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MULTI-VECTOR APPROACH IN CULTURAL AND ARTISTIC ACTIVITY OF THE UKRAINIAN DIASPORA REPRESENTATIVES

ABSTRACT:

The purpose of the section is to clarify the phenomenon of cultural and artistic activity of the Ukrainian Western diaspora representatives of the XXth century, among which a worthy place is occupied by the figure of Vasyl Prokopovych Zavitnevych (1899–1983).

The research methodology consists in applying the culturological approach when considering the multi-vector cultural and artistic activity of artists of the North American continent, its combination with the moral-ethical and aesthetic approach to determine the spiritual dimensions of individual representatives.

On the multi-vectority of cultural and artistic universalism of the Ukrainian Western diaspora artists – A. Hornyatkevych, R. Hurko, V. Yemets, H. Kytasty, O. Koshyts, P. Matsenko, V. Mishalow, A. Rudnytsky, R. Savitsky and I. Sonevitsky – evidenced by the directions presented by them: music-performing, compositional, musicological, educational-pedagogical, as well as active cultural and public life, which not only enriched Ukrainian culture, but also allowed it to take a worthy place in the world socio-cultural environment.

Vasyl Zavitnevych affirms an honorable place among the popularizers of Ukrainian musical culture of the XXth century in the West. The artist's cultural and artistic activity was to popularize Ukrainian culture in general and Ukrainian choral work in particular, which prompted him to engage in conducting, regent, educational, pedagogical, publishing, church and public practices. The passion of V. Zavitnevych's talent emphasizes the phenomenon of the Ukrainian diaspora in the ethnogenesis of the Ukrainian people.

INTRODUCTION.

Usually the set of moral principles and spiritual values of a person determines its way of life and role in society. This combination allows a person to become a carrier of creative potential, to be the object of influence, to actively act and create. In today's musicological works, the cultural and artistic activity of Ukrainians in exile, in particular overseas, is seen as an integral part of their existence. Studies of M. Burban, N. Kalutska, L. Kyanovska,

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L. Kurbanova, L. Lekhnyk, L. Obukh, S. Pavlyshyn, L. Parkhomenko, O. Chyger, V. Shulgina are devoted to certain aspects of the musical culture of Ukrainian overseas and personalities of artists. Among the source materials, the most prominent are the monographs of well-known Ukrainian musicologists, Doctors of Arts, professors V. Dutchak and H. Karas, which studied the activities of Ukrainian artists in America during the XX – early XXI century.

Although most artists of the diaspora musical culture for various reasons have been engaged in multi-vectoral activities, we focus on individual representatives, whose musicological, pedagogical, educational, compositional and performing synergy was most prominent – Andriy Hornyatkevych, Roman Hurko, Vasyl Yemets, Vasyl Zavitnevych, Hryhory Kytasty, Oleksandr Koshyts, Pavlo Matsenko, Viktor Mishalov, Antin Rudnytsky, Roman Savytsky, Igor Sonevytsky. Among all the others, the above-mentioned artists are distinguished by the fact that their universalism not only became a model for many, but also stimulated the development of musicological thought, the emergence of numerous performing centers, educational institutions, centers of cultural and social life. The phenomenon of multi-vectoral cultural and artistic activity of the diaspora representatives necessitated its generalizing comprehension at the present stage.

Vasyl Zavitnevych's inspirational multi-vectoral activity (1899–1983), despite some explorations and works (H. Karas, T. Myroniuk, V. Chaika, and his own publications), is still little known in Ukrainian musicology and needs much more attention. Review and characterization of source material (notography, publishing), allows to supplement, systematize and comprehensively characterize its cultural and artistic activities in the context of updating the research development on the spiritual dimensions of Ukrainian diaspora art, expand ideas about the history of foreign Ukrainians and its mission in cultural identification of Ukraine on the world civilization arena.

CREATIVITY UNIVERSALISM OF UKRAINIAN DIASPORA ARTISTS

Living in the diaspora, artists are often forced to show universal qualities (*universum* from Lat. – the only whole, is interpreted in philosophy as «... worldview category that expresses the all-encompassing being in its unity, completeness, self-sufficiency» and «... combines maximum potential <...> with a maximum of existence»¹), to apply the acquired knowledge, skills and abilities in many areas of activity, including music.

¹ Shynkaruk V. (ed.) (2002) *Filosofskyyj encyklopedychnyj slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrainy, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys, p. 656. (in Ukrainian)



The question of the universality of the creative personality has been repeatedly raised in musicological research. In particular, O. Komenda considers a personality being «universal», when it is characterized by a combination of several types of «leading» creative activity and when it has a creative potential that can change the «profile» of creativity². According to the research of O. Bobechko and N. Syniovska, the artistic universality of the musician in modern cultural processes is manifested in a combination of various artistic skills, complemented by other activities (scientific, educational, organizational, etc.)³.

The study of cultural and artistic activities of well-known Ukrainian diaspora representatives of the musical culture requires an understanding of the «creative universalism» concept through the definition of universality as a philosophical category. Therefore, the separation of the categorical concepts of «spirituality» and «activity» will not only determine the multi-vectoral nature of creative areas, but also to understand the dimensions of creative life in exile.

In the lens of philosophy, spirituality, as a potential ability of man to create and improve, appears as an integral category of being, «which expresses the theoretical-cognitive, artistic-creative and moral-axiological activity of man»⁴. In Christian anthropology, spirituality is an expression of a higher moral orientation toward God. Modern Ukrainian philosophy (O. Shynkaruk, A. Krymsky) interprets this concept through the prism of existential (faith, hope, love) as an ontological «core» of man. O. Losev understands spirituality as myth-making. For N. Berdyaev, the main attribute of spirituality is freedom as a related element of the human and the divine, which is manifested in the creation not only of cultural objects, but also of one's own life⁵. The ability of man not only to reflect the world around him, but also to create it, presupposes the existence of creative possibilities, which, interacting with volitional processes, contribute to cultural formation. In this dimension, spirituality, as

² Komenda O. (2017) Postat Mykoly Leontovycha u svitli problemy tvorchoho universalizmu [The figure of Mykola Leontovych in the problem of creative universalism]. *Naukovyi visnyk Natsionalnoi muzychnoi akademii Ukrainy im. P. I. Chaikovskoho*. Vyp. 120 : *Istoriia muzyky: problemy, protsesy, persony*. Kyiv: NMAU im. P. I. Chaikovskoho, p. 226. (in Ukrainian)

³ Bobechko O., Syniovska N. (2019) Universalizm tvorchoi postati Oksany Herasymenko (z nahody yuvileiu mystkyni) [The universalism of Oksana Herasymenko's creative figure (on the occasion of the artist's anniversary)]. *Molod i rynok*. № 6 (173), p. 103. (in Ukrainian)

⁴ Shynkaruk V. (ed.) (2002) *Filosofskyy encyklopedychnyy slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrainy, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys, p. 562. (in Ukrainian)

⁵ Ibid, p. 562.

noted by the modern Ukrainian philosopher S. Datsiuk, is «an ability for positive transformations of the fundamental level», and spiritual people are «people who take a spiritual position in their lives and are able to offer and defend spiritual guidelines in different spheres of life»⁶. According to the study of K. Olas, «... the sphere of spiritual values includes the highest ideals of mankind (well-fair, beauty, truth, justice, freedom, holiness) and cultural objects in which they were objectified (works of art, religious, moral and legal systems, scientific theories)»⁷.

Spirituality as a culturological concept reveals the presence of each person's spiritual feelings, the depth of moral and aesthetic experiences, intellectual and creative abilities. The spiritual essence of the individual is manifested in its relationship to the environment, nature, art – all that determines its existence. Hence, «spiritual culture – part of the culture, which includes art, religion, philosophy»⁸. These three components as a means of influencing the development of human spiritual potential have a direct impact on human activity.

For philosophical reasons (according to S. Krymsky), activity is defined as «a form of activity that characterizes the ability of man or related systems to be the cause of changes in existence»⁹. Varieties of life are work and creativity¹⁰.

Since activity is understood as any conscious human activity, it is thought-provoking that all human actions, to which it gives a certain meaning, depend on the degree of its spirituality, and this, in turn, determines the level of its spiritual culture.

From an ethical point of view, activity (according to M. Toftul) is a special sphere of a person's moral life, in which the unity of his moral consciousness and practical actions is being realized, has subject-specific certainty, specificity

⁶ Datsiuk S. (2009) Shcho take dukhovnist ta navishcho vona potribna? [What is spirituality and why is it needed?]. *Ukrainska pravda*. Vivtorok, 16 chervnia. 14:08. URL.: <https://www.pravda.com.ua/articles/2009/06/16/4026929/> (data zvernennia: 28. 03. 2020). (in Ukrainian)

⁷ Olas K. (2010) Dukhovni tsinnosti yak chynnyk rozvytku perekhidnoho ukrainskoho suspilstva. [Spiritual values as a factor in the development of transitional Ukrainian society]. *Naukovyi visnyk Uzhhorodskoho universytetu. Seriya: Politolohiia, Sotsiolohiia, Filosofiia* / redkol.: M. Vehesh (hol. red.), V. Andrushchenko, O. Babkina ta in. Uzhhorod: Vydavnytstvo UzhNU «Hoverla». Vyp. 14, p. 208. (in Ukrainian)

⁸ Shynkaruk V. (ed.) (2002) *Filosofskyj encyklopedychnyj slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrainy, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys, p. 178. (in Ukrainian)

⁹ Ibid, p. 163.

¹⁰ Ibid, p. 178.



and is manifested through actions. As a result, a person enters into certain social ties¹¹.

