

The Opera Studio of Ukrainian National Tchaikovsky Academy of Music. Stages of achievements

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художній задум і виконавське втілення

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Abstract. The article reproduces a complete picture of the functioning of the Opera Studio of the Ukrainian National Tchaikovsky Academy of Music in the late 1940s-2000s. The activity of the creative centre is considered taking into account the universality of its status — on the one hand, as a professional musical theatre with its outstanding creative figures and productions, and, on the other — as a powerful educational, creative workshop, where professional training of future opera singers is carried out. The article pays special attention to the international cooperation of Opera Studio with similar European groups. In particular, the article analyzes the 1980 production of G. F. Handel's opera "Deidamia," a joint project of the Pyotr Tchaikovsky Kyiv State Conservatory and the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig. The tasks included: outlining trends in the development of the repertoire policy of the Opera Studio of this period and clarifying and supplementing information about its most significant stage productions.

Keywords: Opera Studio of the Ukrainian National Tchaikovsky Academy of Music, Opera "Deidamia," opera creativity, production process, opera director.

Problem statement. The Opera Studio of the Ukrainian National Tchaikovsky Academy of Music (hereinafter referred to as the Opera Studio) plays an important role not only in the artistic life of the academy but is also an artistic, educational, cultural, and Educational Center in the musical life of Kyiv and Ukraine as a whole. This is a unique creative workshop, which on the one hand, is a real professional theatre with its repertoire, staff of soloists and orchestra, and, on the other, a training base for the formation of future singers.

The article's purpose is to recreate a complete picture of the functioning of the Opera Studio during the late 1930s-2000s, where the foundation's activities are considered taking into account its universal

status as a professional opera and educational opera house.

The tasks include:

— to follow the trends in the development of the repertoire policy of this theatre during the specified period;

— to find out and supplement information about the most significant stage productions of the Opera Studio;

— to describe the role of the first international project of the Opera Studio — a production of G. F. Handel's opera "Deidamia."

Analysis of recent research and publications. The activity of the Opera Studio, with its inherent cultural-historical and figurative-stage features, is

revealed in the studies of V. Bondarchuk, M. Kopytsia, V. Rozhko, I. Kolodub. However, the question of the stages of the formation of vocal, directing, and conducting aspects of the Opera Studio's activities in preserving and transmitting the best performing traditions during this period is poorly studied.

Main part. A significant and long-awaited event in the artistic life of 1937–38 was the opening of the Opera Studio as part of the solemn events dedicated to the 25th anniversary of the foundation of the Kyiv State Conservatory. At the opening ceremony on December 31, 1938, Daniel Aubert's Opera "Fra Diabolo" was performed with the participation of students of the vocal Department of the conservatory. Volodymyr Piradov, an outstanding Ukrainian conductor, conducted the performance. Yukhym Lishanskyi, a student of Yevhenii Vakhtanov, carried out the artwork and direction. This production was a great success and marked the beginning of an educational theatre for future opera artists at the Kyiv Conservatory. This performance's uniqueness was also the first attempt to stage a full-fledged opera performance with costumes and scenery, not just staging individual fragments of performances, as it was before.

The success of the premiere screening inspired the team to continue fruitful work on opera performances. The studio's repertoire gradually expanded, and the student theatre became a kind of creative laboratory where students and graduates of various faculties — vocalists, conductors, composers, pianists, and orchestras—took their first steps. Among the outstanding singers who first participated in the performances were Pavlo Karmaliuk, Larysa Rudenko, and Ostap Darchuk. During 1939–1941, such operas of classical repertoire as "Yevgenii Onegin" by Pyotr Tchaikovsky, "The Marriage of Figaro" by Wolfgang Amadeus Mozart, "Tales of Hoffmann" by Jacques Offenbach, and others were staged on the stage of the Opera Studio. Their appearance is also due to the creative tandem of Yukhym Lishanskyi and conductor Volodymyr Piradov.

The next period in the history of the Opera Studio began immediately after the end of the German-Soviet war in 1946. Outstanding Ukrainian

conductor Veniamin Tolba became the chief conductor of the Opera Studio. This phenomenally gifted musician and bright interpreter paid great attention to his work and pedagogical work with vocal students and conducting faculties in the framework of opera productions. As contemporaries recall, during rehearsals, the maestro could work for hours on parts with students, revealing new facets of musical performance and encouraging them to work independently and painstakingly.

