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## DIALOGICAL PROLEGOMENES OF THE CRIMEAN CULTURAL LANDSCAPE (CULTURAL CONTEXT).

**The aim of the research** is to highlight examples of dialogical coexistence of different cultures in the atmosphere of cultural landscape of Crimea and to underline Ukrainian context of the dialogue. **Methodology of the research:** the article applies special methods of research, which correspond to the cultural analysis: historical and retrospective (as the method of cultural reconstruction) – to reproduce the stages of development of music culture in Crimea; diachronic method – to study historical factors of cultural interaction; as well as formal-logical methods: analysis and synthesis, induction and deduction, abstracting and idealization. **Scientific novelty** of the research is in positioning of the Peninsula culture (particularly music) as a model for a peaceful, tolerant creative dialogue. **Conclusions.** Culture of Crimea is presented as a multi-element phenomenon with its syncretic character accumulated in the folklore of Crimean Tatars as an indigenous ethnic group. Its eastern focus particularly attracted pilgrim artists. The work stresses some periods of life of the Crimean Armenian composer A. Spendiarov (Spendiaryan) and artist I. Aivazovsky as the representatives of Ukrainian context of the Crimean culture development. Life history and creative work of those artists is directly associated with Ukraine and Crimea. The Crimean period of their creative life brightly demonstrates complementarity and productivity of the cultural dialogue. Meet-the-artist events were a vivid proof of the assumption. A retrospective view of the meetings mentions such figures as S. Hulak-Artemovskiy, M. Starytskyi, M. Lysenko, M. Rymyskiy-Korsakov, O. Hlazunov. The article argues impact of Ukrainian folklore on the activity of A. Spendiarov as a composer.

**Keywords:** historical and cultural process, music and historical process, cultural contacts, dialogue, polylogue, syncretic character, national music.

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### **Діалогічні пролегомени культурного ландшафту Криму (український контекст)**

**Мета дослідження** – висвітлити в культурному ландшафті Криму приклади діалогічної взаємодії між представниками різних культур та акцентувати уяву на українській складовій цього діалогу. **Методологія дослідження.** У статті використовуються спеціальні культурологічні методи дослідження: історично-ретроспективний (як метод культурної реконструкції), діахронічний, а також формально-логічні методи: аналіз і синтез, індукція й дедукція, абстрагування та ідеалізація. **Наукова новизна** полягає в розгляданні культурних, зокрема, музичних, процесів, які відбуваються на півострові Крим, з позиції вияву міжкультурних зв'язків. **Висновки.** Культура Криму презентована як багатоелементна, її синкретичність зосереджена в фольклорі кримських татар як автохтонного етносу. Своім східним вектором вона була особливо приваблива для митців-пілігримів. Кінець XIX – початок XX століття розглянуто як окремий період в історико-культурній хронології півострова. Особлива увага приділяється вивченню життєвих шляхів і творчості композитора О. Спендіарова та художника І. Айвазовського, чия біографія безпосередньо пов'язана як з Україною, так і з Кримом, і чий саме кримський період життєтворчості яскраво презентує компліментарність та плідність міжкультурного діалогу. У статті підкреслено вплив українського фольклору на композиторську діяльність О. Спендіарова.

**Ключові слова:** історико-культурний процес, музично-історичний процес, культурні контакти, діалог, полілог, синкретичність, національна музика.

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### **Диалогические пролегомены культурного ландшафта Крыма (культурный контекст).**

**Цель исследования** – высветить в культурном ландшафте Крыма примеры диалогического взаимодействия между представителями различных культур и акцентировать внимание на украинской составляющей этого диалога. **Методология исследования.** В статье используются специальные культурологические методы исследования: историко-ретроспективный (как метод культурной реконструкции), диахронический, а также формально-логические методы: анализ и синтез, индукция и дедукция, абстрагирование и идеализация. **Научная новизна** заключается в рассмотрении культурных, в частности, музыкально-культурных, процессов, происходящих на полуострове Крым, с позиции выявления межкультурных связей. **Выводы.** Культура Крыма представлена как многоэлементная, ее синкретичность сосредоточена в фольклоре крымских татар как автохтонного этноса. Своим восточным вектором она была особенно

привлекательна для художников-пилигримов. Конец XIX – начало XX века рассмотрен как отдельный период в историко-культурной хронологии полуострова. Особенное внимание уделяется изучению жизненного пути и творчества композитора А. Спендиарова и художника И. Айвазовского, чьи биографии непосредственно связаны как с Украиной, так и с Крымом, и чей именно крымский период жизнетворчества презентует комплиментарность и плодотворность межкультурного диалога. В статье подчеркнута влияние украинского фольклора на композиторскую деятельность А. Спендиарова.

