

State High Educational Institution
«Vasyl Stefanyk Precarpathian National University»

ART SPIRITUAL DIMENSIONS OF UKRAINIAN DIASPORA

Collective Scientific Monograph

Dallas
2020



Primedia eLaunch
E-book conversion, distribution & marketing

*Recommended for printing by the Academic Council of the
Vasyl Stefanyk Precarpathian National University (Protocol №6 of June 26, 2020)*

Scientific editor: Dutchak V.

Compilers: Rabei N. & Kazmina N.

Reviewers:

Tereshchenko Alla – Doctor of Arts, Professor, Corresponding Member of the Ukrainian Academy of Art, Professor at Kyiv National I.Karpenko-Kary Theatre, Cinema and Television University (Kyiv, Ukraine);
Atamanenko Alla – Doctor of Historical Sciences, Professor, Dean of IR faculty, director in «Lubomyr Vynar Institute for the Ukrainian Diaspora Studies» at National University «Ostroh Academy» (Ostroh, Ukraine);
Popovych Olha – Doctor of Vocal Arts, Professor, Professor at University of Rzeszow (Rzeszow, Poland)

Authors of the monograph:

Dutchak V. – Doctor of Arts

Karas' H. – Dr.hab.

Dundiak I. – Doctor of Arts

Kozinchuk V. – Doctor of Philosophy (Ph.D.)

Kukuruza N. – Ph.D. in Arts

Novosiadla I. – Ph.D. in Arts

Fabryka-Prottska O. – Doctor of Arts

Duda L. – Ph.D. in Arts

Fedorniak N. – Ph.D.

Obukh L. – Ph.D.

Kurbanova L. – Ph.D.

Sloniovska O. – Ph.D. in Pedagogy

Monograph is published as part of the scientific research «Ukrainian diaspora art as functioning system of national culture» (№ of state registration 0119U100722).

In the monograph of teachers-researchers of Vasyl Stefanyk Precarpathian National University, an analytical section of the Ukrainian diaspora art systemic functioning of the period of the XX – beginning of the XXI century is being presented on a wide source material. The authors on the example of music, fine, performing arts and literature present the priority of national and spiritual themes in the works of Ukrainian diaspora representatives of different countries and time periods. Vocal-choral, instrumental, bandura and folklore directions represent musical art in compositional activity, solo and collective performance forms, sound recordings. The artistic direction is represented by church and iconographic artists' works, and the stage and theatrical direction – by literary compositions and theatrical productions. The Ukrainian diaspora representatives' multi-vector creativity is evidenced by the synergy of cultural and artistic activities. Important factors in determining the goals and objectives of the Ukrainian diaspora artists and activists have always been national and spiritual ideas, which remain recorded in their publications, archives and epistolary.

D 94 Dutchak, V., Karas', H., Dundiak, I., Kozinchuk, V., Kukuruza, N., Novosiadla, I., ... Sloniovska. O. (2020). *Art Spiritual Dimensions of Ukrainian Diaspora: Collective Scientific Monograph*. V. Dutchak (ed.). Dallas, USA: Primedia eLaunch LLC.

ISBN 978-1-63752-716-0

DOI 10.36074/art-sdoud.2020

UDC 316.7+39(=1/=8)



ISBN 978-1-63752-716-0

© Authors of the monograph, 2020

© Primedia eLaunch LLC, 2020

© European Scientific Platform, 2020

CONTENT

Introduction	4
Chapter I. Dutchak V. System functioning of art in the Ukrainian diaspora: paradigms of genre- stylistic and imagery-thematic spheres	8
Chapter II. Karas' H. Paraliturgical works as a sacred-aesthetic element of Ukrainian musical culture	29
Chapter III. Dundiak I. Transformational tendencies of the Ukrainian diaspora ecclesiastical painting	57
Chapter IV. Kozinchuk V. Preservation of the iconographic canon among Ukrainian diaspora	78
Chapter V. Kukuruza N. Professional stage art as an expression of national, spiritual and cultural properties of the Ukrainian diaspora	93
Chapter VI. Novosiadla I. Piano art of composers in the Ukrainian diaspora: genre-stylistic, educational and personological aspects	126
Chapter VII. Fabryka-Protska O. Folklore tradition as a system of spiritual and cultural symbols of the Ukrainian diaspora	165
Chapter VIII. Duda L. Theoretical and practical fundamentals of musical folklore processing in the works of diaspora artists	195
Chapter IX. Fedorniak N. Ukrainian musical folklore discography as a preserving factor in Ukrainian diaspora national spiritual experience	217
Chapter X. Obukh L. Multi-vector approach in cultural and artistic activity of the Ukrainian diaspora representatives	245
Chapter XI. Kurbanova L. The epistolary spiritual dimensions of the Ukrainian diaspora artists	277
Chapter XII. Sloniovska O. Literature of the Ukrainian diaspora in the mid-20 th century as a phenomenon of world modernism and the methodology of mythologism as an optimal tool for its analysis	301
Conclusions	329

INTRODUCTION

The Ukrainian diaspora throughout the 20th and early 21st centuries has become a powerful historical, political, and socio-cultural phenomenon. Forming as a result of waves of emigration caused by economic and ideological-political reasons, the Ukrainian diaspora has primarily acquired clear geographic characteristics: European countries such as Poland, the Czech Republic, Slovakia, Germany, France, the United Kingdom, and in recent decades, Spain, Italy, Portugal; Asian countries such as Russia, China; Americas such as Canada, the United States; Latin America such as Brazil, Argentina; Australia and New Zealand, among others. In terms of its functioning over time, it is important to distinguish the main periods of upsurge, which are marked by the intensification of political organizations and Ukrainian studies institutions, the formation of educational and cultural (especially artistic) structures, the creativity of artists and writers, tours of leading Ukrainian performance groups, and more. These peaks of activity of Ukrainian emigration, and later the Ukrainian diaspora, occurred at the end of the 1920s and early 1930s, the end of the 1940s and early 1950s, the 1960s and 1970s. However, the achievements of the Ukrainian diaspora until the end of the 1980s were unknown and underestimated in Ukraine itself, which was surrounded by the «Iron Curtain» and was disconnected from the cultural-artistic processes of Ukrainians around the world. The period of «perestroika» (from the mid-1980s) in Ukraine is characterized by the revitalization of relations between the continental and diaspora parts of Ukraine, initially at the level of artistic and later scientific contacts. Even before the declaration of independence, literary and musical publications were part of the artistic scene, and leading soloists and groups from abroad performed tours. The Taras Shevchenko Ukrainian Bandurist Chorus of North America from the USA (June 1991) demonstrated its longstanding work in the field of Ukrainian culture with a triumphant performance. Everything testified to the active development of Ukrainian culture outside the homeland, but with a distinct national character. In some artistic and scientific (mostly humanitarian) fields, it was precisely thanks to the diaspora that native traditions of culture (especially spiritual-religious ones) were preserved, and the creativity of Ukrainian artists abroad became a significant contribution to its popularization in the world.

With the restoration of Independence in 1991, the scientific axis of Ukraine/diaspora received a powerful impetus for its development. Numerous



congresses, conferences, and forums of Ukrainians are held, new scientific centers, libraries, archives (or their departments) are formed, the subject matter of which fully contains Ukrainian studies content.

The Independent Ukrainian state purposefully considers the diasporic vector as significant and promising in the scientific fields of history, ethnology, folklore studies, political science, source studies, journalism, literary studies, art studies, and others. It should be noted that in other countries of the post-Soviet space, these processes have been much less intensive. Meanwhile, in Ukraine, not only are there processes of scientific communication with representatives of Ukrainian diaspora institutions at conferences and congresses, but also an entire field of research is being formed devoted to the functioning of individual centers in Canada, the United States, Germany, Poland, the United Kingdom, Australia, Argentina, and others, represented by encyclopedic, dissertation, and monographic works.

This field, which has received the name of diaspora studies or diasporiana, represents scientific research on both the separate historical and political aspects of the activities of the Ukrainian diaspora abroad and the cultural and artistic aspects that focus on individual figures of artists, their creations and achievements, dimensions of national identification and self-identification, interactions and mutual influences with mainland Ukraine. It is important that the multifaceted functioning of Ukrainian culture and art is also considered in historical and chronological parallels throughout the 20th to early 21st century for its mainland and diaspora parts, as they significantly differed in ideological and political, as well as genre-style and thematic dimensions.

Diasporiana or diaspora studies, as a separate field of scientific research, can also be differentiated by sectoral components – historical, socio-political, educational, religious, folklore, cultural-artistic, musical, literary, etc., as well as by narrower directions – institutional, personal, source-study, memoir, epistolary, etc. It is also possible to identify common inter-sectoral vectors in the activities of diaspora artists - genre, style, thematic, and, accordingly, the specificity of their representation.

Currently, the culture and art of the Ukrainian diaspora, in its territorial and temporal diversity, are being studied by many scholars from Ukraine and abroad at the level of historical, stylistic, educational, and scientific interpretation, taking into account the personalization of achievements. However, the majority of the research suggests a differentiated professional approach aimed at analyzing individual types of art and genre samples, which do not generalize inter-species artistic connections and the integral plane of



the functioning of Ukrainian diaspora art as a holistic system from the end of the 19th century to the present day. Nevertheless, the obvious interaction of different types of art, the general historical dynamics of their development and stylistic evolution, the commonality of the image-thematic searches of artists, which necessitate their consideration in a comprehensive systemic-functional deployment. The concept of spirituality is a common vector of research that is considered at several levels:

- at the societal level;
- in the cultural dimension – as a component of culture (in addition to the material component);
- in the artistic dimension – as a sacral-genre system;
- in the thematic-imagery sphere of creativity – as a focus on religious themes (biblical and church-related);
- in the psychological dimension – as a vector of personal activity;
- in the identity dimension – as the basis of national identity for artists in an ethnic environment.

The object of study in the monograph is Ukrainian art in the interaction of its various forms through the prism of unity and the influence of traditions from the mainland and the diaspora components. The subject of research is the spiritual dimensions of Ukrainian diaspora art in their systematic and functional representation. The goal of the collective monograph is a comprehensive systematic examination of the spiritual dimensions of culture and art of the Ukrainian diaspora during the period from the 20th to the beginning of the 21st century in terms of genre, thematic and stylistic dynamics.

The scientific novelty of the research is determined by the uniqueness of the comprehensive analysis of various types of art (music, visual arts, theater, as well as literature as the art of word) in the unity of their spiritual-national paradigm, mental-psychological and imaginal-thematic aspects of analysis, multi-vector activity of artists, preservation and popularization of cultural and artistic traditions.

The authors of the proposed monograph are professors and doctoral students of Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk), whose scientific research includes the problems of culture and art of the Ukrainian diaspora. Using examples from music, fine arts, theater, and literature, the priority of the national-spiritual theme in the creative work of representatives of the Ukrainian diaspora from various countries and time periods is presented. Vocal-choral, instrumental (piano), vocal-instrumental (bandura) directions represent the musical art in compositional activity, solo

and collective performance forms, sound recordings (Dutchak V., Karas H., Kurbanova L., Novosiadla I., Obukh L.) and folk art (Duda L., Fabryka-Protska O., Fedorniak N.). The fine art direction is represented by the church iconography of artists (Dundyak I., Kozinchuk V.), the theatrical direction by literary compositions and theatrical productions (Kukuruza N.), and the literary direction by archetypal models of writers' creativity (Sloniovska O.). The versatility of the creative work of representatives of the Ukrainian diaspora is evidenced by the synergy of cultural and artistic activities. National-spiritual ideas have always been important factors in determining the goals and tasks of artists and activists of the Ukrainian diaspora, which have been recorded in their printed works, archival materials, and correspondence.

The monograph is published within the framework of the research project «Art of the Ukrainian Diaspora as a Functional System of National Culture» (state registration number 0119U100722), which was implemented using funds from the general fund of the state budget of Ukraine.

Dutchak Violetta 

SYSTEM FUNCTIONING OF ART IN THE UKRAINIAN DIASPORA: PARADIGMS OF GENRE-STYLISTIC AND IMAGERY-THEMATIC SPHERES

ABSTRACT:

The study presents an analytical approach to the comprehensive and systemic analysis of the culture and art of the Ukrainian diaspora through the prism of the analysis of the ethno-artistic tradition, its components, which ensured the development of conserving, synthesizing, and transforming tendencies. The parallels and interconnections of the imagistic, thematic, and genre interactions of various types of art of the Ukrainian diaspora have been determined, as well as the main circle of artistic symbols that contributed to both the national identification of cultural figures of the diaspora and their creativity.

INTRODUCTION

The culture of the Ukrainian diaspora represents a distinct structural and systemic model, the components of which include: 1) artistic values or artifacts; 2) types of sociocultural and artistic activities (creation, reproduction, preservation, dissemination and perception, use of artistic values, analysis of artifacts); 3) subjects of activity, their knowledge, skills, and achievements; 4) institutions and social institutions; 5) cultural and artistic environment¹. However, it should be noted that the phenomenon of the culture of the Ukrainian diaspora also lies in the duality of the national and international planes, the dialectical interaction of folk traditions and academic environment, and the interweaving of the spheres of professionalism and amateurism. In almost all types of Ukrainian art in the diaspora, which are components of culture, throughout the twentieth century, there is also a symbiosis of traditional and innovative features. These and the above factors are

 Doctor of Arts, Professor, Head of the music ukrainistics and folk instrumental art department
Vasyl Stefanyk Precarpathian National University, UKRAINE

¹ Karas H. (2012). *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia* [The Musical Culture of the Ukrainian Diaspora in the World Time of the Twentieth Century]. Ivano-Frankivsk. P. 46. (in Ukrainian)

determined by the specificity of the cultural-creative process in the countries of settlement of Ukrainians. The diaspora becomes an environment for functioning for immigrants who have different purposes – as an active building and transformation of their non-cultural environment for some, and self-identification of their origin as passive recognition of their «own cultural experience» for others. Therefore, we can identify another pair of concepts for the study of diaspora culture – self-identification in their own environment and identification in the external environment, as a correlation of regional and global, which determines the derivative problems of communication².

A significant factor in the functioning of Ukrainian diaspora culture has been a reliance on ethno-artistic traditions. It was these traditions that determined the distinct national identification of the works of representatives of various art forms, first in the conditions of emigration and later in the formation of the Ukrainian diaspora as an established community of people of a single ethnic origin outside of the historical homeland, which contributed to the development of their community in a multi-ethnic society³.

I. ART OF THE UKRAINIAN DIASPORA: PRESERVATION OF TRADITIONS AND TRENDS OF INNOVATION.

The ethno-artistic tradition, the understanding of the concept of the traditional in art – remain not only relevant, but also controversial in terms of understanding and solving problems for modern cultural studies and art history. And although the term «tradition» reflects the mechanisms and ways of passing on certain elements of national culture (morality, religion, art, science, etc.) to future generations in historical continuity, it is most often used in relation to artistic heritage.

Despite the differences in interpretations, the initial meaning of the term *traditio* as transmission and transfer is preserved in art, as well as its main function – to serve as a means of transmitting certain cultural norms, standardized patterns of behavior, ideas, and values that all members of the

² Kryvda N. (2008). *Ukrainska diaspora: dosvid kulturotvorennia* [The Ukrainian diaspora: the experience of culture creation]: avtoref. dys. na zdob. nak. st. dok. filos. nauk za spetsialnistiu 09.00.12 – ukrainoznavstvo (filosofski nauky). Kyiv: Kyivskiy natsionalnyi universytet im. T. Shevchenka. P.34.

³ Dutchak V. (2019a). Methodological principles of complex research of Ukrainian Diaspora art. *Art criticism: challenges of the XXI century: collective monograph* / A. Dushniy, V. Dutchak, A. Stashevskiy, M. Strenacikova, etc. Lviv-Toruń: Liha-Pres. P. 25–45. DOI:10.36059/978-966-397-122-3/25-45 (In English)



community should adhere to. Tradition means a cultural scheme of accumulation, preservation, and transmission of a certain artistic experience and knowledge.

In the scientific world, the concept of tradition is often equated with the notions of school, paradigm, theme, prototype. The typology of traditions is based on various criteria, such as purpose, scope, structure, subject, methods, theory, authority (conservative and revolutionary, local and integral, historical and abstract, precedent and canonical, etc.). Traditions are also distinguished in the fields of culture, science, and art.

Tradition is a widely used term in ethnography that refers to a part of ethnically specific culture that is perceived as something that has existed since ancient times and has been transmitted through oral and nonverbal communication. Changes in cultural tradition usually occur slowly, gradually, and are not recorded by the ethnic collective consciousness. Cultural tradition is opposed to authorial and professional culture, although traditional folk motifs and techniques may be used on a large scale in it. Therefore, it is not always possible to draw a clear line between traditional and professional culture, as it is not clearly distinguishable, for example, between a professional and amateur storyteller, singer, or artist. The modern society is characterized by a significant development of professionalism in all areas of culture. Just like industrially manufactured goods, products of spiritual production (books, painting, music, sculpture, etc.) have a well-defined, albeit not always widely known authorship, are susceptible to fashion influences, and most often have the features of at least partial innovation, although they may have their roots in the depths of traditional culture. The best achievements of artistic tradition, cultivated through professional artistic culture, organized celebrations, and other cultural events remain traditional only in form, as they are filled with new ideological content. Therefore, they should be considered not as a part of cultural tradition, but as a traditionally organic part of new culture⁴.

In order to transmit tradition, institutions, carriers, guardians, and enforcers of traditional rules are necessary. The experience of ethnic communities that have been able to preserve their ethnic identity and a certain set of cultural characteristics for centuries, despite unfavorable conditions such as loss of statehood and dispersal around the world, points to the most important

⁴ Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 56–58.

condition that ensures the transmission of ethnic traditions – the presence of a territorially-contact environment, at least minimally structured and institutionalized.

Cultural traditions are persistent, «inertial» elements in culture. In a more general sense, it is a tradition represented by elements of cultural heritage: ideas, values, customs, rituals, ways of perception, etc., characterized by preservation and inheritance, continuity, and transmission from generation to generation. The system of cultural traditions allows maintaining the integrity and stability of the social organism, reflected in the concept of «historical memory». However, culture cannot help but develop and renew itself, so the dialectical opposite of cultural tradition is cultural innovation (innovation). Tradition and innovation in philosophical aspect possess the sign of a «dialectical pair», which determines the direction of social dynamics⁵.

Understanding of the ethnomusical tradition is considered in different cultural spheres. At the conference of the International Council for Traditional Music (in the early 1950s), folk music was defined as a product of the musical tradition that is formed through the oral transmission by three factors – continuity (inheritance), variability (diversity), and selectivity (environmental selection). There are oral and written musical traditions. Since the development of written musical traditions, there has been a constant mutual influence of cultures. Thus, folk music exists in a certain territory and a specific historical time, i.e., limited by space and time, which creates a system of musical-folkloric dialects in each folk musical culture. The expressive means of folk music are mainly its main traditional elements: melody, polyphony (including instrumental), tonal system, rhythm, and forms⁶.

In visual and spatial arts, the concept of tradition often refers to a certain historical style within which certain standard genres, forms, concepts, as well as specific genre-thematic examples of individual artists were recorded, serving as a measure and primary categories for subsequent derivative results in historical unfolding. Thus, ancient, Byzantine, Baroque, etc. traditions were recorded, recognized as platforms of a set of certain aesthetic means of creative expression, a kind of paradigms of artistic development.

The diversity of cultures that exist in the world is largely determined by the variety of their respective traditions. Thanks to the development of communication tools throughout the 20th and early 21st centuries,

⁵ Ibid.

⁶ Ibid.

opportunities for borrowing and exchanging cultural heritage have significantly expanded. Borrowed elements of cultural heritage initially appear as innovations in the borrowing culture, but later they often become traditionalized, becoming an organic part of its specific cultural tradition complex.

However, an important indicator of tradition is the norm that ensures its realization by its carriers. The destruction of the norm is accompanied by the creation of new norms, which defines the role of tradition as a «mechanism of cultural genesis», ensuring the preservation of the system as a whole in conditions of its «stable disequilibrium»⁷. Having indicators of heredity and continuity, tradition acts as an integrating factor in the organization of culture into a system. And for culture, tradition becomes a social and informational component, «which, thanks to the appropriate selection of individual experience and its transformation into collective experience, is fixed in various group stereotypes of activity»⁸.

The ethno-artistic tradition is the most powerful constant factor of the creative dynamics with a mechanism of self-development, which manifests itself in the stages of accumulation, actualization (modernization), and transmission of artistic experience⁹. Each new ethno-artistic tradition is born from innovation, which is adapted to the context and structure of the tradition. The «national-psychological, socio-economic, religious, political, and other conditions» form the basis for the formation of a new tradition based on innovation¹⁰. The functioning of the tradition occurs as a temporal-spatial unfolding of the model in the unity of its three components: conservative elements of the transmitted heritage (canon), complementary elements of contemporary artistic experience (individual and collective), and innovative elements that manifest themselves as «spontaneous flashes of artistic, technological, narrative ideas and their solutions»¹¹. Tradition is also considered a certain «dichotomy, consisting of stereotype and innovation»,

⁷ Abramyan E. (1988). U istokov kulturnoy traditsii [At the Origin of the Cultural Tradition]. Tashkent. 125 p. (in Russian)

⁸ Dedusenko Zh. (2002). Vykonavska pianistychna shkola yak rid kulturnoi tradytsii: avtoref. dys na здобuttia naukovooho stupenia kand. mystetstvovnav.: 17.00.03 «Muzychne mystetstvo» [Performing piano school as a kind of cultural tradition: thesis for the degree of Candidate of Arts: 17.00.03 «Musical Art»]. Kyiv, 2002. 20 p. (in Ukrainian)

⁹ Stankevych M. (2004). Mystetstvovnavchyi aspekt teorii tradytsii [The art historical aspect of the theory of tradition]. *Avtentychnist mystetstva: Pytannia teorii plastychnykh mystetstv. Vybrani pratsi*. Lviv: Spilka krytykiv ta istorykiv mystetstva. P. 55. (in Ukrainian)

¹⁰ Ibid, p. 66.

¹¹ Ibid, p. 78.

between which there is an information connection¹².

The art of the Ukrainian diaspora is an integral part of the national culture. The conditions of forced emigration (whether labor or political) and the multicultural environment have become a platform for the activation of Ukrainians' identity search, which has demanded broad areas of their activity. The universalism of diaspora artists was directed not only at preserving the spiritual-patriotic national vector for Ukrainian culture but also at the development of various types of art in the conditions of a free world and interaction with other cultures. Thanks to the universalism of representatives from abroad, Ukrainian culture has gained an objective, politically and ideologically unbiased representation by high professional achievements in numerous directions and genres. Its distinctiveness from others (especially Russian) has contributed to its further development and influence on the global cultural creation process.

Among the leading artists of the Ukrainian diaspora of the 20th century, we observe representatives of various artistic directions, such as conductor and composer O. Koshyts, choreographer, director, and pedagogue V. Avramenko, artist, poet, art historian S. Hordynsky, writer, translator, and public figure Y. Malaniuk, brilliant virtuoso-bandurist and master of the bandura V. Yemets, and many others, whose activity testifies not only to the creative universalism of their work but also to the synthesis of traditional and innovative components, which contributed to the affirmation of Ukrainian achievements in the world.

The creative activity of individual representatives of Ukrainian art in the diaspora allows us to generalize the specificity of the transformation of artistic tradition in the conditions of an ethnic environment, revealing a pronounced tendency towards the formation of a new Ukrainian ethnic art tradition on the basis of synthesizing and transforming its mainland and emigration components.

As rightly pointed out by I. Matsiyevskiy, «...regional and transethnic, traditional and avant-garde, local and universal, individual, group and mass, national and sovereign, international and imperial.... – all these are intertwined in a multitude of infinitely diverse relationships and antinomies»¹³, which in totality ensures the multiplicity of cultural phenomena, including artistic ones.

¹² Hrab U. (2009). *Muzykologhiia yak universytetska dystsyplina*. Lvivska muzykologichna shkola Adolfa Khybinskoho (1912–1941) [Musicology as a university discipline. The Lviv School of Musicology of Adolf Khybinsky (1912–1941)]. Lviv: Vyd-vo Ukrainskoho katolytskoho universytetu. P. 94. (in Ukrainian)

¹³ Matsievskiy I. (2007). *Narodnaya instrumentalnaya muzyka kak fenomen kul'turyi* [Folk instrumental music as a cultural phenomenon]. Almaty: Dayk-Press. P. 5. (in Russian).

II. SPIRITUAL SYMBOLISM IN VARIOUS FORMS OF UKRAINIAN DIASPORA ART AND ITS SYNTHESIS: PLANES OF IDENTITY

The art of the Ukrainian diaspora, which has been developing for over a century in parallel with emigration processes, is an integral component of national culture. At the same time, it becomes both an expression of the dialectical interaction of «intro» trends – preserving specific national identification features, and «extra» trends – transformational ones that have occurred under the influence of the culture of the countries of settlement of emigrant artists and their descendants, in the conditions of a free world, free from the demands of ideological «procrustean bed». Under these circumstances, the specificity of the identification and self-identification of artists varied in the forms and content of the representation of their creativity, including in different historical periods from the 20th to the early 21st century.

M. Gibernau identifies five dimensions of national identity: «psychological, cultural, territorial, historical, and political»¹⁴. It should be noted that there are various manifestations of identity among Ukrainian artists in the diaspora – personal (individual), social, national, cultural, professional, and others.

The personal level of identity is determined by awareness of one's own «self,» individuality, and differences from others. It includes the specifics of external individuality, temperament, general and special abilities realized in life, acquired experience, values, beliefs, and ideals. The social dimension of identity encompasses identification with oneself in society and social groups, the realization of social roles shaped by linguistic, cultural, ethnic, religious, and racial affiliations.

National identity is determined by the identification of an individual as a participant in a religious, national, or linguistic community, culture, or subculture. National identity represents «the continuous reproduction and reinterpretation of the structure of values, symbols, memories, myths, and traditions that constitute the characteristic heritage of nations, and the identification of individuals with this structure and heritage»¹⁵. As a result of the expression of national identity, according to E. Smith, the concept of synthesizing «a personal language, feelings, and symbolism» emerges¹⁶.

¹⁴ Gibernau M. (2012). *Identychnist natsii* [Identity of nations] / per. z anhl. P. Tarashchuka; red. L. Marchenko. Kyiv. P.21. (in Ukrainian)

¹⁵ Smit E. (2009). *Kulturni osnovy natsii. Ierarkhiia, zapovit i respublika* [The cultural foundations of nations. Hierarchy, covenant and republic]. Kyiv. P. 40. (in Ukrainian)

¹⁶ Smit E. (1994). *Natsionalna identychnist* [National identity] / per. z anhl. P. Tarashchuk. Kyiv. P. 6. (in Ukrainian)



Cultural identity, which is essential for artists' creativity, exists both within their own culture and for its expression among others. Cultural identity is inseparable from social structures and traditions of society¹⁷. In the context of globalization, mutual influences, the domination of a particular culture by the majority, multiculturalism, and so on, an inevitable process of transformation, blurring of the contours and symbols of identity, loss of its uniqueness occurs. Therefore, as a counteraction to this, the search for artists' identity arises by revealing deep connections with tradition - both in terms of themes and genres, forms, styles - and special symbols of creativity.

The professional level of identity is based not only on a conscious choice of profession, but also on people's ability for creativity and activity, as well as its realization through creativity. Artistic creativity in this case is the most optimal opportunity for identity expression.

Symbolism and coding are inherent in many cultural and artistic phenomena. It is in symbols that encrypted elements of the collective memory of a nation or people are contained, and the ambiguity of ideas, contents, meaningful texts and subtexts is reflected. Symbolism shapes and ensures the mechanisms of cultural memory, their transmission. Symbols embodied in artifacts, rituals, traditions, etc. become not just a reflection of the historical and temporal continuity of the functioning of culture and art, but means of national identification, recognition of «one's own» among «others», and contain an active potential for the creativity of future generations. Symbols become the building blocks of the culture system, its functioning in space and time, as they reflect a holistic worldview.

The symbolism appeals to the deep tradition and collective memory of the people, defines the genetic kinship of people based on key ideas and concepts. A symbol is the result of the dialectical interaction of ideas and images, ideal and real, internal and external, universal human and specific (national). The symbol is a way of interaction between generations (vertical or temporal level) and representatives of the nation (horizontal or spatial level). The main groups of symbols are verbal (linguistic), numerical, artistic and visual images (musical, visual), emotional (archetypal). K. Jung believed that «even if our mind does not grasp the symbols, they still work, because our unconscious recognizes them as expressions of universal psychological factors»¹⁸.

¹⁷ Herchanivska P. (2017). *Kultura v paradyhmakh XX–XXI st.* [Culture in the paradigms of the twentieth and twenty-first centuries]. Kyiv. P. 222. (in Ukrainian)

¹⁸ Yung K.-G. (1991). *Arkhetip i simvol* [The Archetype and the Symbol]. Moskva: Renessans. P. 241. (in Russian)

Symbol is both a means of identification of a nation and a tool. Moreover, symbolism differs both by origin, ancient and modern, and it is formed during the formation of a nation. Sometimes certain symbols acquire a sacred or magical meaning. Often, specific individuals, authors, are the creators of symbols, but the symbol itself gradually gains popularity and significance for the nation. The thematic directions of symbolism in Ukrainian culture are quite diverse¹⁹. These include symbols of nature (water, fire, earth, wind), the universe (sun, moon, stars), Christian and Biblical symbols (cross, Christ, Mother of God, Gethsemane, Golgotha), state-building and political symbols (trident, blue and yellow flag, red and black flag, slogans «Slava Ukraini – Heroiam slava», anthems «Shche ne vmerla Ukrainy», «Bozhe Velykyi Iedynyi»), historical, Cossack and Sich songs, UPA songs, ethnographic elements of national costume (embroidery, beads, necklaces, headscarves, etc.), rituals of the calendar and family cycles and their symbolism - lullabies, wedding songs, mourning songs, caroling, and traditional dishes for Christmas, Easter egg painting, and baking Easter bread, plant symbols (birch, periwinkle, willow, oak, viburnum, poplar), animal symbols (dove, raven, cuckoo, snake, eagle), musical instruments (bandura-kobza, violin, cymbals, flute, trembita), folk music modes (Dorian, Hutsul), song forms (call and response, rhythmic formulas such as kolomyika) and others. All these symbols are reflected in folklore and the works of artists.

O. Losev in his work «Sign. Symbol. Myth» defined the structure and content of a symbol as follows: «the function of reflecting reality, the meaning of reality, the interpretation of reality in human consciousness, the significance of reality (designation, conceptual content of a linguistic sign), and the transformation of reality»²⁰. As a result, scientific, philosophical, artistic (figurative), mythological, religious, cosmic, psychological, ideological, and gestural symbols are also differentiated.

Symbolism appeals to the deep tradition and collective memory of the people, determines the genetic kinship of people based on key ideas and concepts. A symbol is the result of the dialectical interaction of idea and image, ideal and real, internal and external, universal and specific to the nation. A symbol is a way of interacting between generations (vertical or temporal level) and representatives of a nation (horizontal or spatial level).

¹⁹ Entsyklopedychnyi slovnyk symvoliv kultury Ukrainy (2015). [Encyclopedic dictionary of cultural symbols of Ukraine] Zah. red. V. Kotsura, O. Potapenko, V. Kuibidy. 5-te vyd. Korsun-Shevchenkivskiy. 912 p. (in Ukrainian)

²⁰ Losev A. (1982). Znak, simvol, mif. Moskva [Sign, symbol, myth]. 480 p. (in Russian)

In various forms of Ukrainian diaspora art (musical, visual, decorative-applied, theatrical, literature as the art of words), several spheres of preservation and use of national symbols and ethno-cultural coding stand out. Their analysis in the identification aspect reveals the spiritual sphere of functioning on thematic, genre, stylistic, formative, and other levels, which can serve as a basis for separate study. However, the characteristics of the main spiritual-national symbols in each sphere allow for understanding their significance for identification dimensions of the creativity of representatives of the Ukrainian diaspora.

In many forms of Ukrainian diaspora art, the *historical and cultural theme* remained a priority area. This was associated with the need for self-identification of artists – writers, artists, musicians, etc., through a conscious understanding of their own origin, as well as the separation of historical facts from Russian and Soviet domination, their reflection through creative interpretation.

Yevhen Malaniuk (1897–1968) was a well-known writer of the Ukrainian diaspora who wrote, «A strongly organized group of national artists in emigration will be a radio telegraph station that will constantly send our national energy to our homeland... Who, if not poets and painters, musicians and journalists, should be the spiritual headquarters of the national movement? A Ukrainian artist cannot and should not fail to be a warrior...»²¹.

The most important vector became the realization and presentation of the history and symbolism of the Kyivan Rus as the foundation of the formation of Ukrainian statehood and nation-building. The next direction was the Cossacks. The symbolism of the Cossacks, the Zaporizhian Sich, the images of the Cossack Mamay with unchanged attributes-symbols – a horse, kobza-bandura, pipe, sword, and so on, were constantly in the field of work of artists-painters. The problems of Ukrainian history in the 20th century – emigration, war, famine, Stalinist repression, the activity of the UPA, the tragedy of Chornobyl – required not only artistic reflection but also truthful realistic reproduction, emotional reinterpretation. The most powerful representation of this topic, of course, was in the literature of the post-war diaspora, including the works of U. Samchuk, V. Barka, T. Osmachka, I. Bahrianyi, Y. Malaniuk, and others. However, there were also numerous pictorial dimensions of this theme.

For example, the work of P. Andrusiv (1906–1981) – a Ukrainian painter,

²¹ Yatsiv R. (1991). Petro Andrusiv: istoriia ochyma nadii [Petro Andrusiv: History through the Eyes of Hope]. URL: <https://uatlib.org/petro-andrusiv-istoriya-ochima-nadiyi/> (in Ukrainian)

illustrator, graphic artist, and iconographer (Poland, Germany, USA) – is an example of depicting important periods of Ukrainian history. In his article «Why don't we have historical painting?» (1950), he noted: «To unfold before the eyes of the people the power and glory of the Ukrainian princely state, to show the scale and power of heroism of the hetman and Cossack era, to revive on large canvases the dignity and grandeur of Ukrainian culture, both of its best periods of our history, and to revive the magnificent moments from the liberation struggles of recent times – this is our great task»²². His paintings «The Battle of Konotop», «The Battle of Igor with the Polovtsians», «The Wedding of Anna Yaroslavna», «The Princely Harbor in Kyiv», «French Envoys to Prince Yaroslav the Wise», «The Congress of Princes», «The Meeting of Hetman Mazepa with Kost Gordiienko» – reflect the symbolism of ancient Ukraine-Rus and have a grand solemn character. A separate direction consists of paintings with a Cossack theme – «Brothers in Arms», «Cossack Colonel», «Cossack Attack», «Hunting Falcons», «Cossack Elders», «Prince Dmytro Vyshnevetskyi-Baida», and others. The leading painting «The Baptism of Rus-Ukraine» by P. Andrusyiv was recognized as the «official» image for the celebration of the Millennium of the Baptism of Rus by the Ukrainian diaspora in 1988. It is noteworthy that even in illustrated Christmas cards, the artist used analogies to the history of Ukraine-Rus.

A separate dimension consists of the personal dimension of the historical and cultural vector of the themes of the creative work of Ukrainian diaspora artists. Historical figures – statesmen and politicians such as Volodymyr Monomakh, Princess Olga, Anna Yaroslavna, Bohdan Khmelnytsky, Ivan Mazepa, Mykhailo Hrushevskyi, Stepan Bandera, Yevhen Konovalets, writers such as Taras Shevchenko, Ivan Franko, Lesya Ukrainka, Bohdan Lepkyi, religious leaders such as Andrey Sheptytsky, Josyf Slipyi, and others, have been reflected in sculpture, portrait painting, and graphics. As an example, we will mention several artists' names.

Oleksandr Archypenko (1887–1964) was an outstanding Ukrainian sculptor (USA) who created more than 750 compositions, including bronze reliefs of B. Khmelnytsky, M. Hrushevsky, sculptures of Prince Volodymyr the Great, T. Shevchenko, I. Franko, which are installed in the Ukrainian Cultural Park in Cleveland, and a sculptural figure of Kobzar in the town of Kerhonkson in the state of New Jersey.

Leo Mol – Leonid Molodozhanyin (1915–2009) – sculptor and painter

²² Ibid.



(Canada). The image of Kobzar – Taras Shevchenko occupies an important place in his work. The artist's projects served as the basis for Shevchenko monuments in Washington, Buenos Aires, Prudentopolis, and elsewhere. In addition, the artist created a series of sculptural portraits – busts of Cardinal Joseph Slipyi, Metropolitan Ilarion, and others.

Julian Butsmayuk (1885–1967) was a painter, graphic artist, monumental artist, and publicist who created numerous murals for religious buildings abroad and interpreted iconographic canons in churches in Edmonton (Canada).

Sviatoslav Hordynsky (1906–1993) was a versatile artist who was a painter, graphic artist, icon painter, poet, translator, artistic and literary critic, and cultural and artistic activist (Germany, USA). As a mural artist, he created murals for over thirty churches in Europe, America, and Australia.

Also, the *spiritual and religious creativity* of the diaspora artists had a significant dimension of identification. T. Prokopovych identified three main directions in it – conserving, synthesizing, and transforming²³. In each of them, the activity of artists – composers (A. Hnatyshyn, M. Fedoriv, I. Sonevytskyi, M. Kuzan, V. Balei) and artists and architects (Kh. Dohvhat, Yu. Mokrytskyi, P. Kholodnyi, S. Gordynsky, R. Zhuk) is aimed at preserving canonical genres of Ukrainian religious art, as well as their modification and transformation under the influence of new stylistic directions in culture, integrating national into a global context.

Folk art and folk culture are the most vivid indicators of uniqueness. It is in this sphere that symbolism is most expressive, diverse, and recognizable. Ukrainian folk symbolism synthesized pre-Christian (pagan) and Christian elements. Moreover, the manifestations of folkloric and ethnographic symbolism are most evident as the identification of Ukrainian artists in an international environment, even if the verbal-linguistic factor (symbol) is absent in their everyday life as well as in their art.

Symbols in this sphere can be conventionally divided into the following groups:

- symbolism of oral folklore – images from fairy tales, legends, and folk stories;
- symbolism of musical folklore – musical instruments, modes and rhythms,

²³ Prokopovych T. (2001). Syntez natsionalnoho i inonatsionalnoho u relihiinii tvorchosti myttsiv-emihrantiv [The synthesis of national and foreign in the religious works of emigrant artists]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku: Zb. nauk. prats: Nauk. zap. Rivnenskoho derzh. humanit. un-tu*. Rivne. Vyp. 6. P. 108–118. (in Ukrainian)



song genres (lullabies, round dances, singing games, immigrant songs), dance genres (hopak, polka, etc.);

- symbolism of ethnographic rituals (calendar and family) – Christmas, Easter, wedding, Ivan Kupala, funeral rituals;
- ethnic symbolism of traditional cuisine (dishes – borscht, kulesh, dumplings, jelly, varenyky, stuffed cabbage, kutia, paska, and festive dishes and songs);
- ethnic symbolism of Ukrainian clothing (costumes and their elements – embroidered shirts, trousers, embroidery, lace, etc.) and decorations (beads, necklaces, bracelets, shawls, etc.).

All of these symbols have found their reflection both in the everyday life of immigrants and their families, and in general in the modern diasporic mentality, reflected in the demonstrative dimensions of numerous Ukrainian folklore and ethnographic festivals abroad (in Poland, Slovakia, Croatia, Great Britain, Canada, USA).

In the works of Ukrainian painters abroad, we observe a close connection with ethnographic and folk motifs, which encompass both ritual motifs, folk landscapes, and portrait sketches of everyday life.

For example, the legacy of the prominent Ukrainian sculptor Hrygory Kruk (1911–1988) from Germany encompasses not only portrait sculptures of prominent figures in Ukrainian history (Prince Volodymyr the Great, Queen of France Anne, daughter of Prince Yaroslav the Wise, Hetman Ivan Mazepa, writers Taras Shevchenko, Vasyl Stefanyk, Patriarch of the Ukrainian Greek Catholic Church Josyf Slipyi), but also simple peasant women – as symbols of folk culture – «Woman with a Thresher», «Woman with a Hay Fork», «Woman Running from the Rain», and others.

Ukrainian folk musical instruments occupy a significant place in Ukrainian culture. Some instruments have indigenous origins, while others have retained their authentic nature. The indigenous (local, native) instruments of Ukrainians are the kobza and the bandura, as they are purely a national result of the development of Ukrainian culture. They reflect not only its mental feelings, but also the sound (tonal, intonation) features of tuning, formative constructive characteristics, and capabilities for reproducing specific genres of repertoire. Despite active processes of instrument improvement throughout the 20th century, many of them have retained their authentic (primitive) unchanged nature – shape, tuning, repertoire. Among them are the drymba, sopilka, trembita, lira, and others. Some, although related to neighboring cultures, have acquired unique forms of representation and functioning in Ukrainian culture.

Among them are, for example, the violin, sopilka, and tsymbaly, which are inseparable from the notion of «troista musica» («trinity music») in national tradition.

One of the significant spiritual symbols of Ukraine is the kobza/bandura and kobzar/bandurist. Epithets such as «golden strings», «silver strings», and «living strings» are often added to the bandura. Kobzars are referred to as the elite of the Ukrainian people, their prophets, and kobzarstvo (the art of kobzar) is considered a sacred legacy of Ukrainian culture.

Kobza-bandura is an important musical and spiritual symbol of Ukrainian identity in the world. The famous concert performances of the first bandura players abroad – V. Yemets, M. Teliga – in the 1920s-30s, which became symbols of presenting not only the national instrument, but also its unique repertoire - dumas, historical songs, dance melodies. Later, the instrument was popularized by researchers in historical and organological publications: «Kobza and Kobzars» by Vasyl Yemets (Berlin, 1923), «Kobza and Bandura» by Pavlo Konoplenko-Zaporozhets (Winnipeg, 1963), articles by Volodymyr Lutsiv (Great Britain), Viktor Mishalow (Australia, Canada), Andriy Hornjatkevyč (Canada). These publications became a means of presenting the traditions of Ukrainian music culture, its significance in the world context.

If traditional kobzarstvo has always been a carrier of symbols of traditional culture – tools and repertoire, then academic bandura art during the 20th-21st century amazes with the variety of performance styles, each characterized by specific instrumental and functional forms (solo and ensemble), musical genres (instrumental and vocal-instrumental), multi-tonality of singing (male, female, mixed, children's), traditions or innovations of compositional creativity or interpretation²⁴. The vocal-instrumental sphere of the repertoire of bandurists (soloists and ensembles) in the diaspora contains ethnocultural codes of verbal and musical intonation character - through historical plots, religious, lyrical and patriotic content, it exerts a common spiritual and educational influence on the listener. The activity of the The Taras Shevchenko Ukrainian Bandurist Chorus of North America (Detroit, USA) in the diaspora – concert-performing, sound-recording, educational-methodical, enlightening – confirms the interaction of directions in preserving traditional music culture (in particular, the repressed heritage of H. Khotkevych) and modern diaspora

²⁴ Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 246. (in Ukrainian)

creativity (works by H. Kytasty, A. Hnatyshyn, M. Hayvoronsky, and others).

In the arts (music, visual arts, decorative-applied arts, theater, literature - as the art of words) of the Ukrainian diaspora, we can also distinguish several spheres of preserving and functioning of symbols, ethnocultural coding regarding the kobza/bandura and kobzar/bandurist. The article by the famous Ukrainian diaspora singer-bandurist Volodymyr Lutsiv «Kobza-bandura: significance in the history of the Ukrainian people» is published in Ukrainian and English²⁵. In it, the author not only provides an analysis of the historical development of the kobza-bandura instrument but also illustrates the research with images of instruments at various stages of evolution (performed by fellow countryman V. Lutsiv from Prykarpattia – a well-known graphic artist of the Ukrainian diaspora Rostyslav Hluvko).

The distinctive symbol for Ukrainians is the timbre of the bandura, which is provided by the brightness and resonance of the highly tensioned metal strings (in contrast to other related instruments, such as guitar or harp). The timbral diversity of the bandura is achieved through the use of different techniques and playing methods²⁶. It should be noted that bandura masters in the Ukrainian diaspora (S. Lastovych-Chulivsky, V. Yemets, brothers Ol. and P. Honcharenko, V. Vetsal, and others) during the 20th – early 21st centuries not only ensured the preservation of purely Ukrainian types of instruments with their technical characteristics and performing capabilities, but also regional types (Chernihiv-type, Kharkiv-type, Poltava-type)²⁷.

Some elements of the instrument construction also contain ancient coding inherent in chordophones (string instruments), including ancient snake symbols (in the form of a coil on the neck), sun symbols (in the round resonant hole), etc., as well as modern ones, reflected in drawings and inlays on the front or back deck (flowers, coats of arms, birds, portraits, narrative paintings, etc.). These code elements, as a whole, formed the dimensions of the symbolism of the ethno-design of musical instruments²⁸.

²⁵ Lutsiv V. (1986). Kobza-Bandura and «Dumy» and their significance in the history of the Ukrainian People. *The Ukrainian review. The Association of the Ukrainians in Great Britain*. №1. London. P. 53–70. (in English)

²⁶ Dutchak V. (2013). *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia* [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 220. (in Ukrainian)

²⁷ Dutchak V. (2013). *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia* [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 204–222. (in Ukrainian)

²⁸ Dutchak V. (2019b). *Muzychnyi instrument yak ob'ekt etnodyzainu (na prykladi ukrainskoi bandury)* [Musical Instrument as an Object of Ethnodesign (on the Example of the Ukrainian



Throughout the centuries, the symbol of the kobzar/bandurist has become an expression of the ideals and needs of the Ukrainian nation, a carrier of folk traditions, a singer of Ukraine's historical glory. This image, which corresponded to the romantic worldview of artists, deeply entered Ukrainian culture and also became firmly established in literary and visual arts, including the Ukrainian diaspora. At the same time, this image is associated with the figure of T. Shevchenko, who was called the Great Kobzar, after the name of his main collection of poetic works. Memorials to T. Shevchenko around the world are also synchronized with the image of a kobza-bandura or kobzar-bandurist, such as in Bilyi Bir (Poland), Canberra (Australia), Ottawa (Canada).

Parallel to this, Shevchenkiana developed in the musical and stage works of composers and performers in the diaspora, becoming an integral (alongside folk creativity) and relevant (ideological, socio-political, patriotic) component. Shevchenko's word embodied the national self-identification, understanding and awareness of the ethnic belonging of diaspora artists.

The image of the kobzar-bandurist had a particular symbolic significance within the Ukrainian diaspora. It was precisely with the bandura and bandurists, and their performances, that musicologists of the diaspora (P. Matsenko, V. Vytvyskyi, Z. Lysko, and others) associated a bright identification of musical performance in the diaspora. They published scientific-analytical and journalistic articles during periods abroad, responding to concert performances by solo bandurists and ensembles, noting evolutionary changes in the bandura art of modern times. It should be noted that diaspora bandurists also published articles in Ukrainian and foreign periodicals throughout the 20th century. These included articles by V. Yemets (Czechoslovakia, Germany, Canada, USA), H. Bazhul (Australia), S. Kindzeriavyi-Pastukhiv (USA), Z. Shtokalko (Germany, USA), OI. and P. Honcharenko (USA), M. Dyakovskyy (Germany, USA), V. Lutsiv (Great Britain), B. Sharko (Germany), V. Mishalow (Australia, Canada, USA, Ukraine), and others. The main directions of such publications were historical essays on kobzarstvo, personalities of kobzars of the past and present, ensemble groups, bandura constructions, methodological guidelines, and more. This contributed to the attention not only to the instrument but also to the performance sphere of its existence.

It is worth noting the philosophical and conceptual sphere of the «Kobzar's textbook» by the prominent diaspora bandura player Zinoviy Shtokalko,

Bandura).]. *Etnodyzain u konteksti ukrainskoho natsionalnoho vidrodzhennia ta yevropeiskoi intehtatsii: zb. nauk. pr.* Kn. 2. Poltava. P. 329–336. (in Ukrainian)



reissued in 1992 under the editorship of A. Hornjatkevych²⁹. It presents the historical, cultural, and performance aspects of the artist's views on bandura art, and considers kobzarstvo as a spiritual system of Ukrainian culture. Thus, Shtokalko formed a unique theory of views on the bandura, viewing kobzarstvo as «a factor in the symbiosis of cultural folk tradition and creative daring, a new creation of the people's genius». He considered it a «spokesperson for the age-old aspirations of the masses» and emphasized its social and political functions. As Z. Shtokalko wrote, «in the conditions of emigration, there is a lack of connection with the current homeland reality for further cultivation of kobzarstvo, but it has all the elements for the revival of its traditions», «the period of a new renaissance will inevitably come later on the domestic soil»³⁰. Shtokalko did not consider the bandura a «museum exhibit» and constantly worked on improving its design, collaborating with master S. Lastovych-Chulivsky. The main directions of his research were acoustic effects and a system of individual microtonal switches. The bandura player was opposed to the introduction of chromatics of a total type to the bandura, as it destroyed the «specific possibilities of the instrument». Despite this, Shtokalko recommended his own chromatically instrument of the construction of S. Lastovych-Chulivsky – an improved bandura of the Kharkiv type (14 basses and 32 strings), which contained an individual system of chromaticism - on each string, which allowed to preserve not only diatonicism but also ancient kobzar tuning. Thanks to Z. Shtokalko, these diatonic kobzar «lebyisky» modes (oblique, Kuban, Pochayiv, plaintive) were described in detail for future generations of bandura players to learn.

The literary-documentary story «Living Strings. Bandura and Bandurists» by the well-known Ulas Samchuk (1905–1987) was dedicated to the 50th anniversary of the famous diaspora group, The Taras Shevchenko Ukrainian Bandurist Chorus of North America (USA). The author himself called it a «chronicle of temporary years» of kobzarstvo, considering its chronicle and narrative nature³¹, describing and reflecting on the significance of bandura art as an identifier of Ukrainian culture in the world.

²⁹ Dutchak V. (2018). Tvorchia i naukova diialnist Andriia Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspori [Artistic and Scientific Activity of Andrii Hornjatkevych (Canada) in the Context of Bandura Art Development in Ukraine and Among Diaspora]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seriya: Muzychne mystetstvo*. Vyp. 2. P. 106–124. (in Ukrainian)

³⁰ Shtokalko Z. (1992). Kobzarskyi pidruchnyk [Kobzar's textbook]. Zah. red. A. Horniatkevycha. Edmonton; Kyiv. P. 1–2. (in Ukrainian)

³¹ Samchuk U. (1976). Zhyvi struny. Bandura i bandurysty [Live strings. Bandura and bandura players]. Detroit. P. 65. (in Ukrainian)

Many artists synthesize Ukrainian folk motifs and their symbolism with contemporary stylistics and forms in their works. A striking example of this is the work of the versatile artist Aka Pereyma (USA). Aka (Bogumila) Pereyma (1927–2013) was a painter, pysanka artist, graphic artist, sculptor, and ceramist. Her work organically intertwined the traditions of folk crafts (pysanky, ceramics) with motifs from musical folklore. Her pysanky, as well as paintings of pysanka ornaments in the form of paintings and sculptures modeled on the pysanka shape, a symbol of the egg as an infinite life, attest to an original rethinking of tradition. A vivid example is also the cycle of paintings «Ukrainian folk songs», saturated not only with the illustrative themes of folklore, but also with the spiritual symbolism of Ukrainian identity.

In recent decades, another trend in identifying artists of the diaspora has emerged. In 2015, an exhibition of 100 works by 43 female artists from North America and European countries who belong to the third and fourth waves of Ukrainian emigration was held in New York. Their works included genres of painting (still lifes, portraits, landscapes), sculptures, icon painting, and mixed media. The exhibition not only demonstrated their professional achievements but also their «place in the male-dominated art mainstream that marginalized and excluded ethnic minorities and women», and its own accent on representing traditional art as «the most effective way of preserving Ukrainian identity»³².

The traditional ensemble sphere of Ukrainian music is represented by the triple music. The combination of instruments and voices in the musical texture has become a manifestation of the symbolism of ensemble play, even despite the addition of folk instruments from other cultures, synthesis with traditional American country music or world music genre. Such traditions, for example, are represented in the works of bands such as «Kubasonics» and «Papa-Duke» (Canada).

Ethnographic traditions of the Ukrainian folk costume are essential elements of performances by modern performers abroad. Authentic traditional costumes or their elements from specific regions of Ukraine (such as Pokuttia, Borschiv, Hutsul, Bukovyna, Polissya, Poltava, etc.) as well as stylized costumes with elements of embroidery (handmade or machine-made), weaving, decoration, and necklaces made of coral or beads are used³³. Often, stylized

³² Muzei ukrainskoho zhyvopysu (2015) [Museum of Ukrainian painting]. URL: <http://museum.net.ua/news/u-nyu-jorku-zibrali-xudozhnic-ukrainskoi-diaspori/> (in Ukrainian)

³³ Dutchak V. (2020). Vyshyvanka yak atrybut kontsertnoho vykonavstva bandurystiv Ukrainy ta ukrainskoi diaspori [Vyshyvanka as an attribute of the concert performance of bandura players in Ukraine and the Ukrainian diaspora.]. *Ukraino moia vyshyvana: etnokulturnyi ta osvitho-*



costumes include social and temporal projections (principality, Cossacks, peasants, bourgeoisie) and images of kobzars, lyre players, and wandering musicians. It is noteworthy that in V. Avramenko's choreographic productions in Europe and America in the 1920s and 1930s, Ukrainian costumes and images (kobzar, cossack) were a necessary symbolic imagery in addition to the thematic identification and interpretation of the dances.

Thus, the issue of symbolism of images in the work of Ukrainian diaspora artists is reflected on several levels – national and self-identification in the conditions of an international environment; presentation in various forms in different types of art, which identifies both the artists themselves and the types of Ukrainian art; the expression of respect for elite Ukrainian symbols from the perspective of societal perception over a long period of time; and the addition of new symbols and signs. It is also worth noting the axiological (value-based) and spiritual significance of these symbols for the Ukrainian diaspora community, as well as the education of new generations through the prism of national identification.

CONCLUSIONS.

The art of the diaspora has become an equivalent factor in shaping the multifaceted Ukrainian musical culture, the spiritual and material achievements of which are integral components of both the mainland and diaspora Ukraine. In the period from the 20th to the beginning of the 21st century, based on the ideological and aesthetic positions, traditions, and symbolism of folklore, literature, music, visual arts, and theater, a comprehensive system of artistic concepts was formed, which unequivocally defined the essence of diaspora art in the world as a representative of national compositional creativity, musical instruments, performance forms, poetic imagery, prose, drama, painting, iconography, sculpture, theater, and so on. The creativity of diaspora artists has always had a distinct national identity due to their reliance on traditional culture and style, ethnic folklore, and historical themes, which in various manifestations - conserving, synthesizing, and transforming tendencies - allowed it to be defined as Ukrainian, contributing to the affirmation of the nation not only in the conditions of an international environment but also for the restoration of its state independence.

vykhovnyi potentsial ukrainskoi vyshyivanky: zb. tez Vseukrainskoi naukovo-praktychnoi onlain-konferentsii / za nauk. red. d. ped. nauk N. I. Bohdanets-Biloskalenko (elektronne vydannia). Kyiv. P. 45–47. (in Ukrainian)

REFERENCES:

- [1] Abramyan E. (1988). U istokov kulturnoy traditsii [At the Origin of the Cultural Tradition]. Tashkent. 125 p. (in Russian)
- [2] Bulat T., Filenko T. (2009). Svit Mykoly Lysenka. Natsionalna identychnist, muzyka i polityka Ukrainy XIX – pochatku XX stolittia [The World of Mykola Lysenko. National Identity, Music, and Politics of Ukraine in the Nineteenth and Early Twentieth Centuries.]. Niu-York; Kyiv. 408 s. (in Ukrainian)
- [3] Burban M. (2006). Ukrainski khory i dyrygenty [Ukrainian choirs and conductors]. Drohobych. 640 s. (in Ukrainian)
- [4] Dedusenko Zh. (2002). Vykonavska pianistychna shkola yak rid kulturnoi tradytsii: avtoref. dys na здобuttia naukovoho stupenia kand. mystetstvovnav.: 17.00.03 «Muzychne mystetstvo» [Performing piano school as a kind of cultural tradition: thesis for the degree of Candidate of Arts: 17.00.03 «Musical Art»]. Kyiv, 2002. 20 s. (in Ukrainian)
- [5] Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. 488 s. (in Ukrainian)
- [6] Dutchak V. (2018). Tvorchia i naukova diialnist Andriia 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. Seriia: Muzychne mystetstvo*. Vyp. 2. S. 106–124. (in Ukrainian)
- [7] Dutchak V. (2019a). Methodological principles of complex research of Ukrainian Diaspora art. *Art criticism: challenges of the XXI century: collective monograph* / A. Dushniy, V. Dutchak, A. Stashevskiy, M. Strenacikova, etc. Lviv-Toruń: Liha-Pres. P. 25–45. DOI:10.36059/978-966-397-122-3/25-45 (In English)
- [8] Dutchak V. (2019b). Muzychnyi instrument yak ob'ekt etnodyzainu (na prykladi ukrainskoi bandury) [Musical Instrument as an Object of EthnodeSIGN (on the Example of the Ukrainian Bandura).]. *Etnodyzain u konteksti ukrainskoho natsionalnoho vidrodzhennia ta yevropeiskoi intehtatsii: zb. nauk. pr. Kn. 2*. Poltava. S. 329–336. (in Ukrainian)
- [9] Dutchak V. (2020). Vyshyvanka yak atrybut kontsertnoho vykonavstva bandurystiv Ukrainy ta ukrainskoi diaspori [Vyshyvanka as an attribute of the concert performance of bandura players in Ukraine and the Ukrainian diaspora.]. *Ukraino moia vyshyvana: etnokulturnyi ta osvithno-vykhovnyi potentsial ukrainskoi vyshyvanky: zb. tez Vseukrainskoi naukovo-praktychnoi onlain-konferentsii / za nauk. red. d. ped. nauk N. I. Bohdanets-Biloskalenko* (elektronne vydannia). Kyiv. S. 45–47. (in Ukrainian)
- [10] Entsyklopedychnyi slovnyk symboliv kultury Ukrainy (2015). [Encyclopedic dictionary of cultural symbols of Ukraine] Zah. red. V. Kotsura, O. Potapenko, V. Kuibidy. 5-te vyd. Korsun-Shevchenkivskiy. 912 s. (in Ukrainian)
- [11] Gibernau M. (2012). Identychnist natsii [Identity of nations] / per. z anhli. P. Tarashchuka; red. L. Marchenko. Kyiv. 303 p. (in Ukrainian)
- [12] Herchanivska P. (2017). Kultura v paradyhmakh XX–XXI st. [Culture in the paradigms of the twentieth and twenty-first centuries]. Kyiv. 378 s. (in Ukrainian)
- [13] Hrab U. (2009). Muzykolohiia yak universytetska dystsyplina. Lvivska muzykolohichna shkola Adolfa Khybinskoho (1912–1941) [Musicology as a university discipline. The Lviv School of Musicology of Adolf Khybinsky (1912-1941).]. Lviv: Vyd-vo Ukrainskoho katolytskoho universytetu. (in Ukrainian)
- [14] Hramova V. (2009). Tselostnost duhovnoy kulturyi [Integrity of Spiritual Culture]. 2-e izd. Kiev: Feniks. 468 s. (in Russian)
- [15] Karas H. (2012). Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia [The Musical Culture of the Ukrainian Diaspora in the World Time of the Twentieth Century]. Ivano-Frankivsk. 1164 s. (in Ukrainian)
- [16] Konoplenko-Zaporozhets P. (1963). Kobza i bandura [Kobza and the bandura]. Vinnipeg. 167 s. (in Ukrainian)

- [17] Kryvda N. (2008). *Ukrainska diaspora: dosvid kulturotvorennia* [The Ukrainian diaspora: the experience of culture creation]. Kyiv: Academ. 279 p.
- [18] Losev A. (1982). *Znak, simvol, mif*. Moskva [Sign, symbol, myth]. 480 s. (in Russian)
- [19] Lutsiv V. (1986). Kobza-Bandura and «Dumy» and their significance in the history of the Ukrainian People. *The Ukrainian review. The Association of the Ukrainians in Great Britain*. №1. London. P. 53–70. (in English)
- [20] Matsievskiy I. (2007). *Narodnaya instrumentalnaya muzyka kak fenomen kulturyi* [Folk instrumental music as a cultural phenomenon]. Almaty: Dayk-Press. 520 p. (in Russian)
- [21] Mishalow V. (2009). *Kulturno-mystetski aspekty genezy i rozvytku vykonavstva na kharkivskii banduri* [Cultural and artistic aspects of the genesis and development of performance on the Kharkiv bandura.]. Kharkiv. 347 p. (in Ukrainian)
- [22] Mukha A. (2004). *Kompozytory Ukrainy ta ukrainskoi diaspori: dovidnyk* [Composers of Ukraine and the Ukrainian Diaspora: A Handbook]. Kyiv. 352 p. (in Ukrainian)
- [23] *Muzei ukrainskoho zhyvopysu* (2015) [Museum of Ukrainian painting]. URL: <http://museum.net.ua/news/u-nyu-jorku-zibrali-xudozhnic-ukrainskoi-diaspori/> (in Ukrainian)
- [24] Prokopovych T. (2001). *Syntezy natsionalnoho i inonatsionalnoho u relihiinii tvorchosti myttsiv-emihrantiv* [The synthesis of national and foreign in the religious works of emigrant artists]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku: Zb. nauk. prats: Nauk. zap. Rivnenskoho derzh. humanit. un-tu*. Rivne. Vyp. 6. P. 108–118. (in Ukrainian)
- [25] Samchuk U. (1976). *Zhyvi struny. Bandura i bandurysty* [Live strings. Bandura and bandura players]. Detroit. 466 p. (in Ukrainian)
- [26] Shtokalko Z. (1992). *Kobzarskyi pidruchnyk* [Kobzar's textbook]. Zah. red. A. Hornjatkevycha. Edmonton; Kyiv. 343 p. (in Ukrainian)
- [27] Smit E. (1994). *Natsionalna identychnist* [National identity] / per. z anhli. P. Tarashchuk. Kyiv. 224 p. (in Ukrainian)
- [28] Smit E. (2009). *Kulturni osnovy natsii. Ierarkhiia, zapovit i respublika* [The cultural foundations of nations. Hierarchy, covenant and republic]. Kyiv. 312 p. (in Ukrainian)
- [29] Stankevych M. (2004). *Mystetstvoznavchy aspekt teorii tradytsii* [The art historical aspect of the theory of tradition]. *Avtentychnist mystetstva: Pytannia teorii plastychnykh mystetstv. Vybrani pratsi*. Lviv: Spilka krytykiv ta istorykiv mystetstva. 192 p. (in Ukrainian)
- [30] Yatsiv R. (1991). *Petro Andrusiv: istoriia ochyma nadii* [Petro Andrusiv: History through the Eyes of Hope]. URL: <https://uartlib.org/petro-andrusiv-istoriya-ochima-nadiyi/> (in Ukrainian)
- [31] Yemets V. (1923). *Kobza i kobzari* [Kobza and kobzars]. Berlin. 111 p. (in Ukrainian)
- [32] Yemets V. (1961). *U zolote 50-richchia na sluzhbi Ukraini. Pro kozakiv-bandurystiv* [On the golden 50th anniversary of service to Ukraine. About the Cossack bandura players.]. Toronto. 341 p. (in Ukrainian)
- [33] Yung K.-G. (1991). *Arkhetip i simvol* [The Archetype and the Symbol]. Moskva: Rennans. 343 p. (in Russian)

Karas Hanna 

PARALITURGICAL WORKS AS A SACRED-AESTHETIC ELEMENT OF UKRAINIAN MUSICAL CULTURE

ABSTRACT:

The purpose of the section is to clarify the place of Ukrainian diaspora composers' paraliturgical works of the XXth century and, in particular, the works of Mykhailo Hayvoronsky (1892–1949) in the spiritual musical culture of Ukrainians.

Paraliturgical works include spiritual songs and chants performed outside the church's Christian canonical rite. In the works of composers it is: a series of chants from Pochaiv's «Bogohlasnyk», arrangements of koliadkas, songs of the Virgin and Resurrection, prayers to the King of Heaven, communions. Paraliturgical music of diaspora composers testifies to a strong connection with traditions: here we have the influence of «part-song», and the achievement of the «golden age» of Ukrainian music, and creative achievements in this genre of older contemporaries – M. Lysenko, M. Leontovych, K. Stetsenko. On the other hand, there is a close connection of this music with folklore sources, first of all, in the field of melody, texture, principles of musical material development.

The sacral-aesthetic element of M. Hayvoronsky's spiritual music is expressed by the figurative content of these works (bright, contemplative mood, sorrowful-focused prayer spirit, joyful exaltation, mood spirit), aesthetic categories (sublime, beauty, harmony, aesthetic ideal). Due to its genre and stylistic features, the paraliturgical music of diaspora composers became an integral part of the national school of composers development and contributed to the establishment of its identity.

INTRODUCTION.

Christian sacred music has been created in Ukraine for centuries. It closely intertwined elements of folk songs, paganism and Byzantine influences. From the time of the Christianization of Rus-Ukraine (988) to the present day, sacred music in its evolutionary development has passed the era of monody, partsong, the era of classicism, romanticism, modernism and postmodernism. Over time, coming out of the cult rite bosom as a liturgical, it began to be performed in temples outside it, creating a new kind – outerliturgical or paraliturgical.

 Dr.hab., Professor, Professor of the Department of Music Education and Conducting Methods
Vasyl Stefanyk Precarpathian National University, UKRAINE



Musicologists research sacred music in several areas: ethnomusicology, medieval studies, the Baroque period, the history of the origin and development of partsong, the creative heritage of the Ukrainian sacred music authors, the history of sacred music in Ukraine and others.

The works of Ukrainian paraliturgical music researchers O. Zosim, M. Matychyn, Y. Medvedyk, L. Pyatenko, S. Shyp, B. Shkilnyk, M. Yurchenko, O. Yarosh are significant.

Since the end of the 19th century, our compatriots have emigrated en masse outside mainland Ukraine, forming a world Ukrainian diaspora with its inherent spiritual and musical life. Due to objective reasons, the difficult path of formation and development of Ukrainian spiritual music culture in the twentieth century was forcibly slowed down in Ukraine and continued by Ukrainians in exile, particularly in the Western diaspora, which took on the compensatory function of preserving and developing church music. With Ukraine's independence, the process of reviving religion as a socio-historical and spiritual phenomenon is taking place, and attention is being drawn to the artistic riches created in the diaspora.

The works of I. Demyanets, V. Dutchak, H. Karas, N. Kalutska, S. Pavlyshyn, L. Parkhomenko, A. Rudnytsky, and M. Skoryk are devoted to the study of the Ukrainian diaspora spiritual musical art.

Mykhailo Hayvoronsky (1892–1949) was one of the Ukrainian diaspora composers who worked actively in the field of sacred music. The study of various aspects of his work was in the field of view of V. Vytvytsky, H. Karas, P. Matsenko, O. Pysmenna, R. Prydatkevych, A. Slavykh, F. Steshko, O. Tsybukh-Petryshyn, but a separate holistic study of the paraliturgical work of the artist was not implemented.

The source of our research were the manuscripts and published choral paraliturgical works of Mykhailo Hayvoronsky, his correspondence with Filaret Kolessa, the choral works of P. Budny, H. Kytasty, O. Koshyts, B. Kushnir, I. Sonevtsky, M. Fedoriv.

