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THE EPISTOLARY SPIRITUAL DIMENSIONS OF THE UKRAINIAN DIASPORA ARTISTS

ABSTRACT:

The purpose of the section is to outline the spiritual dimensions of the epistolary of the Ukrainian diaspora artists and, in particular, one of its leading representatives – Pavlo Matsenko (1897–1991), who with his various activities made a significant contribution to the development of Ukrainian musical culture.

Pavlo Matsenko's multi-vector activity covers a wide field of activity in various directions: teacher, conductor, musicologist, composer, organizer of the musical and cultural life of the Ukrainian community in exile, editor, publicist. From a wide range of its addressees (more than 200), correspondence with Metropolitan Hilarion (Ivan Ohienko), choral conductors Oleksandr Koshyts and Myroslav Antonovych, composer Stanislav Lyudkevych, and singer Yosyp Hoshuliak was chosen for analysis. These are close to Matsenko personalities in spirit, whose interests coincided with his own. The main area of interest in these letters is the study of Ukrainian church music, as well as choral performance, concert activities, work with bands. Another area of correspondence is a discussion of folk songs origin and its significance for church singing, as well as the peculiarities of performing folk songs.

As a result of the study, taking into account the study of epistological materials as source material, three stages of the process are identified – contextual, attributive, actualization, as well as components of spiritual dimensions of Pavlo Matsenko's epistolary: emotional-motivational, moral-ideological, cognitive-axiological, activity-creative. The rich epistolary heritage of the artist allows to better understand certain events of his life, to fill gaps in scientific research on communication with other artists and to characterize certain features of his personality. Letters are an integral aspect of source studies, on the basis of which the image of Pavlo Matsenko as a spiritual person is created.

INTRODUCTION.

In our time the actualization of spirituality problem is not accidental, because in such crisis periods of social development that Ukraine is experiencing, the issues of ideals, meaning and worldview of man are being exacerbated. S. Krymsky believed that spirituality serves as a means of personality values building and the vocation of its bearer, the ability to translate

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«the universe of external existence into the inner universe of the individual on an ethical basis»¹. Spirituality can manifest itself in various forms, including epistolary. Thus, I. Pogrebnyak, having analyzed the works of philosophers, believes that «... epistolary of the artist can be considered through the prism of the manifestation of spiritual, internal, most secret requests, complex worldviews», because through the study of letters «...emerges a picture of spirituality or unspirituality of not only particular activities, thoughts and actions of the recipients, but also a picture of the spirituality of the society»².

The problem of epistolary is most thoroughly studied and theoretically generalized in literary studies. H. Mazokha's work focuses on the development of basic theoretical and methodological guidelines for a holistic and systematic analysis of the writer's epistolary, its genre and style modifications. The scientist revealed the tendencies and regularities of the writer's epistolary evolution; substantiated the genre typology of correspondence of P. Tychyna, M. Rylsky, M. Bazhan, B. Antonenko-Davydovych, I. Bahrianyi, O. Honchar, V. Barka, U. Samchuk, D. Nitchenko, V. Vovk, V. Bezpal, V. Drozd, I. Svitlychny, V. Symonenko, V. Stus, Hr. Tiutiunnyk and other Ukrainian writers of the second half of the XXth century, both mainland Ukraine and the diaspora; traced the influence of domestic epistolary traditions, the creative experience of the sixties, the literature of postmodernism on the epistolary genre structure³. Lesya Vashkiv's monograph analyzes Ukrainian epistolary criticism of the XIX – early XX centuries: on the basis of Ukrainian writers' letters their views on the role and tasks of literary criticism are being clarified, features of so-called literary criticism are being characterized, formation, specificity of functioning of epistolary literary-critical assessments is being traced; the letter poetics is being studied as a genre containing literary criticism⁴. Volodymyr Kuzmenko's work analyzes the specifics of the writer's epistolary, its functions in the

¹ Krymskyi S. (2008) *Pid syhnaturoiu Sofii* [Under the signature of Sophia]. Kyiv: Vydavnychiy dim «Kyievo-Mohylianska akademiia», p. 349, 350 (in Ukrainian)

² Pohrebniak I. (2015) *Epistoliarii yak artefakt dukhovnosti* [Epistolary as artefakt of spirituality]. *Synopsys: tekst, kontekst, media*. № 3(11). URL: https://www.researchgate.net/publication/328386086_EPISTOLIARIJ_AK_ARTEFAKT_DUHOVNO_STI (in Ukrainian)

³ Mazokha H. S. (2007) *Zhanrovo-stylovi modyfikatsii ukrainskoho pysmennytskoho epistoliarii druhoi polovyny XX st.* [Genre-stylistic modifications of Ukrainian writer epistolary of the second half of XX of century]: dys... doktora filolohichnykh nauk zi spetsialnosti 10.01.01 – ukrainska literatura. Kyiv: Kyivskyi natsionalnyi universytet imeni Tarasa Shevchenka. (in Ukrainian)

⁴ Vashkiv L. (1998) *Epistoliarna literaturna krytyka: stanovlennia, funktsii v literaturnomu protsesi* [Epistolary literary criticism: becoming, functions in a literary process]: monohrafiia. Ternopil: Polihrafiist. (in Ukrainian)



Ukrainian literary process of the 1920s–1950s. The author examines the theoretical aspects of the artists' epistolary heritage study, highlights the hereditary ties with the European epistolary tradition and the originality of Ukrainian epistolography in the given era. On the basis of domestic writers' private correspondence, V. Kuzmenko studies their views on the role and tasks of literary criticism, characterizes the peculiarities of the epistolary literary-critical assessments functioning and their impact on the literary process of that time; he also researches epistolary journalism, open correspondence and artistic epistles of M. Voronyi, V. Vynnychenko, M. Khvylovy, M. Kulish, M. Rylsky, Y. Yanovsky, O. Dovzhenko, I. Bahrianyi, Y. Malanyuk, B. Antonenko-Davydovych and other writers of this period who lived and worked in Ukraine, and in exile⁵.

A peculiar praise of the epistolary genre is Mykhailyna Kotsyubynska's reflections on it. The scientist interprets the letter as a document, as creativity and as an artistic phenomenon⁶.

The publication of letters by Ukrainian literary critic, writer, memoirist, editor, literary researcher and educator, public figure Dmytro Nytchenko⁷, who lived and worked in Australia, and correspondence of the famous poet, writer and public figure Ivan Bahrianyi⁸ from Germany serve as an important source for Ukrainian diaspora epistolary research.

An important component in the study of the Ukrainian musical culture history is the epistolary of its leading figures. If the study of the Ukrainian artists' epistolary heritage actually was in the scholars' sight during the XXth century, the access to the Ukrainian diaspora artists' activities cognition, as well as their correspondence, was unavailable for domestic scholars until the proclamation of Ukrainian Independence. Since then, priceless documents have begun to return to Ukraine, previously banned archives have been opened, and scientific research of the Ukrainian diaspora musical culture has intensified.