**Ключевые слова:** историко-культурный процесс, музыкально-исторический процесс, культурные контакты, диалог, полилог, синкретичность, национальная музыка.

**Urgency of the research.** Ethnic contacts have always been an integrant constituent of historical and cultural process in our country for many centuries. In light of recent events, it is of urgent importance to keep the Peninsula in Ukrainian cultural space, encouraging historical facts of a contact dialogue. What were the contacts inside Crimea and with adjacent territories? Biographic facts of what artists of Crimea can represent Ukrainian context of the Crimean culture? To some extent, answers to the questions can be found in modern researches. Among them are the east-devoted works of Ya. Dashkevych, who describes particularities of relations between Ukrainians and Crimean Tatars, starting from the period of Crimean Middle Ages. Making analysis of literary and musical texts of singing folklore of Ukrainians and Crimean Tatars, O. Chernysheva reveals a genetic aspect of the contact dialogue in her investigation “Turkic and Ukrainian folklore relations in songs”. History of musical culture of Crimean Khanate is presented in the foreword to the notes collection by Dzh. Karikov “Crimean Tatar instrumental music of Khanate period” by N. Abdulvaap. A few pages of multi-national culture of the Peninsula are considered in the work by S. Izidinova “National music of Crimean Tatars”. However, some aspects of the cultural interaction, connected with music background of Crimea, are still not studied. The problem can be solved by systematization of documental facts of the contact dialogue, preserved in autobiographic sources (memories, correspondence and others). **The aim of the research** is to highlight examples of dialogical coexistence of the representatives of different cultures in the atmosphere of cultural landscape of Crimea and to underline Ukrainian context of the dialogue. Considering the issue of national and regional identification of Crimea and the problem of choice for the future, it is necessary to refer to the examples and lessons of the past in the musical and historical process. **Scientific novelty** is in positioning of the Peninsula culture (particularly music) as a model for a peaceful, complementary creative dialogue.

**The scope of the research.** In historical and cultural context, Crimea fate is the example of how interaction of different nations, religions and ways of life on its territory has resulted in establishment of a syncretic culture. Importance of the culture for geographically neighboring territories was as great as al-Andalus in Spain in the west of Europe [6]. Crimea, which is situated on the crossing of trading ways, which connect Black Sea region with Mediterranean, and which is on the caravan track from India to China, has always been the field for ethno-migration processes. Favorable geographical position, good climatic conditions have supported settling of arrived people. Such settling has produced the ethnos, consisting of Scythian-Greek-Hunnic-Gothic-Chazar-Bulgarian-Kipchak elements. Diversity of ethnic components has influenced formation of indigenous population of the Peninsula, its language and culture. The age-old memory about one of the unique cultures is preserved in the national music of Crimean Tatars.

A folk song has always been the main source for musical creative work. For many centuries, such songs have been kept in oral tradition. Numerous pilgrims, having visited Crimea in different historical periods, marked particularly great love of Crimean people and Crimean Tatars to song creativity. Appearance of talented improvisator-singers (ashik'lar, kedailar, chalg'idzhylar, iyrdzhylar, ustalar) among people, and their creative works of different genres experienced golden age in the period of Crimean Middle Ages. Palaces and residencies of a khan and sultan, mansions of feudal lords were the places for life and creative work of poets, singers (mug'an), and musicians not only from Crimea, subordinated territories and neighboring countries, but also from the countries of Europe, Mediterranean region (Italy, Greece, Balkans) and the East (Egypt, Iran, Turkey, Caucasus, Central Asia). Music of central Crimea sounds like classical music of Turkey, Iraq, Transcaucasia, which, in its turn, is influenced by Arabic music culture and sometimes Greek "tragoudi", "horons", Italian and Genoese canzonets.