The process of integration of individual national cultures into a single world culture, which, according to modern Ukrainian philosophers, has led to the globalization of human culture, has revealed both universal values (cultural universals) and certain differences in inter-civilizational interactions. General cultural globalization invariably assimilates cultural diversity¹², and therefore the preservation of historical identity is so necessary for every nation. This challenge is best realized during emigration, which is a direct consequence of globalization. Therefore, almost the only way for national identification is the socio-cultural activities of emigrants, an important component of which is art.

N. Igoshkina considered activity as a means of human existence and as a human means of relation to the world in the context of social and cultural life. As a consequence of her research, the activity approach becomes a methodological basis for understanding the process of the globalization era cognition, the actualization of theoretical and practical problems, the essence of artistic creativity¹³.

In musicology, the definition of cultural and artistic activity through the prism of personality psychology was substantiated by L. Kurbanova, who proposes to understand this concept as a creative process, which is the fundamental basis of human activity as a subject – the creator of his own life¹⁴.

The universality of diaspora musicians was expressed in their coverage of various directions.

Musical performance occupies a prominent place in the cultural and artistic field of Ukrainian diaspora during all time periods. V. Yemets, A. Hornyatkevych, H. Kytasty, and V. Mishalow became popularizers of bandura art. In particular, the creative biography of H. Kytasty as a bandura singer, conductor and artistic director was inextricably linked with the famous bandura collectives – the The

¹¹ Toftul M. (2014) *Suchasnyi slovnyk z etyky: slovnyk*. [Modern Ethics Dictionary: Dictionary]. Zhytomyr: Vyd-vo ZhDU im. I. Franka, p. 113. (in Ukrainian)

¹² Danylian O., Dzoban O. (2017) *Hlobalizatsiia kultury: protyrichchia ta tendentsii rozvytku*. [Globalization of culture: contradictions and trends of development]. *Visnyk Natsionalnoho universytetu «Iurydychna akademiia Ukrainy imeni Yaroslava Mudroho». Seriia: Politolohiia / Redkol.: A. P. Hetman ta in.* Kharkiv: Pravo. № 2 (33), pp. 29–41. (in Ukrainian)

¹³ Ihoshkina N. (2005) *Kulturolohiia mystetstva: navch. posib.* [Art Cultural Studies: Educ. textbook]. Kyiv: MAUP, p. 18. (in Ukrainian)

¹⁴ Kurbanova L. (2018) *Riznovektorna diialnist Pavla Matsenka v konteksti ukrainskoi muzychnoi kultury XX st.* [Pavlo Matsenko's Multifaceted Activity in the Context of the Ukrainian Music Culture of the 20th Century] (Phd Thesis), Ivano-Frankivsk: DVNZ «PNU im. V. Stefanyka», p. 7. (in Ukrainian)

Kyiv Bandurist Capella and The Taras Shevchenko Ukrainian Bandurist Chorus¹⁵. V. Yemets (the first soloist-bandura player to perform in Hollywood, accompanist and conductor)¹⁶ and V. Mishalow (also known as a conductor, artistic director and active concert soloist-instrumentalist, who offered the audience his performance on different bandura types)¹⁷. A. Horniatkevych in his performing activity belonged to the bandura players-traditionalists, i.e. in his repertoire there was exclusively traditional kobza repertoire - dumas, songs, instrumental works «with folk roots»¹⁸. O. Koshyts and P. Matsenko are considered the most prominent masters of choral work in the early XXth century. Thus, in her monograph H. Karas draws attention to the musical life revival of Ukrainians throughout America in the 30s of the XXth century thank to the creative activity of O. Koshyts as a choral conductor¹⁹. The Ukrainian National Choir under his leadership successfully performed on the North American continent and aroused genuine interest in Ukrainian choral art. P. Matsenko was also a well-known conductor in Canada, which allowed him to supervise choral work for several decades²⁰. In the second half of the XXth century, I. Sonevsky (whose performance was associated with the most famous choirs in America²¹), A. Rudnytsky (as a choral and orchestral conductor who performed Ukrainian music²²); also known as a talented pianist-accompanist, who collaborated with many singers, including his wife Maria Sokil²³) and R. Hurko (who has a very

¹⁵ Dutchak V. (2013) *Bandurne mystectvo ukrajinsjkogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Overseas of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 170 (in Ukrainian)

¹⁶ Ibid, p. 142, 158, 295.

¹⁷ Ibid, p. 148.

¹⁸ Dutchak V. (2018) *Tvorcha i naukova diialnist A. Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspory*. [Artistic and Scientific Activity of Andriy Horniatkevych (Canada) in the Context of Bandura Art Development in Ukraine and Among Diaspora]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seriya: Muzychne mystetstvo: nauk. zb. Vyp. 2 / M-vo osvity i nauky Ukrainy, M-vo kultury Ukrainy*, Kyiv. nats. un-t kultury i mystetstv. Kyiv: Vyd. tsentr KNUKiM, p. 110. (in Ukrainian)

¹⁹ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit, pp. 225–229. (in Ukrainian).

²⁰ Kurbanova L. (2018) *Riznovektorna diialnist Pavla Matsenka v konteksti ukrainskoi muzychnoi kultury XX st.* [Pavlo Matsenko's Multifaceted Activity in the Context of the Ukrainian Music Culture of the 20th Century] (Phd Thesis), Ivano-Frankivsk: DVNZ «PNU im. V. Stefanyka», p. 10. (in Ukrainian)

²¹ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit, p. 331. (in Ukrainian)

²² Ibid, p. 447

²³ Ibid, p. 445.

successful career as an opera director; in addition, he organized a youth choir at St. Nicholas Church in Toronto, Canada, for which he wrote his own choral compositions) were engaged in conducting activity²⁴. A worthy representative of the Lviv piano school in America was the pianist-virtuoso R. Savytsky²⁵, whose playing was distinguished by a bright individual style. It should be noted that during his artistic career R. Savytsky actively promoted the works of Ukrainian composers, participated and accompanied in ensemble music. As H. Karas notes, «musicologists define the type of pianist as an expressive-intellectual virtuoso, which was characterized by academic-romantic style»²⁶. For many years, I. Sonevtsky was a pianist-accompanist in New York, whose accompanying art was highly appreciated by critics and fellow pianists²⁷.

Numerous scientific and journalistic works of these artists have made a significant musicological work on Ukrainian music history, medieval studies, analysis of famous Ukrainian musicians, music-theoretical and music-aesthetic studios. In particular, O. Koshyts, P. Matsenko, I. Sonevtsky worked on the history of church music and medieval studies; in the field of Ukrainian music historiography – A. Rudnysky; musical-biographical essays and monographs were published by P. Matsenko and I. Sonevtsky; educational and methodical, and performing material was arranged by A. Hornyatkevych, V. Yemets, I. Sonevtsky; A. Hornyatkevych, R. Hurko²⁸, V. Yemets, O. Koshyts, V. Mishalow, R. Savytsky, I. Sonevtsky were known as music critics and publicists; V. Yemets was considered as an ethnomusicologist and bandura master, who owns a textbook on making a musical instrument²⁹. So, the range of their scientific interests is quite diverse. Analyzing their achievements during the twentieth century, H. Karas found a number of unfavorable factors for

²⁴ Obukh L. (2019) Vykorystannia tvorchosti Romana Hurka v ukrainskykh muzychnykh proiektakh [The application of the Roman Hurko's spiritual creativity in Ukrainian music projects]. *Ukrainska muzyka: naukovyi chasopys*. Lviv: LNMA im. M. V. Lysenka. Ch. 2 (32), p. 73. (in Ukrainian)

²⁵ 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]. Ivano-Frankivsk: Tipovit, p. 396. (in Ukrainian)

²⁶ Ibid, p. 419.

²⁷ Ibid, p. 446.

²⁸ Obukh L. (2019). Vykorystannia tvorchosti Romana Hurka v ukrainskykh muzychnykh proiektakh [The application of the Roman Hurko's spiritual creativity in Ukrainian music projects]. *Ukrainska muzyka: naukovyi chasopys*. Lviv: LNMA im. M. V. Lysenka. Ch. 2 (32), p. 77. (in Ukrainian)

²⁹ 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]. Ivano-Frankivsk: Tipovit, pp. 718–765. (in Ukrainian)

musicological work, in particular: lack of own scientific infrastructure, access to sources, dispersion of scientists, lack of communication with Ukrainian colleagues, material and spiritual support from the community. Nevertheless, the value of their research was “the presence of the names, which were silenced during the Soviet period and unknown or little-known in Ukraine, facts unknown in Ukraine about the life and work of musicians who emigrated from Ukraine; alternative views of the authors on national music history (compared to the views established from Soviet times)”³⁰.

The work of the above-mentioned music professionals in the pedagogical field was an integral part of their cultural and artistic activity in exile as active participants and organizers of the musical and educational process. The most significant trace on the American continent was left by the legendary master of choral O. Koshyts. His methodological and pedagogical principles became a further guide for all participants in the choral process with whom he has worked in the United States and Canada. In particular, working as a teacher of conducting courses in Winnipeg and Toronto, the artist was involved in the process of preparing large annual concert programs, which he considered a way to convey his artistic experience. As H. Karas remarks, «O. Koshyts, as a bright representative of the Kyiv choral school, creates his own choral school on the basis of two branches of tradition: church and secular»³¹. An admirer of the great conductor was the organizer of the choral movement in the diaspora P. Matsenko, who as a teacher also became famous for his work in educational institutions in Canada. First of all, it was him who initiated the creation of Higher Education Courses (HEC) in Winnipeg and Toronto at UNO, which he led and taught (as the initiator of the courses, he also involved O. Koshyts in teaching, who gave lectures on Ukrainian music to students and joined the work with the choir). P. Matsenko also taught at the «Ridna Shkola», participated in seminars for choral conductors and taught in theological schools of various denominations (deacon schools, colleges: St. Andrew in Winnipeg, St. Volodymyr in Roblin, St. John's Institute in Edmonton, St. Andrew's Theological Academy in Winnipeg, Redemptorist Theological Seminary in Yorkton), where he taught church singing, music theory and history of Ukrainian culture³². The

³⁰ Ibid, p. 792.