Having devoted more than 25 years of his life to working in an Opera studio, he staged 16 performances and brought up a whole galaxy of outstanding opera artists and musicians. During his student years, Dmytro Hnatiuk, Yevheniia Miroshnichenko, Yevhen Chervoniuk, Liliia Lobanova, Andrii Kikot, Halyna Sukhorukova and many other now-famous stars of Ukrainian and world opera sang under his direction.

Tolba's first production on the stage of the Educational Theater was the premiere of the play "The Merry Wives of Windsor" by Karl Nicolai on February 12, 1947. The play was directed by the then-artistic director of the Opera Studio, Yukhym Lishanskyi. The work, written on the plot of the comedy of the same name by William Shakespeare, received a vivid embodiment on the stage of the student theatre. The Opera had many comedic and lyrical scenes, arias, and ensembles, which brought outstanding vocal and acting benefits to the student group. They contributed to the education of singers-actors of flexible phrasing and expressiveness of live musical speech. The performance pleased "...with its freshness, young enthusiasm; it well reveals the optimistic spirit of the fantastic comic opera, its juicy humour, and dance rhythms." Music critics also wrote about the original reading of the musical material by the conductor of the performance, V. Tolba, who convincingly revealed the figurative and artistic concept of the opera: "The Orchestra played. It is flexible in nuances and easily lends itself to the conductor's Baton. We can talk about the studio orchestra as a full-fledged artistic unit. Under the guidance of an artist like V. Tolba, the orchestra will undoubtedly develop and grow."

The stage production of this period is Wolfgang Amadeus Mozart's opera "The Marriage of Figaro." Tolba's interpretation of this performance became a whole school for mastering the opera style of the Austrian composer. Vasyl Kukharskyi notes that Tolba learned that "the character, spirit, and style of Mozart is light, elegant, full of brilliance, where everything is connected with living life on stage. The conductor paid attention to every intonation of the singing actor, rhythmic figure, every change of tempo, every orchestral stroke, coloristic technique because the smallest detail of Mozart's musical fabric is rapidly included in the process of action." In addition to "The Marriage of Figaro" in 1956, two more Mozart operas, "The Impresario" and "The Magic Flute," were staged on the stage of the Opera Studio. The productions were dedicated to the 200th anniversary of the composer's birth. The play "The Magic Flute" was a great success, becoming a landmark in the repertoire of the Opera Studio, thanks to the brilliant acting ensemble of young singers Yevheniia Miroshnychenko (*The Queen of the Night*), M. Shevchenko (*Papageno*) and Andrii Kikot (*Sarastro*).

Exploring the creative activity of Veniamin Tolba in the 1950s, it is also necessary to recall Pyotr Tchaikovsky's production of "Iolanta." Director Oleksandr Kolodub managed to create a unique performance in its tenderness and touching, which became a decoration of the capital's musical life at that time because "... the success of this production covered the whole country. In his "Iolanta," there was so much Tchaikovsky, so much light and sun, so much musical beauty that it was perceived as an ode to life." Performances with the participation of V. Tolba have always attracted the audience's attention and enjoyed great success. The press enthusiastically noted the conductor's skill, which with each new premiere, acquired new perfect facets.

However, despite the success of student theatre, in the 1950s, the management of the Opera Studio had a severe problem. Unfortunately, due to the lack of a large opera stage, insufficient staffing of the orchestra and choir, constant changes in the composition of performers, and other unfavourable circumstances,

it was simply impossible to keep productions constantly in the repertoire. Therefore, the Department of opera training has repeatedly raised the issue of opening a professional musical theatre with a permanent repertoire, a staff of soloists, and an orchestra based on the Opera Studio. This cherished dream for the conservatory was realized in 1957 when the Kyiv Conservatory received a new room. A theatre was built specifically for the Opera Studio with a large hall for 800 seats, a stage, an orchestra pit, and artistic and auxiliary rooms.

The opening of the new stage took place with the premiere of the play "Forest Song" by Vitalii Kyreiko, staged by Oleksandr Kolodub. Yakiv Karasyk, a well-known Ukrainian conductor, conducted the performance. The leading roles were performed by Diana Petrynenko (*Mavka*), a graduate student of Maria Yehorycheva's class, and Mykhailo Rakov (*Lukash*). Anatolii Mokrenko made his debut on the big stage as *Perelesnik*.

