

**THE CREATIVE OUTPUT OF MODERN UKRAINIAN
COMPOSER ANATOLII HAIDENKO IN THE CONTEXT
OF EUROPEAN ACCORDION TRADITIONS**

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INTRODUCTION

The latter half of the 20th century and the beginning of the 21st century marked a significant period in the history of Ukrainian button accordion music. This era was characterized by the creative achievements of composers and performers who unveiled the unique artistic and technical potential of the instrument, as well as its means of musical expression. A defining feature of button accordion art during this period was the organic fusion of musical traditions with contemporary cultural trends, alongside the search for a distinctive style of musical expression. The immersion in the depths of ancient folklore, driven by the desire to preserve national identity, did not preclude an active interest in the cultures of other nations. Understanding the nature of the instrument, rooted in domestic traditions, became the foundation for a radical renewal of its repertoire, tonal resources, and adaptation to the demands of modern musical language. Moreover, composers who usually work in different genre areas, turning to the accordion in their work, boldly transfer these achievements to the plane of sounding of these instruments. Among these artists is Anatoliy Haidenko, a distinguished figure in Ukrainian music. Haidenko is an Honored Artist of Ukraine, laureate of the B. M. Liatoshynskyi Prize (1996), the International Composers' Competition in Toronto, Canada (2001), the I. I. Slatin Municipal Artistic Award (2002), and a professor at Kharkiv I. Kotlyarevsky National University of Arts.

For more than forty years, A. Haidenko's works have been performed in concert halls and educational institutions. As a representative of the Kharkiv school of button accordionists and composers, he continues the traditions of his mentors, such as: V. M. Zolotukhin, P. P. Kalashnyk, V. Ya. Pidhorny, and P. K. Potapov and he does not lose the originality of his expression. The distinctive creative style of Anatoliy Haidenko was noted by Vitaliy Hubarenko when Haidenko was inducted into the Union of Composers of Ukraine. In his review of the young composer's works, the Hubarenko noted: "In Haidenko's works, one is delighted by the richness of imagination, the clarity in realizing artistic intentions, the expressiveness,

and the originality of his imagery independence of figurative solutions. The influences evident in the music of the composer do not overshadow his own voice but are organically integrated". The composer's oeuvre includes symphonic, cantata-oratorio, vocal, chamber (both vocal and instrumental) and instrumental compositions. This broad genre palette attests to his mastery of orchestral and choral techniques, as well as his knowledge of the specifics of string and wind instruments. Such a wide genre palette testifies to the author's mastery of orchestral and choral writing techniques, knowledge of the specifics of string and wind instruments. And yet, a special place in the artist's artistic aspirations belongs to the accordion – an instrument that allowed the musician to learn the secrets of art. His accordion opuses are adjacent to the body of accordion works by A. Haidenko. The similarity of the construction and sound of the accordion and the accordion, as well as the possibility of performing his accordion works on the accordion provided by the composer, give grounds to consider them as part of the composer's button accordion output (works). Among Haidenko's works for button accordion and accordion are sonatas, concertos, suites, cycles of programmatic miniatures, and children's pieces, which represent the finest aspects of of the composer's work. These works form a significant part of the treasury of Ukrainian button accordion music, alongside the contributions of such composers as A. Biloshytsky, V. Vlasov, V. Zubytsky, B. Myronchuk, K. Miaskov, O. Nazarenko, A. Nyzhnyk, Ya. Oleksiv, M. Rizol, V. Runchak, A. Stashevsky, K. Tsepkolenko, I. Shamo, and others. Thus, the study of Haidenko's creative output or works for the button accordion, which has not yet been the focus of dedicated research, is highly relevant to Ukrainian musicology within the context of European accordion traditions.

1. Stages of Anatolii Haidenko's Creative Path and Areas of Artistic Activities

Anatolii Haidenko's creative career or the so-called path spans about sixty years, during which this outstanding musician has been fruitfully working as a composer, performer, teacher, scholar, methodologist, musician and public figure. The versatility of his personality, the diversity of his talent, his tireless search for new ideas or means of expression, his interest in a wide range of topical issues of our time have been fully manifested in each of these areas of activity. The desire to do everything in time, not to miss a single opportunity to do something for people and at the same time find time to "create" music in the silence of his office led to a fair recognition of the achievements of Anatolii Haidenko, who today is an Honoured Artist of Ukraine, professor, winner of numerous prestigious prizes and awards, a

permanent member of the jury of national and international festivals and competitions, etc.

Haidenko's path to such heights was far from simple. It began with his studies at the Kharkiv Aviation College, which he later left to pursue music. His journey included evening music school, the Music and Pedagogical Faculty of the Kharkiv Conservatory, where, in addition to the accordion, the artist also mastered vocals and choral conducting, and finally the Faculty of History and Theory and the Composition Faculty of the Kharkiv I. Kotlyarevsky National University of Arts¹. Haidenko began composing music as early as his time in evening school, continued while living in Sumy, but only after graduating from the third faculty of the Kharkiv Conservatory in 1974 did he, in his own words, "he fulfilled his long-held dream and became a professional composer, shedding the unflattering and even humiliating label of «amateur author»"².

Since his studies at the Conservatoire, A. Haidenko's performing career has been underway. Every year he travelled to different cities of Ukraine as a member of concert bands, performing as a soloist, ensemble player and accompanist. During the years of his work in Sumy (1963-1973), A. Haidenko constantly took part in concerts, vividly expressing himself not only as an accordion soloist, but also as a member of a duet with Lidia Kolesnikova. His performing activity continues, but gradually the emphasis shifts more and more towards composing and teaching activity.