³¹ Karas H. (2012). *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit, p. 310. (in Ukrainian)

³² Kurbanova L. (2018) *Riznovektorna diialnist Pavla Matsenka v konteksti ukrainskoi muzychnoi kultury XX st.* [Pavlo Matsenko's Multifaceted Activity in the Context of the Ukrainian



organizer, head, teacher and subsequent inspector of the Ukrainian Music Institute of America («non-profit educational institution») for seven years was R. Savytsky, who managed to build the educational process at UMIA on the principle of the Mykola Lysenko Higher Music Institute in Lviv. Among the teachers and subsequent leaders of UMIA was also I. Sonevytsky³³. According to the same principles, A. Rudnytsky organized work at Ukrainian music courses in Philadelphia with branches in other US cities³⁴. With the active participation of H. Kytasty, annual kobzar camps, courses and seminars for young people³⁵ were organized in various centers of the United States and Canada, and A. Horniatkevych is also invited to teach there. It is worth noting that, in addition to learning practical bandura playing and lecturing at seminars and courses of kobza art, A. Horniatkevych also joined the process of constructing banduras³⁶. In addition, as a scientist interested in Slavic folklore and literature, he also worked as a professor of Slavic studies at the University of Alberta and as part of the Canadian Institute for Ukrainian Studies. V. Mishalow also taught bandura playing in music schools in Canada and lectured at festivals. V. Yemets also continued his educational and methodical work in the USA³⁷.

The *compositional* activity of the above-mentioned artists of the diaspora are of various genres and styles, but united by a common charisma of national

Music Culture of the 20th Century] (Phd Thesis), Ivano-Frankivsk: DVNZ «PNU im. V. Stefanyka», p. 9. (in Ukrainian)

³³ Obukh L. (2012) *Ukrainskyi muzychnyi instytut Ameryky : zberezhennia tradytsii vitchyznianoï muzychnoi osvity ta perspektyvy rozvytku* [Ukrainian Music Institute of America: Preserving the Traditions of National Music Education and Prospects for Development]. *Naukovi zapysky Ternopilskoho natsionalnoho pedahohichnoho universytetu imeni Volodymyra Hnatiuka. Serii : mystetstvoznavstvo / [za red. O. S. Smoliaka]*. Ternopil : Vyd-vo TNPU im. V. Hnatiuka. № 3, pp. 109–110. (in Ukrainian)

³⁴ 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]. Ivano-Frankivsk: Tipovit, p. 671. (in Ukrainian)

³⁵ Dutchak V. (2013) *Bandurne mystectvo ukrajinsjckogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Abroad of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 171. (in Ukrainian)

³⁶ Dutchak V. (2018) *Tvorcha i naukova diialnist A. Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspori* [Artistic and Scientific Activity of Andrii Horniatkevych (Canada) in the Context of Bandura Art Development in Ukraine and Among Diaspora]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seria: Muzychne mystetstvo: nauk. zb. Vyp. 2 / M-vo osvity i nauky Ukrainy, M-vo kultury Ukrainy*, Kyiv. nats. un-t kultury i mystetstv. Kyiv: Vyd. tsentr KNUKiM, pp. 116–117. (in Ukrainian)

³⁷ Dutchak V. (2013) *Bandurne mystectvo ukrajinsjckogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Abroad of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 142, 148, 318. (in Ukrainian)

affiliation, identification of Ukrainians in themselves. In general, all the above-mentioned artists worked in the vocal-choral and instrumental directions, but A. Rudnytsky as a universal composer also proved himself as an author of vocal-symphonic works (cantatas, symphonic-choral poems), operas and ballet. Characterizing the composer's work, H. Karas emphasizes its stylistic diversity with the influences of Impressionism, Neoclassicism and Neofolklore³⁸. Along with A. Rudnytsky's compositions, the works of other artists are also noted for their highly artistic professional level. Prominent representatives of the vocal and choral direction were R. Hurko (modern author of five major liturgical parts³⁹, who perceives the creation of spiritual music as a personal need of the soul and a kind of prayer)⁴⁰, H. Kytasty (master of expanded choral compositions accompanied by banduras⁴¹, paraliturgical music, vocal-instrumental works⁴², arranging of Ukrainian folk and religious songs⁴³), O. Koshyts (author of numerous choral arrangements, a powerful layer of sacred music works)⁴⁴, P. Matsenko (creator of liturgical and paraliturgical music)⁴⁵, V. Mishalow (author of works for voice accompanied by a bandura)⁴⁶, I. Sonevtsky (master of solo songs, cantatas, choral miniatures, spiritual works)⁴⁷. The instrumental direction was complemented by virtuoso

³⁸ 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]. Ivano-Frankivsk: Tipovit, pp. 515, 524. (in Ukrainian)

³⁹ Obukh L. (2019) Vykorystannia tvorchosti Romana Hurka v ukrainskykh muzychnykh proiektakh [The application of the Roman Hurko's spiritual creativity in Ukrainian music projects]. *Ukrainska muzyka: naukovyi chasopys*. Lviv: LNMA im. M. V. Lysenka. Ch. 2 (32), p. 74. (in Ukrainian)

⁴⁰ 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]. Ivano-Frankivsk: Tipovit, pp. 582–583. (in Ukrainian)

⁴¹ Ibid, p. 523.

⁴² Dutchak V. (2013) *Bandurne mystectvo ukrainskogo zarubizhzhja XX – pochatku XXI stolittia* [Bandura Art of Ukrainian Abroad of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, pp. 257, 300. (in Ukrainian)

⁴³ 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]. Ivano-Frankivsk: Tipovit, pp. 541, 547. (in Ukrainian)

⁴⁴ Ibid, p. 533–536, 566–567.

⁴⁵ Ibid, p. 570.

⁴⁶ Dutchak V. (2013) *Bandurne mystectvo ukrainskogo zarubizhzhja XX – pochatku XXI stolittia* [Bandura Art of Ukrainian Abroad of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 326. (in Ukrainian)

⁴⁷ 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]. Ivano-Frankivsk: Tipovit, pp. 526, 551, 579–581. (in Ukrainian)



miniatures, suites, translations for bandura by H. Kytasty⁴⁸, masterful bandura compositions and transcriptions by V. Yemets⁴⁹, works for piano and piano concerts, chamber and instrumental cycles by I. Sonevtsky⁵⁰, who also wrote children's ballet⁵¹. V. Mishalow is also known for his numerous works for bandura (instrumental arrangements and translations)⁵². H. Kytasty, O. Koshyts and A. Rudnytsky worked in the field of filmmaking⁵³, and I. Sonevtsky created scores for theatrical performances⁵⁴.

All artists as responsible and conscious participants or organizers were involved in cultural and social life. In particular, A. Horniatkevych (membership in Ukrainian public organizations and unions «Plast», the Ukrainian Free Academy of Sciences, The Shevchenko Scientific Society, the National Union of Composers of Ukraine) was noted for active public participation⁵⁵. P. Matsenko, in addition to conducting, actively involved some of the best figures of Ukrainian culture and education for several decades in the cultural process of the diaspora, being a major musical and public figure, which contributed to the preservation of national and cultural identity⁵⁶. One of the types of socio-cultural activities of R. Hurko is his work in the organizing committee of the annual conference, which aims to improve the quality of church singing in the Ukrainian Greek Catholic Church of the English-speaking world, and as a

⁴⁸ Dutchak V. (2013) *Bandurne mystectvo ukrajinsjkogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Abroad of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 265. (in Ukrainian)

⁴⁹ Ibid, p. 157, 288.

⁵⁰ Karas H. (2012) *Muzychna kultura ukraïnskoi diaspory u svitovomu chasoprostori XX stolittja* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit, pp. 586, 612. (in Ukrainian)

⁵¹ Ibid, p. 637.

⁵² Dutchak V. (2013) *Bandurne mystectvo ukrajinsjkogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Abroad of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, pp. 150, 255. (in Ukrainian)

⁵³ Karas H. (2012). *Muzychna kultura ukraïnskoi diaspory u svitovomu chasoprostori XX stolittja* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit, p. 639. (in Ukrainian)

⁵⁴ Ibid, p. 625.

⁵⁵ Dutchak V. (2018) *Tvorchia i naukova diialnist A. Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspory* [Artistic and Scientific Activity of Andriy Horniatkevych (Canada) in the Context of Bandura Art Development in Ukraine and Among Diaspora]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seria: Muzychne mystetstvo: nauk. zb. Vyp. 2 / M-vo osvity i nauky Ukrainy, M-vo kultury Ukrainy, Kyiv. nats. un-t kultury i mystetstv. Kyiv: Vyd. tsentr KNUKiM*, p. 117. (in Ukrainian)

⁵⁶ Kurbanova L. (2018) *Riznovektorna diialnist Pavla Matsenka v konteksti ukraïnskoi muzychnoi kultury XX st.* [Pavlo Matsenko's Multifaceted Activity in the Context of the Ukrainian Music Culture of the 20th Century] (Phd Thesis), Ivano-Frankivsk: DVNZ «PNU im. V. Stefanyka», p. 10. (in Ukrainian)

producer he actively promotes concert performance, recording and distribution project «Ukrainian art songs» together with the British singer of Ukrainian origin Pavlo Hunka⁵⁷.

Thanks to the multi-vector cultural and artistic activity of the above-mentioned universal artists, the Ukrainian diaspora was able to identify itself in the globalizing cultural processes of the world. The directions presented by them - music-performing, compositional, musicological, educational-pedagogical, as well as active cultural and public life not only enriched Ukrainian culture, but also allowed it to take a worthy place in the world social and cultural environments.

