

**Цитування:**

Korysko N. (2024). Choreographic productions of Myroslav Vantukh from the 1950s to the 1970s: traditions and innovations. National Academy of Managerial Staff of Culture and Arts Herald: Science journal, 4, 277–282 [in English].

Корисько Н. М. Хореографічні постановки Мирослава Вантуха 1950–1970-х років: традиції і новаторство. *Вісник Національної академії керівних кадрів культури і мистецтв* : наук. журнал. 2024. № 4. С. 277–282.

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## **CHOREOGRAPHIC PRODUCTIONS OF MIROSLAV VANTUKH FROM THE 1950S TO THE 1970S: TRADITIONS AND INNOVATIONS**

**Purpose of Research.** The purpose of the research is to analyse the main productions of Ukrainian folk dances by Myroslav Vantukh in 1950-1970. **Methodology of Research.** The research methodology is based on interdisciplinary approaches. The author uses the following methods: a historical one to build a chronology of the forming of M. Vantukh's choreographic productions, analytical method to reveal the peculiarities of choreographic productions of the «Youth» group and retrospective one to highlight the creative evolution of M. Vantukh as a choreographer. Scientific Novelty. The scientific novelty of the research is the detailed analysis of M. Vantukh's choreographic productions in the 1950s and 1970s. Conclusions. Thus, the analysis of choreographic productions by Myroslav Vantukh in the 1950s and 1970s allows us to determine the factors that influenced the development of the choreographer artistic views. The experience of working in the ensemble «Youth» contributed to the formation of the main features of M. Vantukh choreography, namely the synthesis of classical and folk choreography and the tandem of world culture with Ukrainian authenticity.

**Key words:** folklore, dance, choreographer, Myroslav Vantukh, «Youth», choreography.

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### **Хореографічні постановки Мирослава Вантуха 1950–1970-х років: традиції і новаторство**

**Метою дослідження** є аналіз основних постановок українських народних танців Мирослава Вантуха у 1950–1970-х роках. **Методологія** дослідження ґрунтується на міждисциплінарному підході. Було використано такі методи як історичний – для побудови хронології появи хореографічних постановок М. Вантуха, аналітичний метод при розкритті особливостей хореографічних постановок колективу «Юність» та ретроспективний для висвітлення творчої еволюції М. Вантуха як балетмейстера. **Наукова новизна** дослідження полягає в детальному аналізі хореографічних постановок М. Вантуха у 1950–1970-х роках. **Висновки.** Аналіз хореографічних постановок Мирослава Вантуха 1950–1970-х роках дозволяє визначити фактори, що впливали на розвиток художніх поглядів балетмейстера. Досвід роботи в ансамблі «Юність» сприяв становленню основних рис хореографії М. Вантуха, а саме синтез класичної та народної хореографії та тандем світової культури з українською автентикою.

**Ключові слова:** фольклор, танець, балетмейстер, Мирослав Вантух, «Юність», хореографія.

Relevance of the research topic. A characteristic feature of the development of of amateur art in the 50s and 60s of the twentieth century in Ukraine was the diversity of associations of adults and children in collective creative circles of various types of art - drama, song, choral, instrumental and choreographic. Thus, during this period, creative teams appeared in Galicia that achieved great success and were known not only in Ukraine but also abroad. These groups reflected on Ukrainian

culture in the context of global trends, creating a unique cultural product with a national flavour. A special place among them is occupied by the Yunist ensemble, which for several years was led by the hero of Ukraine Myroslav Mykhailovych Vantukh.

Analysis of research and publications. The issue of the development of choreographic art with elements of folklore were raised in their works by N. Vadyasova [2], V. Vovkun [3], B. Kokulenko [4], A. Pidlypska [6; 7],

V. Turkevych, R. Stankovych-Spolska [8], V. Shcherbakov [11] and others. The work of M. Vantukh was analysed in their scientific publications by O. Burkovskiy [1], V. Chernets, V. Shulhina [2], V. Shumilova [10]. Despite the wide range of studies of Myroslav Vantukh's work, in most cases they are related to his period of work in the Pavlo Virsky National Honoured Academic Dance Ensemble of Ukraine, which makes it relevant to study his Lviv period of activity.

The purpose of the article is to analyse the main productions of Ukrainian folk dances by Myroslav Vantukh in the 1950s–1970s.

