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relations that reflect the moral and cultural representations of the political elite are described. The relevance of V. Lipinsky views in modern conditions of development of the Ukrainian state is emphasized..

Key words: cultural values, elite, religion, church, personality, moral views, Ukrainian state.

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CULTURAL AND MORAL VALUES OF THE ELITE IN THE INTERPRETATION OF V.L YPYNSKY

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The aim of the paper is to describe the main worldview and value approaches of V. Lypynsky in his definition of the functions of the state and its elite, to compare past and present processes in the Ukrainian society through the prism of his concept.

Research methodology. The methodological basis of the study is a comparative-historical, systematic, method of reconstruction of cultural fields. The model of three-dimensional vision of integrity could be applied by diachronic, synchronous and historical-genetic methods.

Results. V. Lypynsky's theoretical legacy is waiting for its further systematic study and practical implementation in modern processes of Ukrainian state formation. Modern Ukrainian reality confirms his warning about the possibility of using external democratic procedures to hamper the cultural development of the society. His views on the social activities of the church as to the formation of value standards of the citizen are waiting for their understanding and practical implementation. The decisive role will be played by the political elite, which must also be the cultural elite.

Novelty. The article makes an attempt to analyze the conclusions of V. Lypynsky as to the relationship of the elite with civil society in the context of the Ukrainian cultural world evolution in space and time.

The practical significance. The results of the research can be used in further scientific and theoretical research and in many areas of cultural space practical development and effective management system.

Key words: cultural values, elite, religion, church, personality, moral ideas, Ukrainian state formation..

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TRACES OF WORKS OF STANISLAW MONIUSZKO IN CONTEMPORARY CULTURAL PROJECTS IN UKRAINE

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The article attempts to investigate the use of Stanislaw Moniuszko's multifaceted creative. Composer heritage can be clearly considered today in the light of strategic management in culture. a number of strategic projects on the occasion of official celebrations in Ukraine of such anniversaries as the 100 th anniversary of Poland's independence or the 200 th anniversary of the birth of Polish music classic Stanislaw Moniuszko, organized with the assistance of Polish embassies and consulates and Polish organizations in Ukraine. This uniqueness of projects is the basis for the cultural policy between the Republic of Poland (RP) and Ukraine and the strategies of its development.

Key words: composer Stanislaw Moniuszko, classical music, cultural projects, forms of representation

Relevance of the research topic. In the modern world any cultural initiative whether at the state or organization level within the cultural and strategic process begins with the project. Cultural project management is a purpose-oriented process of systematic management to create, preserve and to disseminate cultural content that produces the expected results. Although the project in contrast to a process of its organization has a limited set of actions, limited resources and is a temporary system, each project is unique and unique in form and content. It is the uniqueness of the projects which becomes the basis for the cultural policy and the strategies for its development.

One of such socio-cultural projects that fosters mutual understanding and promotion is the exchange of cultural heritage between the Republic of Poland (RP) and Ukraine which has become particularly active in recent years. These are series of strategic projects to mark official anniversaries in Ukraine, such as the 100th anniversary of Poland's independence restoration or the 200 th birth anniversary of Stanislaw Moniuszko, organized with the assistance of the Polish Embassy and Polish organizations in Ukraine. Other forms of representation of the creative heritage of prominent figures in Polish culture (concerts, festivals, scientific and journalistic intelligence, media coverage and communications, internet sites, etc.) should also be included to such projects.

Analysis of recent research and material. The material of the article was selected from various sites of state and cultural institutions [1; 2; 6–12], You Tube channel [16], blogs [17], in the press [18] and from your own private materials [13; 19]. The search method was applied in the selection of scientific literature too. This text is related to the works of Ukrainian scientists as P. Guy-Nizhnik [3], L. Kiyanovska [5], L. Romanyuk, M. Cherepanin [14; 15].

Purpose of the study: to determine the forms of representation of Stanislav Monyushko's multifaceted creative heritage in the light of strategic management in culture of Ukraine.

Research results. Involving the famous composer Stanislaw Moniuszko's musical creativity in various cultural projects in Ukraine is not accidental. In fact, he is the one who has made significant contribution into the world of classical music as a creator of Polish national opera, author of numerous works in almost all genres of academic music. His creative heritage includes more than 300 works, including twelve operas (one unfinished), three ballets, eight operettas, five liturgies, about 80 romances and 400 songs. One of the most famous operas «Halka» to a libretto written by Włodzimierz Wolski for his poem «Halshka» was also staged at the Kiev Opera House [3; 11] in the 1918 and became very popular. Nowadays, the creative works of a prominent composer continue to sound from the Ukrainian scene and to involve diverse listeners into the cultural dialogue.

