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STAGES OF ANTONIO SALIERI'S PEDAGOGICAL ACTIVITY AND CRITERIA FOR THEIR SELECTION

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ЕТАПИ ПЕДАГОГІЧНОЇ ДІЯЛЬНОСТІ АНТОНІО САЛЬЄРІ ТА КРИТЕРІЇ ДЛЯ ЇХНЬОГО ВИОКРЕМЛЕННЯ

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The materials of the article acquaint with the main stages of Antonio Salieri's pedagogical activity. The author of the article argues that each of these stages had its own characteristics, and was determined by certain achievements in the main areas of his private pedagogical, compositional, conservative pedagogical and social activities. A number of criteria were identified to determine the stages of Antonio Salieri's pedagogical activity, which helped to distinguish the chronological boundaries of each of them, as well as to analyze the quantitative and qualitative mines in the content of A. Salieri's pedagogical activity. The author of the article used the following criteria: historical-geographical, cognitive, communicative, motivational-value, and reflexive. This helped to distinguish three stages in Antonio Salieri's pedagogical activity: the compositional and pedagogical stage (1766–1788) – the conquest of the novice composer's love for Vienna as an opera founder and vocal teacher; private-teaching stage (1788–1813) – the beginning of active private classes with instrumentalists and composers, the defining social position of Antonio Salieri, the continuation of opera and composition; Conservative school pedagogical stage (1813–1823), associated with the establishment in Vienna of the Higher Choral School, which was later reformed into a higher educational institution, A. Salieri was entrusted by the imperial authorities with responsibility for control over all music schools in Vienna. , development of its system of organizing theoretical classes at the Vienna Conservatory. The author of the article shows why at the end of the second stage Antonio Salieri stopped composing, but intensified all his efforts in a new pedagogical field – the training of instrumentalists. In addition, he began to take an active social position. Antonio Salieri worked hard to develop the Society of Friends of Music, becoming the head of the Viennese choral and vocal schools, which he later merged into one and was its director until 1824. Here his talent as a teacher-theorist was fully realized. At the same time, Antonio Salieri continued to give private lessons to instrumental musicians, mostly for free. Among his most talented students of this period were Ferenc Liszt and Franz Schubert. According to the author of the article, this problem is quite new and is not limited to the articles we have today. As its priority areas we see a more detailed study of the first stage of Antonio Salieri's activity – compositional and pedagogical (1766–1788) and the historical and geographical spread of the pedagogical school of A. Salieri in Europe and America.

Keywords: criteria, stages of pedagogical activity, pedagogical school, directions, conservatory, opera, students, musical institution.

Матеріали статті знайомлять із основними етапами педагогічної діяльності Антоніо Сальєрі. Автор статті доводить, що кожен із цих етапів мав свої характеристики, визначався певними здобутками в головних напрямках його приватно-педагогічної, композиторської,