¹ Наведемо основні факти біографії А. П. Гайденка. Він народився 24 грудня 1937 року в селищі Хорошеве Харківської області. З 1945 по 1952 роки навчався в Безлюдівській та Хорошівській середніх школах, а з 1952 по 1955 – в Нікельській середній школі Мурманської області. З 1955 до 1958 роки навчався й закінчив Харківський авіаційний технікум та Вечірню музичну школу по класу баяна М. В. Пономарьова. З 1958 по 1963 роки навчався в Харківській консерваторії по класу баяна В. Я. Підгорного та П. К. Потапова. Після закінчення консерваторії з 1963 по 1973 роки працював у Сумському музичному училищі, де викладав спеціальний інструмент (баян), диригування, оркестр баянів, інструментовку, гармонію, фортепіанний ансамбль. Пізніше став завідуючим відділом народних інструментів та заступником директора по учбовій частині. У 1968 році знов вступив до Харківської консерваторії (тепер вже Інституту мистецтв імені І. П. Котляревського) і навчався одночасно на історико-теоретичному (клас П. П. Калашника) та композиторському (клас В. М. Золотухіна) факультетах, які закінчив у 1973 та 1974 роках відповідно. В 1973–1977 роках працював у Харківському інституті культури (баян, диригування, оркестровка). З 1977 року – старший викладач, доцент (1991), професор (1995) Харківського інституту (нині університету) мистецтв імені І. П. Котляревського. В 1976 році вступив до Спілки композиторів України, де обіймав посади заступника Голови та відповідального секретаря Харківської організації, члена правління та ревізійної комісії СКУ, голови Музфонду. Є членом Національної Всеукраїнської музичної спілки, членом Наглядової ради Українського фонду культури.

² Семешко А. Анатолій Гайденко: Портрети сучасних українських композиторів-баяністів (у формі діалогів). Харків : Майдан, 2010. 82 с. 12.

The pedagogical sphere has been directly related to the life of Anatolii Haidenko for over fifty-five years: ten years of work at the Sumy Music School, four years at the Kharkiv Institute of Culture, and more than forty years of hard work at the Department of Folk Instruments at the Kharkiv I. Kotlyarevsky National University of Arts. Over these years, Haidenko taught button accordion and accordion, conducting, instrumentation, and score reading. Among his students are prominent musicians such as Yu. Alzhnev, V. Heyko, A. Zhukov, Ye. Ivanov, and S. Kolodyazhny. Haidenko's teaching extends beyond technical and performance skills. In his work with students, Anatolii Haidenko does not limit himself to performance issues, trying to instil in them an interest in life in all its various manifestations, to teach them to enjoy beauty, appreciate human relationships, and cherish every moment. As he emphasizes: "In other words, lose nothing in life, feel Mother Nature, admire sunsets and sunrises, travel. I believe that sooner or later, this will excite and reveal their spiritual and emotional, as well as creative depths, which will inevitably reflect in their artistic work"³.

A. Haidenko also has an extraordinary approach to explaining the figurative and stylistic features of the music he performs. In a conversation with A. Semeshko, Anatolii Haidenko points to a very interesting example from the life of the Swiss pianist Edwin Fischer, which he gives to students playing Mozart's music: "once, upon picking up a fledgling that had fallen out of the nest and feeling in his hand the light, trembling beating of its heart, he (Fischer) suddenly understood how Mozart should be performed..."⁴.

The creative personality of Anatolii Haidenko has often attracted the attention of representatives of music science, or the so-called musicologists. The researchers focused primarily on biographical and aesthetic issues, which constitute the necessary foundation for a thorough study of the artist's work (oeuvre). Genre searches and stylistic principles of creativity are another important vector of research, based on analytical observations of Haidenko's music. However, unfortunately, there are few special works devoted to the creative work of the Kharkiv composer. Scattered information about his individual opuses is usually contained in works devoted to the coverage of certain trends in contemporary Ukrainian, primarily accordion music. Thus, in order to establish the composer's worldview, his creative and aesthetic principles, it is urgently necessary to review the studies on A. Haidenko and his music available in national musicology.

³ Семешко А. Анатолій Гайдєнко: Портрети сучасних українських композиторів-баяністів (у формі діалогів). Харків : Майдан, 2010. 82 с. 12.

⁴ Там само.

Numerous review articles about A. Haidenko's performing, pedagogical, social and compositional activities are contained in historical, reference and encyclopaedic publications. One of them is "History of Performance on Folk Instruments (Ukrainian Academic School)", initiated and compiled by M. Davydov. This five-volume publication, released in 2005, provides an extensive overview of departments of folk instruments at Ukrainian music institutions, the issues of doctoral and candidate dissertations, monographs and methodological works that form the scientific foundation of the Ukrainian school of folk instruments, as well as the creative activity of composers, teachers, performers, and groups or ensembles.

The article about A. Haidenko in the "History of Performance on Folk Instruments" was written by his student and now colleague at the Department of Folk Instruments of the Kharkiv I. Kotlyarevsky National University of Arts, Professor, Honoured Artist of Ukraine Oleksandr Mishchenko⁵. It contains the most important facts from the artist's biography, highlights the directions of his activity, provides a list of his main works, and emphasises fruitful cooperation with outstanding performers and creative ensembles. Describing the compositional heritage of A. Haidenko, the author of the article emphasises the artist's constant interest in his native country – its history, art, folk beliefs, rituals, songs and dances. According to O. Mishchenko, the composer's appeal to various folklore sources, not only Ukrainian, but also Balkan, Polish, Moldavian, Russian, French, and American – is no less significant. Their use in A. Haidenko's works is characterised by the fact that the brightness of national colour is combined here with modern means of compositional technique, which is due to the orientation towards the achievements of twentieth-century music, in particular such outstanding composers as V. Havrylin, V. Liutoslavsky, B. Liatoshynsky, A. Onegger, F. Poulenc, G. Sviridov, I. Stravinsky, D. Shostakovich, R. Shchedrin.

Certain characteristics of A. Haidenko's creative output can be derived from studies dedicated to Ukrainian accordion music. In the educational manual by D. Kuzhelev, "*Accordion Works of Ukrainian Composers*"⁶, a detailed analysis is given to the composer's *First Sonata* and his concert piece "*Evening in the Mountains*". The author highlights the stylistic features of nationally infused works such as "*Balkan Triptych*" and "*Parisian Mysteries*". Summarizing a concise review of Haidenko's

⁵ Давидов М. Історія виконавства на народних інструментах (Українська академічна школа) : підручник для вищих та середніх муз. навч. закладів. Київ : НМАУ ім. П. І. Чайковського, 2005. С. 236–237.

