At the end of 2017, the final chords of the jubilee concerts, dedicated to the 100th anniversary of Kharkiv I.P. Kotlyarevsky National University of Arts (KhNUA), the successor of the Kharkiv Conservatory, stroke. Many generations of teachers and students who worked and studied at the renowned university made a significant contribution to the treasury of the Ukrainian music culture continuing and developing artistic traditions established by celebrated predecessors. A number of names are known far beyond the borders of the country, others will probably be discovered by European specialists and music admirers for the first time thanks to this article. Nevertheless, their creative work deserves recognition, and their names are cannot be forgotten. The centenary of Kharkiv National University of Arts is a worthy occasion to consider its activities in the context of European and world music culture.

The founder of the professional music education in Kharkiv, the establisher and head of the Kharkiv RMS branch, Music Classes (1871), Music College (1883) and the Conservatory (1917), consecutively opened at the branch, was Professor Ilya Slatin (a disciple of Alexandr Dreyschock, Theodor Kullak and Richard Wüerst), who headed the institution until 1920. Among his associates were Rostislav Genika (class of Nikolay Rubinstein and Pyotr Tchaikovsky), the first theorist of piano art in the Russian Empire; Aleksandr Horowitz (uncle of Vladimir Horowitz), a favourite student of Aleksandr Scriabin. The Special Piano Department at the Conservatory was headed until 1934 by Pavel Lutsenko, graduate of Kharkiv Music College (KhMC), class of Andrew Schultz-Evler (student of Stanislav Moniuszko and Karl Tauzig), who completed his education with Ernest Jedliczka at the Stern Conservatory and taught there for 14 years. A Canadian pianist Alfred Laliberte, who became known as a passionate propagandist of A. Scriabin’s piano creativity, studied at the same conservatory in his class. Some outstanding musicians moved from the KhMC to the Conservatory: Frederico Bugamelli (studied with Umberto Mazetti and Pietro Mascagni) – the forefather of the professional vocal school in Kharkiv and the founders of the wind school – Hugo Heck, oboist and clarinetist (graduate of Magdeburg Music School), Karl Brinkbock, bassoon (studied at the Amsterdam Conservatory).

1 IRMS - Imperial Russian Music Society. The Kharkiv branch of the IRMS functioned from 1871 to 1917.

2 Names of foreign professors are adapted versions of Russian names.
The Kharkiv piano school was formed due to the fruitful activity of highly professional pianists who were educated under the guidance of leading professors of the Petersburg (Leningrad), Moscow, Stern, Kyiv and Kharkiv Conservatories. Fanny Fahnenstil, a disciple of Louis Brassen; Veniamin Shapiro and Ludwig Fahnenstil (who headed the Special Piano Department for 15 years), students of Leonid. Nikolaev; Maximilian Pilstrem, a student of Adolf Yaroshevsky and Konstantin Igumnov, worked here in different years. Nadezhda Landesman (Stern Conservatory), Vsevolod Topilin and Leonid Sagalov (Kharkiv) brilliantly graduated from the class of Pavel Lutsenko. At the beginning of her professional career Regina Horowitz, a graduate of the Kyiv Conservatory (class of Sergei Tarnovsky, like her brother Vladimir), worked in the Kyiv, Moscow and Kharkiv Philharmonics, gave concerts with Nathan Milstein, David Oistrakh, Miron Polyakin, Samuel Furer, Naum Blinder, Liza Gilels, Adolf Leshchinsky and other outstanding musicians. Continuing the family tradition founded by her uncle, Regina Horowitz gave preference to teaching at the Kharkiv Conservatory, where the students of this talented pianist still teach. Among the disciples of Ludwig Fahnenstil were Boris Sklovsky and Mikhail Khazanovsky, who headed the department for eighteen years and raised a whole galaxy of fine professionals. In particular, they are the sisters of Yeshchenko, Natalia and Maria, the latter performed a genuine performing feat, presenting all 32 Sonatas in the series of klavierabends dedicated to the 200th anniversary of the birth of L. van Beethoven, and succeeded her teacher in heading the department. Nowadays a new generation of professors, who gained prestige, both in Ukraine and abroad, effectively work in the creative team. One of them is Sergey Yushkevich (class of Viktor Merzhanov), a graduate of the Kharkiv Specialized Secondary Music Boarding School (KhSSMBS) at the KhNUA and the Moscow Conservatory, the laureate of the Queen Elizabeth Contest. He was the mentor of Regina Horowitz’s great-granddaughter Evgenia (GéNIA) Chudinovich who continued studying at the Guildhall School of Music and

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3 Vsevolod Topilin continued his professional education at the post-graduate department of the Moscow Conservatory under Heinrich Neuhaus.

4 Since 1995, the Kyiv Conservatory has been called Petro Tchaikovsky National Music Academy of Ukraine (NMAU).

5 The affiliation of the Kharkiv Conservatory with the Theater Institute (1963) served as a motivation for changing the name of the university - Kharkiv Institute of Arts (KhIA), which was named after a Ukrainian poet, translator, educator and theatrical figure Ivan Kotlyarevsky. In 2004, the Institute was reorganized into the University - Kharkiv State University of Arts (KhSUA), and in 2011 it was awarded the title of National (KhNUA named after I.P. Kotlyarevsky).

6 Having graduated from the Kharkiv Conservatory, Mikhail Khazanovsky passed exams at the Leningrad Conservatory (piano class of Leonid. Nikolaev) without attending lectures.

7 Maria and Natalia Yeshchenko graduated from the postgraduate department of the Moscow Conservatory under Samuel Feinberg.
Drama in London and completed a Master’s Degree at the *Trinity College of Music* under Professor Douglas Finch in the same city, where she has lived since 1994. Being committed to hereditary traditions, Evgenia Chudinovich performs as a soloist and ensemble pianist, gives master classes at Trinity College (London) and is a founder of her own company GéNIA Music (2000). The modern Special Piano Department of the KhNUA is represented by brilliant professors, alumni of Kharkiv Institute of Arts and post-graduate department of the Moscow Conservatory - Tetiana Vyerkina (class of Vsevolod Zakharchenko and Evgeniy Malinin), Nina Rudenko (class of Regina Horowitz and Gleb Axelrod), Anna Sagalova (class of T. Vyerkina and G. Otto), the laureate of international competitions, a graduate of KhNUA and postgraduate studies of the University of Music FRANZ LISZT Weimar, and others. Among the outstanding Conservatory students of the first decades is Vsevolod Topilin, the accompanist of David Oistrakh (1930-1941). Convincing evidence of the high level of his skill and great influence on the audience is an extraordinary fact: it was under the impression of V. Topilin’s solo performances that eighteen-year-old Sviatoslav Richter decided to start a solo career, which he did in 1934. Later on Vsevolod Topilin taught at his alma mater, then he headed the department of „Special Piano“ at the Kyiv Conservatory (1962–1970). “During the years of pedagogical work in Kyiv [he] managed to create his own piano school, to bring up a whole galaxy of talented pianists who work in different countries of Europe and America”, – wrote a student of the maestro, a pianist, composer and musicologist Mikhail Stepanenko, head of the Special Piano Department of the NMAU named after P.I. Tchaikovsky. Vsevolod Topilin taught piano to Vyacheslav Novikov, Professor of the Sibelius Academy (Helsinki, since 1989), who was awarded the State Prize (2012) for a significant contribution to the development of Finnish culture, and to Sergei Silvansky, a laureate of the Republican competition, who taught at the NMAU, and then headed the overseas Los Angeles Arts School.

Kharkiv pianists made names for themselves at concerts and in prestigious music competitions: Leonid Sagalov (who unfortunately passed away too early) became the laureate of the 2nd F. Chopin Piano Competition (Warsaw, 1932), Boris Sklovsky and Aleksandr Snihiriov were among the winners of All-Union competitions (Moscow, 1938, 1957). Mariya Yeshchenko was awarded the title of laureate at the Smetana Piano Competition (Prague, 1951), and Vitaliy Siechkin (a future dean of the NMAU) became the prize-

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8 Terekhov D.R. *Rikhter i yego vremia* [Richter and his Time]/ D.R. Terekhov. – Moscow : Soglasiye, 2002. – P. 64. [in Russian]
9 After the World War II Vsevolod Topilin was purged and returned to Kharkiv only in 1956.
10 Since 1997 Mikhail Stepanenko was the president of the jury of the *M. Lysenko International Piano Competition* (Kyiv); in 1992 – 2005 he headed the *Union of Composers of Ukraine.*
winner of the World Festival of Youth and Students in Berlin (1951). Among the winners of the Mykola Lysenko Music Competition (Kyiv) are graduates of Regina Horowitz’s class who successfully studied in the Alma mater - Borys Zarankin, now living and working in Canada, and Sergei Polusmiak, who became a professor of the University of Northern Kentucky (USA). Yevgeny Skvorodnikov (RimmaPapkova’s class), who teaches at the University of British Columbia (Vancouver, Canada) and Igor Naimark, who studied at the Moscow Conservatory and in the Heydar Aliyev Institute (class of Mariya Yeshchenko) and taught at Tel Aviv University, were awarded the title of laureate at the same competition.

Particularly effective was the activity of professors and students of the department during the period of Ukraine’s independence. Especially noted were professional achievements of Vitaliy Samoshko (class of Regina Horowitz – Leonid Margarius). His victories at the Feruccio Busoni Piano Competition (Bolzano), Competition of Young Academic Music Performers in Montreal, Grand Prix from the Queen Elizabeth Competition (Brussels) were the reason for inviting him to teach at the Royal Conservatory of Ghent. After the departure of Leonid Margarius from Ukraine, his student (since 1997) in the pianistic Academy „Incontri col Maestro“ (Imola, Italy) was Alexander Romanovsky,11 who was awarded the title of Honorary Academician of the Bologna Philharmonic Academy, the winner of international piano competitions in Cantu and Ferruccio Busoni Piano Competition in Italy, laureate of the P. Tchaikovsky competition.

A large group of laureates has been significantly enlarged by Professor Tetiana Vyerkina (since 2004 – head of the department). Her students – Dmitriy Nazarenko, Ruslan Odintsov, Anna Sagalova, Valentin Smolianinov, Andrei Misyk, Ihor Sediuk, Oleh Kopeliuk, Mark Serdiuk and others – became prize-winners of numerous music competitions in Ukraine, Russia, Germany, the USA, Italy, Spain. Most of them continue their creative work at the University as teachers. Dmitriy Nazarenko, after completing an internship in Nuremberg and Glassborough, enrolled in the University of Maryland and made a career in the United States. Now he is a Doctor of Music, teaches at his own piano school in Bethesda, Montgomery district, Maryland and received the Honorary award of the American Festival of Arts for outstanding achievements in music education and the certificate for the preparation of winners of the contest and the performance of his students at Carnegie Hall.

