

## MILITARY MUSIC PERFORMANCE IN THE CULTURAL SPACE OF CHERNIGIV REGION

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### INTRODUCTION

Military-musical culture is one of the important components of the artistic life of Ukraine, which is determined by both the history of the development of the national cultural space and its current state. This circumstance caused the researchers to turn to a wide range of issues related to military music: the ways of development of national brass music of the 18<sup>th</sup> – 19<sup>th</sup> centuries were studied<sup>1</sup>, the problem of the formation of a national system of training military musicians is singled out<sup>2</sup>, concert forms of activity of modern military brass bands are analyzed<sup>3</sup>; the current state of military musical performance and education is considered<sup>4</sup> etc. Against the background of works in which military musical culture is studied as a national phenomenon, the fragmentary nature of the study of regional features of its development is visualized: the military music of the Hetmanate of the 17<sup>th</sup> – 18<sup>th</sup> centuries is highlighted<sup>5</sup> and social functions of military bands of Galicia at the beginning of the 20<sup>th</sup> century<sup>6</sup>. In view of the above, the study of the military-musical culture of Chernihiv region, which has significant historical traditions, significant

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<sup>1</sup> Рудчук Ю. Духова музика України у XVIII–XIX ст. : автореф. дис. на здобуття наук. ступеня канд. мистецтвознавства : 17.00.01. Київ, 2001. 16 с.

<sup>2</sup> Гишка І. Перша і єдина в державі Україна. *Історія становлення та перспективи розвитку духової музики в контексті національної культури України та зарубіжжя*. 2019. Вип. 11. 2019. С. 41–48.

<sup>3</sup> Сіончук О. Концертні форми художньо-творчої діяльності військових духових оркестрів. *Історія становлення та перспективи розвитку духової музики в контексті національної культури України та зарубіжжя*. 2019. Вип. 11. С. 71–76.

<sup>4</sup> Апатський В. Історія духового музикально-исполнительського искусства : монографія. Київ : За друга, 2010. 320 с.; Сверлюк Я. Диригентсько-оркестрове виконавство в контексті суспільно-історичних традицій. *Історія становлення та перспективи розвитку духової музики в контексті національної культури України та зарубіжжя*. 2018. Вип. 10. С. 25–28.

<sup>5</sup> Горенко Л. Генеральна військова музика XVII–XVIII ст.: історія, структура та функційне призначення. *Сівєричина в історії України*. 2014. Вип. 7. С. 107–113.

<sup>6</sup> Горбаль Я. Соціальні функції музикування військових оркестрів Галичини першої половини ХХ ст. *Історія становлення та перспективи розвитку духової музики в контексті національної культури України та зарубіжжя*. 2019. Вип. 11. С. 27–33.

artistic achievements, is actively developing in the modern cultural space of Ukraine, represents the musical culture of the Siver land in many countries of the world, but has not yet become the subject of scientific study, becomes important. This circumstance is particularly striking given the fact that the musical culture of Chernihiv region has been researched quite fully: the general features of the regional musical life have been highlighted<sup>7</sup>, liturgical choral culture was investigated<sup>8</sup> and musical activities of public associations of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries<sup>9</sup>, the creativity of the leading representatives of piano, vocal-choral and accordion performance of Chernihiv region was studied<sup>10</sup>. The slowdown in the study of regional military music culture is due, in our opinion, to a number of factors: the perception of the military music culture of Chernihiv region as a component of Soviet Army music, which affected its superficial study, the lack of access to military archival sources, the disorganization of memoirs and epistolary of members of the military musical formations of Chernihiv region, insufficient completeness of the development of the research methodology of Ukrainian military musical art, etc. The purpose of the study is to reproduce the path of development of the military-musical culture of Chernihiv region, to find out its influence on regional cultural processes.

### 1. Military brass bands of Chernihiv region

Information about the functioning of military music orchestras in Chernihiv region dates back to the Hetmanschina, but is of a fragmentary nature. It seems possible to talk about the influence of military music on the development of the artistic space of the region from the last third of the

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<sup>7</sup> Самойленко Г. Нариси культури Ніжина. Ч. 2 : Театральне та музичне життя XVII–XX ст. : монографія. Ніжин : Видавництво НДПІ, 1995. 166 с.; Кавунник О. Музичне середовище Ніжина в контексті національних культуротворчих процесів XIX – початку XXI ст. : автореф. дис. на здобуття наукового ступеня канд. мистецтвознавства : 17.00.01. Київ, 2011. 20 с.

<sup>8</sup> Дорохіна Л. Богослужбний спів в музичній культурі Чернігівщини на початку XX ст.: автореф. дис. на здобуття наукового ступеня канд. мистецтвознавства : 17.00.01. Київ, 2002. 22 с.

<sup>9</sup> Ляшенко Т. Музична діяльність громадсько-культурних товариств Чернігівщини в контексті української музичної культури першої третини XX ст.: дис. ... канд. мистецтвознавства : 17.00.01 / НМАУ ім. П. Чайковського. Київ, 2006. 196 с.

<sup>10</sup> Бадалов О. Музично-педагогічна діяльність Ангеліни Стриги у контексті розвитку баянної культури Чернігівщини. *Мистецтвознавчі записки*. 2015. Вип. 28. С. 212–221.; Бадалов О. Лариса Роговець як провідний діяч вокальної культури Чернігівщини (до 55-річчя від дня народження). *Мистецтвознавчі записки*. 2017. Вип. 28. С. 212–221.; Бадалов О. Музично-педагогічна діяльність І. Клімової як складник формування культурного простору Чернігівщини. *Музичне мистецтво і культура*. 2020. Вип. 30 (2). С. 378–387.