In particular, the Polish-Ukrainian bilingual bi-weekly newspaper «Volynsky Monitor» reports on one of the thematic concerts in which the composer's works were performed. It says about official celebrations marking the 100th anniversary of Poland's independence restoration, which took place on November 15, 2018 at the Volyn Puppet Theater (Lutsk). The celebration was attended by employees of the Consulate General of the Republic of Poland in Lutsk, clergy, authorities from Volyn, Rivne and Ternopil regions, representatives of the Polish Border Service and members of Polish organizations of the Lutsk Consular District. Among the guests was also the Consul General of Ukraine in Lublin Vasyl Pavlyuk [18; 1]. The concert program on the occasion of the holiday was prepared by the vocal-instrumental band «Ladies Sextet» from Poland, who performed several works by Stanislav Monyushko [18; 2].

Another project – «Monyushko in the different corners of the world», received a significant cultural resonance, during which a series of concerts took place in different cities of Ukraine. This project is an international project of the Polish-Canadian Foundation «Independent Cultural Foundation POLCANART», implemented together with prominent artists from Ukraine and Poland, Polish embassies and consulates and Polish organizations. The project was supported by the Senate of Poland and its aim was to popularize Polish classical music. The concerts under the project continued a series of events dedicated to the 100th anniversary of Poland's independence restoration or the 200th birth anniversary of Stanislaw Moniuszko. Ukrainian and Polish artists took part in the concerts: Maria Pomianowska (Suka Instrument, Poland) – Professor at the National Music University in Warsaw and the Academy of Music in Krakow; Alexander Tchaikovsky-Ladysh (bass, Poland) – soloist at the Bolshoi Theater and the National Opera in Warsaw; Elizabeth Lipityuk (soprano, Kyiv) – Honored Artist of Ukraine, soloist of the National Philharmonic of Ukraine; Sergey Bortnik (tenor, Kyiv) – soloist of the National Philharmonic of Ukraine; Natalia Kovalenko (soprano, Ukraine-Poland); Victor Kowalski (baritone, Poland); Jaroslav Domagal (piano, Poland), folk instruments group «Folk songs» of the National Philharmonic of Ukraine [8], who has prepared the musical adaption of Monyushko's works on Ukrainian folk instruments for this project.

So, the beginning of the project took place at the Vinnytsia Regional Philharmonic, where on October 6, 2018 the concert «Monyushko, «suka» and Cossack» took place. The concert was attended by supporters of Polish classical music, representatives of Polish organizations of Podillya, public figures of culture and art, as well as representatives of the Consulate General of the Republic of Poland in Vinnitsa. The Consulate's website informs that «Polish and Ukrainian artists have prepared a special concert program, which presented the music adaption of a famous Polish composer using Polish and Ukrainian ethnic instruments. <...> However, the performance of Maria Pomianowska from Poland, who performed the musical works of a great composer on an ancient Polish ethnic instrument the «suka of Bilgorajska» was absolutely unique. Among the famous arias of the opera «The Terrible Yard» which sounded during the concert it is worth noting the aria Skoluby. Its most famous performer was Bernard Ladysh. During the concert guests could hear it sung by the son of the famous opera singer. Alexander Tchaikovsky-Ladysh in his performance showed a peculiar for his father singing that does not cease to capture Stanislav Monyushko's music fans» [11]. In the Vinnytsia Consular District the concert «Monyushko, «Suka» and Cossack» took place on October 7 at the S. Richter Zhytomyr Regional Philharmonic [6]. On October 18, 2018 the concert «Monyushko «Suka» and Cossack» was held at the Actor House (Kyiv). It was attended by the Chairman of the Council of National Communities of Ukraine Ashot Avanesyan. The best author's popular and recently reopened songs, arias and instrumental works were performed at the concert. As stated on the website of the Council of National Unions, «this program is important for the development of musical culture as a whole due to its concept of the intercultural meeting of different nations where the specially made for this program with the use of Ukrainian and Polish ethnic instruments unique arrangements of Monyushko's music played the main role. The popular in Poland

in the nineteenth century folk instrument «suka» became a highlight of the program [8]. The concert which took place on November 15, 2018 in Ivano-Frankivsk was co-financed under the auspices of Polonium and Poles abroad by the Senate of the Republic of Poland through the Freedom and Democracy Foundation [12]. Within the framework of the project Stanislaw Monyushko's works were heard at the Ternopil Regional Philharmonic on 17 November 2018 for more than two hours. The concert was attended by the representatives of Polish organizations in Ternopil and the region. Polish and Ukrainian performers together with conductor Miroslav Krill presented unique adaptation of Stanislaw Monyushko's works. According to the representative of Ternopil Cultural and Educational Polonium Society Anastasia Shestiuik this project was aimed at music lovers from all over the world, and its bottom line was the joint performance of the authors musical works and promotion of the Polish composer's creativity [10].