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11 Aleksandr Romanovsky studied at the KhSSMBS (class of Garry Gelfgat). In 2008 he graduated from the Royal College of Music in London (class of Dmitriy. Alekseyev).
A significant contribution into the development of string-bowed art of Ukraine was made by the String Instruments Department of the Kharkiv Conservatory. The most prominent figures were mainly its founders: violinists Victor Goldfeld – a student of César Thomson (Brussels) and Leopold Auer (St. Petersburg), who taught Ilya Dobrzhynets; Yefim Goldberg – a graduate of the Warsaw Conservatory and Adolf Leshchinsky, a student of Carl Flesch. Cello class was taught by Liudmyla Tymoshenko who studied at the KhMC with Yevsey Belousov\(^\text{12}\) and at the Moscow Conservatory with Anatoliy Bran-dukov. All the professors of the department enjoyed exceptional authority: Viktor Goldfeld, who headed the staff in 1921–1941, was a famous performer – he performed in his young years with the IRMS quartet named after Leopold. Auer, and gave concerts together with Karol Szymanowski and Henry Neuhaus. In Kharkiv he organized “The All-Ukrainian State Quartet named after Jean Batist Vuillaume”, whose musicians received rare instruments from the State Collection made by this glorified master (1921). The artists participated in All-Union competitions, and on one of them Viktor Goldfeld was awarded with the violin by A. Stradivari. Ilya Dobrzhinets, who headed the department from 1941 to 1958, had a vivid performing talent of the violin-soloist and ensemble player, at the same time he successfully studied conducting and composing. His composed numerous transcriptions, “Schools for Violin”, a series of etudes. According to experts, he was an unrivaled connoisseur of “fingering secrets”, and even David Oistrakh followed some of his advice.

The name of the violin-prodigy Adolf Leshchinsky appeared on Kharkiv posters in the distant 1924.

Adolf Leshchinsky from Kharkiv was my student from 1929 to 1932, – wrote Carl Flesch. - During this time he turned into an excellent violinist. He has both classical and modern repertoire, he received a good orchestra practice in the Higher School, and he also showed great interest in pedagogy. But first and foremost, he is an absolutely outstanding soloist, with equally brilliant sound, technical and musical qualities.\(^\text{13}\)

Henryk Szeryng, who over the years became a world-famous performer, studied in the same class. At the meeting with students of the Moscow Conservatory (1962) he admitted that apart from Carl Flesch, he had only one

\(^{12}\) Yevsey Belousov studied at the KhMC and at the Moscow Conservatory with Alfred von Glen. He actively participated in concerts, was the first performer of sonatas by Nikolay Miaskovsky, Aleksandr Grechaninov, Fyodor Akimenko, one of the best interpreters of Variations on Rococo Theme by Pyotr Tchaikovsky, concertos by Camille Saint-Saens and Robert. Schumann. Since 1926 he lived in the United States, and taught at the Juilliard School of Music (since 1930).

competitor at that time – Adolf Leshchinsky. Returning to Ukraine, Adolf Leshchinsky shone on the stage, he was not at all embarrassed by the rivalry with such famous violinists as Joseph Szigeti, Jan Kubelík, Miron Polyakin, Mikhail Erdenko, who performed in the 1930s in Kharkiv. Having received the title of laureate of the All-Union Competition of Music Performers (Leningrad, 1935), Adolf Leshchinsky continued giving concerts, then taught at the Kharkiv Conservatory for many years, headed the String Instruments Department (1958-1980).

Disciples of these wonderful musicians perfectly proved themselves in performance and pedagogy. For example, among the students of Viktor. Goldfeld were Vladimir Pello – 1st violin in the Nikolay Rimsky-Korsakov String Quartet of the Leningrad Philharmonic (1952-1970), Yuliy Mutman – laureate of the Republican competition (Kyiv). Rebekka Klimenskaya, a diploma winner of the same competition, a participant of the quartet of university teachers, worked in the Kharkiv Conservatory for many years. She taught violin to Grigory Kuperman, associate professor of the Kharkiv National University of Arts, concertmaster of the Symphony Orchestra of the Kharkiv National Academic Opera and Ballet Theatre named after M. Lysenko (KhNATOB). Among the students of Ilya Dobrzhinets was Isaak Zaslavsky, who later taught (at Kharkiv Institute of Arts) Igor Shapovalov, a leading professor of the modern department, concertmaster of the Kharkiv Philharmonic symphonic orchestra, soloist and conductor of the „Kharkiv Soloists“ chamber orchestra.

Students of Adolf Leshchinsky, who left a notable mark in the history of violin art, became widely popular. One of them, Albert Markov, was awarded with the gold medal of the World Festival of Youth and Students in Moscow (1957), laureate of Queen Elizabeth and P. Tchaikovsky competitions, Professor of the Gnessin State Musical and Pedagogical Institute (Moscow) and Manhattan School of Music (New York). The name of Albert Markov is upon the The Grove Encyclopaedia Dictionary of Music and The Great Violinists book. Among other students of Adolf Leshchinsky were Vadim Selytskyi, the winner of P. Tchaikovsky International Competition (1962), the artist of the Leningrad Academic Symphony Orchestra under Yevgeny Mravinsky; Grigori Feigin, the winner of the violin competition in Prague and three All-

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14 ibid.
16 Albert. Markov was trained in Adolf Leshchinsky’s class in 1944-1956 both at the KhSSMBS and the Conservatory, in the last year he was transferred to the Gnessin State Music Pedagogical Institute, where he studied in the violin class of Yuriy Yankelevich (1957), he was a post-graduate student of the same professor. Under the guidance of Aram Khachaturian and Heinrich Litinsky he studied composition.
17 Grigoriy Feigin then continued his studies in Moscow under the guidance of David Oistrakh and Dmitriy Tsyganov.
Union competitions, who taught at the Moscow Conservatory (in the early 1990s) and has been a Professor of Conservatory in Tokio\textsuperscript{18} since 1995; Mark Mohylevsky,\textsuperscript{19} the winner of the Paganini Competition, was the concertmaster of the symphony orchestra and the teacher of the University in Melbourne (Australia). The Kharkiv professor also taught Mikhail Pittelman, the laureate of the Republican Contest, who lives and works in Germany, and Vladimir Ushkov, an associate professor of the P.I. Tchaikovsky NMAU. Alla Melnik, a PhD, laureate of the Mykola Lysenko International Music Competition, teaches at the Alma Mater continuing pedagogical traditions of Adolf Leshchinsky.

Methods of violin teaching at the KhNUA are also enriched thanks to the involvement of representatives of other schools. Currently, the department is headed by a violinist Leonid Kholodenko, a graduate of the Gorky Conservatory (class of Vitold Portugalov and Mathew Dreyer) and a post-graduate of the Gnessin Institute (class of Mikhail Fichtenholtz and Konstantin Rodionov). The Lviv violin school is represented by Sergei Yevdokimov (class of Dmitriy Leckger and Bohdan Kaskiv), who completed his education at the postgraduate internship department at the Kyiv Conservatory under Bohdar Kotorovych. Valery Sokolov, a famous violinist, the Grand Prix winner of the George Enescu Competition (Bucharest, 2005), studied in the class of Sergei Yevdokimov (at KhSSMS). He continued his education in London – at the school of Yehudi Menuhin (class of Natalia Boyarskaya) and at the Royal College (class of F. Andrievsky), then he completed a postgraduate course at the Kronberg Academy (Germany) with Guidon Kremer and Anna Chumachenko, and in 2014 - at the Vienna Conservatory with Boris Kushnir. A famous French director Bruno Monsaingeon made three concert movies about the outstanding violinist from Kharkiv: Violon dans l’aíme (EMI classics, DVD; 2004), Sibelius at the Paris Conservatory with Vladimir Ashkenazy (Euroarts, DVD, 2009), and Bartok and Tchaikovsky Concertos in Zurich with David Zinman (2010).

After the Second World War cello classes at the Kharkiv Conservatory were led by Isaak Kogan, a student of Professor Alexander Strimmer from the Leningrad Conservatory, who was the first Soviet performer of A. Glazunov’s Concert-ballad and many works of Leningrad composers dedicated to him. World-class professional education of the Kharkiv musician was a reliable foundation for his concert and pedagogical activity. He was a member of

\textsuperscript{18} The official name is Tokyo College of Music.

\textsuperscript{19} Mark Mogilevsky graduated from the Gnesin State Music Pedagogical Institute (class of Grigotiy Zhislin).
three faculty ensembles.\textsuperscript{20} Isaak Kogan taught cello to Yury Loyevsky,\textsuperscript{21} the winner of the Interregional Competition (Lviv, 1957), the winner of the All-Union Cellists Competition (1964), the concertmaster of the cello group of the Bolshoi Theater Orchestra (Moscow) and the Kirov Theatre Orchestra (Leningrad), symphony orchestras directed by Ye. Svetlanov and Vladimir Spivakov. Another student of Isaak Kogan, Valentin Feigin,\textsuperscript{22} who completed his education at the Moscow Conservatory (class of Semen Kozolupov), became a professor at this university, winning a number of first prizes at the 6th World Festival of Youth and Students (Moscow, 1957), the All-Union Musicians' Competition (1961) and the II International P. Tchaikovsky Competition.

Modern cello school of Kharkiv owes its development mostly to two professors – Georgiy Averyanov\textsuperscript{23} and Yelena Shchelkanovtseva, Ph.D. If the former was educated at Ukrainian conservatories (Odesa and Kyiv under Grigoriy Pekker and German Vasyliev), then the latter was trained in Moscow (class of Sviatoslav Knushevitsky, Mstislav Rostropovich and Nataliya Shakhoverkaya). The interpenetration of the two schools within the framework of one department dynamized and enriched the pedagogical process. There were bright performers, prize-winners of music competitions of different levels, including laureates of republican competitions, students of Georgiy Averyanov: Aleksandr Shapiro, Anatoliy Yezdakov, Sergei Rossokha, Mikhail Bezrozum. Summarizing the results of the All-Union Competition for Cellists (1968), the professional level of participants and their mentors, Mstislav Rostropovich stressed that Georgiy Averyanov, whose students, Vladimir Kruglyakov and Vitaliy Maltsev, performed their program perfectly, was one of “the guard people of our pedagogy".\textsuperscript{24} Disciples of the Kharkiv maestro successfully work in Ukraine, Germany, Israel, Greece.

Former students of Yelena Shchelkanovtseva, laureates and diploma holders of international competitions Igor Yeremenko, Viktor. Rekalo, Alesey Shadrin, Vladimir Fedorov have shown themselves worthy specialists both in Ukraine and abroad. Andrey Davydovsky is the artist of the Moscow Philharmonic Orchestra (artistic director and conductor Pavel Kogan), Aleksandr Kruglov plays in the Russian National Orchestra, and Marina Kanevskaya is

\textsuperscript{20} Two ensembles were piano trios: Regina Horowitz, Isaak. Zaslavsky, Isaak Kogan and Boris Sklovsky, A. Leshchinsky, I. Kogan.

\textsuperscript{21} Yuriy Loyevsky continued his studies at the Leningrad Conservatoire under Alexandr Strimmer and Mstislav Rostropovich.


