
Відгуки. Рецензії. Повідомлення

Shulgina Valeria

professor, doctor of art, National Academy
of Managerial Staff of Culture and Arts
e-mail: shulgina_v@voliacable.com

ELENA MARKOVA: CREATIVE FLIGHT

**(Valeria Shulgina is talking with Elena Markova, Ph.D, Doctor of Science in Music Art,
Professor, Head of the Department of Theoretical and Applied Cultural Studies
Odessa National A. V. Nezhdanova Academy of Music)**

Шульгіна Валерія Дмитрівна, доктор мистецтвознавства, професор, завідувач кафедри теорії, історії культури і музикознавства Національної академії культури і мистецтв

Олена Маркова: творчий політ (Розмова Валерії Шульгіної з Оленою Марковою – доктором мистецтвознавства, професором, завідувачем кафедри теоретичної та прикладної культурології Одеської національної музичної академії імені А. Нежданової)

Шульгіна Валерія Дмитриевна, доктор искусствоведения, профессор, заведующая кафедрой теории, истории культуры и музыковедения Национальной академии руководящих кадров культуры и искусств

Елена Маркова: творческий полет (Беседа Валерии Шульгиной с Еленой Марковой – доктором искусствоведения, профессором, заведующей кафедрой теоретической и прикладной культурологии Одесской национальной музыкальной академии имени А. Неждановой)

Early (since 1965) manifestation of teaching talent of student-musicologist Elena Kaminski, subsequently Markova, is ironic because as the musicologist she was proved only with the conservatory door. Talented pianist Kaminska, by coincidence, was adopted by the musicology department of the Odessa Conservatory in 1965. But she found out that musicology had been "her" destiny, confirming the idea of S. Skrebkov, the Moscow professor and S. Pyaskovsky, his Kiev colleague. It says that only at the level of higher education and the graduate school, you can decide musicologist, as the serious basis of performing - the only guarantee of the usefulness of finding talent in the field of musical science. A similar "leaping" from performing activities to musicology characterizes the activities of many leaders of the Odessa musicological world.

50 years of work in Odessa State Conservatory, since 2005 the Academy of Music, from 2013 Odessa National A. V. Nezhdanova Academy of Music are the "relentless joy and eagerly want to work" (the words of E. Markova). Le Van Toan, the pupil and follower of Elena Nikolaevna, the Vietnamese graduate and later professor, the rector of Hanoi Conservatory, described the active nature of Markova: "You are like a machine, one is over, another begins. You as the Oriental woman: You do not get tired to work". E. Markova adds: "Of course, there is fatigue and despair when something fails but these cases are particularly. The good fortune to work on a calling is dominant".

Elena graduated the Conservatory of the class of S. Orpheev, who presented her a book of Yavorsky with humorous inscription: "For future T. Livanova ...". But we shouldn't forget his critical wishes: "You have recovered a bit, I suppose, and then for the teacher ...". S. Orpheev suggested a trip to Moscow for training at the Faculty of the High Training of Moscow Conservatory, it was the first in the history of music schools in 1972. It was the only year when the dean of the faculty of training was E.V. Nazaykinsky who was going to defend his doctoral thesis. That parade of musicians and experts, whom he invited to his taste, was not repeated. That period Elena Nikolaevna got acquainted with E. Denisov, a great composer (in 1972), her work on the foundation of his works was her qualification of a historian-analyst. Then there was a meeting with a rising star of the modern musicology V. Medushevsky, now professor, whose work has become the basis of what is now called "the metaphysics of the history of music."

E. Markova's candidate's thesis was written in postgraduate of Kyiv P. Tchaikovsky Conservatory. Her tutor was I. Kotlyarevsky who began his musicological amazing ascent, later as a professor, Vice-President of Tchaikovsky NMAU. Kotlyarevsky is a whole era in the musical life and musical science of Kyiv. You could come up with any topic to Kotlyarevsky who was unlike many other leaders of the modern musicological space of Ukraine, always enthusiastically accepted custom turn supported - but never "helped", the author of the idea was responsible

for his/her initiatives. Elena Markova was the first who had defended her candidate's thesis in the class of Kotlyarevsky. The thesis, as the standard in 1970, consisted of the little number of pages (about 140 pages), but the application of musicological analysis took more than 500 pages and still has been waiting for its publication.