The theoretical basis for the study of the Ukrainian diaspora artists'

⁵ Kuzmenko V. (1998) *Pysmennytskyi epistolarii v ukrainskomu literaturnomu protsesi 20–50-kh rokiv XX st.* [Writer's epistolary in the Ukrainian literary process of the 20–50s of the XX century]. Kyiv: Prosvita. (in Ukrainian)

⁶ Kotsiubynska M. (2001) «Zafiksovane y netlinne». *Rozdumy pro epistoliarnu tvorchist* [«Fixed and imperishable». Reflections on epistolary work]. Kyiv: Dukh i litera. (in Ukrainian)

⁷ Bahrianyi I. (2002) *Lystuvannia. U dvokh tomakh* [Correspondence. In two volumes]. Tom 1 (1949–1963). K.: Smoloskyp. (in Ukrainian); Bahrianyi I. (2002) *Lystuvannia. U dvokh tomakh* [Correspondence. In two volumes]. Tom 2 (1946–1963). K.: Smoloskyp. (in Ukrainian)

⁸ Nytchenko D. (1997) *Lysty pysmennykiv* [Letters of writers]. Melburn – Nizhyn. (in Ukrainian)

epistolary are the works of Ulyana Hrab⁹, Violetta Dutchak¹⁰, Hanna Karas¹¹, Marianna Kopytsia¹², which revealed the features of epistology, described the funds in which correspondence of diaspora figures is being preserved, identified features of this important source material. Marianna Kopytsia states: «The epoch, its cultural context should be known not from academic data, but at the level of its living flow. <...> Without the involvement of microhistorical data, fragments of musical-historical reality cannot be adequately interpreted, properly explained and understood with the necessary depth»¹³.

The problem of Pavlo Matsenko's epistolary legacy is partially revealed in our study¹⁴.

⁹ Hrab U. (2013) Naukovyi dyskurs u lystuvanni Myroslava Antonovycha z Pavlom Matsenkom i Vasylem Vytvytskym [Scientific discourse in correspondence of Myroslav Antonovich with Pavel Matsenko and Vasily Vitvitsky]. *Ukrainska muzyka: nauk. chasopys*. Lviv. Ch. 2(8), pp. 20–56. (in Ukrainian); Hrab U. (2013) Oleksandr Koshyts v epistoliarnomu dueti Pavla Matsenka ta Myroslava Antonovycha [Alexander Koshitz in the epistolary duo of Pavel Matsenko and Myroslav Antonovich]. *Studii mystetstvoznavchi*. Kyiv. Chys. 3/4 (43, 44), pp. 150–159. (in Ukrainian); Hrab U. (2014) «Svit liudei nauky»: intelektualnyi dialoh (na materialy epistoliarii Myroslava Antonovycha) [«World of People of Science»: intellectual dialogue (based on the material of Myroslav Antonovich's epistolary)]. *Laudatio*: Yuvileina zbirka naukovykh statei na poshanu profesora Yurii Yasinovskoho [uporiad. U. Hrab, O. Kozarenko, N. Syrotynska]. Lviv: Vydavets Tetiuk T. V., pp. 194–210. (in Ukrainian); Hrab U. (2019) Myroslav Antonovych: intelektualna bihrafia. Emihrantske muzykoznavstvo v ukrainskomu kulturotvorenni poviennykh desiatylyt [Myroslav Antonovich: intellectual biography. Emigrant musicology in Ukrainian cultural creation of the post-war decades]: monohrafiia. Lviv: Vyd-vo UCU. (in Ukrainian)

¹⁰ Dutchak V. (2013) Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI st. [Bandura art of the Ukrainian abroad of the XX – the beginning of the XXI century]: monohrafiia. Ivano-Frankivsk: Foliant. (in Ukrainian); Dutchak V. (2010) Lysty do Volodymyra Lutsiva – realii mystetstva bandurystiv ukrainskoho zarubizhzhia [Letters to Volodymyr Lutsiv – the realities of the art of bandura players abroad in Ukraine]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Ivano-Frankivsk: Prykarp. nats. un-t im. V. Stefanyka. Vyp. 19–25, pp. 289–296. (in Ukrainian); Dutchak V. (2010) Naukovo-publiistsychnyi dorobok ta epistoliarii Volodymyra Lutsiva v konteksti doslidzhen mystetstva ukrainskoho zarubizhzhia [Volodymyr Lutsiv's scientific and journalistic achievements and epistolary in the context of research of Ukrainian art abroad]. *Studii mystetstvoznavchi. Teatr. Muzyka. Kino*. Kyiv: Vyd-vo IMFE. Ch. 1 (29), pp. 88–94. (in Ukrainian)

¹¹ Karas H. (2010) Nevidomi lysty Mykhaila Holynskoho do Vasylia Bezkorovainoho [Unknown letters of Mikhail Golinsky to Vasily Bezkorovayn]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Vyp. 19–20. Ivano-Frankivsk, pp. 296–305. (in Ukrainian) Karas H. (2012) Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]: monohrafiia. Ivano-Frankivsk: Tipov. (in Ukrainian); Karas H. (ed.) (2018) Sofiia i Stanislav Dnistrianski. Lysty. Spohady. Statti [Sofia and Stanislav Dnistriansky. Letters. Memoirs. Articles]: monohrafiia / za red. d-ra mystetstvozn., prof. Hanny Karas; uporiad.: Hanna Karas, Liudmyla Obukh. Ivano-Frankivsk: Foliant. (in Ukrainian)

¹² Kopytsia M. (2008) Epistolohiia v labiryntakh muzychnoi istorii [Epistology in the labyrinths of music history]: monohrafiia. Kyiv: Avtohrاف. (in Ukrainian)

¹³ Ibid, p. 71.

¹⁴ Kurbanova L. (2019) Riznovektorna diialnist Pavla Matsenka v konteksti ukrainskoi

The source of our research was the handwritten and printed epistolary heritage of such well-known diaspora figures as Osyk Zalesky, Vasyl Bezkorovainy, Myroslav Antonovych, Volodymyr Lutsiv, Ihor Sonevtsky, Sofiya Dnistrianska, Oleksandr Koshyts, Yosyp Hoshulyak and Pavlo Matsenko.

EPISTOLARY AS A SPIRITUAL EXISTENCE CONSTANT OF THE UKRAINIAN DIASPORA ARTISTS

Correspondence between famous figures of musical art of the Ukrainian diaspora is not only important biographical information, but also a source for knowledge of each personality. Ukrainian scholars, who are currently working hard on encyclopedic research, emphasize: «Epistolary sources are most relevant for such scientific disciplines as prosopography (scientific study of personalities), biography studies, historiography, epistology, etc.»¹⁵.

It should be emphasized that a full-fledged study of the history of Ukrainian musical culture is impossible without an analysis of the epistology of its figures. After all, epistolary and its research are of great cultural significance for Ukrainian culture, and epistology, as one of the most relevant areas of modern music sources, has received a scientific basis in the work of Marianna Kopytsia¹⁶. According to the scientist, the epistolary genre provides opportunities to «more fully describe the life of the artist, clarify the facts of his biography, find yet unknown information, reconstruct the creative process in the dynamics of its movement from conception to embodiment, trace the fate of work and its role in social practice»¹⁷. The epistle is a cultural phenomenon of its time, an occurrence of intersubjective communication¹⁸. Classification of epistles combines tasks of analytical and heuristic order. M. Kopytsia distinguishes two levels of epistolary genres multifunctional connections: the first – an objective factor (analysis of the main historical source; epoch; socio-

muzychnoi kultury XX stolittia [Pavel Matsenko's multi-vector activity in the context of 20th-century Ukrainian musical culture]: (Phd Thesis), Ivano-Frankivsk: Prykarpatskyi nats. un-t im. V. Stefanyka. (in Ukrainian)

¹⁵ Zhelezniak M., Ishchenko O. (2017) Epistoliarni pamiatky yak dzhерelo pidhotovky biohrafichnykh statei v ESU (ohliad okremykh istoriohrafichnykh vydan Mykoly Stepanenka) [Epistolary monuments as a source for the preparation of biographical articles in the ESU (review of individual historiographical editions of Mykola Stepanenko)]. *Entsyklopedychnyi visnyk Ukrainy*. Ch. 8–9, p. 99. (in Ukrainian)

¹⁶ Kopytsia M. (2008) Epistolohiia v labiryntakh muzychnoi istorii [Epistology in the labyrinths of music history]: monohrafiia. Kyiv: Avtohraf, p. 93. (in Ukrainian)

¹⁷ Ibid, p. 69.

