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PIANO SCHOOL OF ODESSA TO UKRAINIAN XX CENTURY CULTURE

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Kalashnik M., Shevchenko L. Piano school of Odessa to Ukrainian XX century culture. The purpose of this study is the elaboration of materials on stylistic designation of Odessa in the art of Ukraine, taking into account the multinational specificity and place of the Ukrainian component in urban Russian-language, with the selection of names of those musicians in which the unique artistic Odessa's character is captured. The stylistic comparative analysis is the basic method of research in connection with the goal, there is also a considerable interdisciplinary approach at fundamental significance of historical and stylistic comprehension of the conditions of piano art amenity. Summarizing the review of the Odessa piano contribution to the artistic horizons of the past and the current centuries, we note the regional and cultural certainty of Odessa. Stands out the historically determined significance for Odessa of veristical stylistic and methodological foundations in the musical and, increasingly, artistic and as center of a new *innovative proavant-garde* search at dawn XX century and the keeper of those intellectual and artistic-practical accumulations in the functioning of the corresponding festivals and competitions. Piano creativity of Odessa initiated of the majestic creative achievements realized by V. Sapelnikov, S. Richter, E. Gilels.

Keywords: piano art, piano school, pianism, Ukrainian cultural space, regional and cultural specifics, proavantgarde, festivals, competitions.

Калашник М. П., Шевченко Л. М. Фортепіанна школа Одеси в українській культурі ХХ сторіччя. Метою даного дослідження є опрацювання матеріалів зі стильової виокремленості Одеси в мистецтві України з урахуванням багатонаціональної специфіки й місця українського компонента в міській російськомовності, з виділенням імен тих музикантів, у яких втілюється неповторний артистичний обрис Одеси. Стильовий компаративний аналіз є базовим методом дослідження у зв'язку з поставленою метою, суттєвий також міждисциплінарний підхід при основному значенні історико-стилістичного усвідомлення умов буття фортепіанного мистецтва. Зауважено регіонально-культурну визначеність Одеси у спадкуванні художньо-культурної динаміки європейського рівня як Третьої столиці. Виділяється історично зумовлена значимість для Одеси як центра нового *новаційного проавангардного* пошуку на зорі ХХ ст. і зберігача тих розумових і художньо-практичних нагромаджень у функціонуванні відповідних фестивалів і конкурсів. Фортепіанна творчість успадкувала величні творчі досягнення, здійснені В. Сапельниковим, С. Рихтером, Е. Гільєльсом.

Ключові слова: фортепіанне мистецтво, фортепіанна школа, піаністика, український культурний простір, регіонально-культурна специфіка, проавангард, фестивалі, конкурси.

Калашник М. П., Шевченко Л. М. Фортепианная школа Одессы в украинской культуре ХХ века. Целью данного исследования выступает изучение материалов по стилиевой выделенности Одессы в искусстве Украины с учетом многонациональной специфики и места украинского компонента в городской русскоязычности, с выделением имен тех музыкантов, в которых воплотился неповторимый артистический облик Одессы. Стилевой компаративный анализ является базовым методом исследования в связи с поставленной целью, существенен также междисциплинарный подход при основном значении историко-стилистического осознания условий бытия фортепианного искусства. Отмечена регионально-культурная определенность Одессы в наследовании художественно-культурной динамики европейского уровня как Третьей столицы. Выделяется исторически обусловленная значимость для Одессы как центра нового *инновационного*

проавангардного поиска на заре ХХ века и хранителя тех умственных и художественно-практических накоплений в функционировании соответствующих фестивалей и конкурсов. Фортепианное творчество унаследовало величественные творческие достижения, совершенные В. Сапельниковим, С. Рихтером, Э. Гилельсом.

Ключевые слова: фортепианное искусство, фортепианная школа, пианистика, украинское культурное пространство, регионально-культурная специфика, проавангард, фестивали, конкурсы.

