

## **Art event “Art Unites Youth” on the initiative of Kharkiv University Consortium**

Exchange programs between institutions of higher education is one of the most important directions of modern university education, which allows to deepen knowledge within its specialization, to get acquainted with other cultures, to expand the language horizons and outlook.

Meanwhile, interesting experience can be acquired, not only when travelling abroad, but also within the hometown and Kharkiv as the center of student life with more than 60 higher educational institutions suits this purpose best. It is no coincidence that the idea of the Interuniversity Consortium appeared about 4 years ago, and our university participates annually in the “Art Unites Youth” event

with the support of the Kharkov Regional State Administration and the Council of Rectors of Higher Educational Institutions of III–IV levels of accreditation in Kharkiv region.

The activities of the Interuniversity Consortium in Kharkiv confirm that Kharkiv universities are not isolated from each other, “canned” strongholds of knowledge, but mobile interacting organizations whose purpose is education improvement, aspiration to be “on the wave” of modern scientific achievements, increase of cultural and intellectual level. That cannot be done without exchange of experience, scientific bases, and active participation in common projects.



T. B. Vyerkina, Rector of KhKNUA, artistic director of the «Kharkiv Assembly» music festival, honorary citizen of Kharkiv, People’s Artist of Ukraine, Professor





Internationalization of higher education plays an important role in the life of a modern educational institution. Therefore, the establishment of cooperation with Western European partners is considered necessary and relevant.

One of the most promising areas of academic mobility within the EU Erasmus + Program is Ukrainian-Spanish projects. I personally feel very pleased that we not only continue our collaboration with the Conservatorio Superior de Musica de Vigo but also make it deeper.

Esteban Valverde Corrales conducted a series of workshops for clarinet students. He gave a solo concert as part of the XXV Festival “Kharkiv Assemblies”. The program featured not only famous works for clarinet and piano by C. M. Weber and C. Debussy, but also a premiere of Spanish music: Fantasias on the themes of Gojeski by A. Guinovart and Fantasias on the theme of G. Donizetti’s “Lucretia Borgia” by A. Romero. The concert ended with the performance of the composition written by S. P. Turnieiev, Professor of KhNUA.

school of Bambara, and a concert of chamber music in the city of Monforte de Lemos (Spain).

Their duet was invited to Madrid to open the meeting of the National Erasmus+ Agency as evidence of the positive experience of cooperation between the Spanish and Ukrainian educational institutions within the framework of Erasmus exchanges, KA107 direction.

In my opinion, it is a great honour to play at the Royal Theater of Madrid for almost 1,000 people presenting Kharkiv I. P. Kotlyarevsky National University of Arts and the whole of Ukraine on an important gathering. They performed the first part of the “History of Tango” Suite by A. Piazzoli.

It should be mentioned that our students were noted at international competitions: A. Shnyriova received the second prize at the VI International competition Alhambra para Jóvenes (Valencia); K. Stetsenko – 2nd prize at the Contest of String Instruments (Vigo).

This year our list of Erasmus+ partners has been replenished by Conservatorio Superior de Musica Manuel Castillo Sevilla. The details of the project implementation, its realization, and revision of an agreed list of people and dates of visits are already being worked out with this institution.

Academic mobility with Spanish higher education institutions helps in addressing many issues. In particular, it is one of the components of rating the university, improves the quality of education, and also opens up new opportunities for attracting additional sources of funding.

I am convinced that cooperation with foreign educational institutions will continue and will be more beneficial for the development of art both in Ukraine and Spain.

*Oleksandr Pryimenko,  
Vice Rector for Scientific and Pedagogical Work and International Relations*

1 – Esteban Valverde Corrales and duet Kateryna Stetsenko (violin), Anastasia Shnyriova (guitar) was invited to Madrid.

2 – T. B. Vyerkina, Rector of KhNUA and Esteban Valverde Corrales, Rector Conservatorio Superior de Musica de Vigo.

3 – E. V. Corrales and Dmytro Startsev.

4 – Master-class of Esteban Valverde Corrales.



For the second year in a row the director of the above-mentioned Spanish institution Esteban Valverde Corrales, who has become the Chairman of the Association of Clarinetists of Spain this year, arrives at KhNUA. During the meeting with the Rector of KhNUA T. B. Vyerkina there was signed a Memorandum of Understanding, and the prospects for further cooperation were discussed. The exchange of music discs and musical material (in particular, the works by V. M. Ptushkin, S. P. Turnieiev as well as pieces by Spanish composers) has been initiated.

After getting selected, three students of the orchestral faculty went to study in Vigo: Natalia Iordanova (bassoon), Kateryna Stetsenko (violin), Anastasia Shnyriova (guitar). This was preceded by a significant preparatory work related to the visa issuance, because in 2018 the Spanish Embassy in Ukraine made amendments to the list of documents.

Our students are active participants of concerts and master classes held in Vigo and beyond. Thus, A. Shnyreva, together with K. Stetsenko, gave a concert in the





## NAKT INTERFEST – PLATFORM FOR INTERNATIONAL RELATIONSHIPS

Studying at the Theatre Faculty of Kharkiv I. P. Kotlyarevsky National University of Arts today cannot be imagined without multilateral international relations, scientific, practical and cultural-educational projects which involve both students and teachers. If ten or fifteen years ago international relations were rare and they mainly focused on students' participation in theater festivals then in recent years a lot of international cultural events have taken place at the Theater Faculty; there have been expanded cultural ties with musicians from Belarus, Great Britain, Georgia, Italy, Germany, Poland, Estonia. Years of cooperation connect us with some musicians. One of such long-term and multi-vector projects is partnership between teachers and students from the Department of Drama Theatre and Cinema Acting Skills under the direction of Honored Artist of Ukraine L. V. Sadovsky and the "WHEELS" Berlin independent theater and its founders and leaders Konstantin Buchholz and Lisa Wagner. For four years of cooperation between Ukrainian and German actors and directors there have been several successful international exchanges with master classes, performances, theoretical lectures. In 2017 when earning a master's degree in Performance Studies at Academy of Music and Theatre Hamburg Konstantin Buchholz and Lisa Wagner proposed to create a new project. Therefore, in spring of 2018 a joint idea was born to run the festival NAKT INTERFEST – a kind of creative exchange between Kharkiv and Hamburg universities. The leading point of the festival was the creation of a theatrical performance with the participation of 50 actors-performers from Ukraine and Germany. On the advice of the stage director L. V. Sadovsky it was decided to make the performance based on a play "The End of the World" by Jura Soyfer, a famous Austrian playwright, poet and journalist with Ukrainian roots. German colleagues liked the dramatic material and it was decided to begin the first phase of work, which consisted in the independent study of the dramatic texts by Ukrainian