19<sup>th</sup> century, when brass bands of the Reserve, Ostroh, Perevolochyn regiments, the Governor's guard orchestra, the orchestras of the Nizhyn and Chernihiv Fire Societies were active in Chernihiv region. These collectives were an important component of the regional musical life, because the activities of the symphony orchestra of the Chernihiv Music and Drama Society were somewhat fragmented, which was caused by unstable personnel potential and insufficient financial support. Instead, brass bands performed both purely official and artistic functions. According to the recollections of Chernihiv historian V. Pukhtynsky, «on Sundays and holidays there were “festivities” in the city garden behind the governor's house. Young people danced to the sounds of a wonderful brass band of the local regiment. On quiet summer evenings, it was especially pleasant to listen to the distant sounds of waltzes, marches and musical excerpts from operas and operettas. In the so-called “tsar” days, the regiment and the orchestra left the barracks located in the Yalivschina and marched bravura along Shoseynaya Street to Cathedral Square. “Feasts” were also arranged on the Val, and the same brass band attracted a lot of people»<sup>11</sup>.

Military musicians not only performed their direct functions and contributed to the organization of citizens' leisure time, but also had an impact on the development of the musical and educational movement. For example, Israel Yakovych Ziserman, the military bandmaster of the brass band of the Ostrog Regiment, became the first teacher in the class of woodwind and brass instruments, the leader of the symphony orchestra of the Chernihiv Music College founded in 1904; «flutist Protsenko and the Manilov brothers (later famous Kyiv musicians)» acquired skills in the brass band of the Nizhyn Fire Society, which was led by the father of the future prominent trumpeter T. Dokshitser<sup>12</sup>.

The fragmentary nature of the data on the activities of military brass bands during the period of the Ukrainian People's Republic and the first years of the establishment of Soviets does not allow us to clarify the importance of military music in the development of the cultural space of Chernihiv region. The found episodic information about the personalities of the leaders of military spirituals, presented in the second section of the article, suggests that the military music art of Chernihiv region in the 1920s and 1930s had sufficient artistic potential, but the beginning of the Second World War slowed down its development.

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<sup>11</sup> Пухтинский, В. Дней минувших были и анекдоты. Рукопис. 1964. Державний архів Чернігівської області. Ф. Р-1275 (В. К. Пухтинський). Од. зб. 46. 15 арк., арк. 3.

<sup>12</sup> Докшицер Т. Трубач на коне : монографія. Москва : Композитор, 2008. 232 с., с. 6.

In the second half of the 1940s, 3 military brass bands functioned in the Chernihiv region: 2 belonged to the regiments of the third long-range aviation division, 1 – to the bridge-building railway regiment. After the restoration of road and railway bridges in the region at the beginning of 1950, the railway regiment together with the orchestra was transferred to the Kerch military garrison; pilots' orchestras performed official functions, so the results of their activities did not affect the development of the cultural space of Chernihiv region. It has been possible to talk about the influence of military brass bands on the processes of regional culture creation only since the early 1950s, when the military brass bands of the 8<sup>th</sup> Military Educational Railway Regiment and the Chernihiv Higher Military Aviation School of Pilots began to operate in Chernihiv Region.

The military brass band of the Chernihiv Higher Military Aviation School of Pilots (hereinafter – ChHMASP) was formed together with the establishment of the Pilot's School in 1951. The organizer and first leader of the orchestra (1951–1955) was the well-known military conductor Senior Lieutenant Yefim Serhiyovich Balin (1907–1998). Before starting work in Chernihiv, he led the military band of one of the garrisons of the Far Eastern Military District. In 1951, E. Balin was sent to Chernihiv to create a brass band of the newly opened ChHMASP. During his leadership, the team mainly performed official functions. Since 1955, Major Kazimir Severinovich Golenzovskiy (1921–?) was appointed the head of the orchestra. A native of Kyiv, he graduated from the Higher School of Military Conductors (Moscow) in 1947 and began teaching at the school of military musicians of the Kyiv Military District. After the disbandment of the school, K. Golenzovsky was appointed head of the ChHMASP's orchestra (1955–1961). The innovation he introduced into the collective's activities consisted in organizing the study of music-theoretical disciplines (elementary music theory, harmony) and the basics of instrumentation by the orchestra members, which contributed to increasing the level of musical education of the orchestra members.

In 1962–1983, the orchestra was led by Major Gryhoriy Borysovich Kunkin (1927–2009). Starting from 1964, the ChHMASP's brass band began to participate in reviews-competitions of military bands, usually choosing the title of diploma student. Over the years, the skill of the team grew. The activity of the Chernihiv Music College, opened in 1961, indirectly influenced the improvement of the professional level of orchestra players. Its graduates became members of the ChHMASP's brass band as conscript and conscript soldiers (often after obtaining a higher musical education). The participation of supernumeraries contributed to staff stability of the team, and hence to the stability of the repertoire and the possibility of its formation from works not only of the ceremonial and formation repertoire, but also of world classics. During G. Kunkin's work with

the orchestra, the Solemn Overture «1812» and the Fantasy Overture «Romeo and Juliet» by P. Tchaikovsky, the symphonic poem «Preludes» and the Second Hungarian Rhapsody by F. Liszt, Symphony No.1 (Part I) by V. Kalinnikov, overture to the opera «Wilhelm Tell» by J. Rossini and others<sup>13</sup>. In addition to the repertoire list, a certain idea of the high level of performance of the orchestra members is provided by the memories of Pilot School's cadet M. Volevach: «I played in the ChHMASP's orchestra for a short time. It was led by Major Kunkin, the orchestra included composers and prominent musicians. To play in such an orchestra, it was necessary to be a gifted musician, which I was not, plus the workload is educational»<sup>14</sup>.