In spite of the crucial impact of philosophy and traditions of Islam, moral atmosphere and economic life of Crimea has been continuously influenced by the impulses from Islamic minorities of the Peninsula, as well as by geographically close territories. Not always peaceful relations with neighbors and internal contradictions on the Peninsula has not effected Crimean particular tolerance to other communities. For many centuries, Crimean

land has been the place for peaceful coexistence of Khanate cathedral mosque, orthodox monastery and church, Karaite kenesa and Krymchak synagogue and midrash, Gregorian Armenian church. Thus, there are many common features in origin, folklore, activities, household, tradition and, consequently music culture. Up to the recent time, almost all ethnic groups of Crimea (Greeks, Karaites, Krymchaks, Armenians) have considered most of songs and dances of Crimean Tatars to be part of their particular culture, They sang and danced them on their traditional tunes. Until the 19<sup>th</sup> century, the Crimean Tatar language was common for Crimea and songs were sung in that language. There is a mention by Karaite B. Kokenai about a musical decoration of a k'onshum celebration: "in the quiet of the night, in the outskirts of a Karaite town, one could hear a hollow roar of a big kettle drum. .... some five-eight, occasionally ten, Tatars made an orchestra of a zurna, dare-tambourine, violin, sometimes one brass wind instrument, flute and necessary a davul. Of course, they performed the music without notes. Nevertheless, nobody of participants of that k'onshum, whether he was a Karaite, Greek, Tatar, Krymchak or Armenian, would have never changed sounds of the wild orchestra to the sounds of symphonic or any other European orchestra, ..." (translated by T.M.) [7]. It is a great example of a cultural dialogue, polylogue, when traditional celebrations by Crimean people depict a peaceful coexistence, common creative activity and thus, moral integrity in a common creative process. The presented quotation makes comparison to a European orchestra. It is a known fact that during some historical period, a European orchestra was substantially influenced by so-called "Mehter-Muzikasi" i.e. an Ottoman military band, which performed at the court of Crimean khans. The European music culture marked the start of a separate direction, called Janitcharenmusik, i.e. music of janissaries, forced by appearance of some percussion instruments in Europe at the turn of 17<sup>th</sup>-18<sup>th</sup> century. A big drum, cymbals were used to intensify rhythmic basis of a European orchestra, tone quality of chime-bells, triangle imitated the sounds of a Turkish chevgene. Oriental Turkisms organically enlivened a timbre palette of the works by Viennese classic composers.

Modern researches confirm that Crimean Tatar classical music, both performing and composing, started much earlier than the 20<sup>th</sup> century. It has much longer history of development, dating back to the age of Crimean Khanate. Court music of the period of

Ottoman (Turkey) protectorate over Crimea is called the classical music of Crimean Middle Ages. Until recently, there has been almost no information about it. Music heritage of Gazi Geray khan (1554-1607), as well as other members of the ruling dynasty, was carefully protected in different private and state collections of Turkey. Creative works of Gazi Geray are studied and performed at the courses of Turkish classical music in conservatories. There are above 70 saved works by him for a tanbur, i.e. an eastern string brilliant musical instrument, which Gazi Geray could greatly play, according to the notes of contemporaries. In Bakhchisarai, the Khan palace always lived a vivid creative atmosphere. It was the center of development of Crimean Tatar classical music culture. In the period of ruling of Qirim Girai Khan, the palace of Bakhchisarai was the center of music and science. The Khan invited many artists, who helped him to join European, particularly French art. Girai gave preference to French comedy, in particular to Moliere [1].

The process of fixation and study of Crimean folklore, including musical one, started rather late, only in the 20<sup>th</sup> century. There were few proofs of music background of the Crimean Peninsula before that time. Thus, for example, “Sketches of Crimea” by the popular writer E. Markov, who traveled through Crimea in the late 60s of the 19<sup>th</sup> century, contain poetic lines about the song of a Chatyr-Dah shepherd, who played Tulup-zunra (Crimean Tatar bagpipe): “... for the first time I heard a good sung Tatar song. It contained plenty of charms ... its main value was in a tender trilietto, in some impetuous tremor, ups and downs of the voice ... pipes were front singers here, fur – was a choir ... However, neither charm of the song, nor art of the musician or originality of performance could not explain the complete delight I felt listening to the shepherd singing. That minute contained everything.” (translated by T.M.) [9, 243]. The memories are so emotional, that one can almost hear the shepherd song linking to the surrounding nature, the scent of air with aroma of thyme and terragon, with bizarre pictures of rocks around quiet Crimean bays.