and German actors on their own venues. Students from the Department of Drama Theatre and Cinema Acting Skills prepared eight excerpts, which were compositionally combined into one performance and presented to German colleagues in December 2018 in Hamburg. Some actors' work, interesting findings and ideas pleased German colleagues and several excerpts became part of a joint performance, in which the methods of psychological theater were organically combined with performative forms. Students had an opportunity to get acquainted with the philosophy, basic ideas, principles and specific methods of performance art. It greatly expanded their acting potential and experience, taught them to restore and maintain contact with body, explore themselves, discuss, widen and deepen the understanding and meaning of improvisation and performance. According to Mariia Borakovska, senior lecturer in acting skills, "The joint work focused primarily on the texts of Jura Soyfer and the answers to the playwright's questions: what will humanity do and feel when the Earth collides with a comet and our world ends?" Gradually, painstaking work on the texts supplemented with choreographic and vocal etudes created an atmosphere-filled, emotional performative action that made a strong impression on the viewers, and taught the actors to search and explore themselves in the performance and the performance in themselves".

The rehearsals of the performance took place in different rehearsal rooms and halls of Hamburg University and Hamburg High School of Music and Theater, and the presentation of the project took place on one of the eight venues of the international center for the fine arts in Hamburg (Kampnagel). The show was preceded by a conference with the participation of journalists, scientists, politicians and musicians. The conference was opened by the President of Jura Soyfer's community Herbert Alt, who spoke with the participants and guests on Skype from Vienna, where the organization is located. In his speech Herbert Alt repeatedly stressed the importance of the

participation of Kharkiv I. P. Kotlyarevsky National University of Arts in this project, and also emphasized the possibility of future cooperation of actors and teachers with Soyfer's community in Austria.

Within the framework of the project, students and teachers from the Department of Drama Theatre and Cinema Acting Skills attended lectures and classes by Korean teacher Su Jin Kim and Indian dance theory Professor Avanthi Meduri. An unforgettable impression was obtained by the encounters of our students with the Professors of the Performance Studies Department G. Klein and W. Sting. By coincidence, it turned out that the participants managed to attend the play "Grand finale" by the world famous British choreographer Hofesh Shechter, who created his vision of the world in a state of decline. "Grand finale" is an ambitious and challenging play about a controversial world filled with anarchical ideas and cruelty. The final cultural event was students' visit to the Museum of Arts and Crafts, which basic collection consists of interesting exhibits and decorative elements of the Middle Ages and the Renaissance.

International cooperation was held with the financial support of the Program of Expanding Cooperation in the Eastern Partnership Countries under the aegis of the Federal Foreign Office of Germany and the EVZ Foundation "Remembrance, Responsibility and Future" within the framework of the program MEET UP! German-Ukrainian Youth Encounters.

*Olena Lybo*



**The Third International Competition of Musical Art «Kharkiv Assemblies» at Kharkiv I. P. Kotlyarevsky National University of Arts is perhaps the most unique domestic musical project of 2018 (October 6<sup>th</sup> – 12<sup>th</sup>). The competition, which is three years already, has come a long way since its foundation and is rapidly gaining significance.**

III International Musical Art Competition is the result of cooperation of creative forces and state institutions: Kharkiv I. P. Kotlyarevsky National University of Arts, Charitable Foundation «Kharkiv Assemblies», Maria Yeshchenko Foundation, Kharkiv Regional State Administration, “Vere Music Fund” Charitable Foundation.

More than 50 musicians from two categories “Piano” and “Vocal” and two age groups (18–24 and 25–40) performed during a week program, showed their talents, exchanged impressions and confidently assured the public and jury of their musical skills. Performers from 9 countries of the world – Great Britain, Germany, Poland, Switzerland, China, Lithuania, Romania, Montenegro and Ukraine – students and experienced musicians, teachers of musical universities and schools met on the same stage.

Tetiana Vyerkina, Rector of Kharkiv

### What are the impressions from the competition?

I am the Vice-President of The European Union of Music Competitions for Youth (EMCY) and from this standpoint I look at the competitions very positively as they are a part of the pedagogical process. If we compare the process of preparing for the competition with the preparation for other performances or rehearsals in a classroom, in this case this process is special. Not to mention the inner feeling of elation, the importance of the situation, the pride of the contestants. Often, young musicians discover new qualities in themselves namely get to know their inner world. Such opportunities are not relevant for the daily learning process, they are not suitable. One might never find them, because there is no need. This is a very significant moment, since it helps the performer’s development.

to learn unknown repertoire, sometimes they can hear an unfamiliar interesting piece. For teachers it may be useful to find out the trends and direction of up-to-day musical movements, to see different performance traditions. Competition is not just a contest. Let’s recall B. Bartok, who said “Competitions are for horses, not artists”. He is right, because musical competition is primarily a place where you can demonstrate your abilities, test yourself and show your potential and it can indicate the path a young performer should go.

*Maryna Derbas*



**William Fong, a famous pianist, winner of prestigious international contests, Professor at the Royal Academy of Music in London.**



I. P. Kotlyarevsky National University of Arts, the creator of the project, Chairman of the Organizing Committee and Honorary Head of the Competition Jury has invited the jury of prominent musicians from modern performing schools of Europe. Justas Dvarionas and Christian Hiltz (Switzerland) headed the jury.

The competition became a test of cohesion for the student community of the University of Arts. Students from different courses and post-graduate students were at the center of all unique events and made a creative team of Anna Sahalova, the art director of the contest.

This large international project embraced, besides the competition program, solo concerts and master classes of the jury members. All music lovers from different parts of Ukraine and the world could enjoy the “alive creativity” of the performers through the broadcast from the conservatory concert hall.