In the 1970s, the performances of the ChHMASP's military brass band together with the pianist, head of the piano department of the Chernihiv Music College I. Klimova and her students, with whom the orchestra performed the first parts of the piano concertos by L. Beethoven (№ 3), E. Grieg, S. Rachmaninov (№ 2), A. Kos-Anatolsky (№ 1), the finale of the Concert № 1 by P. Tchaikovsky. According to G. Kunkin, «the performance of these extremely difficult pieces significantly raised the level of the orchestra's skill»<sup>15</sup>. In 1970, the preparation of a concert and symphonic repertoire, unconventional for a military brass band, earned the group the title of laureate of the second prize of the contest of staff orchestras of the Kyiv Military District (chairman of the jury – Nathan Rakhlin).

An important place in the repertoire of the orchestra was occupied by samples of the composer's creativity of the orchestra members and local authors, arrangements and original works of the team leader. About the brightness of the musical expression of G. Kunkin as composer, V. Vlasenko, a former cadet of ChHMASP, speaks in his memories about the artist: «the song “Invincible and legendary”, which was sung at celebrations in the theater in 1970 under his leadership, I remember even now, and 40 years have already passed <...> everyone who remembers his song “Turbines”, will remember remember him too»<sup>16</sup>.

A wide repertoire palette allowed the ChHMASP brass band under the direction of G. Kunkin to perform twice a year with recital concerts: in March, the orchestra presented an academic concert program in the Philharmonic hall, and on Aviation Day, August 18, a program of popular

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<sup>13</sup> Малісов Н. Легенда про мідні труби. *Місто*. 2007. 1 квітня.

<sup>14</sup> Браєрський В., Власенко В., Волевач М., Козлов С. Спогади про Г. Б. Кункіна та духовий оркестр ЧВВАУЛ. 2009 р. Рукопис. 1 арк. Архів О. Бадалова.

<sup>15</sup> Бадалов О. Ірина Петрівна Климова : монографія. Чернігів : ОУНБ ім. В. Короленка, 2004. 60 с., с. 46.

<sup>16</sup> Браєрський В., Власенко В., Волевач М., Козлов С. Спогади про Г. Б. Кункіна та духовий оркестр ЧВВАУЛ. 2009 р. Рукопис. 1 арк. Архів О. Бадалова.

music works on the Summer stage in the city park; during the year, the orchestra performed at enterprises, educational institutions, concert venues in the region and beyond<sup>17</sup>. On the initiative of G. Kunkin, a jazz orchestra, an ensemble of folk instruments, and a vocal-instrumental ensemble were formed on the basis of a brass band. The expansion of the forms and types of musical life of ChVVAUL contributed to the involvement of a wide range of participants in creative leisure: the school's officers and members of their families, conscript and conscript soldiers. According to the memory of cadet S. Kozlov, «the orchestra of the unit is always remembered, even though there was some variety in the everyday harsh days of service. I remember that when you pass by the club, everything is on the second floor of the rehearsal room»<sup>18</sup>.

The further development of the ChHMASP's orchestra is connected with the activities of captain A. Tkachuk (1950). Having led the orchestra in 1983, A. Tkachuk continued G. Kunkin's efforts to found creative collectives. On his initiative, a variety ensemble began to operate, which became a three-time laureate at the republican soldier's song contest «On the Wings of the Motherland». A. Tkachuk's main innovation was updating the collective's repertoire with his own compositions and arrangements. The conductor recalled that «during his 12 years of service in the military orchestra of our Flight School, he made more than a thousand instrumental pieces <...> wrote many works for brass bands, and many of them are performed not only by military, but also by civilian brass bands <...> They are printed in collections military bands»<sup>19</sup>. In 1995, with the dissolution of ChHMASP, the military brass band ceased its activities.

In 1950, the 8<sup>th</sup> military educational railway regiment (hereinafter – military unit 92422) was formed, located in Chernihiv; the regimental military brass band was formed in the spring of 1950. The work of assembling the team, which included 30 musicians, and its management in the first months of activity was entrusted to the foreman of the band, the clarinetist Yukhym Fedorovych Turovsky. At the end of the year, military musician Captain Vasyl Ivanovych Nikolayev was appointed the head of the orchestra. During his leadership in 1950–1953, the team mainly performed official tasks.

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<sup>17</sup> Малісов Н. Легенда про мідні труби. *Місто*. 2007. 1 квітня. С. 4.

<sup>18</sup> Браєрський В., Власенко В., Волевач М., Козлов С. Спогади про Г. Б. Кункіна та духовий оркестр ЧВВАУЛ. 2009 р. Рукопис. 1 арк. Архів О. Бадалова.

<sup>19</sup> Зеленська О. Театральний маєстро Анатолій Ткачук. *Сайт Чернігівського обласного академічного музично-драматичного театру ім. Т. Шевченка* : веб-сайт. URL: <https://www.web.archive.org/web/20160326081240/http://teatr.cn.ua/pro-nas-pishut/26-2010-02-22-19-03-11/15-n.html> [дата звернення: 23.11.2020].

Since 1953, the railway orchestra has been performing the functions of a representative of the Chernihiv region's military brass band under the leadership of Major Pyotr Musiivych Kryvosheyenko, a graduate of the Military Conducting Faculty of the P. Tchaikovsky Moscow State Conservatory. At competitions-reviews of full-time military bands of the Kyiv Military District and inspection inspections, the team under his command demonstrated a sufficient level of mastery of the service and formation repertoire<sup>20</sup>. P. Kryvosheyenko did not ignore the participants in the amateur art of the regiment: he led the women's choir, provided orchestral accompaniment for the performances of soloists-vocalists at numerous concerts held in the military unit.