¹⁸ Ibid, p. 79.

political conditions; coverage of elements that are present in culture of time; delineation of socio-psychological groups of contemporaries, historical and political conditions, etc.); the second – a subjective factor (reconstruction of life events, i.e. a biographical factor; the study of creative heritage; the factor of the artist's creative laboratory, etc.)¹⁹.

The study of famous personalities' epistolary heritage contributes to an in-depth study of the role of the individual in the cultural and artistic life of the Ukrainian diaspora. M. Stepanenko remarked: «Letters were and will always be a valuable source of information about the peculiarities of a particular era and the course of significant and less remarkable events it experienced, about society in general and individuals, their earthly deeds. In short, the epistolary, as in the focus, reflects the whole system of existence, life itself in all real and dreamed dimensions, in all the objective-subjective multifacetedness»²⁰.

An important source base for a thorough study of the Ukrainian diaspora musical culture by Hanna Karas is the epistolary of its leading representatives. The researcher's monograph provides information about their storage and provides a general characteristics.

Thus, in the archives of musicologist, conductor, teacher, music critic **Osyp Zalesky** (1892–1984) from the USA, which are stored in the Vasyl Stefanyk Lviv National Scientific Library of Ukraine, there is correspondence with more than 200 people and a dozen organizations and institutions. Among the addressees are well-known musicians, performers, composers J. Barnych, O. Bobykevych, M. Golynsky, V. Yemets, A. Rudnytsky, M. Fedoriv, P. Konoplenko-Zaporozhets, L. Krushelnysky, V. Lutsiv, M. Minsky. R. Savytsky and his son, I. Sonevytsky, Z. Lysko, D. Hordynska-Karanovych, and M. Bailova wrote to O. Zalesky about the activities of the UMI in New York. Correspondents also include well-known editors and writers, scientists and researchers²¹. As O. Zalesky's correspondence covers a significant period of time, raises various issues of musical culture, its study is urgent and is still awaiting its researchers and publication.

¹⁹ Ibid, p. 82.

²⁰ Stepanenko M. (2016) Pysmennytskyi epistolarii – «Zhyttia u vsikh vymirakh – vid boliuchoi slozy materi i do vsoho zhyvoho, sushchoho na planeti Zemlia...» [Writer's epistolary – «Life in all dimensions – from the painful tear of the mother to everything living on planet Earth ...»]. *Ridnyi krai*. Ch. 1(34), pp. 112. (in Ukrainian)

²¹ Karas H. (2012) Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]: monohrafiia. Ivano-Frankivsk: Tipovit, p. 62. (in Ukrainian)



The epistolary part of **Vasyl Bezkorovainy's** archive (composer, conductor, 1880–1966, USA) in the Ternopil Regional Museum of Local History consists of more than a hundred letters and covers mostly the first post-war emigration decades. Among the correspondents are the outstanding opera singer M. Golynsky (Canada), playwright L. Poltava, pianist O. Bryzgun-Sokolyk (Canada), Fr. A. Dvorakivsky, conductor Fr. Zholkevych («Arfa» Women's Choir in Toronto), conductor and pianist O. Tarnavska (Australia), pianist T. Bogdanska (USA), cellist Z. Polevska (USA), violinist E. Tsehelsky (USA), publisher I. Tyktor (Winnipeg, Canada) and others²². From this rich fund Hanna Karas managed to publish unknown letters of Mykhailo Golynsky to Vasyl Bezkorovainy²³, which cover the difficult conditions of emigrated artists' creative activity.

Part of the rich epistolary of the famous bandura player, singer, musicologist **Volodymyr Lutsiv** (1929–2019) is included in his memoir-journalistic publication «From Bystritsa to the Thames»²⁴. During his life, the artist corresponded with many famous personalities of Ukraine and the diaspora: bandura players B. Sharko, H. Nazarenko, V. Yemets, H. Kytasty, V. Mishalow, A. Malkovych, H. Menkush; art critics M. Dosinchuk-Chorny, M. Golovashchenko, O. Zalesky, D. Stepovyk; painters P. Andrusiv, S. Hordynsky, M. Moroz, G. Kruk; conductors M. Antonovych, A. Hnatyshyn, V. Kolesnyk, J. Babunyak; church figures Myroslav Ivan, Cardinal Lyubachivsky, Bishop Sofron Mudry, and others. V. Dutchak defines the nature of this correspondence as «conference-personal, friendly, advisory-informational, official-business», and also concludes that the correspondence indicates the vectors and dominants of creative activity, his personal traits of «national-ethnic type», which together form the image, the phenomenon of a cultural figure of Ukrainian abroad»²⁵.

The rich fund of musicologist, conductor **Myroslav Antonovych** (1917–2006) from the Netherlands was transferred to the Institute of Liturgical

²² Ibid, p. 63.

²³ Karas H. (2010) Nevidomi lysty Mykhaila Holynskoho do Vasyliia Bezkorovainoho [Unknown letters of Mikhaïl Golinsky to Vasily Bezkorovainy]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Vyp. 19–20. Ivano-Frankivsk, pp. 296–305. (in Ukrainian)

²⁴ Lutsiv V. (1999) Vid Bystrytsi do Temzy: Spohady, dokumenty, publikatsii, lysty [From Bystritsa to the Thames: Memoirs, documents, publications, letters]. Lviv: Dyvosvit. (in Ukrainian)

²⁵ Dutchak V. H. (2010) Naukovo-publitsychnyi dorobok ta epistolarii Volodymyra Lutsiva v konteksti doslidzhen mystetstva ukrainskoho zarubizhzhia [Volodymyr Lutsiv's scientific and journalistic achievements and epistolary in the context of research of Ukrainian art abroad]. *Studii mystetstvoznavchi. Teatr. Muzyka. Kino*. Kyiv: Vyd-vo IMFE. Ch. 1 (29), p. 92. (in Ukrainian)

Sciences of the Ukrainian Catholic University in Lviv. The artist's correspondence is extensive – more than 1,500 letters in Ukrainian to 123 recipients and approximately same number of letters in foreign languages. Some notable correspondences include M. Antonovych's correspondence with musicologist and composer V. Vytvytsky, as well as family correspondence, in particular with his wife Karla (mostly postcards from «Byzantine Choir» touring places), also official correspondence from various institutions, in particular letters-invitations to musicological conferences. The letters were written by such well-known musicologists as Milos Velimirovich, Aristid Virsta, Lovinsky, Pavlo Matsenko, Myroslav Skala-Starytsky, Adolf Khibinsky, Fedir Yakymenko; friends and acquaintances: Vasyl Avramenko, Volodymyr Andrushko, Yaroslav Bentsal, Yaroslav Bilinsky, M. Bryk, E. Burachynsky, Bohdan Kazymyr, M. Kovalenko, Petro Krul, Ivan Kochur, Adam Koshevsky, Pavlo Malyuga; bishops and fathers, in particular Patriarch Josyf Sliji (27 letters), Orest Kupranets, A. Malynowski and others²⁶.