Background. Odessa piano school is focused on indicators of Southern countries, honorable Odessa's name "Southern Palmyra" symbolizes the uniqueness of its position in the cultural sphere of Ukraine. Initiated by V. Sapelnikov, Ant. Rubinstein's protegee, formation of which has developed beyond the activities of Music College and Odessa Conservatory, its source is obliged, as mentioned above, to the activity of the representatives of the IRMS (Imperial Russian Musical Society) represented by teachers and professors (firstly the Music College, and eventually the Conservatory), namely: D. Klimov, B. Dronseiko-Mironovich, M. Biber, etc. And in the 1920s the leading place was taken by the graduates of the Petersburg Conservatory in the class of T. Leshetitsky and A. Esipova – B. Reinbald, M. Starkova and M. Rybitskaya. These and other information have been repeatedly discussed in various publications, including the articles of the collections of the Odessa Conservatory in the 1990s [9; 10] as well as in some more later editions of this music institution up to the present day [1, p. 61–72, 161–167], etc.

Objectives. However, the specific of the regional prominence of the Odessa piano school in its stylistic manifestation was not specifically mentioned in these publications. The purpose of this study is the elaboration of materials on stylistic designation of Odessa in the art of Ukraine, taking into account the multinational specificity and place of the Ukrainian component in urban Russian-language, with the selection of names of those musicians in which the unique artistic Odessa's character is captured. The stylistic comparative analysis is the basic method of research in connection with the goal, there is also a considerable interdisciplinary approach at fundamental significance of historical and stylistic comprehension of the conditions of piano art amenities. In general, all of them have represented the academic line of "orchestral" pianism, although M. Rybitskaya approached the symbolist modernism both in terms of her stature and positions. Her constant performing

credo was formulated by her proximate student – V. Kuzikova in works: it's better to not get enough than to sort out, thereby specifically “decrease” the emotional-dynamic scope of performance in the covenants of art salons. And although K. Dankevich became the most famous student of Rybitskaya, the giant and extremely passionate in everyday life, he always, in memory of all those who spoke directly with him, showed softness by playing piano and restraint of expression – and for these features of piano performance we want to call a pianist K. Dankevich of “Ukrainian J. Ogdon.” The specified features of chumminess with the symbolical modernist style of Rybitskaya (creative and friendly relations with L. Revutskiy and others, underlined by the testimony of B. Yavorskyi, an admirer of O. Skryabin, a pianist and theoretic who substantiated the basis of the author's harmony “Poems of ecstasy”): “A wonderful pianist M. Rybitskaya is working in Odessa (it's about 1920s. – L. Sh.)” [7, p. 47]. We found the corresponding contacts with the modernist principles of performing thinking in B. Reingbald; she in the person of her best student E. Gilels embodied the laws of “light” game, which objectively were born by salon art and which, without terminological accents of the specified style cut, were practically and creatively realized in the impressive “pearl” of her outstanding student.

Methods. The well known student of M. Starikova – J. Zak has also demonstrated a certain propensity for symbolism-impressionism, because he has explicitly devoted the place in the repertoire of M. Ravel's music, while in official artistic circles this French composer had a reticence. These specified attractions toward the symbolist pianistic palette of the French school in Odessa were affected more consequential; that here has been worked N. Chegodaeva, a student of A. Skryabin, and the music of the latter had a particularly clear recognition in Odessa [12, p. 84]. And precisely to the “Southern Music Herald” were designed the statements of the great composer about “overcoming of drama and tragedy” as the leading artistic idea of the last years of life and creativity [4, p. 3–5]. In fact Odessa in the person of the Odessa Audience has accepted unconditionally salon Scriabin's style in philharmonic exposition, thereby by dispatching the further way in world recognition through the capital of France, the homeland of salon art. We remind you that the symbolist-impressionistic foundations of thinking were confirmed in the conservative circles of Odessa by V. Rebikov – and the memory of this manifested during the war, when in occupied Odessa the New Year's play became the “Christmas Tree” of Rebikov, which organically and originally combined the concept of his “psychodrama” and apsynology children's opera. This makes it clear that, contrary to the official support in the Soviet Union of the Beethovenian-Listian theatrical “royalty” (Odessa Conservatory in 1920 – the Odessa Music and Drama Institute named after L. Beethoven), in Odessa was consistently maintained the line for saving the piano Scriabin aristocracy, that allowing in 2000s to the founders of the Gilels Competition and, above all,