The improvement of the orchestra's performance skills continued under the guidance of Major Viktor Petrovich Filashinov, who led the team in 1965–1969. He was educated at the Faculty of Opera and Symphonic Conducting of the P. Tchaikovsky Kyiv State Conservatory (professor M. Kanershtein's conducting class), had the experience of conducting the orchestra of the military school of junior aviation specialists of the Kryvorizka garrison. V. Filashinov introduced works of academic music to the repertoire of the railway orchestra and introduced the group's performing activities outside the military unit. An example of this can be considered the concert program presented by the orchestra of railway workers (together with the orchestra of ChHMASP) in March 1966 in the hall of the Chernihiv Philharmonic, where more than 70 musicians performed the works by P. Tchaikovsky: Solemn Overture «1812», Italian Capriccio, finale of the Piano Concerto № 1 (soloist – I. Klimova), Solemn March etc. In the same year, the orchestra of railway workers, led by V. Filashinov, successfully performed at the contest-review of full-time military bands of the Kyiv Military District<sup>21</sup>.

At the time of the highest artistic ascension of the orchestra of military unit 92422, was 1969–1989, when it was led by Major Valentin Oleksandrovych Myaz, which could rightfully be considered «a professional and creative team, called to contribute to the political, military and cultural education of the personnel of the Armed Forces through the means of musical art»<sup>22</sup>. A graduate of the Moscow Institute of Military Conductors (1955–1960), he gained initial experience working with the military brass bands of the garrisons of the Odesa and Prykarpattia military districts.

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<sup>20</sup> Малісов Н. Музики військової оркестр. *Деснянська правда*. 1970. 24 лютого.

<sup>21</sup> Зюрікова Н. Слави музичної будемо гідні : монографія. Чернігів : Десна-Поліграф, 2015. 34 с.

<sup>22</sup> Советская военная музыка : учебное пособие / П. И. Апостолов и др. Москва : Военно-оркестровая служба Министерства Обороны СССР, 1977. 427 с., с. 28–29.

Having started work with the orchestra of military unit 92422, V. Myaz continued the work of his predecessor V. Filashinov in enriching the repertoire with works of academic music. The group's concert programs included «Overture to the opera «Taras Bulba» by M. Lysenko, symphonic poem «Night on the Bald Mountain» by M. Mussorgsky, Symphony № 4 (4<sup>th</sup> movement) by F. Mendelssohn, Symphony № 5 (1<sup>st</sup> movement) by P. Tchaikovsky, Solemn and heroic overture in memory of General Karbyshev by H. Kalinkovich, «Zaporizhia march» (arranged by S. Tvorun) and others. This repertory orientation contributed to the growth of the orchestra's performance skills, which three times earned it the title of laureate of the first degree of district competitions of staff orchestras of the Kyiv Military District."This repertory orientation contributed to the growth of the orchestra's performance skills, which three times earned it the title of laureate of the First degree of district competitions of staff orchestras of the Kyiv Military District»<sup>23</sup>. Thus, the professional level of the orchestra corresponded to the general trends in the development of the military spiritual culture of that time.

The concert activities of the railway orchestra in the 1970s and 1980s covered the settlements of Chernihiv region, cities of Ukraine, Belarus, Russia, Kazakhstan. One of the longest concert tours of the collective took place in 1982, when for 2 months the orchestra performed on the Baikal-Amur Highway and the cities of Central Asia in front of military railway workers who «constantly worked on the construction of the BAH, the railway lines Kurgan – Karaganda, Kokchetav – Kzil-Tu»<sup>24</sup>. In 1983, the orchestra successfully performed a solo program at the Kyiv Philharmonic.

In the 1990s, against the background of changes in the political and socio-cultural space of the state, when new forms of organization of public life were being developed, army structures were being reformed, economic crises were occurring, etc., the development of the orchestra was slowed down<sup>25</sup>. Its stagnation was reinforced by the turnover of management personnel – the orchestra chiefs changed almost every year: Major Volodymyr Hryhorovych Dorofeev (1989–1991), Lieutenant Oleksandr Mykolayovych Vlasyuk (1997–1999), Major Gennadiy Mykolayovych Yakovenko (2000–2004); during 1992–1996, the position of manager was

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<sup>23</sup> Бадалов О. Життєтворчість військових диригентів у контексті формування музичного простору Чернігівщини. *Музикознавча думка Дніпропетровщини*. 2021. Вип. 20 (1). С. 189–201, с. 196–197.

<sup>24</sup> Кордик С. Наше військо. Елітний полк у Чернігові. *Сіверщина*. 2010. 19 березня.

<sup>25</sup> Кузьмук О. Еволюція структури Збройних сил України (1991–2011 рр.). *Військово-науковий вісник Академії Сухопутних військ імені гетьмана Петра Сагайдачного*. 2011. Вип. 16. С. 47–63



vacant. The fact that «during 1991–1998 in the Armed Forces of Ukraine there was a situation when military orchestras lacked professional musicians, specialists in playing orchestra instruments»<sup>26</sup> did not contribute to maintaining the professional level of the orchestra.

At the beginning of the 21<sup>st</sup> century the railway orchestra was under threat of liquidation in connection with the disbandment of the railway troops of Ukraine according to the state program of reforming the Armed Forces of Ukraine. This process was made impossible by the Decree of the President of Ukraine No. 46/2003 «On the Transfer of Railway Troops of the Armed Forces of Ukraine to the Ministry of Transport of Ukraine» dated January 27, 2003<sup>27</sup>. In 2004, the railway troops were reformed into the State Special Service of Transport (hereinafter – SSST). After the mentioned reforms, military unit 92422 was reformed into military unit T0500 – the 8<sup>th</sup> educational center of Chernihiv SSST.