MULTI-VECTORAL CULTURAL AND ARTISTIC ACTIVITY OF V. ZAVITNEVYCH

The figure of Vasyl Zavitnevych in Ukrainian musicology is still little popularized and impresses with its passion. In fact, one of the first musicological investigations were L. Obukh's attempts to investigate the educational activities of V. Zavitnevych in the context of the existence of Ukrainian spiritual institutions of the Western diaspora and their significance for the formation of music education⁵⁸. The next work devoted to this

⁵⁷ Obukh L. (2019) Vykorystannia tvorchosti Romana Hurka v ukrainskykh muzychnykh proiektakh [The application of the Roman Hurko's spiritual creativity in Ukrainian music projects]. *Ukrainska muzyka: naukovi chasopys*. Lviv: LNMA im. M. V. Lysenka. Ch. 2 (32), pp. 77–78. (in Ukrainian)

⁵⁸ Obukh L. (2010) Zberezhennia nadban ukrainskoi tserkovnoi khorovoi muzyky na prykladi vydan Ukrainskoi Pravoslavnoi Tserkvy v Spoluchenykh Shtatakh Ameryky [Preservation of Ukrainian church choral music on the example of editions of the Ukrainian Orthodox Church in the USA]. *Naukovi zapysky. Seriiia «Kulturolohiia»*. Ostroh: Vyd-vo natsionalnoho universytetu «Ostrozka akademiia». Vyp. 6, pp. 56–63. (in Ukrainian); Obukh L. (2010) Zberezhennia ukrainskykh muzychno-osvitnykh traditsii v diialnosti Naukovo-Bohoslovskoho Instytutu v Spoluchenykh Shtatakh Ameryky [Preservation of Ukrainian music-educational traditions in the activity of the Scientific-Theological Institute in the USA]. *Diaspora yak chynnyk utverdzhennia derzhavy Ukraina u mizhnarodnii spilnoti : suchasnyi vymir, proektsiia u maibutnie (u ramkakh Kongresu ukrainskoi diaspori): zbirnyk materialiv tretioi Mizhnarodnoi naukovo-praktychnoi konferentsii*. Lviv: Vyd-vo Lvivskoi politekhniki, pp. 450–454. (in Ukrainian). Obukh L. (2014) *Providni tendentsii ukrainskoi muzychnoi osvity zakhidnoi diaspori (XX – poch. XXI st.)* [The main tendencies of the Ukrainian musical education of the western diaspora (XX – beginning of XXI century)] (Phd Thesis), Lviv: LNMA im. M. V. Lysenka. (in Ukrainian). Obukh L. (2015) *Oseredky muzychnoi osvity v ukrainskykh dukhovnykh zakladakh zakhidnoi diaspori* [Concentration of music education in Ukrainian spiritual institutions of the western diaspora]. *Naukovi zapysky Natsionalnoho universytetu «Ostrozka akademiia». Seriiia «Istorychni nauky»* / red. kolehiia : I. Pasichnyk, L. Vynar, A. Atamanenko ta in. Ostroh : Vyd-vo Natsionalnoho universytetu «Ostrozka akademiia», 2015. Vyp. 23, pp. 181–186. (in Ukrainian); Obukh L. (2016) *Vnesok Vasyliia Zavitnevycha u rozvytok ukrainskoi kulturno-mystetskoï osvity*. [Vasyl Zavetnevich` s contribution to the development of Ukrainian cultural and art education]. *Khorove mystetstvo u vyshchii shkoli: problemy i perspektyvy profesiinoi pidhotovky*

extraordinary personality was a popular science monograph by T. Myronyuk⁵⁹. H. Karas also repeatedly mentions the artist as a figure of Ukrainian musical culture in her doctoral research, describing his liturgical publications⁶⁰. Later, in Ukrainian musicology, this figure, which is better known in the diaspora than in Ukraine, was thoroughly addressed by few people. For example, in the article of a young researcher V. Chaika about V. Zavitnevych as a cultural figure there is only a brief mention⁶¹. This has led to some underestimation of the artist's socio-cultural work and a rather small popularization of his personality at the present stage. Complex comprehension and systematization of all materials in the context of updating the development of research on the spiritual dimensions of art of the Ukrainian diaspora is aimed at correcting this situation and consider the cultural and artistic activities of V. Zavitnevych from a different perspective.

Vasyl Prokopovych Zavitnevych was born on April 24, 1899 in the Ukrainian village of Zamistya near the town of Pryluky in the Chernihiv region. From T. Myronyuk's research we learn that the boy's childhood was difficult, because he lost his father at the age of 11 and was forced to earn for a living and study. The First World War, the uprising of the Ukrainian People's Republic (UPR), the Bolshevik coup and the communist enslavement occurred in his youth and hardened the young man as a nationally conscious person: Vasyl «...preserved, promoted and affirmed spiritual and national values, that were tried to be destroyed by felonious regime that seized power in Ukraine after the defeat of the UPR⁶²».

V. Zavitnevych began his *teaching career* at the age of twenty while still being in Ukraine. He acquired the profession of a teacher and the qualification

/ [red-upor. L. Serhaniuk, Zh. Zvorychuk, M. Rudyk]; M-vo osvity i nauky Ukrainy, DVNZ «Prykarp. Nats. un-t im. V. Stefanyka», Navchalno-naukovyi instytut mystetstv, kaf. metodyky muzychnoho vykhovannia i dryhuvannia. Ivano-Frankivsk, pp. 41–46. (in Ukrainian)

⁵⁹ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dryhent SSHa [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pрут». (in Ukrainian)

⁶⁰ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit, pp. 178; 199; 202; 255; 746; 794; 798; 832. (in Ukrainian)

⁶¹ Chaika V. (2019) Diialnist muzychnykh kolektyviv ukrainskoi diaspory v SSHa i Kanadi druhoi polovyny XX st. [Activity of Music Collectives of Ukrainian Diaspora in the USA and Canada of the Second Half of XX century]. *Hileia: naukovi visnyk*. Kyiv: Vydavnytstvo «Hileia». Vyp. 144 (№ 5). Ch. 1. Istorychni nauky, p. 146. (in Ukrainian)

⁶² Myroniuk T. (2011). Vasyl Zavitnevych – ukrainskyi tserkovnyi dryhent SSHa. [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pрут». P. 15. (in Ukrainian)

of a teacher of Ukrainian language and literature while studying at the Ukrainian gymnasium in Pryluky, Chernihiv province, Kyiv Institute of Public Education, People's Commissariat of Education in literature and language, which later allowed him to teach at the labor school of Pashkovets village and Pryluky city, the club of the Kyiv Convoy Regiment, the M. Lysenko Music School, to teach at the Kyiv Evening University, the Research Institute of Economics, the Cooperative Pedagogical Institute, the Research Institute of Consumer Cooperation, the Kyiv Institute of the Red Professorship, and also at the Kyiv Teachers' Training Institute. Formed from a young age in the spirit of ukrainization, V. Zavitnevych proved to be a nationally conscious and proactive teacher. According to T. Myronyuk, he developed various educational materials without instilling communist stereotypes, with the involvement of classical models in the fields of literature and art, taking into account worldwide experience and theoretical principles of the humanities and classical pedagogy. Taking the opportunity to teach in Ukrainian, V. Zavitnevych provided students with knowledge not only of language and literature, but also of various arts (including music and choral singing), proving himself as a *teacher of a broad cultural profile*⁶³. Such educational principles were useful to the figure in emigration: first – during a short work in the newly established postwar Theological and Pedagogical Academy of the UAOC in Munich (1946–1948)⁶⁴, and later in his pedagogical work on Ukrainian studies courses, as well as popular science, literary studies and musicological activity in the United States.

As an *academic scholar*, V. Zavitnevych diligently popularized Ukrainian culture. From 1930 to 1933 he studied at the graduate school of the Research Institute of Labor and Personnel of Soviet Trade (Kyiv)⁶⁵. At the beginning of 1941, the Kyiv State Pedagogical Institute recommended that V. Zavitnevych should be allowed to defend his PhD paper, «The Life and Works of Arkhyp Teslenko», for the PhD degree in Philological Sciences. In June of the same year, the figure was admitted to the defense, but due to the outbreak of World War II, the defense of the dissertation did not take place⁶⁶. As T. Myronyuk noted, Vasyl Zavitnevych's desire to obtain a scientific degree stemmed from his determination to serve the Ukrainian people by vocation, which is why the

⁶³ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dryhent SSHA [Vasyl Zavitnevich is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Prut», p. 29–31. (in Ukrainian)

⁶⁴ Ibid, p. 87.

⁶⁵ Ibid, p. 17.

⁶⁶ Ibid, p. 16–18.

theme of the dissertation was the work of the classical figure in Ukrainian literature of the late XIX – early XXth centuries⁶⁷.

Vasyl Prokopovych was the author of a number of *musicological articles*, prefaces, reviews, reference materials published in emigrant periodicals in the United States and Canada («Freedom», «Faith and Culture», «Ukrainian Orthodox Calendar» and «New Days»), as well as sheet collections. and commemorative books⁶⁸. For example, musical and journalistic investigations contained a

⁶⁷ Ibid, pp. 37–38.