On the basis of M. Antonovych's epistology the research of his intellectual biography by **Ulyana Hrab** is being carried out²⁷. The scholar emphasizes that «... intellectual thoughts were often discussed, worked out and polished exactly in the epistolary space, in order to get their final embodiment in a scientific publication»²⁸. Describing M. Antonovych's epistolary, Ulyana Hrab singles out correspondence with Ukrainian musicologists, because «... whose scientific interpretation (according to the hermeneutic concept) makes it possible to

²⁶ Karas H. (2012) *Muzychna kultura ukraïnskoi diaspori u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]: monohrafiia. Ivano-Frankivsk: Tipovit, p. 64. (in Ukrainian)

²⁷ Hrab U. (2013) *Naukovyi dyskurs u lystuvanni Myroslava Antonovycha z Pavlom Matsenkom i Vasylem Vytvytskym* [Scientific discourse in correspondence of Miroslav Antonovich with Pavel Matsenko and Vasyl Vytvytsky]. *Ukrainska muzyka: nauk. chasopys*. Lviv. Ch. 2(8), pp. 20–56. (in Ukrainian); Hrab U. (2013) *Oleksandr Koshyts v epistoliarnomu dueti Pavla Matsenka ta Myroslava Antonovycha* [Alexander Koshyts in the epistolary duo of Pavel Matsenko and Miroslav Antonovich]. *Studii mystetstvovnavchi*. Kyiv. Chys. 3/4 (43,44), pp. 150–159. (in Ukrainian); Hrab U. (2014) «Svit liudei nauky»: intelektualnyi dialoh (na materialy epistolarii Myroslava Antonovycha) [«World of People of Science»: intellectual dialogue (based on the material of Miroslav Antonovich's epistolary)]. *Laudatio*: Yuvileina zbirka naukovykh statei na poshanu profesora Yuriiia Yasinovskoho [uporiad. U. Hrab, O. Kozarenko, N. Syrotynska]. Lviv: Vydavets Tetiuk T. V., pp. 194–210. (in Ukrainian); Hrab U. (2019) *Myroslav Antonovych: intelektualna biohrafia. Emihrantske muzykoznavstvo v ukraïnskomu kulturotvorenni pivoiennykh desiatylyt* [Miroslav Antonovich: intellectual biography. Emigrant musicology in Ukrainian cultural creation of the post-war decades]: monohrafiia. Lviv: Vyd-vo UCU. (in Ukrainian)

²⁸ Hrab U. (2019) *Myroslav Antonovych: intelektualna biohrafia. Emihrantske muzykoznavstvo v ukraïnskomu kulturotvorenni pivoiennykh desiatylyt* [Miroslav Antonovich: intellectual biography. Emigrant musicology in Ukrainian cultural creation of the post-war decades]: monohrafiia. Lviv: Vyd-vo UCU, p. 39. (in Ukrainian)

better understand (construct) the complex context in which their scientific and cultural-artistic work took place and thus to understand and evaluate their musicological achievements»²⁹. U. Hrab chose two main principles as the basis of the research methodology: «... letter as «stylistic analogue kind of creativity», in this case scientific, and letter as an organic part of research, its skeleton and» main nerve» (according to M. Kotsyubynska)³⁰. Having made a detailed analysis of the intellectual dialogue between M. Antonovych and P. Matsenko³¹, the researcher concluded that epistological sources give us «the opportunity to study the scientific space of emigrant musicology as an important part of the intellectual history of Ukrainian musical culture from new methodological positions»³².

The correspondence of the famous composer and musicologist **Igor Sonevytsky** (1926–2006) from the USA in the archives of the Institute of Liturgical Sciences of the Ukrainian Catholic University in Lviv is equally voluminous. This is about 1.5 thousand letters that are still awaiting research.

Correspondence of the famous Ukrainian pianist, musicologist and teacher **Sofia Dnistrianska** (1885–1956), thanks to a scientist from Slovakia, professor, Doctor of Philology, foreign member of the Ukrainian NAS, chairman of Shevchenko Scientific Society and the Slovakian Association for Ukrainian Studies, Mykola Mushynka, scientifically developed and recently edited by Hanna Karas³³. In it, on the background of Ukrainian emigration social and cultural life in the early XXth century, appear images of outstanding personalities of the Ukrainian scientific and artistic space.

The published correspondence of **Oleksandr Koshyts** (1875–1944) to Pavlo Matsenko³⁴ and Vasyl Benevsky³⁵ covers important issues of the sacred music development, folk songs, choral performance, and sociocultural conditions of the artist's life. In the preface to the publication of the artist's letters to the famous Russian regent, teacher and composer Vasyl Benevsky (1864–1930), the compiler L. Parkhomenko wrote that they provide «...rich material for a new

²⁹ Ibid, p. 43–44.

³⁰ Ibid, p. 39.

³¹ Ibid, pp. 209–222.

³² Ibid, p. 222.

³³ Karas H. (ed.) (2018) *Sofiia i Stanislav Dnistrianski. Lysty. Spohady. Statti* [Sofia and Stanislav Dnistriansky. Letters. Memoirs. Articles]: monohrafiia / za red. d-ra mystetstvozn., prof. Hanny Karas; uporiad.: Hanna Karas, Liudmyla Obukh. Ivano-Frankivsk: Foliant. (in Ukrainian)

³⁴ Vidhuky mynuloho. O. Koshyts v lystakh do P. Matsenka [Reviews of the past. O. Koshyts in letters to P. Matsenko] /peredmov. P. Matsenka. Vinnipeg: «Kultura y Osvita», 1954. (in Ukrainian)

³⁵ Koshyts O. (1998) *Lysty do druha (1904–1931)* [Letters to a Friend (1904–1931)] / uporiad., komentari, vst. statia i pokazhchyk imen L. O. Parkhomenko. K.: Rada. (in Ukrainian)

understanding of the circumstances and conflicts of Koshyts' life; reveal interesting touches on the evolution of his artistic development, life's vicissitudes in the emigrant struggle with circumstances, the outer world, the drama of nostalgia, the collision of non-return to Ukraine, and finally the tragedy of his talent "irrelevance" in America during the great financial and economic depression of the 1930s³⁶. Liu Parkhomenko chronologically divides these letters into two parts: 1904–1916 and 1925–1931. Each of them, in turn, has an internal two-part division, reflecting certain phases of the artist's life progress. In general, in these letters, according to L. Parkhomenko, «...his manner of free circulation of thought, the brilliance of associative thinking, the intuition of psychological penetration into the essence of the phenomenon, the typical national humor and mentality»³⁷.

The famous opera and concert-chamber singer **Yosyp Hoshuliak** (1922–2015) published a significant part of his rich and diverse epistolary legacy during his lifetime³⁸. He corresponded with famous artists, musicologists, singers, public figures of the Ukrainian diaspora in the United States, Canada, Western Europe (Germany, Holland, Austria), other countries and in Ukraine. These are singers (Renata Babak, Mykhailo Golynsky, Dometiy Yokha-Berezynets (singer's teacher), Myroslav Skala-Starytsky, Marta Kokolska, Mykhailo Minsky), composers (Myroslav Antonovych, Ostap Bobykevych, Vasyl Vytvytsky, Andriy Hnatyshyn, Hryhory Kytasty, Ihor Sonevyskyi), political and cultural figures (Yuri Belsky, Rostyslav Vasilenko, Yosyp Hirnyak, Maryan Dalny (real name Gorhota), Ihor Kachurovsky, Hryhoriy Kostyuk, Pavlo Matsenko, Oleksandr Pului (descendant of the world famous scientist, Yuriy Stefanyk (son of the famous writer Vasyl Stefanyk), conductors (Volodymyr Bozhyk, Osyp Zalesky, Lev Turkevych), etc. The subject of these correspondences is extremely wide and mainly reveals the peculiarities of the cultural and artistic life of the Ukrainian emigrant community.