1. GENERAL CHARACTERISTICS OF UKRAINIAN DIASPORA COMPOSERS' PARALITURGICAL WORK.

Before characterizing the paraliturgical work of Ukrainian diaspora composers, it is important to define the basic concepts of the study. *Sacred* (from Lat. *sacrum* – holy thing, activity) philosophers interpret as «...a term that characterizes the Church sacraments, <... > everything that, according to the

teachings of the church, is endowed with God's grace...», i. e. «... is interpreted as "sacred"»¹. *Spirituality* is «a category of human existence that expresses its ability to create culture and self-creation. <... > appears as an integral category that expresses the theoretical-cognitive, artistic-creative and moral-axiological activity of man»². Both categories are related to music. Olga Yarosh distinguishes such *sacred music features*: it is music of special purpose and cult use; the text of sacred songs carries information about absolute, higher values of existence; this music has a special quality – it, according to believers, is endowed with God's grace and is based on the knowledge of God's truth, it is religiously sanctioned; it contains the axiological imperatives of religion³. The researcher proposes the definition of spiritual music as such, «... which is designed to influence human consciousness to promote the development of spiritual abilities of the latter, which contains a value-motivating element and moral imperatives to human action, its actions, and which focuses on the image of God to be reflected in man»⁴. O. Yarosh refers to spiritual music as one that is based on canonical, religious (spiritual) texts; performed during religious activities and in extracurricular environments; contributes to finding the meaning of life⁵. The researcher concludes that both concepts are almost identical, and the only difference is that spiritual music can be used in an out-of-cult environment.

Serhiy Ship clarifies the boundaries that separate the types of religious music – church, cult, canonical and liturgical and gives the appropriate wording. Thus, *church music* is «music that sounds in churches of different confessions»⁶, *cult music* – «this is church music included in the cult rite or in the ritual of worship»⁷. S. Ship divides church ritual music into two classes: *canonical* and *non-canonical*. The first is a fund of chants and instrumental components, which: «a) is directly part of the worship rite and b) approved by

¹ Shynkaruk V. (ed.) (2002) *Filosofskyj encyklopedychnyj slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrainy, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys, p. 562. (in Ukrainian)

² Ibid, p. 179.

³ Jarosh O. (2015) *Khrystyjansjka sakraljna muzyka: metodologichni pryncypy filosofijsko-religijeznavchogho doslidzhennja* [Christian sacred music: methodological principles philosophical and religious studies research]. *Religijna ta socium*. Chernivci: Cherniveckyj nac. un-t, no. 1–2 (17–18), p. 271. (in Ukrainian)

⁴ Ibid, p. 273.

⁵ Ibid, p. 274.

⁶ Ship S. (2016) *Kategoriya duhovnoy muzyki v pedagogicheskom kontekste* [The category of spiritual music in a pedagogical context]. *Proceedings of Profesijna mystecjka osvita i khudozhnja kultura: vyklyky XXI stolittja: Materialy II Mizhnarodnoji nauko-vo-praktyčnoji konferenciji* (Ukraine, Kyjiv, April 14–15, 2016), Kyjiv, p. 334. (in Russian)

⁷ Ibid, p. 335.

the highest authority of the church (Ecumenical Council, Synod, Pope, Patriarch) as a mandatory and unchangeable component of the rite»⁸. The core of worship in the Eastern Church is the liturgy. That is why canonical music is also called liturgical. «Non-canonical cult music is songs and instrumental parts that are part of worship, along with canonical components. But they are not approved by church statutes and hierarchs as obligatory and sacred elements of worship»⁹. They are also called *paraliturgical*.

As for the paraliturgical music, which is unambiguously intended to be performed outside the obligatory church rite, its performance in the church gives it sacred features, outside it – spiritual ones. Paraliturgical works include spiritual songs (Christmas (carols), Basilian songs, theotokos, etc.) and spiritual chants, which are performed outside the church Christian canonical rite, i. e. «after services (as an exception, they were sometimes added to them), during processions, Christmas carols <... > in everyday life»¹⁰, although in Western Ukrainian Greek Catholic liturgical practice, spiritual songs were and are used today.

Researcher of Ukrainian spiritual song Yuriy Medvedyk believes that it is possible to use both terms in parallel – «spiritual song» (monophonic or polyphonic) and «spiritual chant» (usually three-voiced)¹¹. Olga Zosim, considering the spiritual song in the genre system of sacred music, addresses the issue of terminology and concludes that this genre «... throughout the history of Christian music has been interpreted in different ways. The New Testament mentions the genre triad «psalm – hymns – spiritual songs» twice, but there are no genre features of spiritual song. <...> In the late Middle Ages in Western Europe, the genre of spiritual song underwent a transformation. The term «song» («cantio») came to denote musical and poetic works of strophic form, written in Latin and later in national languages, which performed a paraliturgical function. <... > In the Ukrainian-Belarusian lands under the influence of Western liturgical tradition the term «song» as a poetic work of strophic form became the basis for defining the genre in all Christian denominations»¹².

⁸ Ibid, p. 335.

⁹ Ibid, p. 336.

¹⁰ Medvedyk Ju. (2006) *Ukrajinsjka dukhovna pisnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU, p. 40. (in Ukrainian)

¹¹ Ibid, p. 10.

¹² Zosim O. L. (2019) *Dukhovna pisnja v zhanrovij systemi sakraljnoji muzyky: Pytannja terminologhiji* [Spiritual song in the genre system of sacred music: Issues of terminology]. *Visnyk Nacionaljnoji akademiji kerivnykh kadriv kuljturny i mystectv*, no. 2, p. 299. (in Ukrainian)



The basic works for the analysis of paraliturgical art of diaspora composers are the study of the Ukrainian music history by M. Hrinchenko, where it is emphasized that the songs from «Bohoglasnyk» «connected specific church music with secular and were the transitional form of musical piece that reflected music influences of folk religious views, being out-of-church»¹³; Yuri Medvedyk, in which the scientist researches the processes of formation and development of Ukrainian spiritual song of the XVII–XVIII c.¹⁴, Oleksandra Hnatyuk from Warsaw on the genre properties of Ukrainian spiritual baroque song¹⁵ and Olga Zosim on Western European spiritual song in the East Slavic lands in the XVII–XVIII c.¹⁶. O. Hnatyuk's monograph is a thorough interdisciplinary investigation, in which attempts are made to comprehend the spiritual song in the theological and philosophical sense. The key problem in the study of Ukrainian paraliturgical culture is the question of its connections with folklore. An important methodological significance in this aspect is the opinion of the prominent Ukrainian folklorist Filareta Kolessa that works of book origin, in particular carols from «Bohoglasnyk», cannot be unconditionally included in folk songs¹⁷. Y. Medvedyk emphasizes that «...Bogoglasnyk Christmas songs are the product of individual, author's creativity, which, in the end, is «certified» by acroverses, which directly indicate the manifestation of the personal factor»¹⁸.

Mstislav Yurchenko in the early 1990s, researching the history of Ukrainian sacred music, became interested in choral chants¹⁹. Not so long ago, the musicologist purposefully returned to this issue and emphasizes: «Choral arrangements of religious chants have a dual function. On the one hand, they are choral works of mostly medium form, and thus constitute an element of performance and composition. On the other hand, these works are related to

¹³ Hrinchenko M. (1922) *Istoriya ukrajinskoji muzyky* [History of Ukrainian music]. Kyjiv: Spilka, p. 153. (in Ukrainian)

¹⁴ Medvedyk Ju. (2006) *Ukrajinska dukhovna pisnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU. (in Ukrainian)

¹⁵ Ghnatjuk O. (1994) *Ukrajinska dukhovna barokova pisnja* [Ukrainian spiritual baroque song]. Varshava–Kyjiv: Pereval. (in Ukrainian)

¹⁶ Zosim O. (2017) *Shhidnoslovjansjka dukhovna pisnja* [Eastern Slavonic spiritual song]. Kyjiv: NAKKKiM. (in Ukrainian)

¹⁷ Kolessa F. (1970) Z caryny ukrajinskoji muzychnoji etnoghrafiji [From the area of Ukrainian musical ethnography]. Kolessa F. *Muzykoznavchi praci* [Labours of musicologist]. Kyjiv: Naukova dumka, p. 278. (in Ukrainian)

¹⁸ Medvedyk Ju. (2006) *Ukrajinska dukhovna pisnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU, p. 50. (in Ukrainian)

¹⁹ Yurchenko M. S. (1992) *Dukhovna muzyka* [Sacred music]. *Istoriya ukrajinskoji muzyky* [History of Ukrainian music]. T. 4. 1917–1941 / red. Parkhomenko L. O. (vidp.), Lytvynova O. U., Filjc B. M. Kyjiv: Naukova dumka, pp. 105–124. (in Ukrainian)

religious music and in this sense may be interesting for the study of national components in paraliturgical music»²⁰.

Paraliturgical art (original choral works and arrangements of spiritual songs) is vividly represented in the compositional heritage of the diaspora²¹. Among the authors who worked in the genres of paraliturgical music were: O. Koshyts, M. Hayvoronsky, A. Hnatyshyn, M. Fedoriv, B. Kushnir, H. Kytasty, I. Sonevtsky, as well as the clergy – Archpriest P. Budny, Fr. I. Zayats, Fr. Z. Zlochovsky, Fr. H. Pavlovsky and others. These works not only promoted the national spiritual song, but also served as an ethno-preserving factor. The leading genre in this field was chant, and therefore L. Pyatenko's dissertation on its features in the context of world culture contains methodological aspects for our research²². The widespread and popular genre of Christmas songs' choral arrangement, in particular kolyadky and shchedrivky, deserves a comprehensive scientific assessment. Bohdan Shkilnyk, analyzing the current state of scientific research of Ukrainian scientists on this genre, draws attention to humanistic, philosophical, moral and aesthetic aspects²³.

The most numerous, multi-genre and significant is the paraliturgical work of the outstanding conductor and composer **Oleksandr Koshyts** (1875–1944), as sacred music belonged to spheres especially close to him. The son of a priest, a graduate of the Kyiv Theological Academy, Candidate of Theology, regent who «resurrected» the music of Artemy Wedel, – O. Koshyts in the early XXth century introduced the idea of «style concerts» of choral music, based on the promotion of one genre in one program. Concentrating on the performance of kolyadkas, shchedrivkas and chants of the XVI–XVIIth centuries, the conductor especially appreciated the chants for their originality and as a genotype of church art on folk soil²⁴. Ukrainian kolyadkas and shchedrivkas, chants edited by O. Koshyts

²⁰ Jurchenko M. (2017) Khorovi obrobky ukrajinsjkykh religijnykh kantiv na pochatku XX st. [Choral treatments of the Ukrainian religious cants at the beginning XX of century] *Ukrajinsjka muzyka: naukovyj chasopys*, vol. 2(24), p. 46. (in Ukrainian)

²¹ Karas H. (2012). *Muzychna kultura ukrainskoj diaspori u svitovomu chasoprostori XX stolittja* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. (in Ukrainian)

²² Pjatenko L. (1997) *Ukrajinsjkyj kant u konteksti svitovoji kuljтуры: zhanr, stylj* [Ukrainian cant in the context of world culture : genre, style] (Phd Thesis), Kyjiv: NMAU im. P. I. Chajkovsjkogho. (in Ukrainian)

²³ Shkilnyk B. (2017) Rizdvjani pisni jak dzherelo khorovykh obrobok ukrajinsjkykh kompozytoriv (kinej XIX – seredyny XX stolittja) [Christmas songs as source of choral treatments of the Ukrainian composers (an end of XIX is middles of XX of century)]. *Ukrajinsjka kuljtura: mynule, suchasne, shljakhy rozvytku*. Rivne, vol. 24, p. 45. (in Ukrainian)

²⁴ Koshyts O. (1998) *Lysty do drugha (1904–1931)* [Folias are to the friend]. Kyjiv, p. 26. (in Ukrainian)



were published in separate collections in the 1930s during the composer's lifetime. The most complete collection of his religious works, published by Z. Lysko in the USA (1970), includes chants and psalms (13 pieces) arranged by the composer, which were written in Kyiv in 1918 and published in 1920 in Vienna²⁵ and 16 kolyadkas arranged for mixed and female choirs in the 1920s²⁶. A detailed analysis of O. Koshyts' composition and performance was performed by N. Kalutska and L. Parkhomenko²⁷.

O. Koshyts' spiritual music, which belonged to the «new school» of Ukrainian church music (according to O. Kozarenko), was characterized by «exquisite simplicity, general enlightenment of color, <... > deeply personal (even intimate) nature of God's perception, which became a manifestation of traditional mental guidelines»²⁸. According to O. Kozarenko, he introduced intonation resources of the ancient monody into the national musical dictionary. In general, O. Koshyts' work outlined a new way of accumulating ancient traditions of sacred art and today is unique in its depth and scale of the artistic experiment – the adaptation of the monodic technique of significant singing in choral polyphony. The composer's textural and formative search «became the first – truly unstylish in essence – attempt to voice an authentic national cult tradition rooted in the genetics of specific Lavra and folk group performance»²⁹.

The outstanding conductor, bandura player and composer **Hrygory Kytasty** (1907–1984) repeatedly turned to the chant genre. He firstly wrote the original work «Oy na gori, na gori» for solo (soprano and bass) and unaccompanied mixed choir (Detroit, 1954), which was published and recorded in Ukraine in the early 2000s.³⁰ Chant has a three-part form, a transparent compact choral

²⁵ Koshyts O. (1970) *Relighijni tvory* [Religious works]. Njju-Jork: UVAN u SSHa, pp. 563–641 (in Ukrainian)

²⁶ Ibid, p. 645–721.

²⁷ Kalutska N. (2001) *Mystecjka dijajlnistj Oleksandra Koshycja v konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music] (Phd Thesis), Kyjiv. (in Ukrainian); Kalutska N., Parkhomenko L. (2012) *Oleksandr Koshycj: mystecjka dijajlnistj u konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music]. Kyjiv: Feniks. (in Ukrainian)

²⁸ Kozarenko O. (2000) *Fenomen ukrajinskoji nacionalnoji muzychnoji movy* [The phenomenon of Ukrainian national musical language]. Ljviv: NTSh, p. 123. (in Ukrainian)

²⁹ Kalutska N. (2001) *Mystecjka dijajlnistj Oleksandra Koshycja v konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music] (Phd Thesis), Kyjiv, p. 18. (in Ukrainian)

³⁰ Kytasty H. (2006) Kant «Oj na ghoru na ghoru» [Cant «Oh on a mountain, on a mountain»]. Kytasty H. *Sluzhba Bozha* [Liturgy]: Notna zbirka dlja mishanogho khoru. Kyjiv. pp. 50–51. (in Ukrainian); Kytasty H. (2003) *Sluzhba Bozha* [Liturgy]. Kamernyj khor «Dzvony Podolu». CD. Fundacija Kytastykh. (in Ukrainian)

texture. The main theme is concentrated in the parts of the soloists, and the choir in the first case serves as a tonal and harmonious background for them, maintaining the organ point, in the second – echoes the main motive, echoing in pauses or acting as a link between episodes. In 1988, on the occasion of the millennium of the Christianization of Rus-Ukraine in the United States, a collection of chants for bandura was published, which included arrangements by H. Kytasty «Strashnyi Sud», «Potop» and «Syritka» for bandura chapel (homogeneous or mixed composition)³¹. V. Dutchak notes that «the author used the already known arrangements of chants by P. Demutsky, M. Leontovych, J. Yatsynevych, leaving the choral score unchanged, adding only the accompaniment of banduras. However, in each case, Kytasty creatively elaborates the choral score, aiming to preserve the features of the chant genre, its traditional sound accompanied by a lyre or kobza-bandura. He not only adds sound for the choir, but also composes instrumental introduction (as in the edging «Strashnyi Sud», «Syritka»), overplays (as, for example, in the edging «Strashnyi Sud», «Syritka»). In the edging «Syritka» H. Kytasty instructs the soloist to perform individual verses and, accordingly, creates two options for accompaniment (for solo and choral performance)»³².

It should be noted that the activity of the Basilians (monks of the Basilian Order), the mainstay of the Greek Catholic Church, was rich in the development of Ukrainian spiritual song. Iryna Matychyn wrote: «...the monks of this order worked out and published a significant spiritual song repertoire, systematizing it in the song anthology «Bogoglasnyk»»³³. Basilian songs were the basis of the rich paraliturgical work of **Myron Fedoriv (1907–1993)** from the United States. His work includes: church songs, Ukrainian religious songs (more than three hundred of them), songs, carols (more than a hundred of them); recording of Basilian melodies³⁴. Some of these works are author's, but in most cases the

³¹ Makhlay I. (ed.) (1988) *Zbirka not na banduru: ukrajinsjki narodni kanty* [Bandura note collection: Ukrainian folk cants] № 15. Parma (Ohio, USA): Bandura Educational Commission. (in Ukrainian)

³² Dutchak V. (2013) *Bandurne mystectvo ukrajinskogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Diaspora of XX – Early XXI Century]. Ivano-Frankivsk: Foliant, p. 261. (in Ukrainian)

³³ Matychyn M. (2014) Paraliturghijna sprjamovanistj vasylijanskojho pisenosti [Paraliturgical focus vasylian songs]. *Naukovi zapysky Ternopil'skogoho nacionalnogho pedagoghichnogho universytetu imeni Volodymyra Ghnatjuka. Serija: Mystectvoznavstvo*. no. 2. p. 60.

³⁴ Fedoriv M. (ed.) (1955) *Vasylijanskyj ghlaspisnecj. Spysav o. Myron Fedoriv, doktor muzyky* [Basilian writer. Written by Fr. Myron Fedorov, Doctor of Music]. Vinnipeg, Man.: Vasylians. (in Ukrainian); Fedoriv M. (1985) *Ukrajinsjki pisni. Koljady na mishanyj khor* [Ukrainian songs. Christmas carols on the mixed choir]. I. Filjadel'fija. (in Ukrainian); Fedoriv M. (1960) *Ukrajinsjki religijni pisni na khory mishani, cholovichi j zhinochi* [The Ukrainian religious songs are on choirs



composer arranged already known melodies. A separate group consists of solemn or lyrical songs and hymns in honor of the Virgin Mary and the saints. Many of these works are inspired by preparations for the celebration of the 1000th anniversary of the Christianization of Rus-Ukraine. M. Fedoriv borrows some lyrics and melodies of songs from Pochaiv «Bogoglasnyk», harmonizing them with the Ukrainian translation («Zberits'a nyini», «Hymn to Basil the Great», «O hore meni», «Rozpjatyi vysysh», «Liudy! Radujtesia Rozhdestvom»). By modernizing the lyrics and harmonizing the melody, the composer sought to give new life to ancient Basilian melodies. M. Fedoriv created choral songs based on the conditions and needs of the time, for educational purposes for the younger generation. M. Fedoriv's paraliturgical music, which illustrates the conservative orientations of the emigrant composer, is characterized by simplicity and ease of performance, which is due to the very nature of Galician folk singing. In the conservatism of the composer's aesthetic principles, there is a completely justified secret goal – to recreate a unique national figurative sphere, imbued with the spirit of soft Ukrainian temperament and deep religiosity.

The clergy contributed to the creation of paraliturgical music. Yes, the author of such works was Fr. **Hryhoriy Pavlovsky** (1884–1967) from the USA, in whose paraliturgical cycles («Kanty and Kolyadky», 1933, Philadelphia) the influence of O. Koshyts is felt. Archpriest **Petro Budny** (UAOC) in 1980 published the «Liturgy», to which he added the edging «Sorrowful Mother»³⁵. This work was written by the author in 1947 from Bishop Platon, Bishop of Rivne in Esslingen (Germany) and published in the magazine «Church and Life» in the same year without specifying the author of the study. In 1953, the Music Section of the Scientific Theological Institute of the UAC in the United States in the publication «Ukrainian Chants and Psalms»³⁶ reissued this chant with mark «unknown

mixed, masculine and woman]. vol. I. Shikagho: Vasylians. (in Ukrainian); Fedoriv M. (1960) *Ukrajinsjki religijni pisni na khory mishani, cholovichi j zhinochi, soljovi j instrumentalni* [The Ukrainian religious songs are on choirs mixed, masculine and woman, solo and instrumental]. Vol. II. Shikagho: Vasylijans. (in Ukrainian); Fedoriv M. (1995) *Cerkovni pisni dla zmishanogho khoru. I. Molebni pisni do Materi Bozhoji* [Church songs are for the mixed choir. I. Prayer Services are lean to Mother Divine.]. Ljviv: Misioner. (in Ukrainian); Fedoriv M. (2004) *Cerkovni pisni na mishanyj khor* [Church songs are for the mixed choir]. Repryntne vydannja. Ljviv. (in Ukrainian); Fedoriv M. (1986) *Cerkovni spivy na try odnorodni gholosy (zhinochi abo cholovichi)* [The church singing is on three homogeneous voices (woman or masculine)]. Filadelfija: ss. Vasylijanok. (in Ukrainian)

³⁵ [Budnyj P.] (1980) *Liturgija. Spivy na Bozhestvennij Liturgiji Sv. Ioanna Zolotoustogho na mishanyj khor. Muzyka Petra Budnogho* [Liturgy. Singing at the Divine Liturgy of St. John Chrysostom on mixed choir. Music by Peter Budny]. Vashynghton. (in Ukrainian)

³⁶ *Ukrajinsjki kanty i psalmy* [Ukrainian cants and psalms]. Muzychna sekcija Naukovoboghoslovskogho in-tu UPC v S.Sh.A., 1953, p. 9. (in Ukrainian)

author». By the way, this collection contained ten samples of the genre of authorship and arrangement by M. Lysenko, K. Stetsenko, M. Leontovych, O. Koshyts, P. Demutsky, J. Yatsynevych, P. Pavlovsky. In 1949 P. Budny made a second edition of chant and printed it as an appendix together with the Liturgy.

Andriy Hnatyshyn (1906–1995) from Vienna was one of the most prolific composers in the field of sacred music. The number of his sacred heritage is very solid. This is a collection of church songs «Bohorodytsi na slavu» (1974)³⁷, «Ukrainian church songs for all holidays» for mixed choir (1986)³⁸, collection of Ukrainian, Czech and Polish carols «Koliady» for mixed choir in four notebooks (1958–1960)³⁹ etc. A. Hnatyshyn's arrangement of paraliturgical works is one of the composer's outstanding achievements. It is dominated by several thematic areas: songs of the winter cycle, songs to the glorification of the Blessed Virgin, songs to other holidays of the annual liturgical circle, penitential songs of Great Lent. I. Demyanets states, that «A. Hnatyshyn's own compositions significantly complicate the stylistic principles of singing, which reflects the originality and depth of religious feelings of the Ukrainian people», they «follow the classical traditions of national liturgy and paraliturgy»⁴⁰.

Bohdan Y. Kushnir (b. 1921) from the United States included some songs that are not widely known in the collection of liturgical works. These are a cappella works «Christ is Risen» from Sokal, a carol from Przemyśl «There behind Bethlehem», Mary's songs («To Your feet, Virgin», «Our Lady shines» from «Bogoglasnyk» and «Virgin Mary» – lyrics and melody by R. Kupczynsky, accompanied by piano⁴¹.

Sacred music permeated the work of **Igor Sonevytsky** (1925–2006) from the United States. «Canti spirituali» and «Psalms» are considered to be his central and most original works. The cycle «Canti spirituali» («Spiritual Singing») was written in 1988 on orthodox texts for mixed choir and soloists (soprano or tenor) with piano or string orchestra and is on the border of genres – applied

³⁷ Total amount of songs dedicated to Virgin Mary - 97.

³⁸ Composer has written 61 songs for all holidays.

³⁹ There are 57 arrangements in total.

⁴⁰ Dem'janec I. (2009) *Mystecjka dijalnistj Andrija Ghnatyshyna v konteksti muzychnoji kuljтуры XX stolittja* [Artistic activity of Andriy Hnatyshyn in the context of 20th century musical culture] (Phd Thesis), Ljviv: Ljvivsijka nac. muz. akademija, p. 15. (in Ukrainian)

⁴¹ Kushnir B. (?) *Liturgiji i Panakhyda na osnovi tradycijnykh motiviv zakhidnykh ukrajinsjkykh zemelj na mishanyj khor ulozhyv Bohdan Kushnir* [Liturgies and Dead office on the basis of traditional reasons of western of Ukrainian earth Bohdan Kushnir concluded on the mixed choir]. [Detroit, SSHAJ]. (in Ukrainian)

church music and concert⁴². M. Skoryk characterizes the musical expression of the cycle as «ascetically touching»⁴³. «Canti spirituali» consists of 15 musical pieces. S. Pavlyshyn writes: «The maturity of the artist, who lived an internally rich life, resulted in music of great depth and strength of persuasion»⁴⁴. The most significant stylistic features of the composer are manifested in the pervasive lyrical nature of the music, which is specifically embodied in the combination of romantic features with Ukrainian folk. Central to the cycle were solo performances – «Virgin Mary», «Under Your Grace», «Suffering Mother», «Hallelujah». From the Psalms of David, the composer chose three: 113, 149 and 137 («Over the rivers of Babylon»). All of them are written for choir with piano or orchestra, 149th with solo bass-baritone. Their non-canonical texts are deeply philosophical poems that embody man's appeal to God, repentance, supplication. Psalm 137⁴⁵, which conveys the mourning of the Jewish people expelled from ruined Jerusalem to the Babylonian captivity, is close to a small cantata for mixed choir and symphony orchestra, has a pervasive form and is one of the composer's greatest achievements. The composer wrote spiritual solo songs: «Virgin Mary», two «Psalms» in T. Shevchenko's arrangement for baritone.

2. PARALITURGICAL WORKS OF MYKHAILO HAYVORONSKY.

The palette of Mykhailo Hayvoronsky's paraliturgical works is quite wide. These are: a cycle of chants from Pochaiv's «Bogoglasnyk», arrangements of carols, songs of the Virgin and Resurrection, prayers to the King of Heaven, communions. It should be noted that the «Bogoglasnyk» contains 250 ancient and newly created spiritual songs, grouped by calendar-thematic principle: songs dedicated to Jesus Christ, the Virgin and her miraculous icons, various saints and songs of penitential and prayerful content.

The central place of M. Hayvoronsky's paraliturgical work is occupied by the ancient «**Kanty**» from the Pochaiv «**Bogoglasnyk**» (1792)⁴⁶. This outstanding

⁴² Sonevtsky I. (1999) *Canti spirituali*. Sonevtsky I. *Dukhovni tvory* [Spiritual works]. Ljviv: Spilka kompozytoriv Ukrainy, pp. 68–99. (in Ukrainian)

⁴³ Skoryk M. (1993) *Slovo pro kompozytora* [A word is about a composer]. Sonevtsky I. *Solospivnyy dlja gholosu v suprovodi fortepiano* [Art songs for voice in accompaniment of piano.]. Kyjiv: Muzychna Ukrainy, p. 6. (in Ukrainian)

⁴⁴ Pavlyshyn S. (2005) *Ighor* Sonevtsky [Ihor Sonevckyy]. [2-e vyd., rozshyr. i dopovn.] Ljviv: BaK, p. 34. (in Ukrainian)

⁴⁵ Sonevtsky I. (1999) *Nad vavylonskymy rikamy* [Above the Babylon's rivers]. Sonevtsky I. *Dukhovni tvory* [Spiritual works]. Ljviv: Spilka kompozytoriv Ukrainy, pp. 100–107. (in Ukrainian)

⁴⁶ Slavych A. (ed.) (2015) *Dukhovni khorovi kompozycji Mykhajla Hajvoronskogo* [Spiritual choral compositions by Michael Hayvoronsky]. Drohobych: Posvit. (in Ukrainian); Hajvoronsky M.

achievement of the composer, who published them in 1939 in oo. Basilian, dedicated to the «Basilian Brotherhood in Zhovkva», received a favorable review of music critics. Stanislav Lyudkevych in the pages of «Dilo» (May 21, 1939) expressed confidence that «the collection will do a good service to our church choirs»⁴⁷. After analyzing the melodies of the chants, their character and origin, Pavlo Matsenko considered Hayvoronsky's elaboration «... long desired and the most appropriate work of recent times constructively and spiritually», and the content of the chants demonstrated «...pious worldview manifestations of the faithful Ukrainian churches –Orthodox and Greek Catholic...»⁴⁸.

Andriy Slavych notes: «M. Hayvoronsky took the melodies and lyrics to his collection from the Pochaiv «Bogoglasnyk» from 1790–1791, which was sent to him for use by the Basilians. The composer selected 16 melodies from it and submitted them in 19 arrangements (9 for mixed composition and 10 for homogeneous female choir). Interestingly, 3 songs («Let us exclaim, let us begin the song», «Glorious prophet of Gilead», «Mother of God shines») were worked out for both choirs. Musical and poetic texts of the songs of the «Bogoglasnyk», chosen by Hayvoronsky, represent all four parts of the anthology: songs of the Lord, the Virgin, the saints and repentance»⁴⁹. In a letter to Filaret Kolessa dated May 3, 1939, M. Hayvoronsky points out that he worked on the original copy of the Pochaiv «Bogoglasnyk», «...chose for a really long time, edited and worked out several options», preserving the original text⁵⁰.

Building their choral texture, M. Hayvoronsky uses the means developed and tested by him in arrangements of national songs⁵¹. Carefully treating the

O. (1939) *Kanty z Pochajivsjkogho «Boghghlasnyka»* (1792) [Cants from Pochaiv's «Bohohlasnyk»]. Zhovkva: Vasylijans. (in Ukrainian)

⁴⁷ Ljudkevych S. (1939) [Rec.] *Z novykh vydanj. Kanty z Pochajivsjkogho «Boghghlasnyka» na mishanyj i odnorodnyj khor zredaghuvav ta opracjuvav Mykhajlo O. Hajvoronskyj, 1939 r.* Vyd. oo. Vasylijan u Zhovkvi [From new editions. Edging from Pochaiv's «Bohohlasnyk» on the mixed and homogeneous choir by Michael Hayvoronsky, in 1939, oo. vasylians in Zhovkva]. *Dilo*, 21 trav., ch. 114. (in Ukrainian)

⁴⁸ Macenko P. (1939) Rec. na kn.: *Kanty iz Pochajivsjkogho Boghghlasnyka* (1792 r.). Zredaghuvav i opracjuvav Mykhajlo Hajvoronskyj. 1939 r. Drukarnja i vydavnytstvo oo. Vasylijan u Zhovkvi. Storinok notovykh 37 [Cants from Pochaiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zhovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)

⁴⁹ Slavych A. (2015) *Perednje slovo* [Front word]. *Dukhovni khorovi kompozycji Mykhajla Hajvoronskogho*. Droghobych: Posvit, p. 4. (in Ukrainian)

⁵⁰ Kolessa K. (ed.) (1996) *Lystuvannja Mykhajla Hajvoronskogho i Filareta Kolessy* [Correspondence of Michael Hayvoronsky and Filaret Kolessa]. Kupchynskyj O., Jasynovskij Ju. (ed.) *Zapysky naukovooho tovarystva imeni T. Shevchenka. T. CCXXXII : Praci Muzykoznavchoji komisiji*. Ljviv: NTSh, p. 318. (in Ukrainian)

⁵¹ Karas H. (2018). *Khorova obrobka narodnoi pisni u tvorchosti Mykhaila Hajvoronskoho* [Choral processing of folk song in the works of Mikhail Hayvoronsky]. *Visnyk Kyivskoho*

original melodies, the composer at the same time tries to ensure a certain melodic independence of voices and a variety of counterpoints. At the same time, they remain light and transparent and, as P. Matsenko notes in a review of the publication, «with the retention of the primitive melodies aroma, which depict the religious and melodic worldview of the Ukrainian people hidden in the texts of the chants»⁵². Comparing the chant arrangements of different composers (K. Stetsenko, M. Leontovych, P. Demutsky), V. Wytwycky concludes that «Havoronsky's chants are marked by a greater emphasis on their ecclesiastical character»⁵³. This is manifested in such means as antiphonal alternation of voices or individual groups, special harmonic combinations. P. Matsenko, summing up, noted that in the edits edited by M. Hayvoronsky «... there is a lot of new, original and specifically Ukrainian»⁵⁴.

Carrying out the processing of chants, M. Hayvoronsky set himself a difficult task – «to make arrangements for the choir and to preserve as much as possible the stylistic features and characteristics of the spiritual song of the early Classicism Ukrainian Baroque»⁵⁵. «However, the composer treated musical texts with all responsibility, – as Y. Medvedyk notes. – At first, the author of the arrangements had to work on poetic tests of songs. Most of them have a strophic structure with a significant number of stanzas. The composer was quite free with the verbal text: he removed a significant part of the stanzas, changed their places, gave new meaning to certain poetic inversions. Due to this, information about acrostic poems that indicated the authorship of the songs was lost. The music of the songs underwent rhythmic changes in the direction of reducing the duration of the notes, which gave the songs the necessary dynamism, clarity of form»⁵⁶.

natsionalnoho universytetu kultury i mystetstv. Seriya: Muzychne mystetstvo: zb. nauk. prats. Vyp. 1. Kyiv: Vyd. tsentr KNUKiM. S. 47–62. (in Ukrainian)

⁵² Matsenko P. (1939) Rec. na kn.: Kanty iz Pochajivsjkogho Boghohlasnyka (1792 r.). Zredaghuuvav i opracjuuvav Mykhajlo Hajvoronskyj. 1939 r. Drukarnja i vydavnyctvo oo. Vasylijan u Zhovkvi. Storinok notovykh 37 [Cants from Pochaiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)

⁵³ Wytwycky W. (2001) *Mykhajlo Haivoronskyj: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Ljviv, p. 107. (in Ukrainian)

⁵⁴ Matsenko P. (1939) Rec. na kn.: Kanty iz Pochajivsjkogho Boghohlasnyka (1792 r.). Zredaghuuvav i opracjuuvav Mykhajlo Hajvoronskyj. 1939 r. Drukarnja i vydavnyctvo oo. Vasylijan u Zhovkvi. Storinok notovykh 37 [Cants from Pochaiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)

⁵⁵ Slavych A. (2015) *Perednje slovo* [Front word]. *Dukhovni khorovi kompozycji Mykhajla Haivoronsjogho*. Droghobych: Posvit, p. 4. (in Ukrainian)

⁵⁶ Sit. by: Slavych A. (2015) *Perednje slovo* [Front word]. *Dukhovni khorovi kompozycji Mykhajla Haivoronsjogho*. Droghobych: Posvit, p. 4. (in Ukrainian)

M. Hayvoronsky wrote: «Songs written in honor of the miraculous icons of Mary the Virgin occupied a special place in the rich corpus of our spiritual song. These are songs that can be dated quite accurately, and the places where they are written can be determined without much difficulty. Usually, such poetic texts are full of descriptions of various miraculous properties of icons, often it is a “documented” indication of the exact date, often the plots are overgrown with apocryphal elements. Chant-concert to the Blessed Virgin of the Mother of God «Bozhija Mater siyaet» and is a response to the real event of 1756, when a miraculous Carmelite icon was crowned in Berdychiv, which «cleanses all lepers, heals the limping, the blind and the frail ...»⁵⁷.

At the same time, the composer enriched Ukrainian church music with **other paraliturgical works**. Despite the fact that work «Christ is risen from the dead» is written in a canonical text⁵⁸, then the choral prayers of M. Hayvoronsky are original, such as «God behold», which is based on the melody of O. Nyzhankivsky⁵⁹, «Prayer» with lyrics by O. Stefanovych⁶⁰ and the two eucharist songs «Receive the Body of Christ» and «Praise»⁶¹. Works «Heavenly Lord»⁶² та «Stradcha Mother of God»⁶³ are the arrangements of traditional spiritual songs. In the elaboration of the Easter song «Rano-ranenko» the features of the church tradition are organically combined with the folk song sources⁶⁴.

⁵⁷ Hayvoronsky M. O. (1939) *Kanty z Pochajivskogho «Boghoghlasnyka»* (1792) [Cants from Pochav's «Bohohlasnyk»]. Zhovkva: Vasylijans, p. 8. (in Ukrainian)

⁵⁸ Hayvoronsky M. O. (1947) *Khrystos Voskrese* [Christ will come back to life]. Drugha redakcija. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

⁵⁹ Hayvoronsky M. O. (1945) (oprac. na khor). *Melodija O. Nyzhankivskogho. Bozhe, spoghlanj* [Goodness, look]. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

⁶⁰ Hayvoronsky M. O. (1939) *Molytva* [Prayer]. Slova Ol. Stefanovycha. Partytura dlja cholovichogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

⁶¹ Hayvoronsky M. O. (1939) *Tilo Khrystovo pryjmite* [Accept a body dominical] (Fugha). (Prychasnyk A). Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork, 1939. 2 s. (unpublished). (in Ukrainian); Hayvoronsky M. O. (1939) *Khvalite* [Praise] (Fugha). Prychasnyk B. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

⁶² Hayvoronsky M. O. (1942) *Carju Nebesnyj* [To the tsar Celestial]. Molytva. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

⁶³ Hayvoronsky M. O. (1938–1948) *Stradecjka Matir Bozha* [Mother is Divine from Stradch]. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork, 1938–1948. 1 s. [Kant pro chudotvornyj obraz BoghoMateri v Stradchu, Zakh. Ukrajina. Meljodija tradycijna] (unpublished). (in Ukrainian)

⁶⁴ Hayvoronsky M. O. (1944) *Rano-ranenjko* [Early] (velykodnja pisnja). Tekst i mel. zi zb. F. Kolesy. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

Each of the above works is marked by sincerity and depth in the disclosure of human feelings and experiences. The composer's music conveys a different state of mind: here both solemn exaltation and restrained sorrow; lyrical enlightenment and playful joy. Preserving the traditional form for church music, M. Hayvoronsky fills it with universal meaning.

Let's focus on individual samples and analyze some means of musical expression that determine the stylistic features of the composer's work in this genre.

Both Eucharistic songs «Accept Christ body» and «Praise» written for mixed choir in the form of a fugue and demonstrate filigree in its application to this genre. Choral miniatures – «Christ is Risen»⁶⁵ and «Rano-ranenko»⁶⁶, are dedicated to holy Easter Day. Created in the 1940s, these works, despite their modest scale, attract a number of interesting compositional techniques. In particular, the chorus «Christ is Risen» begins with a joyful ascending bass phrase with the sounds of a tonic triad, which is picked up by other voices to merge on the sustained dominant chord with the fermata. Thus, the first four-bar graphically looks like an upward movement and it illustrates the words of the text, embodies the ascension of the human spirit. And then the canonical «echoes» of female and male voices help to convey a bright, sublime, festive mood. «Rano-ranenko kuronky zapily» is an old spring song from the collection of Filaret Kolessa. It belongs to the so-called genre of «ryndzivkas», related to folk carols, as evidenced by the structure of the poem (5 + 5 + chorus). The work is written in a verse-variation form with constant «renewal» of the chant and repetition of the chant with the words «Christ is already risen, he is truly risen!». Thus the author uses the means, reminding methods of folk song melodies processing by M. Leontovych.

More traditional examples of M. Hayvoronsky's spiritual music are such choral works as «Prayer» («Oh, Ty, shcho tamo, de Pochaiv») with lyrics by O. Stefanovych⁶⁷, «God, look at us» using the melody of O. Nyzhankivsky⁶⁸ and

⁶⁵ Hayvoronsky M. O. (1947) *Khrystos Voskrese* [Christ will come back to life]. Drugha redakcija. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

⁶⁶ Hayvoronsky M. O. (1944) *Rano-ranenjko* [Early] (velykodnja pisnja). Tekst i mel. zi zb. F. Kolessy. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

⁶⁷ Hayvoronsky M. O. (1939) *Molytva* [Prayer]. Slova Ol. Stefanovycha. Partytura dlja cholovichogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

⁶⁸ Hayvoronsky M. O. (1945) (oprac. na khor). Melodija O. Nyzhankivskoho. *Bozhe, spoghlianj* [Goodness, look]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

the chant «Stradcha Mother of God», which glorifies the miraculous icon of the Blessed Virgin in Stradcha⁶⁹. The prayer to the «Heavenly Lord»⁷⁰ is performed in the spirit of the slow parts of D. Bortnyansky's choral concerts, full of lyrical and enlightened feelings. The soft timbres of the female choir, the transparent triad, the choral exposition with «echoes» of the voices, the flexible rhythm, the wavy melodic pattern with the singing of sounds – these are the main means of expression designed to convey the state of «maestoso-religioso», as the composer himself outlines in the music sheets.

Choral arrangements of bright and original samples of Christmas carols occupy an important place in M. Hayvoronsky's creative work. The bright and joyful celebration of the Christ's Birth, closely associated with the rite of caroling, organically combined ancient pagan sources with Christian traditions. And the family wishes for happiness, health, and well-being are closely intertwined with the biblical story of the Savior's birth. Most folk and church carols are marked by a life-affirming spirit, bright, cheerful character, sincerity and poetry in the disclosure of human feelings, thoughts and experiences. Therefore, it is no coincidence that this folklore layer of the winter ritual cycle attracted the attention of M. Hayvoronsky. His choral arrangements of carols are marked not only by high compositional skills and appropriate artistic taste, but also available for performance by a wide range of music lovers. The composer worked on them throughout his life. The best of them were created in the 1930s – the first half of the 1940s in exile in the United States. According to researchers of M. Hayvoronsky's work, in particular V. Vytvytsky, this is perhaps the most rich period of the artist's work in this genre⁷¹. We can assume that the processing of folk songs became for M. Hayvoronsky not only a «creative laboratory», but also a kind of talisman, a symbol of the indestructibility of the folk spirit, the personification of the immortality of high human values in the tragic period before and during World War II.

The composer paid special attention to carols, concluding several choral cycles for different types of choirs – «Kolyadkas and Shchedrivkas», «Carols (from Hutsulshchyna, Boykivshchyna and Lemkivshchyn), «Hutsul Christmas».

⁶⁹ Hayvoronsky M. O. (1938–1948) *Stradecjka Matir Bozha* [Mother is Divine from Stradch]. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork, 1938–1948. 1 s. [Kant pro chudotvornyj obraz BoghoMateri v Stradchu, Zakh. Ukraijina. Meljodija tradycijna] (unpublished). (in Ukrainian)

⁷⁰ Hayvoronsky M. O. (1942) *Carju Nebesnyj* [To the tsar Celestial]. Molytva. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

⁷¹ Wytvycky W. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Njju-Jork, p. 104. (in Ukrainian)

The basis of the four-part choral cycle «**Hutsul Christmas**», published by the «Ukrainian Music Consignment Note» in New York in 1933, M. Hayvoronsky chose four melodies from the work «Hutsulshchyna» by V. Shukhevych and dedicated the cycle to the bright memory of the outstanding folklorist⁷². The cycle was highly praised by many Ukrainian cultural figures, including B. Kudryk, F. Steshko, V. Vytvytsky, and R. Prydatkevych. As V. Wytvycky notes, M. Hayvoronsky «admired the ancient ritual songs, especially in the songs of the winter cycle – kolyadkas and shchedrivkas»⁷³. And then M. Hayvoronsky's researcher of the life and work quotes words from the composer's letter to P. Matsenko dated October 10, 1939: «Interesting lyrics and melodies, and antiquity shines with its beauty and power». According to Borys Kudryk, the composer discovered a real «new world» – Hutsul carols and Christmas play songs – «romantic remnants of a pagan cult»⁷⁴. R. Prydatkevych held the same opinion, writing in a review of this «choral suite» that the composer managed to create a work in which he preserved the «smell of pre-Christian times», and the cycle in general «is a huge asset for our music literature»⁷⁵. Fedir Steshko emphasized the evolution of the composer's development in this genre: «Hayvoronsky, during his American life, worked a lot both on understanding the signs of Ukrainian folk melody and on his compositional technique. There is no trace left of the earlier, somewhat primitive harmonization of songs – the author has fully mastered the style of Leontovych and the late Stetsenko. All songs are processed with preservation of characteristic signs of the Ukrainian national way of group singing»⁷⁶. The outstanding folklorist Filaret Kolessa, with whom the composer kept in touch, consulted and considered himself a follower in his work, praised M. Hayvoronsky's arrangements. F. Kolessa emphasized in his letter: In your works <...> fresh, original talent, youthful scope and highly developed compositional technique are seen everywhere, and, most

⁷² Hayvoronsky M. (1933) *Ghucul'sjke Rizdvo: khorovi obrobky ukrajinsjkykh narodnykh pisenj dlja mishanogho khoru* [Gucul Christmas: choral treatments of the Ukrainian folk songs for themixedchoir]. Njju-Jork: Ukrajinsjka muzychna nakladnja. (in Ukrainian)

⁷³ Wytvycky W. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Njju-Jork, p. 108. (in Ukrainian)

⁷⁴ Kudryk B. (1936) *Z novishykh vydanj tvoriv M. Haivoronsjkogho* [From more new editions of works by Michael Hayvoronsky]. *Dilo*, 27 zhovt., p. 5. (in Ukrainian)

⁷⁵ Prydatkevych R. (1934) *Novovydani opracjuvannja ukrajinsjkykh narodnykh pisenj dlja mishanogho khoru Mykhajla Hayvoronsjkogho* [The new editions working of the Ukrainian folk songs is for the mixed hoir in the arrangements of by Michael Hayvoronsky]. *Svoboda*, no. 177, p. 4. (in Ukrainian)

⁷⁶ Steshko F. (1993) [Recenzija]: Hayvoronsky M. O. *Ukrajinsjki narodni pisni Podillja...* Ukrainian Music Edition. New-York, 1937 [Hayvoronsky M. O. *Ukrainian folk songs of Podilla...* Ukrainian Music Edition. New-York, 1937]. *Ukrajinsjka muzyka*, 1938, no. 5, p. 89. (in Ukrainian)

importantly, understanding and mastering the spirit of Ukrainian folk music, which assures them of longevity»⁷⁷. M. Hayvoronsky's work on choral arrangements of folk and church carols did not stop in the future as well.

Oksana Pismenna and Orysia Tsybukh-Petryshyn were among the first in independent Ukraine to analyze carols arranged by M. Hayvoronsky, paying attention to the musical form, harmony, development of thematic material and came to the conclusion that «...the choral cycle "Hutsul Christmas" demonstrates the high professional level of the composer, deep mastering, study and transformation of characteristic features of musical notation depending on regional specificity of the used source»⁷⁸. Andriy Slavych also analyzes the cycle and published it, making it available for performance by choirs in Ukraine⁷⁹.

Some examples of the composer's carols, in particular «At Christmas», «Hutsul carol», «In Bethlehem», «At night, at midnight» and «The Immaculate Virgin gave birth to a Son», created in 1942–1945, attract attention⁸⁰. While abroad, M. Hayvoronsky never lost his spiritual connection with his native land and the achievements of national culture. Interestingly, it was at this time in 1942 that the eminent British composer B. Britten, who also found himself in exile, created a series of «Christmas Songs» («Ceremony of carols») for children's boys' choir and harp or piano. Thus, the arrangements of the spiritual

⁷⁷ Kolessa Kh. (ed.) (1996) *Lystuvannja Mykhajla Haivoronsjkogho i Filareta Kolessy* [Correspondence of Michael Hayvoronsky and Filaret Kolessa]. Kupchynskij Ju. (ed.) *Zapysky naukovochoho tovarystva imeni T. Shevchenka. T. CCXXII : Praci Muzykoznavchoji komisiji*. Ljviv: NTSh, p. 313. (in Ukrainian)

⁷⁸ Pysmenna O., Tsybukh-Petryshyn O. (2009) *Koljadky ta shhedrivky v obrobkakh zakhidnoukrajinsjkykh kompozytoriv XIX–XX st.* [Christmas carols and hymns in the arrangements by ukrainian composers of the 19th and the first half of the 20th centuries]. *Zapysky naukovochoho tovarystva imeni T. Shevchenka. Praci Muzykoznavchoji komisiji*. Ljviv, T. CCLVIII, p. 188. (in Ukrainian)

⁷⁹ Slavych A. (ed.) (2016) «*Ghuculjsjke Rizdvo*» – *khoroovyj cykl Mykhajla Haivoronsjkogho* [«Hutsul Christmas» – Michael Hayvoronsky's Choral Cycle]. Droghobych: Posvit. (in Ukrainian); Slavych A. (2015) *Rizdvjanyj khoroovyj cykl Mykhajla Haivoronsjkogho* [Christmas choral cycle of by Michael Hayvoronsky]. *Molodj i rynek*. Droghobych, no. 8 (127), pp. 134–136. (in Ukrainian)

⁸⁰ Hayvoronsky M. O. (1943) *Ghuculjsjka koljadka «Presvjata Marija»* [Gucul christmas carol the «Most Holy Maria»]. *Partytura dlja mishanogho khoru bez suprovodu*. Njju-Jork, 1943. 1 s. [Melodiju zapysav K. Kvitka. Tekst zredaghuvav i dopovnyv ta na khor opracjuvav M. O. Hayvoronsky]. (unpublished). (in Ukrainian); Hayvoronsky M. O. (1945) *V Vyflejemi* [In Bethlehem]. *Koljada. Partytura dlja mishanogho khoru bez suprovodu*. Njju-Jork. 1 s. (unpublished). (in Ukrainian); Hayvoronsky M. O. *Prechysta Diva Syna zrodyla (koljadka)* [Clean Virgo of Son bore (christmas carol)]. *Podillja. Partytura dlja mishanogho khoru bez suprovodu*. Njju-Jork. 2 s. (unpublished). (in Ukrainian); Hayvoronsky M. O. (1947) *Snochy opivnochy* [From night in midnight]. (koljadka). *Zapys o. Ant. Beryka vid lemkiv. Partytura dlja mishanogho khoru bez suprovodu*. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

songs of the two composers, a Ukrainian and a British, can be linked by a common idea that affirms the belief in goodness and beauty that can save the world from destruction.

Folk melodies of different regions of Ukraine are the basis of arrangements of kolyadkas and shchedrivkas by M. Hayvoronsky. These are original examples of folk songs, the melodies of which were recorded in Kyiv region («At Christmas»), Hutsulshchyna region («St. Mary»), Lemkivshchyna region («At night, at midnight»), Podillia («The Immaculate Virgin gave birth to a Son»). Each of them has its own intonation-rhythmic, fricative-harmonic features, poetic structure and general form, i.e. reflects the stylistic features of a particular region. As V. Vytvytskyi notes, M. Hayvoronsky «was the first of our composers to pay such great attention to the division of arrangements according to the place of songs origin, giving a break to Ukrainian musical dialectology»⁸¹. M. Hayvoronsky's skill is that he, on the one hand, adheres to the traditions developed by the compositional practice of previous generations, and on the other – uses the means of musical expression to individualize the figurative content of each carol in particular.

One of the best arrangements is the Lemko carol «At night, at midnight», created by M. Hayvoronsky in 1942. According to the score, the text and melody were recorded by Father Antin Berik. This is a sincere and touching story about the birth of Jesus Christ, which focuses on the figure of the Mother of God, her care of the baby. The general character of music is light, calm, dreamy, full of warmth and tenderness. The image of the Mother of God traditionally represents the personification of boundless maternal devotion and love. The carol sounds at a leisurely pace «moderato». However, the author concretizes the image with the indication «misterioso», because in the Christmas action there is always an element of sacrament and mystery. The musical form of the work is verse-variation. The main theme consists of two parts – a four-bar chant and a twice-repeated four-bar chant (scheme – abb1). This structure is typical of many arrangements of Ukrainian folk songs. The melody is dominated by smooth, gradual, wavy motion with a gradual expansion of the range. The rhythmic pattern with an emphasis on the second and third parts of the bar in the size of $\frac{3}{4}$ resembles a mazurka. And this is no accident, because the Lemkos at one time (before their deportation by the Polish communist regime in the late 1940s) lived next to the Poles, and therefore there was a rich

⁸¹ Vytvytsky V. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Njju-Jork, p. 107. (in Ukrainian)

interaction of the two cultures. As for the choral texture, the composer chose the traditional chord-harmonic presentation for this genre. However, he diversifies it with the help of interesting techniques, strives to melodize the choral fabric, saturates it with echo, enriches it with various movements. The original is a fretharmonious language with the use of plagal inversions, which colors the music in soft «pastel» tones. The composer strives to renew the musical fabric in the exhibition and when repeating the chorus uses long durations in the accompanying voices as vocals (open sound «a»). M. Hayvoronsky demonstrates high compositional skills in the next three stanzas of the carol song. Keeping the folk melody unchanged, he constantly updates the musical material due to textured and harmonious variation, uses the echoes of the parties in the spirit of church antiphonal singing, elements of «instrumentalization» of the upper voice (vocals on «a»). Such techniques testify to M. Hayvoronsky's creative mastering of processing folk melodies methods by M. Leontovych. The text of the carol mentions a «feather from paradise», which the baby promises to bring to the mother in the future so that she can sleep. «Lullaby» intonations and rhythms appear in the music, which promotes a feeling of calm, dreaminess, silence. The choral arrangement of the carol «At night, at midnight» by M. Hayvoronsky is indicative of the composer's creative method in this genre. It not only testifies to the specifics of the elaboration of the folk song source, but also has a high artistic value. If the carol «Midnight at Night» arranged by M. Hayvoronsky represents Lemkivshchyna, «The Immaculate Virgin gave birth to a Son» refers to another ethnographic region of the Carpathians – Hutsul region⁸². It is no coincidence that the composer defined its name as «Hutsul carol». The work was written in 1943, as evidenced by the recording on the choral score. And also the specified folklore source – record of K. Kvitka, probably from the collection «Ukrainian folk melodies». By the way, this is not only a thorough scientific work of a Ukrainian folklorist, which represents the richness and diversity of folk music. Composers, in particular L. Revutsky, B. Lyatoshynsky, P. Kozytzky and many others, who repeatedly used these melodies in their works, repeatedly referred to K. Kvitka's collection. M. Hayvoronsky kept the original melody in the arrangement of the Hutsul carol, but edited the text and supplemented it according to his own artistic and poetic taste. It should be emphasized that in

⁸² Hayvoronsky M. O. (1943) *Ghucul'sjka koljadka «Presvjata Marija»* [Gucul christmas carol the “Most Holy Maria”]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1943. 1 s. [Melodiju zapysav K. Kvitka. Tekst zredaghuvav i dopovnyv ta na khor opracjuvav M. O. Hayvoronsky]. (unpublished). (in Ukrainian)



many works of this genre, he repeatedly added words, expanded the text to create a full-fledged finished choral composition.

The carol «The Immaculate Virgin gave birth to a Son» mentions a traditional event for the genre – the birth of Jesus Christ, who is joyfully greeted and generously gifted by the «three kings» from the East. M. Hayvoronsky puts the four stanzas of the carol into a clear musical form with an alternation of singing and chorus. Thus, in music the first and third stanzas of singing are repeated, and the second and fourth acts as its updated variant. The nature of the music is bright, cheerful, solemn in a clear marching rhythm. The composer changes choral voices in places, using the double counterpoint of the octave, which renews the musical material and diversifies the timbre palette. As for the carol chorus, it always sounds invariably on the words «Oh, rejoice, earth, rejoice people, glorious eternal God, glorious in heaven and earth». The initial unison tutti complements the chord's full-sounding chords in traditional harmonization.

M. Hayvoronsky's choral arrangement «The Immaculate Virgin gave birth to a Son» is large-scale in structure with active musical development⁸³. It is based on the ancient Podillia carol, the melody of which has its roots in pagan times. This is evidenced by the poetic form of the song, which, despite the religious content, has a typical for this genre ten-syllable structure of the line with the refrain: «Pre-chys-ta Di-va || Sy-na zro-dy-la, || Ra-duy-sia» → 5+5+3. And also the corresponding rhythmic drawing. This is one of the main song types of carols, which are found not only in Podillya, but also in other regions of Ukraine. The poetic text of the song is connected with the biblical story of the Son of God's birth, whom the evil king Herod seeks to destroy, but the Blessed Virgin saves the baby from danger. Despite the fact that the general character of M. Hayvoronsky's choral arrangement is festive, solemn, and life-affirming, the composer found an opportunity to reveal certain details of the poetic text in music. The work consists of five stanzas, each of which contains two lines. The first twelve-bar stanza is an exposition of the musical image of the Mother of God. Therefore, the character of this section is bright, majestic, sublime. The main theme is based on the same sounds of the major hexachord as the above-mentioned «Hutsul carol». At the same time, in the melody we meet the so-called «trichord chants» (e.g., «d-c-h», «d-a-g»), repetition of the phrase in the

⁸³ Hayvoronsky M. O. *Prechysta Diva Syna zrodyla (koljadka)* [Clean Virgo of Son bore (christmas carol)]. Podillja. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 2 s. (unpublished). (in Ukrainian)

spirit of a magic spell («h-h-h-a-c»), and this once again confirms the ancient origin of the folklore source. The gentle transparent triad of female voices is replaced in the second sentence by the rich timbres of a full-sounding chorus. M. Hayvoronsky's desire to melodize middle voices is also clearly manifested. The second stanza of the carol mentions Herod, and therefore the nature of the music changes. The main theme, more gloomy and severe, sounds in unison of bass in a parallel key – E minor. Sincere sadness is felt in the next fragment with the use of plagal harmonies against the background of a tonic organ point. The third stanza is another version of the original theme. It is a dialogue between the Blessed Virgin and Herod, who embody the antagonistic forces of good and evil. The beginning of the fourth, and later the fifth stanza, is superimposed on the end of the previous section, which contributes to the unity of the musical form. The fourth stanza depicts Herod seeking Christ in vain. The last fifth stanza of the carol is associated with the image of the Blessed Virgin, who securely hides the Son of God. Music attracts attention with its sincerity, warmth, cordiality. The main theme in E minor is again performed by the bass, but it is enriched with a soft expressive counterpoint in the soprano. The composer originally concludes the work by holding the theme in middle voices against the background of the sustained sound of «h» in soprano and bass in muted dynamics, which creates a sense of mystery, charm. The music «freezes» on the sustained chord of the dominant of the parallel minor. In general, the carol «The Immaculate Virgin gave birth to a Son» was worked out by M. Hayvoronsky with great skill and reveals the characteristic stylistic features of the composer's music in the genre of choral arrangement of folk songs.

Another striking example in the artist's work is the treatment of the folk carol from Kyiv region «On Christmas Eve», created in 1944 in the second edition⁸⁴. The author supplemented both the melody and the text of the folklore source. The three stanzas of the carol mention the birth of Christ, the rising of the stars from the sea and the ringing of bells that heralded this joyful event. M. Hayvoronsky's work is a modest twelve-bar choral miniature, consisting of a four-bar chant and a twice-repeated four-bar chorus – a typical song form of folk music (abb1). The melody of the song is traditional in terms of intonation structure, but it is original in rhythm and is distinguished by active syncopation.

⁸⁴ Hayvoronsky M. O. (1944) *Na Rozhdestvo Khrystove* [On Christmas Christ]. Narodna koljada z Kyivshhyny. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. [Meljodiju i tekst dopovnyv Mykh. Hayvoronsky. Drugha redakcija] (unpublished). (in Ukrainian)



The recording of the carol melody by the composer, with a shift and variability of accents, is more reminiscent of the scientific approach of modern ethnomusicologists. As for other means of musical expression (harmony, texture), the carol «On Christmas Eve» is simpler than the previously analyzed samples.

The choral arrangement of the carol «In Bethlehem», created by M. Hayvoronsky in 1945, is the same laconic «sketch»⁸⁵. The author supplemented the first two stanzas with his own poetic text and the song became a five-stanza. In addition, he created his own version of the melody, according to the author, «in the folk spirit».

Thus, the paraliturgical works of M. Hayvoronsky represent an important part of the artist's creative work. Antin Rudnytsky generalized that in the field of church music M. Hayvoronsky «gave examples of deeply religious expressiveness, imposed on the one hand to folk songs, on the other – to Bortnyansky», as well as express «... and originality and specific talent of the composer»⁸⁶, and V. Wytwycky believed that «in its content Hayvoronsky's music is an expression of his religiosity and depth of thought and optimism», in which the composer «departed from the position of the «Peremyshl school», to the mastering of the church-folk style.»⁸⁷.

CONCLUSION.

During the twentieth century, composers of the Ukrainian diaspora, representing different styles, worked productively in the field of paraliturgical creativity. Original works and elaborations of folk samples of spiritual song present its various genres: carols, chants, psalms, songs to saints and holidays.

Sacred music has always attracted the attention of M. Hayvoronsky, who was aware of his role in the development of national culture. However, the composer turned to this genre during the period of emigration. Particularly rich in this context were the years 1930–1940, when numerous examples of sacred music were created, which have a high artistic value. Paraliturgical music by M. Hayvoronsky testifies to a strong connection with traditions: here the influence of «partsong», and the achievement of the «golden age» of

⁸⁵ Hayvoronsky M. O. (1945) *V Vyflejemi* [In Bethlehem]. Koljada. Partytura dlja mishanogho khoru bez suprovodu. Njju-Jork. 1 s. (unpublished). (in Ukrainian)

⁸⁶ Rudnyckyj A. (1963) *Ukrajinsjka muzyka istorychno-krytychnyj oghljad* [Ukrainian musicis: a historically-critical review]. Mjunksen: Dniprova khvylja, p. 144. (in Ukrainian)

⁸⁷ Wytwycky V. (2001) *Mykhajlo Hayvoronsky: Zhyttja i tvorčistj* [Mikhail Hayvoronsky: Life and Creativity]. Ljviv, pp. 105, 144. (in Ukrainian)



Ukrainian music, and creative achievements in this genre of older contemporaries – M. Leontovych, K. Stetsenko, O. Koshyts. On the other hand, the close connection of this music of M. Hayvoronsky with folklore sources is noticeable, first of all, in the sphere of melody, texture, principles of development of musical material. The sacral-aesthetic element of M. Hayvoronsky's spiritual music is expressed by the figurative content of these works (bright, contemplative mood, sorrowful-focused prayer spirit, joyful exaltation, mood setting), aesthetic categories (sublime, beautiful, harmony, aesthetic ideal). The composer also finds the appropriate means of musical expression to realize his idea. Among them – bright melodies with the advantage of gradual movement, roundness and smoothness of melodic phrases, major-minor fret system with «interspersed» of colorful harmonies, homophonic-harmonic presentation of the texture with a desire to melodize voices and using elements of polyphony (fugue-eucharistic songs), timbre in the form of comparison of soloists and the whole chorus, couplet-variational principle of development. Due to its genre and style features, the spiritual music of M. Hayvoronsky became an integral part of the development of the national school of composers and contributed to the establishment of its identity.

SUMMARY

Due to its genre and stylistic features, the paraliturgical music of diaspora composers, including Mykhailo Hayvoronsky, became an integral part of the development of the national school of composers and contributed to the establishment of its identity. The genre of processing spiritual songs as a sacred and aesthetic element of the spiritual musical culture of Ukrainians symbolizes the search for ethnic identity, where the ideas of national and cultural identity are being realized.