⁶⁸ Zavitnevych V. (1962) Vidpovid «nepomnianshchym rodstva» [The answer for those who «forget who they are»]. *Ukrainskyi pravoslavnyi kalendar*. Saut Bavnd Bruk, Niu Dzheresi, SSHa. Ch. 5. pp. 18–20. (in Ukrainian); Zavitnevych V. (1976) Do piatdesiatyllittia katedralnoho Sviato-Volodymyrskoho khoru v Niu-Yorku [To the fiftieth anniversary of St. Vladimir's Cathedral Choir in New York]. *Pamiatna knyha na 1976 rik*. Niu-York, SSHa, pp. 46–51. (in Ukrainian); Zavitnevych V. (1969) Zamist retsenzii [Instead of a review]. *Ukrainskyi pravoslavnyi kalendar*. 1969. № 2, p. 32. (in Ukrainian); Zavitnevych V. (1974) Nestor Horodovenko [Nestor Horodovenko]. *Ukrainskyi pravoslavnyi kalendar*. Saut Bavnd Bruk, shtat Niu-Dzheresi, SSHa, pp. 106–109. Peredruk: *Novi dni*. Toronto, Kanada. № 298, p. 18. (in Ukrainian); Zavitnevych V. (1977) Maksym Sozonovych Berezovskiy (Do 200-richchia smerty kompozytora-muchenyka: 16. Kh. 1745 – 22. III. 1977 st.) [Maxim Sozonovych Berezovsky (To the 200th anniversary of the death of the martyr composer: 16th c. 1745 – 22nd III. 1977)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 99–100. (in Ukrainian); Zavitnevych V. (1968) Mykola Vitaliiiovych Lysenko (Do 55-richchia z dnia smerty kompozytora) [Mykola Lysenko (To the 55th anniversary of the composer's death)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 109–115. (in Ukrainian); Zavitnevych V. (1971) Mykola Leontovych (Do 50-richchia smerty) [Nikolai Leontovich (To the 50th anniversary of death)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 118–121. (in Ukrainian); Zavitnevych V. (1951) Mykola Leontovych (Z pryvodu 30 richchia z dnia smerty) [Mykola Leontovych (On the occasion of the 30th anniversary of his death)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 141–144. (in Ukrainian); Zavitnevych V. (1968) Pavlo Matsenko. Narys z istorii ukrainskoi tserkovnoi muzyky [Pavel Matsenko. Essays on the History of Ukrainian Church Music]. *Vydannia M. T. B. Roblin-Vinnipeh*, p. 151. (in Ukrainian); Zavitnevych V. (1971) Pamiatni kompozytora Mykoly Leontovycha [In memory of the composer Nicholas Leontovich]. *Svoboda*. 9 hrud., ch. 227. Peredruk: (1982) *Mykola Leontovych: zb. na poshanu velykoho ukrainskoho kompozytora* / Upor. S.Vozhakivskiy. Niu-York, p. 57–64. (in Ukrainian); Zavitnevych V. (1962) Pamiatnyi yuvilei [A memorable anniversary]. *Ukrainskyi pravoslavnyi kalendar*. Saut Bavnd Bruk, Niu Dzheresi, SSHa. Ch. 4, p. 21–22. (in Ukrainian); Zavitnevych V. (1967) Peredmova [Preface]. *Antolohiia ukrainskoi pisni. T.1. Koliadky. Shchedrivky* / [red. i upor. V. Zavitnevycha]. Niu-York: Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SSHa, Muzychnyi viddil, pp. 2–3. (in Ukrainian); Zavitnevych V. (1960) Peredmova [Preface]. *Vsenoshna: Parytura, chast.1: Vechirnia* / [red. i upor. V. Zavitnevycha]. Niu-York: Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SSHa, Muzychnyi viddil, pp. 2–3. (in Ukrainian); Zavitnevych. V. (1953) Peredmova [Preface]. *Panakhida. Muzyka K. Stetsenka* [A memorial service. Music by K. Stetsenko] / [UPTS u SSHa]. Niu-York: Vydannia muzychnoi sektsii Naukovo-bohoslovskoho in-tu. (in Ukrainian); Zavitnevych V. (1960) Peredmova [Preface]. *Spivy z Postovoi Triodi: Parytura* / [red. i upor. V. Zavitnevych]. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SSHa, Muzychnyi viddil, pp. 2–3. (in Ukrainian); Zavitnevych V. (1957) Protoierei Kyrylo Hryhorovych Stetsenko 1882–1922–1957 [Archpriest Kirill Stetsenko 1882–1922–1957]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-

description of the life and creative path of artists with a list of creative heritage and a brief analysis of individual works. The surveys were written in the accessible Ukrainian literary language, as they were intended to perform an educational function with a view to a wide diaspora audience⁶⁹. As T. Myroniuk notes, «his language is not overloaded with special terminology, the articles are easy to read, although they have a few dialects common in the Chernihiv region, which Zavitsevych probably remembered from childhood and adolescence»⁷⁰. The publications were usually dedicated to the memory anniversaries of Ukrainian culture prominent figures, mainly conductors and composers: M. Lysenko, N. Horodovenko, M. Leontovych, K. Stetsenko, M. Berezovsky, O. Koshyts. In particular, characterizing the work of composer M. Leontovych, V. Zavitsevych explores his musical style, determines the creative and dynamic principle of the composer's arrangement of folk songs, analyzes the «Sluzhba Bozha» and the cantata «Oh, the star has risen»⁷¹. In an article dedicated to the founder of Ukrainian classical music M. Lysenko, the musicologist analyzes Ukrainian art under the totalitarian regime and provides a list of banned Lysenko's works («B'yut porohy», «Het'many», «Oi, Dnipre, meey Dmipre», «Radujs'ia, nyvo nepolytaya», etc.)⁷². In addition, V. Zavitsevych was one of the first among Ukrainian musicologists to analyze the musical work of K. Stetsenko⁷³, dividing it into two main sections: church and secular songs (male

Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SShA, pp. 121–123. (in Ukrainian); Zavitsevych V. (1962) Shche raz pro «Spivy z postovoï triodi». Vidpovid retsenzentovi [Once again about "Singing from the fasting triode". Response to the reviewer]. *Vira i kultura*. Saut Bavnd Bruk, Niu-Dzhersi, SShA. Ch. 5 (89), pp. 15–16. (in Ukrainian)

⁶⁹ Obukh L. (2016) Vnesok Vasylia Zavitsevycha u rozvytok ukrainskoi kulturno-mystetskoï osvity [Vasyl Zavitsevych's contribution to the development of Ukrainian cultural and art education]. *Khorove mystetstvo u vyshchii shkoli: problemy i perspektyvy profesiinoï pidhotovky* / [red.-upor. L. Serhaniuk, Zh. Zvarychuk, M. Rudyk]; M-vo osvity i nauky Ukrainy, DVNZ «Prykarp. Nats. un-t im. V. Stefanyka», Navchalno-naukovyi instytut mystetstv, kaf. metodyky muzychnoho vykhovannia i dyryhuvannia. Ivano-Frankivsk, p. 44. (in Ukrainian)

⁷⁰ Myroniuk T. (2011) Vasyl Zavitsevych – ukrainskyi tserkovnyi dyryhent SShA [Vasyl Zavitsevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Prut», p. 147. (in Ukrainian)

⁷¹ Zavitsevych V. (1971) Mykola Leontovych (Do 50-richchia smerty) [Mykola Leontovych (On the occasion of the 30th anniversary of his death)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SShA, p. 120. (in Ukrainian)

⁷² Zavitsevych V. (1968) Mykola Vitaliiiovych Lysenko (Do 55-richchia z dnia smerty kompozytora) [Mykola Lysenko (To the 55th anniversary of the composer's death)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SShA, p. 110. (in Ukrainian)

⁷³ Zavitsevych V. (1957) Protoiieri Kyrylo Hryhorovych Stetsenko 1882–1922–1957 [Archpriest Kirill Stetsenko 1882–1922–1957]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SShA, p. 123. (in Ukrainian)

choirs, female, mixed, solo: for bass, tenor, soprano and alto), as well as singing to theatrical works, opera and operetta⁷⁴.

Literary articles were devoted to the figures of T. Shevchenko, M. Gogol, H. Kvitka-Osnovyanenko, I. Tobilevych, Y. Fedkovych, A. Svydnytsky, I. Kotlyarevsky, Lesya Ukrainka, M. Maksymovych, the equal-to-the-apostles Constantine the Philosopher, known as St. Kyrilo – the brother of St. Methodius⁷⁵. In particular, analyzing the education and erudition of the great Taras Shevchenko, V. Zavitnevych demonstrates the depth of his own knowledge in the field of philosophy and Ukrainian literature (quoting G. Hegel, P. Kulish and I. Franko)⁷⁶. From T. Myroniuk's research we learn that the customer of most of the articles was Metropolitan of the Ukrainian Orthodox Church in the United States Mstyslav Skrypnyk, who, «although not being an editor, carefully monitored the content and design of the calendar, as well as other publications funded by the Metropolitan Mstyslav Foundation⁷⁷.

V. Zavitnevych often took part in scientific discussions with his own scientific research, in particular he spoke at the Ukrainian Free Academy of Sciences (UFAS) in New York. However, the scientific work of the figure was hindered by his constant engagement, because he constantly had to rewrite the notes and multiply them with the technique available to him (photoreproduction, rotator), which took a lot of time, detached from the scientific research. He devoted a lots of time to the protocol creation of the Metropolitan Council, the Scientific and Theological Institute, and parish communities. He did all this in a cramped apartment full of books and papers and under limited financial conditions⁷⁸.