Referring to the documental notes, memories, letters, which are related to the creative world of Crimea at the end of 19th and beginning of the 20th century, one can see that the period marks the history of a new time in cultural and historical chronology of the Peninsula. Russian annexation has changed the geopolitical focus, which further brings negative consequences for the culture of Crimea (the consequences are described by M. Rymskiy-

Korsakov, A. Chekhov, an interesting example of the elements of absurdity of pseudo-cultural development of music and dramatic art of Crimea can be seen in the memories of Ostap Vyshnia “Crimean smiles”). Still for the long period, in the artistic world, Crimea is taken as “the east in miniature” (A. Mitskevych), and the poly-ethnic character of the Peninsula is reflexively considered as an example of harmonious, complementary dialogue, polylogue of different cultural traditions. It is confirmed by creative works of both pilgrims and representatives of the artistic world of the Peninsula. Since then, geography of cultural capitals changed, or better to say, diluted. Khanate Bakhchisarai “gave place” to Yalta, Feodosia, and later – to Simferopol.

Along with the geopolitical factor, in Russia there were widely spread ideas of the European Enlightenment and Romantic movement, followed by a flow of recitations from French oriental literature. Such intricate interest to the East forced establishment of the Russian Imperial Geographical Society in Petersburg in 1845. Turn of the 19-20<sup>th</sup> century presented a list of the names of scientists, being experts in Asian studies, and researchers, being cultural figures caring about cultural heritage of the ancient civilizations of the Peninsula. Thus, a great contribution to popularization of Crimean Tatar music folklore was made by Russian professor historian V. Smyrnov, Polish musician and ethnographer A.K. Konchevskyi, notable Crimean Tatar enlightener Ismail bek Hasprynskyi, and in 20-30s, by Crimean and Crimean Tatar professional musicians Asan Refatov, Yah’ia Sherfedinov, Varvara Khandzhibekova, Ilias Bakhshysh, who experienced deportation.

Among the first collectors of Crimean folklore, who had visited Crimea, were professional ethnographer and later author of the collections “Songs of Crimea” (1923) and “Melodies of the East” (1925), as well as the book “Fairy tales, legends and stories of Crimea” (1930) Arkadii Konchevskyi (of Polish origin). One of his memories says: “... at the beginning, a lot of my new friends, who were Crimean Tatars could not understand me and were shy of me...it took me great efforts and patience to get in good with them: step-by-step I learned many Tatar words, phrases, mastered their national musical instruments, ...finally, Crimean Tatars of the Islamic faith started to trust me, who was a Polish Catholic...” (translated by T.M.) [6, 11].

Marvelous natural landscapes of the Peninsula, their symphonic combination with the beauty of the ancient architecture and music-poetic folklore of the Crimean East inspired pilgrims of Crimea and enriched their works with oriental-impressionistic tones. Healing air, picturesque views on the background of the sea and mountains were like inspiration, like the music, which sounded in the soul of an artist, who first stepped on the beautiful land. It was Crimea, where the music historian and play-writer M. Musorhskyi was transformed into a master of instrumental painting, who depicted beauty of the southern coast in his piano miniatures “Baidars” and “Gurzuf at Ayu-Dag”. Artistically painted memories of the composer can serve as an epigraph to his works: “I call to mind the southern coast of Crimea like a wonderful dream – sometimes it is severe and haughty, sometimes tender and friendly, with sumptuous gardens, pretty buildings, closed in rare climbing plants from up to down, light carven roof eave with lacelike porticos and balconies set against bright blue sky and emerald green sea” [11, 96].

Feodosia was also visited by the founder of Russian classical music M. Hlinka, staying at the known marine painter I. Aivazovskyi. The artist introduced the composer to the world of Crimean Tatar melodies, played them by his own notes. In after years, the composer used music-rhythmic formulas of the melodies in his opera “Ruslan and Liudmyla”. Opera by A. Borodin “Kniaz Ihor” won international acclaim due to Polovets scenes. Background of the scenes is based on the musical themes, fixed during the Islamic celebration of Ramadan in Simferopil, Bakhchisarai, Yevpatoria. In 1887, Crimea was the place where the young pianist S. Rakhmaninov created his first opuses. In 1900, delighting the beauty of Ayu-Dag, he started his work on the music score for the second piano concert. Its main charisma apparently is in lyrical oriental themes.