Elena Markova always liked educational, scientific, lectures and individual work. The long years of her teaching allowed her observe changing of "color of generations": a "intonation Dictionary of the era" goes away and it is replaced by another one. By the end of 1970 the transformation of musical tastes impressed: listening to music of the Impressionists, especially in the opera version was difficult for students, they really did not understand and did not accept the creations of the Impressionism and Symbolism. They liked all effective, aggressive and offensive such as ostinato by M. Skorik. Suddenly they began to hear Debussy and admired him: the postavant-garde generation appeared. It is wonder what preferences the youth will find out in the 2020s because each century the "new youth" come to music and it leads to the great consequences for artistic practice.

"Today, it is an interesting time to break the foundations of the composition of professional distinctions. If the last twentieth century, not without reason called "the great and terrible," comparing it with the conscious of bloodthirsty Renaissance, now we are clearly in the modes of the Gothic Revival", - Elena says.

Pedagogical results of E. Markova, her graduates of different ranks in the specialty and a master's degree are incalculable. The counts of the defended dissertations of candidates are (44) and doctoral are (3). They were essentially written under the consulting of E. Markova.

Elena Markova refers to the memory of her old family of Kaminski, well-known intellectuals of the twentieth century in Odessa in the publication which being preparing on the basis of the material about E. Markova's activity in 2008-2015 years.

"With them the spark to revive the memory of the departed names that were the glory of the Fatherland as imprints of people's Honor and dignity of the Faith. Darius Androsova-Markova, her daughter is a musician from God. This is all that remains of a plurality of loved people who were destroyed in wars and disasters of the twentieth century. The Graduates of the class of specialty are called "scientific children," we hope that this kind of "children creation" will be for the benefit and "Creation" and the society which will accept them". By these heartfelt words, facing the future, Elena Markova, well-known in Ukraine and over the world of music, a talented musician and the person, a professor, concludes the conversation. We wish you new creative discoveries and human feats, Dear Elena!

Малиневська Валентина Мефодіївна

кандидат історичних наук, професор,
заслужений працівник культури України,
директор Чернігівського інституту мистецтв
та менеджменту культури Національної академії
керівних кадрів культури і мистецтв;

Малишко Сергій Вадимович

кандидат історичних наук, доцент
кафедри історії, теорії та практики культури,
в.о. заступника директора з навчальної роботи
Чернігівського інституту мистецтв
та менеджменту культури Національної академії
керівних кадрів культури і мистецтв
chernigov.immk@ukr.net

**ПРЕЗЕНТАЦІЯ НАВЧАЛЬНОГО ПОСІБНИКА В.Я. ОРЛОВА
"К МУЗЫКЕ С ГИТАРОЙ"**

"К музыке – с гитарой" – таку назву має щойно видана викладачем-методистом Чернігівської музичної школи № 2 імені Е.В. Богословського Орловим Володимиром Яковичем початкова школа комплексного виховання і навчання гітариста.

Унікальна авторська методика розкриває принципово новий підхід виховання і навчання музиканта-гітариста на основі 45-річної успішної практичної діяльності автора.

В.Я. Орлова по праву вважають засновником сучасної професійної гітарної школи на Чернігівщині. Випускник творчої лабораторії професора, заслуженого діяча мистецтв Росії, лауреата Державної премії композитора Віктора Михайловича Лебедева Орлов В.Я. виховав плеяду музикантів-гітаристів, серед яких лауреати обласних, вітчизняних та міжнародних конкурсів: Ф. Волков, О. Бойко, О. Гречанюк, А. Муравейник, С. Разаківа та багато інших. На сьогодні в середніх та початкових спеціалізованих музичних навчальних закладах України працює вже четверте покоління його учнів.