The performance from the first chords won over the audience with its inspired poetry, tenderness, and unique musical images. In the director's concept of Oleksandr Kolodub, each picture, each *mise-en-scene* struck with its sublime lyricism and romantic excitement, where "the director sought to achieve conciseness, clarity of drawing roles, motivate the actions of the characters or explain certain situations. In general, the performance of "Forest song" makes a good impression and excites the listener. "Forest song" is a great start to the youth theatre."

In the early 1960s, an essential stage in the history of the Opera Studio began. The Educational Theater starts as a professional Music Center with a permanent group of soloists, an orchestra, and a choir. This new step greatly facilitated the team's work and allowed them to embody many essential educational performances, which became a whole school for future opera artists. At that time, the new stage of the Opera Studio staged the operas "Natalka Poltavka" by Mykola Lysenko (conductor Veniamin Tolba, director Oleksandr Kolodub), "Forest Song" by Vitalii Kyreiko (conductor H. Slupskyi, directed by Oleksandr Kolodub), "Kateryna" by Mykola Arkas (conductor Yakiv Karasyk,

dir. Oleksandr Kolodub), "The Tsar's Bride" by Nikolai Rimsky-Korsakov (conductor H. Slupsky, director Oleksandr Kolodub), "Faust" by Charles Gounod (conductor Yakiv Karasyk, director Yukhym Lishanskyi), "Iolanta" by Pyotr Tchaikovsky (conductor Veniamin Tolba, director Oleksandr Kolodub), "La Traviata" by Giuseppe Verdi (Ye. Vyhorsky, Oleksandr Zavina), "The Barber of Seville" by Giacomo Rossini (Yakiv Karasyk, Yukhym Lishanskyi), "The Taming of the Shrew" by Vissarion Shebalin (conductor Yakiv Karasyk, director Yukhym Lishanskyi), as well as operas and fragments from performances by contemporary composers — Sergei Prokofiev's "The Story of a Real Man", Heorhii Kreitner "Tanya" based on the drama by Oleksii Arbuzov, the play "Immortality", which combined fragments from the operas "The Young Guard" by Yuliy Meitus and "Jalil" by Nazyb Zhyhanov (conductor Veniamin Tolba, director Oleksandr Zavina) and others.

Performances of the Opera Studio attracted more attention from connoisseurs of vocal art. This success was facilitated by the fruitful work of directors and conductors and the activities of the studio's leading soloists, who decorated the performances with their acting and vocal skills and passed on their experience to the younger generation. During this period, there were only ten artists on the staff of soloists of the Opera Studio, each of whom was an original, engaging, and diverse singer, performing both the roles of heroes and minor and characteristic roles. It was in the performances of the Opera Studio that the talents of such beautiful singers as Anatolii Mokrenko, Mykhailo Rakov, Halyna Sluchovska, Zinaida Buzyna, Violetta Votrina, Svitlana Mateyuk, Oleksandr Katsiyaev, Tetiana Mykhailova, and others were fully revealed.

The triumphal tour to Moscow in 1966, where the best performances from the repertoire of the Opera Studio were shown — "Natalka Poltavka" by Mykola Lysenko, "The Fair at Sorochyntsi" by Modest Mussorgsky, "Forest Song" by Vitalii Kyreiko and "The Tsar's Bride" by Nikolai Rimsky-Korsakov. Numerous viewers, musicologists, and critics highly appreciated the work of the Opera Studio,

giving high praise to the production directors, performers, talented soloists, and students of the Kyiv State Conservatory.

In the late 1960s, the musical comedy department opened in 1969. One of the first performances was the premiere of Johann Strauss's operetta "The Bat." The director's concept of the play was embodied by one of the luminaries of the Opera Studio, Oleksandr Zavina. The role of Adele was made her stage debut by student Liudmyla Makovetska, who at first sight charmed the audience with her stage plasticity and sonorous, silver soprano voice. Over its nearly 30-year history, the musical comedy department has produced more than 15 classical and contemporary operettas, including Robert Planquette's "The Bells of Corneville," Jacques Offenbach's "Lisette and Philidor," Frederick Law's "My Fair Lady," Alexey Ryabov's "Wedding in Malinovka" and others.