The main part. In 1946, in Lviv, at the House of Folk folklore ensemble 'Chornohora' was created in Lviv at the House of Folk since 1956, it has been called 'Halychyna'. The first members were 20 enthusiasts, who, led by the famous folklorist and promoter of folk dance Yaroslav Chuperchuk, performed folk songs and dances of their native land, trying to show the audience the beauty of their national culture.

The team gained popularity among fans of dance art. It was in the 60s and 70s years of the twentieth century were the peak of the company's creativity. It received honorary awards at all-Union and international folklore competitions.

In 1969, for outstanding achievements in the development of art, the collective was awarded the honorary title of Honoured Vocal and Dance Ensemble of the Ukrainian SSR.

For many years, Yaroslav Chuperchuk collected and reproduced songs and dances of the Carpathian Mountains with the songs and dances of the Carpathians and Prykarpattia. Among them: 'Golubka' a traditional dance of the eighteenth century from Pokuttya, 'Podolyanka' - from the Ternopil region, 'Molodychky' – from Bukovyna, 'Kalynonka' - from Lviv region, and others. Also the audience loved the lyrical and heroic dances of Galicia including 'Horyanka', 'Arkan', 'Halychanka', 'Pivtorak', and 'Lumberjacks'.

In 1949, a dance group led by Valentyna Snigerova was founded in Kirovohrad region. The repertoire of the young group included dances of different nations. Since 1957, the team has been led by Anatolii Kryvokhyzha, which contributed to a new wave of the ensemble's creativity. At that time, the ensemble was based in the Kalinin House of Culture of the Kirovograd of the Hydrosila plant in Kirovohrad. After successful performances at festivals and decades, participation in the film 'On the Wings of Song', the ensemble has been called 'Yatran' since 1960.

The repertoire is based on dances, rituals, and folklore materials collected during

expeditions led by Anatolii Kryvokhyzha [5, 8]. Since 1965, the repertoire has been dominated by Ukrainian folk dances: 'Kozachok', 'Hopak', 'Kolomyiky', 'Hutsulka', 'Metelytsia'. Later, choreographic compositions from Volyn, Prykarpattia compositions from Volyn, Prykarpattia, Transcarpathia, Bukovyna, and Hutsul region. Particularly noteworthy are 'Arkan', 'Plotogony', 'Hutsulka Myshynska', "Wreath of Transcarpathia", "Yatran Spring Games" [4, 164].

In the Dnipro region, in 1947, in the city of Dniprodzerzhynsk a dance group was created at the factory club, which would later be headed by Kim Vasilenko. Among the choreographic pictures and dance scenes, there are nationally inspired numbers such as 'On the Street', 'Snowstorm', 'Holiday on a Collective Farm', and 'Wedding Dance'. It is worth noting that they were created on the basis of materials collected in the villages of Petrykivka, Tsarychantsi, etc. and reflected the authenticity of the area.

Since 1957, the triumph of the team, which at that time was called at that time was called 'Dnipro'. They took part in republican and all-Union competitions and won first prizes. The dancers took part in the filming of feature films Vysota, Shtepsel Marries Tarapunka, and documentaries Ukraine Sings, Ukrainian Festival, and Dzerzhynsi.

In 1959, the Dnipro Folk Dance Ensemble was awarded for its success in popularising Ukrainian dance. Folk Dance Ensemble 'Dnipro' was awarded the title of Honoured Ensemble of the Ukrainian SSR, and its director, Kim Vasilenko, became the Honoured Artist of the Ukrainian SSR.

In 1964, in Lviv, at the Yuri Gagarin Palace of Culture, the Regional of the Regional Department of Vocational Education, the Yunist dance group was created on the basis of the Yunist collective, headed by choreographer Myroslav Vantukh, was created in 1964 at the Palace of Culture of the Regional Department of Vocational Education. The ensemble consisted of 11 groups with 11 tutors.

