национальной музыкальной академии Украины имени П. И. Чайковского. Как педагог и дирижёр, Владимир Иванович активно возрождает традиции духовного пения. Уважая разные конфессии, он понимает, что в наше сложное время техногенных процессов, в эпоху глобализации и информатизации общества человек должен иметь возможность останавливаться и думать о Вечном. Поэтому по его инициативе и проводятся неповторимые Международные Пасхальные ассамблеи. В. Рожок неоднократно выступал с инициативой открыть регентские отделения в высших музыкальных заведениях Украины. Дирижёрская и педагогическая деятельность В. Рожка связана с известным коллективом – хором мальчиков Киевской средней специализированной музыкальной школы-интерната имени Н. В. Лисенко. Хор под управлением В. Рожка блестяще осуществлял интерпретацию шедевров классической и современной зарубежной музыки, исполнял хоровые обработки украинских народных песен, произведения Д. Бортнянского, М. Березовского, А. Веделя, М. Леонтовича, В. Косенко, а также хоровую музыку современных композиторов – Б. Лятошинского, А. Биляса, Ж. Колодуб и других.

Ключевые слова: хоровое дирижирование, хормейстерско-дирижёрская деятельность В. Рожка, хор мальчиков КССМШ им. Н. В. Лысенко.

UDK 784(477)+78.071

MARTYNIUK A. K.

VOLODYMYR ROZHOK PERSONALITY IN THE CONTEXT OF NATIONAL CHORAL CULTURE

The article deals with Volodymyr Rozhok's conductor activity concerning the team – boys and young men choir of Kyiv secondary specialized music boarding school named after Mykola Lysenko. This is presented as an artistic landmark event in the cultural space of the country. The features of performing art connected with a special reading of Ukrainian and the world choral classics compositions by conductor are revealed, they are included in the national folk song heritage of the twentieth century. The main features of the performing style of the choir under the direction of Volodymyr Rozhok are outlined by emphasizing the relationship of music and conductor performing choral aesthetics with the best traditions of Ukrainian choral singing. His multifaceted artistic career has been analyzed where he is presented as mastermind of idea and manager of unique art project titled International Easter Assembly. The author has accented the systematic approach to the rational realization of concert programs that differ by a variety of genres and styles, as well as the presence of a content dominant. The culture mission of International Easter Assembly is identified as a noble aspiration to unite all Orthodox Christians. The scientific achievements of V. Rozhok for theoretical basis aimed to create new training courses in the branch of conducting pedagogy are considered. Here it has been clarified the concept and content of academic textbook "History of conducting performance: Stephen Turchak creative heritage" (K., 2013), the basic idea to understand the phenomenon of Ukrainian choral conductor-school in past and present is examined.

Keywords: phenomenon of Ukrainian choral school, performing choral aesthetics, International Eastern Assembly, conceptual basis of conducting pedagogy.

The choral art occupies an important place in the spiritual life of modern Ukrainian society. It is an integral part of our people's outlook and reflects the vast world of human existence. Choral renaissance in our country in the late 20th – early 21st centuries has its main direction of understanding and consolidation of high spiritual values and ethical ideals.

At all times there were such prominent personalities with their selfless work that became a source of enrichment of the spiritual culture of society, contributing to the development of international relations. Among the leaders of contemporary national musical culture an outstanding person of Volodymyr Rozhok, scientist, choral conductor, teacher and public figure, People's Artist of Ukraine, Rector of the Tchaikovsky National Music Academy is distinguished by his large-scale activities as a musician and his experience in creating and changing the modern culture space in accordance with modern requirements. His scientific and creative heritage, his performing choral aesthetics and pedagogical principles, multifaceted activities to develop the musical culture in our country are highlighted in the works of such renowned scientists as: M. Burban, I. Hulesko A. Laschenko, G. Makarenko, T. Martyniuk, Yu. Stanishevsky, M. Cherkashina-Hubarenko.

The article reveals the universality of Volodymyr Rozhok's individual achievements in national choral culture, characterizes his conductor's work with the Boys' Choir of the Kyiv Lysenko Specialized Music Boarding School, identifies the main features of executive choral style, analyzes the scientific work and represents the author's idea to create

the unique art project – International Easter Assembly, it is considered as a proficient musical achievements in scientific research of Ukrainian choral conductor-school.

Volodymyr Rozhok is a man of great musical talent and high culture. His collaboration with the Boys' Choir of the Kyiv Lysenko Specialized Music Boarding School has become the bright page in the history of national choral conductor-school in the late twentieth century. Concert programs of this group have high artistic value, variety of genres and styles, coherent musical drama plot. The high erudition and elegant artistic conductor's taste were proved by international acclaim. Choral music of Mykola Lysenko takes an important place in concert programs. Choir performance culture was revealed in the sounding implementation of the cantata of famous Polish composer Krzysztof Penderecki. An important milestone in the work of the team was the performance of this major work in Kiev together with the Choir "Dumka" and Symphony Orchestra, which was conducted by the author. Composer has found the unique timbre palette for boys and young men choir, tonal purity and consistency of ensemble singing, all fluent arsenals of vocal tools have been involved to perform this complex musical works.

One of the outstanding achievements of V. Rozhok and boys and young men choir is the embodiment of the European music masterpieces such as the Johann Sebastian Bach's Cantata № 28, Georg Friedrich Händel's "Alleluia", Wolfgang Mozart's "Dies irae", "Lacrimosa" (from "Requiem"), sacred musical composition Mesa G major by Franz Schubert, scenes from the operas "Nebuchadnezzar" and "La Traviata" by G. Verdi. It is worth mentioning the fruitful cooperation with leading symphony orchestras of Ukraine, which having contributed to art events had demonstrated the perfect interpretation of full-scale works. A performance of "Requiem" by G. Faure left unforgettable impression on the contemporaries. It had combined singing chorus, the sound of a symphony orchestra and organ, which has helped in a more complete way to reveal artistic conception of the work.

Performing style of choir boys and young men choir under the guidance of Rozhok has the following characteristics: deep performance of an integral artistic conception of the work and its individual components; high artistic culture of singing; polite sonority and sound; timbre richness of colors; wide dynamic palette of shades; sophisticated musical and literary-poetic synthesis of choral compositions; cleanliness intonation and ensemble harmony sound.

International Easter Assembly "Spirituality unites Ukraine" is vivid phenomenon in the musical aesthetics of today culture life. The author of the idea and the supervisor of this unique cultural and artistic project is Volodymyr Rozhok. Culture mission of International Easter Assembly is to bring together Orthodox Christians. Deep meaningful line is clearly traced in the construction of concert programs. This systematic approach is particularly evolved in choral program of the **First Assembly**. Choirs' concerts had a thematic focus, namely: "Byzantine Easter"; "Easter old songs and its arrangements"; "Ancient Passover" and "Ukrainian Easter"; "New Easter holidays". The program of the **Second Assembly** was dedicated to choral liturgy; choral concerts have contributed to reproduce a broad historical panorama of spiritual hymns, to understand and to emphasize their imagery area and imaginative musical style as well as the features of executive expression.

The troparion "Christ is Risen" and its ritual function has become the peculiar Easter hymn, its features of unique beauty and national color transmits the resurrectional nature of the holiday in the hope for good. This life-giving, emotionally rich choral composi-

tion first heard by Volodymyr in early childhood performed by church choir in his native village has left a lasting impression.

Easter assembly aimed at preservation and enhancement of high spiritual traditions based on Christian principles of morality, deep love to neighbor and native land, decency and ability to empathize. The priorities of universal values, commitment to humanistic ideals are the factors by which the Assembly rallied around the best representatives of Ukrainian cultural elite.

An important achievement for the Ukrainian musicology is academic work of Volodymyr Rozhok, who studied a wide range of problems in the development of choral culture. Comprehensive analysis of the evolution of national choral art during the twentieth century are given in his book "Music and Modernity", in which the author is revealed himself as unparalleled scientist and visionary.

V. Rozhok thoroughly explores the work of one of the founders of the Kharkov choral school conductor Vyacheslav Palkin. His art aesthetics reflecting the best national choral tradition aimed at reviving forgotten or little-known works, shows the versatility of conductor outlook in implementing music sounds of different styles and genres, underlines his innovation in choral performance and unique interpretation of already familiar, traditional compositions. V. Palkin's creativity, as V. Rozhok emphasizes, is a great epistemological value not only in the regional dimension, but in a much broader cultural area.