### Blitz interview of the jury members.



**Justas Dvarionas, Professor at the Musical Academy of Vytautas Magnus University in Kaunas (Lithuania), Vice-President of The European Union of Music Competitions for Youth (EMCY).**

**He studied under Professor L. Vlasenko and Professor M. Pletnev in Moscow State Tchaikovsky Conservatory.**

### How are the competition and the career of a musician interconnected?

I would not look at the competition solely from the point of view that this is a place where you can «present yourself» and push your career. Not always a career is made of contests. I like when at the contest everyone has an opportunity to perform before the enthusiastic public, and, above all, the jury members, who are mostly professionals. Not everyone will win but your performance will be remembered and this moment may give more than even a victory in the competition. Competition is also an opportunity to meet colleagues who come from different places. Such relations may emerge unexpectedly through the years and help create a professional fate, I know it from my own experience. The same happened to my life thanks to the contests in which I participated as well as to the people with whom I had to compete.

### Competition is a big event that encompasses a lot of things. Was it difficult to evaluate performers?

It was hard to judge the participants but it was pleasant to listen to them. Again, I would like young performers participating in the contest not only to play but also to be present at the performances of other contestants. Listening to the whole competition, the performer gets invaluable knowledge about the existing level of performance and awareness of his strengths and weaknesses. Finally, the contest gives them an opportunity

### What are your impressions of the competition, were the expectations met?

There were some notably good performances, and that’s great. Each pianist presented different facets of musical performances, showing not only his training and school, but also his personality. And I’m convinced that the same instrument sounds completely different when played by various participants.

It’s very interesting to observe how each pianist discovers various possibilities of the instrument and the audience. Some musicians listen to the sound carefully and correct it. Others are distracted and do only what they should. And this is always very noticeable.

### Did you make any discoveries in the contestants’ repertoire? For example, yesterday there was played Bagatelle by Liudmyly Shukailo, a Ukrainian composer from Kharkiv?

I really was interested in Ukrainian music. There were works which I would like to get know better. Among them is the work of Mykola Lysenko, Bagatelli’s music is very good, too.

*Alexander Lisichka.*



**Wolfgang Manz, Professor at Nuremberg University of Music, graduate of Hanover High School.**

**What would you wish to the young pianists, contestants?**

I wish them patience, diligence, accumulation of knowledge, practice, improvement of professional skills. Pianist's ability to concentrate is important. If you have it new creative horizons will open in front of you.



**Anna Yeremus Levandovska, Professor of the Ignacy Jan Paderewski Academy of Music in Poznań, graduate of the Voice and Acting Department of Music Academy in Lodz.**

**What are your impressions of the competition?**

I really enjoy the fact that the III International Musical Contest in Kharkiv takes place within the festival «Kharkiv Assemblies». Young people and students perform on one stage with their masters. This aspect highlights the importance of the event. It is the second time when I come to Kharkiv I. P. Kotlyarevsky National University of Arts and it is nice to meet my friends and colleagues again.



Vocal training is a challenging task. Not only the technique of singing, but concert performances, the ability to prove oneself on the stage demand a hard day-to-day practice. In Poland we love to play music paying attention primarily to the shades and colors of performance but at the same time we work on the technique.

The contest is not going to be easy, because the performers need a repertoire that singers with high professional training have. I hope I'll listen to lots of young talented people with beautiful voices. The organizers of the competition make great efforts to this business and we will do our best to meet their expectations.

The interview was prepared by Marina Derbas and Oleksandr Lysychka

*Maryna Derbas*



**Oleh Bezborodko is a composer and pianist. He received musical education at Tchaikovsky National Music Academy of Ukraine (class of Professor I. Pavlova), where he currently teaches at the Special Piano Department.**

**What are your impressions of the competition, were the expectations met?**

I am here, at the competition, for the second time. It seems to me that this is a very good idea that there is such a contest and the older age groups have become the icing on the cake.

I see that my young colleagues from Kyiv and other Ukrainian cities have taken advantage of this competition, which opens up many prospects for musicians. They came to Kharkiv and showed their talents.

The contest became a part of a musical holiday, XXV Festival of «Kharkiv Assemblies». The concert life is booming in the city, wonderful concerts of the jury members take place at the university. The contest participants received a powerful incentive and direction for the further professional promotion.

**How would you comment on the contestants' programs?**

The requirements of the competition are demanding and strict, they require a long-term training from the contestants, accordingly a random person cannot enter the competition. The program seems balanced, the only thing that I think should be added is the indication of the time or decade when a contemporary work was written.

**What would you wish the students who are preparing for competitions in the future?**



I would wish to take from the teachers as much as possible and, of course, as long as you study, and, in general, to take everything that the university can provide, and, believe me, it can provide a lot. I advise you to be interested in what happens in other faculties, to attend concerts of not only piano music, but also symphonic, chamber, vocal music. I also advise you to broaden your horizons and understanding of music apart from playing your instrument.

Students studying at universities have an idea that they are overloaded, which is difficult for them. Believe me, it will be more difficult, so master the skills now.

*Maryna Derbas*

**Thomas Kelly (Great Britain)**



Had a really memorable time in Kharkiv, enjoying my first trip to Ukraine with great friends! I was fortunate to be awarded 1st prize and was especially excited to receive

a collection of stunning piano transcriptions by Sergey Yuchkevitch. Thank you to Anna Sagalova and Justas Dvarionas for organizing such a successful festival and I really hope to return in the future!

## «Kharkiv assemblies»: competition of professional musicians

**The award ceremony and the gala concert of the winners of the Third Competition of «Kharkiv Assemblies» took place for the first time in a wide international format at Kharkiv I. P. Kotlyarevsky National University of Arts on October 12.**

The winners of the first and second prizes took part in the concert. Nicole Wacker and Thomas Kelly “in-framed” the concert and showed the exclusiveness of performing skills in such works as Kunigunda’s aria from the comic opera «Candide» by Leonard Bernstein and Etude in C minor, op. 2, no. 3 by S. Prokofiev. The winner of the first prize in the senior group Daniil Saenko performed one of the most difficult F. Liszt’s etudes “Mazeppa” related to Ukraine. The second prize winner Lee Chivum sang the prelude by a renowned Korean composer Uzung Choe and the 24th etude by Chopin, with unexpected strength for such a fragile



girl. Sergei Kazantsev played one of the best-known works by F. Liszt Hungarian Rhapsody No. 2, but in a more complicated version of V. Horowitz. Igor Sediuk (2nd prize in the senior group) presented to the audience A. Scriabin’s Etude, equally difficult both technically and artistically.