The beginning of the 1970s marked a significant renewal of the teaching staff of the Department of opera training and the Opera Studio. At this time, conductors Lev Horbatenko, Viktor Zdorenko, Eduard Senko, Heorhii Streletskyi, directors Rudolf Bielitskyi, Volodymyr Bilotserkivskyi, Valentyn Shchoholiev begin working. New interesting productions are starting to appear on the posters of the Opera Studio, including "Mozart and Salieri" by Nikolai Rimsky-Korsakov, "The Elixir of Love" by Gaetano Donizetti, "The Bartered Bride" by Bedřich Smetana, etc. Earlier productions are also gradually being updated and improved, in particular, "Faust" by Charles Gounod, "The Barber of Seville" by Gioacchino Rossini, "The Fair at Sorochyntsi" by Modest Mussorgsky, and "The Tsar's Bride" by Nikolai Rimsky-Korsakov.

An attractive creative experiment was the original production of Pyotr Tchaikovsky's opera "Yevgenii Onegin." A new reading of this work on the stage of the Opera Studio in 1974 was embodied by a young director, a graduate of the Ivan Karpenko-Kary Kyiv Theater Institute Yurii Chaika. Tchaikovsky's opera was performed in its complete form, without any bills. The young director sought to modernize the performance, reflecting important trends

of the then-European opera by abandoning the traditional design of the performance and inspiring the scenography with interesting cinematic techniques and unusual lighting. The performance was received ambiguously, and although the production of *Chaika* received a positive assessment from many experts, it remained incomprehensible to representatives of the older generation of artists and directors. However, despite its short stage life, this performance was one of the first experimental stage director's decisions on the stage of the Opera Studio.

At the same time, the creative team is preparing the premiere of Kyrylo Molchanov's opera "The dawns here are quiet" on the 30th anniversary of the victory in the German-Soviet war. Conductor Lev Horbatenko and director Valentyn Shchoholiev created a touching and emotional canvas about the fate of five anti-aircraft gunners and Commander Vaskov, whose lives were broken into by a bloody war. This production became a landmark in the history of the Opera Studio in the 1970s. Kyrylo Molchanov's Opera was a triumphant success and did not leave the theatre's posters for more than 15 years.

In the late 1970s and early 1980s, the International Creative Ties of the Kyiv conservatory with music educational institutions in European countries began to expand. One of the most notable joint creative projects was the production of Georg Friedemann Handel's opera "Deidamia" in 1980. The performance was staged thanks to an innovative collaboration between the Pyotr Tchaikovsky Kyiv State Conservatory and The Felix Mendelssohn-Bartholdi Higher School of music in Leipzig.

By agreement, the production was carried out by German director Renata Eiser, and both educational institutions prepared their compositions of performers together with orchestras, conductors, and designs. The unique significance of this production was that it was the first stage incarnation of Handel's little-known opera on the Kyiv stage. Let's focus on this event in more detail to outline the innovative principles of directing implemented in the idea of the Opera "Deidamia" and the style of its understanding and performance.

This international project was the first embodiment of Handel's opera heritage on the Ukrainian stage. However, unfortunately, his last opera idea — "Deidamia" — was never realized again in the stage space of Ukraine. In this production, the hidden drama of the plot canvas is combined with comic touches and the inspired lyrics of love feelings. As I. Kolodub notes, Handel's operatic style required performers "dynamic flexibility and a certain mobility of the voice. As a result of the extensive work of conductor Lev Horbatenko with the performers, the team achieved clarity and coherence of sound in ensembles, intonation accuracy, and expressiveness in solo episodes. The director made considerable efforts to achieve a natural, meaningful, emotionally rich sound of the word (the opera was performed in Italian). Therefore, each student learned the literal translation of his part and his partners." At the same time, the student had to realize both theoretically and make sure in practice that singing is not an end in itself but the only possible form of expression during a stage action. First, this includes singing techniques, physical education, rhythm, dance, and pantomime, without which modern musical theater is impossible. Students worked on the performance with great enthusiasm, which gave fruitful results.