Rozhok's proceeding is a significant contribution to contemporary choral conducting and pedagogy. Pondering national traditions and international experience in this field, he reveals the essence of the conducting art in connection with the functioning of the choir as a social institution; he outlines the content of the conductor's activity; analyzes the structure of the conductor's talent as an integrated system; reveals new methodological approaches to the development of training cycle of choral conductor disciplines; highlights key factors necessary for artistic vision and creative individuality of conductor. Summing up the work of Ukrainian choral conductors competition Rozhok proposed to make some amendments to the content of conducting and choral curricula and training by enriching the educational process by the achievements of contemporary performing musicology. This will create conditions for a better comprehension the specific of choral art by students.

It is extremely important for contemporary art space to correlate the changes that emerged in response to the organizational culture study.

For high performance skills, outstanding scientific, creative achievements and significant contribution to the development of national music Professor Volodymyr Rozhok was awarded the "Order of Yaroslav the Wise" in 2006. This is recognition of his scientific, creative and organizational work completed during his long saturated way of Artiste. His significant contribution to the spiritual revival of the people of Ukraine and international recognition of modern national musical culture are aimed to upgrade and to flourish Ukrainian modern culture space. His ambition is to create an environment that fosters creativity by exchanging knowledge and ideas; he guides the direction of the future by amplifying the desired stream.

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Мартинюк А. К. Творча постать Володимира Рожка в контексті національної хорової культури. Висвітлено диригентську діяльність Володимира Рожка з хором хлопчиків та юнаків Київської середньої спеціалізованої музичної школи-інтернату імені М. В. Лисенка як визначне мистецьке явище в культурному просторі країни. Розкрито особливості виконавського прочитання диригентом української і світової хорової класики: хороших творів композиторів ХХ століття, народної національної пісенної спадщини. Визначено

основні ознаки виконавського стилю хору під орудою В. Рожка, окреслено зв'язок музично-виконавської хорової естетики диригента з найкращими традиціями українського хорового співу. Проаналізовано його багатогранну творчу діяльність як автора ідеї і керівника унікального мистецького проекту Міжнародної Пасхальної асамблеї. Наголошено на системному підході до побудови концертних програм, які вирізняються жанровою і стильовою різноманітністю, а також наявністю певної змістовної домінанти. Окреслено культуротворчу місію Пасхальної асамблеї, яка полягає в об'єднанні православних християн. Розглянуто науковий доробок В. Рожка як теоретичний ґрунт для створення нових навчальних курсів у галузі диригентської педагогіки. Висвітлено концепцію і зміст навчального посібника вченого «Історія диригентського виконавства: творчість Стефана Турчака» (К., 2013), розкрито основні ідеї в осмисленні феномена української диригентсько-хорової школи минулого і сучасності.

Ключові слова: феномен української хорової школи, виконавська хорова естетика, Міжнародна Пасхальна асамблея, концептуальні засади диригентської педагогіки.

Мартынюк А. К. Творческая личность Владимира Рожка в контексте национальной хоровой культуры. Рассмотрена многоаспектная дирижёрская деятельность В. Рожка с хором мальчиков и юношей Киевской специализированной музыкальной школы-интерната имени Н. В. Лысенка как выдающееся художественное явление в культурном пространстве страны. Раскрыты особенности исполнительского прочтения дирижёром украинской и мировой хоровой классики, хоровых произведений композиторов XX века, жемчужин народного национального песенного наследия в художественной обработке для хора. Определены основные черты исполнительского стиля хора под руководством В. Рожка, очерчена преемственная связь музыкально-исполнительской хоровой эстетики дирижёра с лучшими традициями украинского хорового пения. Осуществлён анализ многогранной творческой работы В. Рожка как автора идеи и научного руководителя уникального художественного проекта Международной Пасхальной ассамблеи. Раскрыт системный подход к построению концертных программ, которые отличаются жанровым и стилевым разнообразием, а также наличием определённой содержательной доминанты. Очерчена культуротворческая миссия Пасхальной ассамблеи, которая состоит в объединении православных христиан. Рассмотрено научное наследие В. Рожка как теоретическое основание для создания новых учебных курсов в области дирижёрской педагогики. Освещена концепция и содержательная наполненность учебного пособия «Історія диригентського виконавства: творчість Стефана Турчака» (К., 2013). Выявлены основные идеи учёного относительно научного осмысления феномена украинской дирижёрско-хоровой школы прошлого и современности.

Ключевые слова: феномен украинской хоровой школы, исполнительская хоровая эстетика, Международная Пасхальная ассамблея, концептуальные основы дирижёрской педагогики.

**DIALOGUE OF CULTURES – THE WAY
TO UNDERSTAND NATIONS AND PEOPLES**

The author examines the culture and its national components in the modern world. He has emphasized that their revival had been strongly influenced by art events engendered by Easter Choral Assembly. It was launched in April 2009 as the All-Ukrainian artistic action, lately it has become a recognized worldwide international event. Choral Assembly is held due to the efforts of Ukrainian Orthodox Church and Tchaikovsky National Music Academy of Ukraine with the support of the Ministry of Culture of Ukraine, the National Union of Composers, National Ukrainian Music Union and Kyiv City State Administration. Cultural and art concerts of the Assembly have taken place with the assistance of embassies of Germany, Italy, Switzerland, Norway, Moldova, Georgia, and lately – Poland, Lithuania, the Netherlands. The main condition for participation in the Assembly is to perform canonical spiritual choral music. Representatives of art programs were not only from Ukraine. Every year the musicians from around the world are involved in this music event. Over the last days of Second Ester Assembly following on from this success V. Rozhok as author of the idea and leader of this artistic project was awarded the Order of St. Vladimir from Chernigov by the Metropolitan of Kyiv and All Ukraine Volodymyr. To provide peacekeeping mission V. Rozhok has proposed musical dialogues in the frame of this international art event because their content and means are able to oppose to globalization challenges of our time. Thus, during the Seventh Easter Assembly such musical dialogues took place: Ukraine – Italy, Ukraine – Lithuania, Ukraine – Poland and Ukraine – Netherlands. Cultural activities undertaken during the Easter Assemblies, a wide range of participants from Ukraine and many foreign countries, spirituality of artistic atmosphere inspire hope and faith in the triumph of goodness, justice, reason and the will of man.

Keywords: art projects V. Rozhok, Easter International Choral Assembly, dialogue of cultures, choral performance.

The author examines the culture and its national components in the modern world. He has emphasized that their revival had been strongly influenced by art events engendered by Easter Choral Assembly. It was launched in April 2009 as the All-Ukrainian artistic action, lately it has become a recognized worldwide international event. Choral Assembly is held due to the efforts of Ukrainian Orthodox Church and Tchaikovsky National Music Academy of Ukraine with the support of the Ministry of Culture of Ukraine, the National Union of Composers, National Ukrainian Music Union and Kyiv City State Administration. Cultural and art concerts of the Assembly have taken place with the assistance of Embassies of Germany, Italy, Switzerland, Norway, Moldova, Georgia, and lately – Poland, Lithuania, the Netherlands. The main condition for participation in the Assembly is to perform canonical spiritual choral music. Representatives of art programs were not only from Ukraine. Every year the musicians from around the world are involved in this music event. Over the last days of **Second Ester Assembly** following on from this success V. Rozhok as author of the idea and leader of this artistic project was awarded the Order of St. Vladimir from Chernigov by the Metropolitan of Kyiv and All Ukraine Volodymyr. To provide peacekeeping mission V. Rozhok has proposed musical dialogues in the frame of this international art event because their content and means are able to oppose to globalize-

tion challenges of our time. Thus, during the **Seventh Easter Assembly** such musical dialogues took place: Ukraine – Italy, Ukraine – Lithuania, Ukraine – Poland and Ukraine – Netherlands. Cultural activities undertaken during the Easter Assemblies, a wide range of participants from Ukraine and many foreign countries, spirituality of artistic atmosphere inspire hope and faith in the triumph of goodness, justice, reason and will of man.

In the era of globalization, with its contradictions, conflicts and dynamic shifts the attention of scientists, sociologists, political analysts have increasingly focused on identifying the various cultural problems associated with deep spirituality and sacred processes that concern the international community.

In today's world the culture has a very peculiar properties and huge importance in complex social processes. The role of national cultures is placed at a high and powerful level; they not only express requirements of social progress, but also affect the solution of international problems. Easter Choral Assembly is aimed to revive, preserve and develop the national culture; it is essential that it should overcome many difficulties and challenges and grow in strength. Launched in April 2009 as a nationwide artistic event, it has become recognized international event.