REFERENCES:

- [1] [Budnyj P.] (1980) *Liturhija. Spivy na Bozhestvennij Liturhiji Sv. Ioanna Zolotoustogho na mishanyj khor. Muzyka Petra Budnogho* [Liturgy. Singing at the Divine Liturgy of St. John Chrysostom on mixed choir. Music by Peter Budny]. Vashynghton. (in Ukrainian)
- [2] Dem'janec I. (2009) *Mystecjka dijalnistj Andrija Ghnatyshyna v konteksti muzyčnoj kultury XX stolittja* [Artistic activity of Andriy Hnatyshyn in the context of 20th century musical culture] (Phd Thesis). Ljviv: Ljvivs'jka nac. muz. akademija. (in Ukrainian)
- [3] Dutchak V. (2013) *Bandurne mystectvo ukrajinskogho zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Diaspora of XX – Early XXI Century]. Ivano-Frankivsk: Foliant. (in Ukrainian)
- [4] Fedoriv M. (ed.) (1955) *Vasylians'kyj ghlasopisnecj. Spysav o. Myron Fedoriv, doktor muzyky* [Basilian writer. Written by Fr. Myron Fedoriv, Doctor of Music]. Vinnipegh, Man.: oo. Vasylian. (in Ukrainian)
- [5] Fedoriv M. (1960) *Ukrajins'jki religijni pisni na khory mishani, cholovichi j zhinochi* [The Ukrainian religious songs are on choirs mixed, masculine and woman]. vol. I. Shikagho: Vasylijans. (in Ukrainian)
- [6] Fedoriv M. (1960) *Ukrajins'jki religijni pisni na khory mishani, cholovichi j zhinochi, soljovi j instrumentalni* [The Ukrainian religious songs are on choirs mixed, masculine and woman, solo and instrumental]. Vol. II. Shikagho: Vasylijans. (in Ukrainian)
- [7] Fedoriv M. (1985) *Ukrajins'jki pisni. Koljady na mishanyj khor* [Ukrainian songs. Christmas carols on the mixed choir]. I. Filjadelfija. (in Ukrainian)
- [8] Fedoriv M. (1986) *Cerkovni spivy na try odnorodni gholosy (zhinochi abo cholovichi)* [The church singing is on three homogeneous voices (woman or masculine)]. Filadelfija: ss. Vasylijanok. (in Ukrainian)
- [9] Fedoriv M. (1995) *Cerkovni pisni dlja zmishanogho khoru. I. Molebni pisni do Materi Bozhoji* [Church songs are for the mixed choir. I. Prayer Services are lean to Mother Divine.]. Ljviv: Misioner. (in Ukrainian)
- [10] Fedoriv M. (2004) *Cerkovni pisni na mishanyj khor* [Church songs are for the mixed choir]. Repryntne vydannja. Ljviv. (in Ukrainian)
- [11] Hnatjuk O. (1994) *Ukrajins'jka dukhovna barokova pisnja* [Ukrainian spiritual baroque song]. Varshava–Kyjiv: Pereval. (in Ukrainian)
- [12] Hrinchenko M. (1922) *Istoriya ukrajins'koj muzyky* [History of Ukrainian music]. Kyjiv : Spilka. (in Ukrainian)
- [13] Jarosh O. (2015) *Khrystyjans'jka sakraljna muzyka: metodologichni pryncypy filosofsjko-religijneznachogho doslidzhennja* [Christian sacred music: methodological principles philosophical and religious studies research]. *Relighija ta socium*. Chernivci: Cherniveckyj nac. un-t, no. 1–2 (17–18), pp. 269–275. (in Ukrainian)
- [14] Jurchenko M. S. (1992) *Dukhovna muzyka* [Sacred music]. *Istoriya ukrajins'koj muzyky* [History of Ukrainian music]. T. 4. 1917–1941 / red. Parkhomenko L. O. (vidp.), Lytvynova O. U., Filjc B. M. Kyjiv: Naukova dumka, pp. 105–124. (in Ukrainian)
- [15] Jurchenko M. (2017) *Khorovi obrobky ukrajins'kykh religijnykh kantiv na pochatku XX st.* [Choral treatments of the Ukrainian religious cants at the beginning XX of century] *Ukrajins'jka muzyka: naukovyj chasopys*, vol. 2(24), pp. 45–51. (in Ukrainian)
- [16] Kalutska N. (2001) *Mystecjka dijalnistj Oleksandra Koshytsa v konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music] (Phd Thesis), Kyjiv. (in Ukrainian)
- [17] Kalutska N., Parkhomenko L. (2012) *Oleksandr Koshyts: mystecjka dijalnistj u konteksti muzyky XX storichchja* [Oleksandr Koshyts's Artistic Activity in the Context of Twentieth-Century Music]. Kyjiv: Feniks. (in Ukrainian)
- [18] Karas H. (2012). *Muzychna kultura ukraïnskoï diaspori u svitovomu chasoprostori XX stolittja* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. (in Ukrainian)
- [19] Karas H. (2018). *Khorova obrobka narodnoi pisni u tvorchosti Mykhaila Haivoronskoho* [Choral processing of folk song in the works of Mikhail Gavoronsky]. *Visnyk Kyivskoho*

- natsionalnoho universytetu kultury i mystetstv. Seriya: Muzychne mystetstvo: zb. nauk. prats. Vyp. 1. Kyiv: Vyd. tsentr KNUKiM. S. 47–62. (in Ukrainian)*
- [20] Kolessa K. (ed.) (1996) *Lystuvannja Mykhajla Ghajvoronskoghho i Filareta Kolessy* [Correspondence of Michael Hayvoronsky and Filaret Kolessa]. Kupchynskij O., Jasynovskij Ju. (ed.) *Zapysky naukovogho tovarystva imeni T. Shevchenka. T. CCXXXII : Praci Muzykoznavchoji komisiji*. Ljviv: NTSh, pp. 294–326. (in Ukrainian)
- [21] Kolessa F. (1970) *Z caryny ukrajinskoji muzychnoji etnoghrafiji* [From the area of Ukrainian musical ethnography]. Kolessa F. *Muzykoznavchi praci* [Labours of musicologist]. Kyjiv: Naukova dumka, pp. 270–286. (in Ukrainian)
- [22] Koshyts O. (1998) *Lysty do drugha (1904–1931)* [Folias are to the friend]. Kyjiv. (in Ukrainian)
- [23] Koshyts O. (1970) *Relighijni tvory* [Religious works]. Njju-Jork: UVAN u SSHa. (in Ukrainian)
- [24] Kozarenko O. (2000) *Fenomen ukrajinskoji nacionalnoji muzychnoji movy* [The phenomenon of Ukrainian national musical language]. Ljviv: NTSh. (in Ukrainian)
- [25] Kudryk B. (1936) *Z novishykh vydanj tvoriv M. Ghajvoronskoghho* [From more new editions of works by Michael Hayvoronsky]. *Dilo*, 27 zhovt., p. 5. (in Ukrainian)
- [26] Kushnir B. (?) *Liturgiji i Panakhida na osnovi tradycijnykh motyviv zachidnykh ukrajinskykh zemelj na mishanyj khor ulozhyv Boghdan Kushnir* [Liturgies and Dead office on the basis of traditional reasons of western of Ukrainian earth Bohdan Kushnir concluded on the mixedchoir]. [Detroit, SSHa]. (in Ukrainian)
- [27] Kytasty H. (2003) *Sluzhba Bozha* [Liturgy]. Kamernyj khor «Dzvony Podolu». CD. Fundacija Kytastykh. (in Ukrainian)
- [28] Kytasty H. (2006) *Kant «Oj na ghoři na ghoři»* [Cant «Oh on a mountain, on a mountain»]. Kytasty H. *Sluzhba Bozha* [Liturgy]: Notna zbirka dlja mishanogho khoru. Kyjiv. pp. 50–51. (in Ukrainian)
- [29] Ljudkevych S. (1939) [Rec.] *Z novykh vydanj. Kanty z Pochajivsjkogho «Boghohlasnyka» na mishanyj i odnoridnyj khor zredaghuvav ta opracjuvav Mykhajlo O. Hajvoronskij, 1939 r.* Vyd. oo. Vasylijan u Zhovkvi [From new editions. Edging from Pochaiv's «Bohohlasnyk» on the mixed and homogeneous choir by Michael Hayvoronsky, in 1939, oo. vasylians in Zovkva]. *Dilo*, 21 trav., ch. 114. (in Ukrainian)
- [30] Matsenko P. (1939) *Rec. na kn.: Kanty iz Pochajivsjkogho Boghohlasnyka (1792 r.). Zredaghuvav i opracjuvav Mykhajlo Hayvoronsky. 1939 r. Drukarnja i vydavnytvo oo. Vasylijan u Zhovkvi. Storinok notovykh 37* [Cants from Pochaiv's «Bohohlasnyk» (in 1792) by Michael Hayvoronsky. in 1939 Printing-house and publishing house of oo. vasylians in Zovkva. Musical pages 37]. *Svoboda*, 2 zhovt., vol. 228. (in Ukrainian)
- [31] Makhaj I. (ed.) (1988) *Zbirka not na banduru: ukrajinsjki narodni kanty* [Bandura note collection: Ukrainian folk cants] № 15. Parma (Ohio, USA): Bandura Educational Commission. (in Ukrainian)
- [32] Matijchyn M. (2014) *Paraliturghijna sprjamovanistj vasylijanskoji pisennosti* [Paraliturghical focus vasylian songs]. *Naukovi zapysky Ternopiljskogho nacionalnogho pedaghoghichnogho universytetu imeni Volodymyra Ghnatjuka. Serija: Mystectvoznavstvo*. no. 2. pp. 57–63.
- [33] Medvedyk Ju. (2006) *Ukrajinsjka dukhovna pishnja XVII–XVIII stolitj* [Ukrainian spiritual song of XVII–XVIII of centuries]. Ljviv: UKU. (in Ukrainian)
- [34] Pavlyshyn S. (2005) *Ighor Sonevycky* [Ihor Sonevycky]. [2-e vyd., rozshyr. i dopovn.] Ljviv: BaK. (in Ukrainian)
- [35] Pjatenko L. (1997) *Ukrajinskyj kant u konteksti svitovoji kultury: zhanr, stylj* [Ukrainian cant in the context of world culture : genre, style] (Phd Thesis), Kyjiv: NMAU im. P. I. Chajkovskijoghho. (in Ukrainian)
- [36] Prydatkevych R. (1934) *Novovydani opracjuvannja ukrajinskykh narodnykh pisenj dlja mishanogho khoru Mykhajla Ghajvoronskogho* [The new editions working of the Ukrainian folk songs is for the mixed hoir in the arrangements of by Michael Hayvoronsky]. *Svoboda*, no. 177, p. 4. (in Ukrainian)

- [37] Pysmenna O., Tsybukh-Petryshyn O. (2009) Koljadky ta shhedrivky v obrobkakh zakhidnoukrajinskykh kompozytoriv XIX–XX st. [Christmas carols and hymns in the arrangements by ukrainian composers of the 19th and the first half of the 20th centuries]. *Zapysky naukovogho tovarystva imeni T. Shevchenka. Praci Muzykoznavchoji komisiji*. Ljviv, T. CCLVIII, pp. 166–189. (in Ukrainian)
- [38] Rudnycky A. (1963) *Ukrajinsjka muzyka istorychno-krytychnyj oghljad* [Ukrainian musicis: a historically-critical review]. Mjunkhen: Dniprova khvylya. (in Ukrainian)
- [39] Shkilnyk B. (2017) Rizdvjani pisni jak dzherelo khorovykh obrobok ukrajinskykh kompozytoriv (kinec XIX – seredyny XX stolittja) [Christmas songs as source of choral treatments of the Ukrainian composers (an end of XIX is middles of XX of century)]. *Ukrajinsjka kultura: mynule, suchasne, shljakhy rozvytku*. Rivne, vol. 24, pp. 42–47. (in Ukrainian)
- [40] Shynkaruk V. (ed.) (2002) *Filosofskyj encyklopedychnyj slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrajin, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys. (in Ukrainian)
- [41] Shyp S. (2016) Kategoriya duhovnoy muzyki v pedagogicheskom kontekste [The category of spiritual music in a pedagogical context]. *Proceedings of Profesijna mystecjka osvita i khudozhnja kultura: vyklyky XXI stolittja: Materialy II Mizhnarodnoji nauko-vo-praktychnoji konferenciji* (Ukraine, Kyjiv, April 14–15, 2016), Kyjiv, pp. 329–338. (in Russian)
- [42] Skoryk M. (1993) Slovo pro kompozytora [A word is about a composer]. *Sonevcky I. Solospivy dlja gholosu v suprovodi fortepiano* [Art songs for voice in accompaniment of piano.]. Kyjiv: Muzychna Ukrajina, pp. 5–6. (in Ukrainian)
- [43] Slavych A. (ed.) (2015) *Dukhovni khorovi kompozycji Mykhajla Ghajvoronsjkogho* [Spiritual choral compositions by Michael Hayvoronsky]. Droghobych: Posvit. (in Ukrainian)
- [44] Slavych A. (2015) Perednje slovo [Front word]. *Dukhovni khorovi kompozycji Mykhajla Ghajvoronsjkogho*. Droghobych: Posvit, pp. 3–5. (in Ukrainian)
- [45] Slavych A. (2015) Rizdvjanyj khorovyj cykl Mykhajla Ghajvoronsjkogho [Christmas choral cycle of by Michael Hayvoronsky]. *Molodj i rynek*. Droghobych, no. 8 (127), pp. 134–136. (in Ukrainian)
- [46] Slavych A. (ed.) (2016) «*Ghuculsjke Rizdvo*» – khorovyj cykl Mykhajla Ghajvoronsjkogho [«Hutsul Christmas» – Michael Hayvoronsky's Choral Cycle]. Droghobych: Posvit. (in Ukrainian)
- [47] Sonevcky I. (1999) Canti spirituali. Sonevcky I. *Dukhovni tvory* [Spiritual works]. Ljviv: Spilka kompozytoriv Ukrajin, pp. 68–99. (in Ukrainian)
- [48] Sonevcky I. (1999) Nad vavylonskymy rikamy [Above the Babylon's rivers]. Sonevcky I. *Dukhovni tvory* [Spiritual works]. Ljviv: Spilka kompozytoriv Ukrajin, pp. 100–107. (in Ukrainian)
- [49] Steshko F. (1993) [Recenzija]: Hayvoronsky M. O. *Ukrajinsjki narodni pisni Podillja...* [Ukrainian Music Edition. New-York, 1937 [Hayvoronsky M. O. *Ukrainian folk songs of Podilla...* Ukrainian Music Edition. New-York, 1937]. *Ukrajinsjka muzyka*, 1938, no. 5, pp. 89–90. (in Ukrainian)
- [50] *Ukrajinsjki kanty i psalmy* [Ukrainian cants and psalms]. Muzychna sekcija Nauko-vo-boghoslovsjkogho in-tu UPC v S.Sh.A., 1953. (in Ukrainian)
- [51] Wytwycky V. (1954) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Njju-Jork. (in Ukrainian)
- [52] Wytwycky V. (2001) *Mykhajlo Hayvoronsky: Zhyttja i tvorchistj* [Mikhail Hayvoronsky: Life and Creativity]. Ljviv. (in Ukrainian)
- [53] Zosim O. (2017) *Skhidnoslovjansjka dukhovna pismja* [Eastern Slavonic spiritual song]. Kyjiv: NAKKKiM. (in Ukrainian)
- [54] Zosim O. L. (2019) Dukhovna pismja v zhanrovij systemi sakralnoji muzyky: Pytannja terminologhiji [Spiritual song in the genre system of sacred music: Issues of terminology]. *Visnyk Nacionalnoji akademiji kerivnykh kadriv kultury i mystectv*, no. 2, pp. 295–299. (in Ukrainian)

Archived materials from the personal fund of Hanna Karas:

- [55] Hayvoronsky M. O. (1945) (oprac. na khor). Melodija O. Nyzhankivskogho. *Bozhe, spoghlijanj* [Goodness, look]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)
- [56] Hayvoronsky M. O. (1942) *Carju Nebesnyj* [To the tsar Celestial]. Molytva. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian)
- [57] Hayvoronsky M. O. (1943) *Ghucul'sjka koljadka «Presvjata Marija»* [Gucul christmas carol the «Most Holy Maria»]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1943. 1 s. [Melodiju zapysav K. Kvitka. Tekst zredaghuvav i dopovnyv ta na khor opracjuvav M. O. Hayvoronsky]. (unpublished). (in Ukrainian)
- [58] Hayvoronsky M. (1933) *Ghucul'sjke Rizdvo: khorovi obrobky ukrajinsjkykh narodnykh pisenj dlja mishanogho khoru* [Gucul Christmas: choral treatments of the Ukrainian folk songs for themixedchoir]. Nju-Jork: Ukrajinsjka muzychna nakladnja. (in Ukrainian)
- [59] Hayvoronsky M. O. (1939) *Kanty z Pochajivskogho «Boghoghlasyuka» (1792)* [Cants from Pochaiv's «Bohohlasnyk»]. Zhovkva: Vasylijans. (in Ukrainian)
- [60] Hayvoronsky M. O. (1947) *Khrystos Voskrese* [Christ will come back to life]. Drugha redakcija. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)
- [61] Hayvoronsky M. O. (1939) *Khvalite* [Praise] (Fugha). Prychasnyk B. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian)
- [62] Hayvoronsky M. O. (1939) *Molytva* [Prayer]. Slova Ol. Stefanovycha. Partytura dlja cholovichogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)
- [63] Hayvoronsky M. O. (1944) *Na Rozhdstvo Khrystove* [On Christmas Christ]. Narodna koljada z Kyjivshhyny. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. [Meljodiju i tekst dopovnyv Mykh. Hayvoronsky. Drugha redakcija] (unpublished). (in Ukrainian)
- [64] Hayvoronsky M. O. *Prechysta Diva Syna zrodyla (koljadka)* [Clean Virgo of Son bore (christmas carol)]. Podillja. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian)
- [65] Hayvoronsky M. O. (1944) *Rano-ranenjko* [Early] (velykodnja pisnja). Tekst i mel. zi zb. F. Kolessy. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)
- [66] Hayvoronsky M. O. (1947) *Snochy opivnochy* [From night in midnight]. (koljadka). Zapys o. Ant. Beryka vid lemktiv. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 2 s. (unpublished). (in Ukrainian)
- [67] Hayvoronsky M. O. (1938–1948) *Stradecjka Matir Bozha* [Mother is Divine from Stradch]. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1938–1948. 1 s. [Kant pro chudotvornyj obraz BoghoMateri v Stradchu, Zakh. Ukrajina. Meljodija tradycijna] (unpublished). (in Ukrainian)
- [68] Hayvoronsky M. O. (1939) *Tilo Khrystovo pryjmite* [Accept a body dominical] (Fugha). (Prychasnyk A). Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork, 1939. 2 s. (unpublished). (in Ukrainian)
- [69] Hayvoronsky M. O. (1945) *V Vyflejemi* [In Bethlehem]. Koljada. Partytura dlja mishanogho khoru bez suprovodu. Nju-Jork. 1 s. (unpublished). (in Ukrainian)

Dundyak Iryna 

TRANSFORMATIONAL TENDENCIES OF THE UKRAINIAN DIASPORA ECCLESIASTICAL PAINTING

ABSTRACT:

Ecclesiastical painting of the diaspora is considered as an integral part of the artistic tradition of Ukrainian religious culture. The artistic processes that took place in ecclesiastical painting against the background of historical and cultural changes in the Ukrainian diaspora in the second half of the XXth century are being analyzed. Attention is paid to important art objects located in the compact settlements of the communities of the Ukrainian Western Diaspora in Europe, Australia, the USA, and Canada. The role of transformational processes of ecclesiastical painting on the example of works of R. Hluvko, J. Hnizdovsky, M. Levytsky, O. Mazuryk, J. Novoselsky are being investigated. The analyzed works clearly demonstrate modernist changes in aesthetic landmarks almost in line with stylistic changes in European art. The issue of artistic features of ecclesiastical painting of the diaspora is critically covered. Problems of temple ensemble, modern stylistic directions of temple concepts, etc. are being singled out.

INTRODUCTION.

First of all, it should be noted that the Ukrainian ecclesiastical painting, due to historical circumstances, in the period of the second half of the XXth century, exists in two diametrically opposed cultural spaces: Soviet Ukraine and the Ukrainian Western Diaspora, but united by similar fundamental artistic processes (conservation, synthesis, transformation), which occur with certain features.

The penetration of the world's leading trends in Christian temple art has always been based on a new visual interpretation of the sacred image. This has not always been acceptable to the church community, and such transformations are especially difficult for the diaspora to accept. After all, their task is to preserve the national identity as much as possible. Therefore, the features of modernism, i.e. the process of image transformation, penetrate into the ecclesiastical painting of the Ukrainian diaspora with the worldview and

 Doctor of Arts, Associate Professor of Design and Art Theory Department
Vasyl Stefanyk Precarpathian National University, UKRAINE

creative manners of individual artists. In this exploration, under such a transformation in ecclesiastical painting of the second half of the XXth century we understand the emergence of a new stylistic and visual expression of Christian ideas in the representation of modern culture. This is important, according to M. Rupnik, from the point of view that one of the key problems of modern culture is the substitution of the concept of faith as love, the concept of faith as a doctrine¹.

This process was not easy, because assimilation and preservation of national identity are two poles between which all existing diasporas try to find a balance. This led to the search for fundamentally new compositional and figurative solutions in well-known iconographic plots, the development of a new artistic and figurative language in ecclesiastical painting. In addition, the change in the architectural image of the temple led to a change in the form of traditional attributes of the rite, the circumstances in accordance with new artistic concepts. This was probably due to the fact that in the 1970s the generation that had grown up and was brought up in exile and tried to avoid «national conservatism» became socially active.

We consider the analysis of existing examples relevant not only for the reproduction of the historical outline of the course of processes in the fine arts of the diaspora, but also for a holistic understanding of the urgent needs and problems of modernity in this field. After all, today in Ukraine there are discussions about new forms of expression of images and symbols of Christianity in churches. Such a dialogue in Western Christian communities has lasted from the time after the Second World War to the present day, because each cultural epoch has its own sense of space and time and vision of the world, in particular the sacred world.

DEVELOPMENT FEATURES OF ECCLESIASTICAL FINE ARTS OF THE DIASPORA AS AN ARTISTIC AND SPIRITUAL PHENOMENON

The mass emigration of Ukrainians to the United States, Canada, and Australia after World War II led to the reconstruction of existing churches, the addition of their interiors, and the construction of new shrines. Such processes were quite the opposite of those that took place in communist-ruled Ukraine. The work of the diaspora artists had mostly the features of the national artistic tradition in its various variants. However, in some cases it was combined with

¹ Rupnik M. I. (2003). *I colori della luce*. Roma: Lipa. P. 33 (in Italian)



avant-garde art. In general, ecclesiastical art unfolds in three, yet quite conventional, aesthetic directions: conserving, synthesizing and transforming. Moreover, in the conservative direction we see the exact preservation of previous genres and styles of ecclesiastical art, and in the synthesizing – an attempt to find compromises in the combination of national ancestral tradition and modern art culture. It represents the diversity of spiritual activity of emigrants and highlights the ways of interaction and influence between national tradition and non-national environment. This is due to the fact that in the third wave of Ukrainian emigration there were many artists, musicians, writers, so religious culture is fully functioning in its various manifestations and genres.

More than a third of diaspora artists work in the field of ecclesiastical painting, who do not leave the traditions of national icon painting². Among them are those who received art education and experience in Ukraine, and those who have already received a specialty abroad. Emigrant artists were forced to coordinate styles and budgets of work with parishioners, so there were clashes of ideas and concepts. To satisfy the wishes of the community, architects and artists often offered specific forms that were as close as possible to the artistic ideas and tastes of parishioners formed in the homeland. And it was mostly eclectic not always high quality. So with this approach, it seemed much easier to achieve the effect of richness and splendor of the exterior and interior. Such an artistic solution of the designed churches, according to R. Halyshych, completely satisfied the average customer or parishioner³.

So we see that it is logical that artists of the diaspora mostly sought their image of the «ideal» Ukraine by restoring the system of expressive means of national styles of the past, i.e. those that they remembered from the time of life in Ukraine. Synthesizing direction in ecclesiastical art became the leading form in the second half of the XXth century and reveals a compromise, but mostly harmonious, combination of Ukrainian national tradition and modern art culture. These church objects are significantly modified by the mechanisms of stylistic synthesis. In this regard, T. Prokopovych states: «In this case, the work of art is based on the principle of combining different times and different

² Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspy 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 89. (in Ukrainian)

³ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P.107. (in Ukrainian)

stylistic parameters, which are projected simultaneously on two cultures – the tradition of their ancestors and the art of the new country. Such stylistic models on an emotional and psychological level reveal the «type of human chameleon»⁴.

Artists harmoniously combine different sources, boldly interpret images through individual creative pursuits of a synthesis of national tradition and contemporary art. The sources of inspiration of Ukrainian masters cover different historical icon-painting schools and art epochs, but each painter is deeply individual. This, in turn, creates an interesting variety of images and concepts in the ecclesiastical art of the Ukrainian diaspora, in contrast to Soviet Ukraine.

Diaspora artists willingly took Byzantine aesthetics as a basis and interpreted it as Byzantine-Renaissance, Byzantine-classical, Byzantine-modern⁵. Among them are M. Bidnyak, Y. Butsmanyuk, S. Hordynsky, M. Dmytrenko, C. Dokhvat, Y. Kozak, Y. Mokrytsky, M. Osinchuk, P. Kholodny Jr. and others. Thus, the works of Mykhailo Osinchuk are characterized by static, monumental, laconic expressiveness, subtle harmony of color⁶. Artist's works are mostly paintings of Ukrainian churches of the diaspora where he demonstrates his own original style based on the Byzantine aesthetics of the princely era, good stylization, compositional symmetry, warm color. The original synthesis in the field of ecclesiastical painting is the work of Yuri Kozak, who was one of the first to prove the practicality of the use of synthetic paints for icon painting and successfully experimented with the texture of gold leaf⁷. Despite the clearly recognizable Byzantine basis, the artist managed to combine traditional iconography and his own creative search in ecclesiastical painting, which was close to the style of expressionism. In Mykola Bidniak's work, church painting is presented on a large scale, the artist mastered the

⁴ Prokopovych T. (2001). Funktsionuvannia natsionalnoi tradytsii u relihiinomu mystetstvi ukrainskoi diaspory druhoi polovyny XX st. (dys. k-ta mystetstvoznavstva) [The functioning of the national tradition in the religious art of the Ukrainian diaspora in the second half of the twentieth century]. Rivnenskyi derzhavnyi humanitarnyi universytet, Rivne. P. 84. (in Ukrainian)

⁵ Novozhenets H. (2015). Obrazotvorche mystetstvo ukrainskoi diaspory 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P.129. (in Ukrainian)

⁶ Hakh I. (2013). Spivpratsia Mykoly Fediuka ta Mykhaila Osinchuka z Natsionalnym muzeiem u Lvovi [Collaboration of Mykola Fedyuk and Mykhailo Osinchuk with the National Museum in Lviv]. Narodoznavchi zoshyty, 2 (110), p. 320. (in Ukrainian)

⁷ Stelmashchuk H. (2013). Ukrainski myttsi v sviiti: materialy do istorii ukrainskoho mystetstva XX st. [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. P. 208. (in Ukrainian)

dogmas of the Byzantine icon through acquaintance with various samples, which led him to creative enrichment⁸. The theme of the master's works was revealed through the symbiosis of Byzantine culture, Ukrainian icon painting and his own bright creative method.

Sviatoslav Hordynsky usually adapted the foundations of the Byzantine style to modern requirements and materials, so he managed to psychologically adapt to another's environment and build his own model of aesthetic experience. As G. Novozhenets rightly sees, in the painter's neo-Byzantineism there is an organic synthesis of Byzantine-Old Russian iconography, traditions of European Renaissance art and influences of M. Boychuk's creative method⁹. S. Hordynsky always built his own artistic concept and spatial construction of the temple, then filled it with images, adhered to the Byzantine canon in the construction and location of the depicted figures (Cathedral of the Intercession of the Mother of God and of St. Andrew the Firstcalled of Ukrainian Greek Catholic Cathedral in Munich, St. Sophia Cathedral in Rome and other).

The uniqueness of the interior of St. Sophia Cathedral in Rome lies in the continuous covering of the walls with Venetian mosaics. Biblical stories are placed in the vault and altar of the temple, and historical and church events, characters and decorative ornaments are placed on the walls of the nave. The free movements of the figures of the saints are being read, there is no hieratics. The stylistics of the mosaic images is typical of Byzantium, and the contour-linear means are combined with the tonal ones, which are already characteristic of the Renaissance fresco¹⁰. The overall impression of the exterior is pleasant, as it combines the features of the Hagia Sophia in Constantinople and the conciseness of the modern Christian cathedral, although the facade is generally low-lying. In fact, this feeling does not pass inside, because the use of such an amount of gold smalt in low light creates the effect of earthiness. In our opinion, there is no clear rhythmic division of the walls of the church into registers, which would create a sense of take-off, which is traditional for temples in general. Therefore, the lower «golden part» of the cathedral, filled with single figures of saints, is leveled by the middle register,

⁸ Ovsiichuk V. (2008). *Tvorchyi svit Mykoly Bidniaka* [Mykola Bidniak's creative world]. Mykola Bidniak. Zhyvopys, hrafika. Kyiv: Mystetstvo. P. 53.(in Ukrainian)

⁹ Stelmashchuk H. (2013). *Ukrainski myttsi v sviti: materialy do istorii ukrainskoho mystetstva XX st.* [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. P. 132.(in Ukrainian)

¹⁰ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 239.(in Ukrainian)



filled with dense plot compositions that press down. And the excess gold on the walls does not allow to emphasize the sanctuary and the dome. The general design of the iconostasis for the cathedral was developed by S. Hordynsky, and the icons were painted by Y. Mokrytsky (an example of a low marble iconostasis in Ukrainian overseas). The stylistics of Y. Mokrytsky's icons resonates with the samples of Galician icon painting of the XVIth century¹¹. But in general the artist's creative method is quite monotonous and has not been transformed over the years.

In the context of a successful synthesis of realistic academic writing with features of Ukrainian medieval ecclesiastical painting, elements of Baroque art, secession, it is worth noting Mykhailo Dmytrenko, who skillfully interprets them in the new historical space, based on modern aesthetic requirements. During many years of hard work, the artist was able to create many: the Church of the Immaculate Conception in Gemtrek, St. Constantine in Minneapolis, St. George in New York, St. Nicholas in Chicago, St. Columbus Basilica in Youngstown, Pope Eugene in Bedford, St. Anthony in South Bendy, St. Volodymyr's Cathedral (Toronto, Canada).

The church ensemble in Gemtrek, near Detroit, Dmytrenko solves by highlighting the compositional dominants in the sanctuary, light ornamental decoration of the central vault, contrasting combinations of plot multi-figure images, circular arches and filled with exquisite stylized baroque ornaments. Less saturated dome: on a gold background it places only the traditional Pantocrator with a refined Ukrainian type of face, which is made by realistic three-dimensional means, and his clothes get the traditional Byzantine-Old Russian planar character¹². The master once again outlines the image with ornaments, but in this case – with plant rhythms that are somewhat reminiscent of Narbut's graphic ornamental motifs. The scenes of the Annunciation and the Coronation of the Mother of God, painting and mosaic techniques are being combined (he paints figures, builds background fragments with mosaics). In the side temple spaces the author places exquisite compositions of angels and seraphs, which by their nature remind us of

¹¹ Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspori 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 132. (in Ukrainian)

¹² Dundiak I. (2019). *Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhenntia, transformatsii ta vidrodzhennia)* [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 236. (in Ukrainian)

secession paintings by Y. Butsmanyuk and I. Yizhakevych. This variant of combining different styles for some time maximally satisfied the needs of the emigration environment in self-preservation and created the illusion of creating something new. It should be noted that these trends remained characteristic of all manifestations of church art: fine arts, music, architecture.

TRANSFORMATIONAL TENDENCIES AS AN INTEGRAL COMPONENT OF THE DIASPORA ECCLESIASTICAL PAINTING

The principle of transforming direction based on the features of modernism (expressionism, cubism, surrealism, etc.) in combination with the principles of Ukrainian decorative art and icon painting begins to exist in the church space of the diaspora temples. Regarding the depth of penetration of modern ideas into the works of diaspora artists, G. Novozhenets notes: «The degree of their influence on Ukrainian art depended on how much philosophy, psychology and aesthetics of style coincided with the national mentality, creative genotype of the people and individual worldview»¹³. The painter interprets the art of the XXth century in accordance with his own creative choice and desire, in addition, he struggles with «Ukrainian old-fashionedness».

T. Prokopovych's statement is ambiguous: «Along with examples of a new understanding of the form of sacred construction, the transforming direction of creativity is manifested in modern painting of the diaspora. However, we obviously will not find examples of icon painting in the classical sense of this genre. The icon outgrows its main function – to help people understand the essence of Christian teaching»¹⁴. But let us disagree with him. In our opinion, in Ukrainian ecclesiastical art there has always been progress through the merging of traditions and innovations, so the term «classical Ukrainian icon» simply does not exist, but there is the concept of «classical patterns» for a certain period of time or style. It should be recalled that the experience of European Christian art is also particularly diverse in the second half of the XXth century. Traditional Catholic and Protestant countries have mostly demonstrated a new system of views on ecclesiastical art, so the innovations in their churches become organic

¹³ Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspy 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 152. (in Ukrainian)

¹⁴ Prokopovych T. (2001). *Funktsionuvannia natsionalnoi tradytsii u relihiinomu mystetstvi ukrainskoi diaspy druhoi polovyny XX st. (dys. k-ta mystetstvoznavstva)* [The functioning of the national tradition in the religious art of the Ukrainian diaspora in the second half of the twentieth century]. Rivnenskyi derzhavnyi humanitarnyi universytet, Rivne. P. 140. (in Ukrainian)

and logical: the Chapel of the Rosary in Vance (France) designed by A. Mathis; Christ the King's Cathedral in Liverpool (England, 1962–1967, architect F. Gibberd); the Church of the Holy Trinity in Vienna (Austria), built in the postmodern style (1974–1976) by architect F. Worthrhub, etc.

The Ukrainian diaspora is also trying to create relevant architectural and figurative temple concepts. The interaction of national sources and modern socio-cultural space led to the emergence of temples with extraordinary artistic images in the 1960-90s, the analysis of which we will discuss in more detail later. However, bold plans can not always be completed. In particular, an interesting modern construction of St. Joseph's Church in Chicago (USA), built in 1975 by architect Z. Mazurkevych, in the late 1980s – at the beginning of the 1990s, due to the lack of aesthetic education of local priests and the irresponsibility of the community, is being painted with low artistic quality painting in the traditional Byzantine style. Intra-church, inter-confessional problems, aesthetic illiteracy of priests, parishioners and their rejection of modern models of ecclesiastical art were the main obstacles to creating a quality modern church space in the diaspora¹⁵.

Therefore, the transformation of stylistics, iconography in the diaspora ecclesiastical painting in the second half of the XXth century, through the creative interpretation of the world's leading artistic styles and currents of the last century should be considered as a logical continuation of centuries-old tradition which, in fact, allows the perception of the essence of Christian teaching in an artistic language understood by contemporaries. The new way of presenting images of saints reflects the realities of life around us, departing from the «outdated» idea of iconography. Thus, the traditional Christian meaning can be successfully presented in new modern forms, as proved by the artists of the diaspora in their own creative experiments in the newly established Ukrainian churches. Because spiritual, mythological culture, according to M. Eliade, is created and restored due to the actual creative experience of several individuals who rethink and deepen different areas of understanding the sacred idea and then society focuses on the achievements of these specialists, their creative experience and more¹⁶.

¹⁵ Dundiak I. (2019). *Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezheniia, transformatsii ta vidrodzhennia)* [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 319. (in Ukrainian)

¹⁶ Elyade M. (1996). *Aspekty mifa* [Aspects of the myth]. Moskva: Academia. P. 149. (in Russian)



Among the Byzantine-modern method of transformation we distinguish the works of J. Novoselsky, O. Mazuryk, R. Hluvko. In addition, we emphasize that the choice of their iconographic material for interpretations and creativity in general was significantly influenced by the few albums released in the 1960-80s in Ukraine, which reproduced preserved samples of ancient domestic iconography. In the icons of O. Mazuryk we can clearly trace the features of expressionism. R. Hluvko exaggerates the painting techniques of folk primitive and combines them with elements of Byzantine-Ukrainian iconography. J. Novoselsky builds his own philosophical concept of understanding earthly existence, immortality, icons in the modern world.

Similar and at the same time different from Novoselsky and Mazuryk were the searches in the new Ukrainian iconography of the diaspora by Rostyslav Hluvko, who in the mid-1970s tried himself as an icon painter who managed to display traditional iconographic images of saints in an interesting way. He transforms the figures in order to «monumentalize» the saints on these small icons, eliminate the «corporeality», and bring the faces as close as possible to the viewer, seeks to give their eyes a special sound by consciously increasing the size of the eyes. «The Apostle Paul (Apostol Pavlo)» (1977), «Jesus (Iisus)» (1979), «The Virgin Mary (Diva Maria)» (1979), «Theodosius of Pechersk (Feodosiy Pechersky)» (1988), «The Virgin-Sign (Bohorodytsi Znamennia)» (1978), etc. observe us with such piercing glances. Hluvko often takes as a basis the known ancient patterns, but changes the reading of faces and figures, so the author's understanding of eternal existence, immortality, connections of earthly and heavenly worlds is being read.

Omelyan Mazuryk created icons, which he gave an atypical figurative sound, enriched with new form and colors, deep philosophical thought and concise expressionism, where along with the elongation of the faces and a certain decorativeness we see a bold color scheme. The artist creates many individual icons and iconostasis ensembles. A striking example of the author's rethinking of the old art canons and giving them new life is the painting of the iconostasis for the Church of St. Volodymyr on the Boulevard Saint-Germain in Paris (XVIII century). The iconostasis is multilayered, it is a complex composition of rectangles and even resembles a crossword puzzle. Thus, the rubrics row, due to the size of the images and their color saturation, is, without a doubt, the dominant composition of the entire iconostasis. Each of these four icons is a self-sufficient modern iconographic interpretation of the saints. However, the placing of the patrons of the Church, namely Olga and Volodymyr, who are the foremost figures of Ukrainian history and the founders of national Christianity,

the artist strongly emphasizes the form, pattern, color. In Mazuryk's portrayal of Volodymyr, one can clearly trace the inspirations of medieval engravings (the character of the crown, the figure's clothing, the decor on the background and clothing, the use of a line to outline the figure, etc.). The vertical gallery of the prophets of the iconostasis is unusually expressive, and the artist gave a face from a painting by Marc Chagall to one of them (Jeremiah), according to V. Godis¹⁷. As if eight holidays were «stuck» in the vertical rows of the iconostasis. Their impressively balanced performance contrasts with the expressive large icons and becomes a cute pause, which is so necessary for a sense of harmony.

The original synthesis in the field of church painting is the work of Yuri Kozak, who was one of the first to prove the practicality of the use of synthetic paints for icon painting and successfully experimented with the texture of gold leaf¹⁸. Despite the clearly recognizable Byzantine basis, the artist managed to combine traditional iconography and his own creative search in church painting, which was close to the style of expressionism. His monumental works in the Church of St. Jehoshaphat (Warren, Michigan) are marked by a special plastic charm, where the monumental images «St. Jehoshaphat with Life Scenes (Sv. Yosafata z zhytiynomy stsenamy)» and two bas-reliefs – «The Holy Supper (Sviata vecheria)» and «The Miracle of Feeding Five Thousand People (Chudo nahoduvannia piaty tysiach liudei)»¹⁹.

Most of the works analyzed above can be considered successful transformational interpretations of Christian iconography, which artists compare with modernity. Such works become a unifying link in the work of diaspora artists and «mainland» nonconformist artists. In fact, most of the diaspora masters of the paintbrush, at first had a search directly in the religious theme, and only later they were invited to paint for temples. Traditions of avant-garde serve as the basis for experiments in the religious painting of nonconformists in Ukraine – artists of the diaspora.

¹⁷ Hodys V. (1991). 1991 r. Paryzh, u tserkvi sviatoho Volodymyra [Paris, in the church of St. Vladimir]. Pamiatky Ukrainy, 5. P. 21. (in Ukrainian)

¹⁸ Stelmashchuk H. (2013). Ukrainski myttsi v sviti: materialy do istorii ukrainskoho mystetstva XX st. [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. P. 208. (in Ukrainian)

¹⁹ Dundiak I. (2019). Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhenia, transformatsii ta vidrodzhennia) [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 221. (in Ukrainian)



Modern in artistic and figurative aspects, prophetic in philosophical and historical interpretation, the saints created by them served and, ultimately, serve as models for modern masters of ecclesiastical and secular art. And this is extremely important for the successful solution of the problem of cooperation between «Church – community – architect – artist» in the creation of objects of modern Ukrainian ecclesiastical painting. Unfortunately, in modern realities of this area, there is a tendency to artistic «permissiveness», blatant eclecticism or outright kitsch. Architects often do not cooperate with future authors of monumental paintings of temple interiors and iconostasis when designing churches, so there is often a discrepancy between the architectural solution and monumental paintings, iconostasis and other objects of temple decoration. It should be noted, for the sake of justice, that such cases are not uncommon in the temples of the diaspora.

The main stylistic tendencies of the Ukrainian contemporary ecclesiastical painting, as well as in the legacy of artists of the diaspora of the second half of the XX century, exist today in such conditionally allocated by us aesthetic directions: preserving, synthesizing and transforming. The process of transformation of modern ecclesiastical painting in Ukraine on the basis of the principles of modernist thinking and education requires some time for their adaptation in a post-totalitarian society. Therefore, the artistic features analysis of successful concepts of temple interiors in the art of the diaspora is extremely necessary in order «not to reinvent the wheel».

TRANSFORMATION OF THE VISUAL CONCEPT OF THE CHURCH INTERIOR IN THE TEMPLES OF THE DIASPORA

Only in the 1970s, the change of generations of active parishioners occurs in diasporas and traditionally other artistic preferences, tolerating of «new aesthetics» is being proposed, so ecclesiastical projects that try to avoid «national conservatism» became possible. There are many attempts, but not all of them have a perfect combination of exterior, interior, painting, etc. We will try to analyze the most significant ones briefly.

Another European master of modern iconography is the famous Polish artist of Ukrainian origin Jerzy Novoselsky, whose creative work included icon painting, graphics, scenography, art theory, theology. Novoselsky's path to the icon was through contemporary art, as its revival in the XXth century began with the development of abstract art, which conveyed another extra-real dimension to express inner experience. Therefore, the artist in his works uses a similar

method of modeling the form. However, the artist was often accused of non-canoncity, and his polychromies were destroyed, and icons were thrown out of churches and cathedrals. Thus, the «blue iconostasis» was removed from the church of Oriškov in Podlasie, although it is now placed in the Krakow Orthodox Church. The author was quite uncompromising in his own artistic views: «In my sacred projects, I never took into account the expectations of the faithful <...> in the realization of sacred objects, I have an undeniable duty to speak the artistic truth»²⁰.

The master independently designed dozens of temples, where all the elements created a harmonious integrity, had a certain meaning and had an unforgettable impact on the perception of the interior. The artist creates images of saints that are difficult to understand, but special for the viewer's perception, because the canon, according to Novoselsky, must exist inside the image, it cannot be imposed from the outside. This understanding saved the artist from blind copying and made him an active co-creator of the modern icon²¹. Both the icons and the master's paintings are characterized by monumentalism, hieratics, simplification of forms, active use of local color spots, linear emphasis on the contour and strong contrasts. Despite the special color expressionism, the author always left the traditional iconographic features of the plots.

Particularly symbolic for the artist and the Ukrainian community in Poland is the church built in 1992–1997 in Bily Bor in the north of the country, designed by Novoselsky in collaboration with the architect B. Kotarba. The architectural style of the building is somewhat reminiscent of early Christian three-nave basilicas. The main volumes of the building have asymmetrical western towers, arches are the dominant spatial element of the building and resemble the apses of Byzantine temples. The interior and exterior of the church are filled with frescoes with a solid, spectacular style composition, dominated by three colors: dark and green walls and ceiling, white partitions and red door frames²². Novoselsky interprets the iconographic form of images

²⁰ Czerni K. (2006). Nowosielski [album: wstęp, wybór ilustracji, kalendarium, katalog projektów i realizacji sakralnych Jerzego Nowosielskiego]. Kraków: Znak. P. 173. (in Polish);

Remeniaka O. (2009). Stylovi transformatsii u tvorchošti Yezhy-Yurii Novoselskoho [Stylistic transformations in the works of Jerzy-Yuri Novoselsky]. *Ukrainske mystetstvovnavstvo: materialy, doslidzhennia, retsenzii*, 9, pp. 52–55. (in Ukrainian)

²¹ Remeniaka O. (2009). Stylovi transformatsii u tvorchošti Yezhy-Yurii Novoselskoho [Stylistic transformations in the works of Jerzy-Yuri Novoselsky]. *Ukrainske mystetstvovnavstvo: materialy, doslidzhennia, retsenzii*, 9. P. 55. (in Ukrainian)

²² Dundiak I. (2019). Novatsii v ikonostasakh ukrainskykh khramiv diaspory druhoi polovyny



through color especially boldly, so the form interprets the Byzantine style of icon painting, and the color scheme of the church and frescoes is clearly contrasting (red doors, iconostasis gates and frescoes are solved by open saturated colors with large planes of dark green). In the center is a bright red tetrapod, which completes the expressive modern concept of the church on the basis of Byzantine iconography. The believers did not immediately approve this unusual shape of the church and its interior, but the high assessment given by art critics and tourists changed the opinion of the city's residents. Now the church is considered a masterpiece of modern church architecture in Poland, and it has repeatedly been included in various popular tourist ratings.

No less avant-garde is the iconostasis of the temple, which contains only three icons: the «Crucifixion» above the royal gates and the image of Christ and the Virgin, which embodies the idea of associating the icon frame with the iconostasis wall, which is further emphasized by three simplified arched openings of the iconostasis, which correspond to the royal and deacon gates. There is no innovation in the iconostasis of Ukrainian churches of the diaspora in the second half of the twentieth century in the context of the ensemble of the church interior iconostasis carving or its imitation. «Two square icons of Christ and the Mother of God form a single tier of the iconostasis. Iconography expresses a purely authorial vision of Byzantine iconography. The sharp style of painting gives the images a transcendental sound. The contrasting color of the icons makes the iconostasis a powerful visual accent of the interior», R. Halyshych rightly believes²³. Such a visual simplification of the interior to minimalism and, in fact, to abstract forms, deep color contrasts can be considered as modern sacred depth. Abstractness and contrast both externally and internally allow for dialogue without intermediaries. The icons and paintings of Novoselsky, which are minimalist in terms of expressive linear means, are as honest with the viewer as possible, at the same time entering into a dialogue with those who contemplate them, with the help of acquaintances and accepted in the XXth century matissque colors and simplified forms. And the church in Bily Bor itself, in terms of size and boldness of the interior concept, largely echoes the Chapel of the Rosary in Vance by

XX stolittia v konteksti ansamblevosti tserkovnoho interieru [Innovations in the iconostasis of Ukrainian churches of the diaspora in the second half of the twentieth century in the context of the ensemble of the church interior]. *Visnyk Kharkivskoi derzhavnoi akademii dyzainu i mystetstv*, 1. P.34. DOI 10.33625/2409-2347-2019-1-29-35 (in Ukrainian)

²³ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 299. (in Ukrainian)

A. Matisse.

The famous Lviv-born graphic artist and painter Myron Levytsky was formed as a modernist after two years spent in Paris. They became decisive for Levytsky's creative method, where the atmosphere itself helped to melt the learned means of traditional art into an original modern style²⁴. His creative method is based on the comparison of colored spots-planes, mostly smooth outlines, and interspersed with smooth contour lines. Typical color comparisons of M. Levytsky are light, pure, we can say, impressionistic, dominated by sonorous green, red, yellow, cold and orange colors, so in the work of the artist we see a successful combination of Byzantineism with Cubism and Expressionism²⁵. Philosophical and mythological, religious plots, icons and church paintings are immediately recognizable, because they are distinguished by creative handwriting. In the icons, the author does not blindly follow the prototypes, but transforms biblical characters and plots by means of modernism.

In the 1960-70ss, M. Levytsky created a number of paintings on biblical themes: «Three Kings (Triie tsari)», «Descent of the Holy Spirit (Zishestia Sviatoho Dukha)», «The Last Prophet (Ostannii prorok)», «Pieta (Pieta)», «Crucifixion (Rozpiattia)», «Noah's Ark (Kovcheh Noia)». They are marked by a huge creative imagination, symbolism, conciseness and expressionism. Often the above-mentioned plots are repeated in subsequent monumental paintings or in graphics. In fact, in his icons Levytsky clearly tells by means of modernist painting about the immateriality of the saints, the mysticism and symbolism of evangelical events²⁶. There are significant transformational changes in Levytsky's monumental church painting, as he designs it in combination with the iconostasis and adapts it to the architectural features of the church premises (polychromy of St. Peter and Paul Church in Ethelbert, Manitoba), Christ the King Church in Winnipeg, St. Jehoshaphat's Cathedral in Western Toronto, the Church of the Holy Eucharist in Toronto, the churches of St. Andrew

²⁴ Vorobkalo D. (2016, cherven 12). «My i Svit» Myrona Levytskoho [«We and the World» by Myron Levytsky]. Zbruch. Vidnovleno z <http://zbruc.eu> (in Ukrainian)

²⁵ Novozhenets H. (2015). Obrazotvorche mystetstvo ukrainskoi diaspori 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 132. (in Ukrainian)

²⁶ Dundiak I. (2019). Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhenia, transformatsii ta vidrodzhennia) [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». P. 255. (in Ukrainian)

in Lidcombe (Sydney), the Holy Intercession in Woolungabba (Brisbane) and others.

V. Kostyuk aptly notes Levytsky's monumental search: «He created his own unique style – a kind of Gothic monumentality. The simplification of lines and planes in combination with symbolic colors (often used by the artist since antiquity has been considered a kind of substitute for white or gold – they are all associated with light; green creates a special atmosphere of peace and tranquility) gives M. Levytsky's images unusual freshness and solemnity»²⁷. In these works, the artist has preserved his bright, cheerful light-bearing palette: shades of «sea wave», lemon-yellow, «fuchsia» shades of red, and so on. A special image-dynamic effect and psychological counterpoint was achieved by comparing warm and cold colors without penumbra, as in Cubism.

M. Levytsky is the author of all monumental images and icons in the Church of St. Andrew in Lidcombe (1979–1980), which is another example of harmonious external and internal artistic decoration. The church is single-dome, with a modern silhouette, the walls around the perimeter are divided by elongated windows, which makes the middle of the church quite illuminated. The decoration of the interior is quite simple: the walls are lined with ocher brick for trimming and supplemented with paintings, the main emphasis is on the iconostasis and liturgical objects. That is, the organization of the space is solved in such a way that the walls with the texture of open brick alternate with plastered and painted fragments, and the frescoes are concentrated in the center of the altar wall and in some places the side walls of the nave. It should be noted the harmony of all elements of the church (geometrized metal spider and unconventional low with glass icons metal iconostasis, etc.). The building of the temple evokes a feeling of lightness, because it is devoid of unnecessary decorative elements, here, in addition, a lot of glass and metal are used.

Initially, M. Levytsky designed life-size twenty iconostasis icons: six large parish icons (on the left – the Virgin Hodegetria, St. Volodymyr, Archangel Michael; on the right – the Savior Almighty, St. Olga, Archangel Gabriel), four evangelists, eight festive icons and two decorative symbols under the throne and tetrapod²⁸. Instead of an integral component of the traditional Ukrainian iconostasis – ornamental relief – the royal gate is decorated with tubular

²⁷ Kostyuk H. Myron Levytskyi z perspektyvy deviaty desiatkiv rokiv [Myron Levitsky from the perspective of nine decades]. Vidnovleno z http://www.infoukes.com/newpathway/Page439_2003.htm (in Ukrainian)

²⁸ Shevtsiv o. Ivan. (1999). Parafia sviatoho Andriia v Sidnei [St. Andrew's Parish in Sydney]. Sidnei, Lviv. P. 258. (in Ukrainian)

elements that diverge from the center of the gate. The same shape, but thinner metal elements frame all the icons of the iconostasis. We can note that here Levytsky, in accordance with the requirements of the technique of execution, slightly changes his own traditional «amorphous planes» to more linear ones.

Later, in 1979, the artist was commissioned to paint the temple dome, ceilings and walls in the sanctuary. In the hemispherical space of the dome, Levytsky builds rhythms from stylized angels in the sun's rays and reports from triangles similar to Narbut's graphic ornaments. Below he makes a ribbon ornament of symbolic grapes and crosses in circles and makes actually emblematic images with evangelists on the sails. The paintings of the vault of the sanctuary and the composition of the Eucharist are logically connected by the interweaving of geometric planes. Thus, the symbolic radiance of light from the figure of Christ passes to the radiance of the dove from the vault through the shimmering triangular planes and the schematic candlestick. We have an association of the symbolic «father's nest» with regard to the composition of the lower part of the images, on which the Savior stands and to which the apostles flock like birds. On both sides of the Eucharist on the side walls are the compositions «Protection (Pokrova)» and «Almighty (Vsederzhytel)».

Later, in 1980, Levytsky was commissioned to paint the ceiling above the choirs (the plots «Baptism of Ukraine (Khreshchennia Ukrainy)», «Metropolitan Andrei Sheptytsky and Patriarch Yosyph (Mytropolyt Andrei Sheptytskyi i patriarkh Yosyf)», «Crucifixion (Rozpiattia)» and others). This iconostasis and paintings are an example of modernism in Ukrainian religious culture, which is a counterweight to traditionalism. Without dynamic modernism, the development of religion and religious art is impossible, according to the modern culturologist Y. Ryzhov, because faith in the context of modernism acquires a deeply individualized character²⁹.

Among the many works of one of the world's most famous Ukrainian artists of the diaspora of the second half of the XXth century Jacques Hnizdovsky there are not many icons or religious subjects. During the early creative search, the artist created paintings of religious and symbolic content: «The Last Supper (Taina vecheria)», «The Good Shepherd (Dobryi pastyr)» (1954), «The Crucifixion (Rozpiattia)» (1955)³⁰. We agree with N. Sobkovych about what she said: «It is

²⁹ Ryzhov Y. (2002). Khristiyanstvo na perelome vremen: mezhdru traditsiej i modernom. [Christianity at the turn of time: between tradition and modernity]. Materialy tret'ej nauchnoj konferenczii prepodavatelej i studentov 14–15 marta 2002. Novosibirsk: Novyj sibirskij universitet, pp. 171–175. (in Russian)

³⁰ Sobkovych N. (2015). Misteriia pryborkanykh lini. [The mystery of tamed lines]. Jacques



a little-known fact that in the early 1950s Jacques Hnizdovsky worked on the interior design of two Ukrainian churches (St. Volodymyr Great Cathedral of the Stamford Diocese of the Ukrainian Greek Catholic Church in the USA in Stamford, Connecticut, the Church of the Assumption of the Blessed Virgin in Perth Amboy, New Jersey)³¹, where the author synthesizes realism and Byzantine flatness and lush Ukrainian decoration.

The author interpreted iconographic images (27 icons) differently for the Church of the Holy Trinity in Kergonkson (New York), which was designed in 1976 by R. Zhuk. The building has a complex and at the same time clear construction. Steep sloping wooden frame roofs create a dynamic composition with five towers that are arranged asymmetrically. A feature of the artistic image of the temple is the idea of the triangle semantics (triangular towers, triangular window frames, triangular design details), which completely permeates the exterior and interior. In fact, this form becomes a visual evidence of the images of God the Father, God the Son and the Holy Spirit³². The walls of the interior are completely sewn with boards, the light penetrated from the window openings on the tops of the towers. The altar is located in the center of the main hall of the temple, which is surrounded by a hexagonal alley with a throne and a triangular iconostasis.

This bold project of the church was finally completed by the iconostasis, which J. Hnizdovsky executed at the request of the parish. Here we see a rejection of allusions to the Byzantine style, of the traditional appearance of biblical characters, of gilding, that is, of everything we see in his previous icons. Here the master combines three non-traditional principles of arrangement at once: the atypical placement of the iconostasis wall in the interior of the church, its unusual shape and the author's interpretation of iconography³³. The complex design of its iconostasis logically harmonizes with the broken planes of the surrounding space. Each individual plane of the iconostasis has its own theme, and its vertical wall is formed by two tiers.

The program of the iconostasis is traditional, the figures of saints of the tier of the iconostasis are vertically elongated more than other icons of the iconostasis and express, according to R. Halyshych, the Gothic tradition, and

Hnizdovskyi: «Zhyttia liudyny – tilky nedoskonalyi vidblysk yii vlasnoi mrii». Ternopil: Navchalna knyha – Bohdan. P. 22. (in Ukrainian)

³¹ Ibid, pp. 22–23.

³² Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 178. (in Ukrainian)

³³ Ibid, p. 300.

the color of the saints' clothes, poses, gestures are consistent with traditional iconography³⁴. In fact, this verticalism and clear rhythms of the title line support the compositional features of the images of icons. Here we see a special elongation of silhouettes, the sanctity of which is signified only by thin halos, and the narrative and symbolic background, along with the bright figurative expressiveness of the faces, creates a special world. Archaic and symbolic is the step forward of each of the characters of the row and the views of the saints, which are almost identical, but extremely insightful, as if coming from the plane of the image and penetrating into the space of the temple.

However, researchers have developed many versions of the style of painting of this iconostasis. Thus, N. Sobkovych believes: «Stylistic kinship with the Byzantine tradition is manifested in the placement of icons in the iconostasis, in elongated “disembodied” figures of saints, in the compositions of holiday icons, as well as in the symbolism of color»³⁵. And D. Stepovyk sees a synthesis there: «So, the skillful and even masterful combination of two styles – Gothic and Renaissance – is the greatest tribute to the Ukrainian painting tradition in the Kergonkson iconostasis of Hnizdovsky»³⁶. In addition, the researcher points to the introduction of household paraphernalia and landscapes as a compositional tool of Ukrainian icon painters of the XVII–XVIII centuries. R. Halyshych notes that the icons are stylized under the Renaissance iconography and painting of the folk primitive, and the latter, in his opinion, is most noticeable in the horizontal icon of the Holy Supper³⁷.

Such a wide range of definitions of stylistics in various sources gives us cause for doubt, in particular as to the validity of these statements. Hnizdovsky's work in general is unique, so G. Novozhenets' statements about grotesque realism and certain surrealistic features of the master's works more³⁸ closely reflect the stylistic and semantic direction in the painting of the analyzed iconostasis. Kergonkson icons were, so to speak, the quintessence of

³⁴ Ibid, p. 301.

³⁵ Sobkovych N. (2015). *Misteriia pryborkanykh liniy*. [The mystery of tamed lines]. Jacques Hnizdovskyi: «Zhyttia liudyny – tilky nedoskonalyi vidblysk yii vlasnoi mrii». Ternopil: Navchalna knyha – Bohdan. P. 34. (in Ukrainian)

³⁶ Stepovyk D. (1996). *Istoriia ukrainskoi ikony X–XX stolit'* [History of the Ukrainian icon of the X–XX centuries]. Kyiv: Lybid. P. 116. (in Ukrainian)

³⁷ Halyshych R. (2002). *Ukrainska tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia* [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. P. 300. (in Ukrainian)

³⁸ Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspory 1940–1970 rokiv: polivariantnist khudozhnogo dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. P. 151. (in Ukrainian)



the artist's search in both graphics and painting, and the symbolism of images, their pictorial representation is an example of the transformation of high-quality traditional Christian iconography in the second half of the XXth century. Accordingly, the master interprets the grotesque more as a category of dreaminess and elegia and adds certain symbolic elements to depict biblical scenes. Thus, the viewer sees much more than is in the plot. This even brings these images somewhat closer to the fantasy genre popular then and today, but the myth it represents is Christianity.

In fact, the last artists whose works we have considered and their works have become pioneers in creating new concepts in the field of interior ensemble in general and church art in particular. The bold interpretation of iconography, the latest author's style of works, original color solutions allow us to speak of individual ensembles of churches as a significant phenomenon in the world church interior of the XXth century. After all, such new ways of visual-plastic expression, which appeal to new signs and symbols in the modern perception of Christian images, are a variant of a new, very personal, communion with God³⁹.

CONCLUSIONS

The natural interaction of national sources and the modern socio-cultural space of the diaspora led to the emergence in the 1970–1990s of church art samples with extraordinary aesthetic and philosophical concepts. They harmoniously transform this tradition of ancestors by rethinking the patterns of avant-garde painting or by creating their own creative figurative system of philosophical reflections within the traditional Christian iconography. These attempts, first of all, correspond to the world tendencies and aspirations to embody in the works the idea of universal faith under the influence of artistic and aesthetic principles of the modern urban world. And only after that they appear as a reflection of the process of assimilation of Ukrainian emigrants.

The transformational direction of diaspora artists is a logical continuation of the creative search in ecclesiastical painting of Western Ukraine artists in the first half of the twentieth century. Thus, in Ukrainian church art there are works of icon painting and the concept of church ensembles based on the features of modernism (expressionism, surrealism, etc.) and Ukrainian decorative art and icon painting, which have a perfect artistic image and thus,

³⁹ Łuszczek D. (1998). *Inspiracje religijne w polskim malarstwie i grafice 1981–1991*. Warszawa: Społeczny Komitet im. Ojca Dominika Łuszczka. P. 94. (in Polish)

fight against conservatism in religious culture. The transformational direction should be considered a logical continuation of the centuries-old tradition of changing the old style into a new one in Ukrainian icon painting in particular and in ecclesiastical art in general, which, in fact, helps to understand the essence of Christian teaching in an artistic language understood by contemporaries.

New interior solutions, stylistics and transformations of iconographic material are especially distinguished by the interiors of churches designed by J. Novoselsky (Bily Bor, Poland), M. Levytsky (Lindcomb, Australia), J. Hnizdovsky (Kergonkson, USA), etc. Note that they all have low iconostasis, filled with symbols, sometimes of non-traditional materials, located on more than one line, and so on. Such decisions are intended not only to attract the attention of parishioners with biblical stories, but also to increase the space of the church. But in these cases, the main factor in the avant-garde solution of the iconostasis wall is the overall harmonious concept of architecture, frescoes and iconography in the interior of the church. Their conceptuality and ensemble make them exemplary for today's Ukrainian artists. This is especially important to convey today during the revival of religious culture, which takes place under the influence of aesthetic thought (eclecticism, kitsch), which prevails in a society whose active representatives are the church community, priests.

REFERENCES:

- [1] Czerni K. (2006). Nowosielski [album: wstęp, wybór ilustracji, kalendarium, katalog projektów i realizacji sakralnych Jerzego Nowosielskiego]. Kraków: Znak. (in Polish)
- [2] Dundiak I. (2019). Novatsii v ikonostasakh ukrainskykh khramiv diaspori druhoi polovyny XX stolittia v konteksti ansamblevosti tserkovnoho interieru [Innovations in the iconostasis of Ukrainian churches of the diaspora in the second half of the twentieth century in the context of the ensemble of the church interior]. Visnyk Kharkivskoi derzhavnoi akademii dizainu i mystetstv, 1, pp. 29–35. DOI 10.33625/2409-2347-2019-1-29-35 (in Ukrainian)
- [3] Dundiak I. (2019). Ukrainske tserkovne maliarstvo druhoi polovyny XX – pochatku XXI stolit' (osoblyvosti funktsionuvannia, zberezhennia, transformatsii ta vidrodzhennia) [Ukrainian church painting of the second half of the XX – beginning of the XXI centuries (features of functioning, preservation, transformation and revival)]. Ivano-Frankivsk: DVNZ «Prykarpatskyi natsionalnyi universytet imeni Vasylia Stefanyka». (in Ukrainian)
- [4] Elyade M. (1996). Aspekty mifa [Aspects of the myth]. Moskva: Academia. (in Russian)
- [5] Hakh I. (2013). Spivpratsia Mykola Fediuka ta Mykhaila Osinchuka z Natsionalnym muzeiem u Lvovi [Collaboration of Mykola Fedyuk and Mykhailo Osinchuk with the National Museum in Lviv]. Narodoznavchi zoshyty, 2 (110), pp. 313–321. (in Ukrainian)
- [6] Halyshych R. (2002). Ukrainka tserkovna arkhitektura i monumentalno-dekoratyvne mystetstvo zarubizhzhia [Ukrainian church architecture and monumental and decorative art abroad]. Lviv: Spolom. (in Ukrainian)
- [7] Hody V. (1991). 1991 r. Paryzh, u tserkvi sviatoho Volodymyra [Paris, in the church of St.



- Vladimir]. *Pamiatky Ukrainy*, 5, pp.19–22. (in Ukrainian)
- [8] Kostiuk H. Myron Levytskyi z perspektyvy deviaty desiatkiv rokiv [Myron Levitsky from the perspective of nine decades]. Vidnovleno z http://www.infoukes.com/newpathway/Page439_2003.htm (in Ukrainian)
- [9] Łuszczek D. (1998). *Inspiracje religijne w polskim malarstwie i grafice 1981–1991*. Warszawa: Społeczny Komitet im. Ojca Dominika Łuszczka. (in Polish)
- [10] Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspori 1940–1970 rokiv: polivariantnist khudozhnoho dosvidu* [Fine arts of the Ukrainian diaspora in 1940–1970: polyvariance of artistic experience]. Lviv: Kalvariia. (in Ukrainian)
- [11] Ovsichuk V. (2008). *Tvorchyi svit Mykoly Bidniaka* [Mykola Bidniak's creative world]. Mykola Bidniak. Zhyvopys, hrafika. Kyiv: Mystetstvo. (in Ukrainian)
- [12] Prokopovych T. (2001). *Funktsionuvannia natsionalnoi tradytsii u relihiinomu mystetstvi ukrainskoi diaspori druhoi polovyny XX st. (dys. k-ta mystetstvoznavstva)* [The functioning of the national tradition in the religious art of the Ukrainian diaspora in the second half of the twentieth century]. Rivnenskyi derzhavnyi humanitarnyi universytet, Rivne. (in Ukrainian)
- [13] Remeniaka O. (2009). *Stylovi transformatsii u tvorchosti Yezhy-Yurii Novoselskoho* [Stylistic transformations in the works of Jerzy-Yuri Novoselsky]. *Ukrainske mystetstvoznavstvo: materialy, doslidzhennia, retsenzii*, 9, pp. 52–55. (in Ukrainian)
- [14] Rupnik M. (2003). *I colori della luce*. Roma: Lipa. (in Italian)
- [15] Ryzhov Y. (2002). *Khristiianstvo na perelome vremen: mezhdru traditsiei i modernom*. [Christianity at the turn of time: between tradition and modernity]. *Materialy` tret'ej nauchnoy konferentsii prepodavatelei i studentov 14–15 marta 2002*. Novosibirsk: Novy'j sibirskiy universitet, pp. 171–175. (in Russian)
- [16] Shevtsiv O. Ivan. (1999). *Parafiia sviatoho Andriia v Sidney* [St. Andrew's Parish in Sydney]. Sidney, Lviv. (in Ukrainian)
- [17] Sobkovych N. (2015). *Misteriia pryborkanykh lini*. [The mystery of tamed lines]. Jacques Hnizdovskyi: «Zhyttia liudyny – tilky nedoskonalyi vodblysk yii vlasnoi mrii». Ternopil: Navchalna knyha – Bohdan, pp. 6–36. (in Ukrainian)
- [18] Stelmashchuk H. (2013). *Ukrainski myttsi v sviti: materialy do istorii ukrainskoho mystetstva XX st.* [Ukrainian artists in the world: materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori. (in Ukrainian)
- [19] Stepovyk D. (1996). *Istoriia ukrainskoi ikony X–XX stolit'* [History of the Ukrainian icon of the X–XX centuries]. Kyiv: Lybid. (in Ukrainian)
- [20] Vorobkalo D. (2016, cherven 12). «My i Svit» Myrona Levytskoho [«We and the World» by Myron Levitsky]. *Zbruch*. Vidnovleno z <http://zbruch.eu> (in Ukrainian)

Vitalii Kozinchuk 

PRESERVATION OF THE ICONOGRAPHIC CANON AMONG UKRAINIAN DIASPORA

ABSTRACT:

Iconography of the Ukrainian diaspora is an important component of Ukrainian (Western Ukrainian) canonical sacred art. Genetically, the iconography of the Ukrainian diaspora is based on the principles of Byzantine iconography, which included the color canon, the compositional canon and the canon of proportions, which performed important functions in Byzantine art. Ukrainian artists of the diaspora, adhering to the Byzantine iconographic canon, believed that it brings to the art information of utilitarian, historical and narrative plan. Scientific intelligence is devoted to these issues.

The purpose of the section is to analyze the preservation of the iconographic canon in the sacred art of artists of the Ukrainian diaspora in the United States, Canada and Western Europe. It is necessary to consider the Byzantine iconographic rules, which serve as an artistic scheme for the creation of Christological, Mariological and festive themes in the iconography presented in the temples of ethnic minorities.

Using the principles of Byzantine aesthetics, the diaspora artists of Ukrainian origin (Petro Kholodny Jr, Sviatoslav Hordynsky, Juvenal Mokrytsky and Khrystyna Dokhvat) managed to preserve the ancient Eastern Christian tradition of cult painting. The art of the above-mentioned artists is based on strict artistic rules recognized by the official Church after the Trullian Council (691-692), the Seventh Ecumenical Council (787) and the «Triumph of Orthodoxy», associated with decisions to introduce the dogma of icon worship in Constantinople Council (843). Preservation of the iconographic canon in the Ukrainian diaspora is a manifestation of the ancient Christian artistic spirit, which determined the types of major saints. The principles of the iconographic canon used in the painting of the Ukrainian diaspora also substantiated the location of the main gospel scenes in certain places on the walls of Christian religious buildings.

INTRODUCTION.

Iconography of the Ukrainian diaspora is an important component of Ukrainian (Western Ukrainian) canonical sacred art. Genetically, the iconography of the Ukrainian diaspora is based on the principles of Byzantine

 Doctor of Philosophy (Ph.D.), member of the National Union of Artists of Ukraine, Associate Professor of the Theology Department ¹, leading researcher ², doctoral student ³

¹ Ivano-Frankivsk Academy of John Chrysostom, UKRAINE

² Precarpathian Art Museum (Ivano-Frankivsk), UKRAINE

³ Vasyl Stefanyk Precarpathian National University, UKRAINE

iconography, which included the color canon, compositional canon and canon of proportion: they performed important functions in Byzantine art. Ukrainian painters of the diaspora, adhering to the Byzantine iconographic canon, believed that information of utilitarian, historical and narrative plan is being brought to art.

For the long time, the ideology of the Soviet Union has caused moral and cultural devastation in Ukrainian art history. Since the independence of Ukraine, there has been considerable interest and attention to the ancient canonical East Byzantine iconography and artistic creativity of many artists of the past. In the XXI century the appeal called «return to the original sources» is revived, and interest in preserving Byzantine iconographic church rules and artistic canons is growing. From a theoretical point of view, it is easy and clear, but from a practical point of view it is the opposite. Modern science needs a modern presentation of ancient art. However, for a long time there were no relevant staff or opportunities in Ukraine. In the so-called era of «stalinism» it was impossible to properly build domestic iconology and iconography. There is an opinion that the study of the iconographic canon in the Ukrainian interpretation should begin from scratch. However, contrary to the inhumane Soviet worldview, the preservation and active development of the iconographic canon in sacred art was felt in the diaspora. Outstanding masters of Ukrainian origin created new (modern) iconographic schemes in compliance with the norms of ancient styles and canons, corresponding to aesthetics and ecclesiology of the Eastern Christian worldview. Today, their works are of great artistic value and adorn the temples of the United States, Canada and many Western European countries. And all this was happening at a time when cult art in Ukraine was discriminated under the pressure of Soviet social realism. Therefore, the study of the reflection and preservation of the iconographic canon in the works of Ukrainian world-famous diaspora painters is relevant.

At present, there is enough scientific material in Ukrainian art studies about the study of the Byzantine iconographic canon and deviations from its norms. Special attention should be paid to the monographs of the authoritative Ukrainian icon researcher I. Svetsitsky, who tells in his scientific works about the preservation of the Byzantine tradition and provides for the gradual evolution of style. Patriarch Demetrius (Yarema) also held a similar opinion. Reading the work of Zalozetsky-Sass V., it is impossible not to see his interest in comparing Byzantine and Western European canonical principles, which are combined in Ukrainian iconography. V. Svetsitskaya dealt with the problems of the dialectic of canonical and non-canonical elements and the transition to



realistic motifs in domestic art. The world-famous painter of the diaspora and art researcher S. Hordynsky called the reasons for the destruction of canonical sacred art by the Soviet authorities and outlined ways to reproduce cult images in exile. H. Novozhenets characterizes the canonical iconography of the diaspora quite thoroughly. D. Stepovyk is also a great researcher of canonical styles in Ukrainian iconology and iconography of ethnic minorities. It is he who presents the term «Ukrainian style of icons». Some important facts about the iconographic canon are also found in the works of foreign researchers on this issue: V. Bychkov, V. Lazarev, D. Ugrinovich, G. Wagner, M. Alpatov, U. Eco and others.