\textsuperscript{23} In 1975-1991 Georgiy Averyanov held the post of Rector of the KhIA named after I.P. Kotlyarevsky.

Offering to Alma Mater

a member of the Chamber Orchestra of Haifa (Israel). Jubilee concerts on the occasion of the 100th anniversary of the Master – genius Mstislav Rostropovich, who could rejoice at the achievements of his musical grandchildren, – were the true festival of cello art organized by Ye. Shchelkanovtseva and held in the hall of the Kharkiv Philharmonic.

Suren Kocharian, Professor of viola, a graduate of the Kyiv Conservatory, the Head of the String Instruments Department from 1989 to 2010, was noted for his great enthusiasm. A brilliant achievement of his professional career was the foundation of the Student Chamber Orchestra (1967), the first prize winner of the Republican Competition (1983), the diploma-winner of such festivals as Kyiv Spring, Young Voices, Golden Autumn, Music is our common house, Kyiv Music Fest and Kharkiv Assemblies. Violinists Bohodar Kotorovych, Oleg Krysa, Valeriy Sokolov, Serghey Ostrovsky, organist Oleg Yanchenko, pianists Nikolay Suk, Tetiana Vyerkina, cellist Dennis Severin, trombonist Jacques Mauger and others performed with this orchestra.

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Over many years, the String Instruments Department included the Department of Wind and Percussion Instruments, which became independent only in 1968. Teachers of the first decades were either professors or graduates of KhMC and had a good command of the best European techniques. This is evidenced by many-years' fruitful work at the Conservatory of Boris Krichevsky, Professor of the flute class, a student of Fyodor (František) Kučera. The level of teaching can be judged by the further career of the oboist and clarinetist Hugo Heck, who later became a professor at the Moscow Conservatory. In Kharkiv, the oboe class was taken over by his student Vasily Brovkovich (1920), who was invited to the orchestra of the Bolshoi Theater (Moscow) just before the Second World War. Consequently, the specialists of this department of the Conservatory were really very competitive at national level. It is interesting that the trombone was taught by the outstanding Ukrainian conductor Nathan Rakhlin, who had a perfect command of any orchestral instrument. N. Rakhlin also headed a brass band formed in the early days of the university by a graduate of KhMC Dmitry Katanskiy.

Taking advantage of academic freedom and organizing the Department of Wind and Percussion instruments, developing curricula and so on, the teach-

25 After graduating from KhMC, Boris Krichevsky continued his education at the St. Petersburg Conservatory with Professor Fyodor Stepanov.
26 Fyodor Kučera (1890-1911) taught bassoon, flute and double bass at KhMC, over 14 years he was an organizer and permanent conductor of a series of summer concerts in the City Garden.
27 In early 1930s Nathan Rakhlin headed the first symphony orchestra on the Kharkov radio.
ers got the opportunity to fully reveal their creative potential. Thus, a graduate of the Leningrad Conservatory (class of Vladimir Gensler), the winner of the Republican competition and a diploma holder of the All-Union competition (Leningrad, 1963) Valery Altukhov founded his own clarinet school. Among his numerous students there are more than 30 laureates of international musical competitions in Ukraine, Belgium, Hungary, Spain, Portugal, France, etc. One of his students – Leonid Popov – got two *Tosca* clarinets (2011) from the Buffet Crampon Company for winning competitions. Nowadays the young musician is the clarinet concertmaster of the Odesa National Academic Opera and Ballet Theater. Valery Altukhov was repeatedly invited to the jury of international competitions, including the Carl Nielsen International Music Competition (Odense, Denmark), one of the most prestigious music competitions in the world. For several decades, Valery Altukhov has successfully combined teaching at the university with pedagogical and administrative work at the KhSSMS (since 1984 - headmaster).

Among the professors of the department, who deserved universal recognition for their long-lasting fruitful activity, is the oboist Vladimir Lebediev, a „musical grandson“ of Hugo Heck who studied with his disciple Mikhail Shevchenko. Vladimir Lebediev was a unique specialist as he combined brilliant qualities of a performer, teacher and researcher. He wrote a monograph *Technical means of teaching how to play wind instruments* 20 inventions in the field of improving instrumental performance, applied by his followers in pedagogical activity. Some members of the department staff in different years became Doctors of Philosophy, and two – Doctors of Science (in History of Music): a horn player Ivan Yakustidi and Valery Bohdanov, a graduate of the Military Conducting Faculty at the Moscow Conservatory (1962), who did a great amount of research on musical culture, genesis and development of the wind art of Ukraine, in particular.

One of the most significant merits of the teachers of the Wind and Percussion Instruments Department is the creation of the Youth Symphony Orchestra *Slobozhansky* (1992). The permanent artistic director of the orchestra is Garriy Abadzhian, Ph.D.. The orchestra, consisting of students and graduates of our university, performs an important mission to popularize academic art, addressing its programs to a wide audience, and has an analogue in the history of the music culture of Kharkiv. Yet at the dawn of the twentieth century, Ilya Slatin formed the first in the Russian Empire Youth Orchestra, led for some period of time by his son Ilya. Thus, the appearance of the

28 Vladimir Lebediev was awarded with a Gold Medal of the VDNKh (Exhibition of Achievements of National Economy) USSR.
29 Ivan Yakustidi in 1957-1968 headed the Wind Instruments Department; in the last years of his life he was a Vice-Rector for Scientific Work.
30 Garriy Abadzhian headed the department from 1983 to 2017, since 2005 he has been Vice-Rector for Academic Work.
Academic Youth Symphony Orchestra *Slobozhansky* is a kind of response of modern Kharkiv musicians to their predecessors, indicating a strong connection of times, extending and development of cultural traditions. At the end of the twentieth century, *Slobozhansky* was recognized as the best youth symphony orchestra in Europe at the European Music Festival in Copenhagen (Denmark). Talented conductors such as Vladimir Yanko, Rashid Nigmatullin, Dmitri Morozov, Shaliko Paltagian and others have worked with the orchestra for twenty-five years. The *Slobozhansky* has performed under the direction of Vladimir Sirenko, Nikolay Diadiura (Ukraine), Dmitry Liss (Russia), Kiril Karabits, a popular in Europe Ukrainian conductor, and a renowned clarinetist and conductor Valentin Uriupin, and others.

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The pedagogical activity of professors of the Solo Singing Department, in particular, Federico Bugamelli, who educated Mark Reizen, the soloist of the Moscow Bolshoi Theater, the head of the Solo Singing Department at the Moscow Conservatory, and Pavel Golubev, the head of the modern Kharkiv vocal school, deserved international recognition. „I studied with Bugamelli for only one year,“ recalled the outstanding artist, „but the advice that my teacher gave me [...] I tried to carry it through all my singing life.“31 A student of Federico Bugamelli – Alexander (Oles) Chishko32 – sang in the opera houses of Ukraine, in the Leningrad Small Opera House and Philharmonic. The artist entered the annals of Ukrainian music culture and music culture of the whole Union as the first performer of Kobzar’s part in N. Lysenko’s opera *Taras Bulba* (Kharkiv, 1924) and Pierre Bezukhov’s part in S. Prokofiev’s opera *War and Peace* (Leningrad, 1946). He shared his rich professional experience in his own book *The Singing Voice and Its Properties* (1966). Chishko was known as a composer who created six operas, among which his thesis work *Bronenosets Potyomkin* (Potyomkin Battleship), staged in a number of opera theatres: S. Kirov Opera House (Leningrad, 1937), the Bolshoi Theater (Moscow, 1938), the Kharkov Opera (1957), and others. Aleksandr Chishko created symphonic works, cantatas, compositions for folk orchestras, arrangements of Ukrainian and Russian songs. In the 1940’s and 1960’s Aleksandr Chishko led a composition class in the Nikolay Rimsky-Korsakov Leningrad Conservatory, where he received the title of Associate

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32 In 1937 Aleksandr Chishko graduated from the Leningrad Conservatory (composition class of Professor Pyotr Ryazanov, polyphony class of Christophor Kushnaryov, harmony - with Yurii Tiulin).

Among the best graduates of Federico Bugamelli – Pavel Golubev, who led the class after his professor had returned to his homeland Italy, was Elena Mezheraup, a soloist of the Bolshoi Theater. It was Pavel Golubev who revealed the talent of a great Ukrainian singer Boris Hmyria, one of the first laureates of the All-Union Contest, a soloist of the Kyiv Opera and Ballet Theater named after Taras Shevchenko. Lavrentiy Yaroshenko studied in the class of the same professor; he was a soloist of the Leningrad S. Kirov Opera and Ballet Theatre (1946-1968). Composer Ivan Dzerzhinsky highly appreciated the art of the maestro:

Yaroshenko is undoubtedly a bright representative of those Soviet performers who, through their activities, made a dream of Stanislavsky and Nemirovich-Danchenko about the merge of the singer’s and artist’s mastery true.\(^{33}\)

The following artists from Kharkiv joined the Bolshoi Theater company in different years: Pyotr Belinnik, who later continued his brilliant career at the Kyiv Opera and Ballet Theatre; laureates of the All-Union M. Glinka Competition Vladislav Verestnikov, Aleksandra Dursienieva, Lyudmila Sergienko, also awarded at the Tchaikovsky Competition; Maksim Paster, a laureate of the same contest and many other international musical competitions. With transfer of the Ukrainian Republic’s capital from Kharkiv to Kyiv (1934), a number of the Kharkiv Opera soloists moved to other cities of the country, joined the Kyiv Opera, raising its status to the level of the largest theatres of the Union, such as the Bolshoi Theatre in Moscow and the Kirov Opera in Leningrad. One of them was a talented singer Leonida Balanovskaya, who performed on the Kharkiv stage in 1926-1933 and was engaged in pedagogical activities at the university, after which she headed the Vocal Department at the Baku Conservatory for a short time (1933-1935) and then taught at the Moscow Conservatory for twenty years. Ninel Tkachenko, a graduate of the Kharkiv Conservatory, who used to work in Lviv, Minsk and Odesa Opera Houses, was a soloist of the Moscow Philharmonic Society, as well as the artistic director, stage director and head of the vocal workshop at the Concert Association of the Moscow Philharmonic.

In addition to the artists already mentioned, some other outstanding singers moved to Kyiv – Maria Litvinenko-Volgemut, who combined opera singing career with teaching at the Conservatory and won numerous state awards; Nikolai Chastiy, a graduate of the Kharkiv Conservatory, winner of the All-

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\(^{34}\) From 1925 until the transfer of the capital to Kyiv, the theater was called the *Ukrainian State Capital Opera*. 
Union Contest (1935). Later, the opera stage of the new capital of Ukraine was glorified by students of the most authoritative Kharkiv Professor Tamara Veske – Vasiliy Tretiak; Viktor Trishin, a laureate of the P. Tchaikovsky Competition; Gisela Tsipola, one of the leading soloists of the theatre. In 1976 she won the competition *Madame Butterfly* (Tokyo), where she was awarded the title of "The best Madama Butterfly of the world" and became the only possessor of all three cups (gold, silver and bronze) and the “golden” kimono, which is now kept in the Theater and Film Arts Museum on the territory of the Kiev-Pechersk Lavra.

