

D. Bezpalyuk,
Student,
O. Voznyuk,
Doctor of Sciences (in Pedagogics), Professor,
Zhytomyr Ivan Franko State University

FROM THE SINGING UKRAINE TO THE ITALIAN REVOLUTION: MYKOLA IVANOVYCH, POLTAVA STAR OF "LA SCALA"

The researchers write that "his fate turned out dramatically: first he lost his real surname, then his homeland, later his voice" [1, p. 100]. At the age of twenty, Mykola Ivanov (real name - Kobrachensky, October 10, 1810, Voronezh village, Sumyshchyna - July 7, 1880, Bologna, Italy) entered the top cohort of idols of the "golden age of bel canto", who was appreciated by J. Rossini, V Bellini, G. Donizetti, G. Verdi, G. Berlioz, F. Liszt, K. Lipinski, other composers, conductors, singers, music critics, writers.

However, long before his European fame, he fully experienced all the vicissitudes of the fate of talent in the Russian Empire. If you consider that Mykola was a student of the famous Glukhiv music school, you cannot envy his fate at all.

It is worth making some historical remarks here. For quite a long time, the Moscow narrative about the exceptional role of the composer Mykhailo Hlinka in the fate of students or graduates of the Glukhiv school and talented singers has been circulating in the Ukrainian artistic society. It was believed that the Russian's travels around Ukraine with the aim of selecting voices for the St. Petersburg Choir were practically a rescue of talents. However, a few years ago, art critics, based on the results of archival document research, concluded that Hlinka's recruitment-bonded travels in Ukraine had a rather negative connotation. It should be noted that Mykola (the son of a free burgher) was forcibly taken by Count Glink from Glukhov to St. Petersburg, where the young man proved himself brilliantly as a self-taught genius.

We emphasize that Hlinka's father subtly sensed the possibility of making his son's treatment abroad cheaper by exploiting the Ukrainian boy's talent. If we consider that Mykola Kobrachenskyi had a rare tenor, then the stay of the impoverished count Mykhailo Hlinka in the country of bel canto for treatment was generally cloudless. This is what Count Hlinka's family thought. Mykola (due to the difficult surname for the European ear, the officials found nothing better than to issue documents for a guy with the sonorous surname Ivanov) went to Europe as Glinka's caretaker. However, it did not turn out the way the count thought... The brilliant debut of the caretaker-singer was natural. And a certain envy of the nobleman, who did not expect the crazy success of a simple peasant son from Ukraine, prompted him to significantly shorten his stay in the resorts of Europe and start going back to Russia. Mykola Ivanov ignored Hlinka's advice (consider it a demand) to return: "He ignored my advice. In general, Ivanov was a difficult person, with a callous heart, inflexibility and a dull mind. His merit consisted in the charm of his voice and some instinctive ability to imitate in singing. We did not quarrel with him, but we could not boast of a special friendship either. When we parted in Naples, all relations between us were interrupted" [2, p. 12]. A strange statement of

relations. However, it is known that the eminent Gaetano Donizetti gave Mykola Ivanov categorical advice not to return to Russia's "prison of nations". He supported the artist in a difficult time after "Regarding the postponement of his vacation for another year, the highest permission did not come" [3, p. 34]. The singer will always remember Italy as his other Motherland with warmth. However, the political situation (and the overly insistent requests of the Russian royal court to return the disobedient artist to his native casemates) contributed to Nikolai's departure to France, and then to a country where the hand of the Russian tsar was unlikely to reach him - to Britain. According to the archives of the British Parliament, we know the date of the accession of a Ukrainian to British citizenship - June 7, 1839. From that day, with the receipt of an English passport, Ivanov gained the opportunity for free movement in different countries, so necessary for an artist [4]. In London, the singer received an even greater turn in his artistic career: his work not only enriched the glory of Italian music, but also contributed to the cultural traditions of Britain itself. Together with English artists, he studied and first presented the opera "Tournament", created by the English composer John Fane Berghersh (1784–1859). This work, written in the style of romanticism, addressed the events of the 9th-10th centuries recorded in the Anglo-Saxon Chronicle. It is about the struggle led by the English king Alfred the Great to defend the national independence of his people against the Danish invaders [5].

In fact, the artist's appeal to works with a pronounced theme of the fight against enslavers significantly complicated life (he was under the supervision of the relevant departments almost everywhere he performed). In the audience, Mykola Ivanov's performances gave him even more fame as an exponent of high civic ideals. A significant assessment of his talent was a public appeal to the artist by the editor of the famous Italian newspaper "Teatri, arti e letteratura" Gaetano Fiori: "From the Hyperborean countries by origin, you have loved Italian art so much that you have become a true bearer of its spirit. <...> Accept this public expression of my high and fully deserved esteem, which is full of all the best wishes. My impression of you as an exceptional artist is based not only on your talent, but also on your upbringing, grace and nobility, which you are noted for and thanks to which you won many hearts and won many friends" [6, p. 32].

Mykola Ivanov's activity on the opera stage coincided in time with the great era of the struggle for the national revival of European peoples and lasted for twenty years. He was not only a witness, but also a participant in this struggle, supporting the idea of national revival of his compatriots through his art. And, therefore, such a parallel may indicate that he was part of a wider cultural and historical context of his time, where political events and cultural phenomena interacted and influenced each other. Mykola Ivanov's contribution to Risorgimento art is closely related to the creation of pan-European cultural values. He worked on the opera stages of various countries, but to all the efforts of the imperial musicology of that time, he answered that his nationality was "Little Russia" in his passport, and the public hailed him as a "Cossack singer", "born under the Cossack sky".

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