The purpose of our research is to analyze the preservation of the iconographic canon in the sacred art of the Ukrainian diaspora painters in the United States, Canada and Western Europe. It is necessary to consider the Byzantine iconographic rules, which serve as an artistic scheme for the creation of Christological, Mariological and festive themes in the iconography of ethnic minority churches.

FEATURES OF THE BYZANTINE ICONOGRAPHIC CANON.

The phenomenon of Ukrainian emigration is a unique phenomenon in world art. Due to discrimination against culture, spirituality and the enlightenment in general by Soviet ideological propaganda, Ukrainian sacred art was forced to develop far beyond its homeland. Since the end of the XIX century, there have been four major waves of migration of Ukrainians to Western Europe, Canada, the United States, Brazil, Argentina, and others. (1890–1914, 20–30s of the XX century, 1939–1946, 1994–1995).

It is known that each ethnic group tries to express their creative potential in their own way. The Ukrainian people have long nurtured their Christian worldview, and accordingly in the territory of Kievan Rus after 988 the Christian art was developed and built on the East Byzantine iconology and iconography principles, which led to the preservation of the iconographic canon.

The idea of the canon and the canonicity of the icon is connected with the worldview specifics of the Orthodox East, where the understanding of God's providence and the history of the Christian church were inseparable from the idea of order. This Divine order is present in everything created by God. The artistic canon in relation to sacred works arose in the process of historical formation of the medieval type of aesthetic perception in the form of a clear system of creative activity internal norms and rules. Some rules for icon

painting were determined by the Quinisext Council in Constantinople in 692 (canons 73, 82, 100) and the Seventh Ecumenical Council in 787. The canons reflected, embodied and consolidated the aesthetic ideals of a particular era, culture, and artistic direction. The canons also enshrined an adequate system of pictorial means for these ideals. The canon consisted of a certain set of structures that expressed the basic elements of the spiritual content of culture; the canon was the first expression level of an artistic symbol. In the ancient Ukrainian art of Kievan Rus, the canon came from Byzantium and became the bearer of the tradition. He discovered an unattainable spiritual world. In the system of the Christian worldview, he was tasked with expressing the eternal existence on a visual level, that is, the tasks of a symbols system inherent in the culture of his time.

The monks of Mount Athos called their rules for drawing icons «erminia» (gr. Ἐρμηνεία – explanation, interpretation) – a special kind of instructions on icon painting. These were handwritten notebooks in Greek or ancient Slavic. In the XVIII century, a monk named Dionysius (a native of the town of Furna, hence the name Dionysius Furnoagrafiot) collected numerous written erminias and, summarizing them, compiled a universal rulebook for drawing icons. This book has been repeatedly published in the languages of the countries where the Eastern Christian painting of icons was nurtured.

According to the iconographic canon, space and time in the icon are outside nature. In the canonical icon, space and time are not governed by earthly laws. For example, the mountain seat of Jesus Christ, under the influence of direct perspective, the viewer sees as a narrow strip – very uncomfortable to sit, so the icon depicts the seat only very roomy and comfortable due to the fact that it unfolds strongly to the viewer.

The image of a child in the foreground in a canonical icon will never be larger than the image of an adult behind or in the distance. The crown of the saints' head is focused on the worshiper, as if a little above, which makes the forehead look quite high – wise. With a slight shift of the center of the face to the right or left, the side of the face is not hidden, but remains visible.

Figures, unlike the faces of saints, are not painted with the application of many paint layers, this work is simpler and easier in its complexity. The canonical icon should show the body in easy way to the worshiper as a sign of the transition to eternal life, where the laws of this world do not apply, where the laws of nature do not apply.

The royal chambers are painted so small that it would be impossible for an adult to enter them. But not only each individual building, but also the whole



city is miniature. Architectural structures with large curtains indicate that the event took place inside the house, church, etc. They should always be only two-dimensional, because the third dimension of the icon is its dogmatic depth. The color and background in the icon are in no way determined by the laws of spatial vision. All items are processed in the same detail. There is no light source in the icon and the brightness does not depend on the location of the object. The canonical icon does not allow the image of shadows.

The attributes of power on Earth – the crown and the scepter – came into the canonical icon of Catholicism; they were never symbols of Christ's power, as far as the Savior Himself said in Scripture, «My kingdom is not of this world» (Jn 18:36). The three stars on the shoulders and forehead of the Mother of God are a symbol of the virginity of the Blessed Virgin Mary throughout Her earthly life. The small lips of the saints indicate that during their sojourn on earth they spoke little, but worked and listened a lot. Iconologists explain this by the saints' tendency to modesty, humility, silence, meditation and heartfelt prayer. The saints led a lifestyle completely subordinate to God's will. Ears are always painted big, because saints tend to say little but listen a lot. Blessed, monks and martyrs on East Byzantine icons appear before us with large strong necks: this is a sign of inner spiritual strength. The graceful, elongated fingers of the blessed are a symbol of spirituality, a symbol of the spiritual life austerities. In ancient Mediterranean cultures, an elongated nose is a symbol of beauty and belonging to a high status in society. The icons also have saints with simple and elongated noses.

There is no horizon line in the icon, the concept of the globe is completely absent. Mountains can be located above or below, but this is determined by compositional reasons. All objects are depicted convex. The icon depicts an organized and closed space of the sacred world of the New Testament Church.

The old Byzantine icon is symbolic. The symbol expresses the reality of a higher order and thus brings us closer to this reality. The Orthodox icon never conveys the mood, nor do the impulses and emotions: these are unstable and changeable categories. The saints are depicted as dispassionate, they are in a state of constant rest. There is no distinct experience on the faces of the ascetics. The absence of expressions on the saints' faces reveals the most important idea of impartiality for Orthodoxy. And important task for Christians of the XXI century is purification from passions and maximum approach to Christ through the example and godly life of the saints.

The features of the canonical icon include invariable forms of clothing, which completely cease to depend on fashion, time, national color. In



iconography, clothing indicates belonging to a certain type of holiness or ministry: prophets, apostles, saints, etc. Sometimes the saints were depicted in the clothes they wore before death.

The icon usually depicts saints in robes. Clothes are a certain sign. The chasubles are divided into: saints, priests, deacons, apostles, kings, monks, and others.

For example, Jesus Christ is depicted naked in passionate scenes («Scourging», «Crucifixion», etc.), in the composition «The Epiphany». Saints are also depicted naked in scenes of martyrdom (for example, the life icons of Saints Gregory, Paraskeva). The nudity depicted here is a sign of complete devotion to God. Ascetics, pilgrims, hermits, fools of Christ are often depicted naked and half-naked, because they all took off their old clothes, gave «bodies for a living sacrifice» (Rom. 12:1).

There is an opposition to the saints - sinners. Sinners are usually also portrayed naked. For example, in the icon of the Last Judgment, where people burdened with sins, naked, burn in the fire of God's justice. The isographer paints the sinner naked as a symbol of the sinfulness and nakedness of the Adam's and Eve's human ancestors, who, having sinned, were ashamed of their nakedness, hiding from God the Father: «I heard Your voice in paradise and was scared, because I'm naked, so I decided to hide» (Gen. 3:10).

According to the ancient East-Byzantine iconographic rules, anatomical muscularity is completely forbidden in the images, and the clothes of the saints were limited in the sense of comprehensible human forms. It is forbidden to depict natural folds; shading and lighting of the icon is not allowed. Reverend righteous people should have peaceful, dispassionate faces, because the saints are in this world, but not of this world.

Halo is mandatory in the Orthodox icon - a golden glow around the head of the saint, which symbolizes the glory of God. The shrines on the icons are depicted both externally and internally (exterior and interior). The holy warriors on the icon stand simply, courageously - in this way they testify to their devotion to God.

In the iconographic canon there are compositions with a detailed history. These include life icons with marks, in which five rows of compositions are placed around the image of the saint, presenting some important episodes from the life of the saint.

In general, the above iconographic rules can be reduced to seven main points:

1. The image of saints on icons should be static as a symbol of permanence and immutability in the transcendental reality of cult art.
2. The key to a prayerful meeting with God with help of icons is through a frontal posture, a pronounced look and facial emotionlessness.
3. Divine aesthetics in the iconographic program is expressed through the absence of elements of ancient Greco-Roman hedonistic preferences. Therefore, the body is usually completely covered with many folds of clothing.
4. The rules of gravity and natural order in Byzantine iconographic art are absent, because the center of the icon is (according to the medieval understanding) in the heart of the spectator-prayer, which allows meditative prayerful contemplation.
5. The iconographic canon forbids realistic compositional interpretation. The icon is always planar (without depth). Since the authoritative figures in Christianity must always be out of space and time, they are in an «eternal place».
6. «Deformative appearance» of objects, animals, architectural buildings and the saints themselves testifies to the total separation of «the world of God» from the «world of the earth».
7. The «reverse perspective» artistic principle makes it possible for the faithful to obtain a penitential character, because it demonstrates the distance of man from the «ideal world».

«BYZANTINE AUTUMN» IN UKRAINIAN DIASPORA ART.

Among the constellation of the diaspora artists who professed the stylistic principles of Byzantine medieval art, it is necessary to single out several artists who have almost completely preserved the principles of the iconographic canon in their work: Petro Kholodny Jr, Sviatoslav Hordynsky, Juvenal Mokrytsky and Khrystyna Dokhvat. It was they who managed to recreate in their sacred plots Byzantine aesthetic features close to the epoch of the «paleological revival».

It should be noted that the iconographic canons in the art of the diaspora are closely interrelated with the basic religious worldview of the artist and the art school. Here the iconographic canon defines the static rules of the «*replicatio*» in the iconographic stylistic and genre pattern of the Byzantine past.

The proposed church art by P. Kholodny, S. Hordynsky, Y. Mokrytsky, K. Dokhvat is guided by the voluntary use of iconological rules approved by the Eastern Byzantine tradition in the creation of iconographic images. Of course,



such art is not a simple copying. It leads to a certain typology, compositional stability and color scheme. Ultimately, such a canonical theological work needs a successful artistic and theological commentary.

Petro Kholodny Jr. (1902–1990). Petro Kholodny is the son of the famous scientist and painter Petro Ivanovych Kholodny, one of the most prominent Ukrainian painters of the XXth century in the United States. The world remembers him as an outstanding icon painter¹. Its canonical style is characterized by flatness and localization of colors², which brings the artist's work closer to the Byzantine art of the Palaeologus era. P. Kholodny in his canonical iconography successfully combined the Eastern Christian traditions of color saturation with modern trends of contemporary art³ (Fig. 1).

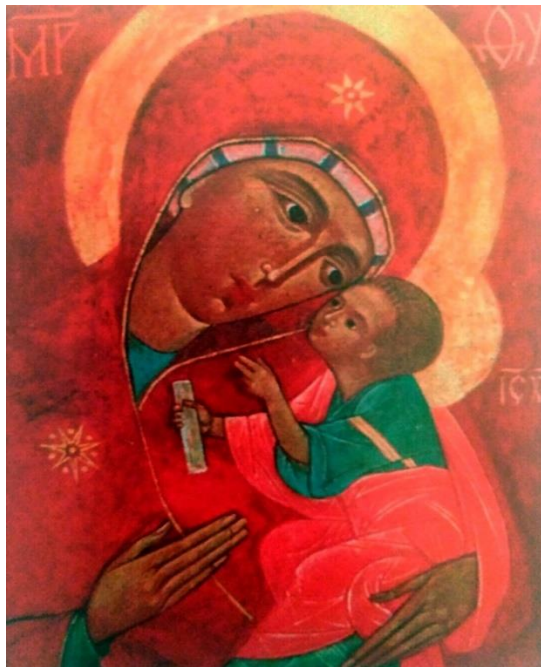


Fig. 1. Petro Kholodny. Virgin of Tenderness. New York. 1983. Fragment

¹ Stepovyk D. (2012). *Nova ukrainska ikona XX i pochatku XXI stolittia* [A new Ukrainian icon of the XX and the beginning of the XXI century]. Zhovkva: Misioner. P. 134.

² Stepovyk D. (2003). *Ukrainska ikona. Ikonotvorchyi dosvid diaspori* [Ukrainian icon. Icon-making experience of the diaspora]. Kyiv: Baltiia-Druk. P. 45.

³ Stelmashchuk H. (2013). *Ukrainski myttsi u sviti. Materialy do istorii ukrainskoho mystetstva XX st.* [Ukrainian artists in the world. Materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori, Lvivska natsionalna akademiia mystetstv. P. 488.

Sviatoslav Hordynsky (1906–1993). Svyatoslav Yaroslavovych Hordynsky is a painter, writer, encyclopedist, and leading Ukrainian art researcher. His artistic work was based on soft iconographic Byzantine aesthetics⁴. There is a slight «European» pre-Renaissance motif in the faces of the saints. This indicates that S. Hordynsky allowed the evolution of the iconographic canon (Fig. 2).



Fig. 2. Sviatoslav Hordynsky. St. Volodymyr and Olga. Stained glass. Ukrainian Pontifical College. Rome.1988. Fragment

Juvenal Mokrytsky (1911–2002). Juvenal Josyp Mokrytsky – a famous Ukrainian theologian, hieromonk-icon painter of the studite order. His greatest creative work in the art of the diaspora was the iconostasis of the Ukrainian Church of St. Sophia in Rome. Mokrytsky's personal style is based on the

⁴ Stepovyk D. (2012). *Nova ukrainska ikona XX i pochatku XXI stolittia* [A new Ukrainian icon of the XX and the beginning of the XXI century]. Zhovkva: Misioner. P. 137.

symbiosis of icon painting canonical means of the Kievan Rus epoch (XI–XIII centuries). In the compositional construction of the saints' faces there is a significant influence of the gaze power and insightful psychologism. According to D. Stepovyk: «Saints on the icons of Juvenal Mokrytsky's brush can be described by the words: restraint, kindness, sensitivity, attentiveness, love»⁵ (Fig. 3).

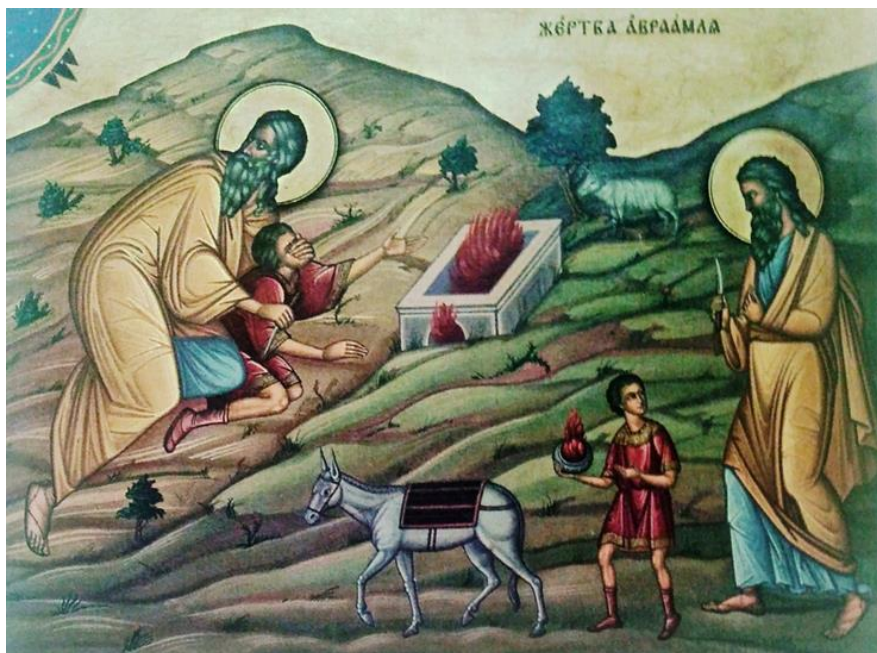


Fig. 3. Juvenal Mokrytsky. Abraham's sacrifice. Basilica di Santa Sofia iconostasis. Rome. 1970 p. Fragment

Christina Dokhvat (* 1934). Khrystyna Dokhvat is one of the iconic masters who brought up her artistic worldview completely outside the Soviet Union. It is characterized by the syncretism of Byzantine canonical elements with artistic and spiritual Western principles. K. Dokhvat meticulously processes every detail of the saints' clothing, has an extremely subtle sense of rhythm and decoration. As with paleological painters, the artist adheres to the canonical

⁵ Stepovyk D. (2012). *Nova ukrainska ikona XX i pochatku XXI stolittia* [A new Ukrainian icon of the XX and the beginning of the XXI century]. Zhovkva: Misioner. P. 136.

tradition of gilding the background and frame of icons. Dokhvat's experiment on the combination of Byzantium and the Renaissance is mostly expressed in the icons of the Virgin cycle⁶ (Fig. 4)



Fig. 4. Khrystyna Dokhvat. Virgin of Tender Vyzhhorod icon.
Ukrainian Catholic University. Rome. 1969 p. Fragment

Speaking about the general place and significance of the iconographic canon in the Ukrainian painting systems, developed by such masters as Petro Kholodny Jr, Sviatoslav Hordynsky, Juvenal Mokrytsky and Khrystyna Dokhvat, it should be noted that the observance of the iconographic canon is one of the

⁶ Stepovyk D. (2003). *Ukrainska ikona. Ikonotvorchyi dosvid diaspyry* [Ukrainian icon. Icon-making experience of the diaspora]. Kyiv: Baltiia-Druk. P. 71–72.

defining ones among Ukrainian diaspora isographers art. In the work of the above-mentioned artists, a fundamental place is occupied by an inseparable symbiosis between religious-spiritual and artistic-cultural experience. The combination of spiritual and cultural in Ukrainian diaspora iconography precisely outlines such a phenomenon as the Byzantine iconographic canon.

As is known, medieval cult painting has its own expressive symbolic language. Therefore, if a work of art of a religious nature is written with certain «paracanonical» additions or deviations, it loses its theological and artistic commentary and ceases to be, in the words of Gregory the Great, «theology in paint.» The iconographic canon in the works of diaspora artists is also considered in terms of artistic and spiritual processes related to cultural perception, artistic cognition and spiritual interpretation. Eventually, the isographic canon becomes a certain norm for the regulation of spiritual perception and the function of the iconographic image.

The artistic significance of the iconographic canon in the works of diaspora artists is manifested in the selection of certain traditional, conservative and immutable rules (κανόν), which determine the rules of spiritual perception and representation in the field of Ukrainian iconography, and that it defines the main principles characterizing the aesthetic impact of the art work on the spectator-prayer. Ukrainian painting of the diaspora shows by example that the artistic canon of the church itself cannot be beautiful or ugly, spiritual or secular. Icon-painting rules together create a stable artistic pattern for the transfer of painting composition, genre and style. The canon precedes the creative act of the isographer and the prayerful contemplation of the prayer. The Byzantine iconographic canon encourages the viewer to pray, makes the iconographic work a some kind of tool to achieve a transcendental high Christian spiritual feeling.

On the example of the Ukrainian diaspora creativity, we see that the isographic canon demonstrates an inseparable connection with the structure of the work of art, but is not reduced to itself. The iconographic canon proposed by artists of the diaspora is a set of certain ecclesiastical and artistic rules that allow to fix the cult painting to some extent, make it static and create a planar artistic reflection of theological science and historical experience of the church tradition. By its nature, the iconographic canon is not discursive, and therefore does not suggest to address naturalism in art directly for the iconographer. In the Renaissance and Baroque eras, where there was a high interest in humanism and creative uplift, canonical principles were significantly weakened and there was a certain transformation (evolution) of the canon. Thus arose the



«para-canon» or «quasi-canon». On the other hand, in times of interest in medieval painting (late XIX – early XX centuries), the dominance of strict artistic principles determines the interest in the image of «non-bodily beauty». Therefore, in common opinion, the iconographic canon organizes all the artistic work of the Church.

CONCLUSIONS.

The analyzed work of prominent Ukrainian icon painters of the diaspora calls for certain conclusions. First of all, today, when Ukraine is also gaining artistic independence, there is a great need to decorate new churches of the Byzantine rite. It was the artists of the diaspora who managed to preserve the canonical East-Byzantine style and «canned» it for future generations. Secondly, the canonical style, which was followed by Petro Kholodny Jr, Sviatoslav Hordynsky, Juvenal Mokrytsky, Khrystyna Dokhvat and others, is based on important traditions of antiquity sacred painting. Thirdly, temples have been built in the Ukrainian diaspora in recent years, which should include painters from Ukraine, who will be able to take on the secrets of iconographic canons, preserved in the works of the above-mentioned isographers.

Ukrainian cult painting, created in the diaspora, is characterized by the adoption of dominant artistic canons. Such sacred art does not copy the aesthetic principles of the Latin world. The art, proposed by the artists of the diaspora, aims to bring the viewer closer to the «invisible reality» in order to comprehend the spiritual values of Christianity. In the art of the diaspora, the iconographic canon serves as a set of internal and external norms, generally regulated by the Eastern Christian churches. Therefore, the iconographic canon is a kind of «musical state for the symphony», in which the isographer realizes church canvas. Deviation from the canonical scheme in the performance of a work of art leads to a leveling between *eikón* and the Prototype. The proposed cult painting by the masters of Ukrainian emigration is extremely static. The root cause of such immobility lies in the very function of icon painting. Eastern Christian art of the diaspora of the XX century is traditionally built on the «fixed principles» of the Byzantine canon, so it is fundamentally, in contrast to the European Renaissance or Baroque, remains stable and sedentary.

From the iconographic practice of the diaspora we learn that artists used generally accepted iconographic schemes from the lives of saints, Twelve Great Feasts, etc. for the painting of Ukrainian Eastern Byzantine temples. The iconographic scheme itself, although not a canon, is organically connected with

it. Compositional frameworks have never tabooed the personal work of the master.

Icons were painted in such a way that they were able to evoke a state of deep spiritual uplift in Christians. Diaspora icon painters Petro Kholodny, Sviatoslav Hordynsky, Juvenal Mokrytsky and Khrystyna Dokhvat focused on revealing the spiritual side of the artistic image in their iconography, by following the rules of the iconographic canon. The peculiarity of the icon-making experience of the Ukrainian diaspora is that artistic approaches have not only cognitive, didactic, but also therapeutic character. Thus, due to the principle of canonical construction, the icons of diaspora artists have a positive effect on the spectator-prayer. Isographers paid special attention to the transmission of transcendental beauty through the face of the saint. It is thanks to the prayerful contemplation of the saints' faces on the icons that the process of recognition and then empathy are actualized in the prayer, which in turn nurtures the true Christian faith.

In summary, it can be stated that the Ukrainians of the diaspora have created a specific «brand» of original Ukrainian-Byzantine art far from home. In a number of artistic phenomena, they profess a unique national icon-painting tradition of Kyivan Christianity. The preservation of the iconographic canon in the diaspora is guided by a tradition firmly based on the evangelical doctrine of the holy image, on the decrees of the ecumenical councils and on the doctrine of the holy fathers. The Ukrainian icon of the diaspora is canonical. It is a glorious and solemn heritage of the art of our great Christian nation, which has preserved the faith of the Ecumenical Church, revered and reveres the sacred art of both East and West, and above it all – its own icon painting, recognized by the official church, tradition.

REFERENCES:

- [1] Hordynsky S. (1995). *Sakralne mystetstvo ukrainskoi diaspory* [Sacred art of the Ukrainian diaspora]. *Bohosloviia. Ukrainske bohosslovske naukove tovarystvo*. Vol. 59, pp. 195–202. (in Ukrainian)
- [2] Zalizetskyi-Sas V. (1996). *Mizh Oktsydentom ta Vizantiieiu v istorii ukrainskoho mystetstva* [Between the Occident and Byzantium in the history of Ukrainian art]. *Nezalezhnyi kulturolozhnyi chasopys*. No. 7, pp. 50–61. (in Ukrainian)
- [3] Novozhenets H. (2015). *Obrazotvorche mystetstvo ukrainskoi diaspory 1940–1970 rokiv* [Fine arts of the Ukrainian diaspora in 1940–1970]. Lviv: Kalvariia. (in Ukrainian)
- [4] Patriarkh Dymytrii (Iarema) (2017). *Ikonopys Zakhidnoi Ukrainy XVI – poch. XVII st.* [Icon painting of Western Ukraine in the 16th – early 17th centuries]. Lviv: Drukarski kunshty. (in Ukrainian)

- [5] Patriarkh Dymytrii (Iarema) (2005). *Ikonopys Zakhidnoi Ukrainy XII–XV st.* [Icon painting of Western Ukraine of the XII–XV centuries.]. Lviv: Drukarski kunshty. (in Ukrainian)
- [6] Svientsitska V. (1966). *Ivan Rutkovych i stanovlennia realizmu v ukrainskomu maliarstvi XVII st.* [Ivan Rutkovych and the formation of realism in Ukrainian painting of the XVII century.]. Kyiv: Naukova dumka. (in Ukrainian)
- [7] Svientsitskyi I. (1914). Halytsko-ruske tserkovne maliarstvo XV–XVI st. [Galician-Russian church painting of the XV–XVI centuries]. *Materialy i zamitky*. Vol. CXXI, pp. 63–116. (in Ukrainian)
- [8] Svientsitskyi I. (1928). *Ikonopys Halytskoi Ukrainy XV–XVI viki* [Iconography of Galician Ukraine of the XV–XVI centuries]. Lviv: Drukarnia oo. Vasyl'ian. (in Ukrainian)
- [9] Stepovyk D. (2004). *Istoriia ukrainskoi ikony X–XX stolit* [History of the Ukrainian icon of the X–XX centuries]. Kyiv: Lybid. (in Ukrainian)
- [10] Stepovyk D. (2012). *Nova ukrainska ikona XX i pochatku XXI stolittia* [A new Ukrainian icon of the XX and the beginning of the XXI century]. Zhovkva: Misioner. (in Ukrainian)
- [11] Stepovyk D. (2003). *Ukrainska ikona. Ikonotvorchyi dosvid diaspori* [Ukrainian icon. Icon-making experience of the diaspora]. Kyiv: Baltiia-Druk. (in Ukrainian)
- [12] Stelmashchuk H. (2013). *Ukrainski myttsi u sviti. Materialy do istorii ukrainskoho mystetstva XX st.* [Ukrainian artists in the world. Materials on the history of Ukrainian art of the twentieth century]. Lviv: Apriori, Lvivska natsionalna akademiia mystetstv. (in Ukrainian)
- [13] Krekhovetskyi J. (2008). *Bohoslovia ta dukhovnist ikony* [Theology and spirituality of the icon]. Lviv: Svichado. (in Ukrainian)
- [14] Alpatov M. (1980). *Nemerknushee nasledie* [Unfading legacy]. Moskva: Prosveschenie. (in Russian)
- [15] Bychkov V. (1977). *Vizantiyskaya estetika: teoreticheskie problemy* [Byzantine aesthetics: theoretical problems]. Moskva: Iskusstvo. (in Russian)
- [16] Vagner G. (1987). *Kanon i stil v drevnerusskom iskusstve* [Canon and style in ancient Russian art]. Moskva: Iskusstvo. (in Russian)
- [17] Furnoagrafiot D. / Sost. Kravchenko A. S., Utkin A. P. (1993). *Erminiya, ili Nastavlenie v zhivopisnom iskusstve* [Furnoagrafiot D. Erminia, or Instruction in the Art of Painting]. Moskva. (in Russian)
- [18] Lazarev V. (1971). *Vizantiyskaya zhivopis* [Byzantine painting]. Moskva: Nauka. (in Russian)
- [19] Ugrinovich D. (1982). *Iskusstvo i religiya* [Art and religion]. Moskva: Politizdat. (in Russian)
- [20] Eco U. (2003). *Iskusstvo i krasota v srednevekovoy estetike* [Art and beauty in medieval aesthetics]. Sankt-Peterburg: Aleteyya. (in Russian)
- [21] Jazykowa I. (1998) *Świat ikony* [Holy icons]. Warszawa: Wydaw. Księży Marianów. (in Poland)



Kukuruza Nadiia 

PROFESSIONAL STAGE ART AS AN EXPRESSION OF NATIONAL, SPIRITUAL AND CULTURAL PROPERTIES OF THE UKRAINIAN DIASPORA

ABSTRACT:

The section is devoted to the activities of professional theater artists of the diaspora in the second half of the 20th beginning of the 21st centuries. Diaspora artists aimed to preserve and increase their professional experience. Being far away from the homeland, they tried to live in the spiritual, cultural and national traditions of their people, involving participation of the young generation born outside the country. One of the most important tasks is to teach the Ukrainian literary language by means of the performing arts, to acquaint with the best examples of the spiritual and cultural heritage of Ukrainians, in particular in the field of speech, drama, music, and so on.

The works of T. Shevchenko, I. Franko and Lesia Ukrainka are in the forefront of the repertoire of theaters (studios, circles). From the standpoint of ideological principles related to the consolidation of Ukrainians abroad, it should be considered as a program goal of creative activity.

Poetry and prose of different genres with the collective and individual stage embodiment took on the varied forms of «poetic theater», «theatrical spectacle», «literary concert», «literary program», and «mono-theater». In addition, some reader performances (in diaspora periodicals – recitation) are part of «memory evenings», «anniversary evenings», «festive academies», etc. The genre of «melodeclamation» is also widespread among the diaspora environment.

INTRODUCTION.

The stage art of the diaspora, as well as other related types, are an important factor in preserving and promoting the spiritual values of the Ukrainian nation. Diaspora artists aimed not only to preserve and increase their own cultural and artistic heritage, but also, being far beyond their homeland, continued to live in the spiritual, cultural and national tradition of their folk.

It should be noted that the life and work of the Ukrainian diaspora representatives have long been withdrawn from the circulation of scientific, in particular cultural and theatrical research. Today, there is a growing interest in diaspora literature. Thorough works were first published, mostly by

 Ph.D in Arts, Associate professor at the Department of Performing Arts and Choreography
Vasyl Stefanyk Precarpathian National University, UKRAINE

representatives of the diaspora itself, and later by monographs of domestic scholars, which analyzed the creative work of individual artists abroad.

In particular, the works of art historians V. Dutchak¹ and H. Karas² characterize the collective creative contribution of diaspora artists, in which the compositional and musical performance of diaspora representatives is combined with stage art (writing and selection of music for performances, theatrical performances, various genres of artistic word art).

A significant contribution to the stage art study of diaspora artists on the American continent over the past two decades has been made by the scientist V. Haidabura³.

Culturologist O. Bilas in his dissertation «Forms of cultural life of Ukrainians in Germany and Austria (1939–1955)» pays special attention to the musical and theatrical life of Ukrainian emigrants, which he studies through the prism of organizational measures, performance, repertoire, social resonance. The author claims that Ukrainian and European classics were conducted on the theatrical stages, as well as works by M. Kulish, V. Vynnychenko, I. Bahrianyi and others, who were removed from the repertoire of Ukrainian theaters. According to O. Bilas, artistic and cultural activities contributed to the unification of the Ukrainian community in a foreign environment, prolonging the awareness of their national identity among emigrants, multiplied the creative achievements of predecessors, nurtured traditions, provided prestige and prospects for national revival⁴.

Considerable factual material has been processed by the author in a number of scientific works, as well as covered and analyzed in the dissertation⁵.

¹ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of Ukrainian Diaspora in the 20th – early 21st centuries]. Ivano-Frankivsk: Foliant, p. 488. (in Ukrainian)

² 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. 1164. (in Ukrainian)

³ Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, p. 280. (in Ukrainian)

⁴ Bilas O. (2010) *Formy kulturnoho zhyttia ukrainsiv u Nimechchyni ta Avstrii (1939-1955)* [Forms of cultural life of Ukrainians in Germany and Austria (1939-1955)] (PhD Thesis), Lviv: Lviv National Music Academy named after Mykola Lysenko, p. 16. (in Ukrainian)

⁵ Kukuruza N. (2019) *Frankiana u mystetstvi khudozhnogo slova ukrainskoi diaspori 2 pol. XX-XXI storichchia* [Frankiana in the art of artistic word of the Ukrainian diaspora in the second half of the 20th – 21st centuries]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, no. 32. Rivne : RDHU, pp. 19–25. (in Ukrainian);



Returning to the stages of Ukrainian stage art development, we can say that some samples contain the longevity of traditions. Professional theatrical figures transferred a wide repertoire and tradition of drama productions to the foreign language environment: from I. Kotlyarevsky, representatives of the Theater of Coryphaei, to the latest drama, in particular Lesya Ukrainka, V. Vynnychenko, M. Kulish, etc.; over time, it was supplemented by works of modern Ukrainian authors of the second half of the XXth century. The wide palette of the repertoire also includes prose and poetic works that have manifested themselves in various genres of staging, theatrical performances, literary compositions, etc.).

The section analyzes the activities of theater professionals of the third, political wave (the period after World War II to the mid-1950s) and the fourth – economic, «immigrant worker» (from the 1980s to the present) on the North American continent.

STAGE ART AS A MEANS OF FORMING MORAL AND VALUE GUIDELINES FOR FUTURE GENERATIONS OF UKRAINIANS IN THE DIASPORA

The cultural and artistic life of the diaspora has its own peculiarities related to the root causes of emigration. Artists of the third wave, who emigrated due to political circumstances (repression and persecution) and found themselves

Kukuruza N. (2016) *Vtilennia literaturnoi kompozytsii v ukrainskomu stsenichnomu mystetstvi: zhanrova i formotvorcha spetsyfika, istorychna dynamika* [Implementation of Literary Composition in Ukrainian Performing Arts: Genre and Form-Building Specificity, Historical Dynamics] (PhD Thesis), Kyiv: NAN Ukrainy, In-t mystetstvovnavstva, folklorystyky ta etnologii im. M. T. Rylskoho, p. 20. (in Ukrainian);

Kukuruza N. (2014) *Zhanr i formy literaturnoi kompozytsii u tvorchosti diiachiv mystetstv ukrainskoi diaspori* [Genre and forms of literary composition in the works of artists of the Ukrainian diaspora]. *Mystetstvovnavchi zapysky*, K.: Milenium. no. 25, pp. 208–214. (in Ukrainian);

Kukuruza N. (2019) *Tvorchist Lesi Ukrainky v teatralnomu mystetstvi diaspori. Lesia Ukrainka v diaspornomu literaturoznavstvi. Nimetsko-ukrainski zviiazky* [Lesya Ukrainka's creativity in the diaspora's theatrical art. Lesya Ukrainka in Diaspora Literary Studies. German-Ukrainian relations]. *Proceedings of the Mizhnarodnoi naukovoï konferentsii v Miunkheni (Germany, Munich, April 3-7, 2019)* (eds. D. Blokhyn, M. Moklytsia, T. Osadtsa), Miunkhen – Ternopil, pp. 138–147. (in Ukrainian);

Kukuruza N.(2014) *Zhyttia i tvorchist T. Shevchenka v literaturnii kompozytsii: suchasni zhanrovi vyrishennia* [The life and work of Taras Shevchenko in literary composition: modern genre solutions]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, vol. 20, T. 2, Rivne: RDHU, pp. 44–48. (in Ukrainian);

Kukuruza N. (2019) *Volodymyr Shasharovskiy yak maister teatralizovanykh vydovyshch u seredovyshchi ukrainskoi diaspori druhoi polovyny XX st.* [Volodymyr Shasharovskiy as a master of theatrical spectacles in the environment of the Ukrainian diaspora in the second half of the 20th century]. *Mystetstvo. Kultura. Osvita*, Ivano-Frankivsk: Foliant, vol. 1, pp. 56–59. (in Ukrainian)



in a certain isolation from the new world, sought ways to express thoughts about a distant homeland, focusing on preserving and promoting national cultural and spiritual heritage that differed from communist ideology, thus influencing the formation of moral and value orientations of future generations of Ukrainians in the diaspora.

Professional artists, actors and directors who found themselves in exile on the American continent in the second half of the XXth century (J. Hirniak, O. Dobrovolska, V. Blavatsky, V. Shasharovsky, etc.), failed to fully restore the activities of their own theater collectives, moreover, to infuse them into state cultural institutions. The combination of professional activity, financed mainly by the Ukrainian diaspora, with labor activity has become apparent.

Representatives of literary and artistic circles have repeatedly raised the issue of the diaspora theater collectives functioning. In particular, theater critic V. Revutsky considered the stage activity of diaspora artists to be weak in comparison with music or fine arts⁶.

Public figure Volodymyr Mereshchak, assessing the performances of studio actors V. Shasharovsky, details the root causes of disinterest of the younger generation of Ukrainians in the diaspora with such measures, seeing that «the mistake of our political emigration from the very beginning was that the whole initiative was based solely on political action, not paying due attention to the importance of the Native School of Ukrainian Studies, native literature, art, and in particular – theater art»⁷. So, when the major time, money and energy were spent on consolidating the community in the political struggle against Soviet totalitarianism, the younger generation grew up not knowing their native language, «sometimes...even ashamed of their origin», «because if we had a theatrical art at a high level and with proper material resources, the literary native language and artistic creativity would capture young people from the stage, which would gain national consciousness and patriotic feelings»⁸.

Public figure, theater historian, dramatist Yaroslav Klymovsky also noted the inexplicable indifference of the community to theatrical art, the lack of

⁶ Revutsky V. (1975) Suchasnyi stan ukrainskoho teatru (stattia dopovid, prochyтана на sesii myttsiv u Toronti 5 lypnia 1954) [The current state of Ukrainian theater (article report read at the artists' session in Toronto on July 5, 1954)]. *Nash teatr. Knyha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1975* [Our theater. The book of figures of Ukrainian theatrical art. 1915–1975]. Niu-York-Paryzh-Sidnei-Toronto: Obiednannia myttsiv Ukrainskoi stseny (OMUS), T. I, p. 213. (in Ukrainian)

⁷ Mereshchak V. (1977) Vystup yunych aktoriv z Filiadelfii u Hartfordi [Performance of young actors from Philadelphia in Hartford]. *Svoboda*, no. 245, p. 4. (in Ukrainian)

⁸ Ibid.

patronage, because the artists brought to the American continent already made professional theater collectives (J. Hirniak, V. Blavatsky), which existed thank to the perseverance and stubbornness of famous masters of Ukrainian stage performance...»⁹. To the list of such collectives Klymovsky also adds the activity of «New Stage» by Emilia Kulik in Chicago and the creative activity of Boris Greenwaldt in Los Angeles.

Thus, not being able to carry out full-fledged theatrical activities, professional artists move to the studio activity, involving young people, born outside the homeland, in education and training by means of stage art. First of all, the artists set themselves the task of instilling in them a love for the native language in the form of theater, to acquaint them with the best examples of the spiritual and cultural heritage of Ukrainians, in particular in the field of speech, drama, music, and so on.

In the 70's of the XXth century the most famous among theatrical studios were Lydia Krushelnyska's Artistic Word Studio (New York), which worked closely with the Roma Pryma-Bohachevsky Ballet School, V. Shasharovsky's Youth Theater Studio at the «Friday Theater» (Philadelphia), and the Lubo Tsepynsky Youth Theater Studio (at the parish of St. Volodymyr and Olga, Chicago).

Over time, the activity of the L. Krushelnyska Artistic Word Studio was highly praised by the actor J. Hirniak: «That is why seven years ago the actress Lidiya Krushelnyska opened the Artistic Word Studio. From the first days of her activity, the actress turned out to be a great organizer, teacher and director. She was lucky enough to unite active employees – choreographers, decorators, musicians and finally parents of children who became energetic helpers in the daily work of the institution. L. Krushelnyska's studio may have involuntarily filled a serious gap, namely the lack of permanent theater ... Before the eyes of the audience is an unprecedented process of growth from early childhood of young actors and youth theater, which with each new performance is established as an artistic phenomenon. We had to dry a tear of joy on our faces more than once, watching the growth of the young generation on the other side of the border of the Motherland»¹⁰.

⁹ Klymovskyi Ya. (1977) A yak z teatrom? [What about the theatre?] *Svoboda*, no. 188, pp. 2-4. (in Ukrainian).

¹⁰ Lozynskyi A. (2005) Do 90-littia nadzvychainoi Leidi ta 40-littia ii naivazhlyvishoho zainiattia [To the 90th anniversary of the Extraordinary Lady and the 40th anniversary of her most important occupation]. *BRAMA* (electronic journal). Retrieved from: http://www.brama.com/news/press/2005/04/050420lozynskyj_krushelnysky.html (accessed 11 May 2020). (in Ukrainian)

The most important thing, which was first of all paid attention to when teaching students, was Ukrainian stage speech. Existence in the English-speaking environment led to the pronunciation of Ukrainian with an accent. From L. Krushelnyska's interview we understand how laborious this part of the work was, which the teacher carried out in several stages: «It is often difficult for the younger ones to repeat the right word after me. Therefore, exercises for each sound are the beginning of learning. The next step is to read the poems alone and in groups... To my great surprise, I was convinced that many of them do not understand the content... Therefore, I have to work not only on the content, but on each word in particular. When I give the task to write incomprehensible words, a rather long list is collected»¹¹. Given the method of learning the text, the author of the article gives an example of reading books with dictionaries of the educator, public figure Maria Deiko from Australia, where she put English words first, and the educational process later proved that this practice of learning the native language in a foreign environment is correct, as far as Ukrainian studies course and the tradition of communicating in Ukrainian at home are not able to exceed the daily English.

In addition, due to the different ages of students, L. Krushelnyska divides them into groups, and once a week for three hours the participants were engaged in pure speech improvement. Such a primary problem was faced by leaders of other studios. Analyzing the work of the Youth Theater Studio, L. Shankovsky also noted: «V. Shasharovsky realized the cardinal goal of such studios: he taught them – students – the perfect Ukrainian literary language and taught them to use this language artistically on stage»¹².

V. Shasharovsky, who worked closely with the director in the embodiment of his own play «Electra», describes acting classes and methods of working on the role with students by V. Shasharovsky: «... students have consistently mastered the basics of diction, stage movement and expression techniques. They got acquainted with the language of stage action with the help of analysis and interpretation of the text. ... as their teacher, in addition to «pushing» them basic things (working with the subtext – N.K.), he required solidity and a sense

¹¹ Chaplenko N. (1970) *Studiia Mystetskoho slova* [Studio of the Artistic Word]. *Nashe zhyttia* [Our life], vol. 2, pp. 11–12. (in Ukrainian)

¹² Shankovskyi L. (1992). *Teatralna Studiia Molodi pid mystetskyim kerivnytstvom Volodymyra Shasharovskoho pry «Teatri u piatnytsiu» u Filadelfii* [The Youth Theater Studio under the artistic direction of Volodymyr Shasharovskiy at the Friday Theater in Philadelphia]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, p. 579. (in Ukrainian)



of discipline. He warned against cheap stage effects. He emphasized that helplessness in art is as false as pretentiousness or false imitation»¹³, and therefore, as a teacher, V. Shasharovsky also taught students the basic rules of acting ethics and discipline in the collective, ethical principles and laws of stage art, brought up «theatrical taste».

Therefore, in the studios of professional theatrical artists L. Krushelnytska and V. Shasharovsky, a systematic educational and creative process was planned and organized, the first place in which belonged to the assimilation of Ukrainian literary speech in the process of stage productions. If L. Krushelnytska taught students through the staging of poetic works in literary montages, compositions and individual performances, V. Shasharovsky taught young people acting, involving them mainly in theatrical performances on the theme of national liberation struggle, as well as in review performances.

We should mention a few more studios run by former professional actors on the American continent.

The youth was always taken care of by the actress O. Benzal-Karpyak, who also initially headed a drama collective of young people, where she staged works based on the works of V. Stefanyk, Lesya Ukrainka, and M. Arkas. Later, as a cultural and public figure, she repeatedly participated in the organization of art events dedicated to significant anniversaries, maintained close ties with the Union of Ukrainian Youth, in particular, staged in the genre of review, including entertainment, singing, choreography («Bulo koly's» – scenes from the Ukrainian wedding)¹⁴.

In the field of view of the studio theatrical movement – the Youth Theater Studio in Chicago under the direction of actor, choreographer, director Lubo Tsepinsky. In our opinion, Tsepinsky's primary task as a leader was also to teach young people by the means of theatrical art. Among the most notable productions of the artistic director – staging of the play «For Sister» by A. Tchaikovsky and plays with dances and songs of his own authorship «Invincible Call (Neperemozhnyi klych)» on the theme of liberation struggles, which united the youth of different parishes – Orthodox and Catholic¹⁵.

¹³ Klymovskiy Yar. (1977) Mandry z yunymy aktoramy [Traveling with young actors]. *Svoboda*, no. 155, pp. 2-3. (in Ukrainian)

¹⁴ Yermolenko V. (1967) Reviiia «Bylo koly's» [Revue «Once upon a time»]. *Svoboda*, no. 113, p. 3. (in Ukrainian)

¹⁵ Harasovska O. (1992) Teatralna Studiia Molodi pry parohii sv. Volodymyra i Olhy v Chykago [The Youth Theater Studio at the parish of Sts. Volodymyr and Olga in Chicago]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of



Summarizing the topic of involving young people in stage art, we should focus on cultural and artistic events in general, in particular in the field of art of the artistic word. The analysis of individual posts testifies to the attempts to change the patterns of their holding and to modernize the tradition, as the biggest goal of organizing such events is the active involvement of young people. In particular, after the celebration of the anniversary of the Great Kobzar, which was held in a slightly different format, summed up:

«The best innovation introduced by the organizers of all such events – is to involve young people and children. ... annual concerts-academies should become one of the most important means of instilling in young souls sentiment to Ukrainian history and its bright figures...a primary field of acquaintance with the works of Taras Shevchenko and his significance for the Ukrainian nation, with the urgency of the problem of Ukrainian statehood.

Experience has shown that when you ask at a school of Ukrainian studies or at a youth organization meeting whether anyone wants to take part in an individual declamation or a collective recitation at a concert-academy, young hands are always raised with enthusiasm. This youthful ambition of children should be supported and used to the fullest. The performances of youngsters, children and youth at such evenings are much more important for the future of the Ukrainian community, as are the truly artistic performances of professionals, musicians and singers. But the latter must also have a forum to express themselves to the community. Therefore it is necessary to unite with each other, and such evenings are comforted by the greatest recognition. When we involve young people in such evenings as active performers..., we will not have to complain that they will avoid patriotic events: they will be youth events, and young people will fill the halls. Tradition is not a concept identical with obstinacy, habit, pattern. It can and should be updated, modernized. Then it will always be lively and attractive»¹⁶.

Thus, theatrical studios created for the younger generations of the diaspora are important, namely: education in respect and love for the Ukrainian national culture, in particular theatrical; by learning the basic principles of the profession (Ukrainian language, diction, voice staging, stage movement, etc.), students could find themselves much easier in the future profession.

Professional theatrical artists, giving mental and emotional strength to the

Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, p. 796. (in Ukrainian)

¹⁶ Svoboda (1969) Shabljon chy obnova [Template or update]. *Svoboda*, no. 51, p. 2. (in Ukrainian)

education of the younger generation of the diaspora, thus influenced the understanding of their involvement, indifference to the historical roots of their people, their spiritual, cultural and national traditions.

INCARNATION OF WORKS BY T. SHEVCHENKO, I. FRANKO, LESYA UKRAINKA AS A PROGRAM GOAL OF PROFESSIONAL ARTISTS ACTIVITY

Stage incarnations of works by T. Shevchenko, I. Franko and Lesya Ukrainka occupy a prominent place in the repertoire of theaters (studios, collectives) led by professional artists of the diaspora. The repertoire analysis of the collectives confirmed that numerous stage adaptations of their literary work should be evaluated both as a cultural and artistic phenomenon and from the standpoint of ideological principles related to the consolidation of Ukrainians abroad. Therefore, the work of T. Shevchenko, I. Franko and Lesya Ukrainka as titanic, spiritual figures, exceptional personalities, whose thought and word are imbued with the spirit of defending Ukrainian independence – serves as primary program for the stage art of the diaspora, because it serves as a factor in forming moral and national-ideological principles of different generations of the diaspora, influences the formation of national self-consciousness, self-identification, at the same time educates generations of Ukrainians on the high literary standards of classic writers.

The main presentation of the material relates to the last two waves of emigration, which are conventionally called «political» (the period after the Second World War until the mid-1950s) and «immigrant worker» (early 90's of the XXth century), when the works of T. Shevchenko, I. Franko and Lesya Ukrainka, devoid of any Soviet ideological oppression, prohibitions, and silencing, have acquired a variety of genre and formative stage adaptations.

Within the section the productions of well-known diaspora theatrical directors/actors, professional actors-readers are being considered, the peculiarities of the stage embodiment are being analyzed, both within the framework of traditional and experimental reproduction.

Among professional actors-readers we should single out the figure of Y. Genyk-Berezovsky, who went down in history as an outstanding master of the artistic word, in whose repertoire the works of Kobzar and I. Franko occupied a prominent place. Analyzing the actor's acting and reading talent, Y. Lysyak characterizes his work with the literary basis of the future composition based on Shevchenko's works: «...picked up for his speech small

poems-dumkas, in which the lyrical-and musical prominence of the poet appeared, connected them logically into a whole entirety, created a literary montage. Our reciter was a great master in composing literary montages, so his bundle of thoughts of our genius was a special appearance in the world of Ukrainian declamation»¹⁷.

The artist's repertoire included several works by Franko: «Vivere memento», «She's dead (Vona umerla)» from the third bunch of «Withered Leaves (Ziviale lystia)», the dramatic poem «The Great Anniversary (Velyki rokovyny)», the prologue to the poem «Moses», an excerpt from Moses' conversation with Azazel and excerpts from «Mykyta the Fox (Lys Mykyta)»: «Vivere memento» is the personification of Franko himself. Here – a call to action, to the struggle for a better life, the Promethean march forward, an expression of hope for victory... Reciting..., Genyk-Berezovsky recreated a portrait of its creator – Franko, and at the same time showed his creative potential, revealed his own drive to creative work:

*«What blood wont wash off,
Well burn it with momentum!
Because to fight – it means to live...
Vivere memento!».*

This is how the poem ends, in which Franco revealed his view of life, and Genyk-Berezovsky turned his written words into living ones»¹⁸.

Another special feature of the performance of the Franko – the so-called. application of «word destruction»: to enhance the imagery of one of the works, Genyk-Berezovsky imitated the bells aloud: mournful long bells can be heard when performing the poem «She's dead (Vona umerla)»: «...listening to the initial creative idea of the poet, he recreated Franko's true state of mind...one who heard the declamation of «She's dead», still hears the long mournful sounds of the death knell: Bam! Bam-bam». And the lyrical inserts and strong dramatic moments of the «Great Anniversary (Velyki rokovyny)», «listeners saw before them the Cossack regiments, the Cossack hetmans, the whole life of the

¹⁷ Lysiak O. (1972) Yulian Genyk-Berezovskiy – liudyna, naukovec i mytets zhyvoho slova [Yulian Genyk-Berezovskiy is a man, scientist and artist of the living word]. «Slovo plamenem vzialosia...» Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniy pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho [«The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskiy]. Toronto, p. 104. (in Ukrainian)

¹⁸ Ibid, p. 100.

Cossack era»¹⁹.

Thus, the civic and philosophical repertoire of the Frankiana corresponded to the acting nature of the artist, and he subjected the work with the text to a deep professional analysis (disclosure of the poet's idea, work on the narrator's image, vision tape, voting, tempo-rhythmic drawing of the text, etc.). later revealed in the stage embodiment.

It has to be added that Genyk-Berezovsky's talent was characterized by the performance of satire, in particular, the section «Monkey Fruzya (Mavpa Fruzia)» from the poem «Mykyta the Fox (Lys Mykyta)», as well as «Moses», was recorded on the radio.

During the second half and until the beginning of the XXI century, the iconic artist of the diaspora, honored artist of Ukraine Rostyslav Vasylenko, who was called an artist of three continents – Australia, Canada, USA – performed with his proclamations. At thematic concerts he recited works by Shevchenko and Franko, in particular «Kamenyar», together with his wife Vera – the composition «The Great Kamenyar», which consisted of fragments «from the multicolored works of Franko and about Franko as a great thinker, writer and revolutionary...»²⁰.

In our opinion, in some concert performances of Shevchenkiana and Frankiana, R. Vasylenko used purely reading means of performance, however, taking into account V. Revutsky's opinion that R. Vasylenko «eliminates the art of words as an independent artistic influence», using means of theatrical play as a dramatic actor»²¹, we can say that Vasylenko preferred acting and reading performance.

As a student and successor of Les' Kurbas's theatrical work, Joseph Hirniak remastered Shevchenko's «Haidamaky» in post-war Europe, and his Theater-Studio in New York, refusing to commercialize theatrical work and weak drama, staged Lesya Ukrainka's «Forest Song (Lisova pisnia)», which was destined to become a swan song of the Studio-Theater in the fifth year of its existence (1950). Director O. Dobrovolska set herself the task of conveying the idea to

¹⁹ Zozulia L. (1949) Kontsert art. Vasylenka v Adelaiidi [Vasylenko concert in Adelaiida]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 505-506. (in Ukrainian)

²⁰ Zozulia L. (1949) Kontsert art. Vasylenka v Adelaiidi [Vasylenko concert in Adelaiida]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 505-506. (in Ukrainian)

²¹ Vasylenko R. (ed.) (1999) «Vilne slovo», zhovten, 1957 [Free word, October 1957]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 541-542. (in Ukrainian)



the audience, namely: «a person who is not made a slave by everyday life has a penchant for beauty, he longs for the ideal. But everyday life often muffles that color of beauty, kills happiness, tearing it away from beautiful nature»²². The director's major task was in tune with the critical situation in which the studios found themselves, exhausted by physical labor for their own survival.

Critical notes on the play also express polar subjective judgments about acting. But the choice of play was symbolic. Theater-Studio did not take on easier piece, more profitable, with less material costs. The theater «was guided not by earnings, but by the desire to give the audience a highly artistic work... The Hirniak's Theater is not Kylyna from The Forest Song; Hirniak's theater is Mavka, which symbolizes higher spiritual interests»²³.

The play was designed by V. Lysnyak and the music by I. Sonevtsky. J. Hirniak played the role of Uncle Lev, and Dobrovolska played the role of Mother.

Shevchenkiana's rethink by J. Hirniak should also be noted, who comprehensively studied the work of Kobzar and performed works that were shortened or bypassed in Soviet publications: «Dream (Son)», «Message (Poslaniie)», «I don't care (Meni odnakovo)». The writer Y. Lavrynenko notes that artists such as J. Hirniak «pull Shevchenko's word out from under the rubbish of crackling phrases and present it to the listener with the art of high school», that the actor «caught Shevchenko's "poetics of the heart", his rhythm and colors»²⁴.

J. Hirniak was also critical of the statement about the «non-scenic» dramatic works of Lesya Ukrainka, believing that she was ahead of her contemporary Ukrainian theater and «after the Kurbas reform of our theater and retraining of Ukrainian actors on the basis of world classical literature, Lesya Ukrainka's works shone with all stage rainbows», but such a statement could apply only to individual artists who passed Kurbas theater universities. As an example of the stage works of Lesya Ukrainka, he lists the productions of the diaspora: «Fireplace Master Kaminnyi hospodar», «Forest Song (Lisova pisnia)», «Boyarynya», «Orgy», «Cassandra», editing of poetic works by L. Krushelnyska

²² Revutsky V. (1985) *Neskoreni berezyltsi Joseph Hirniak i Olimpiia Dobrovolska* [Undefeated Berezil actors Joseph Hirniak and Olimpia Dobrovolska]. Niu-York: Obiednannia ukrainskykh pysmennykiv «Slovo», pp. 112–113. (in Ukrainian)

²³ Boichuk B. (ed.) (1975) *Teatr-Studiia Josepha Hirniaka i Olimpii Dobrovolskoi* [Joseph Hirniak and Olimpia Dobrovolska Theater-Studio]. Niu-York: Publishing of the Niu-York Group, p. 257. (in Ukrainian)

²⁴ L. Yu. (1965) *Vechir iz shevchenkovym slovom* [Evening with Shevchenko's word]. *Svoboda*, no. 79, p. 3. (in Ukrainian)

studio²⁵. «Obsession (Oderzhyma)» and «Martian's Lawyer (Advokat Martiana)» should be added to the list, whose productions were made by the director V. Shasharovsky in the Youth Theater Studio.

In continuation of the idea, we note the Ukrainian Theater, formed from the former Ensemble of Ukrainian Actors under the direction of Volodymyr Blavatsky, who worked in 1949–1957 in Philadelphia (the collective renewed the production of Lesya Ukrainka's «In the Field of Blood (Na poli krovi)»).

However, Blavatsky's field of vision has always been the theatrical life of the diaspora and the director often acted as a reviewer. In the magazine he published an objective review of Lesya Ukrainka's play «Boyarynya» by the Ukrainian Theater Group (director – V. Lysnyak), in particular he writes: «... We follow with deep astonishment the incredible intuition with which Lesya Ukrainka reveals the essence and means of Moscow imperialism, which some of our «compatriots» still do not understand. «He considered the play «Boyarynya» «thoughtful and unusual», and the work of the writer in the production of the theater as one that has great national and educational significance»²⁶.

Since 1965 and for forty years, the Artistic Word Studio in New York under the direction of L. Krushelnytska performed a number of stage productions based on the works of Shevchenko, Franko and Lesya Ukrainka. They formed the «program circle of the Studio's repertoire, its moral, national and ideological credo»²⁷. The basis of the repertoire were theatrical montages «In homage to Shevchenko», «Shevchenko Academy» (composition «The role of a girl and a mother in the works of Taras Shevchenko»), Shevchenko's concerts («Dream (Son)», «Subotiv», «Lebedyn», «Big Cavern (Velykyi Lokh)» («Mercenary (Naimychka)», «Gamalia», «Slave (Nevolnyk)», «To Kozachkovsky», «My Dumas (Dumy moi)», «Chigirin», «Cold Yar (Kholodnyi Yar)», «To Osnovyanenko (Do Osnovianenka)», «Psalms to David (Psalmi Davydovi)», «Witch (Vidma)», etc.); works by Lesya Ukrainka («The Curse of Rakhylia (Prokliattia Rakhylii)», «Obsessed (Oderzhyma)», «Johanna Khusova's Woman (Yohanna Zhinka Khusova)», «Lawyer Martian (Advokat Martian)», «Sinner (Hrishnytsia)», «Boyarynya»), «He Forgave Them (Vin yim prostyv)», Lesya Ukrainka's triptych

²⁵ Hirniak J. (1971) *Molod – Lesi Ukraintsi* [Youth – Lesia Ukrainka]. *Svoboda*, no. 225, p. 3 (in Ukrainian)

²⁶ Blavatsky V. (1952) *Boiarynia L. Ukrainky* [Boiarynia of L. Ukrainka]. Kyiv, vol. 4, p. 220. (in Ukrainian)

²⁷ Haidabura V. (2006) *Letiuchy korabel Lidi Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, pp. 131-132. (in Ukrainian)

«What Will Give Us Strength (Shcho dast nam sylu)», «Iphigenia in Tavrida», «Orpheus' Miracle (Orfeieve chudo)», «Woman through the Ages (Zhinka kriz viky)» (mashup of works by Lesya Ukrainka), «Ivan Vyshensky» by I. Franko. Krushelnyska returned to the production of «Forest Song» twice (1971, 1994).

«Woman through the Ages (Zhinka kriz viky)» by Lesya Ukrainka (1998–2002) – montage by the voices of young women: from poems to dramatic poems («Cassandra», «On the Ruins», «Stone Master»). L. Zaleska-Onyshkevych notes that in each passage of the text there were strong appeals to women, as well as appeals to modern Ukraine: «...stand up... plow...sow... fence off... collect the stones... Someday there will be a house»²⁸.

In the stage practice of productions, as V. Haidabura notes, L. Krushelnyska relied on the tradition of productions of «King Oedipus (Tsar Edip)» and «Haidamaky» by Kurbas, as well as on her own acting practice in the team of Girnyak and Dobrovolska²⁹. In the artist's performances, in particular «Moses», there were also choirs, but as a «flexible and mobile model»: «I took into account only their idea, giving it a new aesthetic expression. My choir acquires elements of a singing choir... I use the division of voices into different colors and tones... My performance of poetry on stage is the realization of a poetic word through vocalization and plasticity. That's why elements of dance aesthetics are included here»³⁰. In 1977 Krushelnyska staged «Ivan Vyshensky», which she presented in Ukraine in 1991. (music – I. Sonevtsky, choreography: «Triptych» – O. Kovalchuk-Ivasivka, «Ivan Vyshensky» – R. Pryma-Bohachevska, art design and costumes – M. Shust). Analysis of play reviews confirms the importance of choir presence for the traditional theater production: «...Mount Athos... was created on the stage by human figures, as if frozen among the abstractly interpreted low forms of rocks, figures connected in a chain that showed their tragic confusion, tension, mental anxiety....»³¹. Vyshensky's «battle of thoughts» with himself was also unusually resolved, which the director put into the mouths of some performers from the choir. The role of Vyshensky was played by a student of the studio Askold Lozynsky (future

²⁸ Zaleska-Onyshkevych L. (2009) *Tekst i hra. Moderna ukrainska drama* [Text and game. Modern Ukrainian drama]. L.: Litopys, p. 381. (in Ukrainian)

²⁹ Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnyskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnyska. Studio of the Artistic Word in New York]. K.: Fakt, p. 131. (in Ukrainian)

³⁰ Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnyskoi. Studia Mystetskoho Slova v Niu-Yorku* [Flying ship of Lidiya Krushelnyska. Studio of the Artistic Word in New York]. K.: Fakt, p. 131. (in Ukrainian)

³¹ Ibid, p. 131.



president of the World Congress of Ukrainians). Although the genre of the play was defined as «heroic theater», it did not have an optimistic ending. V. Haidabura believes that the stage version of the SMS is identical to the direction of Franko's thinking: in the late enlightenment of the heroes the idea of the tragedy of Ukraine is encoded, and the understanding that «one's own wrong thought might be a bondage»³².

Shevchenkiana was also staged by the practicing director V. Shasharovsky with the Youth Theater Studio. Among the largest productions are theatrical montages «In the Ways of the Kobzar (Shliakhamy Kobzaria)» and, as an shortened version, «Shevchenko's Word (Shevchenkove slovo)». Along with the works of Shevchenko relevant in the diaspora («Big Cavern (Velykyi lozh)», «Haidamaky») the poetry of L. Kostenko, dissident poet O. Berdnyk, I. Samdul, O. Marunych were also represented. The director also introduced a chorus of ten girls, who recited «accompanied by rhythmic exercises, which were coordinated with the artistic word»³³, in which we also see the imitation of «Haidamaks» by Les' Kurbas.

Considering the creative contribution to the development of stage art by professional artists at the present stage, we will focus on the activities of the Ukrainian Drama Theater of New York under the direction of People's Artist of Ukraine I. Bernatsky at St. George's Church. Former actor of the M. Zankovetska National Academic Drama Theater, since the early 2000s, annually represents Shevchenkiana, to the stage embodiment of which he attracts a large circle of amateur performers. Today the repertoire of the ensemble includes more than ten such performances.

Peculiarities of the stage embodiment reveal a certain longevity of the staging productions tradition, inherent in semi-amateur collectives (directing, script outline, acting of amateur actors, costumes, stage design).

In I. Bernatsky's personal repertoire it should be noted the mono-play «Shevchenko, whom we do not know» based on materials that are unknown to post-Soviet intelligentsia, respectively, for the fourth wave of immigrant workers in America, from the non-standard book by prominent Shevchenko scholar P. Zaitsev. The monograph «Life of Taras Shevchenko» is a detailed, researched

³² Ibid, p. 142.

³³ Shankovskiy L. (1992) *Teatralna Studiiia Molodi pid mystetskyim kerivnytstvom Volodymyra Shasharovskoho pry "Teatri u piatnytsiu" u Filadelfii* [The Youth Theater Studio under the artistic direction of Volodymyr Shasharovskiy at the Friday Theater in Philadelphia]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, p. 578. (in Ukrainian)



and verified in the archives story about the path of Shevchenko from birth to death, which through the actions and behavior of the poet explains his fate.

Here the professional actor I. Bernatsky appeared in several guises: as the author of a text basis, the director, the scenographer, the performer. He worked with the material for four years, compositionally composed the material without involving the playwright, in short, he single-handedly carried out the work necessary to create the author's monologue. Its peculiarity is conciseness and stinginess of all components. The author deliberately gave up additional theatrical means of influence (music as well, because «Shevchenko's poems themselves are very musical»), making the play word-centric. Scenography – metaphorical signs: a village hat, a home-woven embroidered towel and a luxurious antique chair with a crimson embroidery. It «symbolizes the same chair that no one was able to get into after Shevchenko. And on stage, it remains untouched»³⁴. The plastic solution is reduced to a minimum of gestures, clothes – a tailcoat, a shirt, a tie.

Monoplay is the most difficult genre for an actor, because it requires extreme intellectual, emotional, physical tension of the performer. The author of the post noted the high professional level of I. Bernatsky's play: «We can only guess what creative torments he had to go through to achieve this lightness and simplicity that we observe in his performance. Flawless, beautiful Ukrainian language. The spirit of high theatrical classics: content, presentation, restraint, even severity. Personal directing and acting aesthetics. Real Theater»³⁵. In general, the stage work of Shevchenko in the productions of I. Bernatsky deserves to be awarded the National Prize of T. Shevchenko – that's the level of appreciation of the artist's work.

Among the latest wave of emigrants the creative activity of a certified theater director from Ukraine Vasyl Mytnychuk should be mentioned, who organized the Ukrainian Theater «Homin» at the Church of St. Josyp the Betrothed in Chicago more than ten years ago. The repertoire is based on the works of Shevchenko («Nazar Stodolya»), and recently the premiere of «Franko's "Moses"» to the 160th birth anniversary of Ivan Franko (author of the idea and performer – Josyp Mikolash), which became a new form of work for the

³⁴ Korsun L. (2009) Velych Shevchenka v henialnii interpretatsii Ivana Bernatskoho [Shevchenko's greatness in the ingenious interpretation of Ivan Bernatskyi]. *Chas i podii* [The Time and Events] (electronic journal), no. 13. Retrieved from: <http://www.chasipodii.net/article/4544/> (accessed 28 April 2020). (in Ukrainian)

³⁵ Ibid.

collective³⁶.

By subjecting the theater area to experimentation and already having a free creative exchange with artists of independent Ukraine, a bright representative of the modern theatrical generation, American of Ukrainian origin V. Tkach gave a new sound to the work of Lesya Ukrainka. Among the number of such performances is a variation on the theme «Forest Song of Yara» (English translations of excerpts from «Forest Song», Ukrainian translations of modern American and Indian poetry) staged by two theaters (1995): «Yara» and a Volodymyr Kuchynsky's group of actors from the Les' Kurbas Theater (Lviv). The main idea of the play is «Civilization destroys not only forests, not only tree roots, but also human roots»³⁷. Therefore, the theme of globalization of society is raised in the play. Two worlds (nature and city), two cultures, two theatrical schools, two human attractions (high and ordinary) collided and sought answers to the questions. Poetry also sounded in a harmonious combination in two languages. Virlyana Tkach's directorial view revealed an understanding of the souls of nature and the stone city, because «they really have the same roots»³⁸.

Analyzing the stage productions of works by T. Shevchenko, I. Franko and Lesya Ukrainka by diaspora artists, we covered the most significant from the point of view of theatrical evaluation, where we see the continuation and imitation of the acting and directing school of Les' Kurbas (J. Hirniak, O. Dobrovolska), original, stylish, crystallized for decades with his own stage handwriting performances of the Artistic Word Studio (L. Krushelnyska), V. Shasharovsky's Theater Studio of Youth, comprehension of the «unknown» Shevchenko in the supercomplex genre of the monologue (I. Bernatsky), literary programs of actor J. Hirniak, professional reader Y. Genyk-Berezovsky, which emerged not only as a result of in-depth study and analysis of the literary work, but also the search for appropriate reproduction in the nuances of the stage word. A radically new look at the texts was offered by the representative of the already Americanized generation of the diaspora – Virlyana Tkach, who today has direct opportunities to find the stage equivalence of Lesya Ukrainka's texts, subjecting her to experimentation.