the head of the Organizing Committee of the Competition, A. V. Sokol, to declare the emblematic style sign of the “diamond game”. The specified chamber-salon measurement pianistic stylistics is found in the piano outputs of the festival “Two Days and Two Nights of New Music”, where the salon “alienated lyricism” inspired by A. Shenberg takes an honorable place in the performers' contributions. The relevance of the urgency for the artistic life of the city life of the intersections of Scriabin's salon and inertia of F. List-An. Rubinstein is a modest play, written by Odessa composer from the first issue of V. Malishevsky's in 1917 “Fairy tale” by K. Korchmarev, which took exceptionally an honorary place in the Odesa piano repertoire. Based on certificate by Professor Yu. Nekrasov who himself was an unsurpassed performer of this composition and his contemporary (composition was not published, but corresponded and in such “live lists” passed in the 1920s–1930s from musician to musician), from the windows of the conservatory sounded “Fairy tale” in the form of a definite The standard of pianistic perfection and inspiration. We remind you that the author, Klimentiy Korchmarev, a nobleman from Ekaterinoslavl (later Dnepropetrovsk, now Dnipro), was an admirer of futurists in the 1920s, the persecution of which after 1923 caused him to leave Odessa urgently to Turkmenistan, where he took part in the establishment of the Turkmen composer school, eventually moved to Moscow and there he finished his creative career marked with professional awards. The “Fairy tale” of Korchmarev were essentially by its texture, a kind of harmonically “simplified” Scriabinism, but with the preservation of Scriabin's “ragged” texture with “jumping” passages, which in themselves caused the need to play “on the second keyboard”, i.e. on a high brush and in a tempo rush of musical images-events. The play is based on a special kind of fabulous “out of nowhere” solution of the *texture unit*, which often assumes a thematic function, especially in music of the 20th century. It is about the rhythm-figure of the mazurka, but solved in the size of 4/4 – in parallel to the waltz of P. Tchaikovsky, which he serves in a variety of sizes. So immediately something is declared “unearthly” in sounding – and at the same time with a clear “grounding” in the applied genre sphere. The Scriabin's gene of flight saturates the variant representations of the basic and melodically insignificant theme with the energy of sequential aspirations to high register positions, the core of which is the symbol of ascent to Perfection (the principle of anabasis in the specified sequential ascents). This kind of simplification of Scriabin's ecstasy, but with the preservation of texture impetuosity and ease in the development of a symbolically brief topic, is also found in L. Revutskiy, whose work, through M. Rybitskaya in the first place, pianistic Odessa had a direct and principled connection. The outlined creative position of pianistic elections in the series composer representations of 1920s–1930s years emphasized the alignment on Scriabin, but with a certain traditionalization of the fragile expressionism of his harmonious language. The foregoing allows us to distinguish the Odessa pianistic achievements – in par-

allel to the corresponding gravitational forces in the theater. This is the Wagnerianism and the modernist institutions of the Odessa opera scene that determined the appropriation of this theater in the 1920s by the name of A. Lunacharskyi, the People's Commissar of Education, who was an ardent admirer of the creative and cultural ideas of R. Wagner. And in this vein, the premiere of both operas by E. Kshenek in the 1920s – “Jump through the Shadow” and “Johnny Play” – that inherited the respective performances of Vienna and St. Petersburg (then Leningrad). The Wagnerian “trace” in the Odessa opera was so pedological that the theater was named only in Ukraine, where the opera “Golden Hoop” by I. Franko was accepted for production by B. Liatoshinsky in 1937.