Second Prize Winners in the “Vocal” category pleased Kharkov public with their mastery. Gabriel Skromanaite and Nikita Burtsev (junior group) performed arias from the operas of G. Puccini and D. Arakishvili (in Italian and Georgian of course).

Three laureates of the second prize in the senior group Eva Martina Murzinovska, Julia Piskun and Viktoria Melnik sang arias from operas of the 19th century composers R. Wagner, G. Verdi and G. Rossini.

Moreover, special prizes were awarded to Nicole Wacker (Switzerland) for the best performance of Clara Schumann’s piece, Thomas Kelly (Great Britain) for the performance of Fantasia on the themes of B. Britten’s opera “Peter Grimes”. Sergei Kazantsev (Ukraine) got an invitation from the State body of self-government of Ukrainians in Hungary to play a solo concert in the Budapest Philharmonic Hall.

*Alexander Lisichka  
Kharkiv News, October 17, 2018.*

## Tetiana Vyerkina – about love

*«Playing the piano calls for common sense, heart and technical means»*

*Volodymyr Horowitz*

The concert of Tetiana Vyerkina's students is always an important event in the life of the city, and it is always different. This time, Tetiana Borysivna came up with an idea of making a wonderful performance with its inner storyline. The theme of the performance is growing and maturing of a young empathetic soul that can not be imagined without the presence of love in it.

The first image of this soul was presented by Olexandr Panchenko through a clearly emphasized spectrum of intonations. He performed Scherzo in E-flat minor op. 4 by J. Brahms.

Pavlo Hulevych led a sincere conversation about love feelings in the Variations on the theme of Clara Wieck op. 20 R. Schumann.

Various facets of this feeling (passion, anguish, painful fun, moments of heavenly enlightenment) were experienced on the stage by Pavlo Hmyrin who played Six intermezzi op. 4 by R. Schumann.

The performances of Petro Yanchuk and Serhiy Kazantsev were the main climax of the concert-performance. Petro Yanchuk presented a kind of diptych The First Sonata of R. Schumann op. 11 – Petrarch Sonnet № 104 in E-major from the piano cycle «Wandering years» by F. Liszt, which creates a movement from the method of love-tragedy, that seeks to overcome itself, to the cathartic sense of creatively light love.

Serhiy Kazantsev in the popular Hungarian Rhapsody № 2, F. Liszt, brought a bright sense of love to its joyous climactic ending.

It sounded brilliant, masterful, without coming beyond the strict academic level.

Cheerful climax takes the listeners to a deeply philosophical de-nouement of the musical plot. The young man, having endured the cataclysms of love tragedy, grew up and now he discovers the depths of contemplative-philosophical reflections in F. Liszt's Evening Harmonies (Transcendental etude № 11), presented by Denis Kashuba.

«I want to live in order to think and suffer,» – wrote O. S. Pushkin. Dmitry Startsev was able to show thinking as the eternal movement towards the goal while interpreting the stream of musical consciousness of J. Brahms in three pieces, op. 118 – Intermezzo in A-Minor, Intermezzo in A-Major and Ballade in G-Minor.

But, according to Gregor Anderson, «life is more correct than mind,» and therefore in the final of the musical performance a well-known Carmen Fantasy for Two

Pianos was performed. This work was brilliantly performed by the piano duo Ihor Sediuk-Oleh Kopeliuk, which is well-known internationally. The pianists presented a happy version of Carmen's story in a touching and ironical way.

Such is an ethical and philosophical plot of the concert: from the tragic perception of love – to the bright, harmonious, altruistic and even idyllic one. But the main thing, of course, is not the idyll, but the way to it. And this way to harmony was shown to listeners by very young people, who, however, had a Teacher standing behind them...

*Tetiana Kazakova*



A concert of vocal music "Music Lounge" took place in the Big Hall of Kharkiv I. P. Kotliarevsky National University of Arts on the eve of the closing ceremony of the XXV festival «Kharkiv Assemblies» where the creative director of the project Honoured Artist of Ukraine Svitlana Klebanova performed with her students and alumni of her concert-chamber singing class.

According to the initiator and creative director of "Music Lounge" the purpose of the project was to create the atmosphere of XIXth century music saloons, one of which belonged to Felix Mendelson's sister Fanny Mendelson, a famous singer, pianist and composer.

Since this year festival is devoted to women and their role in art, musicians per-

formed pieces of great women, performers and composers like Clara Schumann, Nadia Boulanger, Polina Viardo and Fanny Mendelson.

All the participants of this concert are talented, beautiful female singers and pianists: a diploma winner of international competitions Svitlana Klebanova (piano), a laureate of international competitions Oleksandra Kuzmina (mezzo-soprano), Olena Stanishevskya (soprano), Natalia Chasovska (soprano), laureate of international competitions Marina Semko (piano).

The festival "Music Lounge" was like a dramatized fancy-dress event with its own story. All the guests received colorful invitation postcards with portraits of four women hidden behind wonderful roses on them.

Concert performances were accompanied with interesting comments from life and creative work of heroines of the program. They were added by Svitlana Klebanova as usual and this time she had

an assistant – Yuri Sedletski, a musicology student.

*«I decided to unite these wonderful women with their interesting life stories. Yuri and I had thoroughly selected the texts as our task was to make communication with the audience warm and sincere. My students who participated in the concert helped me a lot. They studied creative work of the heroines with interest and reflected on how to perform their music on stage. I'm grateful to all my listeners who attended the concert.»*

*Svitlana Klebanova*



The eleventh day of the festival became the day of Kharkiv premières and the focus of the festival's gender theme – “Clara Schumann: A Woman in the Art – Muse, Skillfulness, Legends”.

The concert program created a dual “musical pendant” featuring chamber and instrumental compositions by Clara Wieck-Schumann and her husband Robert Schumann, as well as Fanny Mendelssohn and her brother Felix Mendelssohn – Three Romances, Op. 22 for Violin and Piano, Piano Trio G-Moll by Clara Wieck-Schumann, Fantasy Pieces for Clarinet and Piano, Op. 73 by Robert Schumann, Piano Trio D-Moll, Op. 11 by Fanny Mendelssohn, String Quartet No 6, op. 80 F-moll by Felix Mendelssohn.