³⁶ Uhryna H. (2020) «Moisei» Ivana Franka u Chykygo [«Moses» by Ivan Franko in Chicago]. UaPost – Ukrainian American Media (media-space). Retrieved from: <http://www.uapost.us/blog/-moysey-ivana-franka-u-chyka-o/> (accessed 28 April 2020). (in Ukrainian)

³⁷ Zaleska-Onyshkevych L. (2009) *Tekst i hra. Moderna ukrainska drama* [Text and game. Modern Ukrainian drama]. L.: Litopys, p. 387. (in Ukrainian)

³⁸ Ibid, pp. 387–388.

However, the greatness of the figures of Shevchenko, Franko and Lesya Ukrainka first of all serves as a unifying factor for the Ukrainian nation of all continents, which is why it is a program one.

GENRES AND FORMS OF THE STAGE WORD IN THE PROFESSIONAL ART OF THE UKRAINIAN DIASPORA

Stage forms of the artistic word embodiment by professional artists of the diaspora in its various manifestations are a unique field for the study and analysis of its genre and formative specifics. Such a form as «poetic theater» in its various variability, in the second half of the XXth century had its continuation in the works of J. Hirniak, O. Dobrovolska, L. Krushelnytska.

In the postwar years in Austria, Olimpia Dobrovolska and Joseph Hirniak restored the production of «Haidamaky» by Les' Kurbas and cycles of Shevchenko's lyrics. O. Dobrovolska had «Shevchenko's Rubicon» («Three Summers (Try lita)») in the repertoire of the program, productions based on the poems of Y. Malaniuk.

On the American continent, J. Hirniak and his wife continued their creative work at the Theater of the Word (a form of «poetic theater»), where during 1956–1964 only four performances took place, in which theater directors also participated as actors. The first – «Moses» by Ivan Franko to the 100th anniversary of the writer. O. Dobrovolska, as a director, dedicated the play to the 10th anniversary of the death of the poet Yuri Klen, where together with J. Hirniak they performed excerpts from the epic «Ashes of Empires (Popil im)», covering the history of Ukraine during the XXth century. through the prism of enslavement by two empires – the Bolshevik and the fascist.

The third performance was dedicated to Hetman Mazepa on the occasion of the 250th anniversary of his death, comprehending the figure of Mazepa through the prism of poetry and music. Students read works on Mazepa's themes (poetry by V. Sosiura, V. Hugo translated by S. Hordynsky, Pushkin and Byron translated by D. Zagul, poet V. Lysych wrote «Mazepa's Triptych» for the play)³⁹. In the section devoted to the Theater of Words, V. Revutsky quotes the composer M. Fomenko as saying about the characteristics of the artistic level of performances: «To say that these were cultural parties, as stated in one respectful review, is to say nothing. How can the best students of the genius

³⁹ Revutsky V. (1985) *Neskoreni berezyltsi Joseph Hirniak i Olimpia Dobrovolska* [Undeafated Berezil actors Joseph Hirniak and Olimpia Dobrovolska]. Niu-York: Obiednannia ukrainskykh pysmennykiv «Slovo», p. 124. (in Ukrainian)

Kurbas have uncultured performances? The criterion for evaluating their work should not be ordinary culture, but something else, built on the basis of theatrical specialization»⁴⁰.

With the last play «Neophytes (Neofity)» by T. Shevchenko, the Theater of Word performed at the unveiling of the monument to Kobzar in Washington (1964), after which it did not resume its activities, but remained in the history of the diaspora's stage art as a theater born of the need to «keep limited form» in order to show the «riches of the Ukrainian cultural heritage» by such means⁴¹.

Lidiya Krushelnytska, a well-known actress, singer, director and devoted teacher of Ukrainian-American youth, Honored Artist of Ukraine (2002), joined the Joseph Hirniak and Olimpia Dobrovolska Theater-Studio in 1949. In 1965, she took over the management of the children's workshop, which later became the popular among young people Artistic Word Studio of Lidiya Krushelnytska. For over 40 years, hundreds of American children and adolescents of Ukrainian descent have had the opportunity, under the careful supervision of their favorite teacher-director, to learn about the best examples of Ukrainian and world literary art.

This Studio was distinguished by the original productions of each play, staging the works of T. Shevchenko, Lesya Ukrainka, I. Franko, L. Hlibov, B. Hrinchenko, M. Starytsky, S. Cherkasenko, V. Vynnychenko, I. Kocherha, M. Kulish, N. Zabala, L. Kostenko, B. Boychuk, Vira Vovk, O. Satsyuk and others. It is obvious that among the works of these authors there are not only dramatic, but also epics and lyrical works, on the basis of which large-scale compositions-programs were created, where poetry was intertwined with drama and combined with means of theatrical expression: program «In homage to Shevchenko» («Slave (Nevolnyk)» and staging of «Big Cavern (Velykyy lokh)» with the participation of J. Hirniak); program to the 100th anniversary of Lesya Ukrainka's birth «He forgave them (Vin yim prostyv)» («Curse of Rakhilia (Prokliattia Rakhili)», «Obsession (Oderzhyma)», «Johanna, Husova's wife (Iohanna, zhinka Khusova)», «Sinner (Hrishnytsia)», «Lawyer Martian (Advokat Martian)» (first act), «Boyarynia» (third and the fourth act); «Ivan Vyshensky» by I. Franko.

In the book «Lydiya Krushelnytska's Flying Ship», V. Haidabura explores the evolution of the studio-theater and notes what forms it took: «When the repertoire consisted of poetry combined into a compositional bundle, it was

⁴⁰ Ibid, p. 125.

⁴¹ Ibid, p. 126.

THE READER'S THEATER»⁴². The reading repertoire of the Artistic Word Studio included cycles of Lesya Ukrainka's poems «Crimean Memories (Krymski spohady)» and the poetic composition «Woman through the Ages (Zhinka kriz viky)», philosophical «Five Paintings of the Year 2000» by B. Boychuk. Poems by B. Lepky, M. Rylsky, V. Sosiura, P. Tychyna, Oleksandr Oles', O. Teliga, V. Symonenko, M. Vingranovsky, H. Cherin', Vira Vovk, B. Rubchak, and B. Boychuk were performed individually and collectively. As the students performed a lot of artistic reading in the chamber stage, «the POETIC THEATER was established in the richness of forms and genres»⁴³. The author concludes that «on the basis of a professional production team (director, set designer, composer, choreographer, etc.) and amateur performers, a clear MODEL OF YOUTH POETIC THEATER was created in the variability of its dissimilar SKETCHES...»⁴⁴.

Actors of the Philadelphia Theater paid attention to the stage embodiment of non-dramatic material in various forms after the death of the director V. Blavatsky (director of the Lviv-based «Zagrava» Theater) in 1953. The collective worked intermittently, organizing literary and poetic evenings. Director and actor V. Shasharovsky, in particular, made an original production-editing of the poem «Haidamaky». After founding the Friday Theater in Philadelphia, he adapted Mark Boeslaw's poems «Let the Way Be Saved for You», poetry by the authors of the underground «Victory Overcame by His Life», poetry about the Holodomor «Blessed and Sorrowful (Blahoslovenna ta skorbotna)», poetry on the November Uprising «On the Barricades of Lviv (Na barykadakh Lvova)», I. Franko's poetic works «The Great Franko», compositions in honor of H. Chuprynka «His enemy's rage failed (loho ne zmohla vorozha liut)», «Evening in honor of Yevhen Konovalets», «November Night (Lystopadova nich)», «Shevchenko in songs and words (Shevchenko u pisniakh i slovi)», «Ukrainian soldier in the service of the homeland (Ukrainskyi voin na sluzhbi batkivshchyni)» and others. An evening dedicated to the memory of Volodymyr Blavatsky (1963) should be mentioned separately. B. Hoshovsky defines its literary basis as a montage from the works of O. Tarnavsky, B.-I. Antonych (prologue and epilogue, dir. – V. Shasharovsky), «My word» by V. Stefanyk (dir. – B. Pazdriy), B. Lepky – G. Luzhnytsky («Baturyn»). Excerpts from Blavatsky's

⁴² Haidabura V. (2006) *Letiuchy korabel Lidii Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku* [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, p. 113. (in Ukrainian)

⁴³ Ibid, p. 129.

⁴⁴ Ibid, p. 114.



performances were also performed, and all attention was paid to the artistic word⁴⁵.

V. Shasharovsky also remained in the history of the artistic diaspora as a master of one editing spectacle: «He constructs such montages not only for practical exercises to correct his students' language and for the word to sound properly on the stage under the gaze of dynamics and logical justification, but he creates a montage with the help of appropriately selected fragments of poems – a full-length cost performance. The text edited by him comes to life on the stage, due to the fact that the actors or studio perform it in terms of the stage action, which Shasharovsky builds from single scenes and connects them into a dramatic whole...»⁴⁶.

Such a form as the «literary program» was represented by Yulian Genyk-Berezovsky, who gained popularity as a reader in Western Ukraine in the 1930s. He performed works by I. Franko, B. Lepky, Y. Fedkovych, V. Stefanyk and M. Cheremshyna. His friend friend Yulian Lysyak wrote: «For the first time in the history of Ukrainian culture, Yulian Genyk-Berezovsky showed us that recitation and proclamation are a separate independent area of dramatic art, he was a pioneer-professional in this field, just as they do is it in Western Europe»⁴⁷. Later, as an emigrant (until 1952), he performed for the Ukrainian community in faraway Canada at his own live word evenings, composing a diverse repertoire.

Among the masters of the artistic word in the Ukrainian diaspora is the name of Rostyslav Vasylenko, who became «a shining example of a person who, being an emigrant, achieved a very respectable position abroad», says diaspora theater critic Valerian Revutsky. In the article «A few reflections on the memory of Rostyslav Vasylenko» he represents him as a master of art reading, director, actor, teacher, essayist, poet, active school administrator⁴⁸. R. Vasylenko –

⁴⁵ Hoshovskiy B. (ed.) (1972) «*Slovo plamenem vzialosia...*» *Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniyi pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho* [«The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskiy]. Toronto, p. 59. (in Ukrainian)

⁴⁶ Klymovskiy Ya. (1982) Volodymyr Shasharovskiy – rezhysler [Volodymyr Shasharovskiy – director]. *Svoboda*, p. 112. (in Ukrainian).

⁴⁷ Lysiak O. (1972) Yulian Genyk-Berezovskiy – liudyna, naukovec i mytets zhyvoho slova [Yulian Genyk-Berezovskiy is a man, scientist and artist of the living word]. «*Slovo plamenem vzialosia...*» *Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniyi pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho* [«The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskiy]. Toronto, p. 96. (in Ukrainian)

⁴⁸ Revutsky V. (1999) Kilka refleksii na spohady Rostyslava Vasylenka [Some reflections on the memories of Rostislav Vasylenko]. *Zhyttia v hrymi ta bez (shliakhkamy diaspori) : memuary*,

Honored Artist of Ukraine (2002), he is considered as an artist of three continents – Australia, Canada, North America. As an actor, he significantly expanded his performing activities, developing a program of concerts of the artistic word, with which he toured. From the middle of the XXth century, he remained one of the most active propagandists of the Ukrainian word among professional artists. His performances took place in the form of «literary evenings». In one program he performed «Petrusya» by T. Shevchenko, editing «November Days (Lystopadovi dni)» by M. Bazhan, «On the Golden Gods (Na zolotykh bohiv)» by G. Kosynka, «Grandfather Hunger (Did Holod)» by V. Rusalsky, works by Ostap Vyshnya, M. Zoshchenko, S. Lomachka, his own poetry⁴⁹.

Kateryna Branka-Kryvutska, who presented programs that reflected important historical events of the Ukrainian state, should also be mentioned among the «Berezil residents» who devoted themselves to the art of stage speech in exile. She also performed works by Oleksandr Oles', V. Symonenko, L. Kostenko, M. Kotsyubynsky and Lesya Ukrainka (1966)⁵⁰.

Being in a foreign language environment was the reason for the original embodiment of poetic material – the performance of the same work in two languages, and most often – translations of Taras Shevchenko. «The well-known in the capital of Canada artist and reciter R. McNicol recited Taras Shevchenko's «Testament (Zapovit)» in English translation, partly also in the Ukrainian original, to the piano accompaniment of M. Verbytsky's composition», he also performed «I was thirteen» in French⁵¹.

V. Shust, a reciter and artist of American theaters and television, also had bilingual literary programs. He read Shevchenko's poetry «in his own translation and with his own comments»⁵², and recited «poems by Taras Shevchenko, Vasyl Symonenko, and Lina Kostenko in English and Ukrainian»⁵³. P. Volyniak, an

poezii, publitsystyka [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, p. 10. (in Ukrainian)

⁴⁹ Vasylenko R. (1999) *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, p. 542. (in Ukrainian)

⁵⁰ N.N. (1959) *Vshanovano pamiat T. Shevchenka v Ottavskim Universyteti* [The memory of Taras Shevchenko was honored at the University of Ottawa]. *Svoboda*, no. 063, p. 3. (in Ukrainian)

⁵¹ Svoboda (1965) V. Shust retsytuvatyne Shevchenka na vecheri SUA [V. Shust will recite Shevchenko at the SUA dinner]. *Svoboda*, no. 047, p. 1. (in Ukrainian)

⁵² Svoboda (1974) V. Shust vystupyt v Toronti [V. Shust will perform in Toronto]. *Svoboda*, no. 061, p. 1. (in Ukrainian)

⁵³ Volyniak P. (1964) *I utverdyvsia ty, nash Kobzariu, u sviti!...* [And you, our Kobzar, have established yourself in the world]. *Novi dni* [The New days]. No. 176, pp. 18. (in Ukrainian)

activist of the Ukrainian community in Canada, mentions Jack Palance (Volodymyr Palahniuk) among Ukrainians, who translated «I don't care» in English⁵⁴.

Among the actors who had in their repertoire not only a poetic repertoire, but also literary compositions and separate programs of the artistic word, we should mention Yaroslav Pinot-Rudakevych (actor of Ukrainian collectives, in particular «Zagrava» Theater, Lviv Opera House), actor V. Blavatsky and V. Shasharovsky. The artist's repertoire included «a selection of post-Soviet Ukrainian poets»⁵⁵.

Askold Lozynsky, President of the World Congress of Ukrainians (1998–2008), a well-known public figure, was also a popular reciter among the older generation of L. Krushelnyska's students. One of the original works, the participant-reader of which he was – a choreographic production of the ballet school of R. Pryma-Bohachevska «Excavated grave (Rozryta mohyla)» by T. Shevchenko (music by I. Sonevsky)⁵⁶. The reader also noted a literary composition dedicated to Patriarch Josyph: «Everyone looked at the reciter's recitative skills and the extractive memory needed to recite a large bundle of poems well chosen for this spiritual and religious event»⁵⁷.

It is worth mentioning the figure of Yuri Belsky, who was an actor of the Theater-Studio of J. Hirniak and O. Dobrovolska, and later, in Toronto (Canada), became a member of the board and actor of the theater «Zagrava» (1953). The publication about the creative evening of the poetess Daria-Vira Rykhtytska talks about his participation in the literary composition based on the works of the poetess together with other actors: Montage of works: «Weaving of Freedom (Pletyvo voli)», «Ukraine on Fire (Ukraina v ohni)» and «Dream of War (Maryvo viiny)» were read by artists Nina Tarnovetska and Yuri Belsky, further editing, the poem «Krutyantsi» was read by M. Lyalka, part of «Captivity (Nevoli)»

⁵⁴ Svoboda (1968) Ulas Samchuk i Pol Layons promovliatymut na ukrainskii manifestatsii u Vashynhtoni tsiei nedili [Ulas Samchuk and Paul Lyons promote at a Ukrainian demonstration in Washington this Sunday]. *Svoboda*, no. 078, p. 1. (in Ukrainian)

⁵⁵ Svoboda (1976) Ukraintsi Niu-Yorku vshanuvaly rokovyny T. Shevchenka velykem kontsertom [Ukrainians in New York celebrated the anniversary of Taras Shevchenko with a big concert]. *Svoboda*, no. 049, p. 1. (in Ukrainian)

⁵⁶ Svoboda (1985) Sviatochnyi kontsert i Den Ukrainskoho Patriiarkhatu dlia zvelychennia Patriiarkha Yosypha [Festive concert and Day of the Ukrainian Patriarchate to glorify Patriarch Josyph]. *Svoboda*, no.206, p. 3. (in Ukrainian)

⁵⁷ Didiuk V. (1993) Poetessa D. Rykhtytska v Toronto [Poetess D. Rykhtytska in Toronto]. *Svoboda*, no. 205, p. 4. (in Ukrainian)

was read by all three⁵⁸.

Thus, from the second half of the XXth century literary compositions on the stage were vividly presented by professional immigrant artists who left Ukraine as a result of repressions and persecutions, but also remained devoted to their vocation in exile. At the present stage, the Ukrainian diaspora also has prominent representatives among theatrical artists living in the United States in particular and do not leave to engage in the art of the artistic word on theatrical and literary stages.

Since the 1990s, Ukrainian theater and film actor, theater director and teacher Hryhoriy Hladiy lives in Canada. Extremely rarely, depending on the request, he performs poetic works at cultural and art events. The Canadian magazine «Meeting» notes: «The poem “To Osnovyanenko (Do Osnovianenka)” by T. Shevchenko will be remembered for a long time. It was read by Hryhoriy Hladiy. It was one of the most exciting moments of the holiday. Hladiy’s recitation was accompanied by a virtuoso playing by violinist Ivan Zavada»⁵⁹.

The new theme of stagings has been expanded by a new wave of immigrant-working parents. The director of the New York theatrical premiere of «There is my good mother ...». Ivan Bernatsky (former actor of the M. Zankovetska Lviv National Academic Ukrainian Drama Theater) reflects on the Ukrainian woman of Shevchenko’s times and present, on the holy name of the Mother, about forced divorces of mothers and children and about what modern immigration is – forced or free. This play is a conversation with America, with modern Ukraine, whose rulers forced mothers to wander the worlds, a conversation with Taras Shevchenko, which remains relevant in all times. The screenwriter, director, People’s Artist of Ukraine, actor I. Bernatsky remarked: “If at least one mother sitting in the hall returns home, it will be a great merit of mine as a director. And those mothers who have stayed so long should think about the fact that it is impossible to leave their children for so long...”⁶⁰.

In the times of the new wave of emigration, which is focused mainly on

⁵⁸ Zustrich (2003) Shevchenkovskiy kontsert u Monreali [Shevchenko’s concert in Montreal]. *Zustrich*. Retrieved from: http://zustrich.org/old/news03_1.htm (accessed 28 April 2020). (in Ukrainian)

⁵⁹ Korsun L. (2008) Bernatsky I.: «Ya ne zasudzhuiu materiv-zarobitchan, ya yim spivchuvaiu» [Bernatsky I.: «I do not condemn mothers migrant workers, I sympathize with them»]. *Chas i podii* [The Time and Events] (electronic journal), no. 11. Retrieved from: <http://www.chasipodii.net/article/2749/> (accessed 28 April 2020). (in Ukrainian)

⁶⁰ Zustrich (2003) Shevchenkovskiy kontsert u Monreali [Shevchenko’s concert in Montreal]. *Zustrich*. Retrieved from: http://zustrich.org/old/news03_1.htm (accessed 28 April 2020). (in Ukrainian)



employment, the Ukrainian stage word has only a few examples of professional performance on the literary stage. For example, Leonida Mytnychuk, a former teacher at the Kalush School of Culture, managed to create the Amateur Poetry Theater «Truth» in Chicago, USA, which recently was taken over by the Ukrainian National Museum in Chicago. «The director has taken a worthy niche in the variety of our artists' works in Chicago. By involving people who appreciate the poetic word and understand the reliability of the impact on the soul, Leonida Mytnychuk is passionate about this very difficult work in terms of organizing, gathering readers who are busy working for a living», – this is how the newspaper of the diaspora «Time and Events» covers the activities of the director and her theater⁶¹.

Director L. Mytnychuk, who became the organizer of the «Truth» Poetry Theater in Chicago, independently created and performed literary compositions at various cultural and artistic events, namely: «Candle of Memory (Svicha pamiaty)» (for the 80th anniversary of the Holodomor of 1932–1933), «We will still be great (My shche budem velyki)» (for Independence Day), «Forever the dearest (Vichno naidorozhche)» (for the holiday of the Ukrainian family), «With Ukraine in the heart (Z Ukrainoiu v sertsii)» (for Independence Day), «In the herbs of life (V travakh zhyttia)» (based on the poems of I. Malkovych), «House beyond the star (Dim za zoreiu)» (to the 100th anniversary of V.I. Antonovych), «Carol under another's sky (Koliada pid chuzhym nebom)», «Chornobyl Madonna (Chornobylska Madonna)» (to the 25th anniversary of the Chernobyl tragedy), «Hosanna to autumn, Hosanna... (Osanna oseni, osanna...)» (by L. Kostenko), «Ballad of the Name of Thorns (Balada ternovoho imeni)» (dedicated to Roxolana), «Flight of the Unconquered Spirit (Polit neskorenoho dukhu)» (to the Heroes' Day), «Come back to me, my memory (Verny do mene, pamiate moia)» (based on the poems of V. Stus), «The world always blesses (Svit zavzhdy blahoslovliaie)» (based on the works of V. Symonenko) etc.⁶²

Let us turn separately to such a specific kind of musical and dramatic performance of works of art as «melodeclamation», which was quite common in the artistic and amateur environment of the Ukrainian diaspora. It should be noted that this genre was 'not welcomed' in the Soviet environment, moreover, such performance was found to be ideologically harmful. In the work

⁶¹ Uhryna H. (2010) Vechir poezii «Osanna oseni...osanna!» [Poetry evening «Hosanna of autumn ... hosanna!», *Chas i podii* [The Time and Events] (electronic journal), no. 44. Retrieved from: <http://www.chasipodii.net/article/7331/> (accessed 28 April 2020). (in Ukrainian)

⁶² Kukuruza N. V. *Archiv N. V. Kukuruzy: intervju, audiozapysy, lystuvannia* [Archive of N. V. Kukuruza: interviews, audio recordings, correspondence [Text; audio]. (in Ukrainian)

«Expressive Reading» (1960) literary critic Mykola Bazhenov noted that the texts of a decadent nature (aesthetics, individualism, immoralism), which mainly create melodic recitations, led to the fact that «the genre was unviable and did not develop in Soviet art»⁶³.

«Unviable» for the Soviet environment, the genre of melodic recitation became viable and widespread among the Ukrainian diaspora. After all, the musical accompaniment deepened, intensified the lyric-drama or tragedy of poetic works, aroused in the viewer even more admiration, or empathy, either with the hero or the event mentioned in the work. As noted by culturologist and literary critic D. Chyzhevsky, «... unconditional feature of the mental structure of Ukrainians is - *emotionalism and sentimentality, sensitivity and lyricism...*»⁶⁴, which also explains the popularity of the genre of melodic recitation among Ukrainians in the diaspora, who due to various circumstances left their homeland and carry in themselves this heightened sense of nostalgia.

Confirmation of the genre's demand is the announcement of the Ukrainian Music Institute about the opening of the class «Art of the Word» under the leadership of Olympia Dobrovolska, where the curriculum, in addition to the interpretation of «all kinds of poetry and prose» stated «melodeclamation»⁶⁵. Actors and amateur readers performed works accompanied by selected musical material, as well as created by diaspora composers Vasyl Bezkorovainy and Anton Rudnytsky.

By the way, the melodic recitation of V. Bezkorovainy Sr., was performed by a student of O. Dobrovolska, who had a theatrical education and played in the theater of J. Hirniak, Nilya Stetskiv: Dramatic actress Ms. Nilya Stetskiv performed a melodic recitation «Sorrowful Mother», words by Tychyna, music. prof. Vasyl Bezkorovainy, with piano accompaniment by the author of the music»⁶⁶.

The repertoire of actress Valentyna Kalyn, a student of the L. Krushelnyska Artistic Word Studio, also included melodic recitations. The artist often performed at Ukrainian evenings and successfully performed melodic

⁶³ Bazhenov N. M., Cherkashyn R. A. (1960) *Vyrazitelnoe chtenie: ucheb. posobie dlia filologich. fak. un-tov* [Expressive reading: a textbook for philological faculties of universities]. Kharkov: Kharkov Universuty, p. 182. (in Russian)

⁶⁴ Chyzhevsky D. (1992) *Narys z istorii filosofii na Ukraini* [Essays on the history of philosophy in Ukraine]. K. : Orii (UKSP «Kobza»), p.17. (Heritage) (in Ukrainian)

⁶⁵ Svoboda (1953) *Ukrainskyi muzychnyi instytut* [Ukrainian music institute]. Svoboda, no. 182, p. 5. (in Ukrainian)

⁶⁶ Demydenko I. (1963) *Lysenkivskyi kontsert v Rochesteri* [Lysenko concert in Rochester]. Svoboda, no. 151, p. 3. (in Ukrainian)

recitations on the theme of motherhood, on the poem by B. Lepky «Holy Evening (Sviaty vechir)» accompanied by pianist T. Bogdanska. Together with the artist Ivanna Kononiv – melodeclamation «Lviv»⁶⁷.

In continuation of the theme of melodeclamation genre in the works of professional artists, let us mention the Ukrainian Art Club (Philadelphia), which conducted systematic cultural and artistic activities, organizing author's evenings. The Club's repertoire also included an entertaining part, where «artist Bohdan Pazdriy performed in a grotesque melodic recitation of a medieval ballad about secret love. Not so much the content of the ballad, but the performance of one of our best actors in the USA, caused a lot of applause»⁶⁸.

Note that the melodeclamations had different musical accompaniment: accompanied by piano, several instruments, choir, bandura ensemble, bandura choir, vocal quartet. For example, in the program of the concert with the participation of the full The Taras Shevchenko Ukrainian Bandurist Chorus of North America, under the direction of Hryhoriy Kytasty and Volodymyr Bozhyk, the master of the artistic word R. Vasylenko performed «for the first time in Toronto, a large and touching melodic recitation «The Word of Taras (Slovo Tarasa)»⁶⁹.

Melodeclamation organically flowed into the script outline of theatrical performances and stagings, those performances were combined, for example, with sculpture and choreography: «The melodeclamation “Excavated Grave (Rozryta mohyla)”, in which the reciter Mykhailo Kostytsky and the young ballerina Renata Chaplynska performed in full expression of a classical dance, was an interesting innovation»⁷⁰, or in a theatrical montage (poetry by D. Tsapko): The most touching point was the mime scene «Thought of the Falcon (Duma pro Sokola)», which represents Ukraine in the liberation struggle. The ballerina, Ms. Scyth's, accompanied by Dr. Shchalauta's melodic recitation, presented some heroic moments of the fighters for the freedom of Ukraine. Ms. Anya Terliuk accompanied her with a recitation»⁷¹.

⁶⁷ Svoboda (1969) Lystopadovi dni v Passeiku-Kliftoni, Niu Dzherzi [November days in Passey Clifton, New Jersey]. *Svoboda*, no. 208, p. 4. (in Ukrainian)

⁶⁸ O. (1955) Osinnij Jarmarok Literaturno-Mysteckogho Kljubu [Autumn Fair of the Literary and Artistic Club]. *Svoboda*, no. 217, p. 5. (in Ukrainian)

⁶⁹ Svoboda (1958) Kapelia Ukrainskych Bandurystiv im. T. Shevchenka kontsertuie v Toronti [T. Shevchenko Chapel of Ukrainian Bandurists performs in Toronto]. *Svoboda*, no. 47, p. 3. (in Ukrainian)

⁷⁰ Kerch O. (1979) Dity – Shevchenkovi [Shevchenko's children]. *Svoboda*, no. 99, p. 4. (in Ukrainian)

⁷¹ D. Vladymir (1965) Sviato Ukrainskoi Derzhavnosti u Finiksi [Holiday of Ukrainian Statehood in Phoenix]. *Svoboda*, no. 32, p. 3. (in Ukrainian)



Thus, the analysis gives grounds to claim that in the Ukrainian diaspora, due to the association of professional artists, the stage word in the artistic environment of the Ukrainian diaspora has manifested itself in a variety of variability, namely: literary evenings (Y. Genyk-Berezovsky, K. Branka-Kryvutska, R. Vasylenko), theaters of the poetic word (J. Hirniak, O. Dobrovolska, L. Krushelnytska), theater of the poetic spectacle (V. Shasharovsky), theater of one actor (I. Bernatsky), readers' literary compositions (L. Mytnychuk).

Poetry and prose are most often performed by groups of amateur artists at concerts, memorial evenings, anniversary evenings, holiday academies, etc. Thanks to mobility, it has become a means of rapid response to a variety of socio-political and cultural-artistic events.

We should also note the influence of the bilingual environment, thanks to which Ukrainian artists (R. McNicoll, V. Shust, J. Palance), who became successful in the acting profession on the American continent, performed literary works in Ukrainian and English.

CONCLUSIONS

Thus, the artists of the «political» wave of emigration, not having the opportunity to develop full-fledged professional activities of theatrical groups led by them, move to the studio, involving young people in education and training by means of stage art, thus forming moral and value orientations of the younger generation, born outside of their historical homeland.

Among the most famous studios, whose leaders have developed their own methods of teaching students for decades, conducted systematic work on the study of Ukrainian literary speech, collective recitation, acting skills – Lidiya Krushelnytska's Artistic Word Studio (New York) and V. Shasharovsky's Youth Theater Studio (Philadelphia).

The older generation also aimed to involve young people in stage art as participants in various cultural and artistic events, namely in the field of artistic art, thus expanding their knowledge in the field of spiritual and cultural heritage of the Ukrainian nation, current issues of Ukrainian statehood, stages of national liberation struggle.

In the program stage productions of works by T. Shevchenko, I. Franko and Lesya Ukrainka, diaspora artists trace the continuation and imitation of the acting and directing school of Les' Kurbas (J. Hirniak, O. Dobrovolska, L. Krushelnytska, V. Shasharovsky, etc.). Shevchenkiana and Frankiana occupy

a prominent place in the repertoire of professional readers (Y. Genyk-Berezovsky, R. Vasylenko). Literary programs were in the reader's repertoire of actor J. Hirniak. At the present stage, professional actor I. Bernatsky has understood the life and work of Taras Shevchenko in the genre of a monologue.

The analysis gives grounds to assert that among the Ukrainian diaspora the stage art has manifested itself in a wide variety of genres and forms: theatrical performances, stagings, theatrical exhibitions, literary compositions, poetic theater, artistic word, which is often heard at concerts, evenings of remembrance, anniversary evenings, holiday academies, etc. Due to mobility, this kind of stage art has become a means of rapid response to socio-political and cultural-artistic events.

Artists with Ukrainian roots, who made it in the profession, popularized the work of Ukrainian poets in two languages (R. McNicoll, V. Shust, J. Palance).

Independent Ukraine is now open for the artists of the diaspora fourth wave, which remains the flag of patriotism and national identity of the Ukrainian nation, and therefore their creative activity is positioned rather as a sign of respect for historical memory, to preserve the moral and spiritual connection of times, national shrines and traditions.

Describing the stage art of the diaspora of the third wave of emigration from the standpoint of today, professional theater director with Ukrainian roots Virlyana Tkach (founder of the art group «Yara» (Yara Arts Group) at the Experimental Theater La MaMa (New York), which conducts many experiments in, somewhat critically evaluates their work: «... The Diaspora preserved our culture. It twisted it into “jars”. It was justified, but in reality it was deadly (for culture). Free Ukraine made the need for conservation disappear... The reason the community clung to the pile was political, not cultural. Now is the time for Ukraine to support its people abroad, not the other way...»⁷².

The conclusion, of course, concerns the creative achievements of theatrical artists, whose activities were primarily aimed at preserving national identity in a foreign environment. Therefore, their devotion to the profession, enthusiasm and asceticism in the development of stage art can be regarded as an Act of Spirituality.

⁷² Lucyshyn O. (2008) Blyzkistj. Poet i rezhysjer Virlyana Tkach: «Diaspora konservuvala nashu kulturu...» [Proximity. Poet and director Virlyana Tkach: «Diaspora has preserved our culture...»]. *Dzerkalo tyzhnja. Ukrajina* (electronic journal), no. 11. Retrieved from: http://gazeta.dt.ua/CULTURE/blizkist_poet_i_rezhiser_virlyana_tkach_diaspora_konservuvala_nashu_kulturu_teper_nastav_chas_koli.html (accessed 11 May 2020). (in Ukrainian)

REFERENCES:

- [1] Bazhenov N. M., Cherkashyn R. A. (1960) *Vyrazitelnoe chtenie: ucheb. posobiie dlia filologich. fak. un-tov* [Expressive reading: a textbook for philological faculties of universities]. Kharkov: Kharkov University, 224 p. (in Russian)
- [2] Bilas O. (2010) *Formy kulturnoho zhyttia ukrainsiv u Nimechchyni ta Avstrii (1939-1955)* [Forms of cultural life of Ukrainians in Germany and Austria (1939-1955)] (PhD Thesis), Lviv: Lviv National Music Academy named after Mykola Lysenko, 16 p. (in Ukrainian)
- [3] Blavatsky V. (1952) *Boiarynia L. Ukrainky* [Boiarynia of L. Ukrainka]. Kyiv, vol. 4, 220 p. (in Ukrainian)
- [4] Boichuk B. (ed.) (1975). *Teatr-Studiia Josepha Hirniaka i Olimpii Dobrovolskoi* [Joseph Hirniak and Olimpia Dobrovolska Theater-Studio]. Niu-York: Publishing of the Niu-York Group, 348 p. (in Ukrainian)
- [5] Branka-Kryvutska K. (2006) Khto ye khto na Kyivshchyni. Vydatti zemliaky [Who is who in Kyiv region. Outstanding compatriots]. *Internet-proekt Entsyklopediia «who-is-who.ua»* [Internet project Encyclopedia «who-is-who.ua»]. Retrieved from: <https://who-is-who.ua/main/page/xxkiev2006/58/184> (accessed 21 April 2020). (in Ukrainian)
- [6] Chaplenko N. (1970) *Studiia Mystetskoho slova* [Studio of the Artistic Word]. *Nashe zhyttia* [Our life], vol. 2, pp. 11–12. (in Ukrainian)
- [7] Chyzhevskiy D. (1992) *Narys z istorii filosofii na Ukraini* [Essays on the history of philosophy in Ukraine]. K.: Orii (UKSP «Kobza»), 230 p. (Heritage) (in Ukrainian)
- [8] D. Vladimir (1965) *Sviato Ukrainskoi Derzhavnosti u Finiksi* [Holiday of Ukrainian Statehood in Phoenix]. *Svoboda*, no. 32, p. 3. (in Ukrainian)
- [9] Demydenko I. (1963) *Lysenkovskiy kontsert v Rochesteri* [Lysenko concert in Rochester]. *Svoboda*, no. 151, p. 3. (in Ukrainian)
- [10] Didiuk V. (1993) *Poetessa D. Rykhytska v Toronto* [Poetess D. Rykhytska in Toronto]. *Svoboda*, no. 205, p. 4. (in Ukrainian)
- [11] Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of Ukrainian Diaspora in the 20th – early 21st centuries]. Ivano-Frankivsk: Foliant, 488 p. (in Ukrainian).
- [12] Haidabura V. (2006) *Letiuchy korabel Lidi Krushelnytskoi. Studia Mystetskoho Slova v Niu-Yorku*. [Flying ship of Lidiya Krushelnytska. Studio of the Artistic Word in New York]. K.: Fakt, 280 p. (in Ukrainian)
- [13] Harasovska O. (1992) *Teatralna Studiia Molodi pry parohii sv. Volodymyra i Olhy v Chykyago* [The Youth Theater Studio at the parish of Sts. Volodymyr and Olga in Chicago]. *Nash teatr. Knuha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of Ukrainian theatrical art. 1915–1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, 578 p. (in Ukrainian)
- [14] Hirniak J. (1971) *Molod – Lesi Ukrainsi* [Youth – Lesia Ukrainka]. *Svoboda*, no. 225, p. 3 (in Ukrainian)
- [15] Hoshovsky B. (ed.) (1972) *«Slovo plamenem vzialosia...» Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniyi pamiati mysttsia-deklamatora Yuliana Genyky-Berezovskoho* [The word of flame came...» Art of living Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovsky]. Toronto, 224 p. (in Ukrainian)
- [16] 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., 1164 p. (in Ukrainian)
- [17] Kerch O. (1979) *Dity – Shevchenkovi* [Shevchenko's children]. *Svoboda*, no. 99, p. 4. (in Ukrainian)
- [18] Klymovskiy Yar. (1977) *Mandry z yunymy aktoramy* [Traveling with young actors]. *Svoboda*, no. 155, pp. 2-3. (in Ukrainian).
- [19] Klymovskiy Ya. (1977) *A yak z teatrom?* [What about the theatre?] *Svoboda*, no. 188, pp. 2-4. (in Ukrainian)
- [20] Klymovskiy Ya. (1982) *Volodymyr Shasharovskiy – rezhyser* [Volodymyr Shasharovskiy – director]. *Svoboda*, p. 112. (in Ukrainian).

- [21] Korsun L. (2008) Bernatsky I.: «Ya ne zasudzhuiu materiv-zarobitchan, ya yim spivchuvaiu» [Bernatsky I.: «I do not condemn mothers migrant workers, I sympathize with them»]. *Chas i podii* [The Time and Events] (electronic journal), no. 11. Retrieved from: <http://www.chasipodii.net/article/2749/> (accessed 28 April 2020). (in Ukrainian)
- [22] Korsun L. (2009) Velych Shevchenka v henialnii interpretatsii Ivana Bernatskoho [Shevchenko's greatness in the ingenious interpretation of Ivan Bernatsky]. *Chas i podii* [The Time and Events] (electronic journal), no. 13. Retrieved from: <http://www.chasipodii.net/article/4544/> (accessed 28 April 2020). (in Ukrainian)
- [23] Kukuruza N. (2014) Zhyttia i tvorchist T. Shevchenka v literaturnii kompozytsii: suchasni zhanrovi vyryshennia [The life and work of Taras Shevchenko in literary composition: modern genre solutions]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, vol. 20, T. 2, Rivne: RDHU, pp. 44–48. (in Ukrainian)
- [24] Kukuruza N. (2019) Volodymyr Shasharovskiy yak maister teatralizovanykh vydovyskh u seredovyskhchi ukrainskoi diaspory druhoi polovyny XX st. [Volodymyr Shasharovskiy as a master of theatrical spectacles in the environment of the Ukrainian diaspora in the second half of the 20th century]. *Mystetstvo. Kultura. Osvita*, Ivano-Frankivsk: Foliant, vol. 1, pp. 56–59. (in Ukrainian)
- [25] Kukuruza N. V. *Archiv N. V. Kukuruzy: interviu, audiozapysy, lystuvannia* [Archive of N. V. Kukuruza: interviews, audio recordings, correspondence [Text; audio]. (in Ukrainian)
- [26] Kukuruza N. (2014) Zhanr i formy literaturnoi kompozytsii u tvorchosti diachiv mystetstv ukrainskoi diaspory [Genre and forms of literary composition in the works of artists of the Ukrainian diaspora]. *Mystetstvoznavchi zapysky*, K.: Milenium. no. 25, pp. 208–214. (in Ukrainian).
- [27] Kukuruza N. (2016) *Vtlenennia literaturnoi kompozytsii v ukrainskomu stsenichnomu mystetstvi: zhanrova i formotvorcha spetsyfika, istorychna dynamika* [Implementation of Literary Composition in Ukrainian Performing Arts: Genre and Form-Building Specificity, Historical Dynamics] (PhD Thesis), Kyiv: NAN Ukrainy, In-t mystetstvoznavstva, folklorystyky ta etnologii im. M. T. Rylskoho, 20 p. (in Ukrainian).
- [28] Kukuruza N. (2019) Frankiana u mystetstvi khudozhnogo slova ukrainskoi diaspory 2 pol. XX – XXI storichchia [Frankiana in the art of artistic word of the Ukrainian diaspora in the second half of the 20th – 21st centuries]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, no. 32. Rivne: RDHU, pp. 19–25. (in Ukrainian)
- [29] Kukuruza N. (2019) Tvorchist Lesi Ukrainky v teatralnomu mystetstvi diaspory. Lesia Ukrainka v diaspornomu literaturoznavstvi. Nimetsko-ukrainski zviazky [Lesia Ukrainka's creativity in the diaspora's theatrical art. Lesia Ukrainka in Diaspora Literary Studies. German-Ukrainian relations]. *Proceedings of the Mizhnarodnoi naukovoï konferentsii v Miunkheni (Germany, Munich, April 3-7, 2019)* (eds. D. Blokhyn, M. Moklytsia, T. Osadtsa), Miunkhen – Ternopil, pp. 138–147. (in Ukrainian).
- [30] L. Yu. (1965) Vechir iz shevchenkovym slovom [Evening with Shevchenko's word]. *Svoboda*, no. 79, p. 3. (in Ukrainian)
- [31] Lozynskyi A. (2005) Do 90-littia nadzvychainoi Leidi ta 40-littia ii naivazhlyvishoho zainiattia [To the 90th anniversary of the Extraordinary Lady and the 40th anniversary of her most important occupation]. *BRAMA* (electronic journal). Retrieved from: http://www.brama.com/news/press/2005/04/050420lozynskij_krushelnitsky.html (accessed 11 May 2020). (in Ukrainian)
- [32] Lucyshyn O. (2008) Blyzkist. Poet i rezhyser Virliana Tkach: «Diaspora konservuvala nashu kulturu...» [Proximity. Poet and director Virliana Tkach: «Diaspora has preserved our culture...»]. *Dzerkalo tyzhnia. Ukraina* (electronic journal), no. 11. Retrieved from: http://gazeta.dt.ua/CULTURE/blizkist__poet_i_rezhiser_virlyana_tkach_diaspora_konservuvala_nashu_kulturu_teper_nastav_chas_koli.html (accessed 11 May 2020). (in Ukrainian)
- [33] Lysiak O. (1972) Yulian Genyk-Berezovsky – liudyna, naukovec i mytets zhyvoho slova [Yulian Genyk-Berezovsky is a man, scientist and artist of the living word]. «Slovo plamenem vzialosia...» *Mystetstvo zhyvoho ukrainskoho slova: zbirnyk, prysviacheniy pamiati mysttsia-deklamatora Yuliana Genyka-Berezovskoho* [«The word of flame came...» Art of living

- Ukrainian word: a collection dedicated to the memory of the declamator artist Yulian Genyk-Berezovskyi]. Toronto, 224 p. (in Ukrainian)
- [34] Mereshchak V. (1977) Vystup yunych aktoriv z Filiadelfii u Hartfordi [Performance of young actors from Philadelphia in Hartford]. *Svoboda*, no. 245, p. 4. (in Ukrainian)
 - [35] N.N. (1959) Vshanovano pamiat T. Shevchenka v Ottavskim Universyteti [The memory of Taras Shevchenko was honored at the University of Ottawa]. *Svoboda*, no. 063, p. 3. (in Ukrainian)
 - [36] O. (1955) Osinnij Jarmarok Literaturno-Mysteckogho Kljubu [Autumn Fair of the Literary and Artistic Club]. *Svoboda*, no. 217, p. 5. (in Ukrainian)
 - [37] Revutsky V. (1999) Kilka refleksii na spohady Rostyslava Vasylenka [Some reflections on the memories of Rostislav Vasilenko]. *Zhyttia v hrymi ta bez (shliahkamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 3-12. (in Ukrainian)
 - [38] Revutsky V. (1975) Suchasnyi stan ukrainskoho teatru (stattia dopovid, prochytana na sesii myttsiv u Toronti 5 lypnia 1954) [The current state of Ukrainian theater (article report read at the artists' session in Toronto on July 5, 1954)]. *Nash teatr. Knyha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1975* [Our theater. The book of figures of Ukrainian theatrical art. 1915-1975]. Niu-York-Paryzh-Sidnei-Toronto: Obiednannia myttsiv Ukrainkoï stseny (OMUS), T. I, pp. 207-214. (in Ukrainian)
 - [39] Revutsky V. (1985) *Neskoreni bereziltsi Joseph Hirniak i Olimpiia Dobrovolska* [Undeclared Berezil actors Joseph Hirniak and Olimpia Dobrovolska]. Niu-York: Obiednannia ukrainskykh pysmennykhiv «Slovo», 201 p. (in Ukrainian)
 - [40] Shankovskiy L. (1992) Teatralna Studiia Molodi pid mystetskyim kerivnytstvom Volodymyra Shasharovskoho pry «Teatri u piatnytsiu» u Filadelfii [The Youth Theater Studio under the artistic direction of Volodymyr Shasharovskiy at the Friday Theater in Philadelphia]. *Nash teatr. Knyha diiachiv ukrainskoho teatralnoho mystetstva. 1915-1991* [Our theater. The book of figures of Ukrainian theatrical art. 1915-1991]. Niu-York-Paryzh-Sidnei-Toronto: OMUS, T. II, 796 p. (in Ukrainian)
 - [41] Svoboda (1953) Ukrainskyi muzychnyi instytut [Ukrainian music institute]. *Svoboda*, no. 182, p. 5. (in Ukrainian)
 - [42] Svoboda (1958) Kapelia Ukrainskykh Bandurystiv im. T. Shevchenka kontsertuie v Toronti [T. Shevchenko Chapel of Ukrainian Bandurists performs in Toronto]. *Svoboda*, no. 47, p. 3. (in Ukrainian)
 - [43] Svoboda (1965) V. Shust retsytuvatyne Shevchenka na vecheri SUA [V. Shust will recite Shevchenko at the SUA dinner]. *Svoboda*, no. 047, p. 1. (in Ukrainian)
 - [44] Svoboda (1968) Ulas Samchuk i Pol Layons promovliatymut na ukrainskii manifestatsii u Vashynhtoni tsiiie nedili [Ulas Samchuk and Paul Lyons promote at a Ukrainian demonstration in Washington this Sunday]. *Svoboda*, no. 078, p. 1. (in Ukrainian)
 - [45] Svoboda (1969) Lystopadovi dni v Passeiku-Kliftoni, Niu Dzherzi [November days in Passey Clifton, New Jersey]. *Svoboda*, no. 208, p. 4. (in Ukrainian)
 - [46] Svoboda (1969) Shabljon chy obnova [Template or update]. *Svoboda*, no. 51, p. 2. (in Ukrainian)
 - [47] Svoboda (1974) V. Shust vystupyt v Toronti [V. Shust will perform in Toronto]. *Svoboda*, no. 061, p. 1. (in Ukrainian)
 - [48] Svoboda (1976) Ukraiatsi Niu-Yorku vshanuvaly rokovyny T. Shevchenka velykem kontsertom [Ukrainians in New York celebrated the anniversary of Taras Shevchenko with a big concert]. *Svoboda*, no. 049, p. 1. (in Ukrainian)
 - [49] Svoboda (1985) Sviatochnyi kontsert i Den Ukrainskoho Patriarkhatu dla zvelychennia Patriarkha Yosyfa [Festive concert and Day of the Ukrainian Patriarchate to glorify Patriarch Josyph]. *Svoboda*, no.206, p. 3. (in Ukrainian)
 - [50] Uhryna H. (2010) Vechir poezii «Osanna oseni...osanna!» [Poetry evening «Hosanna of autumn ... hosanna!«]. *Chas i podii* [The Time and Events] (electronic journal), no. 44. Retrieved from: <http://www.chasipodii.net/article/7331/> (accessed 28 April 2020).(in Ukrainian)

- [51] Uhryna H. (2020) «Moisei» Ivana Franka u Chykago [«Moses» by Ivan Franko in Chicago]. UaPost - Ukrainian American Media (media-space). Retrieved from: <http://www.uapost.us/blog/-moysey-ivana-franka-u-chyka-o/> (accessed 28 April 2020). (in Ukrainian)
- [52] Vasylenko R. (ed.) (1999) «Vilne slovo», zhovten, 1957 [Free word, October 1957]. *Zhyttia v hrymi ta bez (shliakhamy diaspori): memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 541-542. (in Ukrainian).
- [53] Vasylenko R. (1999) *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, 628 p. (in Ukrainian)
- [54] Volyniak P. (1964) I utverdyvsia ty, nash Kobzariu, u svitil... [And you, our Kobzar, have established yourself in the world]. *Novi dni* [The New days]. No. 176, pp. 18. (in Ukrainian)
- [55] Yermolenko V. (1967) Reviia «Bylo kolys» [Revue «Once upon a time»]. *Svoboda*, no. 113, p. 3. (in Ukrainian)
- [56] Zaleska-Onyshkevych L. (2009) *Tekst i hra. Moderna ukrainska drama* [Text and game. Modern Ukrainian drama]. L.: Litopys, 472 p. (in Ukrainian)
- [57] Zozulia L. (1949) Kontsert art. Vasylenka v Adelaiidi [Vasylenko concert in Adelaiida]. *Zhyttia v hrymi ta bez (shliakhamy diaspori) : memuary, poezii, publitsystyka* [Life in and without makeup (diaspora paths): memoirs, poetry, journalism]. K.: Rada, pp. 505-506. (in Ukrainian).
- [58] Zustrich (2003) Shevchenkivskyi kontsert u Monreali [Shevchenko's concert in Montreal]. *Zustrich*. Retrieved from: http://zustrich.org/old/news03_1.htm (accessed 28 April 2020). (in Ukrainian)

Novosiadla Iryna 

PIANO ART OF COMPOSERS IN THE UKRAINIAN DIASPORA: GENRE-STYLISTIC, EDUCATIONAL AND PERSONOLOGICAL ASPECTS

ABSTRACT:

The piano art of the Ukrainian diaspora is a unique and interesting phenomenon. It is a component of the educational and cultural system abroad, an embodiment of performance mastery and compositional talent, where the key factor is the attraction to Ukrainian traditions. Thanks to the universality of the expressed forms, the piano art of the diaspora contributes to the entry of Ukrainian national culture into the global cultural space.

INTRODUCTION.

This paragraph discusses the development of Ukrainian Piano Art abroad, which can be divided into four periods¹. *The first period*, which occurred in the late 19th and early 20th centuries, was education-based and driven by the need for professional personnel. Cultural centers in Europe and Russia, such as Vienna, Berlin, Warsaw, Moscow, and St. Petersburg, became educational «Meccas» for young pianists from Ukraine. *The second period*, in the 1930s and 1940s, was political and characterized by a change in the location of Ukrainian diaspora centers due to changing political situations. Prague became a major center of Ukrainian culture, while the Ukrainian Pedagogical Institute in Prague provided a basis for the formation of the Galician piano school. *The third period* occurred after World War II and was marked by national upliftment and consolidation. Ukrainian diaspora centers in the United States and Canada played a leading role in this period. The Ukrainian Music Institute of America (UMIA), founded in New York in 1952 with branches in 14 cities across the

 PhD in Art, Associate professor of the Department of Music Education and Conducting Methods
Vasyl Stefanyk Precarpathian National University, UKRAINE

¹ Karas H. (2012). *Muzyczna kultura ukraińskiej diaspory u świetle czasu XX stulecia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. p.p. 87 – 93. (in Ukrainian)

United States, was an example of the self-organization of creative intellectuals for the development of education and art among their community. *The fourth period*, which began in the late 20th century and continues to the present, is characterized by cultural globalization, immigration processes, and cultural integration. Ukrainian Piano Art is still evolving, and modern, highly artistic, nationally colored works have been created during this period.

The most extensive work, universally approaching the study of various aspects of Ukrainian musical life abroad, is the monograph by H. Karas. Piano art is presented in it as a component of the musical-educational and cultural space of the Ukrainian diaspora. Separate centers of the Ukrainian diaspora are considered in the research of S. Bedakova, O. Ditchuk, L. Kyianovska, L. Melnyk, L. Mykulaninets and T. Rosul.

The principles of the formation of regional Ukrainian piano schools have become the subject of musicological research by H. Blazhkevych, N. Zymohliad, N. Kashkadamova, T. Roschyna, Yu. Rusnak, T. Starukh and R. Sulim.

Scientific works and publications by L. Lehnik, Z. Labantsiv-Popko, N. Kashkadamova, U. Molchko, O. Nimylovych, S. Pavlyshyn, T. Roschyna, S. Sadova, I. Taran, N. Toloshniak, L. Filonenko, and O. Frait are devoted to the figures of pianists, their pedagogical and compositional activities abroad. However, the problem of a comprehensive assessment of Ukrainian diaspora piano art from the standpoint of traditionalism remains relevant.

We have focused mainly on the creativity of representatives of the North American continent (USA, Canada), where the cultural layer of the Ukrainian community is perhaps the largest, and where national traditions are most vividly expressed. Since Piano Art as part of the musical culture in the diaspora environment of other countries is mostly difficult to identify as «Ukrainian»: it is either assimilated by the dominant culture (as, for example, in Russia), or the art of the Ukrainian community is not perceived as a whole because immigrant pianists are not very actively involved in the organizational and creative processes of Ukrainian community life, but rather are isolated and integrated into the interethnic cultural space.

1. TRADITIONS OF UKRAINIAN PIANO SCHOOLS IN THE FORMATION OF PIANISTIC ART ABROAD.

The presence of a piano school is an important foundation for the development of piano art. Its characteristics are described in the definition by the Russian researcher A. Borodin, according to whom the piano school is an

informal association of musicians that has a center or is characterized by polycentricity, has an individual paradigm encompassing aesthetic, pedagogical, performance, and professional principles, is characterized by direct or mediated communication, and carries out the preservation, transmission, and generation of artistic ideas and the production of technical means for their embodiment².

The Ukrainian performing school, according to O. Umrykhina, is an independent, self-sufficient cultural tradition of Ukraine, which should be understood as the dialectic of transitional and permanent in musical and performing art, <...> not only a way of understanding performance practice, but also a broader sociocultural process³.

The Ukrainian piano school as a component of the national cultural heritage has gained recognition from the world community, and the names of Ukrainian pianists occupy honorary places among the world's outstanding performers, Ukrainian educators have become active participants or even founders of the development of music education processes in various countries, and piano music by Ukrainian composers is heard on the stages of the most prestigious concert halls in Europe, America, Australia, and Japan.

To understand the national style and perceive it as a comprehensive phenomenon, it is necessary to characterize the specificity of regional piano schools that collectively form the concept of the «Ukrainian piano school». It should be noted that it would be incorrect to differentiate the concepts of «national» and «ethnic». Not all outstanding Ukrainian musicians were of Ukrainian ethnicity, but the creativity of most of them reflected the national style. In this case, we can talk about the musical mentality as an element of the singularity of Ukrainian national thinking, which, in turn, is the core of the performance school.

The leading schools that represent Ukrainian piano art are the *Kyiv, Lviv, Kharkiv, and Odessa schools*. Each of them has its own history, is distinguished by its creative achievements, pedagogical traditions, and famous names. Before characterizing how and to what extent the influence of regional Ukrainian piano schools marked the formation of pianistic traditions abroad, it

² Borodin A. (2007). *Formirovanije ponjatia "fortepiannaja shkola" u muzykantov-ispolnitelej v processje professionalnogo vuzovskogo obrazovanija* [Formation of the concept of piano culture among musicians performers in the process of Professional Higher Education]. (Phd Thesis). Ekaterinburg: Ural'skij Gosudarstvennyj Pedagogičeskij Universitet. (in Russian)

³ Umrykhina O. (2016) Rozvytok fortepiannoho vykonavstva v Ukrajinі [Development of piano performance in Ukraine]. *Problemy pidhotovky suchasnogo vchytelja*. Uman: Uman's'kyj derzhavnyj pedahohichnyj universytet, no. 14, p. 326. (in Ukrainian)



is necessary to determine on what principles the national piano art developed and who stood at its origins.

When it comes to the inheritance of traditions, research by Ukrainian musicologists suggests that the formation of each regional school and the professional development of piano education were influenced by many European schools, but the connection with the Viennese and St. Petersburg schools is most pronounced. The role of Theodor Leshetytsky was significant in this process. The outstanding pianist and pedagogue, a student of C. Czerny, influenced not only the development of piano performance and pedagogy in general, but also the formation of individual national schools, including the Ukrainian school. His activity, which took place in different years in St. Petersburg (1862–1878) and Vienna (since 1878), proved to be extremely fruitful for the formation of the so-called «Viennese-Petersburg traditions of the Leshetytskyi school», which were continued by his talented students (V. Pukhalsky, A. Yesipova, V. Kurtz, Ye. Lalevich). It should be emphasized that one of the characteristic qualities of the piano school, as a historical tradition, is continuity. In the case of a worthy successor, the school continues its existence and is considered a scientific and creative direction. Therefore, it can be argued that the leading Ukrainian piano schools demonstrate the continuity of the traditions of T. Leshetytsky.

Numerous representatives of the Leshetytskyi school, who mostly taught at the Kyiv Music School in the 1880s, such as Volodymyr Pukhalsky, Hryhoriy Moroz-Khodorovsky, Stanislav Blumenfeld, and Mykola Tutkovsky, influenced the formation of *the Kyiv piano school*.

It should be noted that the typical features of the Ukrainian mentality or national character are a romantic worldview. By «romanticism» in this case, the primary importance of emotions and feelings as a tool for understanding the surrounding world and oneself is meant. Romanticism as a type of artistic thinking most closely corresponds to that cross-section of the national phenomenon in which the Ukrainian national character is manifested. And the performance and pedagogical principles of T. Leshetytsky corresponded to these peculiarities. The main essence of the method of the outstanding pianist-teacher was a personal, democratic approach to each student, who was required to be able to think, analyze, and make independent decisions. The performance should be distinguished by the flexibility of intonation and phrasing, the variety of sound effects, and technical perfection. The special refinement and elegance, which corresponded to the idea of romantic pianism, sometimes added an interpretation of the salon shade. The repertoire priorities

were also appropriate: primarily the works of F. Chopin, F. Mendelssohn, R. Schumann, L. Beethoven, transcriptions and original opuses by F. Liszt, works by A. Rubinstein and T. Leshetytsky himself.

As T. Roschina notes, «Kyiv pianistics was never «closed in on itself». With a certain regularity, Kyiv was enriched with wonderful musician-teachers, representatives of other educational institutions, who stimulated our piano art to new artistic and professional achievements»⁴. The professional progress of Kyiv piano playing is associated with the names of Volodymyr Pukhalsky, Felix Blumenfeld, and Hryhoriy Beklemishev. Many bright personalities passed through the pedagogical workshops of these musicians, who continued their ideas and achievements with dignity in their own performance and pedagogical activities: V. Horowitz, H. Neuhaus, B. Yavorsky, L. Nikolayev, B. Milich, A. Artobolevskaya, H. Kogan, K. Mikhailov, O. Edelman (the latter worked in Lviv from 1950 to 1978).

According to H. Karas, «the principles of the Kyiv piano school were based on the syncretism of science and practice, artistic culture was interpreted as a phenomenon of the musician's consciousness, and the pedagogical work of the school's leaders laid a strong foundation for the further development of Ukrainian piano art»⁵.

Among the graduates of the Kyiv piano school who embodied the school's performance and pedagogical principles abroad in the conditions of emigration were Volodymyr Grudyn, Vadym Kipa (students of H. Beklemishev), Taras Mykysha (student of B. Yavorsky), Yuri Fiiala (student of K. Mykhailov), Leo Sirota (student of H. Khodorovsky), and Valeriy Sagaidachny (student of V. Nielsen). This includes active concert activity, composer's work, and contribution to the formation of music education institutions.

The Lviv piano school was directly or indirectly influenced by the Viennese (T. Leshetytsky, E. Sauer, E. Schtoerman, J. Lalewicz), Polish (K. Mikuli), Czech (V. Kurz), and German (F. Busoni, L. Godowsky, E. Petri) schools. In Lviv, not only was the inheritance of pedagogical traditions most vividly manifested, but also a mutual influence of different methodological approaches to mastering the art of piano playing took place. While Kyiv pianists mostly studied under

⁴ Zahlad'ko A. (2019) Predstavnyky shkoly Teodora Leshetytskoho v koncertnomu zhytti Kyjeva 80-kh rokiv XIX st. [Representatives of Teodor Leszetycky's school in the concert space of Kyiv in the 80s of the 19th century (on the stuff of periodicals)] *Chasopys Natsinal'noji muzychnoji akademiji Ukrainy imeni P.I. Chajkovs'koho*, no. 2 (43), p. 101. (in Ukrainian)

⁵ 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.395. (in Ukrainian)



Leshetytsky in St. Petersburg, Vienna became the center of education for Lviv musicians. Among the students of T. Leshetytsky who left a mark in Galicia were Willem Kurz (his students included V. Barvinsky, R. Savytsky, T. and D. Shukhevych, E. Schtoerman, and others) and Józef Lalewicz (his students included V. Bozheyko, L. Münzer, H. Levytska, S. Turkevych, and A. Rudnytsky). Willem Kurz was persistent and consistent in establishing systematic education for pianists, which had a positive impact on the professional level of Lviv Conservatory graduates. The core of his methodology was the proper organization of playing movements and the adjustment of the pianist's playing apparatus; the main requirement in working on a piece was an analytical approach. The pianistic and pedagogical principles of Willem Kurz were developed by V. Barvinsky, who emphasized issues of style and expressiveness of sound, shifting the focus from technical perfection to sound quality.

In Lviv, the Viennese school of E. Zauer was represented by Liubka Kolessa and Dariya Hordynska-Karanovych. Both were concert pianists whose careers took place outside of Ukraine. L. Kolessa gained worldwide fame for her individual performing style, which was formed under the influence of various trends. According to N. Kashkadamova, «this is a purely romantic style by the nature of the attitude to music itself, elevated, emotional, and sincere, but seasoned with the performing norms of the early 20th century, according to which the subject of the listener's attention becomes the personality of the pianist, who possesses extremely virtuosic skills and stands out with a special appearance»⁶. Bright emotional intensity, freedom and spectacular interpretation, and powerful technique got into the Lviv piano school from Vienna.

V. Barvinsky notes the 'great technique and power in virtuoso parts' in the playing of another Lviv pianist, Sofiya Dnistrianska⁷. Her intellect, intelligence, temperament, technical mastery, and sensitivity to the instrument were noted by S. Liudkevych.

In the 1920s and 1930s, the common features of the Lviv piano school were manifested on different levels, synthesizing traditions that gave rise to a new quality in the work of outstanding musicians. Ukrainian pianists began to

⁶ Kashkadamova N. (2001). *Fortepjanne mystetstvo u L'vovi* [The Piano Art in Lviv]. Ternopil': Aston, p. 26. (in Ukrainian)

⁷ Ditchuk O. (2012). Pershi ukrains'ki pianisty na na ievropejs'kykh stsenakh [The first ukrainian pianists on the european scenes]. *Visnyk L'vivskoho universytetu. Serii: Muzychno mystetstvo: zb. nauk. prats. Vyp. 11*, p.60. Retrieved from: http://nbuv.gov.ua/UJRN/VLNU_Mistec_2012_11_8 (in Ukrainian)

perform concerts in developed European countries (in addition to those mentioned above, they included V. Bozheyko, L. Münzer, H. Levytska, R. Savytsky, and others). As O. Ditchuk emphasizes, «...while transforming the influences of Vienna in the sphere of professionalism and aesthetics, Ukrainian pianists always preserved the characteristic features of national mentality in their art. None of the Ukrainian pianists we know of who studied in the Viennese school became an Austrian pianist as a result. This was evident in their conscious aesthetic setting - in terms of repertoire and concert programs, as well as in their performance style»⁸.

In the 1940s-1950s, many musicians left Ukraine to escape political persecution. The traditions of Lviv piano performance continued to develop abroad, while in Lviv the performance and pedagogical principles of the Soviet school, formed in part by representatives from Kyiv (L. Umanska, O. Edelman), were gaining increasing influence.

In emigration, the national style in piano art was maintained by students of V. Barvinsky – Roman Savytsky, Ihor Sonevytsky, Antin Rudnytsky, Zinovi Lytko, Severin Saprun Jr.; students of S. Dnistrianska – Melania Baylova, Halyna Lagodynska-Zaleska, and E. Lalevich – Stefaniya Turkevych. Another «heiress» of the Leschetizky school, a student of H. Levytska (also a student of E. Lalevich) – M. Kravtsiv-Barabash. The activities of Lviv musicians abroad were mainly associated with the activities of Ukrainian centers of musical education (in particular, the Ukrainian Music Institute), where national traditions were respected.

Compared to the musical scenes of Kyiv and Lviv in the 20th century, **the Odessa piano school** had a lesser influence in the diaspora. However, it would be unfair to underestimate its significance, as many pianists whose professional talent was shaped here are well-known worldwide (S. Richter, E. Gilels, Ya. Zak). Additionally, the piano style of the Odessa school, which reflected the aesthetics of Symbolist modernism, has its own unique charm.

Founded by the Russian Music Society, the Odessa piano school owes its origins to the activities of graduates of the St. Petersburg Conservatory from the classes of T. Leschetitsky and A. Jesipova – B. Reingbald, M. Starkova, and M. Rybitska. The figures of Maria Starkova and Berta Reingbald are significant

⁸ Ditchuk O.R. *Rol' Vidents'koi fortepiannoi shkoly u formuvanni pianistychnoho mystetstva Ukrainy (Halychyna ta ukrains'ka diaspora pershoi polovyny XX stolittia)* [Role of Vienna Piano School in Formation of the Piano Art in Ukraine (Galicia and the Ukrainian Diaspora of the First Half of the XX-th century)]. (Phd. Thesis). L'viv: L'vivs'ka natsional'na muzychna akademiia im. M.V.Lysenka, p.183. (in Ukrainian)



for the development of the Odessa pianistic tradition. Both were supporters of a modernist type of performance thinking, characterized by restraint of emotions, special softness, delicacy, and coloristic refinement of sound, as well as «narrowing» of the dynamic range. This tendency towards a Symbolist manner of expression was also influenced by the presence of N. Chegodaeva, the last pupil of A. Scriabin, who worked here.

The piano playing of the Odessa school students is distinguished by the «light» *Perle technique*. In fact, the «diamond» playing has become the emblematic stylistic feature of the International E. Gilels Competition, which was founded in the 2000s. In Odessa, there was a consistent effort to preserve the aristocraticism of the Skryabin piano style, and the chamber-salon dimension of pianistic stylistics was cultivated for many years.

We see the inheritance of these traditions in the work of M. Starkova's students, S. Mogilevskaya and L. Ginzburg. Their piano-pedagogical principles have been developed by musicians of the next generations abroad: Y. Mogilevskiy (student of S. Mogilevskaya) – a professor at the Brussels Academy; A. Povzun (student of L. Ginzburg) – a teacher at the Madrid Conservatory, Spain. Among the students of L. Ginzburg and Carmella Tsepikolenko – a pianist, pedagogue, and composer – is the idea of founding the International Festival of «New Music» – «Two Days and Two Nights», where the salon «detached lyricism» inspired by A. Schönberg takes an honorary place in the artistic contributions of the artists.

The activity of *the Kharkiv piano school* is primarily associated with the name of Pavlo Lutsenko. The musician studied with A. Yedlichka, a student of M. Rubinstein, and began his teaching career as an assistant at the Stern Conservatory in Germany. Lutsenko was closely connected to the traditions of Russian and European musical cultures. He trained a new type of pianist-enlightener – a thoughtful, independent virtuoso whose skill is linked to a deep understanding of the composer's intention and the stylistic features of the works. Lutsenko was fond of the Leschetizky method, although he never studied with him. He spoke out against the flawed influence of the collective method of piano training, which leveled the personality of the teacher and the individuality of the student, and advocated for the use of serious, meaningful repertoire. One of his graduates was Nadiya Landesman, who in the early 20th century, according to music critics, was a high-class pianist with brilliant technique, who immediately established herself as a bright individuality. Her concert performances were enthusiastically received by audiences throughout Germany. Romantic music was among the pianist's repertoire preferences, and

she included works by Ukrainian composers (V. Kosenko, M. Lysenko, M. Kolyada) in her concert programs.

Another talented student of P. Lutsenko was Mykola Fomenko, who realized himself abroad primarily as a composer and educator. He was also close to romantic lyricism, but not Russian, but Ukrainian. It is likely that the musician embraced the national spirit that prevailed in the Ukrainian music community in the United States, including the UMIA.

