

Анна Данканич. Исполнительская и педагогическая деятельность С. И. Безюлевой в свете продолжения традиций «эталонной школы» пения. В статье исследуется жизненный и творческий путь Светланы Безюлевой, рассматривается ее личный вклад в развитие отечественного искусства. Исполнительская и педагогическая деятельность певицы анализируется в контексте продолжения традиций эталонной школы пения.

Ключевые слова: Светлана Безюлева, исполнительская деятельность, вокально-педагогические принципы, эталонная школа пения.

Hanna Dankanych. Performing and pedagogical activity of S. I. Bezyuleva in the context of continuation of traditions of «model school» of singing. In article the biography and the career of Svitlana Bezyuleva is examined, her personal contribution to development of domestic art is considered.

Concept of national vocal school should be defined first of all by an originality of performing style, identity of national culture, a certain standard voice sounding. According to the researcher Irina Ulyeva, in the middle of the XX century there was a leveling of national schools. Therefore, now it is hard to speak about national schools – after all there is a uniform model school of vocal art. However, the researcher O. Melnyk claims that from the paradigmatic point of view the leveling didn't occur. According to her opinion, the necessary formation of a singing voice is equally characteristic for any national specifics.

In the article the attempt to outline the most important achievements of the singer and teacher S. I. Bezyuleva in the sphere of performing and pedagogical activity is made; they are analyzed in the context of continuation of traditions of «model school» of vocal art.

S. I. Bezyuleva was born on April 10, 1944 in Alma-Ata. After moving to Uzhgorod, Svitlana Ivanivna studied at Uzhgorod specialized school No. 3. Later, at the age of 19 years she began to practice singing in the Baku state musical school of Asaph Zeynalla (evening form of studying). She studied there for four years (1963–1967) in a class of the teacher Elmira Agayevna Akhundova, soloist of the Azerbaijani state academic opera and ballet theater of M. F. Akhundov. During state exams at high musical school there was honored artist of the ASSR, the soloist of the Azerbaijani state academic opera and ballet theater, manager of chair of solo singing of the Azerbaijani state conservatory Kamal Kerimov. He paid attention to the perspective singer and told that she can become the student of conservatory without passing of entrance exams.

However, because of family circumstances Svitlana Ivanivna had to return to Ukraine once more. She was accepted on the II preparatory course

of the Odessa state conservatory of A. Nezhdanova, on an evening form of studying. Next year she became to study at the I course – thus, her studying in Odessa lasted 6 years (1968–1974). At the very beginning she studied in a class of the teacher Olga Mykolaivna Blagovidova, later – by her follower Taisiya Volodymyrivna Moroz, the honored actress of Ukraine, the soloist of the Odessa state opera and ballet theater. After the termination of studying in the Odessa conservatory the singer has received the direction to work in the Academic chorus of P. Mayboroda of the National radio company of Ukraine (Chorus of Ukrainian radio). There she was noticed and offered the soloist's position at the Kiev state operetta theater. According to the proposal of the First Deputy Minister of Culture of USSR Yaroslav Vitoshinsky, Svitlana Ivanivna was transferred to the soloist's position in the Kharkov state academic opera and ballet theater of M. V. Lysenko.

She appeared at the stage in Gilda's part in «Rigoletto» by G. Verdi. Very brightly she performed parts of Violetta (G. Verdi's «Traviata»), Lucia («Lucia di Lammermoor» of G. Donizetti), Rozina («The Seville barber» G. Rossini), Iolanta from the same-named opera of P. Tchaikovsky, Oksana («The Zaporozhets beyond Danube» of S. Gulak-Artemovsky). S. I. Bezulyeva returned to Uzhgorod because of family circumstances, to support her old mother. At first she was employed the soloist of the Zakarpattye national chorus (at that time the head of collective was Petro Petrovich Sokach). Right then she often traveled with tours across Europe – she sang in Czechoslovakia, Austria, Germany, Italy, France. Performance in the Domskey cathedral in Riga (Latvia), where Svitlana Ivanivna carried out the well-known work of G. Caccini «Ave Maria», was especially remembered. Many times she sang with nice singers M. Zubanych, O. Harkhalis-Ilnitska, N. Pidgorodska.

Since 1994 she began to work as the illustrator in Uzhgorod state musical school of D. E. Zador, and only in half a year she was invited here to the main place of work as vocal teacher. There Svitlana Ivanivna worked for 20 years (1994–2014). She always paid great attention to practicing exercises and vocaleses. At the same time, she didn't offer to her students too simple works, fairly considering, that their qualitatively execution is very difficult. Svitlana Ivanivna was able to subordinate all program requirements to individual opportunities and abilities of the student. The career of Svitlana Ivanivna Bezyuleva is a fine example of continuation of traditions of model school of singing. Certainly, her performing and pedagogical activity is an important personal contribution to development of domestic vocal art and culture of the academic singing in Zakarpattya particularity.

Keywords: Svitlana Bezyuleva, performing activity, vocal and pedagogical principles, model school of singing.