Concerts dedicated to S. Monyushko keep holding this year. For example, on March 23, 2019, the concert to commemorate the 200th birth anniversary of the artist was held at the National Philharmonic of Ukraine with the assistance of the Polish-Canadian Independent Cultural Foundation «POLCANART» and the «The Moniuszko music lovers' society» in Poland. Arias from the operas «The Last Yard», «Countess», «Beat», and other musical works were performed in the program [2].

The premiere of S. Monyushko's 13 vocal works translated into Ukrainian by Maxim Strikha hold on May 5, 2019 at the M. Lysenko Museum (Kyiv) was not less interesting. The concert was dedicated to the 200th birth anniversary of the composer. The author and curator of the project «World Classics in Ukrainian (translations of vocal works into Ukrainian)» in the framework of which the concert took place is a lecturer of the Faculty of Music Arts of the Kiev National Institute of Culture and Arts leading concertmaster Andrey Bondarenko [7].

It is worth noting that the implementation of the projects involves cooperation between embassies and consulates of the Republic of Poland and Polish organizations in different parts of the world. A huge role in branding of concerts was played by the composer's promoter the outstanding singer and director Maria Foltin [8].

S. Monyushko's music is often in the repertoire of both solo singers and various bands (choirs or orchestras) which perform the composer's works at various concerts, competitions and festivals.

In particular, the Evening of Vocal Music with the participation of the Philharmonic solo singer Olga Yalovenko (soprano) accompanied by the «Harmonia Nobile» Academic Chamber Orchestra took place on February 26, 2017 [1]. Another concert on the stage of this Philharmonic was held as part of the annual international «Carpathian Space» Arts Festival on May 5, 2018. The concert was attended by artists of the Symphony Orchestra of the Artur Malawski Subcarpathian Philharmonic (Rzeszow, Republic of Poland) under the auspices of Slavomir Khzhanowski. In the programs of these concerts S. Monyushko's works were performed along with others musical works [4]. Concert of a combined choir (piano and music theory departments) of S. Krushelnytska Ternopil Music College was held on December 6, 2018. The choir performed S. Monyushko's play «Pryalya» (conductor – Natalia Izotova, concertmaster – Irina Makarova) [16].

In Ukraine S. Monyushko's music is used as a decoration in different musical contests. Thus, at the V and VI Ira Malaniuk Vocal Competition in 2016 and 2018 which took place in Ivano-Frankivsk the contestants Ustina Bliui (Poland) and Anna Bazovskaya (Ukraine) performed a Galka's aria «Ha! Dziecatko nam umiera» from opera «Galka» [16; 13].

Another form of representation is scientific researches and publications in the Ukrainian scientific magazines in particular articles and monographs related to the S. Monyushka Musical Society activity. Such musicologists as L. Kiyanovskaya, L. Romanyuk, and M. Cherepanyn made an important scientific contribution to publicizing the society's activity.

So, the outstanding musicologist, professor, Doctor of Art Lyubov Kiyanovska mentions S. Monyushka Musical Society and its cultural and artistic goals at the beginning of the twentieth century in her work «Galician Musical Culture of the XIX – XX Centuries». Referring to the materials of the funds of the Lviv Central State Historical Archives, the musicologist provides information about the activities of the Society in Lviv: «<...> in addition to special concerts, the Society took part in all public urban festivities, it even created an amateur opera house, which staged 13 opera performances during 1 year (including «Halka» by S. Monyushko <...>). The Society has repeatedly performed in other Galician cities which has led to the appearing of filials in Kolomyia and Stanislavov» [5; 128–129].

We can learn about the activity of S. Monyushka Musical Society in Stanislavov (now – Ivano-Frankivsk) from the works of art historian Lesia Romanyuk. In particular, in her article «The Activities of the Polish Music and Drama Societies of Stanislavov at the turn of the 19th and 20th Centuries» [14], she not only examined the history of Polish musical creation, but also traced the stages of development of its musical and theatrical life, characterized the main spheres of its activity and achievements, systematized and summarized the available information, revealed its specificity in the context of regional trends. This text supplemented the materials of the monograph «The Musical and Theatrical Life of Stanislavov (second half of the 19th – the first half of the 20th century)» [15], written together with *Doctor of Fine Arts, Professor, Honored Artist of Ukraine Myron Cherepanin*.