⁶ Іванов Є. Акордеонно-баянне мистецтво України. *Науковий вісник Національної музичної академії України імені П.І. Чайковського*. Вип. 1. Музичне виконавство. Київ : НМАУ ім. П. І. Чайковського, 1999. С. 25–37.

accordion repertoire, the researcher emphasizes the folk-genre origins of the composer's expressive tools, the specificity of his unique "artistic code", which is defined by "a vibrant polyethnic component of musical themes-images" and a virtuoso-concert style of presentation⁷.

The educational manual by A. Stashevskiy, "*Essays on the History of Ukrainian Accordion Music*"⁸, also includes a section dedicated to A. Haidenko's accordion compositions. Tracing the evolution of the composer's creative path, the researcher identifies the most significant works from his perspective and provides a brief characterization of each. For example, the *Accordion Sonata* (1986) is noted for its transformation of elements of Western Ukrainian musical folklore, the dynamic dramaturgy of its development, and the organic nature of its form-building. Summarizing his observations, A. Stashevskiy concludes that A. Haidenko, for whom reliance on folklore is a fundamental creative principle, should be considered "one of the brightest representatives of neo-folklorism in national accordion music".

This viewpoint is reaffirmed by A. Stashevskiy in another fundamental work, "*Contemporary Ukrainian Accordion Music: Expressive Means, Compositional Techniques, Instrumental Style*"⁹. In this study, Haidenko's work is examined in a subsection devoted to one of the primary vectors of contemporary accordion music – folklore and neo-folklore. According to the author, the specifics of these trends lie in the approaches to "processing folk melodies, transforming folk sources within academic genres, and reproducing the stylistics and "spirit" of folk-instrumental performance"¹⁰. These features, according to the researcher believes, characterize the majority of the accordion works of the Kharkiv-based composer.

In the article by V. Spodarenko and M. Cherepanin¹¹, the stylistic trends of A. Haidenko's work are examined in comparison with their manifestations in the works of other accordion composers, such as O. Biloshytskyi, V. Zubytskyi, and V. Runchak. The authors compile their observations into a table summarizing aspects such as imagery systems,

⁷ Кужелев Д. Баянна творчість українських композиторів : навч. посібник. Львів : СПОЛОН, 2011. 206 с.

⁸ Сташевський А. Нариси з історії української музики для баяна : навч. посібник. Луганськ, 2006. 152 с.

⁹ Сташевський А. Сучасна українська музика для баяна: виражальні засоби, композиційні технології, інструментальний стиль : монографія. Луганськ : Янтар, 2013. 328 с..

¹⁰ Там само.

¹¹ Сподаренко В., Черепанин М. Сильові тенденції сучасної творчості композиторів-баяністів А. Гайденка, А. Білошицького, В. Зубицького, В. Рунчака. Музикознавчі студії інституту мистецтв Волинського національного університету імені Лесі Українки та Національної музичної академії України імені П. І. Чайковського : зб. наук. праць. Луцьк. 2010. Вип. 5. С. 65–74.

genres, compositional techniques, use of folk sources, elements of poly-stylism, timbral-sonoristic effects, and more.

Comparative analysis of genre-stylistic approaches and the role of individual components in the system of artistic and expressive means of each composer allows the identification of both general trends in their works, pointing to their belonging to the same cultural-historical epoch, and individualized features that reflect the autonomy and uniqueness of their creative handwriting. In this context, A. Haidenko's work is associated by the article's authors with the influence of neo-folklorism aesthetics, as evidenced by his aim to capture impressions of nature and the cultural traditions of nations in the figurative-artistic content of his works, as well as the song-dance intonations of folk melodies – Ukrainian, Russian, Balkan, French, and Moldovan – in his stylistics¹².

In the article “Genre Trends in Ukrainian Accordion Music of the 1970s–1980s (Based on the Example of Large Form Works)”¹³, A. Stashevskiy identifies A. Haidenko's *Sonata* (1986) as one of the representative examples of the large, symphonized sonata, a model pioneered by the accordion sonatas of V. Zubytskyi. In another article by the same author, “Ukrainian Original Accordion Literature (to the Analysis of the Evolutionary Process)”¹⁴, Haidenko's name is mentioned in the context of the second stage of the evolution of Ukrainian accordion music. This period was marked by the influence of contemporary symphonic and chamber-instrumental music, as well as experimentation with new artistic and technical methods and means. In the article “Timbre, Intonation-Mode, and Harmonic Aspects of Contemporary Accordion Music (on the example of Ukrainian composers)”, A. Stashevskiy points out on the active incorporation of modes from folk music in neo-folklore accordion compositions, particularly in such works by Haidenko as *First and Second*

¹² Сподаренко В., Черепанин М. Сильові тенденції сучасної творчості композиторів-баяністів А. Гайденка, А. Білошицького, В. Зубицького, В. Рунчака. *Музикознавчі студії інституту мистецтв Волинського національного університету імені Лесі Українки та Національної музичної академії України імені П. І. Чайковського* : зб. наук. праць. Луцьк. 2010. Вип. 5. С. 65–74.

¹³ Сташевський А. Жанрові тенденції в українській музиці для баяна 70–80-х років ХХ століття (на прикладі творів великої форми). *Академічне народно-інструментальне мистецтво України ХХ–ХХІ століть* : матеріали наук.-практ. конференції (23–28 березня 2003 року). Київ, 2003. С. 64–68.

¹⁴ Сподаренко В., Черепанин М. Сильові тенденції сучасної творчості композиторів-баяністів А. Гайденка, А. Білошицького, В. Зубицького, В. Рунчака. *Музикознавчі студії інституту мистецтв Волинського національного університету імені Лесі Українки та Національної музичної академії України імені П. І. Чайковського* : зб. наук. праць. Луцьк. 2010. Вип. 5. С. 65–74.

Sonatas, First and Second Concertos, “Balkan Triptych”, and the concert piece for two accordions, “Evening in the Mountains”¹⁵.

A. Haidenko’s scientific and methodological work is closely related to his teaching activities. The result of many years of experience in teaching the instrumentation course was the publication in 2010 of the textbook “Instrumentation Studies and Fundamentals of Instrumentation Theory”¹⁶ addressed to teachers and students of folk instrument faculties of higher music education institutions. The textbook consists of two sections, the first of which is devoted to the characteristics of instruments, namely their technical parameters and expressive capabilities, and the second to the theoretical principles of keyboard transposition for different orchestral compositions and practical advice on this matter.

