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The Art of Young Ukrainian Performers in Kyiv–Leipzig Cultural Dialogue

Modern conditions for the development of European culture are marked by the actualization of issues of integrity of national culture, the interaction of its branches, the formation of specific for these industries artistic codes and their mutual interpretation. Particularly significant are the problems of interpreting cultural heritage as a creative tool, the task of identifying productive, creative possibilities of interpretation in intercultural relations, the role of interpretive processes as a factor in creative rethinking of traditions, identifying previously unknown opportunities for their development.

The challenges of modern civilization, according to research in various fields of science, culture, economics, both economically developed societies and marginalized countries, require new intellectual potential, creativity, individuals capable of working in fierce competition. Competition at an early stage of life, intellectual competitions from childhood correlate with the trajectories of development of entire countries.

In the dialogue of cultures, the potential of Ukrainian culture until recently was highly valued by the world community due to the integrity of its presentation and the success of Ukrainian performers. Ukrainian artists, who are the bearers of academic art, include in their repertoire the most complex works, which are examples of perfection, aesthetic and moral taste. Presentations in Europe, America and other countries of the world of works by Myroslav Skoryk ([ISO 9: ukr. Miroslav Skorik], 1938–2020), Valentyn Silvestrov ([ISO 9: ukr. Valentin Sil'vestrov], *1937), Yevhen Stankovych ([ISO 9: ukr. Êvgen Stankovič], *1942), Lesia Dychko ([ISO 9: ukr. Lesâ Dičko], *1939) and other Ukrainian artists illustrate this process. The current renewal of this artistic potential is taking place in the context of globalization, which gives hope for the creative renewal of artistic communications, artificially interrupted in the twentieth century in Europe.

The traditions of historically acquired and mentally assimilated artistic experience, nurtured by mankind for several centuries, today remain relevant and continue to influence the cultural and socio-cultural development of all countries. As can be seen, art has a profound influence on the processes related to the general development of mankind and is a strategic core of the development of civilization, a reflection of the socio-cultural state of today.

In the dialogue of cultures of different social strata, despite the media activity of mass art and mass culture, art that requires intellectual effort and critical thinking, does not lose its significance and impact on human consciousness, forms the creative potential of society.

The development of this potential is facilitated by the education of young people through the tools used as tools in institutionalized systems – educational systems that exist in Ukraine.

In Ukraine, the system of art education remains engaged in society and presents against the background of the dialogue of cultures some successes in creating the aesthetic of modernity. It has become one of the most important tools for preserving and transmitting the best spiritual traditions of mankind. The task of art education was the purposeful mastery of world art culture, comprehensive harmonious development of creative personality, the formation of the spiritual potential of mankind. To perform these important and complex tasks in Ukraine, a unique educational and communication model was built, which absorbed all types of human activity: transformational, cognitive, value-oriented and communicative, as well as artistic creativity, which often becomes the subject of artistic reflection. Educational practices for the development of syncretic artistic activity and creation of artistic images focuses on the same complex, indivisible model of learning, which organically combines theoretical and practical communication mechanisms of practical, creative and scientific training, education, pedagogical communication. The main condition and purpose of art education is the development of artistic talent – a set of creative abilities, the improvement of which occurs mainly in the form of individual lessons under the guidance of a professional performer, as well as involving various methods and forms of independent work. Creativity as the ability to creatively rethink the phenomena of reality, improvise, create new artistic images and, as a result – full self-realization of creative personality becomes a defining feature of art education – a special highly spiritual synthetic type of socio-cultural activities.

Music and performance schools as representatives of modern music art of Ukraine have been formed over many centuries in numerous intercultural interactions with the best European traditions. The specificity of the training of artistic personnel in Ukraine is that it is close to the European and in its genesis is related to the German experience.