Easter Choral Assembly is held under the patronage of the Ukrainian Orthodox Church, which gave its churches for concerts, took over the costs of advertising, banners, posters, programs and coverage of the concerts on TV. This combination of efforts of the Ukrainian Orthodox Church and the P. Tchaikovsky National Music Academy of Ukraine in the Assembly is quite natural, because each of them is trying to promote by own means the spiritual enrichment of society. All activities of the Assembly are supported by the Ministry of Culture of Ukraine, National Union of Composers, National Ukrainian Music Union and Kyiv City State Administration.

The main condition for participation in the Easter Choral Assembly is to perform canonical spiritual choral music, especially the spiritual works that sound during Easter worship. Thus, 22 best choirs from Kyiv and regions of Ukraine took part in the Easter Choral Assembly – 2009. Five of them had the academic status, among them such outstanding ensembles as the National Academic Choir “Dumka”, D. Bortniansky Academic Chamber Chorus of Chernihiv, Academic Chamber Choir “Vinnitsa”, Academic Choir “Oreya” (Zhytomyr), L. Revutsky Municipal Academic Male Choir. Each of these groups has presented its creative program, displayed perfectly balanced chords, impeccable tuning and pure melodic lines, precision of attack and beautifully shaded dynamic changes.

Second International Easter Choral Assembly – 2010 had its performing and repertoire specificity. It has already been an international event in which not only choral works have been performed, but also other music genres – symphonic, chamber and instrumental compositions. The works of young and experienced composers sounded during this Assembly. The quality of the performance was outstanding. The International Easter Choral Assembly -2010 significantly increased the number of participants, there were 32 art groups.

The repertoire of the Assembly consisted of real pearls of Ukrainian and foreign sacred music. It had two components. The first deals with the interpretation of the Tchaikovsky spiritual works to celebrate his jubilee: “Liturgy” (Choir “Khreschatyk”), “Vigil awake” (D. Bortniansky Academic Chamber Chorus of Chernihiv); First Concerto for Piano and Orchestra (Students Orchestra of Tchaikovsky NMAU, soloist Maria Aloe); Variations on a Rococo Theme for cello and orchestra (soloist Ivan Kucher); Fourth Symphony at the final concert of the Assembly (Symphony Orchestra of the National Philharmonic, Roman Kofman as a conductor). The second deals with presentation of national singing traditions

of Easter; choirs from different regions of Ukraine presented their cultural land by performing appropriate Easter liturgy. Program has included "Easter in Bucovina" performed by the chamber choir "Chernivtsi" (conductor N. Seleznev); "Voice of the ancient Tavride Easter" performed by the chamber choir "Tavride Evangel" (conductor Volodymyr Nikolenko).

On the opening day of the **Fourth International Easter Choral Assembly** – 2012 the fanfares sounded sublimely: "Lord, your strength" – starting phrase from D. Bortniansky's Third Concerto for choir. The concert began with the solemn performance of Troparion "Christ is Risen!" accomplished by National Academic Choir of Ukraine "Dumka" and Choir of Tchaikovsky NMAU. This sacred chant is a kind of musical hymn for International Easter Assembly.

In the days of **Fifth International Easter Assembly** – 2013 the art of choirs and performers from different countries: Ukraine, Russia, Italy, Georgia, Switzerland, Norway and Germany, was shown both to emphasize the artistic and spiritual level of this event and to confirm its recognition in the world. Its activities were devoted to the 1025 anniversary of the Christianization of Kievan Rus, widely celebrated in July 2013, and to the 100th anniversary of the Tchaikovsky National Music Academy of Ukraine.

The central artistic event of Fifth International Easter Assembly in 2013 was the production of "Requiem" by G. Verdi on the scene of the National Opera of Ukraine, because this year the world celebrated his 200th birthday. This project was implemented in life due to joint efforts of Italian Embassy and Italian Cultural Institute in Ukraine.

International Easter Assembly – 2013 has become the Assembly of a truly grand scale, not only choral, symphonic, chamber, instrumental, vocal music was presented but the choreography performances were shown in its frame. Traditionally, a special place belongs to programs of sacred music. Leading choral groups from Ukraine, Russia, Germany, Switzerland, Norway, Moldova, Georgia took part in this event, in particular we can't help mentioning: National Choir "Dumka", L. Revutsky Municipal Academic Male Choir, Female Choir "Pavana", P. Mayboroda Academic Choir of National Radio Company of Ukraine, Municipal Choir "Oreya" (Zhytomyr), S. Rachmaninoff Choir (Tambov, Russia), Chamber Choir "Scola cantorum" (Oslo, Norway), Female Choir "Cantabile" (Moldova), Male Voice Choir "Urmuli" (Georgia), Choir "Fresko sonores" from Transfiguration Cathedral, Female Choir of R. Gliere Institute of music, Chamber Choir "Kyiv", "Credo", "Pectoral", "Sofia", "Khreshchatyk" ensemble of soloists "Evangel", "Alter ratio", "Vox animae", as well as soloists of the National Opera of Ukraine, choir, orchestra and soloists of the Opera studio of Tchaikovsky National Music Academy of Ukraine. Symphonic Orchestra of the National Opera of Ukraine Symphony Orchestra of students of Academy, quartet "Post scriptum", ballet company "The Seasons", ballet company "Ensemble ultra Schall" (Basel, Switzerland), M. Osipov Ensemble of Soloists of Folk Instruments Orchestra (Moscow, Russia), pianist Mikhail Bank (Russia) and many others. Among the Assembly 2013 there were 33 art groups from seven countries, thanks to their efforts were performed 25 concerts attended by more than 15 thousand listeners.

Sixth International Easter Assembly 2014 has already taken place under a new slogan – "Spirituality unites Ukraine". It was generated by the realities of life: the end of 2013 – beginning of 2014 entered the history of Ukraine as a dangerous brutal confrontation of different political forces, having led to unpredictable consequences. Elite of the nation directs its efforts at raising spirituality, humanity, at the establishment of universal values in terms of social conflicts. Cultural events of Assembly have been aimed to promote social stability and to create a positive public opinion.

These days, many artistic events were dedicated to 200th anniversary of the birth of Taras Shevchenko and the 125th anniversary of the birth of Levko Revutsky. To celebrate the 300th anniversary of C.W. Gluck, the great reformer of the opera, in the Great Hall of the National Musical Academy the premiere performance of the opera "Orpheus and Eurydice" was shown, staged by Academy Opera Studio and funded by the Embassy of the Federal Republic of Germany.

Special action of Sixth International Easter Assembly was concert in memory of famous Ukrainian conductor Stefan Turchak dedicated to the 75th anniversary of his birth. The highlight of this Assembly has been the performance of Nezhdanova Odessa National Music Academy Choir. This choir was founded in 1936 by Professor Konstantin Pihrov. Over the years, the choir led by his students (D. Zagretskyy, V. Ship, H. Lioznov), opened new page in the history of the Odessa school choir by its creative achievements. The repertoire of the choir includes more than 200 classic works of world and Ukrainian music of different styles and genres. The choir has repeatedly performed successfully in many European countries – Austria, Switzerland, Germany and Bulgaria. Some choir premieres have become events in the cultural life of not only the city and country, but also in overseas tour ("The Wedding" I. Stravinsky).

In the atmosphere of social and political tension and instability also has occurred **Seventh International Easter Assembly – 2015**. With a view to assume a peacekeeping mission of this international art event, Volodymyr Rozhok has proposed a kind of musical dialogue, whose content and means oppose the globalization challenges of our time. He is convinced that dialogue between cultures in an era of complex global processes is of particular relevance as only possible and reliable way to understand nations and peoples.

In the church of St. Alexander the musical dialogue: "Ukraine – Lithuania" dedicated to the Lithuanian music has been a huge success with the public. Chamber youth choir "Happy Singers" and Chamber Choir "Intermezzo" performed choral works by Lithuanian composers.

12 youth art groups have participated in this Seventh International Easter Assembly. Along with renowned choirs, the creative achievements have been showed by student choir, symphony students orchestra, folk orchestra, bayan orchestra, Accordion Academy orchestra, chamber choir "Nika", choir "Alter Ratio", Children's choir "Bell", youth choir "Sentire", "Intermezzo" and others. Bandurist Orchestra of Academy performed with the program "Dnipro water" by outstanding composer Ivan Karabyts (arrangement for bandurists by A. Honcharov), Ukrainian folk songs and those to the words of T. Shevchenko have caught the attention by their highly skillful interpretation.

Friendly atmosphere during art activities and creative projects of Seventh International Easter Assembly – 2015, the rise of the creative participants have convinced that art was able to rally the spiritual forces in society, enrich international relations, elevate the role of cultural dialogue as one only peaceful and promising in the world.