Preservation of the brass band as a component of the 8<sup>th</sup> Chernihiv educational center of the SSST exacerbated the issue of restoring its artistic capabilities, which was implemented with the appointment of Mykola Valentynovich Smal (1975) to the post of head of the orchestra in 2004. He graduated from the Chernihiv Music College named after L. Revutskyi (1994–1998), where he studied with V. Myaz (conducting, reading scores, playing instruments), from whom he learned the traditions of regional military music culture and who «advised me to connect fate with military music»<sup>28</sup>. After a term of service in the army, M. Smal obtained the specialty of military conductor at the department of musical art of the Military Institute of the National University «Lviv Polytechnic» and was appointed to the position of head of the brass band of military unit T0500.

Forming an idea of the team, M. Smal held a conversation with the staff and discovered that in the previous period the rehearsal work of the orchestra had an episodic nature, there was no activity to improve and expand the repertoire, besides, «it was difficult to call the team an orchestra, there was

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<sup>26</sup> Романовський Я. Проблеми становлення системи підготовки спеціалістів військово-оркестрової служби у Збройних силах України. *Вісник Національного університету «Львівська політехніка»*. 2008. № 612. С. 190–195, с. 192.

<sup>27</sup> Про передачу залізничних військ Збройних Сил України у підпорядкування Міністерству транспорту України. Указ Президента України від 27 січня 2003 № 46/2003. URL: <https://zakon.rada.gov.ua/laws/show/ru/46/2003#Text> (дата звернення 05.12.2020).

<sup>28</sup> Бушай Н. Гордість міста – військовий оркестр. *Чернігівський тиждень*. 2010. 16 лютого.

only 12 people»<sup>29</sup>. Restoration of the creative form of the orchestra, according to the conductor, «was really difficult» and became apparent only after 5 years of work<sup>30</sup>. During this time, the number of the team was increased to 30 orchestra players, as due to conscripts from among the graduates of the wind instruments department of the Chernihiv Music School named after L. Revutskyi, as well as at the expense of contract employees (mostly – Music College teachers); the repertoire underwent changes, which included the newest works of Ukrainian composers; thanks to regular rehearsals and persistent self-improvement of the orchestra members, the team acquired significant performance skills, which in 2009 brought it the title of laureate of the All-Ukrainian festival-competition of brass bands in Morshyn, and in subsequent years – laureate at the All-Ukrainian festivals "Colorful Ukraine" and «Surmy of Ukraine»<sup>31</sup>.

Recognition outside the country came to the orchestra in 2009, when the team toured Belarusian cities (Minsk, Zhodyno, Lapisi, Zhlobyn, Slutsk, Mstislavl), successfully repeated in 2011. The team proved its ability to compete with military brass bands of the European Union countries at the German festival «Berlin Tattoo» in 2012, in which military bands from 9 European countries took part. M. Smal was entrusted «to open a music festival of wind music, as well as to lead an orchestra composed of groups from three countries: Switzerland, Bulgaria and Ukraine, which performed Richard Strauss's symphonic poem "Thus Spoke Zarathustra"»<sup>32</sup>. In addition, Chernihiv musicians presented a solo program of arrangements of national folklore and works of modern Ukrainian composers. During the second decade of the XXI century. the team successfully presented national military musical art in Germany (2012, 2014, 2016, 2017), France (2016, 2017, 2019), China (2017), Denmark (2019). The orchestra performed military marches by Ukrainian composers, works of world academic music, medleys on the themes of modern popular music, etc.

At that time, the military unit T0500's orchestra is a military musical group capable of performing a set of tasks: military unit ceremonies, representative functions of the State Special Transport Service, providing

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<sup>29</sup> Карпюк Г. Культурна промоція війська: чому армійський оркестр – це серйозно і важливо. *Новинарня: інтернет-видання*. 2018. 17 грудня. URL: [https://www.novynarnia.com/2018/12/17/kulturna-promotsiya-viyska-chomu-armiyskiy-orkestr-tse-seryozno-i-vazhlyvo/?fbclid=IwAR3Wc4pTtdclFmm36FZrT6uP8PeLC1\\_lkIINihL6JATf53m4JmAktEA1J5Q](https://www.novynarnia.com/2018/12/17/kulturna-promotsiya-viyska-chomu-armiyskiy-orkestr-tse-seryozno-i-vazhlyvo/?fbclid=IwAR3Wc4pTtdclFmm36FZrT6uP8PeLC1_lkIINihL6JATf53m4JmAktEA1J5Q) (дата звернення ^ 03.12.2020).

<sup>30</sup> Там само.

<sup>31</sup> Зюрікова Н. Слави музичної будемо гідні : монографія. Чернігів : Десна-Поліграф, 2015. 34 с., с. 20.

<sup>32</sup> Чернігівський військовий оркестр представив Україну на музичному фестивалі Берлін-Тату. *Деснянська правда*. 2012. 8 листопада.

training work with conscript and contract service orchestrators, performing concert and performance activities. Such a development vector of the Chernihiv orchestra indicates its compliance with the standards of activity of the military brass bands of the armed forces of the European Union, which is confirmed by the analysis of the activities of the military music services of Germany, Great Britain, France, and the United States (European contingent), because «in the armed forces of NATO member countries, a component, aimed at solving a wide range of social and cultural problems, are military music services»<sup>33</sup>.

Summarizing the above, five stages of development of military brass bands of Chernihiv region can be distinguished. The preparatory stage covering the period of the end of the 19<sup>th</sup> – the first third of the 20<sup>th</sup> centuries. The second is the formative stage (1950–1966), when the activities of orchestras were limited mainly to official functions. At the third stage (1967–1989), the orchestras declared themselves as powerful artistic collectives capable of conducting full-fledged musical activities and representing the military and spiritual culture of Chernihiv region in the cultural space of the state. The fourth stage of development (1990–2003) was characterized by decline due to political and socio-cultural factors. A vivid example of this is the disbandment of the ChHMASP orchestra. Since 2004, the fifth stage of the development of military orchestral music of Chernihiv region has begun, which continues to this day in the activities of the railway orchestra. The further stage of the orchestra's development, which began in the second decade of the 21<sup>st</sup> century, corresponds to the trends of existence of the military music groups of the NATO armed forces.