V. Zavitnevych became a *regent* at a very young age while studying in a Ukrainian gymnasium: «As a grammar school student, Vasyl showed a musical

⁷⁴ Obukh L. (2016) Vnesok Vasylia Zavitnevycha u rozvytok ukrainskoi kulturno-mystetskoi osvity [Vasyl Zavitnevich's contribution to the development of Ukrainian cultural and art education]. *Khorove mystetstvo u vyshchii shkoli: problemy i perspektivy profesiinoi pidhotovky* / [red.-upor. L. Serhaniuk, Zh. Zvarychuk, M. Rudyk]; M-vo osvity i nauky Ukrainy, DVNZ «Prykarp. Nats. un-t im. V. Stefanyka», Navchalno-naukovyi instytut mystetstv, kaf. metodyky muzychnoho vykhovannia i dyryhuvannia. Ivano-Frankivsk, pp. 44–45. (in Ukrainian)

⁷⁵ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dryhent SShA [Vasyl Zavitnevich is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pрут», pp. 145–146. (in Ukrainian)

⁷⁶ Zavitnevych V. (1952) Osvita y erudytsiia Tarasa Shevchenka [Education and erudition of Taras Shevchenko]. *Ukrainskyi pravoslavnyi kalendar na 1952 rik*. Saut Bavnd Bruk, shtat Niu-Dzhersi, SShA, pp. 369–371. (in Ukrainian)

⁷⁷ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dryhent SShA [Vasyl Zavitnevich is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pрут», p. 147. (in Ukrainian)

⁷⁸ Ibid, p. 22–23.

flair and was a conductor in one of the local churches»⁷⁹ in Pryluky. In the early 1940s, when Stalin repressions began in Ukraine, the activist moved to Western Ukraine, where he conducted the cathedral choir in Kholm (now in Poland) and later the church choir in Krynyca. In 1943 V. Zavitnevych left for Germany, where together with N. Horodovenko he led the amateur choir «Ukraine». In 1948, at the invitation of Bishop Ivan Teodorovich, the artist emigrated to the United States, receiving the post of regent of the St. Volodymyr Cathedral in New York⁸⁰. At the same time, he conducted several other choirs, most of which he organized himself. Looking for new singers from Europe to improve the performance level, V. Zavitnevych completed the cathedral choir, which accordingly required updating the repertoire. With the addition of former choir singers Nestor Horodovenko, Vasyl Prokopovych began to perform professional choral works. Later, this group became the most famous among other similar church groups in New York and participated in various national American and Ukrainian, mostly church celebrations, touring various cities in the United States. During such celebrations, V. Zavitnevych often conducted combined choirs and multi-part ensembles⁸¹.

In V. Zavitnevych's art activity there was also an *arrangement* of the carol «O nich sviata» (music by A. Adam, Ukrainian translation of the text by Archpriest G. Pavlovsky) for soloist-baritone with a mixed choir of four voices⁸². Written in verse form (2 verses) with a homophonic and harmonic exposition, this work was intended by V. Zavitnevych to be performed by the cathedral choir and its soloist Yuri Fedoriv. The tonal plan of the carol (*C-dur*), without being too complex harmonic construction, still has deviations in *e-moll*. Classical harmonic moves with turns and denouements in choral accompaniment somewhat soften the soloist's melodic melody. Convenient range of choral voices does not complicate the octave unison *divisi* of the bass part. In general, the choir acquires some independent line only at the end of the verses, as if completing the importance of musical and poetic thought. According to

⁷⁹ Ibid, p. 16.

⁸⁰ Ibid, p. 89.

⁸¹ Obukh L. (2016) Vnesok Vasylia Zavitnevycha u rozvytok ukrainskoi kulturno-mystetskoï osvity [Vasyl Zavitnevych's contribution to the development of Ukrainian cultural and art education]. *Khorove mystetstvo u vyshchii shkoli: problemy i perspektyvy profesiinoi pidhotovky* / [red-upor. L. Serhaniuk, Zh. Zvarychuk, M. Rudyk]; M-vo osvity i nauky Ukrainy, DVNZ «Prykarp. Nats. un-t im. V. Stefanyka», Navchalno-naukovyi instytut mystetstv, kaf. metodyky muzychnoho vykhovannia i dyryhuvannia. Ivano-Frankivsk, p. 42. (in Ukrainian)

⁸² Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SShA [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pruh». pp. 497–499. (in Ukrainian)

T. Myronyuk, the carol was performed for the first time in the St. Volodymyr Cathedral in New York on January 11, 1976⁸³.

V. Zavitnevych's *organizational skills* acquired in the course of his pedagogical work in Ukraine came in handy in the diaspora. Teaching in educational institutions before emigration, he held the positions of head of the 7th branch of Ukrainization state courses, legal adviser of the Krasnoznamensky factory and the All-Ukrainian Academy of Sciences, dean of the Faculty of Literature and Art of Kyiv University of Culture, director of Kyiv Pedagogical Institute and headed the commission of creating new, far from Soviet ideology, textbooks for Ukrainian primary and secondary schools⁸⁴. His experience allowed him to lead the UOC Scientific and Theological Institute in New York for many years in exile, until his death, and his task was to fill a gap in liturgical books. Under the auspices of the institution, new or outdated translations of texts in Ukrainian were translated or improved; liturgical chants were created and arranged. This institute was to consist of several members, but V. Zavitnevych did most of the work himself. In fact, the music department of the institution existed formally and was reflected on the cover of music publications. In addition, from the time of his arrival in America, the artist was a member of the parish government and served as secretary of the UOC Metropolitan Council in the United States, which enabled him to take care of library funds⁸⁵.

While in New York, V. Zavitnevych *collected, arranged, edited, and published* thirteen volumes of liturgical books (presented in chronological order)⁸⁶ during 1953–1979, where the choral cycles of daily service and

⁸³ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHa [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Prut», p. 497. (in Ukrainian)

⁸⁴ Ibid, p. 16–18.

⁸⁵ Obukh L. (2016) Vnesok Vasylia Zavitnevycha u rozvytok ukrainskoi kulturno-mystetskoï osvity [Vasyl Zavitnevych's contribution to the development of Ukrainian cultural and art education]. *Khorove mystetstvo u vyshchii shkoli: problemy i perspektyvy profesiinoi pidhotovky* / [red.-upor. L. Serhaniuk, Zh. Zvorychuk, M. Rudyk]; M-vo osvity i nauky Ukrainy, DVNZ «Prykarp. Nats. un-t im. V. Stefanyka», Navchalno-naukovyi instytut mystetstv, kaf. metodyky muzychnoho vykhovannia i dyryhuvannia. Ivano-Frankivsk, p. 43. (in Ukrainian)

⁸⁶ (1953) *Ukrainski kanty i psalmy* [Ukrainian chants and psalms] / red. i upor. V. Zavitnevych. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SSHa, Muzychnyi viddil. (in Ukrainian); Stetsenko K. (1953) *Panakhida* [A memorial service] / peredmovna V. Zavitnevycha [UPTS u SSHa]. Niu-York: Vydannia muzychnoi sektsii Naukovo-bohoslavskoho in-tu. 24. (in Ukrainian); (1959) *Panakhida i pokhoron* / na pidstavi Kyivskykh napiviv uporiadkuвав V. Zavitnevych [A memorial service and funeral]. Niu-York: Naukovo-Bohoslovskiy instytut Ukrainskoi Pravoslavnoi Tserkvy SSHa, Muzychnyi viddil. (in Ukrainian); (1960) *Spivy z Postovoi Triodi: Partytura* [Singing from the fasting trio: sheet music] / red. i upor. V. Zavitnevych. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v

paraliturgical works: «Almanac of Liturgical Works», «Singing from the Lent Triodion», «Holy Saturday and Easter», «Singing at the Funeral of Priests», «Dirge and Funeral», «Watch Night» in two parts, a Christmas collection, as well as «Liturgy of the Funeral» by Archpriest Grygoriy Pavlovsky. Some editions were republished by him, due to certain corrections and additions. According to H. Karas, these publications «constitute the golden fund of Ukrainian sacred music»⁸⁷. Thanks to V. Zavitnevych's efforts in emigration, the UOC was not only filled with such necessary repertoire material for the liturgical process. It was invaluable that thousands of people overseas at that time were able to get acquainted with the cultural achievements of the Ukrainian people: to hear Ukrainian church singing in the best examples of its part-song music with «vosmyglasie», Kyiv melody and chants of the Kyiv-Pechersk Lavra; church-spiritual and paraliturgical works of Ukrainian composers (outstanding artists of the XVIII–XIX and XX centuries – M. Berezovsky, A. Wedel, D. Bortnyansky, P. Turchanyanov, A. Lviv, M. Lysenko, K. Stetsenko, M. Leontovych, O. Koshyts, G. Davydovsky, J. Yatsynevych, P. Kozytsky, S. Lyudkevych, G. Pavlovsky, V. Novokhatsky, O. Zavadsky). The above-mentioned editions of the liturgical choral works were and are a practical help both for the regents of church choirs

SShA, Muzychnyi viddil. 112. (in Ukrainian); (1960) *Vsenoshna: Parytura, chast.1: Vechirnia* [Evening: Sheet Music. Part 1: Evening] / red. i upor. V. Zavitnevycha /. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SShA, Muzychnyi viddil. 264. (in Ukrainian); (1961) *Vsenoshna: Parytura, chast. 2: Utrenia* [Evening: Sheet Music, Part 2: Morning] / red. i upor. V. Zavitnevycha. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SShA, Muzychnyi viddil. 267. (in Ukrainian); (1963) *Spivy na Liturhii: Partytura* [Singing at the Liturgy: Sheet music score] / red. i upor. V. Zavitnevych. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SShA, Muzychnyi viddil. 399. (in Ukrainian); (1964) *Velyka Subota i Paskha* [Holy Saturday and Easter] / Zred. i vpor. Vasyl Zavitnevych. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SShA, Muzychnyi viddil. 207. (in Ukrainian); Pavlovskiy H. (1964) *Liturhiia zaupokhiina* [Liturgy for the dead] / red. i upor. V. Zavitnevych. Niu-York: Naukovo-Bohoslovskiy in-t UPTS v SShA, Muzychnyi viddil. 48. (in Ukrainian); (1967) *Antolohiia ukrainskoi pisni. T.1. Koliadky. Shchedrivky* [Anthology of Ukrainian song. Vol. I. Christmas carols.] / red. i upor. V. Zavitnevycha. Niu-York: Vyd-nia Ukrainskoi pravoslavnoi tserkvy v SShA. 48. (in Ukrainian); (1974) *Spivy na pokhoroni sviashchenykh dlia odnorodnoho khoru* [Singing at priests' funerals for a homogeneous choir] / na pidstavi Kyivskykh napiviv uporiadkuvav V. Zavitnevych. Niu-York, Bavnd-Bruk: Naukovo-Bohoslovskiy in-t UPTS v SShA, Muzychnyi viddil. (in Ukrainian); (1978) *Spivy Postovoi Triodi: Partytura* [Singing of the Triad: Sheet Music] / red. i upor. V. Zavitnevych. So. Bound Brook, N.J.: Vydannia UPTS v SShA [Naukovo-Bohoslovskiy in-t UPTS v SShA. Muzychnyi viddil]. 2-he vyd, dop. i vypavlene. 196. (in Ukrainian); (1979) *Zbirnyk liturhiinykh spiviv prysviachenyi tysiacholittiu Ukrainskoi Pravoslavnoi tserkvy* [Collection of liturgical songs dedicated to the millennium of the Ukrainian Orthodox Church] / zredahuvav i vporiadkuvav Vasyl Zavitnevych. Bavnd Bruk, Niu-Dzherzi: Vydannia UPTS v SShA. 467. (in Ukrainian)

⁸⁷ 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]. Ivano-Frankivsk: Tipovit, p. 832. (in Ukrainian)

and for teachers and students of educational spiritual institutions of the diaspora. To this day, they are used in church singing classes at St. Sophia Seminary of the Ukrainian Orthodox Church in Bound Brook⁸⁸.