The purpose of the textbook for teachers and students of folk instruments faculties has led the author to pay special attention to folk instruments and orchestras formed on their basis. Thus, in the first chapter, after a review of the instruments of a symphony orchestra, which is traditionally carried out in accordance with the arrangement of their parts in the score, there is an overview of the instruments included in folk orchestras of the Russian and Ukrainian types. A. Haidenko describes in detail the existing varieties of domras, balalaikas, gusli, accordions, as well as kobza, bandura, cymbals, flute, trumpet, Cossack trumpet and even occasional instruments such as bugay, berbenitsia, kozobas.

In the second section of the textbook, the focus is on both general issues of instrumentation (orchestral functions, types of orchestral texture, the history of the formation of symphony orchestras and folk instruments orchestras) and specific issues related to the analysis of the keyboard – piano and accordion – and the peculiarities of instrumentation for an accordion-orchestra. The clarity of the presentation and the appropriateness of the advice convincingly demonstrate the textbook’s author’s deep knowledge of all the subtleties of the sound of folk instruments and his considerable experience in passing this knowledge on to students.

A very informative article by A. Haidenko is devoted to the history of the Kharkiv school of composition, or rather, to the music of Kharkiv composers created for folk instruments. Starting with the pioneers of the Kharkiv school – Hnat Khotkevych and Semen Bohatyrev, A. Haidenko gradually moves on to the present. He describes in detail the work of Leonid Gorenko, the first

¹⁵ Сташевський А. Темброві, інтонаційно-ладові та гармонічні аспекти сучасної музики для баяна (на прикладі творчості українських композиторів). Науковий журнал: *Мистецтвознавчі записки*. Київ, 2013. Вип. 2. С. 43–53.

¹⁶ Значно скромніша робота аналогічного спрямування була написана А. Гайденком ще на початку його педагогічної діяльності – навчальний посібник «Інструментовка для оркестрів народних інструментів» (1974).

certified teacher of the Conservatory who wrote a piece for solo accordion – Variations on a Theme of the Ukrainian Folk Song “A Cossack Rode Beyond the Danube”, and then focuses on the creative activity of Volodymyr Pidhornyi, the first professional composer at the Department of Folk Instruments.

The article primarily focuses on composers who worked at the Department of Folk Instruments at the Kharkiv I. Kotlyarevsky National University of Arts at the time of writing the article – in 2001: including O. Nazarenko, Yu. Alzhniev, and B. Mikheyev. Haidenko highlights the significant aspects of their work and provides a list of compositions written for folk instruments such as accordion, sopilka, and domra. The article also includes concise information about his own compositions, which the author systematises according to the timbre-instrumental parameter: works for solo accordion; pieces for bandura, cimbalom, guitar, and domra; the use of accordion as a solo instrument in symphonic works; and compositions for Ukrainian folk instrument orchestras.

One of the last articles A. Haidenko dedicated to the 60th anniversary of his colleague at the department, professor, Honoured Artist of Ukraine, winner of international competitions, famous performer, teacher, methodologist Oleksandr Mishchenko¹⁷. The article describes in detail the biography of O. Mishchenko, his activities, and metaphorically calls the outstanding master a “provocateur” who “seduced” many composers, including A. Haidenko himself, to write new works for the accordion. The article’s “zest” or simply highlight was the jubilee’s answers to the questions posed by the author regarding the foundations of his methodological principles and ethical foundations of teaching, as well as his aesthetic views. In particular, he emphasised the role that analysis of a piece should play in lessons with students, the secrets of embodying figurative content, etc. As a result, the issues discussed reveal the pedagogical foundations of not only the “hero” (the main character) of the article, but also his interviewer.

Another prominent aspect of Anatolii Haidenko’s creative work is his composing career, which encompasses works in various genres: symphonic, choral, chamber-instrumental, and chamber-vocal music. A particularly significant part of his oeuvre is his accordion music, which stands out as the most substantial and perhaps the most vivid element of his creative output.

It was noted above that Haidenko’s first compositions date back to his time at the Evening School. It was then that he composed the Etude for

¹⁷ Гайдєнко А. Народні інструменти в творчості митців харківської композиторської школи. *Актуальні проблеми музичного і театрального мистецтва: мистецтвознавство, педагогіка та виконавство* : Матеріали міжвузівської науково-методичної конференції професорсько-викладацького складу 19-20 грудня 2001 року. Вип. 3. Харків : ТОВ «Стиль», 2001. С. 49–55.

Accordion and the Song (to his own lyrics) dedicated to his beloved girl. As Anatolii Haidenko recalls, during his years of study at the Music and Pedagogical Faculty of the Kharkiv Conservatory, the song genre was a priority for him. Thus, he composed a cycle of songs with lyrics by Volodymyr Anisimov for the amateur choir he led at the time. However, the first publicly performed works were created during his stay in Sumy, where Haidenko also had to make many arrangements for concert performances. The artist considers the work on arrangements to be very useful, in his opinion, it taught him “to independently evaluate the material, its suitability for arrangement, to make some deviations from the original source in favour of its subsequent performance on the accordion”¹⁸.

This extensive experience in arranging music laid the foundation for composing Haidenko’s first major work, the Fantasy Overture on Themes of Modern Ukrainian Composers for an ensemble of folk instruments. Composed at the request of the Sumy Philharmonic, this piece became part of the programme with which the philharmonic ensemble gave over 350 concerts, touring throughout the former USSR. Among the compositions that appeared even before his enrollment at the Composition Faculty of Kharkiv Conservatory include the choral song “Sumy Stars” with lyrics by Mykhailo Dudchenko), which quickly became a hallmark of Sumy, as well as several pieces for solo accordion, including the still-popular piece “Evening in the Mountains”.

During his studies at the Composition Faculty, Haidenko produced numerous academic works, including a chamber symphony, a string quartet, songs, choral pieces, compositions for various folk instrument ensembles, and accordion pieces. Among these, the composer highlights the “Carpathian Sketch” for bayan, which later evolved into “Spring Games” for an orchestra of folk instruments, as well as the rearranged “Evening in the Mountains” for accordion duet. For his graduation exam, Haidenko presented a Concerto for Accordion and Symphony Orchestra, a milestone work in the development of Ukrainian accordion concertos in general.