Director Renata Eiser combined the efforts of both art universities, creating a performance with an organic style orientation. The production reveals "an extremely clear dramatic idea of the opera, impresses with the logic of the development of stage action, the dynamism of the mise-en-scene with the general laconism of expressive means. The "microcosms of feelings" that exist outside the action and allow the hero to plunge into the world of his own experiences are highlighted. Such an operatic convention is quite natural and appropriate about Handel's work."

Critics liked the vocal and stage image of Deidamia, created by the young Ukrainian singer N. Kravtsova, which was inspired by the features of sensuality, femininity, and emotional spontaneity. M. Friedrich, a student singer from Leipzig, also demonstrated a bright musical and acting talent combined with an excellent command of the voice and an understanding

of the subtleties of Handel's musical style. The participants' performances of the performance were also highly appreciated by the head of the Department of solo singing at the Leipzig Higher School of music Kern Peschel and the then-chairman of the Handel Society, Professor Walter Sigmund-Schulze. The latter, in his reviews in the newspapers "Freiheit" and "Neues Deutschland," wrote: "...what happened in Kyiv at the end of last year was new ... The students' bright performance skills and informative and temperamental directorial work impressed the audience from the first bars. The success of four Kyiv and two Leipzig singers and performers was convincing. The Conservatory Orchestra conducted by Lev Horbatenko was an outstanding one."

In May 1980, the expected premiere took place on the Higher School of Music stage in Leipzig, where Kyiv performers performed. On this occasion, Werner Wolf wrote in the newspaper "Leipzige Volkzeitung" that "the joint production of Handel's last opera is not only the result of thirteen years of friendly work of the Kyiv conservatory and the Leipzig Higher School of music but also a new qualitative achievement: the performance became the culmination event in the program of the days of Kyiv in Leipzig." He positively assessed the performance of students from Ukraine in this performance: "Deidamia by N. Kravtsova is spiritual and full of self-esteem," "persistent in achieving his goal, energetic" *Odyssey* by Femi Mustafaiev was good. After the success of the performance in Leipzig, our young singers received an invitation to perform at last year's Handel festival in Leipzig.

Soviet music magazine No. 7 for 1981 also did not ignore the successful premiere: "For the first time on the Soviet stage, Handel's *Deidamia* saw the light of the ramp in the Opera Studio of the Kyiv Conservatory. The production results from a creative community connecting the Pyotr Tchaikovsky Conservatory in Kyiv and The Felix Mendelssohn Higher School of music in Leipzig for more than ten years. Conductor Lev Horbatenko, director Renata Eiser, and artist I. Nesmiianov took part in joint work on the Opera. Together with students of the vocal Department

of the conservatory and soloists of the Opera Studio, their colleagues from Leipzig — Christina Krueger and Mathias Friedrich — were engaged in the premiere performance."

The next stage in the cultural life of the Opera Studio began in 1983 when an outstanding singer and luminary of Ukrainian Art, Dmytro Hnatiuk, headed the Department of opera training. Having extensive stage experience, the director updates the masterpieces of Ukrainian opera classics, emphasizing that first of all, future opera artists should be brought up on their native and understandable repertoire. One of the first operas embodied by this luminary of Russian art on the stage of the Opera Studio is the operas "Natalka Poltavka" by Mykola Lysenko and "Zaporozhets za Dunayem" by Semen Hulak-Artemovsky. These performances remain in the theatre's repertoire to this day and are helpful educational material for training an opera singer. Also, on the creative initiative of Dmytro Hnatiuk, a new production of Charles Gounod's opera *Faust* appears on the stage of the Opera Studio, which can also be seen today on the poster of the Opera Studio.

The beginning of the 1990s was marked not only by the acquisition of much-desired independence for our state and a complex transition process and a crisis that covered all spheres of state and public life. This problematic period could not but affect the activities of the Opera Studio. At the same time, significant personnel changes were taking place: in 1993–1994, the team lost two outstanding figures and founders, directors Oleksandr Kolodub and Oleksandr Zavina. This also could not but affect the theater's repertoire: new premieres are becoming rare, and several performances have been listed on posters for several years.