консерваторсько-педагогічної та суспільно-громадської діяльності. Було виділено низку критеріїв для визначення етапів педагогічної діяльності Антоніо Сальєрі, які допомогли виокремити хронологічні межі кожного з них, а також проаналізувати кількісно-якісні міни в змісті педагогічної діяльності А. Сальєрі. Автором статті було застосовано такі критерії: історико-географічний, когнітивний, комунікаційний, мотиваційно-ціннісний, та рефлексивний. Це допомогло виділити й три етапи у педагогічній діяльності Антоніо Сальєрі: композиторсько-педагогічний етап (1766–1788 рр.) – завоювання починаючим композитором любові Відня у якості оперного фундатора та викладача вокалу; приватно-викладацький етап (1788–1813 рр.) – початок активних приватних занять із інструменталістами і композиторами, визначальна суспільно-громадська позиція Антоніо Сальєрі, продовження оперно-композиторської творчості; консерваторсько-шкільний педагогічний етап (1813–1823 рр.), пов'язаний із започаткуванням у Відні вищої хорової школи, що пізніше реформується у вищий навчальний заклад, покладена на А. Сальєрі імперською владою відповідальність в цей період за контроль над всіма музичними школами Відня, розробка своєї системи організації теоретичних занять у Віденській консерваторії. Автор статті показує, чому наприкінці другого етапу Антоніо Сальєрі припинив композиторську діяльність, проте активізував всі свої сили на нову педагогічну ниву – професійну підготовку інструменталістів. Окрім цього почав займати активну суспільно-громадську позицію. Багато зусиль приклав Антоніо Сальєрі для розвитку Товариства друзів музики, ставши очільником хорової та вокальної віденських шкіл, які потім об'єднав в одну і був її директором до 1824 року. Тут повністю реалізувався його талант педагога-теоретика. Паралельно Антоніо Сальєрі продовжував давати приватні заняття музикантам-інструменталістам, здебільшого давав їх безкоштовно. Серед його найталановитіших учнів цього періоду були Ференц Ліст і Франц Шуберт. На думку автора статті, ця проблема достатньо нова й не вичерпується статтями, що маємо сьогодні. У якості пріоритетних її напрямів вбачаємо детальніше дослідження першого етапу діяльності Антоніо Сальєрі – композиторсько-педагогічного (1766–1788 рр.) та історико-географічне поширення педагогічної школи А. Сальєрі в країнах Європи та Америки.

Ключові слова: критерії, етапи педагогічної діяльності, педагогічна школа, напрями, консерваторія, опера, учні, музичний заклад.

Introduction. Antonio Salieri's pedagogical activity, like his unique school, consisted of several stages. Each of these stages was characterized by certain achievements in various areas of his compositional, private pedagogical, conservative pedagogical and social activities. To highlight the stages of Antonio Salieri's pedagogical activity, it was necessary to identify a number of criteria that helped to distinguish the chronological boundaries of each of them, as well as to analyze changes in the content of Salieri's pedagogical activity and growth of quality indicators.

Analysis of recent studies. The interaction of art and pedagogy, which gives rise to such unique phenomena as art pedagogy and music pedagogy, has been repeatedly pointed out by such well-known American researchers in this field as Aldrich Patman, Willy Apel (1988). The life and career of Antonio Salieri was studied in detail by Harry Turn (2011). Rudolf Felber and Anthony Baines wrote about the pedagogical relations between A. Salieri and Johann Nepomuk Hummel (1992). However, these scientists did not divide the creative activity of A. Salieri into stages and did not define criteria for them.

The aim of the study is to determine the stages of Antonio Salieri's pedagogical activity and the criteria for their selection.

Research methods: the method of induction – to study the pedagogical school

of Antonio Salieri from working with each student to draw a holistic school; content-comparative method – to highlight the specific unique features of the school of Antonio Salieri when comparing it with other schools; retrospective method – to study the phenomenon of the pedagogical school of Antonio Salieri from what preceded it to what came to change.

Research Findings. Thus, in the course of our study, we identified the following criteria: historical-geographical, cognitive, communicative, motivational-value, and reflexive.

Historical and geographical criterion, the indicator of which is the move of the Italian Antonio Salieri to Vienna and his conquest of the highest circles of the musical and cultural space of Austria. This process dates back to the relocation of Antonio Salieri with Florian Leopold Gassmann from Venice (where he worked as the church choirmaster of St. Mark's Cathedral at the age of fifteen) to Vienna (then the cultural center of Europe). The professional growth of the young Italian musician, who was originally known only as a chorister and harpsichordist-concertmaster of the court opera house and assistant FL Gassman, showed all the facets of his talent in other areas of cultural and musical activities (Donington, 1960, p. 33).

The cognitive criterion is represented by the system of knowledge that a true conservative Maestro of the turn of the 18th and 19th centuries in Vienna had to possess, the skills and abilities that his students had to acquire. At that time, the conservation system in Central and Western Europe was practically in place, but there were not enough universal teachers who could give students knowledge in almost all subjects (like Antonio Salieri) and skillfully communicate with students in Vienna. On the same level he was only Joseph Bem, who taught stringed instruments – violin, viola, cello and double bass. The contribution of teachers at the Vienna Conservatory to European music education was also determined according to this criterion.