Cultural interaction between Ukraine and Germany, in particular in the field of music, has been going on for centuries. At the conference "Ukrainian music. The idea and history of the national musical movement in its European context" in 2006 Helmut Loos expressed the opinion that

Ukrainian music is part of European processes. It is necessary to emphasize this, it is necessary to build separate lines from it, to study them, but always to remain aware of all-European connections. Ukrainian music is part of European processes. It is necessary to emphasize this, it is necessary to build separate lines from it, to study them, but always to remain aware of all-European connections.¹

¹ Melnyk Lidiia, U misti Bakha – ukrains'ka muzyka. DW, 19.05.2006. <https://www.dw.com/uk/%D1%83-%D0%BC%D1%96%D1%81%D1%82%D1%96-%D0%B1%D0%B0%D1%85%D0%B0-%D1%83%D0%BA%D1%80%D0%B0%D1%97%D0%BD%D1%81%D1%8C%D0%BA%D0%B>

Ukrainian scholars, in particular Nataliia Kryvets, draw attention to this in the monograph of Ukrainian researchers "Ukraine in the history of Europe of the XIX–XXI centuries: historical essays". In one section of the study, she writes that

in the nineteenth century. in many areas of the spiritual life of Ukraine, in particular in music, the influences of German culture were observed. By the middle of the XIX century an important role in the cultural life of Ukraine was played by court choirs, theaters and orchestras at large noble estates, which often included foreign artists, including German artists and musicians. Thus, in one of the best in Ukraine serf orchestra of the landowner P. Halahan in the village Dihtiari, in the Poltava region, was conducted by an experienced German musician Krause. In 1825–1835, the German violinist, pedagogue, and composer A[ugust]. Gerke [Gehrke, 1790–1847] was the conductor of Count V. Hansky's serf orchestra in Zhytomyr. The orchestra performed works by L. van Beethoven with such skill and precision that astonished the audience. For a long time, the German musician Pfeifer was the conductor of the highly professional home orchestra of the landowner Hryhorii Tarnowski in Kachanivka. German composer, music theorist, professor at Leipzig Conservatory M[oritz] Hauptmann in the early nineteenth century. He was a home music teacher at the estate of Prince A. Repnin in Yahotyn, Pereyaslav district, taught in Odessa and Poltava, and Karl von Lau worked in the orchestra of A. Rozumovsky. German musicians brought notes with them, so it is not surprising that in the early nineteenth century. in the repertoire of Ukrainian orchestras and choirs was well represented the most modern music of German composers".²



Picture 1 Robert Blumenfeld

German conductors Robert Pfennig (1824–1889), Ludwig Albrecht (1844–1898/99), Bernard Kaulfuß (1823–1894), Friedrich Schröder worked in Kyiv. Through the efforts and initiative of Robert Pfennig, music classes were opened in Kyiv in 1868 Kyiv Music School. In 1875, the school was also headed by a conductor of German descent, Ludwig Albrecht.

In 1913, the Kyiv Conservatory (now Tchaikovsky National Music Academy of Ukraine) was opened on the basis of this educational institution. The world-famous pianist Vladimir Horowitz (ISO 9: ukr. Volodymir Gorovic'), 1903–1989) studied in this school in the class of Felix Blumenfeld (ISO 9: rus. Feliks Blumenfel'd], 1863–1931).

[0-%D0%BC%D1%83%D0%B7%D0%B8%D0%BA%D0%B0/a-2479954](#) [Melnik Lydia, In der Bachstadt - Ukrainische Musik. DW, 19.05.2006]

² Kryvets Nataliia, *Ukraina – Nimechchyna: dialoh kultur. Ukraina v istorii Evropy XIX – pochatku XXI stolit': istorychni narysy: kolektyvna monographiya*. K.: Instytut istorii NAN Ukrainy, 2020. S. 241–242. [Krivets N., *Ukraine - Deutschland: Dialog der Kulturen. Ukraine in der Geschichte Europas des XIX. - frühen XXI. Jahrhunderts: historische Essays: eine Sammelmonographie*. Kiev: Institut für Geschichte der Nationalen Akademie der Wissenschaften der Ukraine, 2020. S.241--242].