A. Haidenko remembers with sincere gratitude his conservatory composition teacher Volodymyr Zolotukhin. Haidenko recalls that Zolotukhin devoted almost entire days to his students instead of the standard 45-minute lessons¹⁹. Reflecting on his lessons with the teacher, Haidenko notes: “In addition to analysing my works and listening to recordings of

¹⁸ Семешко А. Анатолий Гайденко: Портрети сучасних українських композиторів-баяністів (у формі діалогів). Харків : Майдан, 2010. 82 с.

¹⁹ Працюючи в Сумах, А. Гайденко міг відвідувати заняття лише у вихідні. Композицією із В. М. Золотухіним він займався по суботах, прокидаючись близько третьої ночі, щоб встигнути на ранковий потяг до Харкова, та повертаючись до Сум нічним потягом, щоб зранку встигнути на роботу.

different music, we discussed literary works, topical issues related to work, life in general, etc.. We made amateur films, slides, went fishing and much, much more. In short, I was lucky to have a teacher here too”²⁰. Haidenko is grateful to his teacher for not ‘breaking’ him, but looking for what was worth developing.

In 1976, A. Haidenko joined the Union of Composers of Ukraine, submitting four works: an Accordion Concerto, the cantata “Four Acts”, the vocal cycle “Melodies” (based on Lesia Ukrainka’s poetry), and the symphonic poem “Monument to the Memory of Heroes”. It is symbolic that these works actually determined the main directions of Haidenko’s compositional activity in the following years: symphonic music, folk instrumental genres, choral and chamber vocal works.

An intriguing facet of Haidenko’s creative output is his chamber-vocal music, which includes romances, solo songs, and lyrical pieces. His Four Romances for Soprano and Piano (based on Lesia Ukrainka’s poetic cycle “*Melodies*”, 1974) and Four Solos (on poetry by Hryhoriy Skovoroda, 1993) represent the composer’s search for the academic vocal tradition. The song line reflects the embodiment of the figurative, thematic and stylistic trends that were relevant for his time through the prism of the individual vision of the contemporary artist. An example of A. Haidenko’s song lyrics is “Thought about the Field” to lyrics by M. Tomenko. In this miniature, one can hear echoes of both Ukrainian folk melody and the so-called Soviet variety art, but certain details, such as the metrical compression of the last line of the stanza when it is repeated, the melodic counterpoint of the choir contrasting with the soloist’s melody, testify to the composer’s creative attitude to the genre tradition. The best examples of the composer’s vocal music were included in the collection “Songs of Anatolii Haidenko”, released in 1989 by the Musical Ukraine Publishing House. In addition to M. Tomenko, the poets whose works A. Haidenko refers to are V. Anisimov, V. Brovchenko, M. Dorizo, M. Dudchenko, V. Zabashtansky, B. Oliynyk, and I. Shelepov.

Haidenko’s choral compositions exhibit remarkable thematic diversity. These include sacred pieces, including those based on canonical texts (“It Is Truly Meet”, “Rejoice, O Virgin Theotokos”), works reflecting images typical of archaic folk rites (“Generous Evening”, “Night Before Epiphany”, “Carol Singers”), and contemporary-themed compositions (“Ukraine, I Pray for You”, “My Kharkiv”, “My Homeland Came to Me in Dreams”). His choral works demonstrate his deep understanding of choral writing, a keen sense of timbral color, and skillful adaptation of mixed, folk, and children’s

²⁰ Семешко А. Анатолий Гайденко: Портреты современных украинских композиторов-баянистов (у формі діалогів). Харків : Майдан, 2010. 82 с.

choirs. Among notable larger-scale works include the choral suite “Four Sonnets with Four Epigraphs” (based on texts by John Gracen Brown) and the already mentioned cantata “Four Acts” for choir, soloists, and symphony orchestra.

The “Four Acts” cantata is based on a ritual image of the ancient Slavs associated with the summer solstice. Having borrowed authentic folk texts from the collections “Kupalski pisni” (“Kupala Songs”) and “Vesnyanky” (“Spring Songs”), A. Haidenko voiced them in his own way, focusing on the affirmation of the harmony of Man and Nature. The original author’s themes or thematic material of the four parts of the cantata are imbued with folk intonations, where the harmonic and timbre colourfulness of the sound attracts attention. The theatrical form of the “action” is emphasised not only by the title but also by the subtitle “cantata-ballet”, which literally requires the presence of a visual range of choreographic plasticity. A similar fusion of national archaic elements, theatricality and colourfulness orchestration reappears over two decades later in his Second Concerto for Accordion and Orchestra.

And music for folk instruments forms almost the main body of Haidenko’s oeuvre. In addition to the music intended for the accordion and button accordion, which will be further discussed, Haidenko composed many pieces for other folk instruments. He composed works for bandura, domra, and cymbals. For example, he composed the concert piece “Silver of the June Moon” (“Sriblo chervnevoho misyatsya” (1992)), Six Concert Etudes (1994), and the Concert with Orchestra “Perebendia” (2003) for bandura, for domra (kobza) – Concertino “Quasi buffa” (1994), for cymbals – concert triptych “Kolyada – Petrivka – Tryndychka” (1991–1994), concerts with the orchestra “Tsyhaniada” (2001) and “DE VISU” (2005).

In addition to composing for individual folk instruments, A. Haidenko wrote a lot of music for an orchestra of Ukrainian folk instruments. Their creation was initiated by Viktor Hutsal, the artistic director of the National Academic Orchestra of Folk Instruments of Ukraine. It was he who commissioned the composer’s concert piece “Spring Games” (“Vesnyani Ihryshcha” (1980)), symphonic frescoes “Ukrainian Majolica” (“Ukrayinski Mayoliky” (1981)), “Ukrainian Patterns” (“Ukrayinski Vizerunky” (1985)), suite “Ukrainian Plot Dances” (“Ukrayinski Syuzhetni Tantsi” (1988)), and symphony suite “Native Springs” (“Ridni dzherela” (1993)). Another promoter of Haidenko’s music for folk orchestra today is the Ukrainian Folk Instrument Orchestra of the Radio Company of Ukraine under the direction of S. Lytvynenko. Haidenko’s works for the Ukrainian Folk Instruments Orchestra demonstrate not only a strong connection with the traditions

of national culture, but also a thorough knowledge of the specifics of folk instruments and a keen sense of timbre colour.