Communication criterion, an indicator of which is the ability of Antonio Salieri to expand communication in the higher society of Vienna, to establish communication in the teaching field – both private and conservation-school in another country. The emphasis on this criterion is also explained by the fact that communications in the field of art in Vienna expanded significantly after it gained importance as a cultural center of Europe and the relocation of talented musicians from all over the world. Vienna dictated its values, which on the one hand brought musicians together, and on the other hand created serious competition for a place under the sun.

Motivational and value criterion is a combination of motives and needs that prompted the Italian Antonio Salieri to his own aesthetic and motivational beliefs, the need to transfer their knowledge and talent to the glory of another European country, developing new spiritual values in music pedagogy, the ability to apply their knowledge, new situations. Reliance on this criterion allows us to clearly identify the main periods in the formation and approval of the pedagogical school of Antonio Salieri in Austria.

Reflective criterion, indicators of which are the ability to analyze and select musical material in pedagogical work with a student, to organize group theoretical classes in the Viennese education system, to adequately assess the ability to conservative learning and education of adult students in the situation. Our selection of

the reflective criterion is explained by the fact that the work of Antonio Salieri in Vienna was fundamental to the formation of professional skills and abilities of students of the young conservative education system.

The application of a number of criteria, which we mentioned above, helped to distinguish three stages in the pedagogical activity of Antonio Salieri: compositional and pedagogical stage (1766–1788) – Antonio Salieri’s conquest of Vienna’s love as an opera composer and vocal teacher; private-teaching stage (1788–1813) – the transition to active private lessons with musicians–instrumentalists and composers, the active social position of Antonio Salieri in this period, the continuation of compositional work; Conservation–school pedagogical stage (1813–1823), associated with the opening of the Vienna Higher Choral School, which was later reformed into a conservatory its system of organizing music–theoretical classes at the Vienna Conservatory.

Now we will describe in more detail the three stages of Salieri’s pedagogical activity, which gradually developed into a unique pedagogical school. *The first compositional and pedagogical stage* (1766–1788) was full of events and qualitative changes in the life of the future maestro. The starting point (the lower chronological limit of our study) is June 15, 1766, when Antonio Salieri together with Florian Leopold Gassman arrived in Vienna and fascinated by its atmosphere of cultural life immediately began to write the opera (1768 he completed the first opera «La Vestale», piano). A year later (1769) Antonio Salieri began working in the theater as an assistant to F. L. Gassman, and soon became a harpsichordist–concertmaster of the court opera house.

Antonio Salieri’s tumultuous composing career began in January 1770 with the premiere of his second opera, «Le donne letterate», and the brilliant premiere of «L’amore innocente» in December of that year. During this period, Antonio Salieri is not limited to writing operas. He was attracted to dramatic performances and the Maestro decided to write his own theatrical divertissement «Don Chisciotte alle nozze di Gamace», which was also warmly received by the audience in January 1771. But that’s the end of it. The composer returns to opera. In the spring (late April) of the same year, 1771, the premiere of the opera «La moda, ossia scompigli domestici» took place, and literally two months later, on June 2, the audience in Vienna received another opera – «Armida».

Success inspired Antonio Salieri. The year 1772 was also fruitful – on January 29 the premiere of the opera «La fiera di Venezia» took place, on May 12 – «Il barone di Rocca antica», and on October 12 the theatrical audience was delighted with the opera «La secchia rapita». Of course, Antonio Salieri gravitated to comic operas. He also liked the immortal plot of Carlo Goldoni’s comedy «La locandiera» (Mirandolina). It is difficult to say today if this opera was truly successful, but for that time the music of Antonio Salieri was clear and easy to perceive (Turn, 2011, p. 49). The composer dedicated the whole year of 1773 to its creation.