Picture 2. Kyiv conservatory before World War Two

The Ukrainian intellectual elite treated the achievements of the musical culture of German musicians with reverence and sought to reach the heights of this art. Ukrainian musicians, who dreamed of gaining the basics of professionalism, tried to get into higher music schools in Germany, or to improve their skills in the classes of leading German music teachers. An illustration of this interaction is the fact that Mykola Lysenko ([ISO 9: ukr. Mikola Lisenko], 1842–1912), the founder of the professional art of music in Ukrainian culture, studied at Leipzig Conservatory in 1867–1869 (mentors were the best teachers of the conservatory: Carl Reinecke, Ignaz Moscheles, Ernst Wenzel, Ernst Friedrich Richter). Prominent Ukrainian composers and famous musicians Mykhailo Kalachevsky ([ISO 9: ukr. Mihajlo Kalačevs'kij], 1851–1907) – author of the first *Ukrainian Symphony*, who graduated from the conservatory in 1876, Hryhorii Khodorovskiy ([ISO 9: ukr. Grigorij Hodorovs'kij], 1853–1927) – studied in 1863–1865), Serhii Bortkevych (Sergei Bortkiewicz, ISO 9: ukr. Sergij Bortkevič], 1877–1952) and Tadei Mayerskyi (studied at Leipzig Conservatory in 1912–1914), Joachim Suchevsky (studied in 1909–1912).



Picture 3. Mykola Lysenko

Unfortunately, this process of interaction between the two cultures was interrupted for some time by social cataclysms of the twentieth century, the establishment of totalitarian regimes in Russia and other countries, which interrupted the cultural contacts of artists and especially in education.

In the twentieth century, the organization of art education in Ukraine, in contrast to European countries, was formed in a highly centralized management and was marked by the conceptual unity of the entire educational process of the same type of educational institutions. This made it possible to adhere to the country's uniform state standards in education, to achieve common criteria for the qual-

ity of education, but hindered the initiatives of creative teams to share and learn from musicians who worked in art schools in other countries.

However, since the end of the twentieth century, such ties have intensified on another level. Many musicians, having received a certain level of music education in Ukraine, began to try to continue their studies in art schools in Europe and, in particular, Germany. Thus, Ukrainian singers Olena Belkina ([ISO 9: ukr. Olena Belkina], *1987) and Olena Tokar ([ISO 9: ukr. Olena Tokar], *1987) (a graduate of the Tchaikovsky National Music Academy of Ukraine) have been known at the Leipzig Opera since 2009.

Ukraine's independence from Russia opened the way to Europe for graduates of many art schools. Inheriting old traditions, in particular graduates of the Lysenko Kyiv Secondary Special Music School (KSSMSH, now Lysenko Kyiv State Music Lyceum) opened in 1934 at Kyiv Conservatory.

Created by the government on the initiative and thanks to the efforts of leading musicians, including the Kiev Conservatory and on its basis in 1934, Kyiv Lysenko Music School for more than eight decades has educated a large cohort of artists who have become a decoration of Ukrainian performance and composition. At the top of its achievements are the personalities of graduates of the educational institution – winners of the State (now – National) Taras Shevchenko Prize composers Ihor Shamo ([ISO 9: ukr. Īgor Šamo], 1925–1982), Lesia Dychko ([ISO 9: ukr. Lesâ Dičko], *1939), Taras Petrynenko ([ISO 9: ukr. Taras Petrinenko], *1953). Their musical creativity is well known both in Ukraine and abroad.

The creative potential of the educational institution was nurtured due to close creative ties with the higher educational institution – the Kiev Conservatory named after Peter Tchaikovsky (now – the National Academy of Music of Ukraine named after Peter Tchaikovsky). The school has always been under the

creative and methodological patronage of this educational institution. (It is no coincidence that in everyday life it was called the Kyiv Secondary Special Music School at the Kyiv Conservatory, although these two educational institutions have always been in full autonomy, but under the direct control of a state body – the Ministry of Culture and Information Policy of Ukraine).

In recent decades alone, the school has presented to the public more than 2,500 winners of national and international professional performance competitions, which after graduation are engaged on a competitive basis leading music theaters, philharmonics and creative groups in Ukraine and European and Asian countries.