Starting from the 1950s, the characteristics of each piano school in Ukraine became less pronounced, as there was a blending of teaching methods: talented students continued their studies in the leading musicians' Moscow and Leningrad graduate schools who represented the Soviet piano pedagogy, such as G. Neigauz, Ye. Malinin, L. Vlasenko, and others. Immigrating to European and American countries in the 1980s and 1990s, Ukrainian pianists successfully integrated into the new musical space (referring to O. Slobodyanik, M. Suk, V. Vinnitsky (USA), V. Yeresko (France)). It would not be entirely correct to define their activity within the framework of one piano school. A similar situation applies to contemporary pianists of Ukrainian origin, such as Vadym Kholodenko (USA), a graduate of the M. Lysenko Kyiv Special Music School and later P. Tchaikovsky Moscow State Conservatory, and Dmytro Onyshchenko, a graduate of the M. Lysenko Lviv Music Academy and the graduate school of the P. Tchaikovsky Moscow State Conservatory.

The activity of Ukrainian-born pianists (Liuba and Iryney Zuk, Yuliana Osinchuk, Liubomyr Melnyk) who received musical education in educational institutions in the United States and Canada is associated with international institutions. The influence of Ukrainian piano school traditions on their creativity is expressed perhaps at the mental level and is determined by the peculiarities of upbringing in the Ukrainian community. This results in a romantic and lyrical mood close to Ukrainian music, sophistication, elegance of expression, and a corresponding repertoire that includes works of various genres by Ukrainian composers. Therefore, it can be emphasized that the world knows Ukrainian music thanks to the art of these pianists in particular.

Ukrainian traditions are much more deeply rooted in musicians who are students of UMIA, where a patriotic spirit prevails throughout its existence and there is a kind of balanced «balancing between the declaration of national self-awareness and the corresponding demands of listeners for local traditions»⁹.

⁹ Chornobaj M. (2014) Fortepianne vykonavstvo ta osvita osередkiv ukrains'koi diaspori v istorychnij proektsii [Piano performance and education of the Ukrainian diaspora in historical



We are talking about Y. Oliynyk, T. Bohdanska¹⁰(students of R. Savitsky), L. Artymiv (student of Y. Oransky), L. Krupa (student of A. Rudnytsky, who also took lessons from D. Hordynska-Karanovych). National music education is continued by current UMIA teachers, both those born in the United States (M. Lonchyna-Lisovska, M. Gordinska-Golian, and others) and those who represent various regional piano schools of Ukraine.

Today, the professional piano art of the Lviv pianistic school, formed by Viennese traditions, is represented in the world by natives of Ukraine such as Zhanna Mykutka (Austria), Yaromyr Bozhenko (Germany), Kvitoslava Bilinska (Czech Republic), Lyubov Gunder (Slovakia), Maryana Humetska (Canada), Andriy Dragan, Irina Tsaitz (Switzerland), Yuriy Bon, Oleksiy Maksymov, and Timur Polyansky (Poland), among many others. The pianism of the Kyiv and Kharkiv schools is demonstrated by Dmytro Sukhoviev (Belgium), Dmytro Naydysh (France), Milana Cherniavska and her students – Dmytro Choni, Anna Ulayeva (Austria), Violina Petrychenko (Germany), Vadym Gladkov (Spain), Pavlo Hintov, Dmytro Nazarenko, and Nadia Shpachenko (USA), Oleksandr Havryliuk (Australia); from Odessa - Halyna Popova (China), Mykhailo Kryzhanovskyy (Korea), and others. These pianists engage in concert and educational activities, teach at various levels of music educational institutions, are co-founders and members of international competition and festival juries.

2. FIGURES OF LEADING PIANIST-TEACHERS AND COMPOSERS OF UKRAINIAN DIASPORA.

The mutual influence of professional traditions of the Viennese and Kyiv piano schools was clearly manifested in the pianistic style and pedagogical views of Leo Sirota and Taras Mykysha. At the same time, each of them developed their own performance manner, which earned them immense popularity and recognition abroad. However, the fate of both of them unfolded differently.

LEO SIROTA (1885 – 1965)

Leo Sirota (real name – Leiba Grigorievich) was a pianist and educator of Jewish origin who is still one of those whom the Russian musical community

projection]. Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka. Vyp.32, p.145. Retrieved from: http://nbuv.gov.ua/UJRN/Nzlnma_2014_32_17 (in Ukrainian)

¹⁰ Taisiia Bohdanska is a pianist-teacher, former President of the UMIA (1979-1981), (1999-2006), fruitfully engaged in teaching, concert, music-organizing and educational activities. She managed to collect and preserve the works of her compatriots and publish them as a collection of piano pieces in 2 parts: *Fortepianni tvory ukrains'kikh kompozytoriv dlia molodi* (2000) [Piano works of Ukrainian composers for youngsters]/ *zibrala T. Bohdanska. Ternopil': Aston, u 2-kh ch.* (in Ukrainian)

considers «their». Born in Ukraine, the musician became a key figure in the development of the national piano school in Japan. Unfortunately, the name Leo Sirota is much more popular in Japan and the United States than in his homeland. His work in Ukrainian musicology remains underexplored, and short biographical notes are often contradictory.

The encyclopedia «Musicians of Kamianets-Podilskyi» notes that Leo Sirota was born on May 4, 1885, in Kamianets-Podilskyi¹¹, in a large Jewish family.

The formation of Leo Sirota as a future pianist took place at the Kyiv Music School under the guidance of G. Khodorovskiy. The methodical approach of the teacher, a former student of T. Leschetizky, was characterized by a progressive and democratic nature, giving the student the opportunity to show their own initiative in performance. Great importance was also given to virtuosity, which meant not only technical perfection, but primarily individual understanding of phrasing, agogics, dynamics, and rhythm. Such an approach formed in Leo Sirota the talents of a romantic virtuoso, which in the future brought him considerable popularity.

After finishing school, the young man entered the St. Petersburg Conservatory. However, there is no documentary evidence of whether he studied at this institution. In 1904, according to his daughter's testimony, Leo Sirota moved to Vienna¹². The cultural capital of Austria-Hungary had a significant influence on the musician's professional development, the formation of his worldview, and his performing style. First and foremost, this was facilitated by his studies at the Meisterschule under the renowned musician F. Busoni. The composer and pianist dedicated his gigue, bolero, and variations from the «An die Jugend» cycle to his student, thus highly appreciating the young man's pianistic abilities. Interestingly, in 1905, Leo Sirota participated in the IVth A. Rubinstein annual competition in Paris, representing Kyiv.

While studying in Vienna, Leo Sirota gave solo concerts that were met with great success. His programs consisted of works that demanded a high level of pianistic mastery, such as complex sonatas by L. Beethoven, variations on a theme by N. Paganini by J. Brahms, piano transcriptions by F. Liszt, and others. Leo Sirota also became the first performer of three fragments from I. Stravinsky's ballet «Petrouchka». Unfortunately, there is no information on whether the pianist included works by Ukrainian composers in his repertoire.

¹¹ In her memoirs, Beata Gordon, the musician's daughter, lists Kyiv as her father's birthplace.

¹² Gordon B. (1997) *The Only Woman in the Room: A Memoir*. Tokyo: Kodansha International, p. 41. (in English)



Leo Sirota's popularity as a performer grew rapidly. As his daughter recalls in her memoirs, during the winter of 1922, the pianist performed concerts in Germany, Italy, Poland, and Sweden. A series of master classes he conducted from 1921 to 1924 at the Lviv Music Institute of A. Nementovska were particularly noteworthy in his performing and teaching career.

After a lengthy concert tour throughout the Far Eastern region of the then USSR and China, Leo Sirota decided to embark on a concert tour to Japan. With the help of the renowned Japanese composer and music figure Yamada Kosaku, Sirota performed 16 solo concerts in Tokyo, Osaka, Kobe, and other major cities in December 1928, which had a significant impact on his personal and artistic life as well as on the development of Japanese piano art. A year later, Sirota accepted an offer to become a professor of piano at the country's main music institution, the Tokyo Ongaku Gakko, and he and his family moved to Japan where they lived for 17 years.

In Japan, the creative potential of the pianist, both as a performer and as a teacher, was fully realized. Leo Sirota's constant concerts became an important part of the country's cultural life. His pedagogical activities were no less active: during his 17 years in Japan, Leo Sirota trained over 300 pianists. Among the most talented students were Takahiro Sonoda, who became one of the first Japanese musicians to achieve worldwide fame, and Haruko Fujita, one of Japan's most famous pianists. In addition, Leo Sirota initiated the annual national piano competition in the country, where his own students were among the winners. Thanks to the activities of Leo Sirota and his colleagues (pianist L. Kreutzer, conductor J. Rosenstock, and others), the Tokyo Ongaku Gakko by the mid-1930s became an important center of musical culture that was no less advanced than the best educational institutions in Europe.

The situation dramatically changed in the late 1930s and early 1940s when Japan formed an alliance with fascist Germany and entered World War II. Under orders from the German Ministry of Foreign Affairs to remove Jewish teachers from their positions, including Leo Sirota, Tokyo Ongaku Gakko dismissed Jewish professors. Sirota not only lost his means of living but also his ability to leave the country. His faithful and grateful Japanese students helped him through the difficult times.

After the war, Leo Sirota resumed his concert career. However, despite the apology of the Tokyo Ongaku Gakko leadership, the pianist refused to return to teaching at the institution and moved to America. In 1947, after a triumphant performance at Carnegie Hall, Sirota received an invitation to become a professor at the Music Institute of St. Louis, Missouri, where he worked until

his last days. He only visited Japan once after that, on a concert tour two years before his death. The 73-year-old musician was warmly welcomed with honors by numerous students, as well as ordinary admirers of his pianistic talent.

The popularity of Leo Sirota in Japan is evidenced by the fact that he became the subject of the first Japanese monograph dedicated to a foreign pianist who worked in the country¹³. It should be noted that Leo Sirota was not the first or only world-class musician to perform in Japan. Before him, S. Prokofiev, L. Godowsky, and A. Rubinstein had toured there. However, as noted by the Russian musicologist S. Eisenstadt, «not all of them received the same ecstatic reception as the virtuoso from Kiev»¹⁴. The reason for such enthusiasm for Leo Sirota's talent was the traits inherent in his creative nature: passionate sensitivity, brilliant virtuosity, improvisational freedom. Obviously, the Japanese audience appreciated both the vividness and directness of expression and the impressive finger dexterity, which even an unprepared listener could appreciate.

Leo Sirota's performing and teaching style was significantly influenced by the Kyiv piano school, which, during the era of dominant anti-romantic tendencies in world music art, continued the traditions of piano romanticism (for the sake of fairness, we note that the Russian piano school did the same). And it was this romantic stylistic direction that was in demand in Japan in the 1920s and 1930s, which laid the foundation for the development of a national piano school there and the formation of future talented pianists. Today, when we admire the high level of mastery of Japanese pianists, we must remember that Leo Sirota - a Ukrainian Jewish pianist and teacher - stood at the origins of Japanese professional piano art.

In 2008, Japanese film director Tomita Fujivara made a documentary film called «The Family of Leo Sirota and the 20th Century», which was presented at the «Cinematography» festival in Kyiv.

TARAS MYKYSHA (1913–1958)

«The Poet of Sounds», «piano phenomenon» – that's how the Viennese press called Ukrainian musician – pianist, pedagogue, and composer Taras Mykysha.

¹³ Yamamoto Takasi (2019). *Leo Syrota: ievrejs'kyj pianist, kotryj liubyyv Yaponiiu* [A Jewish Pianist who loved Japan]. Tokio: Majniti synbuisa. 262 p. (in Ukrainian; translate from Japan)

¹⁴ Ajzenshtadt S. (2015) Leo Sirota i ego mesto v formirovanii japonskoj fortepiannoj kul'tury [Leo Syrota and his place in culture formation] *Istoricheskij, filosofskie, politicheskie i juridicheskie nauki, kul'turologija i iskusstvovedenie. Voprosy teorii i praktiki*. Tambov: Gramota, no. 4 (54), ch.2, p.19. (in Russian)



His name was highly respected abroad, but waited for recognition in Ukraine for a very long time. Unfortunately, today we can appreciate the greatness of the pianist and composer's talent mainly based on reviews in foreign press of the 1930s-40s, as recordings of his performances have not been preserved, and the fate of his compositional legacy is still unknown. However, even the existing materials allow us to create a creative portrait of a musician who has made Ukraine famous beyond its borders and left a profound trace in the world of music, primarily in piano culture.

Taras Mykysha was born on February 2, 1913 in Poltava region, in the family of opera singer Mykhailo Mykysha. His musical talent manifested itself quite early, which determined his future creative path. At first, he studied at the Lysenko Music and Drama Institute in Kyiv (under the guidance of professor H. Liubomyrsky), and after his parents moved to Moscow, he continued his studies at the First Music College (in the composition class of B. Yavorsky). Four years of studying under the bright musician – an outstanding theorist and pianist – had a significant influence on the development of the young Taras's pianistic abilities. The teacher did not allow mannerism in performance, excessive sentimentality, was meticulous about the timbral expressiveness of performance, its coloristic diversity, so Yavorsky's lessons became fundamental in shaping the personality of the future pianist.

A turning point in Taras's life was his move with his mother to Vienna in 1927, where he enrolled in the Academy of Music and Performing Arts (piano class of J. Safir and T. Mayer). From 1930, he also studied in the piano class of the newly created Higher School of Music and Performing Arts, and later in the Meisterschule under the famous pianist P. Weingarten, where he quickly became his assistant, trusted to conduct lessons with other students. Over eight years of study under Weingarten, a student of E. Sauer, Taras improved and polished his mastery: softness of sound, refinement of details, and «intellectual» performance distinguished his creative style. V. Barvinsky noted the influence of the performing traditions of E. Sauer's school¹⁵. During his years of study, Taras began his concert activity. Initially, these were sporadic concerts in Vienna itself, but later he traveled to other cities (Lviv, Budapest), where the young pianist not only performed in concerts but also participated in competitions. Indeed, the title of laureate of the 2nd prize in such prestigious events as the International Piano Competition named after F. Liszt and the

¹⁵ Barvins'kyj V. (1932) A. Liufer, T. Mykysha i L. Sagalov [A. Lufer, T. Mykysha and L. Sagalov]. *Novyj chas*, 28 kvit., ch.93. (in Ukrainian)

International Competition of the Vienna Academy of Music had a positive impact on his reputation as a pianist, and from 1933, Taras Mykysha began his concert tour throughout Europe. After completing his studies at a music school, the pianist continued his education as a postgraduate student at the Vienna Music Academy and actively performed in concerts throughout Europe. T. Mykysha was invited to perform concerts in Sweden, Hungary, Romania, Yugoslavia, and Czechoslovakia. The pianist's repertoire mainly consisted of works by Western European composers such as Schumann, Brahms, Liszt, and Chopin. Unfortunately, we have not found any reviews of the pianist performing works by Ukrainian composers during that period, nor any of his own compositions created during those years. T. Mykysha gained attention from the public with his unique style of interpretation, which combined natural musicality, technical mastery, and effortless expression, as well as a complete absence of external effects or deliberate attempts to impress listeners with his impressive skill. The success of the young talented pianist can be judged from reviews by music critics in foreign press such as the Hungarian newspaper «Pesti Napló» (Daily Pest Newspaper, 7.11.1933), Austrian «Neues Wiener Tagblatt» (New Vienna Newspaper, 6.12.1933), Dutch journal «Nieuwe Rotterdamsche courant» (14.01.1934), Swedish «Svenska Morgonbladet» (Swedish Morning Paper, 27.01.1934), and others. «The pianist's musicality is deeply rooted and dominates his playing with the primal power of instinct», wrote the «Budapesti Hirlap» (Budapest Newspaper) in 1933¹⁶. Contemporary reviewers praised his piano playing as «grandiose», filled with poetic feelings, marked by beauty and subtle nuances of sound.

After returning from touring, T. Mykysha made a difficult decision to become an Austrian citizen – as a response to the demand from the Soviet authorities to return to Moscow, which meant not only a forced break in his studies but also, given the realities of that time, the possibility of not being allowed to leave the USSR, whereas Austrian citizenship opened up new unlimited prospects for the musician. The musician paid a high price for his decision, as due to the «Iron Curtain» that separated the totalitarian Soviet Union from many countries, the pianist, afraid to harm his father, did not see or communicate with him until his last days.

In December 1935, T. Mykysha, having won the International Piano

¹⁶ Ditchuk O. (2003) Taras Mykysha – zamovchuvanyj ukrains'kyj pianist seredyny XX stolittia. [Taras Mykysha is the default pianist]. *Ukrains'kyj muzychnyj arkhiv*. Kyiv : Tsentr muzinform. Vyp.3. pp. 162 – 187. (in Ukrainian)

Competition of the Vienna Music Academy, received the highest award and a valuable gift – a Bösendorfer grand piano, which the pianist never parted with until the end of his life¹⁷.

The Second World War hindered Taras Mykysha's concert plans – to go on a concert tour to America and Canada, and political circumstances also prevented the musician from accepting an invitation to work from the Royal Conservatory in Toronto. During the war years, both the map of concert tours and the number of concerts significantly narrowed – during this time, the pianist performed mainly in Vienna and other cities in Austria. An exception was a large solo concert in Berlin in 1942, where works by his favorite composers, Liszt and Chopin, were performed by T. Mykysha. In Vienna, the pianist was invited to perform at a concert on the occasion of the launch of the Ukrainian community named after V. Mozart. Interestingly, in one of the diaspora publications that covered this event, the musician was introduced as follows: «Taras Mykysha, pianist, artist of the highest caliber»¹⁸. There is also information about him performing Ukrainian music during this period: on October 15, 1944, at a concert of the Vienna Philharmonic Orchestra, T. Mykysha performed works by V. Barvinsky, and on December 10, 1945, the premiere of his own work, «Ukrainian Rhapsody», took place in Salzburg. However, mostly the musician focused on teaching, teaching piano at the Vienna Conservatory. The memories of his contemporary Z. Knysh, a Ukrainian politician, historian, and journalist, testify to the role of Taras Mykysha in the life of the Ukrainian community abroad: «Pianist Taras Mykysha lived in a village near Feldkirch. He did not join the Ukrainian Committee, but he sought contact with Ukrainians, even writing a letter to the Committee expressing his willingness to participate in our cultural events. He handed the letter to Father Saprun, who forgot about it and only gave it to the Committee several weeks later. This deeply impressed Mykysha, and understandably so, and he became somewhat cool towards our community organization. His concerts in Vorarlberg were a huge success, and although he did not emphasize his Ukrainian nationality on posters, he did not hide it either. Of course, he gave two concerts in each city: one for Ukrainians and one for the general public. We helped him

¹⁷ The Bösendorfer piano competition was launched for piano graduates in 1889. The winner received a piano made by this company. In 1918, another Ukrainian pianist, Lyubka Kolessa, received the piano as a prize.

¹⁸ Zapochatkuvannia diial'nosti ukrains'koi hromady im. Motsarta u Vidni (1944) [Initiation of the Ukrainian community named after Mozart in Vienna]. *Krakivs'ki visti*, 29 liutogo. Retrieved from; <https://zbruc.eu/node/87360> (in Ukrainian)

during the concerts, although we did not benefit financially, but Ukrainian propaganda benefited from it...»¹⁹.

The dream of the pianist to perform concerts in America came true in 1947 when he embarked on a tour in South American countries (Uruguay, Argentina). T. Mykysha's performances were highly praised by the local press. For example, the newspaper «Freie Presse» (04/19/1947, Buenos Aires) noted the following: «Taras Mykysha is a concert pianist of a very high caliber, who can successfully compare with various piano celebrities of both today and the past»²⁰ Inspired by the successful reception of the audience, the musician decides to stay in this country. Trying to find teaching work and develop concert activities, T. Mykysha accepts Argentine citizenship. But life in Buenos Aires turned out to be hopeless – concert performances became increasingly rare, and pedagogical activity was limited only to private lessons. In Argentina, the pianist often performs for the Ukrainian community, playing not only masterpieces of world classics, but also works of Ukrainian composers – M. Kolessa, L. Revutsky, V. Kosenko. In 1955, the pianist negotiates with the Ukrainian Music Institute of America, seeking to move to the United States and focus on teaching work there. It is not known for certain what could have been the reason for the refusal, but it must be stated that the center of musical education for Ukrainians in the United States thereby lost the opportunity to have among its teachers a highly educated musician, a talented concert pianist.

Taras Mykysha died suddenly on March 14, 1958.

The musical legacy of Taras Mykysha consists primarily of piano works in which he expresses nostalgia for his lost and distant homeland: these include the piano concerto with orchestra, concerto for two pianos, «Ukrainian Fantasy», «Ukrainian Rhapsody», «Ukrainian Poem», «Fantasy on Ukrainian themes», «Lyric Poem», variations on the theme of the song «Oh, in the field there is a well», piano trio on the theme of «The Danube carries water». Among other works are the violin concerto with orchestra, quintet for clarinet and string quintet, solo songs to the words of T. Shevchenko and other Ukrainian poets. We are convinced that this is not a complete list of the composer's works, and further research is ahead of us. We hope that the Ukrainian musical treasury

¹⁹ Knysh Z. (1963). Kul'turna sprava v komiteti [Cultural affairs in the committee] Na porozhi nevidomoho (spohady z 1945 roku). Toronto: Sribna surma. 3-e vyd. .p.142. Retrieved from: <https://knysh.national.org.ua/mem1945/r13.html>. (in Ukrainian)

²⁰ Lysenko I. Blyskuchyj talant (2013) [The brilliant talent] Kryms'ka svitlytsia: vseukrains'ka hromads'ko-politychna ta literaturna hazeta, no. 10, 8 berez. (in Ukrainian)



will be enriched with bright, unique examples that testify to the high compositional skill of their author.

3. GENRE AND STYLE OVERVIEW OF UKRAINIAN PIANO MUSIC IN THE DIASPORA.

The piano works of Ukrainian composers abroad overall demonstrate a high level of cultural progress, as it is directly linked to the professionalization of musical art. The piano heritage accumulated over more than a century of Ukrainian diaspora's musical life presents a diverse genre and style palette. «Stylistic tendencies of certain periods, which reveal the significant names of various waves and generations of emigration, become significant and traditionally accentuated», emphasizes M. Chornobay²¹. The researcher proposes the following periodization: the beginning of the 20th century to the interwar period (F. Yakymenko, S. Bortkevych, V. Barvinsky, N. Nyzhankivsky, S. Turkevych-Lukianovych, A. Rudnytsky, Z. Lysko); post-war times (M. Fomenko, V. Grudyn, T. Mykysha, I. Sonevtsky); the turn of the 20th and 21st centuries in various countries (V. Baley, H. Kulesha, Yu. Oliynyk, L. Hrabovsky, L. Melnyk, and others). Another factor that determines the specificity of composers' stylistic priorities, according to M. Chornobay, is their belonging to a certain socio-cultural environment, the number of centers, their social status, as well as the personal status of artists in an international environment.

This idea is further developed by V. Chaika, who believes that «the cross-cultural artistic environment contributed to innovative creative searches in the field of compositional creative activity, as it constituted a poly-artistic conglomerate of genre-stylistic diversity»²².

The formation of genre and stylistic tendencies in the piano creativity of Ukrainian diaspora artists is influenced by external factors such as geopolitical features (dependent on the location of the center), chronological and stylistic factors (related to cultural and historical conditions), transcultural factors (as a

²¹ Chornobaj M. (2015) Zhanrovo-styl'ovi oznaky fortepiannoi tvorchosti kompozytoriv ukrains'koi diaspory XX – pochatku XXI stolittia [Genre and style features of piano creativity by Ukrainian diaspora composers' of the 20th – the beginning of the 21st century] *Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Vyp. 35, p.139. (in Ukrainian)

²² ChajkaV. (2019) Kompozytors'ka tvorcha diial'nist' predstavnykiv Pivnichnoamerykans'koi ukrains'koi diaspory druhoi polovyny XX st. [Composer creative activity of representatives of the North American Ukrainian diaspora in the second half of the XX century] *Vcheni zapysky TNU imeni V.I. Vernads'koho. Seriya: Istorychni nauky*. Kherson: Vydavnychyj dim «Hel'vetyka». Tom 30 (69), No.4, p.111. (in Ukrainian)

reflection of globalization processes), as well as specific factors related to professional activity, its resonance, and the creative psyche of the author, as well as their aesthetic priorities. In this context, the opinion of Y. Sozansky is valid, who, speaking about the geopolitical zones of activity of the Ukrainian artistic diaspora, deduces a separate group of «artists of the migrating diasporic type» – creative individuals whose self-realization depends on various national and socio-cultural conditions. Often, several directions coexist in the creativity of one artist, gradually merging into an individual style.

All of the above is directly related to the piano compositions of Ukrainian diaspora composers. Since the majority of them not only received education in several foreign educational institutions or periodically toured different countries, but also spent a long time living there, being in the flow of various creative schools and trends.

According to the periodization proposed by M. Chornobay, the first three decades of the 20th century became a period of creative self-expression for musicians, whose piano works demonstrate a diversity of stylistic searches. Thus, the traditions influence of the Russian school – both compositional and performance – was reflected in the creative aspirations of **Serhiy Bortkevych**, whose professional qualities were formed against the background of the prevailing romantic tendencies in Russian music culture at that time. We can find signs of Art Nouveau influence in Bortkevych's creative style with a reliance on Austrian Biedermeier, while the avant-garde aesthetics of Berlin and Vienna turned out to be foreign to him.

S. Bortkevych's inclination towards romantic tendencies is evident in his choice of genres, particularly his preference for cyclic compositions. These include suites composed of variously characterized and multi-genre pieces, where each part is self-sufficient and incorporated into the overall composition according to the principle of figurative contrast (for example, *Three Fragments*, Op. 6 – *Prelude*, *Sad Waltz*, *Etude*; or *Four Pieces*, Op. 10 – *Ballad*, *Mazurka*, *Etude in A*; *Three Pieces*, Op. 1 – *Mazurka*, *Gavotte*, *Polonaise*, and so on). Other cycles are characterized by reliance on a particular genre: *Preludes*, Op. 13, Op. 33, Op. 66, *Etudes*, Op. 15, Op. 29, etc.). Among the other genres that Bortkevych turns to are ballad, elegy, fantasy, capriccio, and so on. The stylistic features of romantic music are manifested in the concert style of the pieces: vividness of the emotional-figurative plan, variety of virtuoso piano techniques, richness of texture, wide register coverage, and so on.

In the traditions of the romantic *Children's Album*, S. Bortkevych wrote the cycles «Little Traveler» (analogous to Tchaikovsky's «Children's Album») and



«Musical Magic Book (based on the fairy tales of H. Ch. Andersen)». The stylistic features of Biedermeier can be found in other cycles of the composer, written for home music-making («From Childhood», «Marionettes», «Lyric Songs», op. 1, «Three Waltzes», op. 27, etc.): this is evidenced by the miniaturization of forms, uniformity of texture, absence of virtuosic effects, directness of feelings.

The creativity of **Fedir Yakymenko** is an original intertwining of several artistic movements that existed in European music at the turn of the century - neoromanticism, impressionism, and symbolism. In this symbiosis, the composer found his own style, which is unlike any other. Being a Ukrainian in essence and origin, closely associated with the Russian national music school, the artist drew fresh ideas from European culture while creating his own world, which he expressed in musical sounds²³.

Impressionistic style, whether in its «pure» form or in a «game with styles», was dominant in F. Yakymenko's work at various stages of his life. Moreover, as music critics note, the artist came to this writing style on his own. It is assumed that his stay in Kharkiv played a certain role in this, as at the turn of the 19th and 20th centuries, it was a center of Impressionism in painting not only in Ukraine, but also set the trend for it throughout the Russian Empire. In addition, the programmatic nature, expressiveness and colorfulness of the musical language, a tendency towards illustrativeness, musical statics, the use of diatonicism, etc. – all this is the influence of the traditions of the St. Petersburg composer school, in particular, M. Balakirev, A. Lyadov, M. Rimsky-Korsakov, where F. Yakymenko studied. Programmatic titles for his piano works often have a picturesque-landscape or picturesque-mood perspective («Caprices of the Sea», «Dreams on the Sea Shore», «Fairy Flowers», etc.). The synthesis of national intonational sources and typical Impressionistic harmony and texture is demonstrated in the piano poem «Uranie» («Urania»), written during his «Parisian» period (1903–1907) on the literary plot of the French writer-astronomer Camille Flammarion. F. Yakymenko was also influenced by the astral ideas of A. Scriabin (Sonata-fantasy, Fantastic Rondo, etc.). The connection of Yakymenko's music with Symbolist literature is felt in compositions such as «Star Dreams», «Pages of Chimerical Poetry», «Tales of a Dreamy Soul», and others. As noted by O. Kushniruk, «the poetry of the symbolists inspires the composer to create a refined and sophisticated world,

²³ Novosiadla, I. (2015). Fedir Yakymenko: portret myttsia u dzerkali epokhy [Fedir Yakimenko: portrait of the artist in the mirror of the epoch]. *Musical Ukrainian Studies: European Context*. (Ed.). L. Oparuk. IvanoFrankivsk: Suprun V. P., pp. 112–123. [in Ukrainian].



giving it an unusual fragility, a cold and unreal phantom-like quality, intertwined with poignant sadness caused by the unattainability and fleetingness of this transitory and distant beauty...».²⁴ O. Frait, analyzing the symbolist tendencies in Ukrainian piano music of the early 20th century, compares the works of F. Yakymenko and B. Lyatoshynsky («Reflections») with similar compositions by V. Barvinsky, Z. Lysko, and N. Nyzhankivsky as examples of reinterpreting modernist influences on a national basis²⁵. N. Kashkadymova sees the Art Nouveau style in the mature works of F. Yakymenko²⁶. The works of his «Prague» period («Three Pieces on Ukrainian Themes», cycles of «Six Ukrainian Poems», «Pictures of Ukraine», «Ukrainian Suite») are bright examples of the organic combination of the national melos and the author's stylistic searches. According to O. Kozarenko, the Art Nouveau expression in Yakymenko's music is «miniaturism as a type of thinking with a characteristic fine detail, a heightened sense of stylistic unity of all components of the musical fabric, and an Art Nouveau highlight of the overall romantic expression»²⁷.

Almost none of the composers passed by the newest trends that were a kind of reflection of the contradictory and complex society and left their mark on their authorial style. By joining the existing artistic processes in various diaspora centers, it was the composers of the second and third waves of emigration who gave the greatest weight to the development of Ukrainian musical culture. Being in an environment that was more open to various artistic searches, new trends and tendencies, representatives of the Ukrainian diaspora brought a new stream into national culture that combined with the best artistic achievements.

The first Ukrainian avant-garde composer was **Stefania Turkevych**. According to S. Pavlyshyn, this composer «showed no signs of conservatism in her work, no fear of moving away from clear norms of tradition. <...> She was

²⁴ Kushniruk O. (1996) *Rysy impresionizmu v ukrains'kij muzytsi (dzherela, proiavy, tendentsii rozvytku)* [Features in Impressionism in Ukrainian music (sources, manifestations, development trends)]. (Phd. Thesis). Kyiv; Instytut mystetstvovnavstva, fol'klorstyky ta etnologii im. M. T. Ryl's'koho NAN Ukrainy (in Ukrainian)

²⁵ Kovalska-Frait O. (2009) *Symvolists'ki tendentsii u prohramnykh fortepiannykh tvorakh F. Yakymenka ta B. Liatoshyn's'koho* [Symbolism tendencies in programme piano works of F. Yakymenko and B. Liatoshynsky] *Muzychna ukrainistyka: suchasny vymir*. Kyiv; Instytut mystetstvovnavstva, fol'klorstyky ta etnologii im. M. T. Ryl's'koho NAN Ukrainy. Vyp. 3, p.52 (in Ukrainian)

²⁶ Kashkadymova, N. B. (2017). *Fortepianno-vkonavske mystetstvo Ukrainy. Istorychni narysy* [Piano performing arts of Ukraine. Historical Essays]. Lviv, 616 p. (in Ukrainian)

²⁷ Kozarenko O. (2000) *Fenomen ukrains'koi natsional'noi muzychnoi movy* [Phenomen of the Ukrainian national musical language]. L'viv, p.153. (in Ukrainian)



much braver than her male colleagues and was the only representative of our music that could be put in the same category as Western composers who wrote in the new style of the 1920s»²⁸. S. Turkevych was one of those artists of the migrating diaspora type, whose creative style changed under the influence of socio-cultural conditions. The connecting arc between the early and late period of her work was her reference to Ukrainian folklore, in various levels of its use and transformation. However, the modernity of her musical language always distinguished her creativity not only in the diasporic environment but also in Ukrainian music culture as a whole. Her piano legacy is small and mainly consists of cyclic compositions: «Music for Children» (a cycle of nine pieces for youth), Variations on a Ukrainian Theme, Suite (Fantasia), Mountain Suite (in 4 parts), Impromptu, Grotesque. The composer's creative style is exemplified by the fact that even in works written for children, she is not afraid to use serial techniques (dodecaphony, atonality). S. Turkevych's piano style has been described by musicologists as «rational, anti-romantic; post-impressionistic and expressionistic features are combined with a refined texture and a distant hint of the Ukrainian idiom»²⁹.

The early works of **A. Rudnytsky** stand out with avant-garde thinking. The young composer's turn to neoclassicism and atonal writing was influenced by the spirit of the latest trends during his studies at the Berlin Hochschule fur Musik («Variational Studies»). His fascination with impressionism and neoromanticism is felt in his piano compositions written in the late 1920s (Sonata, op. 10). The period of emigration was less radical in terms of stylistic priorities and was characterized by a tendency towards neofolklorism combined with neoromantic principles (according to the artist's own definition, «modern national musical realism» and «modern romanticism»). His work as a conductor in the United States had a significant impact on the «concert-orchestral» scale of his works: «Two Concert Dances», op. 36, two «Concert Folk Suites», op. 40, four «Concert Etudes on Themes of Folk Songs», op. 44, and the divertissement «Italian Diary».

The latest trends in European musical culture caused a change in **Zinoviy Lysko's** stylistic priorities. After studying in Prague with F. Yakymenko and leading Czech pedagogues (V. Novak and Z. Nejedly), the artist significantly

²⁸ Pavlyshyn, S. (2004). *Persha ukrainska kompozytorka Stefaniia Turkevych-Lisovska-Lukiiianovych* [The first Ukrainian composer Stefania Turkevych Lisovska Lukiiyanovych]. Lviv: Bak, p. 5. [in Ukrainian]

²⁹ Pavlyshyn, S. (2005). Peredmova [Introduction]. *Turkevych S. Fortepianni tvory*. Lviv, pp. 3–6. [in Ukrainian].



changed the direction of his creative search. As the composer himself claimed, «he realized the musical need to break with the old world, with ancient psychology and experienced traditions»³⁰. Lysko demonstrated his decision in his Sonata, op. 10, which immediately received a response from other Ukrainian musicians: «Zinoviï Lysko's Sonata makes a great impression with its scope, harmonic structure and formal construction. <...> It is a pleasure to listen to such a complicated thematic work: finally something complex after all our naive and simple music! It (the Sonata) reminds us of late Scriabin, early Schoenberg. Modern art, with its new, fresh breath of today and tomorrow, could oppose the traditional stencil and break the conservative lethargy of the establishment»³¹. The composer's piano legacy is quite modest. Among other genres he turns to in his work are «Peasant Suite», «Piano Miniatures on Ukrainian Folk Themes», and «Chenchyk» for three pianos. The manner of working with folk material in these works is close to the compositional style of B. Bartók – contemporary musical language organically intertwines with folk elements, the composer thinks instrumentally, using complex textural expressive means. Thus, the creative compositional legacy of representatives of the Ukrainian diaspora was based not only on preserving and reproducing the precious Ukrainian folk music heritage, but also actively absorbed the latest modern and postmodern trends in musical culture, which was consonant with the global trends in the development of musical culture.

Genre-thematically and stylistically, Ukrainian emigrants of the third wave not only enriched the national musical culture but also that of the North American continent, which expanded the boundaries of perception of Ukrainian cultural heritage and its folk component. In fact, we can talk about certain transcultural factors that have become decisive and system-forming in the work of diaspora artists in shaping the latest foundations of the development of musical culture.

Poly-stylistic direction characterizes the creative work of **Volodymyr Grudyn**. His piano legacy is quite extensive and covers a wide range of genres, including sonatas, collections of etudes, preludes, 2 suites, 2 burlesques, a fantasy, a Toccata, op. 28, the cycle «Pantomimes», «Japanese Intermezzo», dance works, plays for children, and a Concerto for piano and orchestra. A follower of A. Scriabin's expressionism, and later – the creative freedom of the

³⁰ Vorobkevych T. (2005) Peredmovna [Introduction]. Lysko Z. *Fortepianni miniaturi na ukrains'ki narodni temy*; red.-uporiad. T. Vorobkevych. L'viv, p.4 (in Ukrainian)

³¹ Rudnytskyi, A. (1963). *Ukrainska muzyka: istorychno-krytychnyi ohliad* [Ukrainian music: a historical and critical review]. Miunkhen: Dnirova khvyliia, pp. 213–214. (in Ukrainian)

impressionists Debussy and Ravel, the composer sought new forms of expression in emigration. According to A. Rudnytsky, Grudyn's music has a different character and features of various styles, it has little «folklore» in it, and the composer's musical language is close to impressionistic romanticism³². As recalled by the contemporary of the composer, M. Nedzvetsky, «in search of style (<...>) and finding ever-new means of expression, not neglecting to some extent the achievements of impressionism, expressionism, polytonality, and even dodecaphonism – composer V. Grudyn stands more on the positions of certain tonality, modal modes, logical modulation, and natural chromatism»³³.

Not all composers of the analytical-professional period were willing to experiment with styles, their national commitment somewhat hindered avant-garde influences. Therefore, artists such as Vasyl Bezkorovainy, Yaroslav Barnych, Ihor Sonevytsky, Mykola Fomenko, and Vasyl Shut were closer to romantic tendencies, including the aesthetics of Art Nouveau adapted to the national mentality, which undoubtedly influenced the personal style of the artists and the choice of genres.

As M. Chornobay notes, compositions of the era of globalization processes «bear the imprint of the current general dichotomy: the diaspora as a factor in the affirmation of the state of Ukraine in the international community and the Ukrainian diaspora in world civilization. This sphere is convincingly characterized by piano works written by Ukrainian artists - representatives of the second-third generation diaspora, in which national culture becomes an object of self-awareness through the prism of the supra-national society and cultural experience»³⁴. Philosophical reflection is expressed in postmodern compositions by Marjan Kuzan (France), Leonid Hrabovsky (USA), Liubomyr Melnyk and Gerry Kulesha (Canada). For example, commenting on his piece «Constructor» (a virtuoso concert piece in which a 12-tone series serves as the foundation and unifying factor), **Marjan Kuzan** said the following: «The themes of my compositions relate to people and their abilities. By composing my works under the dictate of my soul, I want to awaken in people a sense of the meaning of life, to awaken consciousness – where it comes from, where it is going, what

³² Ibid. p. 220.

³³ Nedzvetskyj M. (1968) Kompozytor V.V. Grudyn i joho tvorchist [The composer V.Grudyn and his creativity] Visti. San Paulo, Min., USA, no. 2(25) .pp.2–7. (in Ukrainian)

³⁴ Chornobaj M. (2014) Fortepianne vykonavstvo ta osvita osередkiv ukrains'koi diaspori v istorichnij proektsii [Piano performance and education of the Ukrainian diaspora in historical projection]. *Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Vyp.32, p.144. Retrieved from: http://nbuv.gov.ua/UJRN/Nzlnma_2014_32_17 (in Ukrainian)

its place is, and what its task is»³⁵. In Kuzan's work, he uses dodecaphony with a certain freedom, not adhering to the principle of complete uniqueness. Another composition with a «constructivist» style is «Forests», in which the twelve-tone technique is combined with post-impressionism, making the work «impressionistic, but with new colors»³⁶. Characterizing the composer's style, S. Pavlyshyn emphasizes the artist's consonance with his time, particularly with the tendencies of Western European musical culture of the second half of the 20th century (referring to the use of achievements of the French and New Viennese schools)³⁷.

If at the beginning of **Leonid Hrabovsky's** creative search, the characteristic features of his musical style were dissonant counterpoint and asymmetrical polyrhythmic combinations, then after 1964 he turned to the style of Post-Webernists, with aleatoric rhythms, elements of Luciano Berio's temporal notation, and combinations of unusual timbres. In the cycle of pieces «Homeomorphies» (for 1 and 2 pianos) he began to develop a style that he himself defined as «structural minimalism». The work with algorithmic principles, started in this cycle, was improved in the composition «In Memory of Elise». The creativity of L. Hrabovsky in the USA is marked by a tendency towards complex stylistic synthesis, which he calls «stylistic modulation». The composer is actively studying computer technologies, striving, in his words, to create «highly organized music». The composer is still in continuous search, looking for new ideas and rejecting stereotypes.

Minimalism and sonorism distinguish the creativity of «the world's fastest pianist» **Lubomyr Melnyk**. The composer calls his authorial method «continuous music», which is built on fast and complex sequences of notes on a sustained pedal, creating overtones and deep resonances. Melnyk described his methodology in the treatise «Open Time: The Art of Continuous Music», and wrote 22 études for those who wish to master this art. «Legend», «Complaint», «Meditation», «Vocalise», «View of the River», «Sprinning Piece», «The Library», works for 2 and 3 pianos – this is far from a complete list of works that reveal the spiritual world of the Ukrainian composer.

«Combining tradition with active thinking» is how Dr. I. Zhuk characterizes **Yuri Fiala's** compositions, comparing the artist's creative style to that of

³⁵ Kompozytor i poet Marjan Kuzan rozpovidaє pro svoju tvorchist', pro zaplanovanyj concert (1979). [The composer and poet Maryan Kuzan is talking about his creativity and the concert to be planning]. *Svoboda*, 10 zhovt., No230. (in Ukrainian).

³⁶ Pavlyshyn S. (1993). *Marjan Kuzan* [Maryan Kuzan]. L'viv, p. 125. (in Ukrainian).

³⁷ Ibid, p. 127



D. Shostakovich. At the same time, the Ukrainian-Canadian musician, a proponent of Fiala's work, notes that the nature of the composer's music is rooted in Ukrainian mentality³⁸. In Fiala's works, the national tradition is presented in a reinterpreted form, in accordance with the cultural dimension of the environment in which the composer was located. Having created a diverse piano repertoire, in which works of large form, such as piano concertos with orchestra, sonatas for solo and duet piano, sonatinas, «Concert Music» for piano and orchestra, «Concert Cantata» for piano and choir, and many others, occupy a special place, the composer experimented with styles, seeking suitable means for embodying an original idea with a Ukrainian accent. Turning to neoclassicism, impressionism, and neoromanticism, Yurii Fiala sometimes «mixed» several styles, which related his manner to that of P. Hindemith and I. Stravinsky. In particular, critics saw in his works the influence of S. Prokofiev and D. Bortnyansky at the same time³⁹. Overall, the synthesis of styles defines Yurii Fiala's individual style - innovative, extravagant, and contrasting.

Summarizing, it should be noted that the piano works of Ukrainian diaspora artists are represented by a wide range of genres, from miniatures to virtuoso compositions of the concert plan. It not only reflects the stylistic priorities of different cultural and historical periods but also encompasses a much wider range of artistic trends and movements – Art Nouveau, Impressionism, Expressionism, Neo-Romanticism, Neoclassicism, Neofolklorism, Constructivism, Postmodernism. Being a complex genre-stylistic system that refers both to the national tradition and contemporary musical innovations, the piano heritage of Ukrainian diaspora composers is an important part of national musical culture.

4. PIANO PEDAGOGICAL WORKS OF UKRAINIAN COMPOSERS IN THE USA.

The piano pedagogical works of Ukrainian composers in the USA constitute a significant part of the diaspora's musical heritage, which is due to the active development of educational institutions in the Ukrainian community.

Throughout their entire period of living on the North American continent, the Ukrainian community has consistently demonstrated a desire to preserve and

³⁸ Kostiuk H. (2017) Vshanuvannja Yuriija Fijaly [Honoring Yury Fijala]. Retrieved from: www.ntsh.ca/wp-content/uploads/2017/09/fiala_review2.pdf (in Ukrainian)

³⁹ Karas H. (2012) *Muzychna kultura ukrainskoj 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.597. (in Ukrainian)

develop their national traditions. After World War II, the musical life of the Ukrainian diaspora in the United States and Canada was enriched by an influx of new intellectual and artistic forces. Artists who had received quality professional education and had worked in music schools in Europe and Ukraine arrived in emigration with established music school traditions and began a multifaceted activity to develop education and art among their community. They faced the important task of building a network of music schools that could bring together children and youth in an ethnic environment for learning based on national cultural heritage and traditions.

The activity of Ukrainian composers in the USA, closely related to the Ukrainian Music Institute of America (UMIA) - the center of national art and the only centralized system of music education, was fruitful and productive. Founded by R. Savytsky in 1952 in New York, modeled after the Lviv Higher Music Institute named after M. Lysenko, UMIA opened branches in 14 cities in the USA and united a significant number of Ukrainian musicians representing various performance and compositional schools. Since then, the educational direction of Ukrainian music art in the USA, which was previously represented by private music schools, has been elevated to a higher level, and the professionalism and skill of educators have increased.

The activity of the M. Lysenko Ukrainian Music Institute in Toronto (Canada) was also no less important. The «Ukrainian Music Festival» society, founded in 1970 by M. Kravtsiv-Barabash in collaboration with UMI, initiated annual music competitions for children and youth, the program of which consisted exclusively of works by Ukrainian composers.

Teaching at UMIA and its branches, pedagogue-composers could not ignore the shortage of nationally-oriented works that would represent national culture and traditions and cultivate patriotic feelings in the younger generation, so they actively set about replenishing the repertoire with their own compositions. Igor Sonevytsky, Roman Savytsky, Vasyl Bezkorovainy, Mykola Fomenko, Volodymyr Grudyn, Antin Rudnitsky, Zynoviy Lysko, Ostap Zalesky, Vasyl Vytvytsky, Yaroslav Barnych, Vasyl Shut, Ihor Bilohrud, Kir Kuklovsky joined this mission. Later, artists of other generations also took up this cause – Yuri Oliynyk, Taisiia Bohdanska. The genre and stylistic palette of piano literature for children and youth is wide and varied: pedagogical collections for beginners, arrangements of Ukrainian folk songs and dances for piano, cycles of pieces, concert works, works in large forms, ensemble repertoire.

The widest representation of Ukrainian folk samples in piano pedagogical literature are in authorial arrangements. Among them are «Album for



beginners» by R. Savvitsky⁴⁰, the cycle «Seasons» (in 4 parts) by I. Sonevytsky⁴¹, «Ukrainian piano album for the youngest» by Yu. Oliynyk⁴², «Piano miniatures on Ukrainian folk themes» by Z. Lysko, the collection «My rainbow» by M. Fomenko, and pedagogical pieces by V. Bezkorovainy⁴³.

Collections by R. Savvitsky, I. Sonevytsky, and Yu. Oliynyk are aimed at the youngest pianists and are characterized by their functionality and specific didactic focus. The educational and methodological character of these albums, in addition to embodying a national-educational idea, is determined by the formation of pianistic skills through the use of basic playing techniques, mastery of different nuances, development of coordination of playing movements, and the development of polyphonic hearing in the pieces. Each album is constructed according to the principle of gradual increase in the complexity of the miniatures - from small, simple one- or two-voice melodies to more elaborate artistic pieces (including variations such as «The Shooter Went to War», «The Cossack Rode Beyond the Danube» by R. Savvitsky, and «And It's Already Spring» by I. Sonevytsky). For the reissue of the three parts of the «Seasons» cycle in 1999 in Lviv, I. Sonevytsky specifically added a fourth part «Autumn», which included the piece of the same name («Autumn»), the shooter's anthem «Red Kalyna», «Lullaby», as well as a piano triptych created in 1988 and dedicated to the 1000th anniversary of the baptism of Kievan Rus' («Pilgrims», «Mummers», «Bells»).

Two volumes of the complete collection of piano works by V. Bezkorovainy⁴⁴ represent the culmination of his creative output, a significant portion of which was created in the United States. In archival documents of the composer, passed on to Ukraine by his daughter Neonila Stetskiv-Bezkorovainy, there are letters in which teachers of Ukrainian music schools in emigration «ask the Honorable Professor of music to compose works for the children's repertoire»⁴⁵.

⁴⁰ Savvitsky R. (1999) *Ukrains'kyj fortepiannyj al'bom dlja pochatkivtsiv* [The Ukrainian Piano Album for beginners]; upor. O. Smoliak. Ternopil': Aston. (in Ukrainian)

⁴¹ Sonevytsky I. (1999) *Pory roku: pjesy dlja fortepiano* [Four seasons: Piano pieces]. L'viv. (in Ukrainian)

⁴² Oliynyk Yu. (1995) *Ukrains'kyj fortepiannyj al'bom (dlja najmolodshykh)* [Ukrainian Piano Album for beginners. USA :YVO Productions. (in Ukrainian)

⁴³ Bezkorovainy V. *Fortepianni tvory* [Piano works]; red.-upor. B. Bezkorovainy. U 2-kh t. Simferopol. (unpublished)

⁴⁴ At present, both volumes of the complete piano works have been submitted for publication. The publication was initiated by the Vasyl Bezkorovainy Scientific and Creative Society (Simferopol).

⁴⁵ Hajdukevych Y. (1997) *Vybryni lysty z arkhivu Vasylya Bezkorovajnoho* [Selected letters from archive of Vasyl Bezkorovainy]. *Ternopil'lia: regional'nyj richnyk*. Ternopil': Zbruch. p.644-650. (in Ukrainian)

The composer proposed a distribution of pieces in order of increasing performing difficulties, as evidenced by the catalog compiled personally by V. Bezkorovainy⁴⁶. The repertoire of the first three years of study consists of authorial arrangements of Ukrainian folk songs and dances, including humorous and dance melodies («Oh, Under the Grove», «May the Rooster Get Bored», «It Rustles and Buzzes», «Gandzia», «Oh, the Dove-Like Girl», «The Neighbor» and others), lyrical («Don't Go, Hryts», «From That Mountain», «The Sun is Low», «I Would Take a Bandura», «Oh, Don't Shine, Little Moon», «Willow Trees Rustling», «The Winds Are Blowing», «Oh You, Girl» and others), as well as shooter, insurgent, and march songs («Oh, You Can See the Village», «The Little Cossacks Whistled», «The Moon is Shining», «Hey, on the Mountain» and others). V. Bezkorovayny also turns to traditional genres of ritual folklore (lullaby, spring song, gahilka), religious songs («Christ Has Risen»). The composer leaves the original melody unchanged, enriching it with harmonic and textural means, using third and sixth harmony for its development, background polyphony, and a variation-variant type of thematic development. Each piece begins with a short introduction that sets the appropriate mood. In addition, the introduction and specific texture indicate that the piece can be performed both as a solo piano piece and as a vocal piece with piano accompaniment. When arranging dance genres – hopak, kozachok, arkan, Hutsulka, kolomyika, tropak – V. Bezkorovayny preserves the ethnographic specificity and stylistic characteristics of folk dances. These are works of simple two- or three-part form in which the composer, while preserving the intonational development of the thematic material of the primary source, limits himself to its harmonization.

We can find adaptations of traditional Galician carols in the collections «Pri yalynci» by V. Bezkorovayny⁴⁷, «Kolyady, kolyadky, shchedrivky» by O. Zalesky⁴⁸, and «Ukrainian carols» by Yu. Oliynyk⁴⁹. The ritual genre of carols and shchedrivky has long attracted the attention of composers not only because of the vivid imagery and thematic material, but also because of the reflection of

⁴⁶ The grouping of the pieces corresponded to the structure of the educational process at the UMIA: training began at the age of 8 and was divided into 3 courses: lower (4 years), middle (4 years), and higher (2 years). This system differs from the 8-year education in primary music schools in Ukraine.

⁴⁷ Bezkorovayny V. (2006) *Pry yalynci: zbirka koliadok* [At the Christmas tree: collection of carols]. L'viv. (in Ukrainian)

⁴⁸ Zalesky O. (1968) *Koliady, kolyadky, shchedrivky* [Carols]. Buffalo: Ukrainian Music Publications. (in Ukrainian)

⁴⁹ Oliynyk Yu. (1995) *Ukrainski koliadky: fortepiannyj albom dlia pochatkivtsiv* [Ukrainian carols: Piano Album for beginners]. USA :YVO Productions. (in Ukrainian)

the peculiarities of the Ukrainian mentality: our people's worldview, their faith in God, sincere love for nature and work. In processing Ukrainian carols and shchedrivky, diaspora artists set certain tasks - to promote their popularization, instill love for folk customs in children, and develop a sense of patriotism in them through familiar intonational material. Therefore, the piano arrangements are quite simple, given the didactic direction of folk samples: a transparent, delicate homophonic-harmonic presentation, a clear and expressive melodic line, and pianistic convenience. As H. Karas emphasized, «the light, transparent texture of the works and their presentation with literary texts facilitates the perception of musical material, promotes its rapid assimilation, and stimulates the development of children's creative imagination»⁵⁰.

Folklore serves as the core of the figurative scheme in the collections of Z. Lysko and M. Fomenko, written for middle and high school students. In «Piano Miniatures on Ukrainian Folk Themes»⁵¹ («Oh, haivka beautifully plays», «Oh, in the Field», «Cucumbers», «Moonlight», «Wild Goats»), Z. Lysko does not directly quote folklore, but rather embellishes it with accompaniment and creates his own harmonic language based on folk melodies, where a rich, independent accompaniment «envelops» a simple and more modest melody in terms of musical content. The composer thinks instrumentally, well-versed in pianistic and complex expressive means. Two other pieces by the composer, «The Sick Bear» and «The Journey of a Bear and a Hare», which also masterfully use the timbral possibilities of the instrument, various playful techniques and strokes to create a corresponding image, were not included in this collection. The collection stands out for its originality of thought and innovative approach to working with folk sources: the modern musical language organically intertwines with the folk element, reminiscent of the creative style of B. Bartók.

The cycle «My Rainbow» by M. Fomenko⁵² presents diverse miniatures of different character and genre based on Ukrainian folk melodies: 1. March («Hey, let's go brothers to arms»); 2. Dance (an original arrangement of the hopak); 3. Burlesque (the main theme is a humorous song «You said come,

⁵⁰ Karas H. (2012) Malovidomi fortepianni tvory ukrains'kykh kompozytoriv-emigrantiv XX st. u SSHA: pytannia navchal'noho repertuaru v klasi zahal'noho ta spetsializovanoho fortepiano. [Little-known piano works by Ukrainian emigrant composers of the 20th century: questions of educational repertoire in a class of the general and specialized piano] *Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Zahal'ne ta spetsial'ne fortepiano u mystets'komu prostori Ukrainy. Seriya: Vykonavs'ke mystetstvo. L'viv: Spolom. Vyp. 27. p. 331. (in Ukrainian)

⁵¹ Lysko Z. (2005) *Fortepianni miniatiury na ukrains'ki narodni temy* [Piano miniatures on Ukrainian folk themes]; red-uporiad. T. Vorobkevych. L'viv. (in Ukrainian)

⁵² Fomenko M. (2006) *Moja veselka* [My rainbow]. L'viv. (in Ukrainian)

come»); 4. Waltz-pastoral (no quoted material is used); 5. Witty scherzo (on the theme of the humorous song «I don't want to sleep»). The texture is mostly homophonic-harmonic, but the accompaniment is a fairly independent part with certain pianistic difficulties: crossing of hands, broken octaves, jumps, scale-like passages, which require skill and dexterity in playing.

A large group of works consists of pieces in which the intonation turns of Ukrainian melody are combined with genre-stylistic features of Western and Eastern European piano music. These include V. Bezkorovainy's pieces from the second volume, designed for the fifth and sixth years of study. The works convey a wide range of shades of lyrical feelings and emotional experiences: from tender and melancholic to passionately dramatic. Here, the composer's creative rethinking of the achievements of romantic music is reflected, manifested in genres such as waltz, nocturne, wordless song, poem, and fantasy. Using romantic form-building principles, coloristic harmony, freedom of tonal development, and register-dynamic correlations, V. Bezkorovainy builds his works on a national intonation basis. In such pieces as «Evening Dreams», «And at Our Neighbor's», «The Willows Rustle», «Nocturnal Dreams», «Wordless Song», and «Erotic Poem», the development of musical thought takes place through the change of various contrasting sections that embody a new figurative-emotional mood, a different principle of textural presentation, as well as tonal, tempo, and dynamic contrast. The works that stand out with vivid national coloring are the Dumka in G minor and «Memory from the Mountains». The latter consists of a dumka and four kolomyikas, and begins with an introduction that stylistically resembles epic folk genres: gradual intonation unfolding, wide melodic breathing, arpeggiation. In the kolomyikas, while preserving their imagistic and emotional characteristics, structural construction, tonality, and rhythmic features of the genre, V. Bezkorovainy uses the principle of intonational-thematic, tempo, and tonal contrast of various genre pictures. Examples of synthesis of Ukrainian song and dance melodies with romantic traditions (similar to V. Kosenko's «24 Children's Pieces») are the pedagogical pieces of V. Shut, I. Bilohrud, and Ya. Barnych. For example, «Lullaby», «Children's Spring Song», and «Butterfly» by V. Shut, and «Horse» by Ya. Barnych demonstrate the precise selection of details and the use of timbral and register comparisons to create sound-image effects. The composers intentionally use various textural techniques to convey the figurative content of the miniatures and develop the technical abilities of young pianists (including the combination of different types of techniques, elements of polyphony, and so on) in a single work.



Genre and imagery analogies to popular works for children by romantic composers (P. Tchaikovsky, R. Schumann) can be found in V. Grydyn's «Children's Suite»⁵³, which consists of six small and uncomplicated multi-genre miniatures. The movements of the suite are only numbered – none of them has a specific programmatic title. However, each miniature vividly expresses the narrative and illustrative nature of the music, which evokes certain associations in the imagination: the lively and playful first and third numbers depict the world of children's games («tag», «hide and seek»); the second part resembles a minuet, the music of which transports one to the time of knights and troubadours at a medieval ball; the fourth number is a singing lyrical melody that sounds like a mother's lullaby; the fifth part is an example of dreamy and poetic lyrics: in a light, graceful waltz, fairytale elves dance; the sixth number is a march of toy soldiers. The suite's romantic cycles are related to the accessibility of figurative content, the conciseness of form, the dynamism of thematic material development, and pianistic convenience. To develop the creative imagination and skills of young pianists, the composer employs a wide range of expressive means to reproduce various images, as well as detailed performance instructions.

«20 miniatures on Ukrainian themes» by K. Kuklovsky is⁵⁴, according to the author's definition, a Children's Album dedicated to the composer's daughter Maria. Ukrainian folk melodies are used here as an intonational basis for such popular genres of Western European music as waltz, polka, barcarole, scherzo, ballad, humoresque, pastoral, romance, prelude, and musical moment. Some miniatures have programmatic names – «Spring» (op.39 №2), «Children's Song» (op.39 №8). The basis of each piece is the theme of a well-known Ukrainian folk song: «Lugom idu, konya vedu» (Barcarole, op.39 №3), «Yikhav kozak na viynon'ku» (Ballade op. 39 №5), «Oy, pid vyshneyu» (Polka in D, op.39 №7), «Ya lysychka, ya sestrychka» (Children's Song, op.39 №8), «Oy, pid hayem-hayem» (Pastorale, op.39 №10), «Hey vi, stril'tsi sichovi» (March, op.39 №11), «Techye richka nevelyichka» (Famous Melody, op.39 №14), etc.

K. Kuklovsky's Children's Album also contains stylistic features of Biedermeier: the composer worked on well-known Ukrainian folk melodies that serve as the basis of the collection, as if bridging the gap to pieces by Ukrainian

⁵³ Grudyn V. (2006) Dytiacha siuita [Children's suite]. *Ukrains'ka fortepianna muzyka: pedahohichnyj repertuar dlia ditej ta iunatstva*. Navchalnyj posibnyk u 2-kh chastynakh. Kyiv: Muzychna Ukraina. Ch.2. (in Ukrainian)

⁵⁴ Kuklovsky K. *20 miniatur na ukrains'ki temy*. Dytiachyj albom dlia fortepiano. [20 miniatures of Ukrainian themes. Album for the young for the piano]. N.J. Part 2. (in English).

composers of the late 19th and early 20th centuries such as M. Zavadsky, A. Yedlichka, Ya. Lopatynsky and others, written for home music-making. However, in his miniatures, K. Kuklovsky does not limit himself to the traditional presentation of the main theme with harmonic accompaniment: the pieces predominantly feature a variation-type development, the author often uses imitative and sub-voice polyphony, modulation reversals, and mode deviations. In addition, the themes of well-known songs are transformed according to character and change their original appearance: the energetic, decisive march «Yikhav kozak na viynon'ku» is transformed into the lyrical, heartfelt theme of the «Ballade», and the playful song «Oi, pid hayem-hayem» is presented by the composer as a lyrical-poetic «Pastorale», and so on.

In a number of miniatures in his other works, K. Kuklovsky uses various melodies of the peoples of the world: Russian, Belarusian, Polish, French, Hungarian, Jewish.

The cycle «Four Concert Pieces on Ukrainian Themes» by A. Rudnytsky⁵⁵, which consists of a Prelude, Scherzo, Elegy, and Toccata, is an excellent example of masterful embodiment of folk material into concert form. The outer movements do not contain a specific folk source, although all the musical material is based on typical folk song and dance intonations. The famous «Shchedryk» is the basis of the second movement, and the third movement is built on the theme of the Ukrainian folk song «Priala». The pieces represent not only pedagogical but also artistic value. A. Rudnytskyi's long work as a conductor influenced his compositional style, which manifested itself in orchestral thinking, particularly in the richness of the timbre palette and dynamic nuances, the use of various types of shading, polyphonization, and multidimensionality.

Concert grandeur is characteristic of M. Fomenko's compositions written in the genre of poem («Lyrical Poem» and «Carpathian Poem»). Once again, elements of folklore are combined here with a romantic stylistic approach: grandeur of conception, expressiveness, complexity of pianistic tasks - such as, for example, wide register range, multi-planarity of texture, «rhapsodic» improvisational inserts, predominance of elements of advanced technique, virtuosic passages, etc.

In the piano repertoire of Ukrainian composers in the United States, works in large forms (sonatas and sonatinas) occupy a significant position. Among

⁵⁵ Rudnytsky A. *Chotyry kontsertni pjesy na ukrains'ki temy*. [Four concert studies on Ukrainian folk songs]. N.J. (in English)

them, in particular, are three sonatas by Vasyl Bezkorovainy, Sonata No. 10 by A. Rudnytsky, Sonata No. 4 by V. Grudyn, Sonata by Z. Lysko, Sonata No. 1 by M. Fomenko, six sonatas by T. Mykysha, and Sonatina for 2 pianos by V. Vytvytsky. However, not all of them can be considered part of the pedagogical repertoire. According to O. Nymylovych, Sonata by Z. Lysko⁵⁶, due to the complexity of melody, harmonic and tonal language, rhythmic organization of the musical texture, is close to the piano sonatas of B. Lyatoshynsky, and in the ways of using Ukrainian folk elements in the second and third parts – close to similar means in the Sonata in C minor by L. Revutsky⁵⁷. The level of performance difficulties is evidenced by the fact that Sonata by Z. Lysko was part of the concert repertoire of H. Levytska.

The dramatic development in the one-movement Sonata by V. Grudyn⁵⁸ resembles the compositional principles of F. Liszt. However, in contrast to the heroically dramatic canvases of the romantic composer, Grudyn's work is distinguished by chamber-like qualities, concise expressions, and a tendency towards classical forms. These features, as well as the psychologization of the images, suggest that the heroically dramatic Lisztian type is transformed into a lyrically dramatic one in Grudyn's work. The virtuosic texture of the Sonata indicates, more likely, its concert purpose rather than its didactic one.

The Sonata No. 10 by A. Rudnytsky, three sonatas by V. Bezkorovainy, and the Sonata by V. Vytvytsky can confidently be included in the pedagogical repertoire.

The thematic material of the piano Sonata by A. Rudnytsky, created by him before emigration, included the Cossack song «Zasvit vstaly kozachen'ky» and the songs of the «stril'ktsi» – «Oy, vydno selo» by L. Lepkyi and «Oy, ta zazhurylys' stril'tsi sichovii» by R. Kupchynsky. According to the composer himself, this work, written in 1931, leans more towards a romantic-impressionistic style than the vividly modernistic style that characterizes his compositions written in the 1920s⁵⁹.

The Four-Hands Sonatina by V. Vytvytsky was first published in 1980 in

⁵⁶ Lysko Z. (2013). *Sonata: dlia fortepiano* [Sonata for piano]. Lviv: TeRus, 36 p. (in Ukrainian).

⁵⁷ Khrypun R., Nymylovych O. Tvory velykoi formy kompozytoriv ukrains'koi diaspori ta ikh retseptsii v suchasniy pedahohichniy praktytsi [Works of large form by composers of the Ukrainian diaspora and their reception in modern pedagogical practice] *Molod' i rynek*. no. 10, p. 119. (in Ukrainian)

⁵⁸ Grudin V. (1924). *Sonata dlya fortepiano op. 4*. [Sonata for piano]. Moskva: Gosudarstvennoe izdatelstvo, Muzykalnyy sektor. 17 p. (in Russian).

⁵⁹ Rudnytsky A. (1963). *Ukrainska muzyka: istorychno-krytychnyi ohliad* [Ukrainian music: a historical and critical review]. Miunkhen: Dniprova khvylya, p.176. (in Ukrainian)

Toronto, Canada, by the publishing house «Ukrainian Music Festival»⁶⁰.

The piece consists of two parts: Part I is written in a three-part form, where the melody in the outer sections has features of a *duma* (varying metric-rhythmic pattern, narrative long intonations), and the middle part is constructed on intonations of an energetic, playful spring song (short singing motifs, drone fifths in the bass); Part II is a *sonata allegro*, which is built on two contrasting themes: a fiery dance in the main theme is replaced by a lyrical, singing theme in the secondary.

The parts for the first and second pianos resemble a soloist and orchestra duet, where the orchestral accompaniment not only serves as an accompaniment but also duplicates the soloist's theme, enriching it with different tonal colors. The «orchestration» of the texture is also manifested in the imitation of intonations and echoes of different musical instruments (the singing themes pass alternately in different registers of the piano). The idea of a «duet» performance of this genre is attractive for its novelty and originality.

The three sonatas by V. Bezkorovainy⁶¹ attract with a wide range of emotional shades, enriched with elements of folk melodies, which determine not only their imagery and mood, but also the principle of thematic development, tonal and harmonic content, features of texture and voice leading.

Sonata No. 1 in C minor continues the tradition of the cyclic form of the genre, with the overall lyrical-dramatic concept of the work embodied in three parts: I. *Allegro*, II. *Adagio* – the lyrical center of the work, III. *Finale*. The composer adheres to classical norms in the development of thematic material: contrast between the main and secondary parts, tonal transitions, harmonic background («Alberti» basses, chordal-octave sequences in the culmination). National individuality is given to the sonata by folk lyrical poetry and the tonal features of folk music.

The final movement of the Sonata stands out for its life-affirming character – through the element of dance (using *kolomyika* folk tunes as the basis), the composer conveys a picture of a folk celebration.

Sonata No. 2 in A-flat major (*Allegretto*, *Adagio*, *Presto*) is a cyclic work that also combines lyricism, melodic richness, and explosive danceability. The first part (*Allegretto*), while retaining the three-part sonata *allegro* structure, is

⁶⁰ Vytvytsky V. (1980). *Sonatyna dlia fortepiano v chotiry ruky* [Sonatina for piano four hands]. Toronto: Ukrainskyi muzychnyi festyval, 23 p. (in Ukrainian).