The current troupe of the Kyiv Opera includes students of Tamara Veske – laureates of international competitions Alla Poznyak and Dmitry Popov, who performed on the most prestigious stages of the world – the Bavarian State and Stuttgart Opera Houses, London’s Covent Garden, Madrid’s Teatro Real, opera theatres of Monte Carlo and Lyon, Mariinsky Theater. Among the numerous awards of Alla Poznyak and Dmitriy Popov’s colleague Oksana Kramareva, a graduate of the Kharkiv National University of Arts (class of Professor Lyudmila Tsurkan), who was awarded with the Taras. Shevchenko National Prize of Ukraine, especially honorary is the victory at the International Competition of Young Vocalists *Operalia*, held by Plácido Domingo in Quebec (2008). A year earlier, Dmitry Popov had received the laureate title at the same competition, but in Paris.

Among the professors of the Solo Singing Department at the KhNUA there have always been leading soloists of the Kharkiv Opera, whose performing talent is known far beyond the borders of Ukraine. These are Yevgeniy Chervoniuk, Valentina Arkanova, Nikolay Manoilo, Irina Yatsenko, Nikolai Koval, Lyudmila Tsurkan, and Vladimir Boldyrev, the Head of the modern department. Young people are standing nowadays in front of the open door to the world and have someone to take an example of and to learn from.

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Thanks to the significant achievements of the Solo Singing Department staff and the progress of their students, the establishment of the Opera Studio was actualized yet in the second half of the 1930s. Despite the fact that the opening of the student theatre as an independent structural unit took place in 1939, the formation of the studio had begun several years earlier in the opera and vocal ensemble classes. The studio greatly owes its foundation to the director of the Kharkiv Opera House Sofya Maslovskaya, who together with an

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35 T. Veske headed the Solo Singing Department for twenty years; For many years she was the Vice- Rector for Academic and Scientific Work.

36 Lyudmila Tsurkan headed the Solo Singing Department from 2002 to 2015.
outstanding Russian singer Ivan Yershov had previously co-founded the Opera Studio at the Leningrad Conservatory. During the long years of the student theatre functioning, masterpieces of the world classics as well as works by Western, Russian and Ukrainian composers of the 20th century were staged. Modest Mussorgsky’s opera *Boris Godunov* was the first performance of a new studio where Borys Hmyria played the main part. A rare cast of performers, professional direction, a talented interpretation of one of the best opera classics made an indelible impression on all those present in the hall. „Kharkiv State Conservatory can now be congratulated with a great achievement - the Conservatory team has created a young music company, full of fresh forces and aspirations for creative activity,“ – stated the city periodicals. In the pre-war period, there were three more premieres: *Chio-Cio-san* by Giacomo Puccini, *Eugene Onegin* by Pyotr Tchaikovsky (1940) and *Die Fledermaus* by Johann Strauss (1941). The resumption of the activities of the Opera Studio in the post-war years was marked by three premieres (1947): *Aleko* by Sergei Rakhmaninov, *Iolanta* by Pyotr Tchaikovsky and *Sorochinskaya yarmarka* (The Fair at Sorochyntsi) by Modest Mussorgsky. Vladimir Piradov and Israel Gusman, who a year earlier had been awarded the laureate title at the All-Union festival of young conductors in Leningrad, conducted and directed those performances. Looking with my mind’s eyes at the period preceding the subordination of the Opera Studio to the Opera Training Department of the Conservatory (1958), I am amazed by the enviable variety of the repertoire. *Eugene Onegin* by Pyotr Tchaikovsky, *Snegurochka* and *May Night* by Nikolay Rimsky-Korsakov, *Natalka-Poltavka* by Nikolay Lysenko, *Zaporozhets beyond the Danube* by Semyon Gulak-Artemovsky, *The Young Guard* by Yuliy Meitus were produced. Western European art is represented by such operas as Wolfgang Amadeus Mozart’s *The Wedding of Figaro*, Giuseppe Verdi’s *Rigoletto*, Giacomo Puccini’s *Madame Butterfly*, Ruggero Leoncavallo’s *Pagliacci*. The lyric opera *Romeo and Juliet* by Charles Gounod and the lyric-comic opera *The Battered Bride* by Bedřich Smetana were staged many times. Young performers demonstrated their skills in the comic opera *Corneville Bells* by Robert Planquette and in Jacques Offenbach’s operetta *The Robbers*. Participation in performances representing a variety of styles became an excellent practice for future professional artists, many of whom were later an ornament to domestic opera companies.

Among the conductors-directors of those years are Peter Slavinsky, who in the early 1950s headed the musical part of the Moscow Theatre named after

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K. Stanislavsky and V. Nemirovich-Danchenko, and then of the Moscow Art Theatre. Under his direction the Opera Studio of the Kharkiv Conservatory produced nine performances, which according to critics were really well staged without cliches that were characteristic to academic theatres. Extremely fruitful was the inspired work of the stage director Mikhail Avak, a graduate of Kharkiv Theatrical Institute, whose initiative and rich creative imagination contributed to the appearance of twelve opera premiers on the stage of the studio (1947-1958). An invaluable contribution to the professional training of young singers (1953-1983) was made by conductors Israel Shteiman, who headed the Department of Opera Training (1973), and Anatoly Kalabukhin, a graduate of the Kharkiv Conservatory who succeeded him in 1979 and who now heads the creative team, and director Vladimir Lukashev, who is also a graduate of our university.

Notable achievements of the regularly updated student theatre company were highly appreciated by specialists not only in their native city, but also in the capital. For example, in 1966, the play *The Bartered Bride* by B. Smetana (conductor Anatoly Kalabukhin, director Vladimir Lukashev) won the first place at the show-festival of opera studios of music universities in Ukraine. Thus, the troupe of the educational theatre with incomparable Gisela Tsipola singing the part of Mazhenka was invited to perform in Kyiv. The performance, enthusiastically accepted by the audience, was accompanied by the Kyiv Conservatory orchestra. In 1980, Kirill Molchanov's opera *The Dawns Here Are Quiet* (conductor-stage director A. Kalabukhin), dedicated to the immortal feat of the anti-aircraft gunners during the Second World War, was awarded a diploma of the Ministry of Culture within the review show of creative collectives of the universities of culture and arts of Ukraine. The youth troupe performed in resonant opera productions by Ukrainian composers. In particular, of two performances staged by Vitaliy Gubarenko – *The Revived May* and *Alpine Ballad* – the latter became not just another premiere of the studio, but, indeed, the first performance of a new opera that the author entrusted to young artists. Isn't it the brightest indicator of recognition of the student collective and their mentors' merits?! Ivan’s part was performed by the future soloist of the Mariinsky Theater Viktor Lutsuk.

The volume of the article, unfortunately, does not allow to present the repertoire and reviews of all the performances, and to mention all outstanding

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38 For many years Anatoliy Kalabukhin was the conductor of the Kharkiv M.V. Lysenko Opera and Ballet Theater (1952-2009, with interruptions), conductor and artistic director of the Kharkiv Philharmonic. For special services to Kharkiv in the field of culture, the professor was awarded the title "Honorary Citizen of the City of Kharkiv".

39 Since 1996 Vladimir Lukashev - artistic director of the National Philharmonic of Ukraine (Kyiv), professor of the Music Directing Department of the NMAU named after. P.I. Tchaikovsky, laureate of international prizes.
soloists who made their first professional steps on the stage of the Kharkiv Conservatory Opera Studio at the KhNUA. Nevertheless, it is important to note some extraordinary performances. So, a concert dedicated to the 300th anniversary of J.S. Bach’s and G. Handel’s birth included a great praise composition by J.S. Bach *Magnificat* which was successfully performed by a symphony orchestra, a choir and soloists (conductor Anatoliy Kalabukhin). The spiritual theme found its continuation in A. Bruckner’s *Te Deum* (1995), one of the best works of the composer who prefaced the score of this ancient Christian anthem with the words: „All for the greater glory of God“ and dedicated it, like the Ninth Symphony, to „beloved God“. What exceptional luck for young specialists to learn at the very beginning of their stage work compositions of such deep philosophical content, highest spirituality and unsurpassed composer's perfection!

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One of the most significant subdivisions of the Conservatory was originally a Music Theory Faculty, which offered composition, theoretical and historical classes. The faculty developed in the years of Semyon Bogatyrev’s work (1917-1919, 1922-1941), who combined the intellect of the musicologist-theorist with the gift of the composer, the wisdom of the Teacher and the talent of the organizer. The figure of Semyon Bogatyrev was crucial for the development of theoretical thought, and the rise of composer’s art not only in Kharkiv, but also throughout the country.

Inheriting the knowledge and experience of his teachers – Professors of St. Petersburg Conservatory, Nikolay Rimsky-Korsakov’s students – Joseph Vitol (Jāzeps Vitols), Vasiliy Kalafati and Maximillian Steinberg, Semyon Bogatyrev developed his own professional credo that came into conflict with the manifestations of the pseudo-art of 1920. Different kinds of extremes, related both to the interruption of cultural traditions and to the all-absorbing immersion into folklore were strange to the musician, while at the same time he encouraged the study of Ukrainian folk music in every possible way, which was clearly reflected in the work of his students. Works of Mykola Lysenko were carefully analysed and orchestrated in the class of Semyon Bogatyrev. Sincerely appreciating Ukrainian national culture, he mastered the Ukrainian language and even read lectures for a long time and wrote a course of Counterpoint in the Strict Style.  

40 At the Kharkiv Conservatory he taught „free composition“ to composers and all historical and theoretical subjects – Music Literature, Analysis of Music Forms, Study of Music

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Instruments and Orchestration, Score Reading, Harmony, Counterpoint and Fugue.