Results. From what I have said it follows that, the principle of exclusivity of style tastes of Odessa should be compared with Kiev and other cities of Ukraine, according to *regional* cultural marks of traditions and life of South Palmira. Also we remind that regionalism is a characteristic product of the political life of the world in the last century, which has developed in opposition to totalitarian systems and in the implementation of democratic doctrines. In modern reference publications the following explanations are given: “Regionalism – different forms of socio-cultural and political self-identification of territorial communities that manifest themselves in ideas, sentiments aimed at preserving the identity of the region or increasing its status in the system of states and nations. Political regionalism is widespread in Europe. Unlike separatism, it does not set the goal of secession from the country ...” [11]. The above description emphasizes the socio-cultural content of what is termed regionalism, rightly emphasizing the complexity of national life, which includes polyethnic formations and a special kind of their union in specific geographical and socio-political conditions. Regionalism as a phenomenon of European and world practice in 20 century organically fit into the context of the position of “small countries” that were or did not enter into military-political associations such as NATO or the socialist camp. In the 21st century, regionalism is a distinctive feature of the artistic life of various countries of the world, including painting the originality of the South and South Palmyra – Odessa in the aggregate of creative relations of Ukraine. In the thesis of Liu Ketin, not so long ago wrote in ONMA named after A. V. Nezhdanova, the phenomenon of regionalism, including Odessa in Ukraine, received a serious theoretical load. The researcher stated: “Only in Odessa the phenomenon of P. Sokalsky, a composer who confidently defended as something a soil, Ukrainian national dignity – and Russian, in the unity of their Slavik component could have been formed” [7, p. 133]. And further: “This indicates the regional specificity of the figure of P. Sokalskyi in the South of Ukraine, which differs from the traditions of interweaving rather Ukrainian and Polish ... in all-Ukrainian coverage (see M. Zavadsky's illustrated figure, who is recognized as a Ukrainian and Polish composer ...)” [7, p. 134]. The historical conditionality of the architecture and cultural genesis of Odessa as a whole by the inheritance of St. Peters-

burg (the Southern Palmyra, in contrast to the Northern Palmyra of the second capital of the Empire) determined the Russian-speaking of the extremely multinational composition of Odessa and the special position of Ukraine in it as a fundamentally non-conflicting indicator of the cultural content of the city. In the study of V. Mironov, the phenomenality of a number of musical and historical figures of Odessa [8, p. 238–247], including – K. Dankevich, composer, pianist, statesman in the status of the rector of the conservatory of postwar Odessa. In connection with the characteristic intersection of Ukrainian and Russian national ideas in the works of Odessa luminaries, representatives of its cultural world, we give the observation of E. Markova: “The non-confrontational Ukrainism of Odessa city with the Russian cultural area, which associate themselves with the Orthodoxy of Russians, Greeks, Arnauts, Ukrainians, Bulgarians, Moldovans, etc., in support of the balance with multiple other confessional-nationally expressed communities, including the influential Jewish, German-Polish Catholic, German-Lutheran, etc. A musical Shevchenkiana is connected with Odessa – P. Nischynskyi (‘Vechornytsi’ to the II action ‘Nazar Stodoli’) in 1875, veristic potential drama of Shevchenko defined the first Russian version of the text... With the Odesa is connected the opera ‘Nazar Stodolya’, created by K. Dankevich in 1959 in Kiev. But the Kyiv citizen Dankevich became only in 1953 and worked until 1969, barely in 16 years, having been thrown out of active creative life by circumstances of personal and political-civil order (died in 1984) ...” [5, p. 114]. The brilliant evidence of regionalization is the historically – ethnically formed autonomy of the South of Italy, which determined the development of the classics of opera (the Neapolitan school, seria culture), and in the second half of the nineteenth century it displayed an extremely influential artistic direction of verism, based on dialect literature. Verism is marked by rich analogies in the national life of different countries (“Czech verism” by L. Janacek, the dialect style of N. Leskov, P. Bazhov, M. Sholokhov, musical verism of S. Rachmaninov, after all, “literature of native places” in China, that is represented in details in the work of Liu Binqiang) [6, p. 153–162]. These veristic tendencies, which were established at the end of the XIX century, were formed at the previous historical stage, being prepared by previous decades, in general, the XIX century. This is the reality of Italian verism, which ripened from the 1840s. But N. V. Gogol in Russian literature with his “provincialisms-Ukrainisms” in the language of “Evenings at the khutor near Dikanka” formed an analogy to this direction, especially as it was here that the influence of “German provincial literature” laid down by the police was realized. The latter especially concerns J. Lenz, who was fully appreciated only in the last century. Without identifying political regionalism and literary verism, we point out the similarity of these manifestations in socio-political and artistic settings, the content of which was attention to “extra-vertex” manifestations, in that it is internally excluded from the leveling nationwide attitude – to salvage the virtues of the