However, in the mid-1990s, the Opera Studio still prepared several exciting and high-profile premieres despite difficult times. Among them, an important place belongs to the production of Giuseppe Verdi's opera "Rigoletto" (conducted by Volodymyr Sirenko, directed by Valentyn Shchokoliev), where the leading soloist of the Opera Studio, baritone Vitalii Zhmudenko, played the leading role brilliantly. Unlike the previous production of the late 1980s, the opera was staged

in Italian, the original language. In the scenography of this performance, there was an almost complete lack of scenery, and the characters of the main characters were emphasized by the style and color of their outfits, which contrasted with the black curtain in the background. The production's emphasis was placed on the characters' experiences and theatrical acting. Gilda, performed by now-famous singers Olha Fomichova and Nataliia Pelykh, looked incredibly touching and gentle in a white outfit.

Another high-profile premiere of that time is also the experimental production of Georges Bizet's opera "Carmen" by Kofman in 1997. The audience remembered it as a challenge to theatrical clichés, where the conductor-director and director Roman Kofman tried to accurately and clearly emphasize the dramatic line of events through parody, comedy, and grotesque. The debut of the famous conductor as a director and production designer was perceived far from ambiguously. However, the appeal of the creative team to one of the most complex masterpieces of the world opera repertoire was a significant achievement of this period. It showed the high level of training of singers in this creative centre.

Among the performers of the leading roles, the images of the passionate gypsy Carmen, created by Anzhelina Shvachka and Maria Lipinska, are incredibly bright and completely different. This performance was their graduation debut on the stage of the Opera Studio. Also, a significant achievement of this product should be considered the collected sound of the orchestra under the direction of a talented student Roman Kofman, conductor of the Opera Studio Serhii Solonko.

Another striking example of an extraordinary interpretation of opera classics is the subsequent production of Roman Kofman — Ruggiero Leoncavallo's opera "Pagliacci," which was staged on the stage of the Opera Studio in 2000. In this performance, the director actively involved the audience in action, bringing them closer to an active reaction to the course of events. Comedy and grotesque existed alongside more familiar solutions, contributing to the famous masterpiece's reinterpretation.

In April 2005, the Ukrainian National Tchaikovsky Academy of Music hosted an international festival dedicated to the work of the famous English composer Benjamin Britten. As part of the festival, the premiere of his opera "The Turn of the Screw" took place on the stage of the Opera Studio. This production resulted from a fruitful collaboration between the National Music Academy of Ukraine and the Guildhall Academy of Music and Drama (London, UK).

An opera with an extraordinary plot conflict is marked by complex musical material and a mystical plot. British director Stephen Medkof and conductor Ihor Andrievsky, together with the soloists, managed to embody an intriguing drama on stage. Critics especially noted the very young performer—ten-year-old Charlie Manton, who very convincingly displayed on stage the role of a boy haunted by a work of his childhood imagination. Even though the performance was held only once, it remained one of the most original and Unexpected Productions in the history of the Opera Studio of this period.

In 2006, the original stage solution of Giacomo Puccini's one-act opera "Gianni Schicchi" was proposed by a young talented director, at that time a student of the Department of opera training and musical directing Vitaly Palchikov. This work was staged on the opera stage of Kyiv for the first time, so the director, devoid of traditional theatrical clichés, received complete freedom to realize his own director's visions. The main element of the scenography artist Nataliia Rebrova made a large single bed, on which there is an inventive substitution of the deceased, and which, from the deathbed with the development of the event's turns into the central place of dramatic action, where "singers-actors naturally and easily acted in specific stage situations, while the music of Giacomo Puccini prevails in the performance in all decisions. This was achieved by the young conductor Serhii Holubnychyi, who clearly distinguished the facets of opera-comedy with a soft lyrical colouring and a sharper farce." The success of the performance once again showed the enormous creative potential of the collective, which can embody the works of composers of different styles and eras on stage.

The Opera “Chamber No. 6” by Ukrainian — Italian composer Volodymyr Zubityskiy, written in 1981, has come a long way to production — 25 years. The Opera Studio performed the show on April 28, 2006 (Director O. Senko, artist A. Feshchenko, conductor Tetiana Senko). The play is based on the short story of the same name by Anton Chekhov, and the libretto belongs to the pen of V. Dovzhyk. As Olena Zinkevych notes, the opera is dominated by “...a suffocating (literally and figuratively), hopeless and hopeless atmosphere of the hospital.” The feeling of hostile environment, loss, and absurdity of being in Chekhov’s plot get a new sound in Zubityskiy’s opera, absolutely consonant with modernity. Here the scenographic space is entirely closed, represented by the unity of stage content. Each of the six paintings becomes an expression of the madman. For example, the location of the first and third paintings — the hospital, the second and Sixth — Ward No. 6, respectively, the fourth and fifth, formally go beyond the ill-fated wing but still exist in the fundamental unity of the dramatic idea. As Olha Shubina notes, “isolation is also emphasized by the intonation unity of the opera, since the leitcomplex of the madhouse penetrates all sections, both in the form of a holistic implementation of the theme and at the micro thematic level.”