International Easter Assemblies significantly affects the development of modern choral culture not only in Ukraine. Participates from different countries are craving to take part in these concerts; their best choral achievements, performance level detects the general level of world choral art. Cultural activities undertaken during the Easter Assemblies, a wide range of participants from Ukraine and many foreign countries, spirituality, of which is full the atmosphere of the arts festival inspire hope and faith in the triumph of goodness, justice, reason and will of man.

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Рожок Ол. В. Діалог культур – шлях до взаєморозуміння країн і народів. Розкрито роль культури, національних її складових у сучасному світі. Наголошено, що на їх відродження спрямовані й мистецькі заходи Пасхальної хорової асамблеї. Започаткована у квітні 2009 р. як усеукраїнська мистецька акція, вона з часом стала визнаним у світі міжнародним заходом. Хорова асамблея відбувається завдяки зусиллям Української Православної Церкви і Національної музичної академії України імені П. І. Чайковського та за підтримки Міністерс-

тва культури України, Національної спілки композиторів, Національної всеукраїнської музичної спілки, Київської міської державної адміністрації. Культурно-мистецькі акції Асамблеї підтримали посольства Росії, Німеччини, Італії, Швейцарії, Норвегії, Молдови, Грузії, а з часом – Польщі, Литви, Нідерландів. Головною умовою участі в Асамблеї є виконання канонічної духовної хорової музики. Учасники представляють мистецькі програми за участю виконавців не лише з України. Щороку до них долучаються музиканти з багатьох країн світу. У дні Другої Пасхальної асамблеї Блаженніший митрополит Київський і всієї України Володимир вручив В. Рожку Орден Святителя Володимира Чернігівського як автору ідеї і керівнику цього мистецького проекту. Щоб надати миротворчій місії цьому міжнародному мистецькому заходу, В. Рожок запропонував провести музичні діалоги, які своїми змістом і засобами протистоять глобалізаційним викликам сучасності. Так, під час Сьомої Пасхальної асамблеї відбулися музичні діалоги: Україна – Італія, Україна – Литва, Україна – Польща й Україна – Нідерланди. Мистецькі заходи, здійснювані під час Пасхальних асамблей, широке коло їх учасників з України і багатьох зарубіжних країн, духовність, якої сповнена атмосфера цього мистецького свята, вселяють надію і віру в торжество добра, справедливості, розуму і волі людини.

Ключові слова: художні проекти В. Рожка, Міжнародна Пасхальна хорова асамблея, діалог культур, хорове виконавство.

Рожок Ал. В. Диалог культур – путь к взаимопониманию стран и народов.

Раскрыта роль культуры, национальных её составляющих в современном мире. Отмечено, что на их возрождение направлены и художественные мероприятия Пасхальной хоровой ассамблеи. Основана в апреле 2009 г. как всеукраинская художественная акция, она со временем стала признанным в мире международным мероприятием. Хоровая ассамблея проводится благодаря усилиям Украинской Православной Церкви и Национальной музыкальной академии Украины имени П. И. Чайковского и при поддержке Министерства культуры Украины, Национального союза композиторов, Национального всеукраинского музыкального союза, Киевской городской государственной администрации. Культурно-художественные акции Ассамблеи поддержали посольства России, Германии, Италии, Швейцарии, Норвегии, Молдовы, Грузии, а впоследствии – Польши, Литвы, Нидерландов. Главным условием участия в Ассамблее является исполнение канонической духовной хоровой музыки. Участники представляют художественные программы с участием исполнителей не только из Украины. Ежегодно привлекаются музыканты из многих стран мира. В дни Второй Пасхальной ассамблеи Блаженнейший митрополит Киевский и всея Украины Владимир вручил В. Рожку Орден Святителя Владимира Черниговского как автору идеи и руководителю этого художественного проекта. Чтобы придать миротворческую миссию этому международному художественному мероприятию, В. Рожок предложил провести музыкальные диалоги, которые своим содержанием и средствами противостоят глобализационным вызовам современности. Так, во время Седьмой Пасхальной ассамблеи состоялись музыкальные диалоги: «Украина – Италия», «Украина – Литва», «Украина – Польша» и «Украина – Нидерланды». Художественные мероприятия, осуществляемые во время Пасхальных ассамблей, широкий круг их участников из Украины и многих зарубежных стран, духовность, которой полна атмосфера этого художественного праздника, вселяют надежду и веру в торжество добра, справедливости, разума и воли человека.

Ключевые слова: художественные проекты В. Рожка, Международная Пасхальная хоровая ассамблея, диалог культур, хоровое исполнительство.

UKRAINIAN PERFORMING ART IN INTERNATIONAL PROJECTS

V. Rozhok's activity in the organization of national and international creative contests in Ukraine are characterized, among them such outstanding international events as Bohodar Kotorovych young violinists competition, Krainev Young Pianists competition, Yuri Grygorovych classical dance competition "Fuete" Artek", Vladimir Horowitz Pianists contest. He headed the committee of one of the most prestigious International Ballet Competition named after Serge Lifar. Thanks to the persistence of V. Rozhok the traditional Mykola Lysenko contest and the nationwide contests of young choral conductors and bandurists named after Gnat Khotkevych have gained international status. The festival "Tchaikovsky Fest" has been held since 2005 every five years, it is dedicated to the anniversary dates of life and work of the outstanding Russian composer. Ukrainian Piano Competition organized for the award of the company "C. Bechstein" is also closely rooted in the Academy creative way. Rector supports his students' activity in Ukraine and abroad. Only in 2015 with the assistance and support of the Academy it was possible to hold the International Music Festival "Vivat, Academia-101", festival of Italian Baroque "Si dolce tormenti". The joint projects of the National Union of Composers of Ukraine and Tchaikovsky NMAU have become traditional – so we can name the 25 and 26 International Festivals "Kyiv Music Fest", 25 International Festival "Musical Premieres of the Season", Ukrainian festival-competition of folk dance named after Pavlo Virsky. Project "Vivat, Academia 101" in its frame had the festival under the title "Music unites young" (2015). It is worth mentioning especially his project the International Competition of symphony conductors dedicated to Stefan Turchak. Though it was originally founded as the National Competition but it has received lately the status of International. These competitions are not only an important step towards perpetuating the memory of the great Ukrainian conductor, but also the evidence of great achievements of national school in orchestra and symphony performance. And the most important – they provided an opportunity to intensify the work of the young musicians.

Keywords: creative competitions and festivals, music performance, International Competition of symphonic Conductors named after Stefan Turchak.

Volodymyr Rozhok is famous cultural and public figure, who at every stage and in every moment of his cultural activity pays attention to the objective factor of culture and art development in the community and is always ready to engage them in favor of the case, he has devoted his life to guiding coordinates that ensure efficiency. That is why his rich life and professional experience in the new social conditions makes it possible to implement the creative projects, which would never have been previously considered.

Ukraine gained independence and the complex social processes in the country began fundamental changes in all spheres, including culture and art. Volodymyr Rozhok together with teachers of music schools, members of the creative unions was among those who opposed the privatization of children's schools of art when some bureaucrats would dissipate their material base, instruments and especially bring to naught the unique teacher's achievements. Then they managed to protect cultural sphere against attacks of newly appeared nation leaders, they have preserved public theaters, artistic groups, museums, educational institutions, which somehow suddenly were declared redundant state consumab-

les, those that deplete the budget, and in a democracy and permissiveness supposedly hampering progress ahead.

At this time taking responsible administrative positions (1994 – head of culture for humanitarian policy of the Presidential Administration of Ukraine, 1997–1999 – Deputy Culture Minister) Volodymyr embodied in life the creative projects so fundamentally important for the Ukrainian cultural space. We are talking primarily about popular not only in Ukraine but abroad international competitions: Bohodar Kotorovych Young Violinists Contest, Young Pianists Contest dedicated to Volodymyr Krainev, Yuri Grigorovich classical dance competition “Fuete” Artek”, Pianists Competition in Memory of Vladimir Horowitz. V. Rozhok headed the committee of one of the world most prestigious International Ballet Competition in Memory of Serge Lifar. Thanks to his perseverance Mykola Lysenko traditional contest gained international status as well as nationwide contests of young choral conductors and Bandura contest of Hnat Khotkevych were founded due to his efforts.

Thanks to his efforts, since 2005, the festival “Tchaikovsky Fest”, dedicated to the anniversary dates of the life and work of the outstanding Russian composer is held every five years. Volodymyr is particularly interested in organizing artistic events that show the best achievements in Ukrainian musical performance while contributing to its further development, improvement and dissemination. This event is the International Easter Assembly. Launched in April 2009 as a nationwide artistic event, it has become recognized international event.