³⁶ Koshyts O. (1998) *Lysty do druha (1904–1931)* [Letters to a Friend (1904–1931)] / uporiad., komentari, vst. stattia i pokazhchyk imen L. O. Parkhomenko. K.: Rada, p. 5. (in Ukrainian)

³⁷ Ibid, p. 12.

³⁸ Hoshuliak Y. H. (1995) *Y svoho ne tsuraites: Spohady, lystuvannia, materialy* [And don't shy away: Memories, correspondence, materials]: nauk.-dokumen. vyd. Lviv: Kameniar. (in Ukrainian); *Orav svii perelih. Yosyp Hoshuliak: vid mamynoi pisni do vershyn vokalistyky* [He plowed his fold. Joseph Gosuliak: From Mom's Song to the Tops of Vocalistics] / uporiad. M. Onufriy. Kyiv : Vyd. dim «Kyievo-Mohylianska akademiia», 2012. (in Ukrainian); *Svoiu Ukrainu liubit. Yosyp Hoshuliak: do tebe v pisni lynu, ridnyi kraiu* [Love your Ukraine. Joseph Goshulyak: To you in the song of the rope, native land] / uporiad. M. Onufriy. Kyiv: Vyd. dim «Kyievo-Mylianska akademiia», 2014. (in Ukrainian)

Thus, the epistolary is an important source of information about the epoch, as well as about social events, personal experiences, etc. The letter is a document that depicts the course of events in a particular time space. We agree with the opinion of Natalia Savytska: «The completeness and representativeness of documentary materials, that are directly related to the artist's biography, allow us to form a comprehensive idea, free from any prejudice and tendentiousness, idea of his human nature. In the epistolary heritage we find a unique mosaic of observations, where a genius master recreates a personal spiritual continuum, analyzes the time in which he lives»³⁹. In addition, it is one of the genres of the biography science, which summarizes a set of philosophical, historiographical, socio-cultural knowledge and ideas⁴⁰.

THE ROLE OF PAVLO MATSENKO'S EPISTOLARY IN REFLECTING THE CURRENT ISSUES OF UKRAINIAN MUSICAL ART

Pavlo Matsenko (1897–1991) is one of the leading representatives of the Ukrainian diaspora, whose epistolary heritage is an important source of its study. As far as the artist often mentions in his letters about his work in the field of Ukrainian art, his letters of the first level are subject to be analyzed in this section.

The archival reference book of P. Matsenko's legacy in the funds of the Ukrainian Cultural and Educational Centre (UCEC, Winnipeg, Canada) testifies to his rich correspondence⁴¹, which to this day remains largely in manuscripts and has not been studied. It covers a significant period of time (1947–1982), represents a wide range of recipients (more than 200) with whom the artist corresponded. It is dominated by representatives of various arts, which are united by such concepts as «Ukraine», «Ukrainian art», «spirituality», «church singing». These are

church figures: Archpriest Fr. Ol. Bykovets (1957–1971), Archpriest Fr. P. Budny, Fr. D. Burko (1962–1982), Metropolitan of the UGCC in Winnipeg M. Germanyuk (1964–1981), Metropolitan Hilarion (1946–1966), Primate of the Ukrainian Orthodox Church in Canada Y. Kalischuk (1975–1981), Chairman of the PUC in Canada Fr. B. Malovany (1970–1975), Fr. S.V. Savchuk (1947–1977), Cardinal Josyf Slipyj;

³⁹ Savytska N. V. (2008) *Khronos kompozytorskoï zhyttietvorchosti* [Chronos of composer's life creation]: monohrafiia. Lviv: Spolom, p. 23. (in Ukrainian)

⁴⁰ Ibid, p. 27.

⁴¹ Pavlo Matsenko (1988/89). *Arkhivnyi dovidnyk 1988/89* [Pavel Matsenko. 1988/89 Archives.]. Vinnipeg, Manitoba: Oseredok ukrainskoï kultury y osvity, pp. 3–10. (in Ukrainian)

cultural and public figures: Fr. S.V. Savchuk (1947–1977), D. Chutro (1942–1979), V. Shandor (1951–1976);

musicologists: Fedir Steshko (1933–1938), Myroslav Antonovych (1951–1982), Vasyl Vytvytsky (1952–1975), Arystyd Vyrsta, Andriy Olkhovsky, Roman Savitsky-Jr., Vasyl Zavitnevych (1965–1973), Bohdan Kushnir, Zynoviy Lysko (1937–1968), Ihor Sonevytsky (1956–1967), Myron Fedoriv (1964–1979), A. Shul (1971–1977);

composers: Virko Baley, Fr. P. Budny, Mykhailo Haivoronsky (1938–1952), F. Yevsevytsky (1963–1967), Fr. I. Zayats (1961–1965), Stanislav Lyudkevych, Nestor Nyzhankivsky (1940–1965), Yuriy Oransky (1962–1968), Pavlo Pecheniha-Uglytsky, Antin Rudnytsky (1940–1971), Ihor Sonevytsky, V. Ston-Baltarovych, M. Boychenko, Yuriy Fiala (1947–1973), Mykola Fomenko (1952–1959), V. Shut (1954–1982), Fedir Yakymenko (1943–1954), Serhiy Yaremenko;

conductors: Myroslav Antonovych, Volodymyr Klymkiv (1969–1973), Oleksandr Koshyts (1939–1944), Mykola Malko (1950–1961), Bohdan Piurko, Kyrylo Tsependa, Lev Turkevych, Yevhen Turula, Platonyda Shchurovska-Rossinevych, Volodymyr Kolesnyk;

singers: Halyna Andreadis (1963–1972), Natalia Andrusiv (1947–1978), Mykhailo Golynsky (1964–1968), Yosyp Hoshuliak (1975–1981), Mykhailo Minsky (1949–1975);

violinists and cellists: Arystyd Virsta (1958–1973), Zoya Polevska, Roman Prydatkevych (1940–1975);

pianists: Taras Mykysha (1937–1973), Lyuba Zhuk (1959–1979), Daria Hordynska-Karanovych, Mykola Fomenko;

bandura players: Vasyl Yemets (1945–1973), Hryhory Kytasty, Pavlo Konoplenko-Zaporozhets, Bohdan Sharko.

In addition, there were *historians:* B.F. Korchmaryk (1974–1980), S. Kylymnyk (1953–1962), O. Oglobyn (1949–1969), V. Shcherbakivsky (1950–1956); teacher J. Kozaruk (1939–1946), folklorists, public servants, literary critics: M. Mandryka (1962–1975), V. Chaplenko (1967–1975), choreographer D. Chutro (1942–1979), editors and journalists: Y. Oransky (1962–1968), P. Yamnyak, book publishers (I. Tyktor, M. Kots), poets (O. Oles', O. Ol'zhych) from different countries of the world. And these are only some of the names.

It is also important to outline the communication circle of the artist. As P. Matsenko was a multifaceted personality, his addressees were highly educated and competent figures in various fields of humanities (church and cultural

figures, musicologists, composers, conductors, singers, violinists, cellists, pianists, bandura players, historians, teachers, public servants, literary critics, editors and journalists, book publishers, poets)⁴².

In addition, P. Matsenko wrote letters to individual institutions and organizations: the magazine «Visti» (Minnesota, USA, 1964-1973), the Ukrainian Music Foundation (1974-1979), the UOC in Canada (1960-1980), UCU (1972- 1976), the Ukrainian Music Festival (1970–1981) etc.⁴³, artistic groups (The Taras Shevchenko Ukrainian Bandurist Chorus from Detroit, USA; Ukrainian Choir «Dnipro» from Twin City, USA), church organizations (UOC in Canada).