The graduates of Kyiv Lysenko Music School often became successful musicians in Europe and, in particular, Germany. Improving their skills in Germany, they have successfully conquered concert venues in Germany and Europe.

In the 1990s, a whole galaxy of well-known Ukrainian musicians left for Germany, including pianist Yevhen Ržhanov ([ISO 9: ukr. Êvgen Ržanov], *1938, left in 1990), trumpeter and composer Hryhorii Nemyrovskyi (Gregory Nemyrovsky, [ISO 9: ukr. Grigorij Nemirovs'kij], *1971, left in 1992), and pianist Milana Cherniavska ([ISO 9: ukr. Milana Černâvs'ka], *1968, left in 1991), pianist Olena Polska (left in 1991), pianist Oleh Polyanskyi ([ISO 9: ukr. Oleg Polâns'kij], *1950, left in 1993), composer Yurii Shamo ([ISO 9: ukr. Ūrij Šamo], 1947–2015, left in 1995), and many others. All of them after graduation from KSSMSH named after Mykola Lysenko received higher education in Ukrainian higher art schools.

At the same time, in the same period, there is a tendency for graduates of Lysenko Music School to go to study in Germany. They want to quickly learn the experience of German higher musical skills directly in the country – the founder of these traditions (as you know, the orchestral art owes its birth to the Leipzig cafes). Thus, immediately after graduating from the Lysenko Music School in the 1990s, musicians engaged in German concert practice, such as clarinetist Oleksii Fedotov ([ISO 9: ukr. Oleksij Fedotov], left in 1991), pianist Kyrilo Blazhkov (Kyrill Blaschkov, *1977, left in 1991), and pianist Mykhailo Danchenko ([ISO 9: ukr. Mihailo Dančenko], *1978, left in 1996), violinist Yaroslav Mintsinskyi (1999), pianist Denis Proshchiev (Denis Proshayev, *1978, left in 1998), pianist Lilian Akopova ([ISO 9: ukr. Lîlian Akopova], *1983, left in 2001), pianist Nadiia Sorkina (*1982, left in 2001), pianist Mariya Filippova ([ISO 9: ukr. Mariâ Filippova], *1983, left in 2002), pianist Maxim Kulabukhov (*1980, left in 2003) left for Germany. This is by no means a complete list of the names of Lysenko Music School graduates – multiple winners of international competitions who continue their professional activity not only in Germany but also in Europe. The Lyceum is proud of its graduate Mikhail Petukhov ([ISO 9: rus. Mihail Petuhov], *1954), who won a bronze medal at the Johann Sebastian Bach International Piano Competition in Leipzig (1972) while still in school.



Picture 4. Mykhailo Petukhov
at Lysenko Kyiv Music School

During the two decades of the late XX – early XXI centuries, 125 graduates of only one educational institution in Ukraine – the Lysenko Kyiv Secondary Special Music School (KSSMSH) – contributed to the establishment and development of cultural contacts between the two countries and the entire European continent and the United States. All of them fell into the orbit of European culture – such countries as Austria, Germany, Poland, Italy, Spain, Switzerland, the Netherlands, the Czech Republic, British, France, and other continents – the United States, Canada, and Australia. The way to the European cultural continuum was opened to them by the title of laureates in professional music competitions organized by musicians from around the world. And the foundations for this were laid in the system of music education, taken by Ukraine from the European artistic experience and adapted to Ukrainian culture.



Picture 5. Pupils of Lysenko Kyiv State Music Lyceum in the National Philharmonic of Ukraine



Picture 6. Pupils of Lysenko Kyiv State Music Lyceum at the UNESCO stage

Thus, the evolutionary processes that we associate today with globalization, the processes that are taking place in our consciousness, associated with the awareness of the need for national and self-identification, make each of us conscious or subconscious participants in events in society and, including numbers related to its organization or self-organization.

An important aspect of human activity is the education system, which pragmatically shapes and creates conditions for further progress of both the local human community (national) and human civilization as a whole.