In today's world culture plays a quite peculiar role in complex social processes. Significantly, is increased the importance of national cultures that not only express requirements of social progress, but also affect the solution of international problems. A lot of scientists believe that the signs of identity in a globalized world are the sustainability of its cultural components that can be described as traditional national authentic features. On their revival, preservation and development are targeted the events of Easter Choral Assembly. The importance of this art event is due to the fact that today there is acute confrontation between two trends: the first is an integration process, and thus deepening the cultural and artistic cooperation, the other is an attempt to protect national cultural values, resist the effects of leveling caused by global mass culture.

Especially his brainchild is certainly the Stefan Turchak International Competition of symphonic conductors. Maestro Stefan Turchak was an extraordinary personality and musician who raised Ukrainian operatic and symphonic art to the international level and made an impact on the development of world culture. In the early 1990s, uniting around himself colleagues and associates, protecting national traditions, significant achievements of Ukrainian music culture, he tried to help young people to discover their talents. The competition was attended by 22 opera and symphony conductors. The competitors can take part in the Competition if in the year, when the Contest is held they are not older than 35 years old.

Being successfully held the first and second Stefan Turchak National Conducting Competitions met the expectations of Volodymyr Rozhok: first of all they found a powerful artistic potential of Ukrainian creative youth. It became quite obvious that the recognized masters of Ukrainian conductor schools have found its followers in the promising galaxy of young artists, whose creative manner were full of characteristic bright emotions, technical excellence, deep insight into the artistic and imaginative array of performed scores.

Inspired by the results of the national competition, Volodymyr Rozhok has planned to raise the status of this creative project, moreover, now he really had good reasons to apply to the International Confederation of international competitions on the establishment of the Stefan Turchak International Conducting Competition.

Eugene Stankovytych headed the jury, his deputy chief was Rozhok. The competition was attended by 22 participants from seven countries, including: Lev Ivanov, Olga Radchuk, Svyatoslav Luchenko, Taras Martini, Pavlo Bahinsky Taras Kurylo, Dmitry Morozov, Maxim Kuzin, Sergey Didot, Igor Yaroshenko, Ivan Korin, Root, Julia Sharshon Tatiana Senko, Sergey Holubnychiy, Tatyana Kalinichenko (Ukraine), Rihards Buchs (Latvia), Andrei Ivanov, Nikolai Makarovitch, Yuriy Halyas (Belarus), Vyacheslav Valuev, Sergey Kiss, Michael Pereplyesnin, Tigran Ahnazaryan, Denis Vlasenko (Russia), Yevtych Mikitsa (Serbia), Xu Fei Fei (China), Nazanin Ahhahani (Austria).

The competition program consisted of three tours (two selective and one final). All Competition performances were open to the public. The evaluation of the participant performances of the First and Second selective tours was done via the secret voting. The final distribution of the places and awards took place at the final meeting of jury, and was done via the open voting separately on every candidate. Mandatory for this competition was "Simfonietta" E. Stankovych, virtuoso opus with filigree technique and original tempo-rhythmic structure, its interpretation required from the contestants not only talent, but also a deep orchestral thinking, philosophical approach, vivid imagery decisions. The Competition Committee has established the following awards for the prize-winners: first prize – Yevtych Mikitsi (Serbia) was awarded the \$ 10,000, title of laureate and the golden medal, second prize – Olga Radchuk (Ukraine) was awarded \$ 7,000 title of laureate and the silver medal; third prize – Denis Vlasenko (Russia) was awarded \$ 5,000, title of laureate and the bronze medal.

Second International Conducting Competition took place in Kyiv on 15–24 November 2010.

The jury, headed by Eugene Stankovytych has included the well-known conductors from other countries: Yakubzhanov Fazliddin (Uzbekistan), Saulius Sondetskis (Lithuania), Vladimir Rylatko (Belarus), Janez Hovednik (Canada), Nicholas G. Alekseev (Russia).

At the Second International Contest the students of the outstanding Ukrainian teacher, conductor, People's Artist of Ukraine, Professor Alline Vlasenko have won again. His creative and pedagogical activity, training level of his students is the expression of the uniqueness Ukrainian school of opera and symphony conducting.

These competitions have opened the way to success and international recognition of many young performers; they confirmed their professional growth, largely contributed to the integration of the Ukrainian national performing school in the world cultural process.

The experience gained by Ukrainian artists in conducting performance requires the analysis and syntheses; the purpose is to investigate and discovers the brightest pages of its history associated with the work of the greatest conductors who had lifted on the European level the Ukrainian-performing opera and symphonic culture.

Today Volodymyr Rozhok is working on the Third Stefan Turchak International Conducting Competition, and again, in addition to purely organizational troubles, his main one concerns the young conductors, able to represent Ukrainian art of conducting at the global level, by involving the widest possible range of creative young people from other countries, by popularization and dissemination of the achievements of Ukrainian conductor's performance.

Савчук І. Б. Українське виконавське мистецтво у міжнародних проєктах. Охарактеризовано діяльність В. І. Рожка з організації національних і міжнародних творчих конкурсів в Україні, зокрема: міжнародні конкурси юних скрипалів імені Богодара Которовича, юних піаністів імені Володимира Крайнева, класичного танцю імені Юрія Григоровича «Фуете

«Артека»», піаністів пам'яті Володимира Горовиця. Він очолив оргкомітет одного з найбільш престижних у світі Міжнародного конкурсу балету імені Сержа Лифаря. Завдяки наполегливості В. Рожка набув міжнародного статусу традиційний конкурс імені Миколи Лисенка, а також засновані всеукраїнські конкурси молодих хороших диригентів, бандуристів імені Гната Хоткевича. Починаючи з 2005 року, кожні п'ять років відбувається фестиваль «Чайковський-Фест», присвячений ювілейним датам життя і творчості видатного російського композитора. Відбувається Всеукраїнський конкурс піаністів на здобуття премії фірми «C. Bechstein». Ректор підтримує діяльність своїх вихованців в Україні і за її межами. Тільки 2015 року за його сприяння і підтримки в Академії відбулися Міжнародний музичний фестиваль «Vivat, Academia-101», фестиваль Італійського бароко «Si dolce tormenti». Традиційним є проведення спільних проєктів Національної Спілки композиторів України та НМАУ ім. П. І. Чайковського – XXV і XXVI Міжнародний фестиваль «Київ Музик Фест» та XXV Міжнародний фестиваль «Музичні прем'єри сезону», а також Всеукраїнський фестиваль-конкурс народного танцю імені Павла Вірського, а в рамках «Vivat, Academia-101» – Фестиваль «Музика єднає молодих» (2015). Та особливим його проєктом є Міжнародний конкурс симфонічних диригентів імені Стефана Турчака. Щоправда спочатку він був заснований як Національний. Ці конкурси стали не лише важливим кроком на шляху увічнення пам'яті видатного українського диригента, а й свідченням досягнень національної школи оркестрово-симфонічного виконавства. Та головне – вони надали можливість активізувати творчість молодих.

Ключові слова: творчі конкурси і фестивалі, музичне виконавство, Міжнародний конкурс симфонічних диригентів імені Стефана Турчака.

Савчук И. Б. Украинское исполнительское искусство в международных проектах.

Охарактеризована деятельность В. И. Рожка по организации национальных и международных творческих конкурсов в Украине, в частности: международные конкурсы юных скрипачей имени Богодара Которовича, юных пианистов имени Владимира Крайнева, классического танца имени Юрия Григоровича «Фуэте “Артека”», пианистов памяти Владимира Горовица. В. Рожок возглавил оргкомитет одного из самых престижных в мире Международного конкурса балета имени Сержа Лифаря. Благодаря настойчивости В. Рожка приобрёл международный статус традиционный конкурс имени Николая Лисенко, а также основанные всеукраинские конкурсы молодых хороших дирижеров, бандуристов имени Гната Хоткевича. Начиная с 2005 года, каждые пять лет проходит фестиваль «Чайковский-Фест», посвящённый юбилейным датам жизни и творчества выдающегося русского композитора. Организован Всеукраинский конкурс пианистов на соискание премии фирмы «C. Bechstein». Ректор поддерживает деятельность своих воспитанников в Украине и за её пределами. Только в 2015 году при его содействии и поддержке в Академии состоялись Международный Музыкальный фестиваль «Vivat, Academia-101», фестиваль Итальянского барокко «Si dolce tormenti». Традиционным является проведение совместных проєктов Национального Союза композитора Украины и НМАУ им. П. И. Чайковского – XXV и XXVI Международный фестиваль «Київ Мюзик Фест» и XXV Международный фестиваль «Музыкальные премьеры сезона», а также Всеукраинский фестиваль-конкурс народного танца имени Павла Вирского, а в рамках «Vivat, Academia 101» – Фестиваль «Музыка объединяет молодых» (2015). Но особым его проєктом является Международный конкурс симфонических дирижеров имени Стефана Турчака. Правда, сначала он был основан как Национальный. Эти конкурсы стали не только важным шагом на пути увековечения памяти выдающегося украинского дирижера, но и свидетельством достижений национальной школы оркестрово-симфонического исполнительства. Но главное – они предоставили возможность активизировать творчество молодых.