Only a small part of P. Matsenko's epistolary was published. Yes, we find his letters in scientific publications about Ivan Ohienko (letters of the addressee⁴⁴ and addressees to him⁴⁵); in researches about the singer J. Hoshuliak. Some letters are published in the collection dedicated to the 90th anniversary of P. Matsenko⁴⁶. P. Matsenko published letters of O. Koshyts to him⁴⁷. The correspondence of M. Antonovych and P. Matsenko is covered in scientific articles and monographs by U. Hrab.

Given the fact that the list of recipients of his correspondence is very wide, we will focus on correspondence with individuals.

Correspondence with Metropolitan Hilarion (Ivan Ohienko) lasted 20 years, and the main topic of their conversation was Ukrainian church music and youth education, in addition, they discussed new music and scientific circulation published in the world⁴⁸. At this time, P. Matsenko worked as rector of the John

⁴² Kurbanova L. (2019) Riznovektorna diialnist Pavla Matsenka v konteksti ukrainskoi muzychnoi kultury XX stolittia [Pavel Matsenko's multi-vector activity in the context of 20th-century Ukrainian musical culture]: (Phd Thesis), Ivano-Frankivsk: Prykarpatskyi nats. un-t im. V. Stefanyka, p. 276. (in Ukrainian)

⁴³ Pavlo Matsenko (1988/89). Arkhivnyi dovidnyk 1988/89 [Pavel Matsenko. 1988/89 Archives.]. Winnipeg, Manitoba: Oseredok ukrainskoi kultury y osvity, pp. 3–10. (in Ukrainian)

⁴⁴ Pamiatky [Monuments]: [arkheohr. shchorichnyk]. T. 2: Epistoliarna spadshchyna Ivana Ohienka (mytropolyta Ilariona) (1907–1968) [The Epistolary Heritage of Ivan Ohienko (Metropolitan Hilarion) (1907–1968)] / uporiad.: V. P. Liakhotskyi, N. P. Moskovchenko, I. M. Prelovska. Kyiv, 2001. (in Ukrainian)

⁴⁵ Lysty hromadskykh diiachiv, predstavnykiv ukrainskoi nauky, kultury i tserkvy do Ivana Ohienka (mytropolyta Ilariona) 1910–1969 [Letters from public figures, representatives of Ukrainian science, culture and church to Ivan Ohienko (Metropolitan Hilarion) 1910–1969] / Upor.: I. Prelovska ta in. Kyiv, 2011. (in Ukrainian)

⁴⁶ Veryha V. (ed.) (1992) Pavlo Matsenko: kompozytor i hromadskyi diiach [Pavel Matsenko: composer and public figure]: zb. na poshanu 90-littia narodyn / Upor. i zredah. V. Veryha. Toronto: vyd. UNO Kanady, 1992. (in Ukrainian)

⁴⁷ Vidhuky mynuloho. O. Koshyts v lystakh do P. Matsenka [Reviews of the past. O. Koshits in letters to P. Matsenko] /peredmova P. Matsenka. Winnipeg: «Kultura y Osvita», 1954. (in Ukrainian)

⁴⁸ Lysty hromadskykh diiachiv, predstavnykiv ukrainskoi nauky, kultury i tserkvy do Ivana

Chrysostom Ukrainian Institute, developed a program for deacon courses. Church texts for courses and the correctness of their translation were checked by Metropolitan Hilarion himself⁴⁹. In general, warmth and respect for each other are felt in these letters.

Continuing the theme of warm and friendly relations, we should mention two great figures of conductors and musicologists: O. Koshyts, who was «a prophet, name and soul of all Ukrainian abroad»⁵⁰, and M. Antonovych, with whom P. Matsenko corresponded for 35 years.

Correspondence between O. Koshyts and P. Matsenko was short-lived (1939–1944), but very productive. They were united by a common range of interests in the study of Ukrainian church music, conducting, teaching, love of folk songs and a desire to work for the revival and promotion of Ukrainian musical art. After the loss of O. Koshyts, P. Matsenko found those friendly and informatively important relations in communication with the younger, but extremely hard-working Ukrainian scientist, musicologist, conductor M. Antonovych. Proof of this is their correspondence⁵¹. Corresponding, they concluded that the three had a similar method of working with the choir.

P. Matsenko's correspondence with O. Koshyts began in the case of processing the Dogmas for the sign chant⁵². M. Antonovych and P. Matsenko will discuss the problem of the source base on the origin of Ukrainian church singing later in their letters.

The figure of O. Koshyts had an authoritative significance for P. Matsenko, so in communication with M. Antonovych the name of an outstanding conductor is often mentioned. U. Hrab also writes about this, and we agree with her statement about the significance of O. Koshyts' name for P. Matsenko⁵³. In

Ohienka (mytropolyta Ilariona) 1910–1969 [Letters from public figures, representatives of Ukrainian science, culture and church to Ivan Ohienko (Metropolitan Hilarion) 1910–1969] / Upor.: I. Prelovska ta in. Kyiv, 2011, p. 485–486. (in Ukrainian)

⁴⁹ Ibid, p. 493.

⁵⁰ Z avtobiohrafii d-ra Pavla Matsenka. Na pidstavi intervju Romana Yeryniuka i zvukozapysu Volodymyra Samtsia, 1986 v redaktsii Dm. Kyslytsi [From the autobiography of Dr. Pavel Matsenko. Based on an interview with Roman Yeryniuk and a recording by Vladimir Samets, 1986 edited by Dm. Oxygen]. Pavlo Matsenko: Muzykoloh, kompozytor i hromadskiy diach: zb. na poshanu 90-littia narodyn / upor. i zredah. V. Veryha. Toronto: Vydannia UNO Kanady, 1992, p. 22. (in Ukrainian)

⁵¹ Lysty P. Matsenka do M. Antonovycha [Letters from P. Matsenko to M. Antonovych]. *Institut Liturhiinykh nauk KUK m. Lviv, Arkhiv Antonovycha* (arkhiv ne opysanyi). (in Ukrainian)

⁵² Matsenko P. (1976) Lystuvannia z O. Koshytsem v spravi obrobky Dohmativ znamennoho rozspivu [Matsenko P. Correspondence with O. Koshits in the Case of the Dogma of the Banner Singing]. *Herus O., Baran O., Rozumnyi Ya. Yuvileinyi zbirnyk UVAN v Kanadi*. Vinnipeg, Manitoba : Vydannia UVAN, p. 329. (in Ukrainian)

⁵³ Hrab U. (2013) Oleksandr Koshyts v epistolarnomu dueti Pavla Matsenka ta Myroslava Antonovycha [Alexander Koshitz in the epistolary duo of Pavel Matsenko and Miroslav Antonovich].



a letter to M. Antonovych dated December 25, 1954, we read: «After several years of cooperation with him, I recognized in him a man of high culture, honest, extremely gifted in general, I will say – a pure gentleman»⁵⁴.

The communication of these individuals is characterized by the sharpness of opinions presentation, and their temperament is felt in the letters. The letters show that the conductors were close in spirit and sincere in their statements to each other. The main topic of communication remained the problems of studying Ukrainian church music, which they consider in detail. M. Antonovych opened this music to the whole world in travels with his «Byzantine choir».