The classes were accompanied by accordionists and an orchestra. Systematic work, classical training and technical movements, and orchestral rehearsals bring significant results in the team. After participating in one of the All-Ukrainian. After participating in one of the All-Ukrainian competitions, in a newspaper article, Pavlo Virskiy notes in a few lines the Yunist orchestra and the talent of its young director. Over the next years, Yunist became one of the best amateur groups in the

Soviet Union. Its membership, including the preparatory groups, consisted of 520 people (the main cast of 120 and 20 people in the orchestra group). Daily rehearsals, extensive work with artists and the orchestra, combined Saturday and Sunday rehearsals, individual rehearsals of movements, work on imagery and manner of and manner of performance, selection of costumes have become an integral part of this team and Myroslav Vantukh as a choreographer [1, 21–22].

During the period of its creative activity, the ensemble has won 6 Gold medals of International competitions; in 1967 - Grand Prix of the International competition 'Blooming Almond' in Italy; in 1968, during a 25-day tour of Denmark tour of Denmark in 1968, the local press praised Yunist. 3 year by year,

Vantukh's pedagogical and artistic system was being formed. In the basis of his activity, M. Vantukh synthesised love and patriotic feelings. He united young, talented students, members of the collective, and was a model for them in behaviour and daily hard work. During the creative years in Lviv, the Yunist ensemble has performed more than 40 choreographic performances, both large and small forms. Among them are 'Ukrainian Greetings', 'These Days the Glory Will Not Cease'. 'Tachanka', 'Hopak', 'Polish Suite', 'Hymn of Labour', 'Rushnychok', 'Dance with Tambourine Dance, We Are All for Peace, Cossacks, Daughter of Cuba, Holiday in the Carpathians, 'Suite of Hutsul Dances', 'On the Meadow', 'Moldavian Suite', round dance 'Northern Lights', 'Hungarian Rhapsody', 'Bulgarian Suite', 'Romanian Dance'.

In 1972, the Yunist Ensemble won the M. Ostrovsky Komsomol Prize. In 1973, they won a gold medal and laureates of the X World Festival of Youth and Students (Berlin), and also became laureates and received a gold medal at the First All-Union Festival of Amateur Art. During his time with the ensemble, M. Vantukh created three full-fledged programmes - Ukrainian dances, dances of the peoples of the USSR, and dances of the peoples of the world.

The thematic compositions 'Tachanka' and 'These days the glory will not cease' are dedicated to the turbulent years of the Civil War of the 1920s. The director demanded from the amateur performers not only precise execution of movements, but also high artistry, disclosure of heroic images, because these were not only choreographic drawings, but also characters and destinies. The 'Yunist' ensemble fostered talented young people, which is why in the 70s a group of artists received the high titles of Honoured Artist of the Ukrainian SSR, and Myroslav Vantukh

became the youngest Honoured Artist of the Ukrainian SSR in 1968, and in 1977, People's Artist [1, 29].

A number of folk dances from the Carpathian region and Central Ukraine appeared in the concert programme of the Carpathian region and Central Ukraine. The choreographic compositions 'Holiday in the Carpathians' and the Hutsul suite 'On the Polonyna' take the viewer to the green picturesque mountains. The choreographer reveals the greatness and beauty of folk dance with the help of movements, drawings, folk melodies and successful costumes. The tempo of each fragment is clearly arranged and corresponds to the compositional structure of the choreographic performance.

The 'Ukrainian Welcome Dance' can be characterised by its genre as domestic and lyrical. The lyrical maiden dance and the sublime bachelor dance, intertwined in various patterns and movements, bring the viewer to the climax, where two hearts are united. 'Hopak' is an adornment of any creative choreographic team. M. Vantukh starts the dance in an unusual way: the male group of the ensemble is already lined up in a circle on the stage with the curtain closed. The curtain opens to a musical introduction, and the dance begins. In total, 16 pairs of performers take part in hopak, and the structure of hopak can be traced, namely: paired performance, change of tempos, lyrical part of girls, trick elements of boys, and a joint finale at an incredibly fast pace. Particularly noteworthy are the performance of the 'roznizhka' by the ensemble's soloist Igor Didukh, and the virtuoso 'obertas' by soloists Svitlana Zelenska, Iryna Yatsyshyn, and Valentyna Vantukh.

In the dance 'Bird cherry', the action is based on girls holding bird cherry branches in their hands, reproduce the theme of the composition. The young men, admiring the beauty of the bird cherry blossom, are even afraid to approach the girls, but curiosity and mystery win out and they all spin in a fiery dance.