Ключевые слова: творческие конкурсы и фестивали, музыкальное исполнительство, Международный конкурс симфонических дирижеров имени Стефана Турчака.

UDK 78.03(477):78.071+316.7

**SHUMSKA L. YU.
KAVUNNYK O. A.**

CULTURAL ACTIVITY OF VOLODYMYR ROZHOK IN THE CONTEXT OF MUSIC REGIONALISM

Cultural Activity of Volodymyr Rozhok is characterized including his valuable experience in the performing field (choral conductor), science (history of Ukrainian music), creative field (National Opera), management (Presidential Administration, Ministry of Culture of Ukraine), in diplomatic field (the Embassy of Ukraine in Moscow). The author also considered the importance of rector's creative contacts with colleagues and artists from Nizhyn. The competitive music context movement is emphasized in particular. He, being an active figure in modern culture, can see the future prospects of the development of art in the Ukrainian regions taking into consideration the new social changes. This corresponds to a contemporary public policy aimed at decentralization. Now almost every citizen of cities, villages and country is engaged in the participation in this process. On the basis of the national program aimed to revive the artistic and musical traditions of the past greatly increases the possibility of city and town communities in each region to study specific facts and phenomena of native land constituting the original historical and cultural value, not adjusted under the conventional scheme. Festivals and contests in Ukrainian regions provide rich material for research on the local music becoming a priority goal of Ukrainian musicology, covering the history of music, musical cultural studies and ethnic art history. Its basis is a study of forms and features of music life in large and small cities with the identification of certain semantic affinities.

Keywords: musical regionalism, history of Ukrainian musical culture, national competition movement, Ukrainian junior competition of vocal, conductor and instrumental performance skills.

Ukrainian musical culture at the turn of the 20th century attracts the study of culture-work completed by professor, Doctor of Arts Volodymyr Ivanovich Rozhok. He is craving to work together with prominent artists, educators, scientists to maintain the integrity of Ukraine musical culture of the past for future generations. Purpose of the article is to describe forty-years activities of V. Rozhok, his extensive performing experience (choral conductor), science (history of Ukrainian music), creative work (National Opera), management (Presidential Administration, Ministry of Culture of Ukraine), diplomatic way (the Embassy of Ukraine in Moscow) and emphasize the importance of the creative artist contacts with colleagues from Nizhyn in the context of Ukrainian competitive movement. This versatility of V. Rozhok's interests is the basis of his future cultural creative activity motivated by his inner need to implement the original art projects, promote the prominent figures of Ukrainian art. During the work-years on government positions V. Rozhok has acquired his knowledge and unparalleled experience that is successfully embodied by him in working activity as rector of the Tchaikovsky National Music Academy of Ukraine.

Object of study is his cultural creativity in the frame of ethnical musical life in Ukrainian regions at the beginning of the 21st century. This applies in particular to Ukrainian junior vocal, conductor and instrumental competition aimed to display the performance skills. Founded on the initiative of Lyudmila Yurevna Shumska, the professor of vocal and choral department at Gogol State University of Culture and Arts in Nizhyn, this music contest is

held since 2001 in beautiful ancient city Nizhyn. This project for organic musical culture of Ukraine demonstrates its importance in the development of regions as a means of musical interpretation of national musical process in Ukraine at the beginning of the 21st century.

Festival-competitive life in Ukrainian regions provides rich material for research on the music life in regions being at this moment a priority doctrine of Ukrainian musicology, covering the ethnic art history, history of music and musical cultural studies. Its basis is the study of shapes and features of musical life in towns and cities of Ukraine, identifying their semantic relationship.

Active interaction between musicians in this ancient city is a field to cultivate and to investigate the creation of unforgettable names such as Maria Zankovetska, Tymofiy Dokshytser, Fedyr and Andrey Protsenko, Maria Brovchenko. The activities of each of them has influenced the development of musical theater, instrumental, orchestral, vocal and choral art in Nizhyn, Chernihiv, Ukraine and abroad.

At the beginning of the 21st century teachers and professors at Gogol State University of Culture and Arts, M. Zankovetska Culture and Arts School, children's music school, art school have created the art teams of different genres; they have trained performers and students who developed the musical environment in Nizhyn. Ukrainian junior competition has huge importance in the musical life of Nizhyn people. Its organization was actively promoted by V. Rozhok, as this city is dear to his heart because he began his career and his musical education at the M. Zankovetska Culture and Arts School. Many competitive events: concerts, master classes, seminars, conferences were held jointly with Liudmyla Shumska that was an initiator of junior competition during 2005–2015.

Since 2005 the jury has been headed by V. Rozhok, this fact greatly revived junior competition. In particular, the competition program included new nominations: piano, orchestral, classical and folk instruments. Geography of participants has increased as well as their number.

Chairman of the jury has reacted with understanding to the annual musical and educational events involving musicians, performing groups, including the Tchaikovsky National Music Academy of Ukraine. For contestants it is likely that high qualified performers could become idols in their further creative lives.

Chairman of the jury has reacted with understanding to the annual musical and educational events involving musicians, performing groups, including the Tchaikovsky National Music Academy of Ukraine. For contestants, it is likely that high skillful performers could become idols in their further creative lives.

The most prestigious page of junior competition were the performances of amateurs' choirs and music schools choirs that have demonstrated national traditions of choral singing, stage multiversion forms of expression thought up by groups, taking into account their vocal capabilities.

Notable events for contestants were the meetings with prominent conductors of Ukraine – Yv. Savchuk and A. Avdievsky. Thus, in 2010 was opened a workshop with Yevhen Savchuk. The traditions of Ukrainian folk-song concert performance were presented in 2011 by Anatoly Avdievsky and directed by him H. Verevka National Academic Ukrainian People's Choir. He held a master class with methods of forming the ensemble intonation in the choir according to the school created by his teacher K. Pihrov. Lately he has performed a significant concert with compositions of folklore sources and prominent authors' works from original Ukrainian repertoire.

During the years 2005–2015 V. Rozhok has contributed to the competition having invited the orchestral performers to expand contest framework. He organized the performance

of student symphony orchestra of Tchaikovsky National Music Academy of Ukraine under the direction of Honored Artist of Ukraine, Professor Ihor Palkin. At a high artistic level were performed works by Tchaikovsky and Bandurist Academic Folk Ensemble led by Honored Artist of Ukraine, associate professor Volodymyr Kurach demonstrated unique abilities of ensemble performing music in different styles of bandura program.

The real discovery of the contest was a masterclass of People's Artist of Ukraine, professor Evugenia Cherkazova with her Accordion Orchestra of Academy. The unique accordion orchestra in Ukraine performed famous world compositions, revealing a phenomenal ensemble performing virtuoso technique. Masterclass of People's Artist of Ukraine, professor of folk instruments at Tchaikovsky National Music Academy of Ukraine Sergei Hrinchenko on the theme "Dramatic musical work as performing problem" drew the attention of teachers of orchestral folk art. An outstanding accordionist has masterly demonstrated the interpretation of contemporary compositions working with students and revealed the principles composer's conception embodied in various music forms.

A valuable and considerable resonance among audience, participants and guests of the contest was aroused by Master class of Olexander Dyachenko, soloist of the Taras Shevchenko National Academic Opera and Ballet Theatre of Ukraine, People's Artist of Ukraine, Professor, Head of Department of opera singing at the Academy. Individual singer method (part of which is a philosophical interpretation of the poetic word, psychological tone of opening opportunities to singers voice, an appeal to the image-associative thinking of each student), was secured by his illustrations. It is worth mentioning that his determined creative result was proved by the worldwide recognized vocal pedagogy of Kiev singers' school.

Professor Volodymyr Rozhok is an outstanding performer, scientist, public figure, culture investigator, his conceptual world view is a driving force in the development of national music, particularly choral performance and he will intensify research on art, music pedagogy and music education. The determinant of his creative personality is a cultural mission to create a strong reputation of Ukraine in modern world cultural sphere to maximize the combination of all creative initiatives.