## **2. Military conductors of the Chernihiv region**

In the first half of the 20<sup>th</sup> century the activities of military conductors Major S. Latyshev and Lieutenant B. Manilov played a prominent role in shaping the musical space of Chernihiv region/

Serhiy Pavlovich Latyshev (1896–?) was born in Chernihiv. He began his military-orchestral career as a baritone player in the orchestra of the 176th Perevolochensky Infantry Regiment stationed in Chernihiv. After completing the monthly courses of military conductors in 1920–1930, he led military brass bands in the Chernihiv region: military courses of the command staff and the Twentieth Regiment of the Seventh Infantry Division. The repertoire of the regimental orchestra included medleys based on P. Tchaikovsky's opera «Eugene Onegin», overtures to J. Rossini's

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<sup>33</sup> Газетов В. Концептуальные подходы развития военно-музыкальной культуры за рубежом. *Вестник МГУКИ*. 2010. № 5 (37). С. 128–134, с. 129.

operas «The Magpie Thief», «The Italian in Algiers», «Wilhelm Tell», «The Barber of Seville», the overture «The Poet and the Peasant» F. von Zuppe, overture to J. Offenbach's operetta «Orpheus in Hell», etc. The orchestra's performances in winter in the building of the Red Army, and in summer on the open city stage, were always very successful. After the end of the Second World War, S. Latyshev headed the bands of small garrisons of the Trans-Baikal Military District. In 1947, he retired and returned to Chernihiv, where he led the city's amateur brass band. The collective took part in celebrations of various levels, provided leisure for the citizens: every day (except Monday) they played on the summer stage of the city's cultural park, and in the winter – in the premises of the sports association. In the second half of the 1950s, the work with this team was continued by «musician B. Manilov, known throughout the city at that time»<sup>34</sup>.

Boris Leontyevich Manilov (1909–?) was born in Pereyaslav, Kyiv region. He began his military orchestra activity in 1931 as the leader of the freelance military band of the artillery regiment of the 7<sup>th</sup> division. After his retirement, B. Manilov showed himself as a talented teacher and methodologist. In the post-war years, he formed the children's brass band of the Chernihiv City Palace of Pioneers and Schoolchildren, which he led until 1957. The initial composition of this children's musical group consisted of 20 members, who were selected according to both musical abilities and health, appropriate natural opportunities for learning to play wind instruments. Among the first students of the children's brass band were famous musicians: Honored Artist of Ukraine E. Dubrovner, Honored Worker of Culture of Ukraine, head of the brass band of the Chernihiv Music College named after L. Revutsky V. Solomakha, soloist of the orchestra of the T. Shevchenko Kyiv Opera Theater S. Balderman and others. Leading the amateur brass band of the Chernihiv regional organization of the Ukrainian Society of the Blind, B. Manilov, together with the members of the team, developed a special sheet music, which made it possible for independent individual classes of amateur orchestra players<sup>35</sup>.

From the second half of the 20<sup>th</sup> century, military conductors Captain E. Balin, Majors G. Kunkin, V. Myaz, Captain A. Tkachuk were powerfully active in the musical space of Chernihiv region.

With the figure of Yefim Serhiyevich Balin (1907–1998) «an entire era of the development of brass bands in Chernihiv region, both military and

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<sup>34</sup> Смоленцев В. У міському саду грає духовий оркестр. *Сім днів*. 2018. 9 квітня.

<sup>35</sup> Дзюба С. Малісов Ной Аронович – жива легенда. *Місто*. 2007. 10 травня.

civilian, is associated»<sup>36</sup>. He was born in the city of Derazhnya, in the Khmelnytskyi region; began his military musical career as a Red Army soldier in the regimental orchestra, where he clearly demonstrated his musical talent and was sent to study in the bandmaster class at the Military Academy named after M. Frunze (1932–1935). After receiving a conducting education, E. Balin led the orchestra of the Astrakhan Infantry School of the Stalingrad Military District. During the Second World War, he led the orchestra of the headquarters of the Stalingrad Front, and in the post-war years he led the military music ensembles of the garrisons of the Far Eastern and Eastern Siberian Military Districts. In 1951, E. Balin was sent to Chernihiv to create a brass band of the newly opened ChHMASP. During his leadership in 1951–1955, the collective performed mainly official functions. After his retirement, E. Balin led regional courses for the training of brass band leaders, «for many years he led the brass bands of the cooperative technical school, the radio equipment factory, and the children’s brass band of the City Palace of Culture»<sup>37</sup>. His work as a conductor with the orchestra of the Chernihiv City Park of Culture, with which he worked in 1958–1971, was characterized by significant achievements and was broadcast on Republican television. Working with amateur orchestras, E. Balin formed a repertoire of samples of popular music, but «achieved maximum perfection in working with these works»<sup>38</sup>. During the 44 years of E. Balin’s creative activity in Chernihiv Oblast, prominent representatives of spiritual culture were educated in his orchestras: Honored Artist of Ukraine, Professor A. Umanets, chief conductor of the Chernihiv Regional Music and Drama Theater named after T. Shevchenko V. Zaslavskiy, teachers of the Chernihiv Music College named after L. Revutskiy O. Kachan, M. Tykholaz, V. Latun and others. Honoring the memory of their teacher, in 2009 they held a wind music festival named after him in Chernihiv<sup>39</sup>.