There are also publications posted on various Internet sites. In particular, Alexandra Krynitska, a college teacher, published an article «The pride of Polish music culture» dedicated to the prominent S. Moniuszko on the V. Barvinsky Drohobych Music College official website. It states that «<...> in 1865, at the invitation of the Music Fans Society the composer arrived in Lviv where his cantata «Ghosts» (by A. Mickiewicz) was performed» [9].

Information space has always been a significant cultural projects' representative. In particular, the Ukrainian-Polish media platform (UPMP) is a modern information center that accumulates creative content of various formats (video, audio, photo). At the beginning of March 2019 thanks to UPMP in real time mode it became possible to track the presentation of a jazz pianist Włodek Pawlik's album with songs by Stanislaw Monyushko collected in «Domashny Pysnik», which took place in a concert hall of Polish Radio. The audio file of the fragments of the album «Pawlik / Moniuszko: Polish Jazz» was posted by Upmp.news on the platform with a link to Polish Radio. Polish Radio journalist Jana Stempiewicz shared the materials of the program «Stanislaw Monyushko in the style of Jazz» in her blog posting an interview with the author of the jazz arrangements of the S. Monyushko's songs pianist V. Pavlik [17].

Conclusions. Thus, the use of Stanislaw Monyushko's multifaceted creative heritage can be clearly considered today in the light of strategic management in culture. The forms of representation of his oeuvre are as various as the forms of cultural self-expression as such: *concerts* (for instance, celebrations marking the 100th anniversary of Poland's independence restoration, thematic projects «World Classics in Ukrainian (translations of vocal works in Ukrainian)»; «Monyushko in different corners of the world» – dedicated to the 200th birth anniversary of Stanislaw Monyushko's, which took place during 2018 and 2019 in different cities of Ukraine: Kyiv, Vinnitsa, Zhytomyr, Ternopil and Ivano-Frankivsk; the thematic project «Monyushko in Different Parts of the World» held in 2018 in various Ukrainian cities; the vocal recital with the participation of the solo singer (soprano) of Ivano-Frankivsk Regional Philharmonic Society Olha Yalovenko to the accompaniment of the Harmonia Nobile academic chamber orchestra held on February 26, 2017, featuring Stanislaw Monyushko's vocal pieces); *contests and festivals* (Monyushko's works in the repertoire of the *Symphony Orchestra* of Artur Malawski Philharmonic (*Rzeszów, Poland*) performed on May 5, 2018 at the Carpathian Space festival in the hall of Ivano-Frankivsk Regional Philharmonic Society ; Iryna Malaniuk Vocal Art Contest held in Ivano-Frankivsk every two years starting from 2007); *publications and research works* (articles and monographs, theses by Liubov Kyianovska, Lesia Romaniuk and Myron Cherepanyn dedicated to S. Monyushko Galician Philharmonic Society); *mass media* (press releases like bilingual paper «Volynsky Monitor» or online media – presentation of the album «Pawlik / Moniuszko: Polish Jazz» on the Ukrainian-Polish media platform UPMP, educational institutions' websites, social networks).

Regardless of the forms of representation of Stanislaw Monyushko's oeuvre, they cover several types of target audience owing to the use of the right communication and promotion channels (websites, groups in social networks, advertising, TV) and it promotes the broadening of the listeners' cultural horizon.

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ТВОРЧІСТЬ СТАНІСЛАВА МОНЮШКА В СУЧАСНИХ КУЛЬТУРНИХ ПРОЄКТАХ УКРАЇНИ

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Здійснено спробу дослідити практику використання багатогранної композиторської спадщини Станіслава Монюшка крізь призму управління культурою, тобто стратегічного менеджменту. Розглядаються низка стратегічних проєктів із нагоди офіційних святкувань в Україні таких річниць як 100-річчя відновлення Польщею незалежності чи 200-річчя від дня народження класика польської музики Станіслава Монюшка, організованих за сприяння посольством й консульствами Республікою Польща (РП) та польськими організаціями в Україні. Унікальність висвітлених культурних проєктів складає основу культурної політики між РП та Україною, стратегією її розвитку.