The performers were students Irina Hryhorenko, Olha Iliashenko, Yelyzaveta Protsenko (violin), Vladyslav Petryk (clarinet), Tatuli Abuladze, Arseniy Stavyt'skyi (cello), Anastasia Borinova (piano), young teachers, laureates of international compe-

titions – PhD Olesya Pupina, Dmitry Startsev (Department of Chamber Ensemble), Dmitry Trenichev (Department of Special Piano), as well as a student ensemble (Inna Uspenska, Alexander Bezkorovainyi (violin), Marharyta Solianyk (viola), Artem Lytovchenko (cello) – laureate of international ensemble contests, which has just returned from the VI International Leopold Auer Violin and String Quartets Competition.

The initiator and artistic director of the project is the head of the Chamber Ensemble and String Quartet Department, associate professor Zhanna Dedusenko with active participation and creative support of the senior lecturer Nikolai Udovychenko.

*Mariya Borysenko*



## Closing ceremony of the XXV festival “Kharkiv Assemblies”

On October 26 there was a solemn closing-concert of the XXV festival “Kharkiv Assemblies”, where the pieces of R. Shuman were performed: Overture “Manfred”, Concerto for Piano with Orchestra № 3, Oratorio “Paradise and the Peri”. They were performed by Academic Symphony Orchestra of Kharkiv Philharmonic (artistic director Yurii Yanko), Student Choir of KhNUA (artistic director Serhiy Prokopov), and Konstantin Lifschits (Switzerland), a conductor and soloist, member of the London Corps of the London Academy of Music, Professor at the Conservatory of Lucerne.

The finale is always a bit sad thing especially if it concerns such a festival as “Kharkiv Assemblies” which gives a very intensive rhythm of life and it is difficult to stop at once. That's why it is important to put a full stop which turns into a semicolon, because as soon as the festival is over the audience start talking about the next one.

The festival devoted to Clara Schumann closed with Robert Schumann's works. The double romantic overture “Manfred” that unites the views both of R. Schumann and R. Byron opened the concert. Byron's thoughts about contradictions of human nature, people's thirst for knowledge, which increases sorrow and becomes a burden, love desire, brought to the absolute to which no person can correspond, fear of the death and urge to it as a liberator from all the human sufferings and life difficulties, their interpretation by Robert Schumann in

his overture “Manfred” became a fruitful laboratory for sincere and emotional performance of this tragic and heart-touching composition. Schumann's Manfred is a person who suffers from repentance for not being able to love unselfishly, but then he receives forgiveness from his beloved.

It was amazing to see Konstantin Lifschits both as a pianist and a conductor while performing the Third Piano Concerto by R. Schumann. For many people it was unexpected, but surely very interesting. Some people say that high art is becoming a show, the others on the opposite think it is a gorgeous contact of a soloist and an orchestra. The first part of the concert ended with loud applause.

The main hero of the second part was the choir from the University of Arts. The student's choir whose leader and conductor is Sergey Prokopov attracted attention with the inspiring performance of some pieces

from the oratorio “Paradise and the Pery” by Robert Schumann. Wonderful voices were emphasized by good acoustic in the concert hall. “You've got a marvelous choir,” said Konstantin Lifschits after the concert. Some authorities say the conductor paid more attention to the orchestra than to the choir but it didn't prevent the choir from clear rendering the composer's ideas in German language.

The audience didn't hurry to leave the concert hall fast. They wanted to extend their sincere gratitude to the creative director of the festival Tetiana Vyerkina who was present at the concert. It's not a secret that the best renowned musicians come to Kharkiv from all over the world because of Tetiana Vyerkina who is highly respected in the world of serious music. There was a wish to talk about future.

Creative life is going on! The example of Tetiana Vyerkina incites creative activity.

*Tetiana Kazakova*



**The concert in memory of university professors Maria and Natalia Yeshchenko took place in the Big Hall of Kharkiv I. P. Kotlyarevsky National University of Arts (MC – Oksana Tarasova).**

It became a historical university tradition to honor memory of great artists. Traditional memory concerts were initiated by Maria Oleksandrivna Yeshchenko (1923–2000) when she was the Head of the Piano Department.

Teachers of the Piano Department of Kharkiv National University of Arts took part in the concert program: Honoured Artist of Ukraine Svitlana Klebanova, Honoured Art Worker of Ukraine Yevhenia Nikitska, laureates and winners of international and national contests Zhanna Dedusenko, Olha Fekete, Maria Bondarenko, Hanna Sahalova, Kira Tymofeieva, Hanna Pompeieva (soprano), Oleksandra Kuzmina (mezzo-soprano), Olha Illiashenko (violin), Artem Litovchenko (cello).



*Maria Bondarenko*

This year the theme of the “Kharkiv Assemblies” festival is “Clara Schumann. A woman in art – Muse, proficiency, legends...” It was embodied in the ideas of the concert. Almost all the performers were women, who showed professional skills and best traditions of different performing schools.

The program featured Clara Schumann’s romance “The Quiet Lotus-Blossom”, Op. 13, which was performed by Oleksandra Kuzmina and Svitlana Klebanova, as well as pieces by J. Bizet, J. Brahms, G. Verdi, F. Mendelssohn, M. Metner, S. Rachmaninov, B. Smetana, F. Chopin.

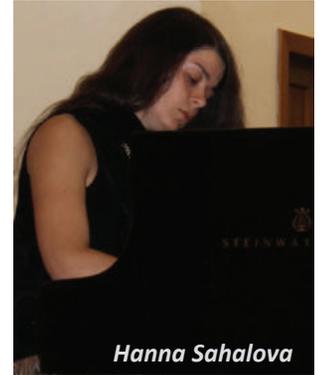
In 2001 there was organized a Music Foundation of M. Yeshchenko which established a grant for talented students of Kharkiv Secondary Specialized Music Boarding School and students of Kharkiv Conservatory. Concerts in honor of Maria Yeshchenko are held by the Foundation twice a year.

This year such a concert was the first of its kind to be held within the framework of the festival and was devoted to both sisters, Maria and Natalia Yeshchenko. The Foundation also supported the organization of the Third International Competition of Musical Art «Kharkiv Assemblies».