In a letter dated November 4, 1954, P. Matsenko gave friendly recommendations regarding the song performance in the Kyiv-Pechersk Lavra⁵⁵, and in a letter dated January 9, 1956, he wrote: «I am very fascinated by your work in the field of vocal (choral) art. Our community cannot understand that <...>, singing with a choir is one of the most important factors of self-revival, self-display, and therefore a means of the brightest propaganda. No other instrumental work can reveal a person's feelings as clearly and purely as the song sung by him and the song of the people, on which the influences of centuries have been engraved. <...> That is why it is necessary to sing as many folk songs as possible among foreigners and with our youth (church music should be included in this). <...>. You know the song very well and have the gift to hear it, reproduce it in your imagination and pass it on to the choristers and through them to the listeners. This is a great gift from God. I am deeply happy with your success and wish you complete satisfaction with your work»⁵⁶. According to the classification of the epistological genre, this letter can be attributed to the first level of multifunctional connections, as it is a general problem of the culture development in general at that time.

Despite the lack of time and limited access to the necessary sources, artists have always kept their hands on the pulse and followed the publications published around the world, thus filling a large gap in the history of our musical culture. When the commonwealth for the creation of a musicological journal was conceived, M. Antonovych took the initiative, and P. Matsenko, having extensive experience in this matter, gave him the necessary recommendations (letter dated January 9, 1958)⁵⁷. In a letter to M. Antonovych dated December

Studii mystetstvoznavchi. Kyiv. Chys. 3/4 (43, 44), pp. 150–159. (in Ukrainian)

⁵⁴ Lysty P. Matsenka do M. Antonovycha [Letters from P. Matsenko to M. Antonovych]. *Institut Liturhiinykh nauk KUK m. Lviv, Arkhiv Antonovycha* (arkhiv ne opysanyi). (in Ukrainian)

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.



5, 1960, he thanked him for his work on Byzantine elements in Ukrainian church music and lamented the very small number of musicologists⁵⁸. In a letter to M. Antonovych dated December 1, 1962, there are talks about the studies of irmoloy, which required not only a lot of work, but also the search for sources, their careful study, and in a letter dated April 14, 1964 – about the forms and voice in irmos, which, according to M. Antonovych, could «be the key to solving the problem of voices in Byzantine music and the bridge between liturgical practice and the old Byzantine music theory»⁵⁹. P. Matsenko sincerely rejoiced and supported M. Antonovych's professional achievements as a conductor, but especially as a scientist. He always helped him with notes and literature, gave the necessary addresses to meet people who could help in finding a source base for Ukrainian church singing. The unifying element of the letters is a respectful and trusting attitude towards the recipients. All epistles reflect the state of the culture of that time. The main number of letters from the archive of M. Antonovych are typewritten. Manuscripts are rare. Usually, it is related to fact that P. Matsenko stayed in places where there was no access to the typewriter (hospital, etc.).

Thus, P. Matsenko chose friends whose interests coincided with his own. The main area of interest in letters to O. Koshyts and M. Antonovych is the study of Ukrainian church music, as well as choral performance, concert activities, work with bands.

Another area of correspondence is a discussion of the folk songs origin and its significance for church singing, as well as the peculiarities of performing folk songs.

Letters are a valuable material with which you can make a picture of the relationship between individuals, their worldview and others. Based on the analysis of P. Matsenko's correspondence with O. Koshyts and M. Antonovych, it can be concluded that they were all very similar due to their creative interests. They are united by: research in the field of Ukrainian church singing origin, the meaning of folk songs and their performance, conducting, journalism, personal experiences, health problems (all three had heart issues), adult marriage and the promotion of Ukrainian art abroad. Due to the correspondence, the evolution of P. Matsenko's activity himself is being traced.

The main line of P. Matsenko's letters to O. Koshyts and M. Antonovych is the field of Ukrainian church music research. From this main milestone we can distinguish several subgroups that were violated in the correspondence: the

⁵⁸ Ibid.

⁵⁹ Ibid.

sources of Ukrainian church singing origin; the state of processing the problem; characteristics of past and present scientific literature; personal attitude to modern publications on the issue.

The next theme in the letters – the issues of conducting and choral art, which include: the work of artists with choirs, concert performance; research of Ukrainian song; aspects of sacred art in general.

And the last – personal life.

Among the addressees of P. Matsenko there was a prominent Ukrainian composer Stanislav Lyudkevych. His letter to P. Matsenko dated July 27, 1937 testifies to his creative collaboration on M. Lysenko's opera «Nocturne». S. Lyudkevych performed its instrumentation and sent it to P. Matsenko for staging in Canada⁶⁰.

P. Matsenko's letter to UCC President V. Kushnir dated January 24, 1967 is imbued with concern for Ukrainian musical culture. The author asks for financial support regarding the production of orchestral parts for composer Yuri Fiala's «Canadian Credo» for choir and large symphony orchestra, written on the occasion of the 100th anniversary of Canada and the 75th anniversary of the settlement of Ukrainians in Canada⁶¹.

Analyzing the rich epistolary heritage of P. Matsenko, we note his correspondence with various artists and figures who promoted Ukrainian art. Among the musicians with whom P. Matsenko communicated, the figure of the singer Yosyp Hoshuliak stands out. In a number of publications dedicated to him⁶², we find P. Matsenko's reviews of the singer's performances and records, analysis of his creative activity and correspondence. Confirmation of the warm relations between the two artists are the words of the famous art critic Dagmara Turchyn-Duvirak: «When I, as a musicologist, was invited to make a speech at today's event, I immediately thought that here, in my place, there should be other people, other musicologists, those who were lucky enough to hear him «live» <...>. I am referring here primarily to Dr. Pavlo Matsenko, a

⁶⁰ Veryha V. (ed.) (1992) Pavlo Matsenko: kompozytor i hromadskyi diiach [Pavel Matsenko: composer and public figure]: zb. na poshanu 90-littia narodyn / Upor. i zredah. V. Veryha. Toronto: vyd. UNO Kanady, 1992, p. 110. (in Ukrainian)

⁶¹ Ibid, p. 124.

⁶² Orav svii perelih. Yosyp Hoshuliak: vid mamynoi pisni do vershyn vokalistyky [He plowed his fold. Joseph Gosuliak: From Mom's Song to the Tops of Vocalistics] / uporiad. M. Onufriv. Kyiv: Vyd. dim «Kyievo-Mohylianska akademiia», 2012. (in Ukrainian); Svoiu Ukrainu liubit. Yosyp Hoshuliak: do tebe v pisni lynu, ridnyi kraiu [Love your Ukraine. Joseph Goshulyak: To you in the song of the rope, native land] / uporiad. M. Onufriv. Kyiv: Vyd. dim «Kyievo-Myylianska akademiia», 2014. (in Ukrainian)

pioneer of professional Ukrainian musicology in Canada. Dr. Matsenko noticed the powerful voice of Yosyp Hoshuliak back in the 1950s, when the young singer was taking the first steps in his professional career⁶³. P. Matsenko highly appreciated the skill of Y. Hoshuliak: «You sing beautifully and with full understanding of what is sung. <...> Your record will be a worthy historical monument...»⁶⁴. Judging by the correspondence, they discussed various topics, mainly related to creativity. P. Matsenko tries not only to support, but also to comfort the singer at the right moment. Thus, in a letter to Y. Hoshuliak dated April 14, 1975, he wrote about the financial support of his recordings⁶⁵, and in a letter dated April 24, 1976, he spoke about his pain and his work⁶⁶. Very often P. Matsenko suffered because of his straightforwardness, but he stubbornly defended his rightness and «reaped» its fruits. Often his articles were not published, so we read the following: «Very often I find myself between a hammer and an anvil and finally lie down on the anvil – let them beat»⁶⁷. In the same letter, P. Matsenko also spoke about the UCC of Toronto's desire to create conducting courses. However, the organization and attitude of local authorities forced him to give up for a number of reasons.