“hinterland” and is expressed in the socio-moral manifestations of the positive of the national being and in the preferences of the artistic and imaginative order in the work. In the generalization of what has been said, we emphasize the idea that verism has determined the extremely influential quality of the art of literature, as well as theater and music. Verism as a direction crystallized into a classical content-structure in the art of Italy, but it obviously has analogs in different countries of Europe and the world. In this respect, the illustrated school of Czech verism, represented by L. Janacek and originally continued by the so-called “Czech avant-garde”, including A. Khaba and B. Martin. In the thesis of the above-mentioned Liu Ketin we read: “In the European music of the twentieth century, a special place belongs to France, which has repeatedly demonstrated the self-worthiness of the decisions of the ‘hinterland’ that determined the nation-wide implementation of nations. The Northwest in the form of Brittany and the South of France, Provence especially, preserved the covenants of Byzantium of Gaul-Britain of the times of the Merovingians and King Arthur, who unequivocally stood out in the glow of the French Revolution, during which the terror of the Convention for a long time could not cope with the tenacity of the ‘heavy Bretons’ gave rise to the concept of the novel by V. Hugo ‘the 93rd year’. The traditions of the troubadours and the Albigensian heresy highlighted the peculiarity of the southern tradition of France for a long time, in which, in the age of romanticism, a special artistic layer of ‘provencism’ was designated. ...” [7, p. 136] Continuing the thought of the author of the cited study, we point out the French “Provençal” literature close to the beliefs, which is reflected in A. Dode’s “Arlesian”, which formed an artistic tandem with J. Bize. The author of “Carmen” has musical signs of verism, in addition to his, which is determined by cooperation with Dode in “Arlesian.” In the specialized literature, the veristic component in Zurga’s description is carefully emphasized (Zurga’s story in the action of “Bizet’s Pearl Fishers” Bize). Similarly, the verbal inclination of J. Massene in the framework of the *lyric opera* is defined. Verism made a parallel to critical realism, but dissociated from it by not accepting the “morality of retribution”, presenting a clear analogy of naturalism in the artistic environment. And this latter carried out a significant “breakthrough” in the classics of artistic creativity, reinforced in modern times, thanks to the methodological sophistication of introducing into the artistic whole the parameters of the methodology of natural science and the scientific approach in general. Verism was born “provincialism” of the Sicilian cultural tradition and of the South of Italy as a whole, in which the linguistic scientific validity of the literary writing was embodied – the ethnic and linguistic differences of the population of the named region, which were perceived by the nineteenth century as “imperfect” manifestations in relation to the all-Italian literary aura. And yet, not only these speech-language retreats; here a new type of heroes was formed, the position of which did not fit into alterna-