*Maria Borisenko*



*Olha Fekete*



*Hanna Sahalova*

### Student’s initiative of Vitalii Lashko

On February 20, in the Big Hall of Kharkiv I. P. Kotlyarevsky National University of Arts there was a concert “Ukrainian song” dedicated to the memory of Borys Hmyria (to the 115th anniversary of his birth). The performers were students of the Solo Singing Department: Vitalii Manchenko, Mykhailo Momot, Daria Parkhomenko, Sofiia Anisimova, Liliia Mazokha and Vitalii Lashko. The goal of the concert was to raise funds for painting and buying a portrait of Borys Hmyria, which will decorate the walls of the University of Arts, because he graduated from the Kharkiv Conservatory in 1939.

Vitalii Lashko honors his favourite musician. He wrote his master’s work (supervisor Iryna Ivanova – Professor of the Department of History of Ukrainian and Foreign Music) about Borys Hmyria, namely about his performance of F. Schubert’s cycles “The Winter Path” in comparison with the performances of other prominent German singers.

The event began with the showing of fragments of the documentary film “Borys Hmyria” (1983, director – Oleh Byima). Hmyria’s voice rang out above the hall: “I am looking at the sky ...” – and somehow we all drowned in that voice ...

Wonderful concert – young voices and Ukrainian songs. Perhaps singing right after Hmyria is somewhat scary, but the audience very cordially welcomed talented singers who sang Ukrainian songs with a sincere soul, an open heart and professional voices ... The concert ended with a wonderful performance of the song “Nich yaka misiachna” (“Moonlight night”) by all the participants of the memory concert.

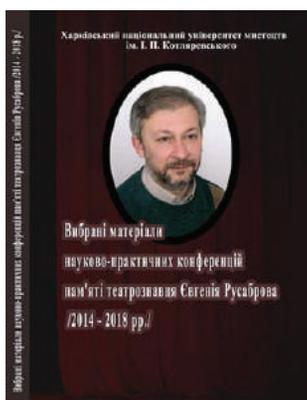
*Tetiana Kazakova*

**On February 23–24, 2018, the Fifth Scientific and Practical Conference in the memory of Yevhenii Rusabrov was held at the Theatre Faculty of Kharkiv I.P. Kotlyarevsky National University of Arts.**

An important event became the presentation of the collection of research papers “Selected Materials of Scientific and Practical Conferences in Memory of the theater expert Yevhenii Rusabrov 2014–2018”, which manifested and systematized significant achievements over the years of the conference. The collection includes materials from conferences of the previous years, a list of creative events of these conferences, a bibliography of publications dedicated to the memory of Y. Rusabrov.

During two days of the conference there was an exchange of scientific achievements among students of different specialties and teachers of various departments from Kharkiv I. P. Kotlyarevsky National University of Arts, V. N. Karazin Kharkiv National University, colleagues from K. S. Stanislavsky Kharkiv Specialized Music and Theater Library, Central Scientific Library of V. N. Karazin Kharkiv National University, T. G. Shevchenko Kharkiv State Academic Ukrainian Drama Theatre, PhD students of Kharkiv State Academy of Design and Arts, Kiev National I. K. Karpenko-Kary Theatre, Cinema and Television University, doctorate students of Taras Shevchenko National University of Kyiv. There has become a good tradition for the Department of Theater Studies of Ivan Franko National University of Lviv to support the conference. This year, four students from Lviv gave presentations. Quite a big number of participants used to be students of Y. Rusabrov or his colleagues at different times, so during the conference they shared personal memories of him, which gave the conference a special, not just academic tone.

*Olha Dorofeieva*



**On March 2, at the initiative of Elena Kostenko, Honored Artist of Ukraine, Associate Professor of Kharkiv I. P. Kotlyarevsky National University of Arts and Kharkiv dulcimer players, the Big Hall of the University hosted a concert in memory of Taras Mykhailovych Baran – an outstanding musician, researcher, teacher, who would have turned 60 years old next year.**

His life was devoted to a renewed attitude to the instrument which reflected our national consciousness – dulcimer. His monograph “Dulcimer World”, published in four languages, became widely known in Ukraine and abroad.

At the concert evening there were performed songs dedicated to T. Baran’s memory (a song by P. Yusypchuk), as well as music by T. Albinoni, I. Haidenko, V. Dmytrenko, D. Zadora, B. Kotiuk, N. Lysenko, F. Liszt, E. Séjourné performed by soloists M. Kuzhba, A. Aulova, A. Shmorhun and ensembles (duet, quartet of dulcimer players, ensemble “Sozhary”, chapel of bandura players “The Sun”).

The concert was accompanied by a photo presentation and recollections of O. Kostenko, O. Savytska, M. Kuzhba, A. Haidenko, Yu. Alzhnieva, N. Melnyk and left a feeling of involvement in the creative enlightening life of the Ukrainian musician.

*Yu. Nikolayevska*



**On April 23, a concert to the memory of Izabella Polian (1908–1987) was held in the Big Hall of Kharkiv Conservatory**

Outstanding musician of the last century, prominent accompanist, the head of the Accompaniment Department in Kharkiv Conservatory (for 14 years), has been known and respected by many distinguished musicians for all her life. Now her students testify their love for the dear Master, give her respect and blessed memory, dedicate concerts to her name.

Recalling her teacher, Yevhenia Semenivna Nikitska uses epithets in superlatives: “For me, she is the best musician in the world. I have been to many competitions in different countries; I have heard very well-known and even famous accompanists but I have never heard before such an insightful touch to an instrument as Izabella Polian’s. Her initial touch is somewhat incredible, beyond praise. I remember her last concert, which remained deep in my memory. I had



*Igor Sediuk and Vitalii Lashko*



*Denis Lashuba*

the impression that there was nothing in the world at all except the music that sounded at the concert”.

Izabella Polian gave a professional impetus to many musicians. She worked together with T. Ya. Veske and not only met the strict requirements that reigned in Tamara Veske’s vocal class, but was always an active assis-

tant to the singer in their work on the music piece, “extracting” the deepest meanings from the musical compositions. Mykola Manoilo, Hizela Tsykola, Liudmyla Serhiienko, Nonna Surzhyna, and others went through I. M. Polian’s school.

*Maryna Derbas*

**In memory of Liudmyla Salmanova (1944–2018) – musicologist and teacher**

For almost 50 years, L. S. Salmanova taught analysis of musical works and solfeggio at the University of Arts. The concert host M. V. Bezv, dean of the Orchestra Faculty, sincerely shared warm memories that Liudmyla Savelivna Salmanova left in the hearts of her colleagues and students. She is remembered by everyone in our university as “intelligent, educated, friendly, selfless, wise, emotional and warm”.