Gryhoriy Borisovich Kunin (1927–2009) was born on June 16, 1927 in Minsk in a family of civil servants. In the first days of the war, he was left an orphan and was sent to Kyrgyzstan, and later to the Uzbek city of Kokand. At that time, the Second Moscow School for Military Musician Pupils was evacuated there, the head of which selected Grigory to be a student. This

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<sup>36</sup> Коваль В. Свято духової музики. *Міський інтернет-сайт Чернігова* : веб-сайт. URL: <https://www.gorod.cn.ua/news/foto-i-video/35151-prazdnik-duhovoi-muzyki-foto.html#ad-image-0> (дата звернення: 23.11.2020).

<sup>37</sup> Там само.

<sup>38</sup> Малісов Н. Спогади. 14 арк. Рукопис. 2016 р. Архів О. Бадалова, арк. 7.

<sup>39</sup> Коваль В. Свято духової музики. *Міський інтернет-сайт Чернігова* : веб-сайт. URL: <https://www.gorod.cn.ua/news/foto-i-video/35151-prazdnik-duhovoi-muzyki-foto.html#ad-image-0> (дата звернення: 23.11.2020).

educational institution was established in 1937 with the aim of training orphans as musicians for military orchestras, which determined the presence of not only general education and music, but also military disciplines in the school's curriculum. Pupils of the school took part in military parades and celebrations; after receiving a secondary musical education, they served in military orchestras and entered higher musical educational institutions.

In 1945–1948, G. Kunkin studied at the Moscow Higher School of Military Conductors, where among his teachers were professors H. Hamburg, V. Tselikovskiy, and others. After graduation, G. Kunkin was sent to Sakhalin as the leader of the orchestra of the military unit; later he led the orchestra of the Rogachev Division of the Belarusian Military District. Indirect evidence of the effectiveness of G. Kunkin's work at that time is the mention of him among the cohort of the best military conductors of the fleet and the Belarusian Military District, which is given in the publication «Soviet Military Music»<sup>40</sup>. Having acquired significant performance skills and developed organizational skills, at the beginning of the summer of 1962, Major G. Kunkin began working with the ChHMASP's brass band. Based on the work of his predecessors, which consisted in creating a solid repertoire base for the musical support of military rituals and ceremonials, the conductor began the development of the concert and presentation component of the team's activities. G. Kunkin's close attention to this direction of the work of the military brass band of the Ukrainian Military Academy of Ukraine is explained by the orchestra's participation in the contests of performance skills of the military bands of the Kyiv Military District, which were held once every two years, and where the team was awarded the title of laureate of the Second Degree in 1970. Over the years of working with the ChHMASP's brass band, G. Kunkin gained the respect and recognition of his colleagues, officers, and cadets, as evidenced by the memories of his contemporaries: «a bright man, our Conductor was Gryhoriy Borisovich Kunkin»<sup>41</sup>; «He never allowed anyone to humiliate him. Even our chief of staff, Colonel Shchygorev, addressed him by his patronymic»<sup>42</sup>. In 1983, G. Kunkin retired and began teaching at the Chernihiv Music College named after L. Revutskiy.

Valentin Oleksandrovykh Myaz (1938) was born in the Yabluneve village, Sumy region; studied at a music school in the trumpet class, where he showed remarkable abilities and at the age of 13 was transferred to the

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<sup>40</sup> Бельман С. І музи, і гармати. *Деснянський тиждень*. 2010. 18 листопада.

<sup>41</sup> Браєрський В., Власенко В., Волевач М., Козлов С. Спогади про Г. Б. Кункіна та духовий оркестр ЧВВАУЛ. 2009 р. Рукопис. 1 арк. Архів О. Бадалова.

<sup>42</sup> Там само.

Kharkiv Secondary Specialized Music Boarding School<sup>43</sup>. In 1955–1960, V. Myaz studied at the Moscow Institute of Military Conductors (conducting class of A. Chugunov; bassoon class of M. Smirnov). During 1960–1968, he led the brass bands of the garrisons of the Odesa Military District, while at the same time studying at the correspondence department of the Kharkiv State Institute of Arts named after I. Kotlyarevskiy, who graduated in 1964 (bassoon class of K. Bilotserkivskiy). In 1969–1989, V. Myaz was the head of the brass band of the 8th separate Chernihiv Training Regiment of Railwaymen. Having led the team, he paid considerable attention to work on works of academic music, which contributed to the growth of the orchestra's performance skills – three times the team became a laureate of the first degree of district competitions of regular orchestras of the Kyiv Military District. The orchestra under V. Myaz toured a lot in Chernihiv region and beyond, had concerts in Tikhvin, Khabarovsk, Komsomolsk-on-Amur, etc. After retirement, V. Myaz during 1989–2009 taught at the Chernihiv Music College named after L. Revutskiy.

Anatoly Pavlovich Tkachuk (1950) was born in the Yaryshivka village, Tomashpil district, Vinnytsia region. In 1968–1973, he served in the military orchestra of the Kyiv Higher Artillery Engineering School. During his army service, he graduated in absentia from the Kyiv Music School named after R. Glyer, where among his teachers were professor M. Berdiev (trumpet), chief of the orchestra of the headquarters of the Kyiv Military District, Lieutenant Colonel G. Kuznetsov (conducting) and others<sup>44</sup>. In 1973–1978, A. Tkachuk studied at the Military Conducting Faculty of the P. Tchaikovsky Moscow State Conservatory (conducting class by S. Reichshtein, instrument class by D. Braslavsky, musical instrument (baritone) by professor A. Sedrakyan). After receiving his education, A. Tkachuk was sent to the Group of Soviet troops in Germany, where he led the orchestra of the 41<sup>st</sup> motorized rifle regiment of Berlin. Since 1983, he has been the head of the ChHMASP's brass band, which at that time had 55 musicians. One of them mentioned that A. Tkachuk «brought his own interpretation of many musical works to a fairly strong musical team, led by well-known conductors in the past. The repertoire of the orchestra has also changed»<sup>45</sup>. The conductor updated it with his own compositions: counter and formation marches, music for parades, fanfare for solemn events, etc.