The fourth genre area of A. Haidenko's work is music for symphony and chamber orchestras. The first work of this group was the symphonic poem "Monument to the Memory of Heroes" ("Monument Pam'yati Heroiv" (1976)), after which the composer created a number of other orchestral works: the "Kursk Round Dance" ("Kurski Karahody" (1979)), the Symphony (1983, in 4 movements), the dramatic waltz "Voice of Memory" ("Holos Pam'yati" (1984)), and also arranged "Native Springs" ("Ridni Dzherela") and "Evening in the Mountains" ("Vechory u horakh"). For chamber orchestra he wrote *Concerto grosso* (1991) and *Concerto Lamentoso* "Unfinished Song" ("Nedospivane") for violin, piano and orchestra (1994)²¹.

2. The Aesthetic Foundations of Anatolii Haidenko's Creative Work

Creative work in the life of Anatolii Haidenko has always been inextricably linked with his musical and public activities, which occupy a significant place in his life. Since joining the Union of Composers of Ukraine in 1976, Anatolii has actively participated in its work and continues to do so to this day. Over the years, he has held various positions, including Deputy Chairman and Executive Secretary of the Kharkiv Organisation, a member of the board and audit commission of the Union of Composers of Ukraine, and the Chairman of the Music Foundation. Through his involvement in the Union of Composers of Ukraine, Haidenko has visited numerous cities in Ukraine, the USSR republics, and foreign countries: participating in congresses, festivals, and symposia. His work in the Union gave A. Haidenko the opportunity to meet and communicate with many domestic and foreign musicians, including L. Dychko, I. Karabyts, L. Kolodub, V. Kuchera, K. Lendvai, V. Lutosławski, K. Penderecki, M. Skoryk, S. Slonimsky, Y. Stankovych, O. Taktakishvili, E. Tamberg, T. Khrennikov, M. Cherkashina, B. Tchaikovsky, R. Shchedrin, and others.

Today, Anatolii Haidenko is a member not only of the National Union of Composers of Ukraine but also of the National All-Ukrainian Music Union and the Supervisory Board of the Ukrainian Cultural Foundation. Each year, Anatolii serves as a jury member for the "New Names" competition organized under the Foundation's auspices. Additionally, he is frequently invited to participate as a jury member in other competitions and festivals. This demanding schedule leaves him with almost no free

²¹ Різні склади оркестру – симфонічний, камерний, струнний, оркестр народних інструментів – застосовано також у кантаті «Чотири дійства» та сольних інструментальних концертах – для баяна, акордеона, бандури, цимбалів.

time. However, as the maestro himself admits, he is accustomed to this pace of life and feels “inferior person”²² if unexpected pauses occur in his work. A. Semeshko also highlights Haidenko’s inherent need to be immersed in the whirlwind of public, cultural, academic, and creative life. In an article dedicated to the composer’s 80th birthday, Semeshko writes: “Artists like A. P. Haidenko cannot live, create, or celebrate without feeling the vibrant pulse and breath of the human community surrounding them. Conversely, that same community cannot fully thrive without such artist-philanthropists, without their intellectual and spiritual nobility and generosity, or without their celebratory milestones”.

The content, themes, and imagery in the work of any artist are largely determined by their creative principles, worldview, and life stance. Anatolii Haidenko clearly and articulately expresses his views on musical art, its specifics and functions, the creative process and the composer’s tasks, artistic traditions, and other aesthetic issues in interviews and personal conversations, drawing on his own understanding and practical experience. Haidenko’s artistic and aesthetic principles, as well as his creative approaches, have been highlighted in various sources, but they are most comprehensively explored in the aforementioned book by A. Semeshko about the composer²³. Semeshko’s documented statements of Haidenko, supplemented by materials from the author’s personal conversations with the composer, provide an opportunity to systematize the artist’s aesthetic views. This systematization, in our opinion, can serve as a foundation for further study of the accordion repertoire or works of this prominent Ukrainian artist.

An important factor in shaping and realizing the author’s intention is the timbral parameter. The instrument inspires the composer, encourages him or her to improvise, especially if it is an instrument the composer is proficient in. And although, as A. Haidenko notes: “Sometimes I have to rely on my auditory experience, this is not my sole method of creation. The idea plus the instrument make the task more concrete”. It was in order to feel the specifics of a musical instrument from the inside that Anatolii sought to master the bandura and guitar, accordion and nai, flute and ocarina; when composing music, he often uses the domra, balalaika, and others.

Creative interactions with outstanding performers – conductors, choir directors, singers, cymbalists, and accordion players are also a significant stimulus for the composer. Among the latter, Haidenko mentions V.

²² Семешко А. Анатолий Гайденко: Портрети сучасних українських композиторів-баяністів (у формі діалогів). Харків : Майдан, 2010. 82 с.

²³ Тукова І. Функціонування інструментальних жанрових моделей західноєвропейського бароко в українській музиці другої половини ХХ ст. : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 – Музичне мистецтво; Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2003. 19 с.

Besfamilnov, V. Hridin, S. Hrynchenko, M. Imkhanitsky, F. Lips, T. Murzina, A. Hatsenko, V. Murza, I. Purits, M. Rizol, M. Sevriukov, A. Semeshko, Y. Cherkazova, and others²⁴. However, when creating accordion pieces, Haidenko does not consult with performers, relying entirely on his practical experience with the instrument.

Crucial to the artistic convictions of any composer are questions regarding the balance of tradition and innovation, consciousness and intuition, emotion and rationality, imagery and structure, as well as artistry and technology in their work. Summarizing Haidenko's responses to these questions, it is essential to emphasize his desire to maintain a balance among all these components. Thus, in connection with the question of whether he prioritises adherence to traditions or the search for innovations, Anatolii Haidenko unequivocally states that he opposes neither, emphasizing that everything depends on specific needs. For example, he considers the use of "academic" compositional schemes, which are generally "unacceptable, outdated and boring (dull)", but justifiable when consciously employing a *quasi*-archaic style. The question of choosing what is more important in a piece of music – the immediacy of the figurative and emotional content or the thoroughness (meticulousness), and the "technological" precision – does not even arise for A. Haidenko, because, in his opinion: "the work of a professional should meet all these requirements"²⁵.