The life of L. S. Salmanova was closely connected with art. This harmonious connection was tight due to creative family roots. Her grandfather’s brother sang in M. Leontovych’s choir and had manuscripts of his works. His granduncle, Mytrofan Trokhymovych Khrystenko – the author of the first printed collection of Ukrainian dictations. His aunt, Inna Khrystenko, is a Ukrainian writer. L. S. Salmanova worked at our university since 1970. Among her pupils are the award winners of the Republican contests (O. Tsyhulov, O. Zilberman), and in general, under her supervision, more than 100 undergraduate’s and graduate’s theses were defended.

*Vashchenko Olena*

## Art-Residence with the Participation of a European Colleague, the First Time in the History of the University



*On October 26–28 the Theater Faculty of Kharkiv I. P. Kotlyarevsky National University of Arts tested a new format of educational art-residence which is widespread in Europe. Residents of the laboratory were not only students and teaching staff of the faculty, but also guests of Kharkiv – managing directors of theaters and directors from five cities of Ukraine (Khmelnitsky, Odessa, Zhytomyr, Zaporizhzhia, Kyiv) as well as actors of Kharkiv Academic Puppet Theater named after V. Afanasiev.*

The format of the creative laboratory with the support of the Cultural Bridges program made it possible to invite Marek Vashkel (Poland), a leading European researcher, puppet theatre practitioner and teacher, to visit Kharkiv. Personally, I could only dream of meeting a professor at the Warsaw Academy of Theater Arts named after O. Zelverovich, because, teaching the discipline “History and the theory of animation”, I constantly feel lack of information on the world trends in the development of this type of theater.

I was already well familiar with the culture of professional thought of Mr. Marek Vashkel, in absentia. Firstly, I read his memoirs about Yevhen Rusabrov, – head of the Department of Animation Theatre Acting and Directing of our university (Vashkel M. Puppeteer of the future theater // “Evgeniy Teodorovich Rusabrov, Creative heritage and memories of contemporaries” – Kharkiv: Collegium – 2013) . Secondly, I got information from our teachers and students about the festival of animation theaters “A Puppet is not a Doll”, which takes place in Bialystok with the active participation of Vashkel. In addition, the Polish colleague had already been to Ukraine, however, not so far from the border with Poland. M. Vashkel is a participant of the large-scale festival “Christmas Mysteries”, which, together with an international scientific conference, traditionally takes place at the Volyn Academic Puppet Theater.

So it is not surprising that on October 26th, the big hall of the theater department was absolutely full with those who wanted to hear Professor Vashkel’s lecture on the modern theater of animation in the world. A non-virtual meeting with Marek Vashkel gave two and a half hours of communication with a person who was able to talk about complex artistic events in a simple way, who talked with the audience with humor, tolerance and unforgettable warmth.

M. Vashkel described his own concept of animation theater as a theater, historically addressed to the adult audience (according to the professor, the puppet show for children emerged at the end of the 19th century, when the world-wide “revolution” took place in Germany). Then the master switched to video examples of the modern theater movement. Out of the two dozen video materials quoted and commented by Professor M. Vashkel, in fact, only the opus of Frank Zenne, a pupil of the brilliant marionette virtuoso Albrecht Roser, illustrated the contemporary development of the puppet theater. The rest were various forms of animation theater. With comments of M. Vashkel, we could see Fabrizio Montecchi, an Italian puppeteer, who animates various figures; Dudo Paiva, a Brazilian dancer and puppeteer; Ilka Schönbein, an impressive, partly shocking German mistress of a human puppet’s metamorphoses (mask, hypernaturalistic sculpture). There were also less known masters but those who have already announced their own developments in the theater of animation and visual theater: Nicola Unger, Nick Steuer, Nicole Mossoux, Juan Baixas, Neville Kanter, Mark Down, Christophe Bogdanski.

Unlike our latitudes, where it is traditional to talk about the director’s theater of animation, a colleague from Poland based his conclusions on the trends in the development of this kind of art around prominent artists, since in the European part of the

world the repertoire type of the puppet theatre is practically non-existent, and the tone of festivals is usually set by “soloists”-universals. Among them, as M. Vashkel told in his interactive lecture, was an outstanding Japanese puppeteer, Hoichi Okamoto, in philosophical performances which strikingly revealed the universalism of the human nature of the man / woman, and the puppet (more precisely in the case of Okamoto – tantamareque, mask) could look paradoxically “More alive” than the actor himself.

Animation practice, alternative to the tendency of soloists-virtuosos, is represented in Europe by performances of political and social orientation. Among them are the British animators “Hotel Modern”, whose synthetic performances focus on the negation of the war as such, or on the tragic experience of concentration camps (after such festival performances, as M. Vashkel told, they are traditionally discussed with the veterans of wars).

A real splash was made in professional circles during the showcase of fragments of the performance “War horse” by the Royal London Theater. The performance involved drama actors, but for the sake of this project they had to master the technique of operating large puppets – whether the horses, or their skeletons (both puppets, made by artists from South Africa, and the entire production became a sensation in the theatrical world, and even Broadway released a replica of the large-scale British performance-blockbuster).

The professor does not see the prospect of defending the purity of the “genre”. According to him (and experts of international festivals of puppet theaters) “animating” stones performances and those productions, where reality is created with the help of cinematic means, can be also attributed to the theater of animation.

*Julia Shchukina*



*Marek Vashkel and Aleksandr Iniuochkin*



## Together with Olivier Messiaen

To expand the boundaries of the sacred ...

Kharkiv I. P. Kotlyarevsky National University of Arts joined the 110<sup>th</sup> birthday celebration of the cult composer of XX century, French “music guru” Olivier Messiaen. A round table conference “Travelling with O. Messiaen: in search of harmony” was held on April 24 where scientists from Kharkiv and Kyiv took part. A monograph “*Poemes pour Mi*”

as a reflection of the creative universum of O. Messiaen, written by Tetiana Zharkikh, Associate Professor of Solo Singing, had been published by the anniversary.