It is worth mentioning M. Vantukh's work on the Moldavian Suite. The production is based on the suite form, which involves alternating slow and fast tempos. M. Vantukh is working on dances: 'Chora', 'Sirba', 'Betuta', 'Zhok'. Perfectly mastering the manner, technique of movements, successful selection of musical material, beautiful costumes, which are an integral part of the choreographic performance, the choreographer created a vivid picture of Moldovan folk dances.

One of the full-fledged concert programmes of the Yunost ensemble is dedicated to the dances

of the world. Creating 'Hungarian Rhapsody', M. Vantukh refers to the music of Franz Liszt. The beautiful melody, with pronounced musical accents, from piano to piano, required the director and participants to have a certain mastery of the academic style of performance. Therefore, the study of classical dance in the classroom, work on the excerpt, and additional study of Hungarian dance movements gave fruitful results. In the collective The Bulgarian Suite and Romanian Dance, which have become a highlight of the repertoire, are now available. A characteristic feature of Myroslav Vantukh's creative works of this period is his use of large, mass choreographic forms, namely compositions and suites.

The choreographer's production Suite of Polish dances'. M. Vantukh knew the manner of dancing, the character, the appropriate movements even a certain province, spoke Polish, met with colleagues at festivals and competitions at festivals and competitions with colleagues from Poland, which contributed to the in-depth study and reproduction of the multifaceted material in the suite form. The compositional structure of the number included dances: 'Polonaise', 'Mazurka', 'Obereg', 'Krakowiak'. The wonderful musical accompaniment of the orchestral group and bright costumes made the suite one of the favourite in the group.

The team, together with its director, represented Ukraine and the Soviet Union in 30 countries, including Italy, Cuba, Denmark, Sweden, Switzerland, the Netherlands, Japan, the USA, Canada, India, Vietnam, Germany, Romania, Bulgaria, Hungary, and Poland. For high performance culture, professionalism, skill, promotion of choreographic art in the Yunist ensemble was awarded the honorary title of Honoured Dance Ensemble of the Ukrainian SSR in 1967.

By promoting folk art, M. Vantukh subordinated his creative and educational activities to the formation of the choreographic culture of youth, its education through dance. The correctness of the chosen path of development of the team was confirmed by victories at national and international competitions. An important area of cultural and educational work for the head of the Yunist ensemble was holding seminars and lectures on folk dances, the history of costumes, folk customs and rituals in the USA, Canada and France. As a teacher, M. Vantukh taught in Przemyśl, Rzeszów, Krakow, Lublin, and Lodz. In choreographic groups from different countries, he created productions that had great success at international competitions, which

proved his high skill as a choreographer and director.

In 1968, the musical film Trembita, based on the opera by Yuri Milyutin, was released in the cinemas of the Soviet Union. The musical film Trembita, based on the operetta by Yuri Milyutin. The filming took place in Zakarpattia, near the town of Khust. The film's credits include the participation of The Honoured Dance Ensemble 'Yunist' from Lviv and choreographer M. Vantukh. Director Oleh Nikolayevsky and the management of the Sverdlovsk Film Studio decided on the Yunist ensemble and M. Vantukh because he knew the colour of the customs, manner of performance, and everyday life of this region. In particular, in the film 'The film Trembita accurately recreates an episode of this performance, "Svatanok", and a mass dance based on the folk song 'Oh, Marichka, Chicheri'.

Working in the team, M. Vantukh constantly improved his own skills and professionalism. M. Vantukh did an internship in the ensemble I. Moiseyev ensemble in the areas of State training courses for heads of dance groups; at the Bolshoi Theatre, he attended classical dance lessons with dance lessons with the soloists at that time M. Liepa, M. Plisetska, V. Vasyliiev and K. Maksymova, conducted by People's Artist of the Soviet Union A. Messerer.

These classes made a special impression on the choreographer, and significantly influenced his further training. M. Vantukh implemented the acquired knowledge in the classes of the 'Yunist' collective [2, 34].

In 1956, M. Vantukh, while studying at the Lviv College of Cultural and Educational Workers, she had her first meeting with P. Virsky. In 1964, a meeting with P. Virsky took place in Lviv, when the Dance Ensemble of the Ukrainian SSR gave concerts at the Yuri Gagarin Palace of Culture. Participants. 'Yunist' were delighted when the famous choreographer came to the rehearsal. P. Virsky watched several performances, thanked them, and tactfully advised them to work on the culture of dance. 'After that meeting, I felt like I had wings over my shoulders,' M. Vantukh recalls [2, 33].