Another striking statement of the processes associated with modern directorial trends in opera was the production of one of the most impressive works of Christoph Willibald Gluck, “Orpheus and Eurydice.” The story of the eternal love of the legendary hero of Greek mythology Orpheus, who is forced to overcome many obstacles to bring his beloved wife Eurydice back to life, was embodied in 2009 by a young director Larysa Levanova and conductor Volodymyr Sirenko. The premiere was a huge success, and the performance itself remains one of the most successful and popular performances of the Opera Studio. The success can be explained by Gluck’s extraordinarily melodic and bright music, which holistically reveals the vocal capabilities of future singers.

In the late 2000s, the stage of the opera studio turned into an experimental launch pad where young directors had the opportunity to implement

their original projects. These are the latest readings of classics and appeals to works that are little known on the Russian stage, editorial versions, and sometimes the first-stage versions of modern scores.

Conclusions. The Opera Studio of Ukrainian National Tchaikovsky Academy of Music is a unique theatre with deep artistic and performing traditions passed down from generation to generation, as well as an excellent base for the formation and development of the vocal capabilities of opera singers. Having analyzed a significant amount of source materials that characterize the activity of the Opera Studio in the second half of the XX — beginning of the XXI centuries, we can see that the achievements of this period are fundamental and vivid in the history of this creative center. During this period, the Opera Studio became a bright center of Ukrainian musical culture with its universal and unique status as an educational, professional, and experimental theater.

It is shown that this period is one of the most fruitful in creative terms. This is due to several reasons and events, in particular, the commissioning of the New Opera Studio Building in 1957 and the formation of a permanent theater team in 1960, which included soloists of the studio, choir, and orchestra artists. The significant expansion of the repertoire played a substantial role in this process, allowing ample opportunities to reveal future singers’ vocal and stage talent.

The repertoire policy of the Opera Studio of this period was carried out taking into account the vocal capabilities of future artists so that the choice of works did not harm in any way, but on the contrary, brought benefits to the singers, developing their stage and vocal skills. Along with the traditional educational opera repertoire, the Opera Studio staff has repeatedly turned to productions of little-known works of European opera classics. One of the results of this work was the performance of the opera “Deidamia” by G. F. Handel, carried out in 1980 with the University of Music and Theatre (Leipzig); moreover, there were several innovative projects — “Orpheus and Eurydice,” “Chamber No. 6,” “The Wise [Girl],” “Gianni Schicchi,” in the 1990s and 2000s.

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Олег Тонкошкура. Оперна студія Національної музичної академії України імені Петра Чайковського. Етапність звершень

Анотація. У статті відтворено цілісну картину функціонування Оперної студії Національної музичної академії України імені Петра Чайковського кінця 1940-х — 2000-х років. Діяльність творчого осередку розглядається із урахуванням універсальності його статусу — з одного боку, як професійного музичного театру з його видатними творчими постатями та постановками, а, з іншого — як потужної навчальної творчої майстерні, де здійснюється професійна підготовка майбутніх оперних співаків. Окрему наголошено на міжнародній співпраці Оперної студії зі схожими європейськими колективами. Зокрема проаналізовано постановку 1980 року оперу Г. Ф. Генделя «Дейдамія», спільний проєкт Київської державної консерваторії імені Петра Чайковського та Лейпцігської вищої музичної школи імені Фелікса Мендельсона-Бартольді. Серед завдань — окреслено тенденції розвитку репертуарної політики Оперної студії зазначеного періоду, з'ясовано і доповнено відомості стосовно її найпоказовіших етапних постановок.

Ключові слова: Оперна студія НМАУ імені Петра Чайковського, опера «Дейдамія», оперна творчість, постановочний процес, оперний режисер.