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Шумська Л. Ю., Кавунник О. А. Культуротворчість Володимира Рожка в контексті музичної регіоналістики. Охарактеризовано культуротворчу діяльність В. Рожка, зокрема його багатий досвід виконавської (диригентсько-хорової), наукової (історія української музики), творчої (Національна опера), управлінської (Адміністрація Президента, Міністерство культури України), дипломатичної (у Посольстві України в Москві) роботи, а також розглянуто значення творчих контактів митця з колегами Ніжина в контексті всеукраїнського конкурсного руху. Для нього, як активного діяча, характерне сучасне бачення перспектив розвитку культури і мистецтва у регіонах України, що відповідає державній політиці, спрямованій на децентралізацію, до участі в якій нині причетний кожен із громадян великих та малих міст, селищ країни. Тобто на основі загальнодержавної програми з відродження мистецьких, музичних традицій минулого значно зростає можливість міських, селищних громад кожного регіону пізнати конкретні факти і явища краю, які становлять оригінальну історико-культурну цінність, а не підганяються під загальноприйнятну схему. Фестивально-конкурсне життя в регіонах України дає багатий матеріал для досліджень із музичної регіоналістики – пріоритетного напрямку в українському музикознавстві, який охоплює історію музики, музичну культурологію, етномистецтвознавство. Його основу становить вивчення форм і особливостей музичного життя у великих і малих містах України, виявлення їх смислової спорідненості.

Ключові слова: музична регіоналістика, історія української музичної культури, всеукраїнський конкурсний рух, Всеукраїнський юніорський конкурс вокальної, диригентської та інструментально-виконавської майстерності.

Шумская Л. Ю., Кавунник Е. А. Культуротворчество Владимира Рожка в контексте музыкальной регионалистики. Охарактеризована культуротворческая деятельность В. Рожка, в частности его богатый опыт исполнительской (дирижерско-хоровой), научной (история украинской музыки), творческой (Национальная опера), управленческой (Администрация Президента, Министерство культуры Украины), дипломатической (в Посольстве Украины в Москве) работы, а также подчеркнута значение его творческих контактов с коллегами Нежина в контексте всеукраинского конкурсного движения. Для него, как активного деятеля, характерно современное видение перспектив развития культуры в регионах Украины, соответствующее государственной политике, направленной на децентрализацию, к участию в которой нынче причастен каждый из граждан больших и малых городов, поселков страны. На основе общегосударственной программы по возрождению художественных, музыкальных традиций прошлого значительно возрастает возможность городских, поселковых общин каждого региона познать конкретные факты и явления края, составляющие оригинальную историко-культурную ценность, а не подгоняющиеся под общепринятую схему. Фестивально-конкурсная жизнь в регионах Украины даёт богатый материал для исследований по музыкальной регионалистике, охватывающей историю музыки, музыкальную культурологию, этноискусствоведение. Его основу составляет изучение форм и особенностей музыкальной жизни в больших и малых городах Украины, выявление их смыслового единства.

Ключевые слова: музыкальная регионалистика, история украинской музыкальной культуры, всеукраинский конкурсное движение, Всеукраинский юниорский конкурс вокального, дирижерского и инструментально-исполнительского мастерства.

ART – ALPHA AND OMEGA OF HIS LIFE

The author describes V. Rozhok when he was appointed as Deputy Director of the Shevchenko State Academic Opera and Ballet Theater of Ukraine SSR. For the first time to this important post was appointed an employee of Institute of Art, Ethnography and Folklore named after M. T. Rylsky, not an official person from the Ministry of Culture or other official state institutions, as earlier it was practiced. This provides evidence for the high professional training of this young artist, who studied the activities of the Kyiv Opera, published articles about the theater. V. Rozhok managed to keep the Ukrainian language ambiance in the collective, he insisted that rehearsals take place in Ukrainian language and foreign authors' piano scores have only texts translated into Ukrainian because then the attitude towards native language in the theater was a kind of indicator of national consciousness. He kept on enshrining his own clear position on this issue, had not only opponents but also minded, especially S. Turchak and A. Mokrenko. In April 1982 the theater group of trainee directors, which had included young artists from Donetsk, Dnipropetrovsk, Lviv, Kharkiv has been established thanks to the initiative of V. Rozhok. He understood the importance of branding, as it is now said, in work and demanded that each event – the premier, successful performance of novice-soloist, recording of performances on radio or television, victory during the international competition – was adequately reflected in the press. Volodymyr was directly engaged in the production of contemporary music beginning from the fairly complex decision to accept the composition in repertory made by Collegium of the Ukraine Ministry of Culture and finishing by fabrication of musical material, which at that time was very difficult, because all the notes (score, piano scores, orchestral parties) were copied manually! He tried to cover all areas of work – from ensuring proper rehearsal process till the current repertoire. He looked through all plays, insisted on an analysis of each of them by conductor-directors' College, during the Arts Council he always raised the question about the artistic level of the performed works.

Keywords: repertoire of Taras Shevchenko State Academic Opera and Ballet Theater of Ukraine SSR repertoire, stage embodiment of music.

The author describes V. Rozhok when he was appointed as Deputy Director of the Shevchenko State Academic Opera and Ballet Theater of Ukraine SSR. For the first time to this important post was appointed an employee of Institute of Art, Ethnography and Folklore named after M. T. Rylsky, not an official person from the Ministry of Culture or other official state institutions, as earlier it was practiced. This provides evidence for the high professional training of this young artist, who studied the activities of the Kyiv Opera, published articles about the theater. V. Rozhok managed to keep the Ukrainian language ambiance in the collective, he insisted that rehearsals should take place in Ukrainian language and foreign authors' piano scores should have only texts translated into Ukrainian because then the attitude towards native language in the theater was a kind of indicator of national consciousness. He kept on enshrining his own clear position on this issue; he had not only opponents but also minded persons, especially S. Turchak and A. Mokrenko. In April 1982 the theater group of trainee directors, which had included young artists from Donetsk, Dnipropetrovsk, Lviv, Kharkiv has been established thanks to the initiative of V. Rozhok. He understood the importance of branding, as it is now said, in work and demanded that each event – the premier, successful performance of novice-soloist, recording

of performances on radio or television, victory during the international competition – should be adequately reflected in the press. Volodymyr was directly engaged in the production of contemporary music beginning from the fairly complex decision to accept the composition in repertory made by Collegium of the Ukraine Ministry of Culture and finishing by fabrication of musical material, which at that time was very difficult, because all the notes (score, piano scores, orchestral parties) were copied manually! He tried to cover all areas of work – from ensuring proper rehearsal process till the current repertoire. He looked through all plays, insisted on an analysis of each of them by conductor-directors' College, during the Arts Council he always raised the question about the artistic level of the performed works.

V. Rozhok was appointed deputy art director at Shevchenko State Academic Opera and Ballet Theater of Ukraine SSR. At that time the theater was in a rather turbulent state, the troupe opera soloists was overcrowded, some singers because of subjective and sometimes objective reasons were outside of the creative process rarely performed on the stage, losing their creative form. Rozhok didn't fall into despair with the fact that the theatre has developed a rather complicated situation when the preparation processes of premiere performances had been ignored. He was responsible for creative discipline consisting from daily lessons in classical dance, soloists work with accompanists, graphics publications of new productions, formation of the current singers' repertoire. He has also evolved strategic line to build a national repertoire, which at that time was extremely limited.

In addition, in Ukraine the problem of Russification has deteriorated. This is to say more, though there were operas staged in Ukrainian language in skilled artistic translation, they were well perceived by an audience. But Russification, which, unfortunately, was supported by several leading artists, didn't spare the theater. Ukrainian language almost used neither in any stage productions nor in everyday speech. Volodymyr Rozhok resisted to such attempt and it could have cost him the job position.

He managed to keep the Ukrainian language regime in the team. Fortunately, Volodymyr on this issue had like-minded people especially Stephen Turchak and Anatoly Mokrenko who have repeatedly defended during Communist Party bureau the young nationally conscious Deputy Director.