The composer's understanding of aesthetics is revealed through his approaches to genre, form, and musical themes. In response to A. Semeshko's inquiry about his preferred genres, Anatolii Haidenko noted that he works across various genres but is most drawn to symphonic, chamber-instrumental, and choral genres. His creative focus spans both large-scale works and miniatures. The composer insists that the genre is a tool for the embodiment of specific artistic images and always appeals to the addressee. Thus, the choice of genre is undoubtedly influenced by the object of the image or depiction: nature scenes, sketches of everyday life, human feelings and emotions, philosophical reflections – each realm of imagery entails the means of expression appropriate to its genre specificity. On the other hand, the target audience of a work is an important factor: the audience for which it is intended (children or war veterans, contestants or a wide audience) also determines the choice of genres – complex ones that require a certain experience of perceiving 'serious' music, or more democratic ones aimed at direct contact with the listener. On the other hand, the intended audience of a work is a significant factor. Whether the piece is created for children, war veterans,

²⁴ Семешко А. Анатолий Гайденко: Портрети сучасних українських композиторів-баяністів (у формі діалогів). Харків : Майдан, 2010. 82 с.

²⁵ З особистої бесіди з композитором.

competition participants, or a broader listening audience determines the choice of genre – whether complex, requiring experience in perceiving “serious” music, or more accessible or the so-called democratic ones, aimed at direct contact with the listener.

Sometimes, the initially chosen genre undergoes adjustments during the creative process. A prime example is the conception of *Concerto lamentoso* (“*Unfinished Song*”) for violin, piano, and orchestra. The impetus came from a proposal by the renowned Ukrainian violinist Bohodar Kotorovych, who suggested Haidenko compose an Elegy dedicated to the memory of their mutual friend, conductor Bohdan Depo, the organizer and artistic director of the Rivne Philharmonic Chamber Orchestra. In other words, B. Kotorovych’s commission strategically determined the initial idea – a memorial-themed work for a specific performing group: violin and chamber orchestra. However, in the course of working on the realization of the idea, which took place in the atmosphere of memories of this outstanding musician with whom the composer had collaborated on many occasions, new details emerged that led to the final version of the work – a one-movement concerto for violin, piano and chamber orchestra with the programme title “Unfinished Song” (1994). The concerto was successfully performed by Borys Kotorovych at the “Kyiv Music Fest” in 1995.

The same dynamic can occur with a composition’s form. Haidenko believes that while form can be planned, such planning is only a sketch that may significantly change during the creative process: “I assume”, says Anatoliy Haidenko, “that some authors adhere to certain schemes, but I believe that creating music is a living process, and above all, it should be so convincing to the performer and listener that it arouses their sympathy and makes them believe the composer”²⁶. In particular, Haidenko’s attitude toward sonata form is multifaceted. For the composer, the very principle of sonatality is important, as it helps to organise the material and, due to its universality and generality, enables each author to express their intent. However, the sonata scheme, which in the twentieth century underwent numerous radical deviations, is, in Haidenko’s opinion, a completely different matter. For him, the works of Volodymyr Lutoslawski, Gyorgy Sviridov, and R. Shchedrin were examples of free handling of the sonata form. Thus, in contemporary works often employ, the idea of sonatality (sonata form), rather than its formal sonata scheme, focusing on dramaturgy, contrasts and adherence to the principle of “life” of the image with all its unfolding “events”²⁷.

²⁶ З особистої бесіди з композитором.

²⁷ Там само.

The principle of contrast, mentioned in the above reflections, plays a significant role in Haidenko's compositions. Its functions are multifaceted: maintaining the listener's attention by switching to another emotional figurative sphere, allowing the performer a moment of rest, or highlighting the central dramaturgical idea of the piece. However, the composer warns against excessive use of this technique: "In skilled hands, contrast is a powerful tool, but in unskilled ones, it evokes the opposite feeling. The necessity of contrast is determined by the intuition and artistic-aesthetic culture of the author and performer"²⁸. In Haidenko's works, contrast is often combined with the continuous development of certain intonations or motifs and, in some cases, with the principle of monothematism. The composer considers the use of monothematism principle a hallmark of the author's professional mastery and skills. He consciously strives for its implementation, particularly in large-scale compositions such as orchestral and chamber-instrumental works.

A crucial aspect of a composer's craft is the selection of intonational material. For Anatolii Haidenko, folklore serves as an inexhaustible source of creative inspiration – not only Ukrainian folklore but more broadly, Slavic and, occasionally, traditions from other countries. However, his attitude toward the use of folkloric material is ambiguous. In a conversation with A. Semeshko, Haidenko strongly opposed what he termed the "speculative" use of folklore: "Some "authors" hide behind folklore as if it were a fig leaf, masking their lack of melodic gift or even talent in general". Anatolii agreed with Semeshko's view that for a talented composer, folk melodies merely spark the imagination, serving as a springboard for creating original compositions: "I am not a supporter of literal quoting of folk songs and dances", Haidenko said. "Whenever possible, I have always tried to approach their use creatively"²⁹. Folklore quotations in Haidenko's works are more the exception than the rule, primarily appearing in programmatic compositions written at the request of the National Orchestra of Folk Instruments under the direction of V. Hutsal. Occasionally, folk song and dance quotes are found in Haidenko's early opuses. However, his primary goal when working with folklore is the "creative reinterpretation of the intonational, rhythmic, and figurative characteristics of music in order to emphasize its national identity"³⁰.

When asked where exactly he draws and discovers folk melodies, A. Haidenko answers that it depends on the source. When it comes to the music of "other" cultures, such as: Bulgarian, Serbian, Polish, Romanian,

²⁸ З особистої бесіди з композитором.

²⁹ Там само.

³⁰ Там само.