The influence of Semyon Bogatyrev on students – the formation of their worldview and professionalism – was invaluable. One of the master’s students, who eventually became a prominent figure in the Ukrainian music art, Valentin Borysov, wrote years later:

we [...] thanks to Semyon Semyonovich got acquainted with the latest operas of Nikolay Rimsky-Korsakov, works of Aleksandr Scriabin, Nikolay Myaskovsky, Sergei Prokofiev, Igor Stravinsky, Maurice Ravel and many other composers unknown to us.41

Professor told the young people about music written by Paul Hindemith, Arthur Onneger, Paul Dukas, Ottorino Respighi. Occupying administrative positions of the Head of the Department, Dean of the Theory and Composition Faculty and Deputy Director of the Conservatory, Semyon Bogatyrev regularly organized creative meetings of students and teachers with famous performers and composers. Among them are Lev Revutsky; Serghei Prokofiev; Professors of the Moscow Conservatory Aleksandr Goldenweiser, Heinrich Neuhaus, Anatoliy Dolivo-Sobntnitsky; well-known French pianists Gabi and Robert Casadezus; the founder of the Japanese composition school, a conductor, performer Kosaku Yamada; a brilliant pianist of the 20th century Arthur Rubinstein. Valentin Borisov wrote:

Semyon Semyonovich, imperceptibly for us, without persuasion and agitation has brought up solid musical and aesthetic principles in us, which later more than once helped us to understand the complexity and inconsistency of many phenomena of modern music.42

In 1943 Bogatyrev agreed to take up the position of Deputy Director for Academic and Research Affairs at the Moscow Conservatory. A world-class specialist, Doctor of Musicology (1947), he continued the tradition of Sergei Taneyev and was the first to develop the theory of reversible counterpoint and double canon, restored the unfinished symphony Es-dur by Pyotr Tchaikovsky that was performed in 1957. One of Semyon Bogatyrev’s Moscow students, a well-known scientist Yuri Kholopov, dedicated an article of his (published in the collection of research works „Outstanding figures of the Theory and Composition Faculty of the Moscow Conservatory“, Moscow: Music, 1966) to his professor. The version of the above-mentioned article opens the collection, whose compiler and editor, together with Yuri Kholopov, was the maestro’s student Galina Tyumeneva, the founder and head of the Music History Department of the Kharkiv Conservatory (1947-1979).

42 Ibid.
Among the renowned students of Semyon Bogatyrev at this period were Professor Sulkhan Tsintsadze, Rector of the Tbilisi Conservatory (1965–1984); Alemdar Karamanov, a winner of the Taras Shevchenko National Award (Ukraine); Mark Kopytman, Professor of the Alma-Ata Conservatoire, the Chisinau Institute of Arts, S. Rubin Academy of Music and the Hebrew University of Jerusalem, a laureate of Sergei Koussevitsky Award (1986).

During the entire Moscow period of his life, Semyon Bogatyrev did not break with the Kharkiv Conservatory, he was interested in the progress of his former students, and they make up the true iconostasis of the Ukrainian musical culture which is recognized far beyond the borders of the country. One of the most talented students of Semyon Bogatyrev was Nikolai Kolyada, an associate professor of Kharkiv Music and Drama Institute, who lived an extremely bright but very short life (1907-1935). Nikolai Fomenko, who used to study with Semyon Bogatyrev was known as a composer of the Ukrainian diaspora in the USA, the author of several operas, symphonic, chamber and choral pieces, romances to verses of Ukrainian poets. Having emigrated to the USA (1951), he became a professor at the Ukrainian Music Institute in New York, an active popularizer of Ukrainian composers. Some of Semyon Bogatyrev’s students were prominent composers, winners of state awards such as Isaak Dunaevsky and Juliy Meitus; Andrei Shtogarenko, Head of the Composition Department, Rector of the Kyiv Conservatory (1954-1968); Veniamin Tolba, conductor of Kharkiv and Kyiv opera and ballet theatres, Professor of the Kyiv Conservatory. Vladimir Nakhabin, composer, conductor, Rector of the Kharkiv Institute of Arts (1944–1949), who headed in 1973–1988 годах the Composition and Instrumentation/Orchestration Department; Valentin Borisov, Director of the Kharkiv Conservatory (1944–1949), who headed in 1973–1988 годах the Composition and Instrumentation/Orchestration Department; Mikhail Tits, Head of the Music Theory Department, inherited from his professor (1943–1970), and many others worked in Kharkiv.

In 1932, enthusiastic and talented young composers and musicologists - students and associates of Semyon Bogatyrev – created under the guidance of their mentor the country’s first Union of Composers of Ukraine (UCU). By that time, the beginning composers had already had a certain creative baggage. For example, Nikplay Kolyada, whose music deeply rooted in folklore, wrote a Suite for a symphony orchestra on Ukrainian folk themes and a number of instrumental works of small forms. Valentin Borisov’s opuses included a Poem and an Overture for the symphony orchestra, and three quartets. Vladimir Nakhabin created the First Symphony, a little later - the ballet The Bourgeois from Tuscany, staged in Dnepropetrovsk and Kyiv theatres of opera and ballet. Yuri Meytus made his first steps in cinema art, when he

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43 This was the name of the Conservatory after the first annexation of the Theater Institute (1924-1934).
wrote music for two films. Young composers quickly responded to the opening of the Ukrainian Theater of Music Comedy in Kharkiv (1929), enriching its repertoire with a number of stage productions, including „The Grooms“, the first operetta by Isaak Dunaevsky. In the late 1930s, the troupe of the Bolshoi Theater branch in Moscow staged the ballet *Svetlana* by Dmitriy Klebanov. Even the selective list of compositions written by a cohort of young composers can serve as an illustration of their significant artistic potential. In an effort to clearly pronounce their own word in the new art, they used all the possibilities available – they mastered various genres, cooperated with theatrical companies, chamber performers and found their audience.

Despite the enviable creative activity of „Bogatyrevians“ (that is how Bogatyrev’s students and followers were called), the autonomous Composition and Instrumentation/Orchestration Department was established at the Music History and Theory Faculty not until 1970. All those teaching at the new department used study with the master. The department was headed by Dmitriy Klebanov, one of the first students of Semyon Bogatyrev who also had a degree in violin (class of Vladimir Slatin) and conducting (class of Herman Adler). With all his talents Dmitriy Klebanov was involved in various music projects. For some time he performed in the orchestra of the S. Kirov Opera and Ballet Theater of Leningrad, took part in the premiere of A. Berg’s opera *Wozzeck*; in Kharkiv he worked as a conductor at the Merry Proletarian Theatre, Ukrainian State Theater of Musical Comedy, Symphonic Orchestra of the Ukrainian Radio Centre. All this gave a valuable experience to the future composer. D. Klebanov was recognized as a highly qualified specialist, so in 1965 he was invited to head the jury of the Republican contest for violin and cello, and in 1966 the composer was a jury member of the III International Tchaikovsky Competition.

Dmitriy Klebanov is one of the leading Ukrainian composers, who has composed several operas, musical comedies, ballets, including the first Soviet children’s ballet „Aistenok“ (*A Young Stork*, 1937), nine symphonies which started with *Babi Yar* (1945), the artist’s mourning response to the bloody crimes of war; besides, he is the author of a number of instrumental concertos and ensembles. The composer recorded his experience in priceless works like *The Art of Instrumentation* (Kyiv, 1972), *Aesthetic Fundamentals of Instrumentation* (Kyiv, 1972), etc. It is quite natural that Dmitriy Klebanov founded his own composition school, which was distinguished by exceptional professionalism, freedom of thought, bold search for modern means of musical expressiveness and upholding the individual artistic position.

Among the master’s students are brave „men of sixties“, whose creative position was formed in the 1960s, a period of the well-known „Khrushchev’s thaw“: Vladimir Nalivaiko, who early departed the world, Vitaly Gubarenko,
Mark Karminsky, Vladimir Zolotukhin, Valentin Bibik and others. Remarkably, Dmitriy Klebanov’s three students – Vladimir Zolotukhin, Valentin Bibik and Vladimir Ptushkin were successively elected to head the Composition and Instrumentation/Orchestration Department, the last of which occupies this post to this day. Valentin Bibik and Vladimir Zolotukhin also headed the Kharkiv organization of the National Union of Composers of Ukraine (NUCU). From 1973 to 1983, the department was headed by Valentin Borisov, the author of symphonies, instrumental concertos and other pieces for orchestra, as well as quartets, choirs, songs. Valentin Borisov based his works on folk sources and the latest achievements in composition. It is the breadth of aesthetic views, openness to the perception of diverse opinions, constant desire to expand the artistic horizons in music art that contributed to the creative longevity of the master and became the pledge of the careful attitude of the professor to the individuality of each of his students. Those who studied with Valentin Borisov were really creative personalities who sometimes had opposite aesthetic views. In particular, Vladimir Podgorny, conquered the musical world with his innovative and at the same time extremely soil, truly national bayan pieces. Aleksandr Shchetinsky is an active populariser of avant-garde composition, a laureate of international competitions named after Kazimierz Serocki and Witold Lutosławski (Poland, 1990, 1995), music contests of sacred music in Friborg (Switzerland, 1991), A. Dutilleux Competition (France, 1996) and G. Mahler Competition in Klagenfurt (Austria, 1998), a competition for composers in Luxembourg (2006). Aleksandr Shchetinsky was also awarded with the „Golden Mask“, a Russian National Theater Award (nomination: „Innovation“. Moscow, 2008). Among the students of Valentin Borisov is Sergei Mamonov, the head of the Donetsk organization of the National Union of Composers of Ukraine, professor of the Donetsk S.S. Prokofiev Music Academy, head of the Composition and Modern Music Technologies Department; Vladimir Krasnoskulov, who has worked in Russia for a long time, a professor and head of the Music Theory and Composition Department at Rostov S.V. Rakhmaninov State Conservatory; and Valentina Drobyazgina, an Associate Professor who has been continuing pedagogical traditions of Semyon Bogatyrev - Valentin Borisov in Alma mater for more than forty years.

Later, this rather prestigious and really creative department of the KhNNUA was headed by Igor Kovach (1983-1990), who was awarded a Leipzig Festival Prize for his background music for the film The Son of a Soldier (1962), a laureate of the G. Wieniawski International Competition (Poznań, 1966), the All-Union Competition of Music Performances for children and youth; his Northern Tale ballet was awarded at the Republican Composition Competition, too. Igor Kovach was a professor of Nikolay Stetsiun, the winner of National competitions and awards, who headed the Kharkiv organization of
the National Union of Composers of Ukraine and was the artistic director of
the Kharkiv Philharmonic for many years; Valentin Ivanov, a member of the
Presidium of the Jazz Association of Ukraine, a folklorist, President of the
Kharkiv Karait national-cultural and religious society Karai; Alexander
Grinberg, who now lives and works in Germany, and others.
Especially significant for the development of music life in Kharkiv at the turn
of centuries were leading professors of Kharkiv Institute of Arts, who were
able to rally together creative and active fellow workers with strong belief in
the importance of their profession for the society. Valentin Bibik, an uncon-
ventional thinker, a composer keen on avant-garde art, was one of such
optimists. As the head of the department (1990-1994), he invited Aleksandr
Shechetinsky, whose creative individuality was formed under the significant
influence of Valentin Bibik’s music, and Vladimir Ptushkin, whose long ped-
agogical and creative path was extremely successful, to join the staff. Some
time later, Victor Muzhchil (class of Valoentin Bibik), a laureate of M. Lysenko
Prize, PhD in History of Arts, became a professor of the department. Among
other students of V. Bibik is an adherent of compositional technique and
„synchronous music“ style Yevgeny Kostitsyn, who lives in the USA.
As the head of the Kharkiv organization of the NUCU (1989-1994) V. Bibik
actively popularized the art of Kharkiv composers outside Ukraine. Since the
Kharkiv organization of NUCU was financed by the state budget at that time,
its head established and strengthened contacts with similar organisations in
Tbilisi, Minsk, Riga and other cities. Composers and performers – teachers
and graduates of the Institute – were obsessed with their work, feeling the
sincere response of non-resident colleagues and connoisseurs of art, for
whom the new music of Ukrainian authors was a real discovery. Unfortu-
nately, the situation in the former republics of the Union was getting increas-
ingly tense, and financial problems were unsolvable, so the surge of enthusi-
asm, stimulating fresh ideas and projects, began to fade. In 1994, Valentin
Bibik left Kharkiv, moving to St. Petersburg, and in 1998 he accepted the
invitation of the Tel Aviv Academy of Music to lecture and conduct a compo-
sition class. In Israel, he became the winner of the ACUM award and the
„composer of the year“ (2001). The music of V. Bibik is performed in many
countries of the world, and in 2010 in Kiev the premiere (in a concert ver-
sion) of his opera Running based on the play of Mikhail Bulgakov took place
under the baton of the remarkable Ukrainian conductor Roman Kofman.
With the departure of Valentin Bibik, Dmitriy Klebanov’s school did not lose
its positions - the Composition and Instrumentation/Orchestration Depart-
ment, as well as the Kharkiv organization of the NUCU, were headed by Vla-
dimir Zolotukhin, who remained faithful to Kharkiv at a difficult time for him.
As metaphorically noted in one of the jubilee collections of research papers
of the KhNUA:
It was Vladimir Zolotukhin who moved the „rook“ of the Composition and Instrumentation/Orchestration Department from the shore of the 20th century to the shore of the 21st century, not allowing a fateful „breakage“ threatening to collapse.44