In 1982, the repertory included 58 operas and ballets, compositions of foreign classics – 23, Russian – 11, Ukrainian – 5 (it is important to underline that for nearly 35 years so an extremely low number of Ukrainian operas and ballets has not changed) compositions by contemporary Ukrainian composers – 7. The apparent disregard national classical music embarrassed and worried Volodymyr, seeking more opportunities to show the Ukrainian music on the Kyiv stage he manifested willpower, courage and steady persistence. Unfortunately, it does not depend on us, not even on management of the theater or the ministry. The invisible hand has crossed out the works by Ukrainian composers from the performances of theatre repertoire. For example, at the theater were staged only two performances of Lysenko's operas. Later, thanks to Volodymyr Rozhok and Nikolai Gordiychuk the interesting Lysenko's ballet "Magic Dream" has appeared in the repertoire. With the support of prominent conductor Stefan Turchak Rozhok established creative collaboration with the Union of Composers of Ukraine. Art Council of Theatre almost during every meeting considered the new work of the Ukrainian author: ballet "Karmelyuk" by K. Buyevskoho, a new version of the opera "Taras Shevchenko" by H. Mayboroda, ballet "Inspiration" by L. Dychko, ballet "Evpraksiya" by A. Konershteyna, ballet "Olga" by E. Stankovitch, who became adornment to celebrate the 1500th anniversary of Kyiv.

On the initiative of Rozhok in April 1982 at the theater the group of trainee directors has been established to gain experience from opera luminaries. Under the leadership of S. Turchak, D. Smolych, L. Venediktov, D. Kliavin, F. Nirod the gifted young people, the future directors of opera and ballet performances were able to improve their professionalism, to acquire artistic skills and to master the theater art. At the theater were held the trainings on stage movement skills that significantly elevated not only the levels of scenic drama performances, but also the whole repertoire, which went on stage. Unfortunately, these training took place within the Rozhok's working period. Such trainings are needed for the performing arts but they were not perceived favorably. Despite the short period of work at the theater, Rozhok quite deeply understood the essence of the inner life of the team, he felt its rhythm and pulse, plunged into problems the solution of which has influenced the creative future of a complex mechanism.

Volodymyr has made a lot of effort that young opera singers should take active part in the cultural life of our country. Due to him they were involved in the creative process, by organizing different reviews of young creative extraordinary talented artists of the theater, V. Rozhok followed closely the international competitions and strongly advised singers to participate in the All-Union, republican and international contests. The theatre making concert tours in Ukraine, Moscow, Riga and Leningrad promoted the high level of artistic achievements. The success and creativity of young singers and ballet dancers were discussed at meetings of the Art Council, which in those years significantly has influenced the artistic process in the theater. Later, Volodymyr will work in the Department of Culture of the Communist Party of Ukraine (there was a page in his biography), the Ministry of Culture of Ukraine holding the senior positions. But reverence to talented young people remains one of the landmarks of his life and he tried all his life to support always and everywhere the creative youth.

From young neophyte of theater dreaming about scientific work he suddenly has hit the tense and difficult process at the theater, that made him turn into a promising and bold artistic director, who has left a good memory about him in the team of the National Opera. In his personal development he applied his irrepressible youthful energy and love for the opera and ballet, which, as we see, Volodymyr Rozhok carried through many decades. He tries to create an extraordinary opportunity to make known the outstanding Ukrainian music scene where which has been incarnated in the best versatile achievements recognized all over the world.

Туркевич В. Д. Мистецтво – альфа й омега його життя. Охарактеризовано діяльність В. Рожка на посаді заступника директора Державного академічного театру опери та балету УРСР імені Т. Г. Шевченка. Чи не вперше на цю важливу посаду призначили співробітника Інституту мистецтвознавства, фольклору та етнографії імені М. Т. Рильського, а не чиновника з міністерства культури чи іншої офіційної державної установи, як це тоді практикувалося, свідчило про високу професійну підготовку молодого виконавця, який досліджував діяльність Київської опери, публікував статті про театр. В. Рожку вдалося утримувати український мовний режим у колективі: наполягав, щоб репетиції відбувалися українською мовою, а робочі клавіри зарубіжних авторів підтекстовувалися тільки українською, – тоді ставлення до мови в театрі було своєрідним показником національної свідомості. Він дотримувався із цього питання чіткої позиції, мав не лише опонентів, а й однодумців, насамперед С. Турчака й А. Мокренка. З ініціативи В. Рожка у квітні 1982 року в театрі було створено групу стажерів-постановників, до якої увійшли молоді митці з Донецька, Дніпропетров-

ська, Львова, Харкова. Він розумів значення іміджевої, як тепер кажуть, роботи і вимагав, щоб кожна подія – прем'єра, вдалий виступ соліста-початківця, запис вистави на радіо чи телебаченні, перемога на міжнародному конкурсі – була адекватно відображена у пресі. Володимир Іванович мав безпосередній стосунок до сценічного втілення сучасної музики, починаючи з досить складної процедури прийняття твору репертуарною колегією Міністерства культури України і завершуючи виготовленням нотного матеріалу, що на той час було досить складним, бо всі ноти (партитура, клавіри, оркестрові партії) переписували вручну! Прагнув охопити всі ділянки роботи – від належного забезпечення репетиційного процесу до поточного репертуару. Він переглядав усі вистави, наполягав на аналізі кожної з них на диригентсько-режисерській колегії, постійно порушував питання про художній рівень виконуваних творів на засіданнях художньої ради

Ключові слова: Державний академічний театр опери та балету УРСР імені Т. Г. Шевченка, репертуар театру, сценічне втілення музичних творів.

Туркевич В. Д. Искусство – альфа и омега его жизни. Охарактеризована деятельность В. Рожка в должности заместителя директора Государственного академического театра оперы и балета УССР имени Т. Г. Шевченко. Едва ли не впервые на эту важную должность назначили сотрудника Института искусствоведения, фольклора, этнографии имени М. Ф. Рильского, а не чиновника из министерства культуры или другого официального государственного учреждения, как это тогда практиковалось, свидетельствовало о высокой профессиональной подготовке молодого исполнителя, который исследовал деятельность Киевской оперы, публиковал статьи о театре. В. Рожку удалось удерживать украинский языковой режим в коллективе: настаивал, чтобы репетиции проводились на украинском языке, а рабочие клавиров зарубежных авторов подтекстовывались только на украинском, – тогда отношение к языку в театре было своеобразным показателем национального сознания. Он имел по этому вопросу чёткую позицию, имел не только оппонентов, но и единомышленников – С. Турчака и А. Мокренко. По инициативе В. Рожка в апреле 1982 года в театре было создано группу стажёров-постановщиков, в которую вошли молодые художники из Донецка, Днепропетровска, Львова, Харькова. Он понимал значение имиджевой, как теперь говорят, работы и требовал, чтобы каждое событие – премьера, удачное выступление начинающего солиста, запись спектакля на радио или телевидении, победа на международном конкурсе – было адекватно отражено в прессе. Владимир Иванович имел непосредственное отношение к сценическому воплощению современной музыки, начиная с достаточно сложной процедуры принятия произведения репертуарной коллегией Министерства культуры Украины и заканчивая изготовлением нотного материала, что в то время было достаточно сложным, поскольку все ноты (партитура, клавиров, оркестровые партии) переписывали вручную! Стремился охватить все участки работы – от должного обеспечения репетиционного процесса до текущего репертуара. Он смотрел все спектакли, настаивал на анализе каждого из них на дирижёрско-режисёрской коллегии, постоянно поднимал вопрос о художественном уровне исполняемых произведений на заседаниях художественного совета.

Ключевые слова: Государственный академический театр оперы и балета УССР имени Т. Г. Шевченко, репертуар театра, сценическое воплощение музыкальных произведений.

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Бюлетень ВАК України (The newsletter of the HAC of Ukraine). – 2003. – No 1.

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Academic periodical

Ministry of Culture of Ukraine
Tchaikovsky National Music Academy of Ukraine

JOURNAL OF TCHAIKOVSKY NATIONAL MUSIC ACADEMY OF UKRAINE

2016

No 3 (32)

Editor – *Oleksandra Oliynyk*
Copy Editor – *Lidia Svitailo*
Annotations in English – *Natalia Nabokova*
Typesetting and layout – *Larysa Hnatiuk*
Cover design and photo materials – *Serhii Nikolaiev*

Format 60×90/8
Page Size 29,29
Offset paper. Offset printing
Typeface “Georgia”, “Times”
500 copies

Printed by:
Publishing center of the Tchaikovsky NMAU
Ukraine, Kyiv, Horodetsky Str., 1/3

The Journal's website: <http://knmau.com.ua/naukovi-vydannya/chasopys/>
Phone (044) 279-07-92. Fax: (044) 279-35-30

ISSN 2414-052X

Key title: Časopis nacional'noï muzičnoï akademii Ukraïni imeni P. Ī. Čajkovs'kogo
Abbreviated key title: Čas. nac. muzičnoï akad. Ukr. im. P. Ī. Čajkovs'kogo