⁶¹ Bezkorovainy V. (2008) *Sonaty dlia fortepiano*. [Piano sonatas]. Simferopol'. 48 p. (in Ukrainian).



characterized by the fact that it is built on only two melodic themes, one of which, presented in chords of a chorale-like structure, is introduced in the exposition, and the other, intonationally close to old-style romance lyrics, is developed. Sonata No. 2 is notable for its «preference for homophonic-harmonic transparency of the musical fabric with bright functions of melody and accompaniment and a slight inclusion of polyphony, creating favorable conditions for comprehending the artistic-imagery and pianistic architecture of the cycle»⁶².

The song-and-dance type of cyclical work is also embodied in **Sonata No. 3 in D major** – Allegro, Andante, Vivace.

The aforementioned works are characterized by a combination of features of Ukrainian folk melody with compositional elements of the classical sonata form: the main themes are built on intonations of traditional genres of Ukrainian folklore (dumas, spring songs, old-Galician romance songs, folk dance melodies, etc.), the textural presentation corresponds to the academic style of writing, and the overall bright emotional tone of the works is similar to the sonatas of Dmytro Bortniansky.

CONCLUSIONS.

The piano art of the Ukrainian diaspora is represented by three directions - performance, composition, and education. It has been formed as a result of synthesizing the piano and pedagogical achievements of professional centers in Europe and Russia, with which the educational and creative activities of the Ukrainian community abroad are associated, and has developed either under the influence of dominant international traditions, or acquired significance as an expression of the national idea in a foreign cultural environment. The initiation of educational institutions of various levels, as centers for nurturing national identity, and their subordination to the functioning of all forms of professional activity played a significant role in the development of Ukrainian piano traditions abroad.

The piano works of Ukrainian diaspora artists are represented by a wide range of genres. They not only reflect the stylistic priorities of different cultural-historical periods but also encompass a much broader range of artistic trends and directions – secession, impressionism, expressionism, neoromanticism,

⁶² Nimylovykh O., Molchko U. (2007) Try fortepianni sonaty Vasylia Bezkorovajnoho [Three Piano Sonatas by Vasyl Bezkorovajny]. *Vasyl Bezkorovajnyj. Fortepianni sonaty*. Simferopol', p. 9 (in Ukrainian)

neoclassicism, neofolklorism, constructivism, postmodernism. A special place is occupied by the national educational didactic repertoire. Using Ukrainian folk melody as the basis for their piano works, composers have significantly expanded the genre range of pedagogical repertoire, creating various opuses from easy arrangements of folk songs and dances to perfected pieces of concert plan.

Being a complex genre and stylistic system, marked by references to both national tradition and contemporary artistic innovations, the piano legacy of Ukrainian composers abroad constitutes an important part of the national music culture.

REFERENCES:

- [1] Ajzenshtadt S. (2015) Leo Sirota i ego mesto v formirovanii japonskoi fortepiannoi kul'tury [Leo Syrota and his place in culture formation] *Istoricheskij, filosofskie, politicheskie i juridicheskie nauki, kul'turologija i iskusstvovedenie*. Voprosy teorii i praktiki. Tambov: Gramota, no. 4 (54), ch.2, pp.16 – 21. (in Russian)
- [2] A muzyka vichna (pres-sluzhba UMI). (2017) [Music is eternal]. *Nova gazeta: ukrainskij tyzhnevnyk*. N'iu-Jork, 7 grud. no. 7(452). (in Ukrainian)
- [3] Barvinsky V. (1932) A. Liufer, T.Mykysha i L.Sagalov [A. Lufer, T. Mykysha and L. Sagalov]. *Novyj chas*, 28 kvit., ch.93. (in Ukrainian)
- [4] Wytwytsky V. (1996) *Za okeanom: zbirka statej* [Overseas]/ red.-uporiad. Yu.Yasinovs'kyj. L'viv, 132 p. (in Ukrainian)
- [5] Ditchuk O.R. (2009) Rol' Videns'koi fortepiannoi shkoly u formuvanni pianistychnoho mystetstva Ukrainy (Halychyna ta ukrains'ka diaspora pershoi polovyny XX stolittia) [Role of Vienna Piano School in Formation of the Piano Art in Ukraine (Galicia and the Ukrainian Diaspora of the First Half of the XX-th century)]. (Phd. Thesis). L'viv: L'vivs'ka natsional'na muzychna akademiia im. M.V.Lysenka, p.183. (in Ukrainian)
- [6] Hluschuk T. (2006) Natsional'ni tradytsii funktsionuvannia fortepiannoi vykonavs'koi shkoly Ukrainy [National traditions of functioning of piano performance school of Ukraine] *Teoretychni ta praktychni pytannia kul'turologii* : zb. nauk. st. / [red.-uporiad. T. V. Martyniuk. Melitopol'. Vyp. 22. pp. 136–139. (in Ukrainian)
- [7] Zhuk L. (1994) Forteapianna tvorchist' ukrains'kykh kompozytoriv na pivnichno-amerykans'komu kontyneri [Piano activity of Ukrainian composers on the North American continent] *Ukrains'ka fortepianna muzyka ta vykonavstvo* : styl'ovi osoblyvosti, zv'iazky z muzychnoiu kul'turoiu Zakhidnoi Yevropy: materialy naukovy-praktychnoi konferentsii (Asotsiatsiia pianistiv pedahohiv Ukrainy)/red.-uporiad. N.Kashkadamova. L'viv, pp. 43 – 45. (in Ukrainian)
- [8] Zabara M. (2011) Forteapianni shkoly pershoi polovyny XIX stolittia ta Lejptsyz'ka konservatoriia [Piano schools of the first half of the XIX Century and the Leipzig Conservatory]. *Kyivs'ke muzykoznavstvo*. Kyiv. Vyp. 40. pp. 174-183. (in Ukrainian)
- [9] Zahladjko A. (2019) *Predstavyky shkoly Teodora Leshetetskoho v koncertnomu zhytti Kyjeva 80-ch rokiv XIX st.* [Representatives of Teodor Leszetycky's school in the concert space of Kyiv in the 80s of the 19th century (on the stuff of periodicals)] *Chasopys Natsionalnoi muzychnoi akademiji Ukrainy imeni P.I. Tchajkovskogo*, no. 2 (43), pp. 98 – 117. (in Ukrainian)
- [10] Zymohliad N. (2015) Ukrains'ka fortepianna shkola pershoi polovyny XX storichchia [The Ukrainian piano school of the 1st half of the 20-th century] *Naukovyj chasopys*

- Natsional'noho pedahohichnoho universytetu imeni M.P. Drahomanova. Serii 14. Teoriia i metodyka mystets'koi osvity: Zbirnyk naukovykh prats'.* Kyiv: NPU im. M.P. Drahomanova. Vyp. 17 (22). pp. 182 – 187. (in Ukrainian)
- [11] Karas H. (2012). Malovidomi fortepianni tvory ukrains'kykh kompozytoriv-emigrantiv XX st. u SSHA: pytannia navchal'noho repertuaru v klasi zahal'noho ta spetsializovanoho fortepiano. [Little-known piano works by Ukrainian emigrant composers of the 20th century: questions of educational repertoire in a class of the general and specialized piano] Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka. Zahal'ne ta spetsial'ne fortepiano u mystets'komu prostori Ukrainy. Seria : Vykonsavs'ke mystetstvo. L'viv: Spolom. Vyp. 27. pp. 328 – 338.
- [12] 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.1194 p.. (in Ukrainian)
- [13] Kashkadamova N. B. (2017). *Fortepianno-vykonsavske mystetstvo Ukrainy. Istorychni narysy* [Piano performing arts of Ukraine. Historical Essays]. Lviv, 616 p. (in Ukrainian)
- [14] Kashkadamova N. (2001). *Fortepianno mystetstvo u Lvovi* [The Piano Art in Lviv]. Ternopil: Aston, p. 26. (in Ukrainian)
- [15] Kyivska fortepianna shkola. Imena ta chasy. Kolektyvna monohrafiia [Kyiv Piano School. Names and times. Collective monograph] Author of the project T. O. Roshchina, authors-order. T. O. Roshchina and O. V. Ryndenko, ed. O. V. Sakharova and O. E. Stepanyuk. Tchaikovsky National Music Academy of Ukraine. Kiev, 632 p. [in Ukrainian].
- [16] Kovalska-Frait O. (2009) Symbolists'ki tendentsii u prohramnykh fortepiannykh tvorakh F. Yakymenko ta B. Liatoshyns'koho [Symbolism tendencies in programme piano works of F. Yakymenko and B. Liatoshynsky] *Muzychna ukrainistyka: suchasnyi vymir*. Kyiv; Instytut mystetstvoznavstva, fol'klorystyky ta etnologii im. M. T. Ryl's'koho NAN Ukrainy. Vyp. 3, p.52 (in Ukrainian)
- [17] Kozarenko O. (2000) Fenomen ukrains'koi natsional'noi muzychnoi movy [Phenomen of the Ukrainian national musical language]. L'viv, p.153. (in Ukrainian)
- [18] Kompozytor i poet Marjan Kuzan Kuzan rozpovidaie pro svoiu tvorchist', pro zaplanovanyj koncert (1979). [The composer and poet Maryan Kuzan is talking about his creativity and the concert to be planning]. *Svoboda*, 10 zhovt., No230. (in Ukrainian).
- [19] Kushniruk O. (1996) Rysy impresionizmu v ukrains'kij muzytsi (dzherela, proiavy, tendentsii rozvytku) [Features in Impressionism in Ukrainian music (sources, manifestations, development trends). (Phd. Thesis). Kyiv; Instytut mystetstvoznavstva, fol'klorystyky ta etnologii im. M. T. Ryl's'koho NAN Ukrainy (in Ukrainian)
- [20] Labantsiv-Popko Z. (2008). Sto pianistiv Halychyny [100 Galician pianists]. L'viv: Naukove tovarystvo imeni T. Shevchenka. 223 p. (in Ukrainian)
- [21] Lonchyna-Lisovska M. (2008) Diial'nist' Ukrains'koho Muzychnoho Instytutu v Ditroiti [Activity of Ukrainian Music Institute in Detroit] *Detroit's'ki novyny: informatsijnyj chasopys ukrains'koi hromady*. Detroit. Zhovten', lystopad. no.10, 11 (502). p. 24. (in Ukrainian)
- [22] Matsenko P. (1968) *Taras Mykysha* [Taras Mykysha]. Visti. Minneapolis – St. Paul, Minnesota, gruden', no. 4(27). (in Ukrainian)
- [23] Melnyk L. (1981) Circular Pieces [Musictrick]: 22 etudes for piano: A beginner's primer in the technique of continuous playing. Stockholm: Edition Sellem. 33 p. (in English)
- [24] Melnyk L. (2008) About the technique of continuous music. Retrieved from: <http://www.lubomyr.com/piano.html> (in English)
- [25] Nedzvetsky M. (1968) Kompozytor V.V. Grudyn i joho tvorchist' [The composer V. Grudyn and his creativity] Visti. San Paulo, Min., USA, no. 2(25). pp.2–7. (in Ukrainian)
- [26] Novosiadla I. (2009) Fortepiannyj repertuar dla ditej u tvorchosti kompozytoriv ukrains'koho zarubizhzhia: natsional'no-vykhovnyj ta dydaktychno-piznaval'nyj aspekt [Piano repertoire for children in the works of composers of Ukrainian abroad: national-educational and didactic-cognitive aspect] *Visnyk Prykarpats'koho universytetu*. Mystetstvoznavstvo. Ivano-Frankivs'k. Vyp. XV – XVI. pp. 115–124. (in Ukrainian)
- [27] Novosiadla I. (2015). Fedir Yakymenko: portret myttsia u dzerkali epokhy [Fedir

- Yakymenko: portrait of the artist in the mirror of the epoch]. *Musical Ukrainian Studies: European Context*. (Ed.). L. Oparyk. Ivano-Frankivsk: Suprun V. P., pp. 112–123. (in Ukrainian).
- [28] Pavlyshyn S. (1993). *Marjan Kuzan* [Maryan Kuzan]. L'viv, p. 125. (in Ukrainian).
- [29] Pavlyshyn S. (2005). Peredмова [Introduction]. *Turkevych S. Fortepianni tvory*. Lviv, pp. 3–6. [in Ukrainian].
- [30] Pavlyshyn S. (2004). *Persha ukrainska kompozytorka Stefania Turkevych-Lisovska-Lukilianovych* [The first Ukrainian composer Stefania Turkevych Lisovska Lukiyanovych]. Lviv: Bak, 160 p. [in Ukrainian].
- [31] *Propam'iatna Knyha Ukrains'koho Muzychnoho Instytutu v Amerytsi z nahody desiatylittia joho isnuvannia* (1962) [Commemorative Book of the Ukrainian Music Institute in America on the occasion of the decade of its existence] / vydavnychjy referent UMI Ihor Sonevysky. N'iu-Jork D.N.: East Side Press. 77 p. [in Ukrainian].
- [32] Rudnytsky A. (1980) *Pro muzyku i muzyk* [About music and musicians] N'iu-Jork, Paryzh, Sidnej, Toronto. 336 p. [in Ukrainian].
- [33] Rudnytsky A. (1963). *Ukrainska muzyka: istorychno-krytychnyi ohliad* [Ukrainian music: a historical and critical review]. Miunkhen: Dniprova khvyliya. 406 p. (in Ukrainian).
- [34] Rum'iantseva A. Yu. (2007) Rozvytok profesijnoi fortepiannoi osvity v Kharkovi u 40-90-kh rr. XX st. v konteksti politychnoi sytuatsii v Ukraini [Development professional piano education in Kharkiv in 40-90 years of the 20th century in a context of a political situation in Ukraine] *Visnyk Kharkivs'koi derzhavnoi akademii dyzajnu i mystetstv . Mystetstvoznavstvo. Arkhytektura*. no. 2. Pp. ...
- [35] Rusnak Yu. (2019) Vplyv ievropejs'kykh tradytsij na formuvannia odes'koi pianistychnoi shkoly [Influence of European traditions on providing the foundation of Odesa piano school] *Visnyk Natsional'noi akademii kerivnykh kadrov kul'tury i mystetstv*. Kyiv: NAKKKiM. no. 3. pp. 393–398. (in Ukrainian)
- [36] Sulim R. A. (2010). Fryderik Shopen I formuvan'nia ukrains'koi fortepiannoi shkoly [Friederick Chopin and the formation of the Ukrainian piano school]. *Chasopys Natsional'noyi muzychnoyi akademiyi Ukrayiny imeni P. I. Chaykovs'koho: naukovy zhurnal*, no. 4, pp. 49-60 (in Ukrainian).
- [37] Umryhina O. (2016) *Rozvytok fortepiannogho vykonavstva v Ukraini* [Development of piano performance in Ukraine]. *Problemy pidhotovky suchasnogho vchytelja*. Uman: Umanjs'kyj derzhavnyj pedagogichnyj universytet, no. 14, pp. 324–330. (in Ukrainian)
- [38] Fortepianni tvory ukrains'kikh kompozytoriv dlia molodi (2000) [Piano works of Ukrainian composers for youngsters] / zibrala T. Bohdans'ka. Ternopil': Aston, u 2-kh ch. (in Ukrainian)
- [39] Frait O. (2013). *Fortepianni albomy ta tsykly ukrains'kykh kompozytoriv dlia ditei: istoriia i suchasnist: navchalno-metodychnyi posibnyk* [Piano albums and cycles of Ukrainian composers for children: history and modernity: teacher's Guide]. Drohobych: Redaktsiinovydavnychiy viddil Drohobys'koho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka, 100 p. (in Ukrainian).
- [40] Cherepanyn M. (2004) Viden' i ukrains'ka muzychna kul'tura 1918 – 1944 rokiv [Vienna and Ukrainian music culture of 1918–1944]. *Zapysky NTSH: pratsi muzykoznavchoii komisiji*. T.CCXLII/ red. O. Kupchyn's'kyj. L'viv, 449 p. (in Ukrainian).
- [41] Chornobay M. (2015) Zhanrovo-styl'ovi oznaky fortepiannoi tvorchosti kompozytoriv ukrains'koi diaspory XX – pochatku XXI stolittia [Genre and style features of piano creativity by Ukrainian diaspora composers' of the 20th – the beginning of the 21st century] *Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Vyp. 35, pp.139 - 147. (in Ukrainian)
- [42] Yuziuk Z. (2010) Fortepianni zbirnyky dlia ditei ta iunatstva v tvorchosti pedahohiv-pianistiv Ukrainy ta ukrains'koho zarubizhzhia drugoi polovyny XX st. [Piano collections for children and youth in the works of pianists of Ukraine and Ukrainian abroad in the second half of the 20th century] *Molod' i rynek*. no.5 (64). pp. 87–92. (in Ukrainian)
- [43] Yamamoto Takasi. (2019) Leo Syrota: ievrejs'kyj pianist, kotryj liubyv Yaponiiu [A Jewish Pianist who loved Japan]. Tokio: Majniti synbuisa. 262 p. (in Ukrainian; translate from Japan)

Fabryka-Protska Olha 

FOLKLORE TRADITION AS A SYSTEM OF SPIRITUAL AND CULTURAL SYMBOLS OF THE UKRAINIAN DIASPORA

ABSTRACT:

The aim of this section is to reveal the specificity of the folklore tradition in the system of spiritual and cultural symbols of the Ukrainian diaspora, which can be traced in various forms of functioning (revival, preservation, transformation, transmission).

The methodology of the research lies in the synthesis of theoretical principles and methods, the leading of which are: systemic-analytical, historical, culturological, art studies, and others. The multifaceted nature of the research necessitates the application of an interdisciplinary approach and the integration of methods from humanities such as history, art studies, music art, culturology, and so on. The main principle of the work is a comprehensive approach.

The ethnocultural experience of Ukrainians, fulfilling their important cognitive, educational, and socializing functions in the process of historical development, undoubtedly undergoes changes, but the ethnocultural heritage continues to live in the spiritual culture of the present. The musical folklore tradition, which until recently was preserved in the folk memory, is one of the oldest forms of spiritual culture of Rusyn-Ukrainians and Lemkos in the Carpathian region.

In the first decades of the 21st century, the folklore tradition appears as a constantly active part of modern culture, particularly in the repertoire of artistic ensembles of many genres on the concert stage. The representation of its forms in transformed versions of folklore tradition (as folklorism) on the border between Ukraine, Slovakia, and Poland is traced in the functioning of amateur and professional artistic ensembles, the development of the festival movement, the preservation of linguistic dialects in musical genres, their popularization in compositional creativity and, undoubtedly, in concert performance.

INTRODUCTION.

Folklore as a system of cultural symbols reflects important spheres of the spiritual and social life of an ethnic group, it serves as a spiritual bridge between the past and the present, an objective criterion of cultural identity, and a defining form of ethnic consciousness. As S. Hrytsa put it, «Folklore united different spheres of human life - production, family, and public life in Ukraine, it acted like the water arteries of the land, without which the development of

 Doctor of Arts, Professor of the Department of Musical Ukrainian Studies and Folk Instrumental Art
Vasyl Stefanyk Precarpathian National University, UKRAINE

national culture would have been impossible. At all stages of its awakening and renewal, it was treated as a kind of national genetic heritage...»¹.

Folklore integrated, established and accumulated traditional information developed by an ethnic group or its local community. Modern cultural development is characterized by the interaction of trends represented by phenomena of multiculturalism, integration between countries, regions, ethnic groups, nations, which form common institutions of activity that provide more opportunities for the development of civilization. Despite the subethnic and polyethnic diversity of the cultural space of Ukraine and neighboring states with their own regional peculiarities, Ukrainians share common features of ethnic mentality, language, traditional rituals, etc.

The ethnographic diversity of the population in the Carpathian region has been and remains a contact zone for a large number of cultures. National minorities play a significant role in the political, economic, and socio-cultural life not only of Ukraine but also beyond its borders.

From the musical tradition of the ethnic groups of Ukrainians in the Carpathian region, it seems relevant given the importance of this component in the holistic «mosaic» of Ukrainian culture and understanding the problems of Ukrainian national identities in our time. Despite all historical events, they have preserved their authenticity and added to the Ukrainian rituals of their ancestors. The issue is exacerbated by the current ethnocultural situation in the conditions of globalization, which stimulates the growth of interest in the origins of traditional culture and its current state, requiring careful selection and combination of various scientific methods for each individual thematic section.

1. THE TRANSMISSION OF FOLKLORE AND FOLK TRADITIONS IN UKRAINIAN CULTURE ABROAD.

At various times, folklore – a significant component of traditional culture – has served as a spiritual bridge between the past and the present, an effective guide to the future, and can therefore be interpreted as an objective criterion of cultural identity and a defining form of ethnic consciousness. With each historical stage of development, folklore acquires new features and characteristics that depend on the nature of changes in the entire spiritual

¹ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. P. 27 (in Ukrainian)

culture². In this regard, folklore is a dynamic and changeable phenomenon. Folklore itself, as well as its perception and understanding, is extremely diverse, as it is both a language, knowledge, thinking, and art. «Some perceive it as a whole, deductively emphasizing attention on dominant features that determine its essence, others resort to individual components of its elements, studying them inductively, while others use folklore as material in the study of language, philosophy, religion, and art»³. Studying the traditional culture of Ukrainians is impossible without clarifying the peculiarities of regional manifestations of the all-Ukrainian folklore tradition. According to R. Kyrchiv, the concept of national folklore can be given real meaning only on the basis of identifying and generalizing commonalities - «universals» of regional folklore traditions - in combination with their local peculiarities, features that together create a unique, colorful flowering of national folklore unity⁴.

According to S. Hrytsa, transmission is a way of conveying information from one person to another, from one society to another orally, through print, audio, video means, and then returning it back to people. S. Hrytsa notes that folklore is the dynamics of its life and reproduction in performance, movement in anthropological and spatial-temporal dimensions⁵.

In folklore, transmission is embodied through singing, spoken word, play with variable meanings of each element depending on its main function in the informative process, in particular, in songs - word and singing, in dance - pantomime, music, in instrumental music - source of sound production - musical instrument and playing it, in fairy tales - it's the spoken story and so on.

Studying Ukrainian folklore in all its important aspects, we will focus on the ways of creation, functioning, preservation, transmission, and perception. According to S. Hrytsa, the transmission of folklore is based on an idea, an idea

² Fabryka-Protska O. (2020). Narodna muzychna kul'tura lemktiv i rusyniv Karpats'koho rehionu: tradytsiya, ransformatsiya, identyfikatsiya [Folk music culture of Lemkos and Ruthenians of the Carpathian region: tradition, transformation, identification]: monograph. State High Educational Institution «Vasyl Stefanyk Precarpathian National University». Ivano-Frankivsk: Suprun V.P. P. 233 (in Ukrainian)

³ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv-Ternopil. Aston. p. 4 (in Ukrainian)

⁴ Kyrchiv R. (2002). Iz fol'klornykh rehioniv Ukrayiny [From the folklore regions of Ukraine]: Essays and articles. Lviv: Institute of Ethnology of the National Academy of Sciences of Ukraine. P. 13. (in Ukrainian)

⁵ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv-Ternopil. Aston. p. 3 (in Ukrainian)



expressed in words and sound articulation, which serves as the foundation under any circumstances. Transmission is about how and what is passed down through the centuries⁶.

When studying the song folklore tradition as a component of the musical culture of the Lemkos in the 20th century, we identified two key stages that are crucial for understanding its essence. The first is the comprehension of the genesis of sub-ethnicity, while the second is the transition to a comprehensive study of folklore and its consideration in connection with other forms of creative activity. At the initial stage, the nature of folklore is understood in the unity of the laws of social development. The second stage is determined by penetrating the depths of the structure of folk creativity, its connections with other areas of human creative activity. It is precisely this systemic structural-functional approach that allows us to understand the mechanisms and dynamics of the folklore process, in which changes are dictated by external historical and social factors, and so on.

Ukrainian music culture is rich in regional folk song traditions that testify to its great spiritual potential. Each of these centers of traditional culture stands out among others with original talents, song styles that are created under the influence of many factors: the history and nature of the region. Revival and preservation of traditional folklore forms can only be successful through in-depth study of regional song traditions. Studying the local specificity of singing, elements of its transformation and creative use in various forms in artistic practice are necessary for the implementation of many practical tasks, as well as for understanding the origins of national culture.

The essence of the culture of any ethnic group is most vividly expressed through tradition, which is the main criterion for the truth on the path of understanding the uniqueness of the spiritual foundations of each people. With the development of humanity, all previous achievements in all spheres of life did not disappear without a trace, but became the basis, the source of spiritual self-realization of the individual and the people. The past, present and future are interconnected: the past is manifested in the present, and the present is manifested in the future. Therefore, the history of each people is primarily the biography of the human spirit.

The essential factor in the existence of folklore is the persistence of tradition, which, despite changes, depends on the geographical, cultural, and historical factors of a specific region. Folklore is a symbol of faith and unity with

⁶ Ibid.

the people for ethnic groups, an expression of symbols of national values and national dignity, which is reflected in the tendency of public display of folklore.

The folk song is inseparably linked with the native language. «<...> Language and song are the most important and expressive features of the spirituality of the people, which are the language (voice) of the people... Song is the second (after language) bright expression of the culture of the people. In the song, the soul, character, beauty and greatness of the history of the people, its ideals are revealed»⁷.

Lemko musical folklore is known for its colorful nature, preserved ancient musical elements, distinctive dialect, and so on. Lemko folklore has some features of the musical and poetic styles of Slovaks, Hungarians, Moravians, Germans, and Poles. The synthesis of cultures and ethnic elements of neighboring peoples contributed to the development of Lemko folklore, which has been and continues to be an important component of active development of Carpathian folklore.

In his research, S. Hrytsa asserts that the expressive features of the kinship of the musical folklore of Ukrainian Lemkos, Slovaks, Polish highlanders, Moravian Czechs, and the preconditions for their formation were: «(1) genetic commonality, which was manifested in both material and spiritual culture; 2) similar living conditions – historical, geographical, common type of economy, connections with neighboring non-Slavic – Hungarian, Romanian people, and so on»⁸. It should be noted that various factors, including geographical, political, and social, influenced the spiritual life of the Lemkos. On the one hand, the mountainous terrain of Lemkivshchyna proved to be a reliable environment for the conservation and preservation of ancient, even primitive elements of this culture, and on the other hand, Lemkivshchyna is part of Ukrainian territory between Polish from the north and Slovak from the south and has long been subject to cultural influences from its neighbors.

In Lemko songs, Ukrainian national elements have organically merged into a unified whole with individual Slovak, Polish, and Hungarian influences. Today, a considerable body of Lemko song heritage has been collected and processed to some extent. At the same time, the diversity of Lemko culture, the emergence of new trends and directions in it, has led to growing interest in it

⁷ Pecuch M. (2009). Tożsamość kulturowa lemków w zachodniej Polsce i na Ukrainie. Studium porównawcze. [Cultural identity of the Lemkos in western Poland and Ukraine. A comparative study]. Goźhuv WLKP. P.115. (in Poland)

⁸ Hrytsa S. (2000). Fol'klor u prostori ta chasi: vybrani stat'ii [Folklore in space and time: selected articles]. Ternopil: Aston. 228 p. (in Ukrainian)

among folklorists, ethnographers, musicologists, cultural scholars of Ukraine and other countries.

Lemko song folklore is divided into two large bodies that are quite clear and distinct in the cultural heritage of the Lemkos: ritual and non-ritual songs. Their uniqueness fully corresponds to the characteristic features of Ukrainian folk songs. Firstly, there is profound lyricism, the ability to convey the finest human emotions and love for people; epicness, a wide background of events, and reflection of the life of the people as a whole; dramatism, a deep revelation of unresolved conflicts, in some cases, between people. Compared to Ukrainian songs in general, Lemko songs are characterized by directness, impulsiveness, and so on.

«<...> The genre system of folklore is the largest typology of oral folk creativity as a whole. The typology of music-folklore texts, due to the ectosemantic (non-objective) nature of music, is carried out mainly at the level of style, determined by their historical and geographical (temporal and spatial) localization», notes L. Yefremova⁹.

The song folklore of the Lemkos consists of ritual songs (carols and shchedrivky, spring songs, sobytkovi (kupalo), and harvest songs); family ritual songs (baptismal, wedding, funeral); non-ritual songs, which are divided by genre and theme. These include historical, ballad, lyrical, humorous, and satirical songs, as well as spiritual and religious songs. A significant portion of the repertoire consists of songs of literary origin. In modern times, the Lemko folk repertoire also includes original songs. Non-ritual and ritual songs constitute the largest part of the Lemko traditional oral literature. In terms of genre structure, these songs are organically related to the overall Ukrainian folk song tradition.

Interest in the traditional and everyday culture of the Carpathian region is due to the preservation of many archaic cultural realities. It is known that traditional culture thrives better in mountainous areas because of the relative isolation of these territories, which feel the influence of social changes later and to a lesser extent. Developing S. Lyudkevych's ideas about national style as a product of cultural interconnection, we can state that the originality of Lemko song is rooted precisely in the «border» cultures in which it grew, in various versions of multiethnic folk traditions that gave rise to the defining features of Lemko music and folk singing.

⁹ Yefremova L. (2006). *Naspivuy ukrayins'kykh vesil'nykh pisen* [Sing Ukrainian spring songs]. Kyiv: Nauk. Dumka, 2006, p. 15. (in Ukrainian)

An example of how folk singing tradition has changed when people entered new living conditions can be exemplified by the activity of the Lemko choir in Kherson region. Lemko songs in their performance have a wide, extensive singing style resembling the steppe singing tradition.

The situation regarding the singing tradition of the Lemkos and life in general was different in the western parts of Ukraine, particularly in the Ternopil, Lviv, and Ivano-Frankivsk regions, as compared to the eastern regions of Ukraine. The village of Hutys'ko, located in the Berezhany district of the Ternopil region, is still considered the capital of the Lemkos. Lemko songs belong to the category of individual melodies, which, as F. Kolessa noted, are «easier to transmit from place to place and are more susceptible to variation and change than group melodies, which are mainly sung by choirs and preserved by rituals and singing groups»¹⁰.

A natural condition for the vitality of Ukrainian folk song, including Lemko folk song, is the variability of the song at different levels – melodic, intonational, register, timbre-dynamic, tempo, and others. No performance of a multi-stanza song in authentic conditions can do without variations and improvisation of the melody. These features are important characteristics of oral folk art of Ukrainians. Without improvisation, the melody becomes monotonous, uniform, and is performed mechanically. If folk singers for some reason are unable to improvise, the song begins to sound lifeless. Improvisation of the melody characterizes the creative outline of the performer. Among the types of song improvisation, artists distinguish between forced and intentional, prepared and unprepared. It should be noted that when recording folk songs from Lemkos, informants approached the situation differently when they forgot the melody or lyrics during the performance. Some became confused, complained about age or memory, while others tried to improvise the melody or lyrics in the given meter and rhythm. Undoubtedly, replacing certain words in one situation or another will give the song a different sound in the environment of adults, youth, children, and in a relaxed festive atmosphere. This usually depends on the performer, their goal, skill, and ability to improvise.

One type of variation in lyrics is the replacement of individual motivational, informational, qualification, and other details in the song. «Informational» elements can become specific synonyms – «mobile» parts, the replacement of which does not affect the main plot-compositional core of the work. These are

¹⁰ Sobolevsky M. (1967). Lemkivs'ki spivanky [Lemko songs]. Kyiv, Musical Ukraine. P. 371. (in Ukrainian)

the social roles of characters, objects of action, elements of everyday life, changes in the location of the event, etc. The range of variation of such synonyms indicates the general semantic zone that enters the main content of the oral message¹¹. Sometimes toponyms alternate with generalized names in Lemko songs: river, stream, village, field, etc., as in variants of the soldier's song «V Malastovi chorna rolya»¹², «A v Myskoviy chorna rolya»¹³, «Za polyanov chorna rillya», «Tam na hori shire pole»¹⁴. Therefore, through toponyms, the geographical attachment of the work to a specific locality is blurred.

If there was no improvisation in all types of folk art, tradition would become a cliché. The work would be mechanized, losing one of its main functions – influencing listeners and viewers, and gradually should disappear from the folk repertoire. Genres and forms of ritual Lemko folklore are rarely varied in terms of form and content, which in ancient times were given a magical function (incantations, spells, wedding rituals, in particular *ladkanki*, etc.).

O. Gyzha noted that Lemko songs are characterized by the dominance of major mode and a specific recitative intonation. The specificity of Lemko songs lies in the fact that the Lemko region, due to its geographical location, was a center of interaction between song motifs from the East and the West, the South and the North¹⁵.

Unfortunately, it must be acknowledged that during the first decade of the 21st century, the genre of *ladkanka* disappears from the repertoire of Lemko singers, and their documentation in an authentic form is an extraordinary rarity for a folklore collector.

In recontextualization, there is a noticeable increase in authorial creativity. Contemporary themes that interest, trouble, and attract the attention of modern singers and listeners are added to the known themes of traditional folklore. The individual approach to performing song melodies and lyrics opens up favorable opportunities for innovation. However, in recontextualization, in

¹¹ Chaplyk K. (2013). *Ekzystentsiya lemkiivs'kykh pereselentsiv v umovakh suchasnoyi Ukrainy* [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 146. (in Ukrainian)

¹² Kolesa F. (1929). *Narodni pisni z Halyts'koyi Lemkivshchyny* [Folk songs from Galician Lemkivshchyna]. Ethnographic collection. NTSH. Vol. XXXIX - XL, Lviv. P. 144-145. (in Ukrainian)

¹³ Sobolevsky M. (1967). *Lemkivs'ki spivanky* [Lemko songs]. Kyiv, Musical Ukraine. P. 283. (in Ukrainian)

¹⁴ Baiko M. (2005) *Antolohiya lemkiivs'koyi pisni* [Anthology of Lemko Songs]. Lviv: Afisha. P.436. (in Ukrainian)

¹⁵ Gyzha O. (1992). *Ukrainski narodni pisni z Lemkivshchyny* [Ukrainian folk songs from Lemkivshchyna]. Zah. redaktsiia S. Hrytsy. Horlytsi: Obiednannia lemkiiv. 328 p.



the vast majority of cases, creator-performers adhere to the boundaries of tradition, not departing from the folk norm. Sometimes it is difficult to distinguish transformed works from authentic folk samples.

According to S. Hrytsa's definition, «<...> the dance character of the melody is a prerequisite for its easy assimilation and migration. The motor dance melody is a convenient rhythmic matrix for underlying new song samples... Hence the frequent inconsistencies between the semantics of the verbal text, which has often been imbued with tragic moods, and the "light" dance character and major inclination of the melodies...»¹⁶. At present, the proportion of reduced works is increasing in Lemko singing. Since the works are mainly performed from memory rather than based on fixed sources, certain details and parts of the verbal text of the works are omitted. For example, H. Tantsiura's recording of the 15-verse Ukrainian song «Oi pyla ya, pyla ya» from the collection «Lemko Songs» by M. Sobolevsky was reduced to 6 verses with variations. Usually, the verses that carry the main plot line of the work are retained in reduced versions. Reduced songs indicate the fading of the work and its transition to the passive memory of the singer. This tendency is observed in numerous recordings of Lemko songs, in which verses are shortened to the minimum amount. This applies primarily to some ritual songs, as well as certain lyrical, military, forgotten songs of Polish origin, and so on¹⁷.

The long affiliation of both Slovak lands and Transcarpathia and Galicia to the Habsburg Empire, Slavic common roots, the proximity of Ukrainian and Slovak ethnic territories, and the similarity of the type of economy and life, which contributed to intensive contacts between Ukrainians and Slovaks, stimulated the emergence of new scholarly research.

The necessity of studying the folk musical instruments of the Rusyns of Eastern Slovakia is conditioned by several factors. The Ukrainian population of the Przemyśl region has lived for many centuries under extremely difficult conditions of national and social oppression, which has led to a significant slowing of its cultural and national development. The geographic and economic conditions of the Rusyn-Ukrainian people, as well as their prolonged isolation due to the location of the region, have contributed to the preservation of archaisms in their folk culture, which creates favorable conditions for studying

¹⁶ Hrytsa S. (1991) Bud' zdrava, zemlytse. Ukrayins'ki narodni pisni pro emihratsiyu [Be healthy, land. Ukrainian folk songs about emigration]. Kyiv, Musical Ukraine. P. 20. (in Ukrainian)

¹⁷ Chaplyk K. (2013) Ekzstentsiya lemkivs'kykh pereselentsiv v umovakh suchasnoyi Ukrayiny [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 114. (in Ukrainian)

the Rusyn-Ukrainians from the perspective of ethnology, folklore studies, cultural studies, and so on. A comprehensive overview of the functioning of the folk music of the Rusyn-Ukrainians in our time will contribute to the expansion of the source base necessary for the further development of folklore studies. Despite the fact that this population has been rejected from the indigenous people for almost a millennium, they have been able to preserve the ancient Russian and Ukrainian character of their traditional culture, albeit with some new original elements. Although the culture of the Rusyn-Ukrainians is related to the mother culture of the Ukrainian people, it is still intertwined with cultural influences from the Slovaks due to the shared territory.

In the current mosaic of amateur folk singing, according to researchers, there are levels of performance folklorism that sometimes go beyond the aesthetic and are classified as pseudo-folklore. It should be noted that today a significant number of leaders of artistic groups in Ukraine do not distinguish between folklorism and folklore, neither in the manner of performance nor in the selection of repertoire.

The main directions of reproducing folklore samples by artists include reproducing musical folklore through a deep study of the stylistic features of traditional performance, adhering to the most important criteria of reproduction, among which there are elements of melismatic, improvisational, dynamic, tempo-agogic, textural, timbral, and coloristic techniques and means.

In the 21st century, it has become common to sing folk melodies and reproduce simple textures of popular songs in the youth environment, which, according to I. Pavlenko, is largely emancipated from folk singing traditions. This form of music contributes to the popularization of folk songs in modern society. Singing in this way does not require mastery of a specific singing style using melisma or variations. This method of sound production is not difficult, but it requires clear articulation of the verbal text and a natural reproduction of the song material with the voice¹⁸.

When examining the traditional musical culture of the Ukrainian diaspora, (according to N. Fedorniak), arranged folklorism can be traced in the works of groups that perform musical folklore in arrangements and transformations in accordance with contemporary performance trends, synthesizing it with various

¹⁸ Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)



performance directions in popular mass music¹⁹.

H. Breslavets notes that experimental folk groups represent ethnographic folklorism, reconstructing recordings of traditional musical material in their work²⁰.

The current state of interpretation of song and dance folklore on stage occurs in the comparison and interaction of two main trends in preserving and transforming folk traditions. An interesting idea is expressed by Yu. Churko that there is a kind of idealization and fetishization of folklore today, an attempt to preserve it in its original form, while on the other hand, there is a process of transformation that leads to the leveling of tradition.

Agreeing with the statement of I. Pavlenko, it should be noted that the modern perception of traditional cultural contexts can be traced in the introduction of its elements into the daily lives of movement participants, the formation of stable «ritual» complexes (singing, dancing, language, behavior, ceremony), which are regularly cultivated in groups, ensembles, choirs, clubs, societies, where traditional cultural values are affirmed²¹.

Folklore festivals as a large-scale artistic phenomenon in the context of ethnocultural borderlands facilitate dialogue between countries, showcasing national and ethnocultural achievements, and become a manifestation of new relationships with audiences and participants who are often involved in the events that take place. «Intercultural communication solves many spiritual, moral-aesthetic, value-based, and humanistic tasks. In addition to communication, this is a mutual exchange of cultural information, which promotes respect and understanding between peoples. The massiveness and scale of the festival add to the massiveness of intercultural communication»²².

There are two approaches in modern folk music practice to create new

¹⁹ Fedornyak N. (2020). Transformatsiya muzychnoyi fol'klornoji tradytsiji u seredovyshchi ukrajin's'koyi diaspory Pivnichnoyi Ameriky [Transformation of the musical folklore tradition in the environment of the Ukrainian diaspora of North America]: historical and performing aspect: diss. ... candidate of art history (doctor of philosophy): 17.00.03 – musical art / LNMA named after M. Lysenko, Lviv. 316 p. (in Ukrainian)

²⁰ Breslavets H. (2014). Rekonstruktsiya fol'klornoho tekstu v muzytsi ta yiyi rol' u suchasnomu kul'turnomu prostori [Reconstruction of Folklore Text in Music and Its Role in the Modern Cultural Space]. *Visnyk KHDADM*. Kharkiv. P. 68. (in Ukrainian)

²¹ Pavlenko I. (2013). Vokal'ni ansambl'i suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

²² Fabryka-Prottska O. (2019). Spetsyfika prezentatsiy narodnoho muzychnoho mystetstva na fol'klornykh festyvalyakh ukrajin's'koho zakhidnoho pohranychchya [Specificity of presentations of folk music art at folklore festivals of the Ukrainian western border region]. *Ethnological notebooks*. No. 1 (145) Lviv. P. 213. (in Ukrainian)



songs: transformation (modernization) of traditional songs and the creation of fundamentally new melodies based on traditional intonations for a certain environment. The first approach is mostly associated with improvisation and various forms of singing a well-known motif, while the second is associated with the ability of simple recitative melodies to emerge in the conditions of modern life. The source of creating new intonations is the collective musical practice of family centers, members of educational, social and cultural, artistic groups, as well as the musical «leaders» of such groups who often create not for professional musical interest, but rather to meet the needs of collective or solo music making, based on the specificities, possibilities, and artistic tastes of a particular performance environment.

The desire to master everyday situations led to a revival of folk traditions in Lemko amateur folklore groups, which began to emerge in the second half of the 20th century. The activity of authentic folk ensembles was intensified, but on a new cultural-psychological and socio-economic basis.

The principle of work of amateur choral groups is often not the reproduction of authentic folk sound, but its stylization, which does not always preserve the quality of the original and deep understanding of the spirit of the Lemko folk song. The activity of such choirs represents the so-called «artistic amateurism». Over time, new tendencies emerged in such groups regarding the reproduction of folklore. A noticeable peculiar reversal of the process: from stylized forms to authentic performance, when choir members are carriers of oral tradition.

Contemporary vocal art is artistically and emotionally saturated. Projects are being created on radio and television that aim to draw parallels between the past and the present using vocal folk art. In particular, in the television program «Folk-Music», the same pattern of folk vocal creativity is heard in authentic performance, and then in modern arrangement and performance by groups that convey different genres.

In our time, there have been noticeable changes in the structure of the Lemko folklore tradition itself. Over the past half-century, ritual folk poetry as an element of the ritual is increasingly ceasing to be part of active life and narrowing its functioning. From the non-ritual repertoire, songs born of past painful phenomena of social and family life disappear. Unfortunately, profound layers of folklore are falling out of the stage repertoire (for example, shepherd and shepherding repertoire, etc.). Instead, new songs are created or come from non-regional, especially all-Ukrainian, repertoire, which is, in fact, a unique



song symbiosis, enrichment, and creativity²³.

According to each music genre, a process of transformation of Ukrainian, particularly Lemko, folk song is currently taking place. It is often quite difficult to find common features between the composition that has undergone changes and the original source. When considering the transformation of Lemko songs, attention should be paid to the vocal performance styles, which will affect the character of folk music. Using an academic vocal performance style, folk songs are perceived as a sophisticated work of art, while in the folk performance style, they will acquire an open-willed character of sound. An estrada vocal performance style is capable of turning song samples into a dance or lyrical composition, depending on the style of arrangement.

The assimilation of Lemko song culture is a consequence of general tendencies that characterize the position of Ukrainian culture regarding traditional regional performance.

The actualization of the issue of preserving national identity in the context of globalization processes necessitates a reconsideration of the essence of the national worldview. The transformation of folk song characteristics defines its functioning as a syncretic cultural phenomenon, preserving the mechanisms of transmission impossible without the folk song performance tradition²⁴.

In the modern period, folk creativity should be regarded as a holistic socio-cultural phenomenon that actively interacts with adjacent spheres of human social practice. Folk song tradition is a bright example of oral creativity²⁵. According to Andriy Furdychko, it is one of the most important means of overcoming the spiritual inertness of the individual, the main condition for its full development, a guarantee of successful socialization and adaptation to complex cultural-historical conditions is folk song creativity. «It is one of the most accessible means of embodying national and universal experience», emphasizes A. Furdychko, «it allows for the preservation of the history of the people in national memory. Song creativity is also a unique phenomenal means of preserving musical culture and traditions»²⁶.

²³ Fabryka-Prottska O. (2013) *Pisenna kul'tura lemkiiv Ukrayiny (XX–XXI st.)* [Song culture of the Lemkos of Ukraine (XX–XXI centuries)]: monograph. Ivano-Frankivsk: Nova Zorya. 328 p. (in Ukrainian)

²⁴ Ibid.

²⁵ Furdychko A. (2015) Tsinnisni zasady narodnoyi pisennoyi tvorchosti ta yikhnya rol' u formuvanni kul'tury osobystosti [Values principles of folk song creativity and their role in the formation of personality culture]. *Bulletin of the Kyiv National University of Culture and Arts. Series «Art History»*. Collection of scientific papers. Kyiv, Issue 32. P. 114–119. (in Ukrainian)

²⁶ Ibid. P. 115.

In the monograph «Ukrainian Melos at the Turn of the Millennium: Dynamics of Folklore Tradition», A. Furdychko rightly notes that in the 21st century, the relevance of the development, preservation, and transformation of the phenomenon of folklorism in the field of musicology is intensified by socio-political factors related to the processes of identification of modern Ukraine, outlined by the activation and interpretation of traditional national artistic attributes, among which folk song takes an important place²⁷.

The inhabitants of the green Beskids lost their native land, the environment of centuries-old habitation, historical cultural landmarks, industries, homemade clothing, and so on. «Especially unfavorable for the continuation of the Lemko folklore tradition was their chaotic resettlement in western lands after post-war Poland, which, together with the artificial intensification of anti-Ukrainian sentiments in the Polish environment, was designed for rapid assimilation»²⁸. There was a desire to destroy the Lemko folklore at the public level and narrow it down to the domestic sphere. Unfortunately, such simplification of the traditional Lemko folklore is characteristic even in our time.

The declaration of independence of Ukraine gave a significant impetus to the spiritual revival and popularization of the culture of the Lemko resettlers living in Western Ukraine. This contributed to their national and cultural revival. The richness of their folk songs plays an important role in self-identification. The Lemko singing, as an ethnographic branch of the Ukrainian people, is dynamic, expressive, emotional, sincere, and has characteristics of the lowland and partly highland singing of Western Ukraine, with a fairly clear articulation of words in connection with the prevailing recitative, monophony, and a «bright» major character. Major keys dominate over minor ones in Lemko songs, unlike other local styles in Ukraine. Today, a large number of performers, groups, and ensembles include Lemko folk songs in their repertoire.

The shared ethnographic border between Ukrainian and Slovak populations in the region of Zakarpattia and Prešov encouraged cultural, economic, and folk connections between them. Slovaks and Ukrainians in Prešov, Zakarpattia, and Galician Lemkivshchyna practically did not feel any difference in their

²⁷ Furdychko A. (2018). *Ukrayins'kyi melos na zlami tysyacholit': dynamika fol'klornoji tradytsiyi* [Ukrainian melos at the turn of the millennium: the dynamics of folklore tradition]. Kyiv National University of Culture and Arts. Kyiv, Ed. KNUKiM center. 316 p. (in Ukrainian)

²⁸ Pavlyuk S. (2002). *Lemkivshchyna. Istoryko-etnografichne doslidzhennya. Dukhovna kul'tura* [Lemkivshchyna. Historical and ethnographic research. Spiritual culture]. Lviv, Institute of Ethnology of the National Academy of Sciences of Ukraine, Vol. 2. P. 214. (in Ukrainian)



conversations or songs. The process of assimilation of Rusyn-Ukrainians leads to the loss of their unique dialect, culture, and folk heritage in general. The shared ethnographic border between Ukrainian and Slovak populations in the region of Zakarpattia and Prešov encouraged cultural, economic, and folk connections between them. Slovaks and Ukrainians in Prešov, Zakarpattia, and Galician Lemkivshchyna practically did not feel any difference in their conversations or songs. The process of assimilation of Rusyn-Ukrainians leads to the loss of their unique dialect, culture, and folk heritage in general.

In contemporary folk singing, vocal ensembles function based on organizational, regional, stylistic, and local features, which distinguish them by the following characteristics: 1) folk (authentic) ensembles (singing groups), whose members are carriers of singing traditions (territorial, local, regional); 2) secondary folk ensembles – those that reconstruct the performance of recorded folk songs and are divided into: scientific-ethnographic, professional, children's folk ensembles, and amateur ones. Folk ensembles are those that perform folk songs according to the manner and performance style of the local oral tradition, and their main feature is authenticity. Such ensembles mainly function in rural areas, inheriting the song culture of their ancestors²⁹.

According to Ye. Yefremov, a secondary folklore ensemble consists mainly of people who are far from folk sources in their daily lives but seek to emulate the traditions of the primary folk environment in their work³⁰. Among them, scientific-ethnographic folklore ensembles occupy a significant place, which are divided into vocal, ethnochoreological (according to Ye. Yefremov) mixed-type ensembles that encompass folk genres in their practice. Typically, such ensembles are created on the basis of music schools, scientific institutions, cultural centers with the participation of naturally gifted amateur performers. Their activities have a scientific character.

Vocal ensembles mainly model the a cappella (without instrumental accompaniment) singing of their chosen performing folk (usually regional) tradition. Their activity initially has an expeditionary character (collecting, archiving), further studying and mastering the peculiarities of singing (local, regional, territorial) and, as a result, reproducing folklore samples in a manner

²⁹ Pavlenko I. (2013). Vokal'ni ansambli suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

³⁰ Yefremov Ye. (1989). Doslidzhennya lokal'noyi narodnopenennoyi tradytsiyi yak osnova diyal'nosti vtorynnoho fol'klornoho ansamblu [Research of the local folk song tradition as the basis of the activity of the secondary folklore ensemble]. *Ukrainian musicology*. Kyiv: Musical Ukraine, Vol. 24. P. 3–16. (in Ukrainian)



as close to the original as possible. The leader of such a collective most often becomes a professional folklorist who possesses the theory of folklore and the methodology of mastering folk singing styles³¹. A common form of performance is the representation of folk songs in the form of concert performances at various festivals and the publication of audio recordings.

Contemporary vocal-instrumental ensembles have folk songs with instrumental accompaniment in their repertoire, which are often supplemented with dance. The instrumental accompaniment is based on the triple structure of music. According to Y. Churko, two forms of folk choreography have emerged in the 21st century: authentic (in the natural folk environment) and staged. Ethnographic groups consist of traditional carriers who interpret local folklore. There are also amateur groups whose activities are directed by a professional leader and are represented on stage. Professional dance ensembles reproduce local and regional dance styles. It should be noted that in dance performance, the most common way of using folk samples is by adapting the dance, using modern expressive means (complex patterns, technical techniques, expressive dynamics, developing new dramaturgy, including plot types, introducing directing, arranging the musical accompaniment)³².

In Ukraine, Poland, and Slovakia, there are folk music and dance ensembles operating in the artistic sphere, which include various folk genres, namely: dance, group singing, folk instruments, folk costumes, solo singing, mass scenes, artistic speech, attributes, and theatrical forms. Such artistic groups are purely stage-oriented, tending towards spectacle and showiness. According to I. Pavlenko, guided by the demands of stage effect (popular works, contrasting stage embodiment, which levels the authentic original), professional folk music ensembles build their repertoire from folk sources of different traditions. The researcher notes that professional artists master the technique of playing folk musical instruments flawlessly, having proper vocal training, appropriate artistry, but their performance is often uniform and non-identical to tradition, sometimes marked by the artificiality of repertoire and interpretation, which leads to performance folklorism³³.

Today, in addition to authentic folklore, a wide range of genres and varieties

³¹ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznachchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. P. 210 (in Ukrainian)

³² Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti). [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 722 URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

³³ Ibid.

are widely represented at folklore festivals, which are worked on by amateurs in choreographic, instrumental, choral, theatrical, and vocal compositions, with a preference for the folk basis. Concert programs at these events feature works that are examples of folklorism («secondary folklorism» by S. Hrytsa), i.e. composer's arrangements of Lemko and Rusyn folk songs, choreographic and theatrical productions, arrangements of instrumental and choral works, and so on. According to I. Zemtsovsky, «in such a “competition” of two related but fundamentally different phenomena – different social and aesthetic ones – there is a real transformation of the folk song tradition, a real development of the folk song culture»³⁴. In particular, Iryna Bermes notes that, «being in an atmosphere of uplift, festival participants and guests learn and spread artifacts of the Lemko cultural field, expand the genre range of the performance repertoire palette in a harmonious combination of song, dance, and instrumental music...»³⁵.

In the context of the modern folk movement, the performance of folk ritual acts by youth, children, and mixed folk-ethnographic groups is being popularized. This includes calendar rituals (especially Christmas-New Year's), children's and adolescent ritual and play forms (spring welcoming, caroling, children's shchedrivkas, vinshuvannya), as well as family rituals (fragments of christenings, weddings); the representation of youth customs in theatrical forms at gatherings (evenings, dawn celebrations, parties, games) and more.

The most common and popular forms of music in contemporary Ukrainian folk singing are amateur vocal ensembles and choir groups. This category reflects the most diverse picture of singing in different styles. They are not carriers of folk traditions. Characteristic of them, above all, is stylization, which pertains to singing, stage costume, composition of participants, use of folk musical instruments for accompaniment, sometimes not typical for folk tradition.

It should be noted that in our time, the principles of aesthetic stylization, modern interpretation, the use of modern technical means of sound and tonal coloring, sound production methods, computer technology, the use of modern

³⁴ Zemtsovsky I. (1989) *Ot narodnoy pesni k narodnomu khoru: igra slov ili problema? Traditsionnyy fol'klor i sovremennyye narodnyye khory i ansambli* [From folk song to folk choir: play on words or problem? *Traditional Folklore and Modern Folk Choirs and Ensembles*]. Leningrad, LGITMiK. p. 12 (in Russian)

³⁵ Bermes I. (2018) *Festyval' «Lemkivs'ka Vatra» v Zhdyni v istoriyi ta kul'turi subetnosu* [«Lemkivska Vatra» festival in Zhdyna in the history and culture of the subethnic group]. *Visnyk Natsional'noyi akademiyi kerivnykh kadrov kul'tury i mystetstv № 1, Mystetstvoznavstvo*, Kyiv. P. 104 (in Ukrainian)



choreographic elements, lighting effects, etc. are present in the processing of folk songs in musical folklore. Therefore, folk songs are transformed into new pop forms of performance, using modern dramaturgy of stage embodiment.

Thus, it should be emphasized that despite numerous layers, the Lemko musical-linguistic dialect is characterized by a certain degree of conservatism and at the same time openness to innovation. In our time, there is a process of shortening the verbal text and omitting its separate details, as works are performed mostly from memory rather than based on fixed sources. The modernization of the language of Lemko song samples developed during the post-war period. This is a period of the assimilation of deported Lemkos as an ethnographic group of Ukrainians in a new socio-cultural environment among the Ukrainian population. Lemko expressions of Slovak and Polish origin in the speech of carriers were replaced by Ukrainian ones: *vshystko* – everything, *besiduvaty*, *hvaryty* – to speak, *bandurky*, *hruly* – potatoes, *yuzh* – already, etc.

Therefore, by moving away from dialects and towards literary norms (although among the older generation, authentic Lemko dialects are mostly preserved), the language in Lemko immigrant songs in Ukraine is modernized. In the Lemko community in the early 21st century, many new patriotic songs are being created. Calendar and family ritual songs, which constituted a significant part of Lemko song heritage, unfortunately, are being pushed to the periphery of daily life, reduced and transformed. In the modern period in the Lemko immigrant community in Ukraine, there are actively used social and household, family and humorous songs.

In summary, it should be noted that among the listed types of transformation, improvisation, contamination, reduction of the verbal text of the song, modernization of the language, retextualization, development of authorship, etc. should be highlighted. All these tools demonstrate the vitality and dynamic development of the folklore tradition of Lemko immigrants from the post-war years to the present day.

At the present stage, Lemko folk songs are undergoing a new wave of processing of authentic samples. Popular Lemko songs are performed on concert stages in modern author's harmonizations, author's stylistic treatments, and arrangements. The representation of folk works in stage performance requires a deeper understanding of the historical subtext of ancient song traditions, taking into account the psychological attitudes of the listener and modern demands. Superficial, general reproduction carries the danger of a corrupted representation of the Lemko song heritage, and the interference of non-professionals in the spontaneous folk process causes



enormous damage to authentic creativity, brings it closer to a template, and leads to the disappearance of distinctive musical and linguistic features. According to researchers' claims, such an artistic self-made form of work results in a distant imitation of folklore, levels the ethnic uniqueness of artistic authenticity, and destroys its natural property of interpersonal communication³⁶.

In the modern period, folklore has important significance as an important source of cultural and spiritual heritage of the Lemkos. According to K. Chaplyk, «close ties with oral folk art helped immigrants to draw strength for resisting Polonization, Slovakization, Russification, preserving ethnic identity and ethnocultural unity with the Ukrainian people, and was a powerful catalyst and factor of self-identification for the Lemko group, who were separated from the core of the Ukrainian people»³⁷.

2. TRANSFORMATION OF UKRAINIAN MUSICAL FOLKLORE TRADITIONS OF THE CARPATHIAN REGION (BOTH RITUAL AND NON-RITUAL) IN THE CONTEXT OF ETHNOCULTURAL BORDERLANDS.

The disclosure of the issue of transformation of the Ukrainian musical folklore tradition of the Carpathian region in the conditions of the ethnocultural borderland has become extremely relevant in the modern period. It is precisely the borderland that has become an extremely important space not only for mutual understanding but also for the mutual influence of traditions, their transition to another linguistic environment, where cultures and especially folklore of different nations interacted, enriched each other, and even synthesized. Living in a multi-ethnic environment, in her opinion, already brings a new understanding of other cultures, languages, and religions, allowing them to coexist without conflict³⁸.

M. Shepansky notes that regions that were located near state borders in the past have often acquired the characteristics of a cultural borderland, gradually transforming into cultural borderland regions. In his opinion, for

³⁶ Chaplyk K. (2013). *Ekzystentsiya lemkiwskykh pereselentsiv v umovakh suchasnoyi Ukrainy* [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 55. (in Ukrainian)

³⁷ Chaplyk K. (2010). *Transformatsiya pisennoho fol'kloru lemkiwskykh pereselentsiv u Zakhidniy Ukraini (povoyennyi period)* [Transformation of the song folklore of Lemki immigrants in Western Ukraine (post-war period)]. Autoref. thesis Ph.D. of arts Kyiv, IMFE named after M. T. Rylsky National Academy of Sciences of Ukraine. P. 12. (in Ukrainian)

³⁸ Vakhnina L. (2010). *Suchasna model' identychnosti narodnoyi kul'tury slovyan v yevropeys'komu konteksti* [Modern model of identity of the Slavic folk culture in the European context]. Kyiv. P. 286. (in Ukrainian)

border territories that perfectly fit the typology of cultural borderland, a characteristic localization on the periphery of large political and administrative centers is typical, which sometimes can indicate political, economic, and social marginalization. Such a region can be peripheral both in geographical and economic terms, and it can be distinguished by a significant cultural difference; a conscious social sense of difference from others (us and them, ours and theirs, local and non-local)³⁹.

M. Golka notes that «border regions clearly know the differences between themselves and similarities, are accustomed to their coexistence, teach coexistence and collaboration of different groups and require constant training in cooperation, forcing to change standard schemes and discard stereotypes»⁴⁰. According to S. Hrytsa, in the environment of folklore creativity on the borders, it is not very effective to pose questions about national priority in creating a particular cultural artifact, which is present in the works of migrants who prioritize the question of who and what they borrowed from, or supporters of autochthonism who ignore creative connections and focus on issues of self-origination. The territories of interethnic borders seem to model the dialectical interaction of interethnic and national, unity and diversity, dynamics and statics.

The environment is measured by the scales of family, community, sub-ethnicity, and ethnicity. Thanks to the specific mode of thinking, the environment influences the character, content, and style of folklore, distinguishing it from others that are similar. According to S. Hrytsa, «the paradigmatic accentuation of folklore indicates its internal dynamics, constant transitions that oppose canonicity, and, in particular, the concept of genre in folklore. The dynamics of life and movement in folklore are always more active in border and interethnic contact zones»⁴¹.

Scientists from various fields pay considerable attention to issues of self-

³⁹ Szczepański M. (2001). Na peryferii switovoyi systemy? Sotsiologichna refleksiya mistysya kul'turnoho pohranychchya v hlobal'niy systemi. *Etnichne prykordonnnya v Yevropi. Harmoniya i konflikty* [On the periphery of the world system? Sociological reflection on the place of the cultural borderline in the global system. *Ethnic borderlands in Europe. Harmony and conflicts*]. Edited by K. Krzysztofek, A. Sadowski. Bialystok: Publishing House of the University of Bialystok. P. 35–49. (in Poland)

⁴⁰ Golka M. (1999). Pohranychchya – Transborderal'nist' – Transkul'tural'nist'. *Transkordonnist' u sotsiologichniy perspektyvi* [Borderlands – Transborderality – Transculturality. *Transfrontierality in sociological perspective*]. Continuations. Zielona Góra: Lubuskie Towarzystwo Naukowe, p.13–26. (in Poland)

⁴¹ Hrytsa S. (2002). Transmisiiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston, p. 5. (in Ukrainian)



awareness, preservation, and protection of national cultures, and interethnic processes that take place in border areas.

The genre diversity of musical folklore in the forms of household functioning is an integral component of the traditional culture of an ethnicity. Over the decades, Ukrainians, despite prolonged statelessness and difficult, tragic pages of history, have formed and preserved a complex system of musical folklore based on their family and species parameters. It is the preservation of musical folklore tradition that has become a manifestation of their cultural mentality and one of the means of national self-identification of Ukrainians in the ethnocultural environment of border countries.

In recent decades, the functioning of the musical folklore of the Lemkos and Ukrainian Rusyns in an ethno-linguistic environment, particularly in Poland and eastern Slovakia, has become increasingly relevant, especially when art is viewed as an integral component not only of foreign cultures, but primarily of national culture.

The consequences of interethnic contacts in Ukrainian folklore in the Carpathians are most noticeable in the songs of Lemkivshchyna, in Slovak – Spis (Eastern Slovakia), and in Poland – in Podhale and Silesia. According to S. Hrytsa, there are a large number of song paradigms in this area, variants of which are a) identical in terms of texts and syllabic form of the verse; b) identical in terms of text or melody. If the musical folklore of the Ukrainian-Belarusian border region shows a more or less equal number of common song paradigms in genres outside of ritual and calendar-ritual singing, then in the Carpathian border region, such commonality is mainly found in new layers of non-ritual creativity: ballads about love («Zrodylsya terky», «Oy orle, orle», «Nashto, divcha, zvendalo», «Frairu, frairu», «Pryshov by ya do vas», «Khodyt myla, ruchky zalumuye», «Chervena kalyna», «Povidzh zhe mi», «Oy ty, kozache» etc.), zhovnir songs («V nedilenku yasne sonce skhodyt», «A khto khochet voyu znaty», «Tam v Horlytsiakh», «Sianytska kosarnia», «Yak ya na voyu rukuval», «V Bardiovii na mestsy», «Chom dub ne zelenyy», «Byv ya tam na rynku», «Chorna khmara nastupaye», «Tam na hori dva yavori», «Zheby-m ne byv khlopchem», «Persoho veresnya» etc.), and migrant worker (emigrant) songs («Poletyv by-m na kray svita», «U tiy Amerytsi sypana drazhochka», «Bud zdrava, zemlitse», «Koly ya shcha zbiral», «Pyshla by ya, pyshla», «Podme, khloptsi, podme do toy Hamerychky» etc.). According to Sofia Hrytsa, interethnic song paradigms can function in two or three or more language versions, and the level of their relatedness is determined by linguistic relatedness. Language as a factor is particularly important for realizing the mechanisms of connection between folk

poetry and the appearance of various song parallels, because the word and its syllabic structure dictate the poetic, partly also the musical form of the song⁴².

While exploring the folk traditions of the Lemkos in Ukraine, Poland, and Rusyn-Ukrainians in Eastern Slovakia, it should be noted that there are two main directions in which musical folklore functions in their environment today: stage reproduction of folk patterns and musical folklorism. One of them involves the reproduction of musical folklore «through deep study of the stylistic features of traditional performance, adhering to the most important criteria of reproduction: improvisation, sound creation principles, texture and timbre, sound height, dynamics, tempo and agogic means, melismatic singing, etc.»⁴³ or ethnographic folklorism (according to B. Lukanyuk). The other direction involves the transformation of folk singing performance into pop-stage forms, characterized by the unification of stylistic features of traditional performance (particularly in singing), using modern stage dramaturgy, choreographic elements, instrumental accompaniments that are not characteristic of tradition, technical sound creation and amplification means, lighting effects, etc., i.e., arranged folklorism.

According to O. Shevchuk, the possibility of popularizing ethnic music has become of great importance for both scientific and amateur folklore studies. In her opinion, interethnic connections or relationships between primary traditions rooted in their own ethnic lands either do not arise or develop very slowly in limited forms (in the form of individual repertoire borrowings such as works, genres, literary texts, individual plots, etc.). Instead, scientific-ethnographic (secondary) performance reaches a higher level of sociocultural communication, not limited to the territory of their own country in their performances, which serves the cause of active interethnic popularization of native music. Reconstructive activities, in constant dialogue with authenticity, yield far-reaching artistic results⁴⁴.

Lemko carols and shchedrivkas are qualitatively and quantitatively one of

⁴² Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. P. 62–63 (in Ukrainian)

⁴³ Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

⁴⁴ Shevchuk O. (2018). Materialy do doslidzhennya pol's'ko-ukrayins'kykh zvyazkiv (fol'klorystyka, etnomuzykolohiya) [Materials for the study of Polish-Ukrainian relations (folkloristics, ethnomusicology)]. Section I. Interethnic cultural and scientific contacts. *Problems of ethnomusicology*. Issue 13 P. 7-57. (in Ukrainian)



the most significant and well-preserved relic features of this ancient genre of Ukrainian ritual folk poetry in our time. According to Maria Horbal, it is precisely through the example of Lemko Christmas ritualism that genetic kinship can be traced with the traditions of Western Slavic material culture and with the cultures of other interacting ethnic groups in the Carpathian-Balkan region⁴⁵.

In our time, among the Lemko resettlers, a significant portion of the songs are of literary origin or authored.

In terms of stylistic features of both Lemko and Rusyn musical dialects, two groups of dialectical and stylistic differences are distinguished: ornamental and compositional-structural as specific features of oral literature⁴⁶. The first group includes the articulation of the verbal text, which involves the peculiarities of sound source (voice, instrument), agogic features of the performer, and information carrier - transfer. The second group includes logical-compositional aspects, which are the basic foundation for ornamental superstructure. All of them, in combination, reflect the mode of thinking of the environment and are best embodied by comparing different territorial variants of the same song paradigm⁴⁷.

In our time, changes have been noted in the very structure of the folklore tradition. The process of assimilation of Rusyn-Ukrainians is intensively developing, which leads to the loss of the distinctive speech of culture and folklore as a whole.

In the cultural heritage of Ukrainians in the Carpathians, a special place belongs to calendar customs and rituals, folk holidays. In the conditions of accelerated urbanization, leveling, unification, and the spread of «mass culture» (according to A. Hotsaliuk), scientific interest in traditional culture for the purpose of preserving spiritual values, especially becomes increasingly relevant. Preserving the spirituality of any ethnicity and its best traditions is not only caring for the roots of culture but also caring for its development in the

⁴⁵ Horbal M. (2004). Rizdvo na Lemkivshchyni [Christmas in Lemkivshchyna] *Folklore and Ethnographic Collection*, Lviv. P.195. (in Ukrainian)

⁴⁶ Fabryka-Prottska O. (2011). Pisennyy fol'klor lemki v konteksti natsional'noyi kul'tury Ukrainy XXI stolittya [Song folklore of the Lemki in the context of the national culture of Ukraine of the 21st century]. *Art history notes*. Vol. 20. [ed. number Shulgina V.D., Romanenkova Yu.V., Redya V.Ya., Bitayev V.A., etc.] Kyiv: National Academy of Managerial Personnel of Culture and Arts. «Millennium». P. 295–302. (in Ukrainian); Fabryka-Prottska O. (2013). Pisenna kul'tura lemki Ukrainy (XX– XXI st.) [Song culture of the Lemkos of Ukraine (XX-XXI centuries)]: monograph. Ivano-Frankivsk: Nova Zorya. 328 p. (in Ukrainian)

⁴⁷ Hrytsa S. (2002). Transmissiya fol'klornoyi traditsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. 236 p. (in Ukrainian)

present and future of each nation.