tive divisions of good – evil, progressively – reactionary, etc. classification units based on contrasts of positive and negative of moral and aesthetic order in the behavioral-mental manifestations. The specified type of characters of works of art represented the quality of relations and mental processes, in which they clearly perceived their awareness of moral responsibility for their thoughts and actions, but not in the criteria of *progressively* oriented behavioral stereotypes of the rationalized “civilizational” relations. And these last hardly proceeded in the Antiquity of the born morality of retribution and what triumphed in the logic of social revolutions: tit for tat... The art of the verists and naturalists in Europe clearly demonstrated the universal value of tolerance, indulgence, trust in the moral dynamics of individuals who are seizing an angry desire, so indicative of the heroes of the classical art of modern times. By the way, this logic of the behavior of the main character of Nazar Stodoli in the play of T. Shevchenko, which played a significant role in the creative self-expression of the composers P. Nishchinskyi and K. Dankevich, connected with Odessa and represented Ukrainism in it. There are defined the rejection of “Eurocentrism” of realistic romantic themes with their individualism at the end of the XIX and XX centuries, in the European world, and psychologism and the cult of force of character is clearly evident in favor of non-European or “marginal European” plots of images marked with a ritualized or ethnically-constructed typology. Such are the Sicilian stimuli of the veriest plots, and in the opera musical refraction one list of the works of J. Puccini – “Cio-Cio-san”, “Turandot”, “The Girl from the West” – shows respect for “alien morals”, removes the exposing pointing differentiations in them, often combining in one character the indicators of villainy-sacrifice-redemption. Including in the operas, pointedly connected with Puccini with the realism-romanticism of the past era. For example, in “Tosca” singles out the hero’s unreasonable sacrifice for the sake of supporting the well-known political figure in Italy, Anzhelelli, putting aside their struggle with the Italian analogue of Javer (see character in “Les Misérables” by V. Hugo) Scarpia. The purifying content of the sacrifice on the altar of the Motherland, carried out by young, talented and completely disordered heroes, conquers with its spontaneous mental and moral ritualism, not related to the psychological egocentrism of individual acts of these same characters. The groundwork of verism for the twentieth century and Odessa is specially emphasized. Concerning the first: the cross-cutting sense of the veristic “way of thinking” for the vocal performance of the twentieth century does not need special explanations – the biographies of the most prominent singers of the last century, where, along with the repertoire of the works of G. Verdi, R. Wagner and P. Tchaikovsky, compositions by P. Mascagni, R. Leoncavallo, J. Puccini, etc. For Odessa vocalists they were and remain as repertory reference points – arias from the works of G. Arkas and K. Dankevich-Composer. Concerning the stylistic advantages of the compositions of the authors men-

tioned, we refer to the observation of E. Markova: “The Veristic complex was a special condition for the success of the Ukrainian theater G. Kropivnitsky – in Moscow and in Russia ... Not the premiere in Ukraine, but it was in Moscow in 1899 in the Ukrainian language, production ‘Kateriny’ by N. Arkas was a significant event in the theatrical life of the capital. And, note, this took place on the wave of conquering successes of the productions of ‘Cavalleria rusticana’ P. Mascagni and according to the model of this opera-novel ‘Aleko’ written by S. Rachmaninoff in the 1890s ... Shevchenkiana of Odessa city and its veristical components form a special page of artistic history nations, and perspectives of this specificity are determined by the unique mental face of the named city” [5, p. 113–114]. In the concept of the presentation of “Odessa Ukrainians” by E. Markova, a description of the meaning of Shevchenko’s opera by Dankevich was given, which, with the artist’s living conditions, was final with respect to the creative path of a highly talented musician: “Shevchenko’s opera of Dankevich ‘Nazar Stodolia’ is formed on the basis of the psychological and creative foundations of the ‘Novorossiysk Ukrainians’ of Odessa. Artistic feeling of K. Dankevich prompted him to make a creative position, which is extremely indicative for Odessa and is simultaneously coordinated with the accepted artistic standards. We are talking about the *verist* aspect of the interpretation of images and composer concepts, which can be traced in his stage works ... And Dankevich undoubted talent determined the ability to hear *his time* – and within the framework of traditionalism and official socialist realism he managed to find stylistic lines that gave a unique character to freshness” [5, p. 115]. Verist repertoire organically entered the life of the Odessa Opera and Ballet Theater, having formed the style principles of the leading singers and the educational repertoire foundations of the Odessa Conservatory. It’s no secret that the best role of the People’s Artist of Ukraine, the Chevalier of Orders of G. Polivanova was the party Cio-Cio-san from “Madame Butterfly” J. Puccini. And in the repertoire of the opera studio adopted with dignity the “Traviata” by G. Verdi (with features of “protoverism” according to I. Nestiev [3] and the aforementioned “Madame Butterfly”). And attempts to criticize this repertoire from the lips of some zealots of “purity of morality” (“What do the Soviet youth teach heroines of such operas ...?”) have always “drowned” in ignoring those claims. We would like to remind you that the veristically styled complex vividly represented modernism at the end of the XIX and early XX centuries, eventually entered the traditionalist line of directions, remaining among the latter organically tangent to modernist style lines, incorporating primitivistic and symbolist-neoclassical features. Thus, the above-noted Wagnerism (up to the perception of its echo in the opera B. Lyatoshinskogo staged for the first time in Ukraine in Odessa in 1937), Odessa Opera and after World War II paradigm veristic repertoire, both here and in the opera class of the Odessa Conservatory, defined the regional shades of the city’s style tastes, which