Y. Hoshuliak wrote him similar letters. P. Matsenko in a letter dated October 24, 1977: «I tell the truth that I would like to be useful to our artists and cultural figures. One day this prompted me to agree to chair the Council of Culture for Canada. But the first “meeting” with our politicians turned me away from that work. “Politicians” only talk about culture, but do nothing to support it. Therefore, your letter and report of what happened to you were another proof. Everything that is done in our country, I will say on occasion, is not organized accordingly, and it is not for existing needs. However, it is necessary to thank those who stir up stagnant water, at least, for example, with this “choral seminar”. It is absolutely necessary, but only for conductors and more educated, to acquaint them with the current state of our music, our literature, as well as for mutual personal contact of those people... <...> What's outlined here – this is just a sample of our work. So it is with the rise of our musical –

⁶³ Svoiu Ukrainu liubit. Yosyp Hoshuliak: do tebe v pisni lynu, ridnyi kraiu [Love your Ukraine. Joseph Goshulyak: To you in the song of the rope, native land] / uporiad. M. Onufriy. Kyiv: Vyd. dim «Kyievo-Mylianska akademiia», 2014, p. 29. (in Ukrainian)

⁶⁴ Ibid, p. 321.

⁶⁵ Hoshuliak Y. H. (1995) Y svoho ne tsuraites: Spohady, lystuvannia, materialy [And don't shy away: Memories, correspondence, materials]: nauk.-dokumen. vyd. Lviv: Kameniar, p. 391–392. (in Ukrainian)

⁶⁶ Ibid, p. 392.

⁶⁷ Ibid, p.393.



vocal or instrumental [culture]. Thank God that Edmonton started its work, but it would be better if the whole of Canadian Ukraine did so, and it better be organized»⁶⁸. Y. Hoshuliak greets Pavlo Matsenko with sincere words in a letter dated January 29, 1978: «I cordially congratulate you on your glorious anniversary – happy 80th birthday! I express to you my surprise and sincere admiration for you, for your multifaceted activity for many years. And you did all this for the benefit of our great culture. It is a great pity that our emigration community does not understand the importance of true culture, does not understand such figures as you. All the same, your contribution to our Ukrainian culture, for the benefit of the Ukrainian people, is such that it will never pass. Many thanks to you from all of us, from generation to generation»⁶⁹.

P. Matsenko's letter to Y. Hoshuliak dated February 27, 1978: «My activity is also a grace from God, because it gave me love for work and also for my people. I did what I could. I wrote quite a lot. Much more than is reported in the press. The only problem for people like me is that there is no money for publications. I still write, but there is no place to print. Our community, unfortunately, is almost not interested in the sources of our spirituality, I mean the song of our people. Thank God that our great people of the past were interested in it, who left behind quite a lot of wonderful works. Under the Soviets, our past is being falsified, especially the folk song, and spreading that falsehood even among children in schools. I wrote a great article about it, but it is not published»⁷⁰.

P. Matsenko's letter to Y. Hoshuliak, who had just returned from Ukraine, dated January 2, 1981: «I greet you with great success, worthy of praise! You were in the company of prominent people, such as Prof. M. Kolessa, Lutsiv and others. M. Kolessa used to be my school friend in Prague. I met Mr. Lutsiv during his trip to Canada. Thank you for the clippings from the press, they are needed for history, I, of course, keep them, someday they will be needed. I have been doing this for many years, such reviews are often useful to the historian of music, who must «be able» to read and find what they need. <...> Be firm, as always»⁷¹. The last sentence concerns the confidence in the correctness of Y. Hoshuliak's actions, because after his return from Ukraine the Canadian public received him rather coldly. In the same letter, P. Matsenko mentions his meeting with M. Antonovych and his «Byzantine Choir»: «He [M. Antonovych], in

⁶⁸ Ibid, p. 394.

⁶⁹ Ibid, p. 395.

⁷⁰, Ibid.

⁷¹ Ibid, p. 395–396.



my opinion, did a great job – taught strangers to love our singing and, most importantly, great diction! Even our men's choirs do not have such a diction»⁷². Thus, in a letter dated March 27, 1981, P. Matsenko wrote: «The big problem is that most of our people (even the leading ones!) still know not too much about reality, in particular the fate of our Ukrainian art, as well as what is happening around it. <...> So, as it turns out, we can carry out a cultural mission with a clear conscience and then be cursed from the community. And you can also «perform» some completely useless work for the community and at the same time be unknown and calm. Well, the scene is a show, a candid expression and that's why it's so dangerous»⁷³.

Thus, the correspondence of the two artists testifies to their sincere and trusting relationship. They could afford to tell each other the truth, and this shows the degree of their trust. In addition, they discussed their affairs, problems and ways to overcome them, personal, family, health, their achievements and lack of time for their desires.

CONCLUSIONS

Studying the rich epistolary heritage of the Ukrainian diaspora musical culture, including P. Matsenko, it is difficult to classify the letters into specific groups, because they usually contain various kinds of information. Therefore, we can group them according to the predominant information in them. Each of these letters is a subjective view of the artist on the objectively existing reality of that time and the state of culture in the diaspora.

Including the responses of the addressees with whom P. Matsenko spoke, we can say that his criticism is sharp, but true. This is especially true of the government's attitude to cultural issues and everything related to it. Therefore, taking into account the multifunctional connections (according to M. Kopytsya), the presented letters with Y. Hoshuliak are a coverage of the cultural elements of the time. The communication between O. Koshyts, M. Antonovych and P. Matsenko reveals the historical and political background, which prompted them to search for sources of Ukrainian church singing. They tried to conduct scientific and conducting activities, promoting Ukrainian song.

Taking into account the study of epistological materials, we distinguish three stages. The first stage of the research is «contextual», these letters have the following informative content: replenishment of the historical and cultural

⁷² Ibid, p. 396.

⁷³ Ibid, p. 397.

panorama; coverage of elements of time culture; drawing socio-psychological portraits of contemporaries; interpretation and analysis of general situations and circumstances (for example, lack of sources in scientific research and promotion of Ukrainian art); conditions and reasons for creation (scientific literature, «Ridna Shkola», etc.).

The second stage is «attributive», the letters are similar: the letters begin with respectful words: «Your Excellency», and end with words of gratitude; the structure is virtually the same: gratitude for the answer, the main statement – a discussion of a particular issue, a few words about personal affairs or activities and completion; biographical data; coverage of creative heritage; features of the artist's creative laboratory; psychological personality traits.

The third stage – «actualization» – the involvement of information from other sciences and the formation of appendixes. The works mentioned by P. Matsenko in his letters are valuable for the history of Ukrainian music and are presented in our work.

The epistolary heritage of the artist is a testimony to his views and principles of life. It highlights his great desire for research activities related to Ukrainian church singing, social problems of that time regarding musical culture of the diaspora, which activated the artists to action.

The rich epistolary heritage of the Ukrainian diaspora musical culture, including Pavlo Matsenko, allows us to better understand not only the individual events of their lives and characterize personality traits, but also the nature of their multi-vector creative activity, the impact of emigration life, the birth of creative and scientific ideas and plans, the subtleties of communication between artists. Letters are an integral aspect of source studies that helps to penetrate the intellectual dialogue of music culture figures and create an objective picture of it. The components of the epistolary spiritual dimensions of diaspora figures are: emotional-motivational, moral-worldview, cognitive-axiological, activity-creative.

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