The following year, 1774, an event took place that changed the life of Antonio Salieri. On January 21, his friend and mentor Florian Leopold Gassman died suddenly, and the place of the first conductor of the Imperial Chapel was taken by the composer

Joseph Bonno. However, Antonio Salieri was also not forgotten: he got the position of court composer of chamber music and deputy conductor of the Italian Opera in Vienna. In higher circles he was respected for his incredible ability to work and restrained non-conflict nature. There were changes in the personal life of the composer. His marriage to Theresa Helferstorfer and the birth of his first daughter, Josefa Maria Anna, demanded a stable financial situation from Antonio Salieri. Therefore, when the Italian Opera was closed in Vienna in March 1776, he went on a long tour of Italy.

In the composer's homeland, his comic operas «Heart Disaster» and «Dummy Fool» were not so successful, not only because of the Italians' dislike of farce, but also because of the mediocre soloists of his troupe. Here Antonio Salieri for the first time seriously thought about his own training of vocalists and, first of all, women, on whose shoulders lay the main burden of opera and vocal technique.

However, when the opera house rebuilt after the fire, known worldwide as La Scala («Under the Stairs»), opened in Milan on August 3, 1778, it was Antonio Salieri's opera «Europa riconosciuta» that was presented at its opening. This is a sign that the Maestro was gradually gaining popularity in his homeland. But Antonio Salieri did not stay in Milan, but traveled to Venice and Rome, where he presented his operas «La scuola de' gelosi», «Il talismano», «La dama pastorella» (Baines, 1992, p. 91).

Empress Maria Theresa, widow of Emperor Franz I, died on November 29, 1780. Her eldest son Joseph I took the throne. Antonio Salieri hurried back to Vienna so that no one else could influence the tastes of the young king, who played the harpsichord and sang and generally believed himself a connoisseur and connoisseur of music art. Here, at the discretion of the young king, a new opera by Antonio Salieri «Der Rauchfangkehrer» (libretto by Pietro Metastasio) was presented, which was a well-deserved success. This was the composer's last joint work with the poet and opera librettist Pietro Metastasio (the latter being Semiramis), who died the following year.

At this time, his classes with vocalists. We should not forget that Antonio Salieri had a good voice and once sang in the church of St. Mark. Therefore, these classes were fruitful. From under his pedagogical wing came such stars of the opera scene as Catherine Cavalieri (the first Constance in Mozart's *The Abduction of the Seraglio*), Anna Milder-Hauptmann (the first Leonora in Beethoven's *Fidelio*), Anna Kraus. Vranicki, Fortunato Franketti, Katarina Valba, Amalia Henel, etc (Baines, 1992, p. 93).

After the death of Pietro Metastasio, Antonio Salieri began his collaboration with the librettist Lorenzo da Ponte and his attraction to serious, not comic opera plots was observed. On April 26, 1784, the successful premiere of the opera *Danaida* took place in Paris. Interestingly, Antonio Salieri was afraid of how the Paris audience would perceive his opera and asked not to disclose his authorship (that is, no one knew the name of the composer). And only after the tickets for the 13th performance were sold out (the opera was staged at the request of the public) V. Kh. Gluck announced the authorship of Antonio Salieri.

After finishing the last opera of this period – «La grotta di Trofonio», the composer returns to theatrical divertissement. His divertissement «Prima la musica e poi le parole» was also remembered by the Viennese public for the fact that on February 7, 1786, a creative duel between Antonio Salieri and W. Mozart took place

in the Schönbrunn Palace. W. Mozart at the same time showed his zingspiel «Theater Director». Antonio Salieri's opera was greeted with applause from the enthusiastic audience, and Mozart's zingspiel completely failed. Everything that happened in the divertissement was simple and clear, and in the zingspiel – complex and required tension from the public. Antonio Salieri was a man of his time, and W. Mozart was ahead of him.

The French also began to compete with Antonio Salieri. On December 7, 1786, the opera «Les Horaces» premiered in Fontainebleau, and on January 29, 1787, the same opera was a brilliant success at Versailles. At the request of the French court, Antonio Salieri, together with Beaumarchais, created the opera «Tarare», which had a great success in Paris. Composer Christoph Willibald Gluck died soon after, and Antonio Salieri took care of his teacher's children.