Ключевые слова: композитор Станіслав Монюшко, класична музика, культурний проєкт, форми репрезентації

ТВОРЧЕСТВО СТАНИСЛАВА МОНИЮШКА В СОВРЕМЕННЫХ КУЛЬТУРНЫХ ПРОЕКТАХ УКРАИНЫ

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Осуществлена попытка исследовать практику использования многогранного композиторского наследия Станислава Монюшка сквозь призму управления культурой или стратегического менеджмента. Рассматриваются ряд стратегических проектов в частности, официальных празднований в Украине таких дат как 100-летия Восстановление Польшей независимости или 200-летие со дня рождения классика польской музыки Станислава Монюшка, организованных при содействии посольством и консульствами Республики Польша и польскими организациями в Украине. Уникальность освещенных культурных проектов составляет основу культурной политики между РП и Украиной, стратегией ее развития.

Ключевые слова: композитор Станислав Монюшко, классическая музыка, культурный проект, формы репрезентации.

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ТВОРЧІСТЬ СТАНИСЛАВА МОНИЮШКА В СУЧАСНИХ КУЛЬТУРНИХ ПРОЄКТАХ УКРАЇНИ

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Мета публікації. Визначити форми репрезентації багатогранної творчої спадщини польського композитора Станіслава Монюшка крізь призму стратегічного менеджменту культури в Україні.

Методологія дослідження базується на системному підході із застосуванням термінологічного, порівняльного та емпіричного методів, а також методу теоретичного узагальнення, що дозволило виявити різні форми представлення творчої спадщини польського композитора.

У *результаті* дослідження виявилось, що одними з таких соціокультурних проєктів, які сприяють взаємопорозумінню та налагодженню контактів, є обмін культурною спадщиною між Республікою Польща (РП) та Україною, який особливо активізувався протягом останніх років. Це ряд стратегічних проєктів із нагоди офіційних святкувань в Україні таких річниць як 100-річчя відновлення Польщею незалежності чи 200-річчя від дня народження класика польської музики Станіслава Монюшка, організованих за сприяння посольством й консульствами РП та польськими організаціями в Україні. Також до подібних проєктів слід віднести й інші форми репрезентації творчої спадщини визначних діячів польської культури (концерти, фестивалі, наукові й публіцистичні розвідки, висвітлення подій у засобах масової інформації та комунікації, інтернет-сайти тощо).

Висновки. Отже, використання багатогранної творчої спадщини С. Монюшка нині можемо чітко розглянути крізь призму стратегічного менеджменту в культурі. Описані нами проєкти як форми репрезентації доробку митця – різноманітні, як різноманітні і самі форми культурного самовираження: *концерти, творчі вечори* (наприклад, урочистості з нагоди 100-річчя відновлення Польщею незалежності, тематичні проєкти «Світова класика українською (переклади вокальних творів українською)» та «Монюшко на різних кінцях світу» – до 200 річниць від дня народження Станіслава Монюшка, що проходили протягом 2018–2019 рр. у різних містах України: Києві, Вінниці, Житомирі, Тернополі та Івано-Франківську; вокальний вечір за участі солістки Івано-Франківської обласної філармонії ім. І. Маланюк О. Яловенко (сопрано) у супроводі Академічного камерного оркестру Harmonia Nobile 26 лютого 2017 р., де звучали вокальні твори митця, виступ студентського зведеного хору та ін.); *конкурси та фестивалі* (твори у програмах виступів на сцені Івано-Франківської обласної філармонії ім. І. Маланюк – симфонічного оркестру Підкарпатської філармонії ім. А. Малавського з польського міста Жешув у рамках щорічного міжнародного фестивалю «Карпатський простір» 5 травня 2018 р. чи конкурсу вокального мистецтва ім. І. Маланюк, що проходить від 2007 р. що два роки в м. Івано-Франківську); *висвітлення у публікаціях та наукових розвідках* (наукові статті та монографії, дисертації Л. Кияновської, О. Криницької, Т. Мазепи, Л. Романюк, М. Черепанина, присвячені Галицькому музичному товариству ім. С. Монюшка чи постаті митця); *мас-медіа* (публікації у пресі – двомовник «Волинський монітор» чи інтернет-ЗМІ – презентація альбому «Pawlik/Moniuszko: Polish Jazz» на україно-польській медіаплатформі Urmp, веб-сайти навчальних закладів, соціальні мережі).

У яких би формах не відбувалося висвітлення доробку Станіслава Монюшка, відрадіним є охоплення ними декількох типів і видів цільової аудиторії (людей, які готові відвідати проєкт), завдяки використанню цільових каналів комунікацій і повідомлення (сайти, групи у соцмережах, реклама, TV), та розширення культурного кругозору цієї аудиторії.

Ключові слова: композитор Станіслав Монюшко, класична музика, культурний проєкт, форми репрезентації.

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