As a patron, V. Zavitnevych was also famous in New York for helping many Ukrainians, acquaintances and strangers, to come to America by sending them proxy documents at his own expense. It is worth noting that the Zavitnevychs were not so financially secure. Vasyl Prokopovych himself, despite his active church and public and artistic activities, earned meager funds as a deacon-conductor. His wife, Galina Timofiivna, worked as a cleaner in the children's ward of a New York hospital. However, almost all of the couple's money was spent on public affairs: "So immediately after arriving in New York, the Zavitnevychs began to transport refugees from Europe to the United States. With the support of the rector of the parish Fr. Lev Veselovsky, where Vasyl Prokopovych was the conductor, he became a sponsor of forty-four families, most of which, when they arrived in New York, often lived with the Zavitnevychs"⁸⁹.

Summing up, we note that Vasyl Zavitnevych affirms an honorable place among the popularizers of Ukrainian musical culture of the XXth century in the West. Working as a long-term regent of the Ukrainian Orthodox Cathedral in New York, V. Zavitnevych managed to put the liturgical singing to a high professional level, reviving the traditions of polyphonic part singing, popular in Ukraine in the XVIII century. However, he was not limited to the regency, but also conducted several choirs, toured with them in many US cities, participated in celebrations and events, led the combined choirs, arranged music. The artist's cultural and artistic activity consisted not only in the unification of church and choral singing, but also in liturgical texts (as a professional writer, he translated and published various acts of worship). The artist's publishing activity included 10 volumes of choral cycles of the daily service and paraliturgical works. As a scientific adviser to Metropolitan Mstyslav Skrypnyk, secretary of the UOC Metropolitan Council in the United States and a member of the parish government, he assembled an exemplary music library in the

⁸⁸ Obukh L. (2010) Zberezhenntia nadban ukrainskoi tserkovnoi khorovoi muzyky na prykladi vydan Ukrainskoi Pravoslavnoi Tserkvy v Spoluchenykh Shtatakh Ameryky [Preservation of Ukrainian church choral music on the example of editions of the Ukrainian Orthodox Church in the USA]. *Naukovi zapysky. Seriiia «Kulturolohiia»*. Ostroh: Vyd-vo natsionalnoho universytetu «Ostrozka akademiia». Vyp. 6, pp. 56–63. (in Ukrainian)

⁸⁹ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHa [Vasyl Zavitnevich is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Prut», p. 23. (in Ukrainian)



spiritual center of Orthodox Ukrainians - South Bound Brook, and as a scholar - was published in Ukrainian magazines «Ukrainian Orthodox Calendar», «Freedom», «Faith and Culture», «New Days» and discussed in UVAN (New York). Having vast teaching and organizational experience in Ukrainian educational institutions, V. Zavitnevych worked on courses in Ukrainian studies and headed the Scientific and Theological Institute of the Ukrainian Orthodox Church in the diaspora. In addition, as a philanthropist, he sponsored 44 Ukrainian families in their emigration to America. Undoubtedly, such multi-vector activity of Vasyl Zavitnevych greatly contributed not only to the preservation of national cultural traditions in the United States, but also became a valuable contribution to the treasury of Ukrainian culture.

SPIRITUAL DIMENSIONS OF CULTURAL AND ARTISTIC ACTIVITY OF V. ZAVITNEVYCH

It is interesting to consider the cultural and artistic activity of well-known representatives of the Ukrainian diaspora, among whose galaxy Vasyl Zavitnevych also occupies an honorable place, through the prism of personal spiritual dimensions, which are directly related to the norms of morality and worldview.

Understanding the spiritual dimensions of cultural and artistic activity of V. Zavitnevych requires the application of moral and ethical, aesthetic and culturological approaches. Such approaches will allow to more thoroughly identify not only the importance of cultural and artistic activities of an individual representative of Ukrainian abroad, but also to better understand the phenomenon of the diaspora for national socio-cultural development.

Internal existential aspects of morality in the modern conditions of world globalization transformations are becoming increasingly important. Morality as a social phenomenon, a cultural phenomenon and a form of relationship often becomes a manifestation of national identity. The moral issues of human consciousness and activity in the lens of national and universal values belong to the current scientific issues that provoke the dynamics of socio-cultural change.

V. Zavtnevych's spiritual dimensions in the lens of morality are considered on the basis of the ethical approach of the modern Ukrainian philosopher V. Malakhov⁹⁰, according to the concept of which the system of human morality

⁹⁰ Malakhov V. (2002) *Etyka: kurs lektsii: navch. posib.* 4-te vyd [Ethics: Lecture Course: Educ. textbook. 4th issue]. Kyiv: Lybid. (in Ukrainian)

embodies a triad containing moral consciousness (with its basic norms, principles, motives and values; categories of good and evil, duty and responsibility, justice and the meaning of life), moral relations (the essence of communication between people, openness, tolerance, respect, love) and moral activity (freedom of choice, action; deed as an elementary form of moral activity; purpose and means of activity, motive and result of moral action)⁹¹.

From the point of view of ethics, moral consciousness is a person's comprehension of certain life problems and circumstances through the prism of his own moral values. «Our understanding of values directly determines our behavior,» say contemporary Western philosophers, Oxford professors D. Gooding and D. Lennox⁹². Conscience, kindness, dignity and honor, duty and responsibility – these are the moral concepts and values that usually embody a person's constant desire for spiritual development. V. Malakhov identifies the concept of moral consciousness with human self-consciousness as an attempt to understand the justice and validity of the very moral principles and decent behavior: «... if a person did not have moral self-consciousness, <...> human judgments and assessments would become extremely dogmatic, soulless»⁹³. Similarly, the spiritual potential of human nature, acquired in the process of self-improvement, determines the confession of certain moral concepts and values. Morality, as a rule, arises or exists in the context of certain human relations – not only relations between people, but also relations with nature, man's attitude to culture and its values, and so on. According to V. Malakhov, there is no morality outside the relationship. The third component of morality is a characteristic of human actions (deeds, behaviors, activities) that are presently representing human nature. In other words, «...no matter what specific type of spiritual activity a person engages in, it is realized by the same consciousness, which thus testifies to its inner essence...»⁹⁴.

Aesthetic feeling, as the source and nature of moral law, is extremely valuable because it allows a person to perceive beauty while enjoying it and, according to Oxford scholars⁹⁵, is as innate as «the ability to understand that some actions and

⁹¹ Ibid, p. 102–104.

⁹² Hudinh D., Lennoks D. (2003) *Svitohliad: dlia choho my zhyvemo i yake nashe mistse u sviti / hrupovyi pereklad pid zah. red. M. A. Zhukaliuka* [Worldview: what we live for and what our place in the world is / group translation by MA Zhukalyuk]. Kyiv: UBT, p. 257 (in Ukrainian)

⁹³ Malakhov V. (2002) *Etyka: kurs lektsii: navch. posib.* 4-te vyd [Ethics: Lecture Course: Educ. textbook. 4th issue]. Kyiv: Lybid, p. 222. (in Ukrainian)

⁹⁴ Ibid, p. 104.

⁹⁵ Hudinh D., Lennoks D. (2003) *Svitohliad: dlia choho my zhyvemo i yake nashe mistse u sviti / hrupovyi pereklad pid zah. red. M. A. Zhukaliuka* [Worldview: what we live for and what our place in the world is / group translation by MA Zhukalyuk]. Kyiv: UBT, p. 259. (in Ukrainian)



ideas are moral and others – immoral»⁹⁶. The degree of development of aesthetic sense, according to research by a group of teachers of Taras Shevchenko Kyiv National University and Karpenko-Kary National University, is also a measure of socialization of the individual. Its low level indicates the low spirituality of man, his inability to rise to a truly social form of any act of life. Aesthetic development has a significant impact on the nature and quality of human social activity. This is most pronounced in the pursuit of beauty, perfection, harmony. Aesthetic feeling, as an essential characteristic of a person, is manifested in the spiritual activity of man. It not only ensures the harmonization of the external world through activity, but also enriches, diversifies the inner world of man, his spiritual manifestations⁹⁷. Hence, aesthetics helps to identify the creative potential of man, the disclosure of its moral and ethical potential. That is why the aesthetic component of V. Zavitnevych's worldview played such an important role in his cultural and artistic activity. In this context, the life and creative path of V. Zavitnevych, who, not having a thorough musical education, due to the desire for music as a beautiful and unique union with God managed to become a choral conductor, musicologist and music and public figure, represents particular interest. Researcher T. Myroniuk notes that Vasyl received his musical education on his own, studied church services, needs, holiday troparions, played two musical instruments (piano and violin). Acquaintance in Kyiv with O. Koshyts and L. Revutsky, work as a teacher of the Ukrainian language at the Lysenko Music School helped Zavitnevych not only to enter the circle of professional musicians and musicologists, but also strengthened his desire to engage in musical activities⁹⁸.