Thus, the first stage of Antonio Salieri's creative activity was rich and fruitful and brought Western Europe not only his operas – comic and serious, but also became a kind of «springboard» to create his own pedagogical school, which began with hard work with vocalists.

The second stage of private teaching (1788–1813) in the creative activity of Antonio Salieri was characterized by the expansion of his pedagogical interests, the beginning of his professional studies with instrumentalists, as well as the beginning of active social activities.

On April 15, 1788, the first conductor of the imperial court, Josef Bonno, died, and was replaced by Antonio Salieri. The maestro held this position for 36 years, until 1824 (the year of his death). Antonio Salieri also served as president of the Music Society, founded by F.L. Gassman (although from 1795 he became known as his vice-president), but organized charity concerts of the society until 1818). At the same time, the composer does not stop writing music: this year he completed work on the heroic-comic opera «Hublay, the great Tatar khan» (his interests already reach historical plots). In addition, at this time Antonio Salieri was the father of a large family. He had a seventh daughter.

1789 was a year of great change and social change, July 14 in Paris, the Bastille fell. This marked the beginning of the Great French Revolution. The same changes took place in the imperial power of Austria-Hungary. After the death of Emperor Joseph II (February 20, 1790), his brother Leopold II ascended the throne, who had to rule the country for only two years and in difficult conditions. He was succeeded by Franz II, and in France the monarchy fell, the king and queen were imprisoned. In September 1795, Austria and Prussia declared war on France.

However, these epoch-making events did not slow down the pace of compositional, pedagogical and social activities of Antonio Salieri. In the summer of 1795 he completed the opera «Il mondo alla rovescia» (the name of the opera was given by the composer not by chance), and its premiere took place on January 13, 1795 at the Burgtheater (Aldrich, 1969, p. 33).

It was at the turn of the era, when old Europe was faltering, that Salieri began giving private lessons to 22-year-old Ludwig van Beethoven (they lasted from 1793 to 1809). Note that L. Beethoven before studying with the Maestro, tried to study with

J. Haydn. But interpersonal relations could not be established: Beethoven had a difficult character, and J. Haydn was authoritarian in teaching. And only patience and inner intelligence and optimism of Antonio Salieri forced the young genius to recognize this maestro.

At the same time, the Maestro completed the operas «Palmira, regina di Persia», «Eraclito e Democrito», «Il moro», «Tre filosofie», «Falstaff, ossia Le tre burle» (later on this comedy worked by J. Verdi), and all of them from were successfully staged on the Viennese stage, despite the changeable and turbulent life of Vienna. Historical plots fascinate the Maestro more and more. On June 2, 1800, the premiere of Antonio Salieri's Caesar in the Pharmacy took place in Vienna. And this was understandable, because the Napoleonic era was approaching.

On November 10, 1800, Napoleon Bonaparte came to power in a coup d'état in France, and six months later, in April 1801, at the opening of the Teatro Nuovo in Trieste, Antonio Salieri's opera «Annibale a Capua» was staged, which practically reflected the course of events.

At the same time, the composer suffered a heavy loss – died June 30, 1801, a favorite student of Antonio Salieri, the famous opera singer Catherine Cavalieri, who invariably embodied the images of all the heroines of the maestro on the stage of Vienna and other European stages. After her death, Antonio Salieri stopped writing operas.

And Europe's borders continued to change rapidly in the wake of the Napoleonic Wars. May 16, 1804 – Napoleon is proclaimed Emperor of the French. On November 14, 1805, Napoleon's troops enter Vienna. Antonio Salieri, who was 55 at the time, could not help but react to the wanderings of European countries. Prior to these events, he wrote the Requiem, which will be performed at his own funeral many years later. This was the finale of the composer's creative activity.

The following events became even more tragic: on August 6, 1806, Franz II declared himself dethroned, after which the Holy Roman Empire ceased to exist. A year later, on April 30, 1807, Antonio Salieri's wife died (Felber, 1999, p. 67).