Charming symphonic suite “Scheherezade” with its oriental flavor was composed by M. Rymtskyi-Korsakov in 1888. The composer twice visited Crimea before (1874, 1881), and oriental, inspired by Crimean Tatar music folklore (as the composer said), scenes glorified the Slavic fairy-tale “Snegurochka”, and later the opera-epic ballade “Sadko”. By their modal coloring and oriental patterns, solo breaks by a violin and clarinet in symphonic forms of “Antar”, “Scheherezada”, as well as in opera instrumental pictures, reproduce the sounds of identical eastern instruments (k’aval, kemancha). The instruments were common in that period at the Crimean Peninsula [10].

Tavria region of Russia included a part of the southern Ukraine. It was the pilgrimage path for representatives of the artistic world of Russia, Ukraine and Crimea adjacent territories. Tavria region (hereafter – province) covered (until 1919) not only the Peninsula, but also three large counties of adjacent Ukraine, populated mainly by Ukrainians. Ya. Dashkevych says that “In the period of existence of Novorussian Governorate General, Crimea was in “Ukrainian surrounding”: the Governorate General included, but Tavria, also Kherson and Katerynoslav provinces, and in some period (until 1842) also Kuban, i.e. the area of Black Sea army” [5, 395].

Among the cultural figures of the Crimean Peninsula, whose life stories are connected with Ukraine, one should mention the artists of Armenian origin. One of them was the Crimean Armenian composer Alexander Spendiarov, who was one of the first ethnographers, experts of Crimean musical folklore. Among the old notes of the master, there is the album of written melodies, commonly signed in everyday life of Crimean residents: Tatar, Armenian, Bulgarian, Greek, Russian, as well as songs of Ukrainian lyrist-singers. According to memories of the composer’s sister Maria, he listened to Ukrainian songs with a great interest and made notes after he left Simferopol during summer holidays and travelled to Kakhovka village (it was his birthplace). Another interesting fact, described by Maria Spendiarova, is a performance of the opera by S. Hulak-Artemovskyi “Zaporozhets za Dunaiiem” by pupils of the 1<sup>st</sup> gymnasium during the years of Alexander’s study there. At that time, the opera was very popular in Simferopol after the guest performance of the Ukrainian Theatre of Giants. Ukrainian dramatic art, represented at the Crimean stages, found its grateful viewers. It is known that in Tavria province the M. Starytskyi performance



group was very successful for several seasons. High professional mastery of Ukrainian artists of the M. Starytskyi troupe was described even by the Russian-Tatar newspaper “Translator-Terdzhyman” in Crimea. The main theme of the newspaper was to present news about life of Islamic community. Thus, peculiarities of “Malorussian plays” were informed to numerous Turkic-speaking readers of the edition [2].

Building the hierarchy of folklore material in creative works by Alexander Spendiarov it is worth noting that the composer prefers eastern elements: “It is a particular manner of eastern music – inspiration of a singer and musician with the tone, musical transitions, intricate decorative elements. They are like fantastic and tender, fine and delicate fresco paintings of ancient buildings” [13, 68]. The score of orchestra suite “Crimean Sketches” organically weave folk melodies of Crimean Tatars, with their eastern tunes, dancing rhythmic intonations, very close to Armenian folk music. The Suite was often performed at the concert stages of Russia, was presented in Germany, Italy, France, Denmark, America, Poland, Finland. On the advice of his teacher M. Rymyskyi-Korsakov, A. Spendiarov started his work on the opera “The Fountain of Bakhchisarai”. The monument of architecture of the late Middle Ages of Crimea, glorified by O. Pushkin, has been the source of inspiration for numerous artists. Themes of the legend are poeticized in Crimean sonnets by Adam Mitskevych (“Bakhchisarai”) and Lesia Ukraiinka (“Sepulture of Bakhchisarai”). Love story of Qirim Geray and Diliara Bikech inspired creating of music-dramatic compositions by A. Arenskyi, B. Asafiev, A. Karamanov and others.