Three years later, in 1967, M. Vantukh met again with P. Virsky during a competition in the city of Kyiv. Virsky during a competition in Kyiv, where the maestro was the chairman of the jury. P. Virsky advised the young choreographer and the team to work and develop Ukrainian dance. The team began many hours of creative work, new productions were created and performed, and at the next Yunist competition presented the dance

'Ukrainian Greeting', which was highly praised by P. Virsky.

The acquaintance with the outstanding director and his favourable feedback influenced the further formation of M. Vantukh's worldview, his national and patriotic formation of the artist-choreographer. New choreographic compositions and suites appear in the repertoire, and M. Vantukh became a well-known and recognisable master of folk and stage dance.

At this time, M. Vantukh also carried out fruitful work outside the the 'Yunist' dance ensemble. As an experienced master of folk choreography, he was invited to the Lviv Academic Theatre of Opera and Ivan Franko Academic Theatre of Opera and Ballet. One of the first works of M. Vantukh was a choreography of dances in the opera by S. Hulak-Artemovsky's opera 'Cossack Beyond the Danube'. Turning to the score, having got acquainted with the historical events, everyday life, the plot, and having considered images, the choreographer decides to create a production following the ideas of the music composer. The composer recreates the dance scenes in the second act of the performance, using the suite form. These are: 'Dances', 'Ukrainian Dance', 'Black Sea Cossack', 'Zaporizhzhia Cossack', 'Cossack'.

All the dances are very diverse and help to reveal the images that so important in the story. The choreographer emphasises certain age groups in the dances groups. The first dance is a cheerful, incendiary hopak. In addition to the ballet dancers, the opera actors also took part in the dance scene. In Ukrainian Dance, M. Vantukh shifts the emphasis to character, which is emphasised by the performers of the older generation - men and women who perform slowly, slowly, with slowly, with the characteristic dexterity of this age, performing a domestic dance. The next fragment, 'Black Sea Hopak', is structured as a combat hopak with with each Cossack performer demonstrating successful sabre skills, competing in stunts and virtuoso male elements.

The suite ends with a with a fast Cossack, which is of a mass character, demonstrating the fun and joy of all the participants, not only the dance group, but also the heroes of the of the opera [3, 115–117]. In the finale of the performance (Act III of the opera), rejoicing at the return to their Ukraine, all the participants of the performance perform hopak. Choreographer M. Vantukh depicts the joy and optimism of the young performers using movements and figurative constructions characteristic of hopak.

In the opera 'Kateryna' by M. Arkas based on the work of Taras Shevchenko, M. Vantukh performs the 'Cossack', as the scene begins with a domestic scene, where girls are dancing to a song called 'Vesnyanka'. At this very moment the guys with the musicians appear. The choreographer resolves this action with an incendiary Cossack dance, a mass dance, using all the lexical and compositional techniques of the Cossack - a circle pattern, fast tempo, dance competition between pairs. Colourful costumes complement the images of the performers 'Kozachka'. Nazar Stodolya by K. Dankevych at the Lviv Theatre of Opera and Ballet Theatre was another step towards professional development in the life of M. Vantukha. The bright lyricism, reproduction in a special composer's

K. Dankevych's special composer's mother, reproduction of Ukrainian folk songs and dance melodies, made it possible for the choreographer to embody the scene of parties and and merry hopak. The dance is a competition, a dance of passion, fun and joke, diverse drawings, vocabulary - all this in the action of colourful musical and choreographic parties.

The scientific novelty of the article lies in a detailed analysis of M. Vantukh's choreographic productions in the 1950s–1970s.

Conclusions. Thus, the analysis of Myroslav Vantukh's choreographic productions of the 1950s–1970s allows us to identify the factors that influenced the development of the choreographer's artistic views. Experience of working in an ensemble 'Yunist' contributed to the formation of the main features of M. Vantukh's choreography, namely a synthesis of classical and folk choreography and a tandem of world culture with Ukrainian authenticity.

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*Стаття надійшла до редакції 03.10.2024  
Отримано після доопрацювання 04.11.2024  
Прийнято до друку 11.11.2024*