The next 5 years passed so that we know little about the pedagogical or social activities of the composer. It is known that he continued to give private lessons. He needed time to recover from social and personal upheavals. It was not until June 1812 that Antonio Salieri accepted fifteen-year-old Franz Schubert for free tuition.

Thus, the second stage of Antonio Salieri's creative and pedagogical activity was not as intense as the first. At the end of it, he stopped composing, but intensified all his efforts in a new pedagogical field – the training of instrumentalists. In addition, he began to take an active social position.

The last, third conservative–school pedagogical stage (1813–1823) in the creative biography of Antonio Salieri revealed new facets of his talent. In 1814–1815, the Maestro played an important role in the development of the Society of Friends of Music, founded in 1812 by Josef von Sonnleitner. He headed the choral branch of this society. Then the department grew into a choral high school, and even later – into a conservatory.

A supporter of the absolute monarchy, Antonio Salieri conducted a concert on January 21, 1815 at a solemn ceremony organized by Talleyrand in Vienna in memory

of Louis XVI and Marie Antoinette, «innocently killed» during the revolutionary changes, and in July of that year Louis XVIII, who returned to throne in France, raised Antonio Salieri to the Knights of the Legion of Honor. Thus, the composer was respected not only in Austria or Italy, he was famous throughout Europe.

The Maestro's activity in the public life of Western Europe has increased. On August 20, Salieri appeared in court in support of Giuseppe Carpani, author of a book about Joseph Haydn, in a case of plagiarism and copyright infringement by young Stendhal. In 1816, at the invitation of the authorities, he became a member of the French Royal Academy of Fine Arts.

On June 16, 1816, the fiftieth anniversary of Antonio Salieri's creative activity was celebrated in Vienna, and the emperor awarded him a gold medal. The Maestro's popularity continued to grow, despite any social unrest. In 1817, Antonio Salieri was appointed director of the Vienna School of Singing, which he merged with the choir and which, as discussed above, later evolved into the Vienna Conservatory. At the Maestro Singing School in Vienna, one taught all music theory.

Age and health began to show (the maestro turned 61). In 1821, Antonio Salieri asked the emperor to resign, but he refused and the Maestro's request was granted only three years later (Felber, 1999, p. 71).

In May 1822, another significant event in the life of Master Antonio took place: the family of Ferenc Liszt moved to Vienna and the ten-year-old virtuoso immediately entered the studies of Antonio Salieri. In October 1824, Maestro's creative activity ended: he showed symptoms of paralysis of the legs, and Antonio Salieri was forced to go to a country clinic. He was issued a personal pension with full preservation of all court fees. There the Maestro died at the age of seventy-four.

So, at the last stage of his creative activity Antonio Salieri is no longer Mr. was the author's works, and focused on socio-organizational and pedagogical work. He put a lot of effort into the development of the Society of Friends of Music, was the director of the choral and singing schools of Vienna, which he later merged into one and was its leader until 1824. Here his talent as a teacher-theorist was revealed. In parallel, Antonio Salieri continued to give private lessons to instrumentalists, and gave them for free. Among his most talented students of this period were Franz Schubert and Ferenc Liszt.

Conclusions. Thus, we have identified three stages in the pedagogical activity of Antonio Salieri, during which his school was formed and improved. These are the compositional-pedagogical stage (1766–1788), the private-teaching stage (1788–1813), and the conservation-school pedagogical stage (1813–1823). The following criteria were used to distinguish each of these stages: historical-geographical, cognitive, communicative, motivational-value, and reflexive. Each stage was characterized by its own peculiarities, had certain achievements and accomplishments in various areas of Antonio Salieri's compositional, private pedagogical, conservative pedagogical and social activities.

This problem is new and is not limited to the current articles. We consider its priority areas: 1) a more detailed study of the first stage of Antonio Salieri's activity – compositional and pedagogical (1766–1788); 2) historical and geographical distribution of the pedagogical school of Antonio Salieri in Europe and America.

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