That was possible thanks to his credibility, gained through many years of creative activity. Back in 1969, Vladimir Zolotukhin became the laureate of the Third All-Union Contest of Composers; repeatedly represented Ukrainian music culture abroad – in Czechoslovakia, Denmark (European Youth Music Festival), USA (Northern Kentucky University). Vladimir Zolotukhin’s music was played at international festivals in Uzbekistan, Ukraine (Kyiv, Odesa, Kharkiv), was included into the programs of international competitions named after Mykola Lysenko, Vladimir Horowitz, Van Cliburn, Bedřich Smetana. The author of four symphonies (the last one - The Spanish Ballade was based on the novel by L. Feuchtwanger), two Concertos for piano, Concerto for four violins and orchestra Kupala’s merrymaking and others, Vladimir Zolotukhin brilliantly worked in pop and jazz genres – his pieces were repeatedly performed by the Pop Symphony Orchestra of the Central Television and All-Union Radio under the direction of Yuri Silantyev (Moscow).

A composer of a broad genre range, who revealed his talent in various styles, Vladimir Zolotukhin was a very demanding teacher, trying to achieve high results in all areas of creativity. This fact is amply demonstrated by the progress of his student Anatoly Haidenko, Professor of the KhNUA, laureate of Boris Lyatoshinsky State Award and International Composition Competition in Toronto (Canada), who greatly contributed to the national literature for the orchestra of folk instruments, bayan, domra, dulcimers, bandura. Yury Alzhnev is a prize-winner of Mykola Lysenko and Ivan Ogienko awards and a music director of the Kharkiv Municipal Theater of Folk Music of Ukraine Oberehy. Mikhail Shukh has proved to be a skillful musician and teacher being a diploma-winner of the international competition IBLA Grand Prize (Italy, „Most distinguished and talented artist, composer“, 2000), the laureate of the M. Lysenko Prize, an associate professor of the National Pedagogical Dragomanov University (Kyiv), a member of the International Federation of Choral Music (IFCM). One of the last students of Vladimir Zolotukhin was Denis Bocharov,45 whose trio Music in Memory of the Great Master was awarded a scholarship from the Wagner Society for visiting the Wagner’s festival in Bayreuth (2011). The young composer is the author of compositions


45 After the death of Vladimir Zolotukhin Denis Bocharov continued his education with Ihor Haidenko; upon the graduation from the KNUA, he took lessons from Aleksandr Shchetinsky.
for chamber and symphony orchestras, choral and chamber-instrumental music. Opuses by Denis Bocharov are performed at concerts and festivals of contemporary music in Kharkiv, Kyiv, Lviv, New York.

Since 2010, the Composition and Instrumentation/Orchestration Department has been headed by Vladimir Ptushkin, who has devoted 30 years of his creative life to the Kharkiv Russian Academic Drama Theatre named after A.S. Pushkin as a music director. Largely thanks to this work, the composer’s works are characterized by theatricality, vivid imagery, which was clearly manifested in a number of piano pieces written with great knowledge of the specifics of the instrument, as the author graduated from the conservatory both as a composer and a pianist, and continues to perform regularly in this role. At the same time, he is the author of the sacred cantata *Salve Regina*, performed in the Vatican (2000), a tragic monumental composition *The Ukrainian Requiem*, a chamber cantata *For the sake of Love*, vocal cycles, opuses for children. V. Ptushkin’s recitals regularly take place in Ukraine – Kharkiv, Kyiv, Odesa, Vinnitsa and so on. Like other representatives of the Kharkiv composition school, he has been awarded a number of prizes, in particular, the Boris Lyatoshinsky Republican Prize, the title of the laureate of the International Composers Competition in honour of the 300th anniversary of St. Petersburg.

In recent years, there has been stepped up the work of the Composition and Instrumentation/Orchestration Department connected with the preparation of students for national and international competitions, e.g. Ivan Karabits Competition (Kyiv), *PentaTON* Competition Mykolayiv, *Gradus ad Parnassum* Competition (Kyiv), and festivals – *Kharkiv Assemblies*, *Music Without Borders* (Kharkiv), *Music Premieres of the Season* (Kyiv), *Music of the Young* (Ukraine), *Kharkiv Contemporary* and others. The number of winners and graduates is supplemented by students of V. Ptushkin – Oksana Pohilo, Yelena Shevchenko, Nina Kalnaya, Yekaterina Palachova, as well as by Mikhail Kozyrytsky, a student of Victor Muzhchil, Professor, PhD. Perhaps their names will eventually become recognized, and these talented composers will be known far beyond Ukraine. In any case, certain creative contacts contribute to this: a number of students have been trained abroad, for example, Nina Kalnaya completed an internship at the Krakow Music Academy (class of Zbigniew Bujarsky) under the program of the Ministry of Culture of Poland.

Thus, in the second half of the 20th and beginning of the 21st centuries the composition school of Kharkiv revealed its considerable potential in the creative work of bright individuals with various musical and aesthetic ideals. A solid basis for artistic innovations driven by the desire to find their way in art has always been and is professionalism acquired by young composers in Alma Mater and contributing to the formation of creative personalities.
The Choral Conducting Department keeps and develops traditions of choral singing, for which the region was famous. Throughout its history, teachers of the Conservatory organized amateur and professional groups in Kharkiv. The performing level of amateur choirs often allowed them to be invited to the university for conducting State examinations of conductors-choirmasters. Moreover, we are talking not only about the initial period of the department history (1920s), when there were not enough students and graduates to form a professional choir, but also about a later time, marked by a crisis in the cultural and economic life of the country. The founders of the department, representing various professional schools and exchanging creative experience, were successful educators.

For example, Professor Aleksandr Perunov had versatile education. He studied with one of the greatest masters of choral art Pavel Chesnokov at the regent-teaching courses, organized at the Regency Singing College (St. Petersburg). He also graduated from Kharkiv Music and Drama Institute, receiving qualification of a “choirmaster-teacher” (1927) and at the same time studying at the Theory and Composition Faculty under Semyon Bogatyrev. Konstantin Grechenko represented the Kyiv school and productively combined teaching and performing activities. He was a conductor and art director of the State Ukrainian Choral Capella (1932–1941). Zinoviy Zagranichny, a student of Semyon Bogatyrev, considerably enriched choral literature thanks to his education. Quite a big number of his works became staples of the concert repertoire of many choirs. At the same time, as a conductor-choirmaster, he actively popularized works of classics and contemporary authors, making arrangements of romances and songs for the mixed choir by Wolfgang Amadeus Mozart, Mikhail Glinka, Pyotr Tchaikovsky, Kiril Stetsenko. A rich style palette of the repertoire contributed to the expansion of the creative horizons of young people, increased the circle of choral art lovers.

Zinoviy Zagranichny was a member of the Kharkiv branch of Nikolay Leonovich Music Society, which played an exceptional role in shaping the musical life of both Kharkiv and the entire republic. The activities of the Society enhanced the development of national musical art, despite the priority of ideology, which increasingly subdued culture as a whole. The then capital of Ukraine had three professional chapels supported by the progressive Society – Ukrainian concert-vocal ensemble and two quartets (the men’s quartet named after M. Lysenko and the Ukrainian women’s quartet), which were regular participants of music olympiads and competitions. Without the Choral Conducting Department – its teachers, students and graduates, it was
hardly possible to hold mass events which, on the one hand, corresponded to certain ideological standards of that time, and on the other hand, stimulated the development of choral art.

After World War II the staff of the Department became noticeably stronger. The cohort of veterans was supplemented by new promising personnel, which significantly raised the level of teaching professional disciplines, sufficiently expanded the performing activities both in Kharkiv and abroad, and put forward new leaders who gained fame throughout the country. Among them was Anton Lebedinets (Bas-Lebedinets), an Alma mater grad majoring in choral conducting and a postgraduate (composition class of Bogatyrev), who headed in 1949 a group of composers that created the Anthem of the Ukrainian SSR. It is quite natural that his administrative career quickly went into overdrive: in 1950, A. Lebedinets became the head of the Music Theory and Composition Department, and in 1951 – of the Conservatory. For about ten years he directed the student choir at the Choral Conducting Department (1951-1959). As contemporaries noted, the choir under the direction of A. Lebedinets seemed to create picturesque pictures, so striking were the stroke and vocal culture of the collective. A. Lebedinets’ colleagues were Agnessa Miroshnikova and Yuri Kulik; they both graduated from the class of K. Grechenko. Among the students of A. Perunov was Vyacheslav Palkin, a laureate of the T. Shevchenko National Prize of Ukraine, a Corresponding Member of the National Academy of Arts of Ukraine, who headed the department for more than a quarter of a century (1983-2007). The contribution of these professors to the development of choral conducting in Ukraine can hardly be overestimated.

Pedagogical activity of Agnessa Miroshnikova, which started after the successful defence of the Ph.D. thesis and the performance exam with the „Dumka“ Chapel at the post-graduate department of the Kyiv Conservatory, contributed to the replenishment of the Alma mater team by two professors – Natalia Belik and Sergei Prokopov, who now heads the department. Among the students of Agnessa Miroshnikova were Yuri Yanko, director, artistic director and chief conductor of the Kharkiv Philharmonic, laureate of the Vakhtang Jordania International Conducting Competition; Yaroslav Sorochuk, principal conductor of the Kharkiv Musical Comedy Theatre; Victor Bakharev. Ph.D., Corresponding Member of the Petrovsky Academy (St. Petersburg), who in 1986-1997 held the post of the Rector of the Donetsk S.S. Prokofiev Conservatory.