Gypsy – the sources might include radio, television, sheet music collections, though direct impressions from “live” performances during visits to these countries often provide the spark. Regarding the composer’s native (Ukrainian) folklore, he noted that Ukrainian music has been ingrained in him since birth, inherited from his parents and relatives, and he constantly hears it and “speaks” it in his compositions and works. And this is natural, as for a composer “must have all this in his blood and flesh in maturity, especially if they are not “A stranger to his own kin” (simply “a man who forgets his roots”), because this mentality must be absorbed from birth, perhaps even at the genetic level”. Therefore, when composing music, A. Haidenko does not deliberately think about how to ‘apply or incorporate a folk tone, but focuses on the image, the idea, the task at hand. He strives to hear what he has done from the listener’s side, not to offend someone’s bad taste or to please snobs, but to evoke empathy and shared experience”. And that is why Haidenko’s music seamlessly blends “own” and “other” themes, there are no boundaries between them. Without precise knowledge of whether a genuine folk melody is used by a composer, it is nearly impossible to draw a clear line of demarcation. This is something nearly all researchers note, and it is something Haidenko himself is proud of: “I am a Ukrainian composer, and if my music confirms this, I consider myself fortunate”³¹.

Haidenko’s approach to folklore as his own heritage also shapes his work with it. He believes it is acceptable and possible to modify a folk theme or its elements using contemporary compositional techniques. Moreover, he argues that national style is manifested not only through melody but also through rhythm, harmony, form, and ornamentation. Together, these elements reveal the unique and original “voice” of the composer as a representative of a particular musical culture.

The selection of intonational material is not limited to folklore sources, but the experience of mastering the achievements of academic music, both domestic and foreign, also plays a significant role in this process. Here, the composer’s artistic tastes and creative guidelines are an important factor. For A. Haidenko, the leaders in this regard are such artists as B. Bartok and I. Stravinsky, M. Leontovych and B. Lyatoshynsky, V. Lutoslawsky and K. Penderecki, A. Onegger and F. Poulenc, M. Mussorgsky and G. Sviridov, D. Shostakovich and R. Shchedrin. However, this does not involve borrowing musical themes; A. Haidenko does resort to quoting works of academic music, it is about imitating certain models, such as: compositional, dramaturgical, intonational. And here, the composer does not choose specific samples, does not repeat them exactly. These serve as impulses for creating original compositions rather than templates for replication.

³¹ З особистої бесіди з композитором.

Regarding accordion music, Haidenko demonstrates great respect and knowledge of the works of his compatriots and contemporaries, such as V. Vlasov, V. Zubysky, V. Runchak, and supports the endeavors of young authors like V. Hubanov, B. Myronchuk, Y. Oleksiv, and V. Semenov. However, the basis for his accordion opuses is not only the achievements of the respective field, but also musical traditions in various instrumental embodiments.

And yet, despite his strong reliance on traditions, Anatolii Haidenko is guided in his work, first of all, by his own experience and “common sense”. At the beginning of his career, the artist was often forced to repeatedly edit his own works as a result of “well-meaning advice” that led to alien layers, including direct interventions by those who wanted to “correct” the novice composer. “When I realised where this was leading”, Haidenko admitted, “I categorically stopped presenting my works before their concert performances, and promised to take the advice into account in future works (compositions) (as the great Shostakovich did in his time)³². So now, when working on musical compositions, Anatolii Haidenko, in his own words, “draws material from his experience – performing, theoretical, creative, as well as intuition and heart, focusing exclusively on the task at hand”³³.

CONCLUSIONS

The study of Anatolii Haidenko’s multifaceted activities, such as compositional, performing, pedagogical, scientific, and public – convincingly demonstrates the versatility of his talent. All these facets, through their inseparable connection and interaction, reveal the personality of an artist who is constantly searching for new ideas and sees his mission as serving art and people. Tracing the stages of the development of Haidenko’s artistic individuality shows the consistency and determination of his journey from the status of an “amateur author” to a recognized master of large-scale forms and refined miniatures.

Haidenko’s creative explorations and discoveries are firmly based on his understanding of the essence and nature of musical art. The composer’s aesthetic views serve as the foundation upon which the meaningful, genre, and stylistic structures of his works are built.

The primary task of the artist, as Haidenko sees it, is to reflect life impressions and emotionally “infect” the listener with them. At the same time, specific events, in his opinion, serve only as an initial impetus for the emergence of creative ideas and are reflected in music indirectly – through

³² Семешко А. Анатолий Гайденко: Портреты современных украинских композиторов-баянистов (у форм диалогов). Харків : Майдан, 2010. 82 с.

³³ З особистої бесіди з композитором.

the embodiment of their imagery. Creative collaborations with outstanding performers significantly stimulate the “birth” of new works, as the timbre of an instrument can inspire and determine certain genre and stylistic decisions.

For Haidenko, folklore is an inexhaustible source of creative inspiration. According to Anatolii, Ukrainian music has lived in him since birth, and speaking in his native musical language is entirely natural for him. When turning to the folklore of other countries, such as Bulgaria, Serbia, Poland, Romania – he draws material from radio and television broadcasts, music collections, but most often, inspiration arises from direct impressions of “live” performances experienced during his visits to these countries, and it serves as an impulse. The composer’s attitude toward the use of folklore material is ambiguous. Folk melodies, while sparking his creative imagination, in the process of development can be modified through contemporary compositional techniques or, more often, become the occasion for creating original compositions based on the embodiment of their intonational, rhythmic and figurative characteristics.

SUMMARY

This chapter of the monograph is devoted to the study of aesthetic, genre, and stylistic constants in the accordion works of Ukrainian composer Anatolii Haidenko. Emphasis is placed on the necessity of a comprehensive approach to studying Haidenko’s accordion achievements and considering his creative output in the context of the stylistic paradigms of contemporary Ukrainian accordion art. Despite his overall genre diversity, works for the accordion occupy a leading position in the composer’s oeuvre, as mastering this instrument marked the beginning of his journey into the mysteries of art. Haidenko exhibits significant interest in the cultures of various countries worldwide, such as: Transcaucasia, Germany, Poland, Hungary, France, and especially the Balkan Peninsula, whose folklore attracts him with its unique melodic, rhythmic, and modal organization. Striving to convey the uniqueness of any national melody, Haidenko employs both direct citation of folk tunes and the assimilation of folklore elements into his individual style and manner. Developing either original or quoted themes, the composer uses techniques of exact and varied repetition, encompassing structures of different scales – from single-measure motifs or the so-called one-bar motifs to large sections of the form. Haidenko’s substantial contribution to the field of accordion art is highlighted, along with the multi-level connections between his artistic pursuits and the main trends in the development of contemporary Ukrainian music within the context of European traditions.

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