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<sup>43</sup> Парій О. Життєва партитура Мязя. *Народна Армія*. 2012. № 45. с. 16.

<sup>44</sup> Гайдук С. Заслужений діяч мистецтв Анатолій Ткачук: «Мої марші грають усі духові оркестри України». *Деснянка*. 2020. 20 серпня.

<sup>45</sup> Бельман С. Вечір єврейської музики: на радість людям. *Чернігівський обласний центр народної творчості* : веб-сайт. URL: <http://www.onmckim.com.ua/news/2014-11-04-1120> (дата звернення: 01.10.2020).

A. Tkachuk was awarded the prize named after B. Khmelnytskyi of the Ministry of Defense of Ukraine for creating military-themed musical works. It should be noted that A. Tkachuk continued G. Kunkin's efforts to found creative collectives. On his initiative, a variety ensemble began to operate, which became a three-time laureate at the republican soldier's song contest «On the wings of the Motherland». In 1995, with the disbandment of ChHMASP, the wind orchestra ceased its activities, and A. Tkachuk moved to work at the Chernihiv Philharmonic, where he became the organizer and first director (1995–1999) of the symphony orchestra, and since 2000 he has been managing the Philharmonic Wind Orchestra, conducting teaching work at the Chernihiv Music College named after L. Revutskyi.

Summarizing the second chapter, it can be stated that the creativity of military conductors S. Latyshev, B. Manilov and E. Balin determined the main directions of the evolution of military music performance in the region. The active concert activity of the military brass bands of G. Kunkin and V. Myaz popularized brass band art among the population of the region and, as a result, intensified the work of brass bands in music schools of the Chernihiv region and the Music College named after L. Revutsky, which in its first graduation in 1965 did not even have graduates from the specialty «wind instruments». A. Tkachuk made a significant contribution to the formation of the ceremonial repertoire for the military-orchestral service of the Armed Forces of Ukraine, the absence of which in the early 1990s was quite a problem. The high artistic talent of A. Tkachuk determined the creation of a solid basis for the development of symphonic performance in the Chernihiv region, which is currently represented by the activities of the symphony orchestra of the Chernihiv Philharmonic.

## **CONCLUSIONS**

During almost the entire 20<sup>th</sup> century military brass bands, in addition to their direct service functions as a military musical group, played a significant role in the musical life of Chernihiv region, compensating for the lack of a symphony orchestra in the region, which was founded in Chernihiv only in 1995. Thanks to military brass bands, Chernihiv listeners were able to hear symphonic works of world classics, and the students of the music school had the opportunity to perform with an accompaniment as close as possible to the original scores of S. Rachmaninov, E. Grieg, A. Kos-Anatolsy and others. While performing works of world classics, the military conductors brought up the issue of founding a symphony orchestra in Chernihiv. Having gained significant artistic experience and authority in the musical circles of the region in the military orchestras, the heads of the orchestras after retiring at the age of their creative potential (E. Balin – 48 years old, V. Myaz – 50 years old, G. Kunkin – 56 years old, A. Tkachuk – 45 years old) continued to operate in the cultural space of Chernihiv region, exerting a



significant artistic influence on it. The significance of their activity lies, first of all, in the involvement of the widest audience in brass music making as part of amateur brass ensembles, conducting training courses for leaders of amateur orchestras in the region, etc. In the children's wind orchestras of the mentioned conductors, future students of the Chernihiv Music College, many of whom later became prominent figures of the national wind culture, received training. Thus, the activity of the military brass bands of Chernihiv region continued against the background of socio-cultural processes in the state and was marked by both ups and downs, and at the present time is a clear evidence of the integration of the military and musical culture of Chernihiv region and Ukraine into the European cultural space.

### **SUMMARY**

Military musical performance in the cultural space of Chernihiv region of the end of the 19<sup>th</sup> and beginning of the 21<sup>st</sup> centuries was studied. On the example of the brass bands of the Chernihiv Higher Military Aviation School of Pilots and the Chernihiv Railway Regiment, the main forms of military brass performance in the region were summarized, which allowed us to distinguish 5 stages of its development. The first stage is preparatory: the end of the 19<sup>th</sup> – first half of the 20<sup>th</sup> centuries. The second stage is initial: 1950–1966, when the activities of orchestras were limited to official functions. The third stage is stable development: 1967–1989, where orchestras declared themselves as powerful artistic collectives capable of full-fledged musical activity. The fourth stage is stagnation: 1990–2003, due to socio-economic and socio-cultural factors, when the Chernihiv Higher Military Aviation School of Pilots orchestra was disbanded. The fifth stage is restoration and implementation of new forms of activity (2004 – present time). At the fifth stage, the concert and presentation function of the representative of the military-musical culture of Chernihiv Oblast is realized both in Ukraine and abroad. It is proved that the existence of military brass bands continued against the background of socio-cultural processes in the state, and at the present time is a clear evidence of the integration of the military-musical culture of Chernihiv Oblast and Ukraine into the European cultural space. The main stages of the life-creation of the conductors, the head of the military brass bands of the Chernihiv region, the founders of the modern orchestral culture of Chernihiv region were investigated. Their significant contribution to the development of the military-musical culture of Chernihiv region of the 20<sup>th</sup> century and the formation of the modern cultural space of the region were proved. The author considers their concert activity in the context of the popularization of wind performance in Chernihiv region.

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