Confessional objective moral values (purposefulness, duty, responsibility, decency, kindness, sensitivity, love, faith, optimism, desire for beauty, etc.) became factors of spiritual development of the figure, which, in turn, was reflected in his musical and professional growth. and allowed to be realized in the cultural and artistic field.

The culturological approach involves the study of general patterns of development of personality culture in society and its interaction with it. This approach allows us to analyze the impact of the external environment on the professional development of V. Zavitnevych as a figure of musical culture, to

⁹⁶ Ibid, p. 263.

⁹⁷ Levchuk L., Panchenko V., Onishchenko O., Kucheriuk D. (2010) *Estetyka: pidruchnyk / za zah. red. L. T. Levchuk. 3-tie vyd., dopov. i pererobl* [Aesthetics: a Textbook]. Kyiv: Tsentr uchbovoi literatury, p. 58. (in Ukrainian)

⁹⁸ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHA [Vasyl Zavitnevich is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pruh», pp. 5, 6. (in Ukrainian)

identify the artist's ability to live and work in the context of world culture, to perceive universal values, while comparing them with national values and values of life. Consideration of cultural and artistic activity in the lens of culturology is the understanding of the process of action as a certain cultural and historical whole, a kind of direction from the individual to culture, taking into account mental identities.

The culturological approach is based on a set of system-forming principles, including historical, social, communicative, axiological. As related to culturology, the anthropological principle in the system of formations is considered from the point of view of philosophy of culture (according to M. Kagan) as the ratio «culture / man», i.e. man creates culture, and culture – man⁹⁹, so modern methodology of humanities is impossible to think without philosophy of values .

As the archpriest of the modern Orthodox Church of Ukraine, Doctor of Theology V. Vepruk, noted, «we could never understand the aspect of the spirituality of any life if we did not take into account the dogmatic teachings that underlie it.»¹⁰⁰. V. Zavitnevych's worldview was formed as a believing Christian and a believer of the Ukrainian Autocephalous Orthodox Church (UAOC), which determined the purpose and path of spiritual life, directing the figure in a certain direction.

The traditional notion of separating the religious aspect of life from the secular has been reconsidered during the XXth century in the process of sacralization, which required the inclusion in the religious sphere of various activities, human behavior, social relations, institutions¹⁰¹. From the beginning of the formation of «Kyiv-centric» traditions of Ukrainian Orthodoxy, based on the UAOC and the PCU in the diaspora, the pastorate professed a «theology of earthly realities», which testified to the sacralization of secular affairs as the promotion of conscious faith. This became a kind of socio-political construct, which singled out the individual religiosity of the Ukrainian Orthodox Christian, distinguished him by Ukrainian-centric worldviews, the absence of chauvinism. From G. Kulagina-Stadnichenko's research it becomes clear that «the

⁹⁹ Kahan M. (1996) *Fylosofyia kultury: uchebnoe posobyie* [Philosophy of Culture: a Textbook]. Sankt-Peterburg: TOO TK «Petropolys», 1996, p. 76. (in Russian)

¹⁰⁰ Vepruk V. (2002) *Dohmatychne bohoslivia: navchalnyi posibnyk dlia teolohichnykh spetsialnykh vyshchykh navchalnykh zakladiv* [Dogmatic Theology: A Textbook for Theological Specialists of Higher Education]. Chernivtsi: «Ruta», p. 17. (in Ukrainian)

¹⁰¹ Kulagina-Stadnichenko H. (2019) *Sviatist yak universalnyi pryntsyyp zhyttiedialnosti pravoslavnoho viruiochoho*. [Holiness as a universal principle of life of the Orthodox believer]. *Sviatist liudskoho zhyttia / Upor. prot. V. Vakin*. Kyiv: DUKh I LITERA, 2019. p. 292. (in Ukrainian)

patriotism of Kyivan Christianity consists in the observance by Ukrainians of the duty to take care of the comprehensive well-being of their people and the requirements of their independence in governing the Church, which resulted from personal responsibility to God»¹⁰². The pro-Ukrainian position of the Orthodox clergy and the desire to switch to the native language in worship services were the reasons for the formation of the UAOC in 1921. V. Zavitnevych, as an educated and conscious nationalist, became an ardent supporter of this transition¹⁰³, in the future criticizing the features of the Moscow Orthodoxy planted in Ukraine in his 1941 dissertation on Arkhyp Teslenko¹⁰⁴, which was never defended. He was close in spirit to the principles of «building the Christian life on the principles of the Gospel, social justice, charitable benevolence, respect for charity, and God's help in difficult circumstances»¹⁰⁵ which he adhered to throughout his life. The path of «spirituality» that the artist took was one of the ways to experience his daily life as a Christian. No wonder the German theologian of the XXth century Carl Raner considered this method to be the most optimal and in demand, because «the world should not be an obstacle for a believer, earthly affairs are not bad, they can be experienced in a Christian way, and therefore daily life is potentially full of God's grace»¹⁰⁶

V. Zavitnevych's cultural and artistic activity can be said to be intertwined with church and public life both in Ukraine and in exile on a daily basis. He regularly attended services while still a young teacher in Kyiv, listening to the pro-Ukrainian sermons of Bishop V. Lypkivsky and other bishops and priests of the Ukrainian Autocephalous Orthodox Church; joined the liturgical process as a linguist (editing liturgical texts¹⁰⁷), chorister and regent; he took part in an underground episcopal ordination (May 1942, the chapel of Kyrilo and Methodius near St. Andrew's Church in Kyiv¹⁰⁸), where the future Orthodox

¹⁰² Ibid, p. 294.

¹⁰³ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHa [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pрут», p. 7. (in Ukrainian)

¹⁰⁴ Ibid, p. 43.

¹⁰⁵ Kulahina-Stadnichenko H. (2019) Sviatist yak universalnyi pryntsyyp zhyttiedialnosti pravoslavnoho viruiuchoho [Holiness as a universal principle of life of the Orthodox believer]. *Sviatist liudskoho zhyttia* / Upor. prot. V. Vakin. Kyiv: DUKh I LITERA, p. 294. (in Ukrainian)

¹⁰⁶ Ibid, p. 292.

¹⁰⁷ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHa [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Pрут», p. 6. (in Ukrainian)

¹⁰⁸ Ibid, p. 59.



Patriarch of Ukraine Mstyslav Skrypnyk, nephew of Symon Petliura, was ordained. Participation in the episcopal ordinations in Ukraine, which in the following years led the Ukrainian Orthodox communities in Western democracies, was significant for the artist. During his postwar travels to the west, he also organized liturgical accompaniment, leading temporarily assembled amateur church choirs¹⁰⁹. V. Zavitnevych's active involvement in the church and public life of the Ukrainian diaspora at the age of 43 (membership in the parish government, management of church choirs, teaching in Ukrainian studies courses, duties of the secretary of the UOC Metropolitan Council, assistance to emigrants) took place immediately after his arrival in the USA and lasted until the end of life.

Thus, the spiritual dimensions of cultural and artistic activity of V. Zavitnevych are considered in connection with general cultural principles as the ratio «artist = culture = man» and ideological principles (aesthetic component, moral concepts, Christian values).

Confessed worldview principles became factors of spiritual development of the figure, which, in turn, was reflected in his musical and professional growth and allowed to be realized in the cultural and artistic field.

CONCLUSIONS

Cultural and artistic activity has always been an integral part of the existence of Ukrainians in exile, which is usually multi-vector. Among the most notable artists-universals of the diaspora are: Andriy Horniatkevych, Roman Hurko, Vasyl Yemets, Hryhory Kytasty, Oleksandr Koshyts, Pavel Matsenko, Viktor Mishalov, Antin Rudnytsky, Roman Savitsky and Igor Sonevytsky, who also worked in music-performing, education-pedagogical. musicological and compositional directions.

Among the cohort of bright figures of Ukrainian culture abroad we single out the little-known figure of Vasyl Zavitnevych as a scientist, musicologist, teacher, conductor-regent, popularizer of choral work, manager, initiator of cultural-educational and publishing business, church-public figure, patron.

The cultural and artistic activity of the artist is being considered through the prism of his spiritual dimensions - moral concepts and Christian values (purposefulness, duty, responsibility, decency, kindness, sensitivity, desire for

¹⁰⁹ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHa [Vasyl Zavitnevych is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Prut», pp. 73, 80–81. (in Ukrainian)

beauty, sacrifice, optimism, etc.), which led to selfless companionship for preservation and acceptance of Ukrainian cultural heritage. V. Zavitnevych's life and creative path were closely intertwined with church duty: singing of the Liturgy and regent's service; collecting, arranging and publishing liturgical works; work in the metropolis of the Ukrainian Orthodox Church (UOC) in the United States.

A comprehensive description of the multi-vector cultural and artistic activities of the Ukrainian diaspora allows to note that the figure of V. Zavitnevych without exaggeration occupies an honorable place among the constellation of outstanding creators of Ukrainian musical culture.

SUMMARY

The achievements of the Ukrainian diaspora in the field of music culture are rightly included in the national cultural heritage of Ukraine, which contributes to its integration into the world cultural space. Such a significant role of the diaspora in socio-cultural processes was made possible by the universality of its representatives - musicians and artists, who, in foreign cultural environment, not only tried to preserve the best national heritage, but also multiplied them by various cultural and artistic activities. The study of multi-vector and spiritual dimensions of this phenomenon allows to expand the idea of the history of foreign Ukrainians and its mission in the cultural identification of Ukraine in the world civilization arena.

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