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46 Agnessa Miroshnikova was in charge of the Choral Conducting Department in 1970-1972, and in 1980 she headed the Concertmaster’s Skills Department (until 1989).

47 Yuri Kulik headed the Choral Conducting Department from 1973 to 1983, and then worked as a Vice-Rector for the Academic Work at KhIA.
Yuri Kulik’s tireless performing activity is connected both with amateur and professional choirs: the Choir of Teachers of Kharkiv and the region, the Choir of the Ukrainian Song of the House of Culture „Sickle and the Hammer“, the Choir of Veterans of the War of the Valky District House of Culture, the National Men’s Chapel of the Yaroslav Mudryi National Law Academy; the Choir of the Ukrainian song of the Kharkiv Regional Philharmonic Society, student choirs of Kharkiv Music College and Kharkiv I.P. Kotlyarevsky Institute of Arts.

The choir programs of the Choral Conducting Department were diverse and indicative. Gabriel Fauré (Requiem) and Georgiy Sviridov (Kurskie Pesni [Kursk songs], Ladoga), Charles Gounod (Gallia) and Taras Kravtsov (Chervona Zyma [Red Winter]), opuses by Lev Revutsky, Boris Lyatoshinsky, Georgiy Mayboroda, arrangements of Nikolay Leontovich and so on. As a result of relentless creative work, the artistic level of the student collective considerably exceeded the educational level. In addition to performances in the Kharkiv Philharmonic, at city and regional festive events, young performers toured a lot – around Kyiv, Lviv, Luhansk, Riga, Leningrad and other cities.

Professor Vyacheslav Palkin, who replaced Yuri Kulik as the head of the department, was committed to the same main principle of professional pedagogical activity – an unshakable combination of theory and practice. Like his predecessor, Vyacheslav Palkin directed amateur collectives – the choir of the Kharkiv Polytechnic Institute and the People’s Men’s Chapel of the Yaroslav Mudryi National Law Academy, having prepared many programs containing masterpieces of classical and contemporary music, thus acquainting broad student circles with the high art.

The main merit of Vyacheslav Palkin was the creation of the Chamber Choir at the Philharmonic Society, which had not existed in Kharkiv for a long time until then. Eloquent evidence of the performance level of the collective was given by reputable specialists. In particular, in 1997 the Doctor of Art History, Professor of the NMAU named after P.I. Tchaikovsky Marina Cherkashina-Gubarenko wrote:

The fact that the Chamber Choir of the Kharkiv Philharmonic went on their first tour to the Ukrainian capital with this opus (Gioachino Rossini „Stabat Mater“) is a pretty big deal. Musicians here demonstrate such qualities of choral sounding as smoothness of voice production, coherence, purity of intonation, ideal timbre, imitating the unearthly nature of angelic singing.

48 The Chamber choir was founded by Vyacheslav Palkin in 1980 under the auspices of the Kharkiv Regional Branch of the Ukrainian Music Society, and in 1990 the Philharmonic Society finally brought this group into its own fold.
A British conductor David Lloyd-Jones recorded his impressions of working with his Kharkiv colleague in writing:

I would like to testify that my creative communication with Vyacheslav Palkin at the Kharkiv Assemblies of 2003 gave me genuine pleasure and creative satisfaction. Mr. Palkin prepared his remarkable Chamber Choir of the Kharkiv Philharmonic for my performance of the choral symphony „Romeo and Juliet by Berlioz. […] I should also note that during rehearsals with the orchestra, choirs and soloists, Mr. Palkin gave me very good and wise advice on the choral parts of the symphony, which I deeply cherish. He is a musician and an artist with a special gift.50

Successful tours of the Chamber Choir under the direction of Vyacheslav Palkin in Georgia, Moldova, Germany, Poland, Russia, a brilliant performance at the International Festival of Church Music Hajnowka - 2005 (Bialystok, Poland) only confirmed the high performance level of our singers and the mastery of the conductor. Now the Chamber Choir bears the name of its founder - Vyacheslav Palkin.

Of course, all his students wanted to be like their professor. Let’s mention only some of them: Raisa Kirichenko, Hero of Ukraine, laureate of the Taras Shevchenko National Prize; Oleg Mikhaylichenko, Doctor of Pedagogical Sciences, Professor, Head of the Department of World History and Methods of Teaching Public Disciplines at the Sumy A.S. Makarenko State Pedagogical University; Vladimir Rozhok, Doctor of Science in Art History, Professor, Rector of the P.I. Tchaikovsky NMAU.

So, the Choral Conducting Department, establishing the necessary relationship between amateur and professional musical art, contributes to the preservation of the golden fund of folk song art, introduces academic music to general public, gives the most talented performers access to the professional stage.

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The main innovation in professional music education was the opening at Kharkiv Music and Drama Institute of the first in the country Department of Folk Instruments (1926), which was headed Vladimir Komarenko for about eighteen years. He was known in the city as a musical educator of democratic public, organizer of the amateur domra and balalaika orchestra of the Andreev type, one of the rehearsals of which was attended by Vasilii Andreev himself.51 The establishment of the department was promoted by

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the then rector of the university Sergey Dremtsov who was a music and public figure, composer, teacher, conductor, folklorist, excellent cellist, guitarist and bandurist. The classes of domra, balalaika and bandura were opened at the initiative of S. Dremtsov. He invited Hnat Khotkevich, who was purged and shot in 1938, to teach bandura. In 1956 r. Hnat Khotkevich was posthumously rehabilitated.

An outstanding Ukrainian musician, writer, historian, composer, art historian, ethnographer, educator, theatrical and social, political figure, he became a founder of Kharkiv school of bandura playing. Hnat Khotkevich is the author of numerous pieces of music, which made up a *Textbook on Bandura Playing* (1909), and of a fundamental unique work *Musical Instruments of the Ukrainian People* (Kharkiv, 1930), which was highly appreciated by his contemporaries and descendants. Hnat Khotkevich brought up a constellation of talented musicians, including Ilya Finkelberg, a laureate of the First All-Union Review Contest of Folk Instruments Performers (Moscow, 1939), a student quartet of bandura players who resonantly popularized this instrument in concert halls and on the radio.

Great human losses, caused by the war, affected the activities of the Folk Instruments Department which was transformed into a division due to a significant reduction in the number of students. The situation was complicated by the fact that the Republican cultural authorities actively discussed the question of appropriateness of the existence of balalaika, domra and bayan classes in music universities of Ukraine. For, according to officials, higher professional education was not a must for performers on folk instruments. Alas, we have always been lucky to have the "uncultured authorities". As a result, the autonomy of the department was not restored until 1958 when it was headed by Nikolay Lysenko, a laureate of the First All-Union Review Contest of Performers on Folk Instruments (Moscow, 1939). He established an excellent domra school, its leaders were Fyodor Korovay - a laureate of the VI World Festival of Youth and Students (Moscow, 1957), the first domrist in Ukraine, who gave solo concerts in two parts, performed at the P. Tchaikovsky Concert Hall (Moscow), and Boris Mikheiev – a composer, Along with the legendary kobzar Ivan Kuchugura-Kucherenko, he reconstructed the bandura, marked by the Grand Prix at the Paris Competition of Musical Instruments (1912).

Hnat Khotkevych also had a good command of violin, piano, and had a baritone with a beautiful timbre.

These include romances, chorals, string quartets, large-scale works for bandura and bandura orchestra.

The *Bandura Tutorial* was repeatedly reprinted, in particular, in 1968 - in Detroit (USA), in 2003 - in Kharkiv.

In 2012, the second edition of this book was published in Kharkiv.

The division was first a part of the Choral Conducting Faculty and then of the Orchestra Faculty.
conductor, educator, public figure, one of the most outstanding modern dom-
rists in Ukraine, who headed the Folk Instruments Department at the KhNIA
for nineteen years. There have always worked and still work enthusiastic
and dedicated musicians at the department. In particular, formation of the
Kharkiv conducting school is connected with the name of Konstan-
tin Doroshenko: his disciples were Boris Mikheiev, who initiated and
founded in 1997 the Hnat Khotkevych International Competition of Perform-
ers on Ukrainian Folk Instruments; Anatoliy Kalabukhin, conductor of the
KhNATOB and Kharkiv Philharmonic, head of the Opera Training Depart-
ment of Kharkiv National University of Arts and others.
The Folk Instruments Departments is rich in the achievements of its gradu-
ates majoring in: domra, dulcimers, balalaika, bayan. A record number of lau-
reates came from the guitar class of Professor Vladimir Dotsenko. One of his
most talented students is Mark Topchiy.\textsuperscript{58} He is a multiple winner of interna-
tional competitions in Germany, India, Spain, Italy, Liechtenstein, Mexico,
Poland, Portugal, USA, Ukraine, France, Czech Republic, Japan and other
countries. In his assets there are twenty-five First Prizes, not to mention the
Second and the Third ones. The guitarist performs solo and accompanied by
a symphony orchestra in the most prestigious concert halls of the world, for
example, at Carnegie Hall (2015).
The bayan school, founded by the graduate of the Kyiv Conservatory Leonid
Gorenko (class of Mark Gelis), is a passionate populariser of a new type of
instrument – a free-bass bayan. Leaders among his students were the future
Doctor of Science in Art History, Professor of the Gnessin Russian Academy
of Music, an active member of the International Informatization Academy,
Mikhail Imkhanitsky and Vladimir Podgorny,\textsuperscript{59} who successfully combined
the talents of a performer, teacher. Overcoming the trials of a harsh fate,\textsuperscript{60}
Vladimir Podgorny became one of the leading Ukrainian composers who
fully appreciated the artistic perspective of the new instrument (free-bass
bayan) – its great technical possibilities, rich timbre palette reflecting the
sound of the organ and various groups of the symphony orchestra. Opuses
for bayan by Vladimir Podgorny are „the classic of the musical repertoire of
the twentieth century“.\textsuperscript{61} The influence of his arrangements, fantasies, para-
phrases, fascinating with expressiveness and brightness, on the formation of

\textsuperscript{58} Mark Topchiy continued his education at the post-graduate department as a trainee at the P.I.
Tchaikovsky NMAU.
\textsuperscript{59} Vladimir Podgorny studied composition with Professor Valentin Borisov.
\textsuperscript{60} After the trauma in childhood, Vladimir Podgorny became blind. According to the law that
existed in those years, young people with such a physical defect were not accepted to the higher
education establishment. Nevertheless, thanks to many not indifferent musicians he was able to
complete studies both at Music College and the Conservatory.
\textsuperscript{61} Kostenko N.Ye., Mandziuk L.S., Nikolaievska Yu.V. The First in Ukraine: Folk Instruments
Department / N. Ye. kostenko, L.S. Mandziuk, Yu.V. Nikolaievska // pro domo mea: Essays. To
the deep properties of bayan texture, perfection of virtuosity, can be compared with similar opuses for piano by Franz Liszt and their significance for the development of pianistic art.