Valeriia Zharkova, Professor of Ukrainian National Music Academy named after P. I. Tchaikovsky gave a lecture “Universal spiritual dimensions of Olivier Messiaen’s opera “Saint François d’Assise” where she presented her personal search for interpretation of music as her own spiritual achievement and sincere reflexive story about inner work where life and research were tied together into a single tangle that would not be spread.

Oksana Ryndenko, PhD in Art Studies, Associate Professor of National Music

Academy shared her deep reflections on two pieces by Messiaen – “Pièce for Piano and String Quartet” (written a year before his death) and “Quadruple concerto”.

It was a real feast of intelligence and feelings which gave a very good taste!

The round table was followed by the concert “The Origin of Harmony: J.-Ph. Rameau – O. Messiaen” within the framework of the project “Echo of Time” (an integral part of the International Festival “French Spring” in Kharkiv), curator – Iryna Denysenko, Ph.D. in Art Studies, senior lecturer of Kharkiv National University of Arts.

**In search of harmony: J.-Ph. Rameau – O. Messiaen**

The purpose of the concert was to reveal the parallel between the works of two key figures of French art: The Baroque and Modern era. Yuliya Nikolayevska (PhD in Art Studies, Associate Professor of Kharkiv National University of Arts) told about these deep links and her speech was accompanied by a video prepared by an artist and art critic Yuliya Martynova (NUUE). Y. Nikolaevskaya found that substance which united two artists of different eras – harmony, because Rameau was one of the founders of the harmony theory, and Messiaen was the one who

transformed it in search of “new space of a musical sound”.

This idea was embodied by musicians and performers – teachers, post-graduate students and students of the University of Arts, as well as guests of the project – laureates of international competitions, pianists Iryna Denysenko (KhNUA), Oksana Ryndenko (NMAU), clarinetist Ruslan Kashirtsev (KhNAU), student guitar orchestra under the guidance of the Honored Artist of Ukraine, Professor Volodymyr Dotsenko.

*M. Borysenko, T. Kazakova*

1 – Iryna Denysenko.

2 – Oleksandra Kuzmina and student guitar orchestra.



## I Open Contest of Choir Conductors



A unique event was held at Kharkiv I. P. Kotlyarevsky National University of Arts – **I Open Contest of Choir Conductors within the XV Open Competition “Kharkiv Assemblies”** and this year the choral conducting department joined it for the first time.

Why only now? Because the organization of the Contest of Choral Conductors is a large-scale and cumbersome business, because it involves not only conducting with the piano accompaniment, but also the work with the choir team, the involvement of a huge human resource.

The competition for students of secondary music schools was held on May 4–6, 2018, but on the eve of this event all the participants worked on the program of the first round in the university classrooms (work with accompaniment). Most of them came without their accompanists, therefore per-

formances were provided by the leading accompanists of the Choral Conducting Department of the University of Arts – *H. O. Salamatova, O. O. Holenko, O. A. Rukina, O. B. Prokopovich, M. V. Fisun, H. V. Kolonei.*

The creative competition of choirmasters was open. It is pleasant to note that many people (not only from Kharkiv) were interested in it. Teachers and students came to us even from those cities of the country that were not represented in the competition. In total, 30 applications were submitted from the educational institutions of 14 cities: Bakhmut, Berdichev, Vinnytsia, Drohobych, Zhytomyr, Ivano-Frankivsk, Kamyanske, Nikolaiev, Alexandria, Sumy, Ternopil, Uman, Kharkiv, Khmelnytsky.

Among the jury members were teachers of Kharkiv I. P. Kotlyarevsky National University of Arts, leading choirmasters of Slobzhansky region: Honored Worker of Arts of Ukraine, Professor, owner of state, municipal awards, head of the Choral Conducting Department, artistic director of the university student choir **Serhiy Prokopov** (chairman); Honored Worker of Arts of Ukraine, Laureate of the Municipal Award, Chief Choir-Master of the Opera Studio, PhD in Art Studies, Professor **Natalia Belik-Zolotareva**; PhDs in Art Studies, Associate Professors **Elena Batovska**, All-Ukrainian Contest Winner **Anna Savelieva**; diploma winner of the

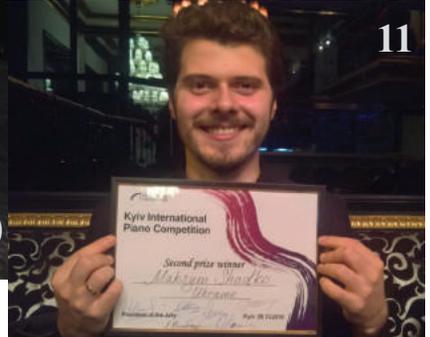


All-Ukrainian Competition, artistic director of the Spring Voices Choir, Senior Lecturer **Oleksii Fartushka.**

*From the article by M. Borisenko*

1, 2, 3 – Master class Sergiia Prokopova.

Caleidoskop



1 – **Stas Steshenko** winner of the First Prize of the Contest of Performers at the Classical Guitar of Valencia, Spain, 11.2018.

2 – **Arsenii Stavyskii** winner of the I prize of the IV International competition named after Svyatoslav Knushevitskii, Saratov, 05.2018.

3 – **Quest "Treasure Hunt for Science"**.

4 – XI Festival of theaters "Milk". The play "Stolen Happiness" by Ivan Franko - directed by **L. Petrenko** - took 2nd place, and also received a diploma for "The best solution to the play". **Sergii Pakulaiev**, a graduate of 2018, received a diploma for the "Best Male role".

5 – **Nikita Burtsev** is the winner of the 1st prize of the international vocal competition. M. Magomayev, Truskavets, 11.2018.

6 – **Polina Cordovskaia** laureate of the 3rd prize of the All-Ukrainian competition of student's scientific works on "Music Art" and "Culturology", NMAU named after P.I Tchaikovsky, Kyiv, 05.2018.

7 – **Margarita Ushakova** and **Eugenia Prodous** winners of the II prize of the XII International Maria Yudina Competition; The nomination "Piano duo", 12-17.01.2018.

8, 11 – **Maxim Shadko** is the Second Prize winner of the Second Kyiv International Piano Competition, Kyiv, 28.10.2018.

9 – **Margarita Ushakova** winner of the III rd Award of the XXXIII International B.Smetana Piano Competition, Czech Republic, 2018

10 – **Project «Vacation at the university».**