demonstrated loyalty to the modernist principles of musical thinking even in the most difficult times of the triumph of the “theory of conflict-free” and traditionalist academicism. In parallel to these positions in the art of opera pianistic features of pianists Odessa looked independently and organically, based on specific instrumental background detection sensitivity to the modern on the basis of Post Scriabin lines of piano-performing solutions. Specified Direction of piano creativity supported by professor E. Vaulin, who introduced in 1960 years the contact with the European pianistic world and formed to further years of persistent Chopin piano music the student of the Odessa Conservatory of People’s Artist L. Martsevich. This stylistic passion – shopenizm – organically united with her creative piano compositions “moderate symbolism” of L. Revutskyi and consistent symbolist confession of A. Scriabin (here and in the future used the materials of the collection of articles of the teachers of the Odessa Music Academy [9; 10]). The collection of piano works by composers of Odessa, among which are figured the compositions of U. Molchanova, A. Zolotareva, the first rector of the Odessa V. Malinshvskyi Conservatory, its first graduates N. Vilinskyi, A. Davidenko, K. Korchmareva, their heirs S. Orfeeva, K. Dankevich, T. Malyukova-Sidorenko, A. Krasotova, etc. – it is a worthy embodiment of the memory of the stages of formation of piano literature in Odessa and intertwining of the above mentioned stylistic positions that nourished and inspire today’s piano lessons and achievements. On the works of French composers was facing the repertoire of outstanding pianist of Odessa city, over time the professor of Moscow and Brussels Conservatory, E. Mogilevsky, for whom the works of K. Debussy composed the “starting stock” in his pianistic career. These and other pianistic performing forces have caused a certain ease in the introduction of the festival idea “Two Days and Two Nights of New Music”, bypassing pianistic academicism, whose performance was largely fed and nourished by students of the Odessa National Music Academy. Moreover, the composer K. Tepkolenko, who is presiding over Odessa in this sacred art, is distinguished by an outstanding pianistic talent inherited from the class of Professor L. Ginsburg, a student of the aforementioned M. Starkova. Memory of the emblematics for Odessa – the pianist with a capital S. Richter, an adherent of the creativity of the “modernist” of S. Prokofiev, noted the programs of the E. Gilels competition, in which the compositions of the author of the “Scythian Suite” took an honorable place. The salon shine of the Gilels play, name of whose the pianistic Odessa declared its presence in the world piano contest volume, was an authoritative embodiment of the leading idea of pianistic thinking of the XX–XXI centuries. In this latter, the idea of *clavier symbolism* (in D. Androsova’s terminology) embodied in the activities of A. Skryabin. And he concentrated in his piano art and in his work as a whole an innovation setting that nurtured artistic horizons and the pedagogical foundations of musical training.

Conclusions. Summarizing the review of the Odessa piano contribution to the artistic horizons of the past and the current centuries, we note:

- the regional and cultural certainty of Odessa in inheritance of the artistic and the cultural dynamics of the European level as the third capital, as outpost of the reconquer for the Christian world captured by Islam the Black sea coast and the Balkans as a Russian-speaking configured multinational European community marked by the leadership of Russian-Ukrainian contacts in the aground of the diversity of religious and confessional intertwining;
- the historically determined significance for Odessa of veristical stylistic and methodological foundations in the musical and, increasingly, artistic and intellectual life of the city, the traditionalistic sounding of which in the present does not remove the touch of modernity, which organically entered the creative foundations of the artistic prerogatives of the city – the center of a new *innovative proavant-garde* search at dawn XX century and the keeper of those intellectual and artistic-practical accumulations in the functioning of the corresponding festivals and competitions;
- piano creativity, performance and pedagogy of Odessa, initiated by the innovative attitudes of the musical life of the XIX and early XX centuries, in the inheritance of the majestic creative achievements realized by V. Sapelnikov, S. Richter, E. Gilels, whose figures were personified by renewing principles of art in its openness to experiment, transformations, i.e. in a worthy embodiment at the level of the cultural idea of aggregate accumulations of social – organizational and state-building significance.

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