Opuses by Vladimir Podgorny are included in the list of pieces recommended for performing at international competitions, in particular in Klingenthal, they are also played in Bulgaria, Denmark, Italy, Lithuania, Norway, Finland, France, Sweden, the USA and other countries. The composer enjoyed exceptional authority – he was invited to the conference in England, the United States (27 times!), where he never came. Vladimir Podgorny pieces for bayan, many of which were recorded to the gramophone records, are now performed by world-famous outstanding artists - Vyacheslav Semenov, Friedrich Lips, Vitaliy Muntian, Vyacheslav Galkin, Valeriy Petrov. At the same time, in terms of his talent Vladimir Podgorny was primarily a symphonic composer, and this fact was noted by Aram Khachaturian, who recommended him to the Conservatory: "I was pleasantly surprised when I heard symphonic music of the symphonic, I would say, thought". Symphonic works by Vladimir Podgorny were highly appreciated by Semyon Bogatyrev, Dmitriy Kabalevsky, Tikhon Khrennikov, and others. It is telling that later the composer arranged all his bayan opuses for the symphony orchestra.

Vladimir Podgorny was also a distinctive teacher. His student Yuri Abramenko became the first bayan player from Kharkiv, awarded the title of laureate at the International Competition in Klingenthal (1969). At that time this event was so extraordinary that the professor received a gratitude for preparation of the laureate from the very Minister of Culture Yekaterina Furtseva. In 1996, the first prize at the same competition, as well as at many others, was awarded to a brilliant duet – Alexander Mishchenko and Igor Snedkov (now head of the department at KhNUA). In Kharkiv, the year 1991 was marked by the Republican Bayan Competition named after V. Podgorny, and in 1998 a similar musical competition, which became a tradition, took place in Gubkin (Belgorod region), where the composer was invited to head the jury. Dmitry Zharikov, a student of Aleksandr Mishchenko, became the laureate of the X V. Podgorny Open Festival-Competition of Folk Music (2011, Gubkin); a year earlier he had received a diploma at the Akkordeon Wettbewerb competition (Klingenthal).
Towards the coming millennium

The 1990s, one of the most dramatic periods in the country’s history, is the time of economic, political, moral and cultural decline, complete confusion of all segments of population. In Kharkiv, the state of culture was aggravated by the absence of the Philharmonic Hall, protracted construction of the Opera House (its construction lasted for twenty years!), crumbliness of the building of the Musical Comedy Theatre – all this led to the loss of the public, awareness by the musical intelligentsia of the fact that their profession is undemanding. Despite the keen desire (and attempts) to change the situation, still, the belief in the Messiah, who will come and help all the destitute, prevailed. However, support was provided by their colleagues.

It was in the early 90’s when a long-term creative project – The International Festival Kharkiv Assemblies, the initiator and permanent leader of which was the then associate professor of KhIA Tetiana Vyerkina, – was developed. The constantly updated theme of the annual festival covers all musical styles and genres – from the heritage of J.S. Bach to the works of contemporary composers. Among the themes of the festival are Mozart Days in Kharkiv, Baroque and Twentieth Century, Mendelssohn and Traditions of Musical Professionalism, Bach, Beethoven, Brahms - Symbols of Human Dignity and Spirit, M. Glinka and World Culture, P.I. Tchaikovsky. Resistance to Evil through Art. The last phrase has become the permanent motto of the Kharkiv Assemblies. 100th anniversary of Kharkiv I.P. Kotlyarevsky National University of Arts was marked by a festival dedicated to the Ludwig van Beethoven. “Beethoven's music bears the idea of uniting peoples into a single European family, and it is no coincidence that his famous ‘Ode to Joy’ has become the anthem of the European Union”, stressed Tetiana Vyerkina.

All the departments of the university, choral collectives, orchestras – Folk Instruments Orchestra, Chamber Orchestra, Symphony Orchestra, Wind Orchestra, Variety Orchestra – take part in the festival. The Slobozhansky and Philharmonic Orchestras, Chamber Choir, as well as Children’s Music Schools, Music College, etc. are constantly involved in the event. The invitation of outstanding domestic and foreign artists not only adorns the programs of the Kharkiv Assemblies, but also brings a certain amount of competition to the atmosphere of the music holiday. Among the guests of the festival were Naum Shtarkman, Mihail Pletniov, Vladimir Krainev, Tatiana Hrindenko, Christian Hilz, David Drummond, Antonio Lizarragi, Timothy Reinisch, Graham Scott, Dmitriy Liss, Denis Severin, famous scientists Konstantin Zenkin (Moscow), Marina Cherkashina-Hubarenko, Mikhail Stepanenko (Kyiv) and many others. Expanding the artistic horizon and our ideas about the cultural context, the festival with its master classes, conferences and
competitions also serves as a refresher course for teachers and a responsible exam for students.

A well-known flutist and conductor Karsten Eckert expressed his impressions of the traditional music project:

The idea of the Assemblies is incredible in itself, it cannot be disliked. [...] I really like the selection of topics. It is very encouraging that [the festival] involves a lot of young people, students. This is a great incentive for them. It is particularly during the festival that they show the most intensive growth.\textsuperscript{63}

In October 2001, a Russian pianist Naum Starkman, congratulating the festival on the tenth anniversary, noted:

I am pleased to come to Kharkiv, where I was a jury member of the competition of young pianists, participated in the „Kharkiv Assemblies“ dedicated to Liszt. A beautiful city, a responsive audience, very talented musicians and good teachers. It is a feat to organize such festivals and competitions in our time.\textsuperscript{64}

These international holidays were also appreciated by critics, student youth and general public.

So, the Kharkiv Assemblies entered the 21st century as full-fledged winners, confirming the power of art, filling life with high meaning in difficult years for the country, resurrecting the musicians' faith in their own strengths, helping to reveal the full extent of young musicians' talent and giving Kharkiv citizens the opportunity to feel part of the world artistic process.

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A wide response of the festival significantly raised the cultural rating of Kharkiv among the cities of Ukraine and multiplied the authority of the initiator and founder of the Assemblies Tetiana Vyerkina, who in 2003 headed Kharkiv I.P. Kotlyarevsky Institute of Arts. The 21st century urgently "demanded" certain changes in the charter of the university – expansion of scientific activity, opening of a specialized Council for thesis defence, creation of conditions for training foreigners and official international exchange of students. The question of reorganization of the Institute of Arts (KhIA) into the University (KhSUA) was raised by the Rector in time and positively resolved by the Cabinet of Ministers of Ukraine (2004), a year before the signing of the Bologna Declaration by the Minister of Education of Ukraine (2005).


\textsuperscript{64} ibid. – P. 315.
The structural subdivisions that provide educational, creative and scientific work in the specialty “Musical Art” were clearly formed in KhSUA: two faculties – The Performance and Musicology Faculty and The Orchestra Faculty – unite nineteen departments. The postgraduate forms of education are being improved. The assistant-internship department, which is more than twenty years now, has significantly enriched the teaching staff of Ukrainian music universities and academies with highly professional teachers. The University provides PhD programmes and postgraduate doctorate studies. A number of teachers have a DSc degree – Taras Kravtsov, Neonila Ochertovskaya, Irina Drach, Lyudmila Shapovalova, Nataliya Grebeniuk, Valeriy Bohdanov, Irina Poluboyarina. The reorganization of the university has become a powerful incentive for publishing: the plans for academic publications of educational and scientific literature have been expanded, the number of monographs and creative portraits of well-known Alma mater professors has significantly increased. Collections of scientific works of professors, post-graduate students and Master’s students, as well as collections of articles written by the participants of symposiums held within the framework of the Kharkiv Assemblies are annually published.

Nowadays the university operates more actively outside Ukraine. Foreign tours, master classes in music universities of Western Europe and the USA, participation in foreign festivals, competitions, conferences, work in the jury of prestigious musical competitions – all this is the norm for employees, students, assistant interns and post-graduate students of the University. Thus, the art of a Ph.D. jazz pianist Sergey Davydov is known to listeners from Cincinnati, Nuremberg, Warsaw. A peculiar ensemble „3 + 2“, created by the teachers of the Ukrainian Folk Instruments Department headed by Igor Snedkov, and the accordion duet Aleksandr Mishchenko and Igor Snedkov have performed in some cities of France, Portugal, Germany and the USA many times. Guitarist Vladimir Dotsenko has given concerts in Europe – Budapest, Graz, Olsztyn, and others.

Professors specializing in different majors have repeatedly demonstrated their knowledge and professionalism at various master classes, in particular, Oleg Fedorkov, a Ph.D. trombonist, has given master classes at Texas A&M University Commerce and Kansas University (USA), Tetiana Vyerkina (Ph.D.) has conducted master classes and given concerts in the summer music school in Tun (Switzerland), the Higher School of Music in Nuremberg, Karol Szymanowski Academy of Music (Katowice), M. Ravel College of Music (Dunkirk), Rowan University (Glassboro), performed in the Ukrainian Cultural Centre in Paris and so on. More and more university lecturers take part in

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65 The volume of the article, unfortunately, does not allow to highlight the activity of the Theatre Faculty of the University.
the work of foreign symposiums. Among them are Irina Drach (Poland, Germany, The Czech Republic), Lyudmila Shubina (Poland), Adilya Mizitova (Russia, Germany), Lyudmila Shapovalova (Belgium, Russia), Yuliya Nikolaievskaya (Russia, Greece), Olena Kononova (Belarus, Spain, Germany, Russia, Romania, Serbia, Finland) and others.

By exchanging experience with European colleagues at contests, festivals, symposiums, professors realize that modernization of the educational process is the only way consonant with the modern open society. Functioning of the Educational and Scientific Centre for International Training and Cooperation gives the University the right to train foreign citizens – the university has opened doors for entrants from China, Iran, Nigeria. A cooperation agreement between the rectors of the Kharkiv I.P. Kotlyarevsky University of Arts and Karol Szymanowski Academy of Music (Poland) has been signed. An example of fruitful international cooperation is the creative work of Yuri Nasushkin (Spain) with the student symphony orchestra of our University. Several years' work of the invited art director and chief conductor at the university, has opened to the orchestra concert halls in Europe (Berlin, Nuremberg and Katowice), where students successfully performed at the International Festival. The fact that the university has been awarded the status of National is the result of recognition of its achievements – a significant contribution to the development of art education and science, the revival of national spirituality and culture.

Kharkiv is the first and the only one city in Ukraine owning the full set of the Council of Europe awards: the Diploma, the Honorary Flag, the Table of Europe and the Prize of Europe, which first arrived in Ukraine and which states the effectiveness of international relations with twin cities and partners. Victor Rufi, honorary member of the Parliamentary Assembly of the Council of Europe, stressed that Kharkiv people do a lot to popularize their culture in the world. Kharkiv I.P. Kotlyarevsky National University of Arts, which confidently opened the second century of its activity – devotional service to Art, Motherland and Kharkiv, the cradle of the constellation of talents, revered by the native city which will remain in everyone's heart forever, has offered its mite to strengthening the authority of the native city and Ukraine in the European cultural space.
Rezension und Abstract