Considering folklore priorities of A. Spendiarov, the author of the article stresses that among his opuses the second position is occupied by processing of Ukrainian folk songs, including lyric songs “Chy ty, mylyi, pylom prypav”, “Nikhto zh ne vynen”, “Oi, ne svity, misiachenku”, “Chas dodomu, chas”, “Koly b mene, hospody”, “Yak poiikhav mii mylenkyi”; vocal duets with piano accompaniment, such as “Oi, ishov ya vulytseiu”, “Dobryi vechir, divchyno”, “Sydyt did na pechi”, “Luhom idu, konia vedu”, “Khiba zh ya tobi ne kazala”. The retrospective view can be supplemented with the “Ukrainian Suite” (“Oi, nastupyla ta chorna khmara”, “Za tuchamy, za khmaramy”, “Oi, letila horlytsia”, “A vzhe vesna, a vzhe krasna”) for a 4-vocal choir with orchestra, 4-vocal choir a’capella, “Testament” by T. Shevchenko.

During the study in Simferopol gymnasium, genius of A. Spendiarov was marked by the famous marine artist I. Aivazovskyi. Later they became not just friends but relatives (Spendiarov got married with Aivazovskyi's niece). Ancestors of Aivazovskyi originated from Galician Armenians, who moved to Galicia from Turkish Armenia in 18<sup>th</sup> century. It is known that his relatives possessed large lands in Lviv, but no more information about that period of life of Aivazovskyi is found. His father Kostiantyn (Gevorg) wrote his surname in Polish manner even after migration to Feodosia, i.e. Haivazovskyi (Polish form of the Armenian surname Aivazian). In his autobiography, Aivazovskyi noted that his father moved from Galicia to Danubian Principalities (Moldavia, Walachia) because of quarrelling with their brothers. On the new place, he started trading business and afterwards moved to Crimea, particularly Feodosia. Lifetime publications about Aivazovskyi included family memories about the fact that there were Turks among their ancestors. Basing on the memories of Aivazovskyi family, Lev Vahner, in his work "A Tale about artist Aivazovskyi", gave an artistic picture of the music atmosphere of Feodosia in the period of childhood of Ovanes (Ivan), where the songs, sounded in Turkish galleries were followed by the lyric tone of bandura players, having arrived to Crimea with chumaks. Among the stock of songs, performed by Crimean rhapsody musicians, the most popular were Ukrainian dancing songs, particularly "Hop, moii hrechanyky": "Boys and Konstantin Aivazovskyi joined in the song and stamped in time, and Ovanes took off dancing, extremely jumping and singing..." [4].

It is symbolically that, at that period, accommodations of both artists in Crimea, particularly A. Spendiarov (a palazzo-house in Greek style in Yalta) and I. Aivazovskyi in Feodosia (an artistic workshop) were cultural centers, concert and dramatic chamber scenes. Museum of I. Aivazovskyi keeps the autograph by M. Lysenko, who visited Crimea in 1886. In the same year, after meeting with the Ukrainian classic on the Peninsula, Russian composer O. Hlazunov wrote in the letter to M. Rymyskyi-Korsakov: "He softened my heart by the adoration and gratefulness in his words when he told about You" [3, p.69]. Unfortunately, there are no more detailed proofs about M. Lysenko's stay in Crimea. However, there is the fact, confirming interest of the composer to peculiarities of musical

instruments of Crimean Tatars. In one of his researches, the composer notes that “bzhura of Black Sea Tatars” (Crimean Tatar bzhura is a kind of saza) is similar to Ukrainian kobza [8].

**Conclusions.** Definitely, abruption of the Peninsula from continental Ukraine is followed by cultural isolation of the adjacent territories, which have the old history of peaceful, tolerant creative coexistence. The facts of present life with lots of tragic events, forced by contradictions on geopolitical, national and religious basis, are yet more proof that many people suffer, sustain irremediable losses due to those conflicts. Numerous examples of a harmonious coexistence can help to rule out the phenomena, causing destruction of moral values and human victims. Some pages of the age-old history of cultural conflicts confirm that only tolerant interaction can produce mutual cultural enrichment, can form moral integrity, supplying ground for humanity self-protection.

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