Rituals in tribal societies serve one function – the preservation of the tribe. Traditions and rules of behavior were created over centuries for survival and self-preservation – behavioral norms and systems of prohibitions (taboos). Tradition provided confidence and stability. Each member of the ethnic group lived according to the moral norm «be what you must be» and followed the traditions. The ritual has the characteristic features of a «ceremony-action», which includes: 1) oral transmission of cultural forms; 2) massiveness (the entire ethnic group, tribe, or collective must gather to complete the ritual); 3) syncretism of activity and communication, verbal, pictorial, rhythmic language; 4) weak differentiation between «information producers» and its «consumers»⁴⁸.

The calendar rituals reflect the ethnic, historical-cultural, and social life of the people at different stages of development. They have been and are an integral part of the cultural and domestic life of the inhabitants of different countries and borderlands. The childbirth ritual of the Lemkos and Rusyns of the Carpathians constitutes a multifaceted system of beliefs and customs where the rational is interwoven with the magical and religious-Christian. Beautiful wishes for the parents of a newborn child, the child itself, godparents, and others have not lost their folk character to this day. The baptism procedure for a child has now mostly been reduced to church tradition.

At the beginning of the 21st century, the festive and ritual culture of Ukrainians, in particular the Lemkos, underwent processes of transformation. Many changes occurred. The duration of weddings shortened, which led to a simplified structural integrity of the rituals themselves. Weddings turned into ordinary receptions that take place after the church ceremony. The unique magical and legal functions of weddings weakened; the ritual attributes and traditional folk wedding attire disappeared from everyday life. The musical accompaniment of the ceremony changed, and with it disappeared the ancient ritual songs and dances, which, according to Kateryna Chaplyk, mostly lose their temporal and spatial attachment at the beginning of the 21st century, become less regulated, experience reduction, and fall into oblivion on the

⁴⁸ Nikishenko Y. (2004). Ponyattya «etnichna kul'tura» i «tradytsiyna kul'tura» v etnokul'turolohiyi. [Concepts of «ethnic culture» and «traditional culture» in ethnocultural studies. Proceedings.] *Naukovi zapysky. Volume 24. Theory and history of culture*. URL: http://ekmair.ukma.edu.ua/bitstream/handle/123456789/8253/Nikishenko_Poniattia_etnichna_kultura.pdf (in Ukrainian)



periphery of domestic life.⁴⁹ Several transformational tendencies can be traced in the development of modern wedding rituals of Lemko immigrants in Western Ukraine that have nothing in common with ethnic traditions. For example, the making of a wedding bouquet, which the groom presents to the bride, and she throws it among young unmarried girls at the end of the wedding. They catch the bouquet of the bride, hoping to get married soon; the removal of the bride's garter for stockings to be thrown into the circle of young men; the stealing of the bride's shoes, and so on. Unfortunately, the songs of the ladka tradition quickly disappear from the repertoire of modern Lemko singers at the beginning of the 21st century, so their fixation in authentic performance is a rare phenomenon for a collector. Under the influence of migration processes and the spread of various forms of modern ritual services, the structural integrity of the wedding ceremony in Ukraine has changed significantly.

The funeral rite of the Lemkos is a complex and multifaceted ritual and worldview, which utilizes traditional wailing («yoiking»). Among the characteristic features of this genre are: a free recitative form, variable verse structure, arbitrary motifs expressing grief for the deceased, mandatory exaltation of the deceased when describing their life, calls and requests for the return of the deceased to their family, and so on⁵⁰.

However, after the deportation, the funeral rite among the Lemkos in Ukraine underwent some changes, as it fell under the jurisdiction of the Church. The ritual preparation of the deceased for placement in the coffin noticeably decreased. The custom of placing a small icon, small coins, and items used by the deceased in the coffin was preserved. However, during the Soviet period, there were no traditional processions of the deceased with church attributes (banners) and a priest from the house to the cemetery. The custom of mass participation of people staying with the deceased throughout the night with traditional entertainments to «scare away evil forces» partially disappeared. In our time, the involvement of the Church in funeral rites largely preserves their traditionality.

Calendar rituals and customs are one of the most important parts of the traditional daily life culture of the inhabitants of the Beskids throughout the

⁴⁹ Chaplyk K. (2010). Transformatsiya pisennoho fol'kloru lemkiivs'kykh pereselentsiv u Zakhidniy Ukrayini (povoyennyi period) [Transformation of the song folklore of Lemki immigrants in Western Ukraine (post-war period)]. Autoref. thesis Ph.D. of arts Kyiv, IMFE named after M. T. Rylsky National Academy of Sciences of Ukraine. P. 12. (in Ukrainian)

⁵⁰ Horbal M. (2004). Rizdvo na Lemkivshchyni [Christmas in Lemkivshchyna] *Folklore and Ethnographic Collection*, Lviv. 215 p. (in Ukrainian)



year. In particular, in the territory of the Prešov region, the customs and rituals of Ukrainians were also regulated by the liturgical cycle of the Greek Catholic and Orthodox churches, which, following the old Julian style, were observed until 1989. In some villages, as J. Varkhol expressed, the calendar of folk holidays was common. It is precisely the rituals, ceremonies, and holidays associated with a series of folk beliefs, magical actions, and superstitions that are the most important components of folk spiritual culture⁵¹. Folklorist Joseph Varkhol rightly points out that in calendar and family customs and rituals, to a much greater extent than in other regions of Slovakia, Northeastern Slovakia, due to its cultural and economic backwardness and isolation from more developed economic and cultural centers, has preserved a significant amount of traditional, and in many cases even archaic, manifestations of spiritual and material culture, which have their roots in the distant past. The cultural heritage of the Ukrainians of Northeastern Slovakia, which historically developed based on human relationships, customs, ritual actions, and important events in human life, has its unique specificity and is a convincing proof of a component of the overall Ukrainian spiritual culture⁵².

Agreeing with the opinion of A. Hotsaliuk, it should be noted that changes in the rituals of the inhabitants of the Carpathian region and the erosion of the sacred meaning in the Christmas, Malanka, and Epiphany rituals have occurred due to historical circumstances, as well as under the pressure of changes in people's way of life, influenced by accelerated urbanization and socio-economic factors that are characteristic of most peoples of the world.

In the second half of the 20th century and the beginning of the 21st century, the ritual ceremonies of the Lemkos and Rusyns were often simplified, leveled, and lost their original meaning, particularly in Ukraine, acquiring general Ukrainian characteristics of functioning. However, the components of winter holidays in the Carpathian region of Ukraine, such as caroling, dressing up, sprinkling grain for the New Year, Christmas Eve dishes and beliefs associated with Christmas, are the most firmly established.

It should be noted that after Ukraine declared independence in 1991, the persecution and prohibition of traditional Ukrainian holidays became a thing of the past. Along with the revival of traditions, there are further processes of transformation in the celebration of folk holidays, slowly returning to the

⁵¹ Varkhol J. (2019). *Kalendarna ta simeyna obryadovist' ukrayintsiv Slovachchyny* [Calendar and family rituals of Ukrainians in Slovakia]. Kyiv. 265 p. (in Ukrainian)

⁵² Ibid. P. 217. (in Ukrainian)

original spirit of family, household culture, the culture of ancestors, and respect for guests and family.

In the processes of transformation of the forms of folk instrumental, vocal art, dance culture, and ritual, as well as in the interaction of the song tradition and creativity, including the influence of the modern culture of Rusyn-Ukrainians, it has been revealed that: a) whole imaginative-poetic clichés taken from Slovak folklore are interwoven into local Rusyn songwriting; b) everything that is distinctive in the content and form of both Lemko and Rusyn folklore does not separate them from the general mass of traditional music, singing and oral literature of the Ukrainian people, but rather complements and enriches this mass with unique elements and features, providing convincing evidence of the integrity of the all-Ukrainian folklore tradition.

«By self-improvement and adapting to new ways of life, the vocal, instrumental and dance culture of Rusyn-Ukrainians in Eastern Slovakia is now an important part of the artistic process in our time. There are two groups of dialect-style differences in the stylistic features of Rusyn musical dialect: ornamental and compositional-structural as specific features of oral literature. In the post-war period, much has been done to collect, publish and popularize the spiritual culture of Rusyn-Ukrainians in the Czech Republic and Slovakia. In the modern period, this population, which for centuries was one whole, is now divided into groups: Rusyns, Ukrainians, Lemkos and Slovaks. The last group is constantly increasing at the expense of the first two. If this assimilation process continues to accelerate, they will disappear altogether from statistical surveys in the future»⁵³.

When considering the cultural traditions of Rusyn-Ukrainians in Eastern Slovakia, we observe not only innovations, but also a certain «genetic continuity» (as S. Hrytsa put it), which leads to the renewal of folkloric layers, especially in song. These and other aspects of studying the musical and singing culture of Rusyn-Ukrainians are primarily linked to the question of preserving local differences in the cultures of ethnic groups.

⁵³ Fabryka-Prottska O. (2020). Narodna muzychna kul'tura lemkyv i rusyniv Karpats'koho rehionu: tradytsiya, transformatsiya, identyfikatsiya [Folk music culture of Lemkos and Ruthenians of the Carpathian region: tradition, transformation, identification]: monograph. State High Educational Institution «Vasyl Stefanyk Precarpathian National University». Ivano-Frankivsk: Suprun V.P., p. 246. (in Ukrainian)

REFERENCES:

- [1] Baiko M. (2005). Antolohiya lemkiivs'koyi pisni [Anthology of Lemko Songs]. Lviv: Afisha. 496 p. (in Ukrainian)
- [2] Bermes I. (2018). Festyval' «Lemkiivs'ka Vatra» v Zhdyni v istoriyi ta kul'turi subetnosu [«Lemkivska Vatra» festival in Zhdyina in the history and culture of the subethnic group]. *Visnyk Natsional'noyi akademiyi kerivnykh kadriv kul'tury i mystetstv № 1, Mystetstvoznavstvo*, Kyiv. (in Ukrainian)
- [3] Breslavets H. (2014). Rekonstruktsiya fol'klornoho tekstu v muzytsi ta yiyi rol' u suchasnomu kul'turnomu prostori [Reconstruction of Folklore Text in Music and Its Role in the Modern Cultural Space]. *Visnyk KHDADM*. Kharkiv. P.68. (in Ukrainian)
- [4] Chaplyk K. (2013). Ekzystensiya lemkiivs'kykh pereselentsiv v umovakh suchasnoyi Ukrainy [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 106. (in Ukrainian)
- [5] Chaplyk K. (2010). Transformatsiya pisennoho fol'kloru lemkiivs'kykh pereselentsiv u Zakhidniy Ukraini (povoyennyi period) [Transformation of the song folklore of Lemki immigrants in Western Ukraine (post-war period)]. Autoref. thesis Ph.D. of arts Kyiv, IMFE named after M. T. Rytsky National Academy of Sciences of Ukraine. P. 12. (in Ukrainian)
- [6] Fabryka-Prottska O. (2020). Narodna muzychna kul'tura lemkiiv i rusyniv Karpats'koho rehionu: tradytsiya, ransformatsiya, identyfikatsiya [Folk music culture of Lemkos and Ruthenians of the Carpathian region: tradition, transformation, identification]: monograph. State High Educational Institution «Vasyl Stefanyk Precarpathian National University». Ivano-Frankivsk: Suprun V.P., 496 p., 24 p. (in Ukrainian)
- [7] Fabryka-Prottska O. (2013). Pisenna kul'tura lemkiiv Ukrainy (XX–XXI st.) [Song culture of the Lemkos of Ukraine (XX–XXI centuries)]: monograph. Ivano-Frankivsk: Nova Zorya. 328 p. (in Ukrainian)
- [8] Fabryka-Prottska O. (2011). Pisennyi fol'klor lemkiiv u konteksti natsional'noyi kul'tury Ukrainy XXI stolittya [Song folklore of the Lemki in the context of the national culture of Ukraine of the 21st century]. *Art history notes*. Vol. 20. [ed. number Shulgina V.D., Romanenkova Yu.V., Redya V.Ya., Bitae V.A., etc.] Kyiv: National Academy of Managerial Personnel of Culture and Arts. «Millennium». P. 295–302. (in Ukrainian)
- [9] Fabryka-Prottska O. (2019). Spetsyfika prezentatsiy narodnoho muzychnoho mystetstva na fol'klornykh festyvalyakh ukrayins'koho zakhidnoho pohranychchya [Specificity of presentations of folk music art at folklore festivals of the Ukrainian western border region]. *Ethnological notebooks*. No. 1 (145) Lviv. P. 213. (in Ukrainian)
- [10] Fedornyak N. B. (2020). Transformatsiya muzychnoyi fol'klornoï tradytsiyi u seredovyschii ukrayins'koyi diaspyry Pivnichnoyi Ameryky [Transformation of the musical folklore tradition in the environment of the Ukrainian diaspora of North America]: historical and performing aspect: diss. ... candidate of art history (doctor of philosophy): 17.00.03 – musical art / LNMA named after M. Lysenko, Lviv. 316 p. (in Ukrainian)
- [11] Furdychko A. (2015). Tsinnisni zasady narodnoyi pisennoyi tvorchosti ta yikhnya rol' u formuvanni kul'tury osobystosti [Values principles of folk song creativity and their role in the formation of personality culture]. *Bulletin of the Kyiv National University of Culture and Arts. Series «Art History»*. Collection of scientific papers. Kyiv, Issue 32. P.114–119. (in Ukrainian)
- [12] Furdychko A. (2018). Ukrayins'ky melos na zlami tysyacholit': dynamika fol'klornoï tradytsiyi [Ukrainian melos at the turn of the millennium: the dynamics of folklore tradition]. Kyiv National University of Culture and Arts. Kyiv, Ed. KNUKiM center. 316 p. (in Ukrainian)
- [13] Golka M. (1999). Pohranychchya – Transborderal'nist' – Transkul'tural'nist'. *Transkordonnist' u sotsiologichnyi perspektyvi* [Borderlands – Transborderality – Transculturality. *Transfrontierality in sociological perspective*]. Continuations. Zielona Góra: Lubuskie Towarzystwo Naukowe, p.13–26. (in Poland)
- [14] Gyza O. (1992). Ukrainski narodni pisni z Lemkiivshchyny [Ukrainian folk songs from Lemkivshchyna]. Zah. redaktsiya S. Hrytsy. Horlytsi: Obiednannia lemkiiv. 328 p.

- [15] Horbal M. (2004). Rizdvo na Lemkivshchyni [Christmas in Lemkivshchyna]: *Folklore and Ethnographic Collection*, Lviv. 215 p. (in Ukrainian)
- [16] Hrytsa S. (1991). Bud' zdrava, zemlytse. Ukrayins'ki narodni pisni pro emihratsiyu. [Be healthy, land. Ukrainian folk songs about emigration]. Kyiv, Musical Ukraine. P.20. (in Ukrainian)
- [17] Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznnavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. 236 p. (in Ukrainian)
- [18] Hrytsa S. (2000). Fol'klor u prostori ta chasi: vybrani statti [Folklore in space and time: selected articles]. Ternopil: Aston. 228 p. (in Ukrainian)
- [19] Karchova Y. (2013). Narodnopolisenna vykonavs'ka tradytsiya v konteksti ukrayins'koyi fol'klorystyky XIX – XX st. [Folk song performance tradition in the context of Ukrainian folkloristics of the 19th – 20th centuries]. *Culture of Ukraine: coll. of science pr.* Kharkiv, KhDAK. P. 193–203. (in Ukrainian)
- [20] Kirchiv R. (2002). Iz fol'klornykh rehioniv Ukrayiny [From the folklore regions of Ukraine] [Essays and articles]. Lviv: Institute of Ethnology of the National Academy of Sciences of Ukraine. P. 13. (in Ukrainian)
- [21] Kolessa F. (1929). Narodni pisni z Halyts'koyi Lemkivshchyny [Folk songs from Galician Lemkivshchyna]. *Ethnographic collection. NTSH. Vol. XXXIX – XL.*, Lviv. P. 144–145. (in Ukrainian)
- [22] Nikishenko Y. (2004). Ponyattya «etnichna kul'tura» i «tradytsiyna kul'tura» v etnokul'turolohiyi. [Concepts of «ethnic culture» and «traditional culture» in ethnocultural studies. Proceedings.] *Naukovi zapysky*. Volume 24. Theory and history of culture. URL: http://ekmair.ukma.edu.ua/bitstream/handle/123456789/8253/Nikishenko_Poniattia_e_tnichna_kultura.pdf (in Ukrainian)
- [23] Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725 URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)
- [24] Pavlyuk S. (2002). Lemkivshchyna. Istoryko-etnografichne doslidzhennya. Dukhovna kul'tura [Lemkivshchyna. Historical and ethnographic research. Spiritual culture]. Lviv, Institute of Ethnology of the National Academy of Sciences of Ukraine, Vol. 2. P. 214. (in Ukrainian)
- [25] Pecuch M. (2009). Tozsamosc kulturowa lemkow w zachodniej Polsce I na Ukrainie. Studium porownawcze. [Cultural identity of the Lemkos in western Poland and Ukraine. A comparative study]. *Gozhuv WLKP*. P.115. (in Poland)
- [26] Shevchuk O. (2018). Materialy do doslidzhennya pol's'ko-ukrayins'kykh zvyazkiv (fol'klorystyka, etnomuzykolohiya) [Materials for the study of Polish-Ukrainian relations (folkloristics, ethnomusicology)]. Section I. Interethnic cultural and scientific contacts. *Problems of ethnomusicology*. Issue 13. P. 7–57. (in Ukrainian)
- [27] Sobolevsky M. (1967). Lemkivs'ki spivanky. [Lemko songs]. Kyiv, Musical Ukraine. P. 371. (in Ukrainian)
- [28] Szczepański M. (2001). Na peryferii svitovoyi systemy? Sotsiolohichna refleksiya mistysya kul'turnoho pohranychchya v hlobal'niy systemi. *Etnichne prykordonnnya v Yevropi. Harmoniya i konflikty* [On the periphery of the world system? Sociological reflection on the place of the cultural borderline in the global system. *Ethnic borderlands in Europe. Harmony and conflicts*]. Edited by K. Krzysztofek, A. Sadowski. Bialystok: Publishing House of the University of Bialystok. P. 35–49. (in Poland)
- [29] Vakhnina L. (2010). Suchasna model' identychnosti narodnoyi kul'tury slovyan v yevropeys'komu konteksti [Modern model of identity of the Slavic folk culture in the European context]. Kyiv. P.286. (in Ukrainian)
- [30] Varkhol J. (2019). Kalendarna ta simeyna obryadovist' ukrayintsiv Slovachchyny [Calendar and family rituals of Ukrainians in Slovakia]. Kyiv. P.217. (in Ukrainian)
- [31] Yefremova L. (2006). Naspivy ukrayins'kykh vesil'nykh pisen [Sing Ukrainian spring songs]. Kyiv: Nauk. Dumka, p. 15. (in Ukrainian)

- [32] Yefremov Ye. (1989). Doslidzhennya lokal'noyi narodnopisennoyi tradytsiyi yak osnova diyal'nosti vtorynnoho fol'klornoho ansamblyu [Research of the local folk song tradition as the basis of the activity of the secondary folklore ensemble]. Ukrainian musicology. Kyiv: Musical Ukraine, Vol. 24. P. 3–16. (in Ukrainian)
- [33] Zemtsovsky I. (1989). Ot narodnoy pesni k narodnomu khoru: igra slov ili problema? *Traditsionnyy fol'klor i sovremennyye narodnyye khory i ansambli* [From folk song to folk choir: play on words or problem? Traditional Folklore and Modern Folk Choirs and Ensembles]. Leningrad, LGITMiK. .6–20 (in Russian)



Larysa Duda 

THEORETICAL AND PRACTICAL FUNDAMENTALS OF MUSICAL FOLKLORE PROCESSING IN THE WORKS OF DIASPORA ARTISTS

ABSTRACT:

The article analyzes the theoretical and practical principles of processing samples of folk music. Musical folklore is transformed in composition and performance, including for bandura, by arrangement and its varieties (harmonization, transposition, arrangement, improvisation, etc.).

Musical folklore is an integral part of the bandura's repertoire, presented in the form of vocal-instrumental and instrumental arrangements, as well as instrumental works for solo and ensemble performance. Authentic, classical and modern methods of music processing, as well as creative (author 's) and complex approaches are distinguished.

The authentic method is inherent mainly in the art of kobzars-bandurists, who were the authors of dumas, historical and other songs and created them simultaneously with the bandura accompaniment. The classical method has been dominant since the second half of the XXth century up until now. The modern approach occurs mainly from the end of the XXth century.

The transformation of folklore samples often consists in changing the genre of the original source, the environment of performance, the functional purpose of the work, the appearance of instrumental bandura accompaniment, the change of group singing into solo performance or vice versa.

Genres of Ukrainian musical folklore are widely represented in the art of bandura players in Ukraine and abroad. As a result of the analysis of creativity for a bandura of the second half of the XX – beg. XXI centuries, in particular artists of the Ukrainian diaspora, it was found that musical folklore to a greater or lesser extent became the subject of works by L. Haidamaka, O. Herasymenko-Oliinyk, H. Kytasty, R. Levytsky, V. Mishalow, Y. Oliinyk, P. Potapenko, M. Teliga, Z. Shtokalko and others.

It is determined that vocal-instrumental arrangements of folk songs, instrumental arrangements of dance music, as well as instrumental works based on Ukrainian musical folklore, occupy an important place in the work of bandura performers and composers in Ukraine and abroad.

INTRODUCTION.

Musical folklore carries the best cultural traditions, folk customs. Folk songs are engraved with historical events, including achievements and losses,

 Candidate of Arts, Lecturer at the Department of Ukrainian Music Studies and Instrumental Folk Art, Educational-Scientific Institute of Art
Vasyl Stefanyk Precarpathian National University, UKRAINE

human, social and family relationships, life, language. Folklore is a kind of source in which the strength and high morale of the nation is hidden. And its melody is a unique and characteristic definition of each individual nation.

Folk music, along with other arts, is a kind of calling card of the country. Therefore, the use of intonations, melodies, lyrics, etc. not only adorns, but also gives the works of music a special color, which can be recognized by veiled or obvious features inherent in a particular nation.

The elaboration of musical folklore can be different - from direct citation to deep creative rethinking. As a result of the use of samples of folk art, there are both arrangements adapted for a certain performance, different from the original source, and new compositions. But in any case there is a transformation – a change in the performing environment, manner of performance, performance composition, conditions, initial purpose, and so on.

Along with Ukrainian musical folklore, the art of kobzars and related works is a great asset of the Ukrainian spiritual heritage, as well as a kind of national cultural representation of Ukrainians in Ukraine and the world in general.

Since bandura art is widely represented in the Ukrainian diaspora, so the theoretical and practical principles of musical folklore are considered on the example of composers and performers of Ukrainian abroad, namely bandura performers and professional composers, in whose creative work there are vocal and instrumental arrangements of Ukrainian folk songs, melodies and works for bandura, written on the basis of Ukrainian musical folklore.

The interaction of folklore and compositional relations is covered in the scientific works of Olexander Kozarenko¹, Halyna Kon'kova², Ivan Lyashenko³, Mikhail Mikhailov⁴, Arnold Sohor⁵ and others. Musical arrangements, translations, etc. have been variously studied in the works of Mykola Davydov⁶,

¹ Kozarenko O. (2001) *Ukrainska natsionalna muzychna mova: heneza ta suchasni tendentsii rozvytku* [Ukrainian national musical language: genesis and current development trends] (PhD Thesis). Kyiv. (in Ukrainian)

² Konkova H. (1985) *Tradytzii i novatorstvo v rozvytku zhanriv suchasnoi ukrainskoi muzyky* [Traditions and innovation in the development of genres of the modern Ukrainian music]. Kyiv: Muzychna Ukraina. (in Ukrainian)

³ Liashenko I. (1973) *Natsionalni tradytzii v muzytsi yak istorychnyi protses* [National traditions in music as a historical process]. Kyiv: Muzychna Ukraina. (in Ukrainian)

⁴ Mikhajlov M. (1981) *Stil' v muzy'ke* [Style in the music]: issledovanie. Leningrad: Muzy'ka. (in Russian)

⁵ Sokhor A. (1983) *Teoriya muzy'kal'ny'kh zhanrov: zadachi i perspektivy* [Music genre theory: tasks and perspectives]. *Voprosy' socziologii i e'stetiki muzy'ki: stat'i i issledovaniya* [Questions of sociology and aesthetics of music, articles and research], Vy'p. 3. Leningrad: Sovetskij kompozitor, pp. 129–142. (in Russian)

⁶ Davydov M. (1977) *Teoretychni osnovy perekladennia instrumentalnykh tvoriv dlia baiana*



Iryna Dmytruk⁷, Iryna Konovalova⁸, Oleg Trofymchuk⁹ and others. Larysa Duda's research is devoted to the issue of transformation of musical folklore genres in bandura art¹⁰. Theoretical principles of translation in the work for the bandura are investigated in the dissertation of Taras Yanytskyi¹¹.

Musical culture of Ukrainian abroad has become the subject of research by Volodymyr Yevtukh¹², Natalia Kalutska¹³, Hanna Karas¹⁴, Volodymyr Troshchynsky and Anatoliy Shevchenko¹⁵, Olga Fabryka-Prottska¹⁶, Kateryna Chernova¹⁷ and others. The art of bandura players of Ukrainian abroad is comprehensively presented in the scientific works of Violetta Dutchak¹⁸, Viktor Mishalow¹⁹, Bohdan Zheplynsky²⁰ and others. The transformation of musical

[Theoretical bases of translation of instrumental works for bayan]. Kyiv: Muzychna Ukraina. (in Ukrainian)

⁷ Dmytruk I. (2009) *Zhanr perekladu ta yoho riznovydy v suchasnomu bandurnomu mystetstvi* [The genre of translation and its varieties in modern bandura art] (PhD Thesis), Lviv (in Ukrainian)

⁸ Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materiali khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv. (in Ukrainian)

⁹ Trofymchuk O. (2008) *Variatsiini formy v obrobkakh narodnoi muzyky* [Variational forms in arrangements of folk music]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku: zb. nauk. prats: nauk. zap. Rivnenskoho derzhavnoho humanitarnoho universytetu*. Rivne : RDHU, Vyp. 14., pp. 106–116. (in Ukrainian)

¹⁰ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)

¹¹ Ianytskyi T. (2020) *Teoretychni zasady khudozhnoho perekladennia muzychnykh tvoriv dlia bandury* [Theoretical principles of artistic translation of musical works for bandura] (PhD Thesis), Kyiv: Nats. muz. akad. Ukrainy im. P. I. Chaikovskoho. (in Ukrainian)

¹² Ievtukh V. (2009) *Etnichnist* [Ethnicity]: hlosarii. Kyiv: Vyd-vo NPU im. M. Drahomanova. (in Ukrainian)

¹³ Kalutska N. (2001) *Mystetska diialnist Oleksandra Koshytsia v konteksti muzyky XX storichchia* [Oleksandr Kosicez Artistic Activity in the Context of Twentieth-Century Music] (PhD Thesis), Kyiv. (in Ukrainian)

¹⁴ 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]: monohrafiia. Ivano-Frankivsk: Tipovit. (in Ukrainian)

¹⁵ Troshchynskiy V., Shevchenko A. (1999) *Ukrainci v sviti* [Ukrainians in the world]. Kyiv: Vydavnychiy dim «Alternatyv». (in Ukrainian)

¹⁶ Fabryka-Prottska O. (2017) *Diialnist hromadsko-kulturnykh lemkyvskykh orhanizatsii SShA, Kanady ta Ukrainy XX stolittia* [Activities of public and cultural Lemko organizations of the USA, Canada and Ukraine of the XX century]. *Pytannia kulturolohii*. Kyiv: KNUKiM, vyp. 33, pp. 109–118. (in Ukrainian)

¹⁷ Chernova K. (2007) *Ukrainska diaspora yak sotsiokulturna systema* [Ukrainian diaspora as a socio-cultural system]. Kyiv. nats. un-t im. T. Shevchenka. (in Ukrainian)

¹⁸ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizzhia XX – pochatku XXI stolittia* [Bandura art of the Ukrainian abroad of the XX – the beginning of the XXI century]: monohrafiia. Ivano-Frankivsk: Foliant. (in Ukrainian)

¹⁹ Mishalow V. (2019) *Tradysii, transformatsiia ta innovatsiia v bandurnomu vykonavstvi ukrainskoi diaspory Avstralii* [Tradition, transformation and innovation in the bandura performance of the Ukrainian diaspora in Australia]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seriia: Muzychne mystetstvo*. Kyiv, pp. 163–174. (in Ukrainian)

²⁰ Zheplynsky B. (2002) *Kobzarskymy stezhynamy* [By the Kobzars trails]. Lviv: Vyd-vo naukovi



folklore in the Ukrainian diaspora of North America is being studied in the dissertation of Nataliia Fedorniak²¹.

Due to the important function of preserving folklore heritage and its popularization in the world, in particular by means of bandura art, musical processing of folklore sources in the bandura, including in the Ukrainian diaspora environment, does not lose its relevance today and requires further research.

PROCESSING OF MUSICAL FOLKLORE: GENRE, STYLE AND FORMATIVE PRINCIPLES.

The spirituality and characteristic features of the Ukrainian nation are brightly and multifacetedly represented by folk art. Folklore is the spiritual heritage of the people and an indisputable source for the work of artists (composers, artists, writers and others), who often seek to preserve and use samples of folklore in their works. Thus, the authors either transform the genres of musical folklore into new forms, or leave the genres preserved, but in a new musical treatment.

Since the bearer of folklore is the people, so the constant changes taking place in society, respectively, have a significant impact on the manifestations of folk art. Important factors in the transformation of folklore are changes in its living environment and time factor. Various influences on musical folklore are due to general urbanization and the fact that folklore speakers, who lived mainly in villages, later changed their place of residence or were forcibly evicted. Or vice versa - the relocation of people from cities to the rural environment. In this way there is an exchange and mutual influence of folk and author's work, which over time is also folklorized. After all, if a song or other work is passed from mouth to mouth for a long time or played on musical instruments (by ear), their authorship is gradually erased and such works are considered folk²².

According to the researcher Sofia Hrytsa, musical folklore is divided into

biblioteki im. V. Stefanyka NAN Ukrainy. (in Ukrainian)

²¹ Fedorniak N. (2020) *Transformatsiia muzychnoi folklornoï tradytsii u seredovyschchi ukrainskoi diaspory Pivnichnoi Ameriky: istoryko-vykonavskyi aspekt* [Transformation of musical folklore tradition in the environment of the Ukrainian diaspora of North America: historical and performing aspect] (PhD Thesis), Lviv. nats. muz. akad. im. M. V. Lysenka. (in Ukrainian)

²² Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)

authentic (primary), which is transmitted orally and secondary, the reproduction of which takes place in a modified form, in a certain processing²³. When a folklore sample is to be processed (musical, literary, etc.), it is first recorded, and then either left unchanged, or a derivative work is created, which can grow into a separate author's vocal-instrumental or instrumental composition²⁴.

Interpretation of folklore in the field of musical processing, according to I. Lyashenko and I. Konovalova, means the reproduction of a special intonation and artistic image of the world in the context of national worldview, a factor in the implementation of «national spiritual idea» (mentality)²⁵. Musical processing of folklore is an effective tool in preserving and developing the best cultural traditions of the people.

Musicologist H. Kon'kova noted that the intensive appeal of composers to musical folklore affected the choice of image and content direction in their work in general, as well as means of expression, which undoubtedly had a significant impact on the development of genres. And from the second half of the XXth century, during the author's elaboration of samples of musical folklore, the changes in the fricative, melodic, and rhythmic structure of the original sources, which were necessary for the embodiment of a specific creative thought in the genres chosen by the composers, began to stand out²⁶.

Researcher of musical folklore I. Zemtsovsky saw the use of folk songs as one of the ways to introduce folklore material in other forms and styles of musical art. The scientist rightly argued that in the compositional and folklore relations there is an interaction with the corresponding mutual influence, which contributes to the emergence of new interesting works²⁷.

Scientist G. Golovinsky pointed to the two approaches of the folklore musical study. The first one preserves genre signs of a folklore and as a result

²³ Hrytsa S. (2002) *Transmissiia folklornoï tradytsii: Etnomuzykoznavchi rozvidky* [Transmission of folk tradition: Ethnomusicological explorations]. Ternopil: Aston. (in Ukrainian)

²⁴ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)

²⁵ Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materiali khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv. (in Ukrainian)

²⁶ Konkova H. (1985) *Tradytsii i novatorstvo v rozvytku zhanriv suchasnoi ukrainskoi muzyky* [Traditions and innovation in the development of genres of the modern Ukrainian music]. Kyiv: Muzychna Ukraina, p. 47. (in Ukrainian)

²⁷ Zemczovskij I. (1977) *Fol'klor i kompozitor: Teoreticheskie etyudy* [Folklore and composer: Theoretical studies]. Leningrad: Sovetskij kompozitor. (in Russian)

of the second there is its stylistic transformation with the corresponding changes at which the melody or its fragments, partially a rhythm and a mode remain recognizable. The second version of the study of folklore is in-depth and in fact is one of the means of expressing musical thought in professional composition²⁸.

Researcher Lyubov Bushuyeva determined that the level of preservation of the folk first in the arrangement depends on the ultimate goal of the composer. If the artist seeks to preserve the pattern of musical folklore, then he, leaving unchanged its structure, is guided by the possibilities that are directly in the folklore work. If the author wants to embody a creative idea in a new vision, to create a new composition, he uses only certain elements of the folk source and uses genres and tools that are completely unrelated to folklore²⁹.

Works of musical folklore and songs of literary origin, falling into the hands of composers, thanks to the creative author's processing, are often transformed into new instrumental forms. Musicologist M. Mikhailov wrote that creativity as a concept encompasses two interacting origins: given (intonation stock, genre, style, ideological purpose and general artistic concept of the work), which is responsible for preserving and reproducing tradition, and the need to rethink it (the concept of innovation)³⁰. The elements of folklore chosen by the composer are subject to internal rethinking, i.e. processing, transformation, the stage of which is determined and directly depends on various objective and subjective factors. According to M. Mykhailov, the connection that exists between the initial and final stages of creating a musical composition depends on the essence of the traditions concept, various influences, etc. The concept of communication includes a certain intonation-semantic identity, which plays an important role in understanding the processes that take place in musical thinking, because the composer's consciousness organically combines intonation-content and formal aspects. In this case, the meaningful first, in particular the intonation-shaped plane, serves as a leading link between the folklore source and the new work. The connection

²⁸ Golovinskij G. (1981) *Kompozitor i fol'klor: Iz opy'ta masterov XIX–XX vekov. Ocherki* [Composer and folklore: From the experience of masters of the XIX–XX centuries. Essays]. Moskva: Muzy'ka, p. 51. (in Russian)

²⁹ Bushuyeva L. I. (2008) *Fenomen obrabotki chuvashskoj narodnoj pesni v tvorchestve kompozitorov: k probleme kompozitors'kogo fol'klorizma* [The phenomenon of processing Chuvash folk songs in the works of composers: to the problem of composers folklore] (PhD Thesis), Kazan'. (in Russian)

³⁰ Mikhajlov M. (1981) *Stil' v muzy'ke* [Style in the music]: issledovanie. Leningrad: Muzy'ka, p. 55. (in Russian)

between them directly depends on the number of folklore elements used and the stage of their transformation³¹.

I. Lyashenko noted that musical processing in the classical sense should be based on an ethnographic approach to music. The very concept of ethnographic approach covers the direct processing (including harmonization) of samples of musical folklore, as well as their use as an intonation-thematic basis, followed by embodiment in other genres used by composers in their work. In this I. Lyashenko saw a scientific concept based on the study of such processes as the origin, polishing, migration of sources of musical folklore in the folk environment, and the aesthetic base of the artist is inextricably linked with this concept, which identifies his national musical consciousness³².

Tamara Nevinchana, while researching folklore-compositional connections in music, was guided by the classification proposed by Mykola Hordiychuk. She formulated three trends in the use and reproduction of folklore sources in the works of professional composers: 1) the use of folk melodies as a basic thematic material; 2) the creation of original themes, similar in spirit to folk with their subsequent development; 3) a combination of the above-mentioned two trends with the advantage of one of them³³.

Elaboration and, accordingly, transformation of a folklore work has different stages and is carried out in different ways. According to I. Dmytruk, as a result, for example, of a bandura transcription, a transformation of a work in the original created for another instrument or performance composition is possible, in which two authorial systems interact: the composer's original and the transcriber's work. At the same time, the advantage of the latter gives the folklore sample, in addition to technical-expressive and textural changes, a new intonation, rhythmic, fricative and harmonious color. Along with transcription I. Dmytruk singled out musical processing as another kind of reflective (secondary) work, where the main is the interpretive rethinking of the composer's folklore source, and also stressed the importance of creative individual handwriting of the translator, which is necessary for rethinking of folklore samples intonations, rhythmic deviations, variety of harmony, possible introduction of elements of improvisation to the accompaniment³⁴.

³¹ Ibid, p. 59.

³² Liashenko I. (1973) *Natsionalni tradytsii v muzytsi yak istorychni protses* [National traditions in music as a historical process]. Kyiv: Muzychna Ukraina, p. 164. (in Ukrainian)

³³ Nevenchanaya T. (1982) *Igor' Shamo* [Igor Shamo]. Kiyiv: Muzichna Ukrayina, p. 19. (in Russian)

³⁴ Dmytruk I. (2009) *Zhanr perekladu ta yoho riznovydy v suchasnomu bandurnomu mystetstvi* [The genre of translation and its varieties in modern bandura art] (PhD Thesis), Lviv (in Ukrainian)

I. Dmytruk divided vocal and instrumental arrangements, as well as transcriptions, into two types - strict and free. In strict finishes, the parameters of the original are almost completely preserved. In the free – the artistic and figurative concept of the work is transformed, including the use of their own original material. Instrumental innovations can be embodied in the form of variations, fantasies, suites³⁵.

According to V. Dutchak, one of the ways to carry out musical processing is arranging, which as a special kind of creativity combines two artistic systems (original and new version), two types of thinking (author and translator), two styles (in which the work is created and actually worldview of the arranger, the style of his time)³⁶. The author points out that in the work selected for translation, the greatest changes (with constant melody, harmony, form, tempo, dynamics) are the timbre, texture and touches of the original. A thorough analysis of the harmonious fabric of the work is necessary. It is also mandatory to test the translated work on stage, which is the final stage of the arrangement³⁷.

At the beginning of the XXI century characteristic mixing of distant genres of professional and folk music, different elements of styles, etc., which gives rise to new works of art, which arose as a result of creative rethinking and musical processing of folklore. However, vocal-instrumental processing of folklore samples and thematically related works remains popular. Due to this treatment, the vocal nature of the genres is preserved in the works, but in combination with the instrumental accompaniment, the works mainly migrate from the sphere of the folklore environment to the stage academic one.

According to I. Konovalova, musical processing of folklore is the most traditional plane of composers' creative search. It is through music that the special connection between ancient and modern life is highlighted. I. Konovalova argues that the musical treatment of folklore in composer's work is the result of «interlayer (ethno-traditional – academic), inter-stylistic (individual style – national style) cooperation in the context of cultural dialogue «composer – folklore»³⁸.

³⁵ Ibid, p. 14

³⁶ Dutchak V. (2001) *Aranzhuvannia dlia bandury: navchalno-metodychnyi posibnyk* [Arrangement for a bandura: a textbook]. Ivano-Frankivsk: Plai, p. 8. (in Ukrainian)

³⁷ Ibid, pp. 28–29.

³⁸ Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materiali khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv, pp. 133–134. (in Ukrainian)

THEORETICAL PRINCIPLES OF INSTRUMENTAL AND VOCAL-INSTRUMENTAL PROCESSING OF MUSICAL FOLKLORE.

Musical processing of folklore is a kind of the transition way, transformation from the primary environment into a stage, concert or educational-practical or other performing environment, which provides for the presence of listeners. Processing is carried out in accordance with a certain period of time and by means that are specific to a particular, specific period³⁹. Musical arrangement and all its varieties (arrangement, harmonization, transcription, transposition, etc.) are an integral element of musical transformation and are an effective means to replenish the repertoire of musical art, including the art of playing the bandura⁴⁰.

In the bandura repertoire at different times there were various genres of folk and author's works, which were performed accompanied by a bandura in their own author's interpretation. They usually contained elements of improvisation, as performers could involuntarily make minor changes to literary and musical texts during their performance. However, the term «processing» in kobzar art became relevant only in the XXth century. A special variant of musical processing is improvisation, which differs from other variants in that it is created directly during the performance of the work. Improvisation was most characteristic of folk music, including the work of kobzars and bandura players⁴¹.

Since the bandura art of the XXth century. could be attributed to solo performances, respectively, in the early XXth century, the solo vocal-instrumental arrangements for one voice prevailed, accompanied by a bandura

³⁹ Duda L. (2011) Spetsyfika zhanru obrobky narodnoi pisni v suchasnomu bandurnomu repertuari (na prykladi pisni «Taka yii dolia») [Specifics of the genre of folk song processing in the modern bandura repertoire (on the example of the song «Such is her destiny»]. *Zbirnyk naukovykh prats molodykh vchenykh Drohobyskoho derzhavnogo pedahohichnoho universytetu imeni Ivana Franka: materialy II Vseukrainskoi naukovo-praktychnoi konferentsii «Tvorchist kompozytoriv Ukrainy dlia narodnykh instrumentiv», prysviachenoi 75-richchiu vid dnia narodzhennia vydatnoho ukrainskoho kompozytora Viktora Vlasova* (DDPU im. Ivana Franka, 2 hrudnia 2011 r., m. Droshobych) / Redaktor-uporiadnyk A. Dushnyi. Drohobych: Redaktsiino-vydavnychi viddil Drohobyskoho derzhavnogo pedahohichnoho universytetu imeni Ivana Franka. Vyp. 2, p. 25. (in Ukrainian)

⁴⁰ Duda L. (2009) Teoretychni zasady obrobky folkloru kriz pryzmu zhanrovoi spetsyfiki bandurnoho repertuaru [Theoretical principles of folklore processing through the prism of genre specificity of bandura repertoire]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Vyp. 15–16, Ivano-Frankivsk, p. 187. (in Ukrainian)

⁴¹ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk, p. 82. (in Ukrainian)



and instrumental arrangements of folk songs or dance melodies (hopaks, metelytsias, kozachoks, waltzes, etc.) for solo performance on a bandura. And only later, with the advent of ensemble performance, arrangements of folk songs or instrumental melodies for ensemble vocal-instrumental or instrumental performance appeared⁴².

Over time, the tradition of oral transmission of the repertoire changed to written. Artists who had a musical notation had the opportunity to study works from sheet collections. As a result, improvisation, as a special kind of arrangement, remained predominant only in the art of singers who retained the authentic form of performance. And bandura concert performers had to adapt to the new conditions and requirements of the stage performance and perform other works that had passed a certain preliminary audition and were approved and included in the concert program. They could no longer freely make changes to the texts of works directly during the performance, but performed the studied texts that corresponded to the written original.

When the bandura, thanks to the tireless work of professionals who improved the bandura both in Ukraine and in the Ukrainian diaspora (Hnat Khotkevych, Oleksandr Kornievsky, Ivan Sklyar, Vasyl Yemets, Semen Lastovych-Chulivsky, Volodymyr Tuzychenko, Vasyl Herasymenko, etc.) became more technically and acoustically advanced, the possibilities of creating musical arrangements, including developments in the field of folklore, also expanded.

Vocal-instrumental arrangements of folk songs for voice accompanied by a bandura, as well as instrumental arrangements of folk dance melodies were first created by bandura performers. Over time, the bandura class was joined by professional bandura teachers and composers, who began to actively replenish the treasury of original works of the bandura repertoire. Translations for bandura works written in the original for other performers or instruments (Mykola Kolessa, Mykola Leontovych and others) also gained popularity. Examples of creative reincarnation of musical folklore, which resulted in the appearance of new bright works, can often be found in the works of Sergii Bashtan, Oksana Herasymenko, Mykola Dremluga, Konstantin Myaskov, Yuri Oliinyk, Hnat Khotkevych and others.

Samples of musical folklore in composition and performance for the

⁴² Kohut L. (2004) Zhanr obrobky ukrainskoi narodnoi pisni v bandurnomu repertuari. Istoriia ta suchasnist [Genre of Ukrainian folk song arrangement in the bandura repertoire. History and modernity]. *Evryka – V: zb. stud. nauk. prats.* Ivano-Frankivsk: Plai, p. 124. (in Ukrainian)

bandura are transformed in different ways. There are several types of elaboration of the folklore sample, in particular, authentic, classical and modern, as well as author's and complex creative approaches⁴³. In the modern bandura repertoire their combination is often observed (authentic – with classical, classical – with modern, etc.). The author's creative approach, in addition to its inherent features, may contain elements of almost all features of authentic, classical and modern types of music processing of folk genres (Y. Oliinyk, instrumental miniature for bandura «Shchedryk»)⁴⁴.

The authentic method involves the full preservation of the melody, text, rhythm, size, genre. Harmonious filling is carried out according to the melody of the selected work and is often based on folk tones. This method was characteristic mainly of the works of ancient kobzars-bandura players, who reproduced dumas, folk songs accompanied by a bandura, leaving the melody unchanged and making some minor changes in the accompaniment. This method requires direct communication with the bearer of the folklore sample. Also in modern conditions it is possible to listen to recordings of relevant works on audio or video streaming platforms.

The classical method involves the creation of vocal-instrumental or instrumental musical arrangement in a clearly defined key. Lyrical songs are characterized by the use of harmonic and melodic minor. Another characteristic feature of the classical method is the alternate use of parallel tonalities in one work (minor chant alternates with a major chorus or vice versa). With the classical approach, the tempo and size can change throughout the work, and the melody and rhythm remain stable. Complementarity (filling pauses) is also a characteristic feature of this method.

Modern principles of musical processing of folk song genres contain many features of the classical method. However, in addition to the classical treatment, the modern approach may involve the following: double transformation (processing of a previously modified folklore work); changing the genre of the original source; adding the sound of another musical instrument, except for the bandura (reed pipe, flute, violin, etc.); use of non-traditional methods of playing the bandura (hitting the soundboard, playing

⁴³ Duda L. (2009) *Teoretychni zasady obrobky folkloru kriz pryzmu zhanrovoi spetsyfiky bandurnoho repertuaru* [Theoretical principles of folklore processing through the prism of genre specificity of bandura repertoire]. *Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo*. Vyp. 15–16, Ivano-Frankivsk, p. 189. (in Ukrainian)

⁴⁴ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. p. 87. (in Ukrainian)



nearby the stand or behind the stand; glissando of different types, etc.); the use of «instrumental theater» (elements of dance, various scenery, etc., when the song itself as a genre remains, but is presented as a theatrical action). The modern approach can rewrite the literary processing of the text in order to actualize it in a particular period of time⁴⁵.

Under the conditions of the author's approach to the processing of the folklore sample, a combination of the features of the previously considered principles of processing is envisaged. Artists actually create new bright individual works for voice accompanied by a bandura or instrumental works to be performed on a bandura using folklore motifs, which are clearly heard in the works. Also, the title of such a work may contain a part of the title of the corresponding folklore sample. If the author has used several folk melodies or songs, then such a work can be called, for example, fantasy or variations on folk themes of carols or spring songs or other used genres of musical folklore.

A complex, combined method of processing, which is mainly inherent in instrumental forms of reincarnation of an authentic folklore sample, can even affect the genre of a new work (new works can be instrumental genres miniature, fantasy, variations, parts of suites, concerts, etc.).

The analyzed approaches to the processing of samples of musical folklore are considered not in a certain time space, but on the basis of composition and performance. Of course, the first can be considered the emergence of an authentic method of processing, when the author of the accompaniment or work as a whole and the performer was one person. But this does not mean that after the emergence of the classical method, the authentic disappeared in bandura art and was completely replaced by classical, and classical, at one time, modern.

All methods of processing musical folklore are in interaction with each other and are used in composition, especially for the bandura.

The results of processing samples of folk music in composition, in particular for the bandura, are different: from arrangements with maximum preservation of the original source to new works using folklore quotes or veiled fragments of folk songs or instrumental melodies.

It should be noted that when the vocal-instrumental arrangement of the original source genre remains largely unchanged, the instrumental rethinking often involves the transformation with the subsequent change of the genre of the folklore work.

⁴⁵ Ibid, p. 89.

With the development of Ukrainian musical art, including bandura, improvisation, as a kind of arrangement, remains a characteristic feature even in modern works that contain elements of samples of folk music or thematically related to it. The improvisation of such a plan is nowadays recorded in sheets⁴⁶.

Theoretical principles of creative approaches to the processing of musical folklore in the vocal-instrumental and instrumental works of bandura performers and composers for bandura are often determined by the specifics of the bandura instrument - its folk origin and the corresponding natural sound of musical folklore or their motifs in the new embodiment (vocal-instrumental, instrumental, solo and ensemble) with the preservation of the original source genre or new compositions, which use folklore themes.

Thus, authors (bandura performers, composers) adapt their chosen folklore samples, or works close to folk for voice accompanied by a bandura or rethinking the work, embody it in an instrumental perspective, which leads to the emergence of new instrumental works in academic forms. As a result of high-quality musical processing, the performing environment and the initial purpose of genres of musical folklore change, which does not diminish the value of the folklore sample, but, on the contrary, prevents its oblivion and loss.

PRACTICAL METHODS OF FOLKLORE PROCESSING IN BANDURA WORKS OF THE UKRAINIAN DIASPORA ARTISTS.

Among the artists of Ukrainian abroad, in whose creative works there are samples of musical folklore, particularly in bandura processing, the names of Leonid Haydamaka, Olga Herasymenko-Oliinyk, Hryhoriy Kytasty, Roman Levytsky, Viktor Mishalow, Yuriy Oliinyk, Petro Potapenko, Mykhailo Teliga, Zinovii Shtokalko, etc. are known.

Talented bandura player, public figure M. Teliga (1900–1942) published the first musical edition for voice accompanied by a bandura: «Our Song (Nasha pishnia) – Collection of Ukrainian Folk Dumas and Songs accompanied by a bandura» (Prague, 1926)⁴⁷. The collection includes vocal-instrumental arrangements of folk songs and instrumental works with the folklore basis of M. Teliga, K. Mohyla, P. Zavorytsky – members of the society «Kobzar»⁴⁸. In the

⁴⁶ Ibid, p. 62.

⁴⁷ *Nasha pishnia – Zbirnyk ukrainskykh narodnykh dum i pisen z provodom bandury* [Our song – Collection of Ukrainian folk dumas and songs by the bandura accompaniment], Zbirnyk pershyi. – Praha: Vydannia t-va «Kobzar», 1926. (in Ukrainian)

⁴⁸ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI*



vocal-instrumental arrangements included in the collection, the classical method of folklore processing is dominant. For example, Cossack historical songs «Oh, the reapers are reaping on the mountain (Oi na hori ta i zhenci zhnut')», «About the death of a Cossack (Pro smert' kozaka)», «About Maxim Zaliznyak (Pro Maksyma Zalizniaka)», «Tarasova night (Tarasova nich)», humorous «Come out, Hrytsiu, to the street (Vyjdy Grytsiu na vulytsiu)», arranged by M. Teliga. Bandura accompaniments are convenient to perform on a bandura, enrich and emphasize the melodies of songs. In such adaptations, the authors preserved the genre of the original source. In instrumental works, folklore samples were transformed from the song genre into the genre of instrumental miniature. For example, the play «Both makes noise and buzzes (I shumyt' i hude)» by K. Mohyla, which was based on the humorous dance song of the same name. And M. Teliga created the play «Kozak» based on the folk dance of the same name.

Another example of a sheet publication that was published in the Ukrainian diaspora (USA) and contains interesting arrangements for mixed choir and bandura is the book «A tape by tape. Marching Songs for Mixed Choir and Bandura (A lenta za lentoyu. Marshovi pisni na mishanyi khor i banduru)» by R. Levytsky (1908–1999)⁴⁹. The music collection contains seven works. R. Levytsky created musical accompaniments to the obviously popular at that time shooting and insurgent songs. It is worth noting that in Ukraine at that time their performance and publishing were officially banned.

For example, the solemn-patriotic song «Tape by Tape (Lenta za Lentoyu)» and the historical folk song about the Sich Riflemen «Guys, let's go (Khloptsi pidemo)» are designed for a mixed bandura band. The bandura accompaniment created by R. Levytsky contains mainly a chord texture in the right hand and a harmonic base (bass) in the left. And bright introductions and replays, as well as accompaniment in general, emphasize the marching and fighting mood of the songs. The collection also includes a ballad folk song about Sich Riflemen «Give, girl, a farewell pen (Podai, divchyno, ruchku na proshchannia)», which, like the previous ones, was written in a marching character. However, it differs in the variety of choral performance with constant musical accompaniment.

stolittia [Bandura art of the Ukrainian abroad of the XX – the beginning of the XXI century]: monohrafiia. Ivano-Frankivsk: Foliant, p. 90. (in Ukrainian)

⁴⁹ Levytsky R. (ed.) (1959) *Lenta za lentoiu. Marshovi pisni na mishanyi khor i banduru* [Tape after tape. Marching songs on mixed choir and bandura]. Niu-York : Vydavnytstvo «Hoverlia». (in Ukrainian)

The author of the arrangements preferred the classical method of processing folk songs. In addition, the collection includes the author's vocal and instrumental work by R. Levytsky on the words of Taras Shevchenko «Hamaliya».

According to the author of the collection, he tried to write the simplest possible musical accompaniment to the songs to make it convenient and easy to play on a bandura⁵⁰.

Zinovi Shtokalko (1920–1968) was a well-known bandura player who was born in Ukraine in the Ternopil region and emigrated to the United States (New York), where he lived and worked until the end of his life. Z. Shtokalko worked on more than 300 folklore works for voice accompanied by a bandura, including thoughts («On the Cossack Holota (Pro kozaka Holotu)», «On Olexiy Popovych (Pro Oleksiya Popovycha)», chants «On Truth (Pro pravdu)», «Orphan (Syritka)», «On the Last Judgment (Pro Strashnyi sud)» and kobzar songs («Kisil», «About Khoma and Yarema (Pro Khomu ta Yaremu)», «Noblewoman (Dvorianka)», historical and Cossack songs («Baida», «About Sava Chaly (Pro Savu Chaloho)», «Tatar attack (Tatarsky napad)»; «Oh, grove, mother (Oi hai, maty)», «Oh, don't scare, owl (Oi ne puhai, puhachenku)», ballads «In Kyiv on the market (U Kyevi na rynku)», social and family songs «Yes, the hand hurt (Ta boliat' ruchky)», «Oh, i did not sleep at night (Oi ne spav ya nichku)», «A small bird flies in the field (Ptychka nevelychka v poliu litaye)», «My house is chopped (Khata moya rublenaya)», «Three Cossacks have arrived», etc.), humorous and table songs («Oh, the godfather courted the godmother (Oi kum do kumy zalytsiavsia)», «My father told me (Kazav meni bat'ko)», «Oh, the hoop broke (Oi lopnuv obruch)», «You said: come, come (Ty skazala pryjdy, pryjdy)», «Crystal bowl (Kryshtaleva chara)», as well as arrangements of songs of literary origin «Wind, blow to Ukraine (Poviy, vitre, na Vkrainu)», etc. Most of the arrangements of songs by Z. Shtokalko were published in the collection «Kobza», published in 1997⁵¹.

When working on folklore sources, the artist preserved their genre structure, melody and submitted full-fledged texts as much as possible. Bandura accompaniment in his arrangements harmoniously complements folk songs, enhances the dynamics of reproduction of the content of works, naturally emphasizes the authenticity of kobzar dumas and other songs that

⁵⁰ Ibid, p. 3.

⁵¹ Shtokalko Z. (1997) *Kobza* [Kobza]. Kyiv – Toronto – Edmonton: Vyd-vo Kanadskoho in-tu ukrainskykh studi: Takson. (in Ukrainian)

were originally performed by kobzars. It is worth noting that Z. Shtokalko's adaptations are characterized by authentic, classical, combined and authorial approaches to the processing of folklore samples.

There are many adaptations of folk songs in the artistic work of P. Potapenko (1914-1999). In particular, in 1993 the world saw the publication of a sheet music collection «Under the Silver Bell Bandura» («Pid sribnyi dzvin bandur»), which included arrangements and arrangements by V. Bozhyk, H. Kytasty, V. Umanets and others, but most of the arrangements belong to the hand of P. Potapenko⁵². The artist collected folklore genres, which were specific to bandura art, and worked them out for ensemble performance. Among them are «Lirnytsia-Kobzar Psalm of the XVII century», «Duma about the Cossack Nechay» (music by Denis Sichynsky), historical and Cossack songs «The wind blows, the wind blows violently (Vie viter, vie liutyi)», «Why the oak is not green (Chom dub ne zelenyi)», riddle song «Oh there, at valley (Oi tam, pry dolyni)», Chumak «Oh, the carts came from Ukraine (Oi naikhaly vozy z Ukrainy)», carols «The universe was having fun (Vselennaia veselysia)», «Let's all have fun (Rozveselimsia vsi)», «Joy came from heaven (Radist' nam z neba pryishla)» and others, adapted for male ensemble performance accompanied by banduras. In these examples, the author has preserved the genres of folklore samples and another characteristic feature – male performance.

For the women's ensemble, P. Potapenko also created no less than an original musical arrangement of folk songs, apparently taking into account the original purpose of the works. For example, in the arrangement of the Ukrainian folk song «Lullaby (Kolyskova)» the dominant role belongs to the soloist as a woman-mother, and the ensemble accompanied by banduras – supporting accompanist⁵³. And in the round-robin game spring song «Oh, don't grow up, dill (Oi ne rosty, krope)» the manner of a girl's collective performance is preserved, which is typical for the reproduction of spring rituals. Arrangements of Ukrainian folk songs about love «Small rain is coming (Driben doshchych ide)»,

⁵² *Pid sribnyi dzvin bandur. 1. Z repertuaru Kapely bandurystiv im. T. Shevchenka ta Divochoi kapely bandurystok m. Detroit, SSa* [Under the silver bell of the bandura. 1. From the repertoire of the Bandura Band. Taras Shevchenko and the Maiden Bandura Band of Detroit, USA] uporiadkuvannia, obrobka, aranzhuvannia Petra Potapenka, stattia M. Hordiichuka. Kyiv: Muzychna Ukraina, 1993. (in Ukrainian)

⁵³ Duda L. (2014) Transformatsiia pisennykh zhanriv rodyнно-obriadovoho folkloru u bandurnii tvorchosti [Transformation of the song genres of family and ritual folklore in the bandura creativity] *Naukovi zapysky Ternopilskoho natsionalnoho pedahohichnoho universytetu imeni Volodymyra Hnatiuka. Seriya: Mystetstvoznavstvo* / za red. O.S. Smoliaka. Ternopil: Vyd-vo TPNU im. V. Hnatiuka, Vyp. 3, p. 17. (in Ukrainian)

«Oh, I'll go outside (Oi vyidu ja na vulytsiu)», etc., composed for female ensemble performance, also attract attention.

In general, P. Potapenko was dominated by the classical approach to the creation of musical arrangements. A well-composed bandura accompaniment of selected folk genres emphasized the beauty, melody and power of Ukrainian folk songs.

A striking example of the author's approach in the development of folk genres in bandura art are instrumental compositions for solo performance by a bandura virtuoso from Canada V. Mishalow (b. 1960). In particular, the ballad song «Oh, don't go, Hrytsiu (Oi ne khody Hrytsiu)» became the basis for the creation of instrumental variations of the same name. Due to textural changes, tempo modifications, various dynamic solutions, the artist originally conveyed the content of the vocal ballad in the instrumental work, which took a worthy place in the academic bandura work⁵⁴. An equally valuable example of the author's method of processing folk songs is «Christmas Fantasy (Rizdviana fantazia)» by V. Mishalow, where the author used as one of the leading themes the melody of the carol «New Joy Has Come (Nova radist' stala)».

Yuriy Oliinyk (b. 1931) is a well-known composer of the Ukrainian diaspora in the United States. He wrote numerous compositions, among which stand out and bright, full of folklore motifs, works for bandura. An example of the instrumental transformation of the winter calendar-ritual genre into an instrumental miniature is the play «Shchedryk». The author rethought the already created treatment of «Shchedryk», carried out by M. Leontovych. By various means of musical expression, using the rich technical and timbre capabilities of the bandura, the composer embodied the choral version of the famous Christmas carol in instrumental arrangement, where one bandura reproduces the sound of the whole choir. In addition, the instrumental miniatures of Y. Oliinyk's «Galician» and «Carpathian» sketches are full of folk motifs. In particular, the rich fricative and rhythmic palette used by the author fully corresponds to the melody of the regions by which the works are named. The general character in the works is dance. The playfulness of the compositions is given by frequent modifications of the tempo, as well as chromatisms in the melody, which on the one hand convey the features of the Galician and Carpathian mentality, on the other – represent the rich technical

⁵⁴ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk, p. 120. (in Ukrainian)

and expressive capabilities of the bandura⁵⁵.

An example of using folk songs about love as a material for creating new works for bandura, as a solo instrument in combination with a symphony orchestra is the «Romantic» concert of Y. Oliinyk, in which the author quoted the melodies of two Ukrainian folk songs about love «Oh, I'll break rose flower (Oi zirvu ya z rozhi kvitku)», «Oh in the cherry orchard (Oi u vyshnevomu sadu)». And in Concerto № 4 («Trypilsky») for bandura with symphony orchestra the composer, trying to recreate archaic motives, used samples of musical folklore more veiledly: in the first part the epic spirit of the archaic past is felt, however quotations of concrete national melodies are not traced. And in the second part of the «Trypilsky» concert the artist used the melody of the folk song about love «Birds flew over the water (Letiv ptashok ponad vodu)», in the third part – the melody of a dance song «Hey, Ivane»⁵⁶.

Olga Herasymenko-Oliinyk (b. 1958) is a bandura player, the daughter of Vasyl Herasymenko, the founder of the Lviv Academic School of Bandura Playing, Y. Oliinyk's wife is the author of musical folklore adaptations, developed for bandura beginners. Mostly music collections, arranged by O. Herasymenko-Oliinyk, contain melodies of folk dances, as well as humorous, satirical songs, adapted for performance on one bandura or bandura ensemble.

The first collection consists of instrumental miniatures of famous lyrical songs «Oh, you girl, engaged (Oi ty divchyno zaruchenaia)», «I would take a bandura (Vziav by ia banduru)», humorous «Oh, the hoop broke (Oi lopnuv obruch)», «Oh, the girl walked along the shore (Oi khodyla divchyna berezhkom)», «Let me, mother (Dozvol' meni, maty)», folk dance tunes «Arkan», «Kholonivska Polka» and others, written in musical notation available for beginners. The classic author's approach is observed in the works. Genres of folklore samples are transformed from songs or music to dances into instrumental miniatures intended for stage or educational-practical performance. Although, such works can be used to voice theatrical

⁵⁵ Duda L. (2019) Transformatsiia folklornykh zhanriv u bandurnii tvorchosti ukrainskoi diaspory [Transformation of folklore genres in bandura creativity of the Ukrainian diaspora] *Muzychne mystetstvo XXI stolittia – istoriia, teoriia, praktyka: zbirnyk naukovykh prats instytutu muzychnoho mystetstva Drohobyt'skoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka / zahalna redaktsiia ta uporiadkuvannia* A. Dushnoho. Drohobych – Keltse – Kaunas – Almaty – Baku: Posvit, Vyp. 5, p. 366. (in Ukrainian)

⁵⁶ Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk, p. 76. (in Ukrainian)

performances, the participants of which are young people (mainly to voice the spring ritual themes).

The collection of instrumental miniatures № 2, edited by Olga Herasymenko contains adaptations of various authors, representatives of the diaspora (Y. Kytasty, O. Herasymenko-Oliinyk, K. Misevych, V. Mishalow, Z. Shtokalko) and Ukraine (A. Bobyr, M. Hvoz, V. Kabachok).

O. Herasymenko-Oliinyk's music collections are relevant abroad and in Ukraine and in modern time, serve as a good educational material, acquaint bandura beginners with bandura playing and Ukrainian folklore⁵⁷.

Thus, the analyzed examples in the composition and performance of artists of the Ukrainian diaspora indicate the frequent use and, accordingly, the further transformation of samples of musical folklore, in particular in bandura art. The authors, referring to folklore sources, mainly preserve the genre of the original source in the implementation of vocal-instrumental arrangements. During the instrumental transformation there is a change of genre (song – instrumental work) for a solo bandura or a bandura ensemble.

CONCLUSIONS.

Thus, the transformation of musical folklore is a constant phenomenon that has caused and continues to cause the emergence of new genres in professional composition and performance in Ukraine and among the Ukrainian diaspora. The most popular genres, which use musical folklore in instrumental music, in particular, creativity for the bandura, are variations, fantasies, miniatures. In the vocal-instrumental - arrangements of Ukrainian folk songs, arrangements of author's, which later became folk.

Preservation of the genre of the original source is more characteristic of vocal and instrumental music, namely for arrangements of folk songs. At instrumental processing the genre of a folklore sample is transformed into genres of instrumental music.

Musical arrangements of folklore genres in the bandura are divided into vocal-instrumental and instrumental for solo or ensemble performance. They are written by bandura performers and composers who use authentic, classical, modern, authorial and complex methods that are closely intertwined

⁵⁷ Duda L. (2015) Transformatsiia tantsiuvalnykh folklornykh dzherel u tvorchosti dlia bandury [Transformation of the dance folklore sources in the creativity for the bandura]. *Aktualni pytannia humanitarnykh nauk: mizhvuzivskyi zbirnyk naukovykh prats molodykh vchenykh Drohobyt'skoho derzhavnogo pedahohichnoho universytetu imeni Ivana Franka* / redaktery-uporiadnyky V. Ilnytskyi, A. Dushnyi, I. Zymomria, vyp. 13. Drohobych: Posvit, p. 100. (in Ukrainian)

to process folklore. In most cases, the authentic method of processing folklore is inherent in the processing of dumas, historical songs, chants and other works that are essential for the art of kobza, as its use ensures maximum preservation of folklore. The classical method is most characteristic for vocal-instrumental arrangements of folk songs performed by bandura performers, the author's, combined – for instrumental creativity; a modern approach, combined with all other approaches, especially authorial and combined – for professional composition for solo bandura and in combination with other instruments.

Genres of musical folklore are an almost inexhaustible source for composition, as it is replenished with new works that reflect a certain period of time, historical period, new living conditions and life of people and more.

REFERENCES:

- [1] Bushuyeva L. (2008) *Fenomen obrabotki chuvashskoj narodnoj pesni v tvorchestve kompozitorov: k probleme kompozitors'kogo fol'klorizma* [The phenomenon of processing Chuvash folk songs in the works of composers: to the problem of composers folklore] (PhD Thesis), Kazan'. (in Russian)
- [2] Chernova K. (2007) *Ukrainska diaspora yak sotsiokulturna systema* [Ukrainian diaspora as a socio-cultural system]. Kyiv. nats. un-t im. T. Shevchenka. (in Ukrainian)
- [3] Davydov M. (1977) *Teoretychni osnovy perekladennia instrumentalnykh tvoriv dlia baiana* [Theoretical bases of translation of instrumental works for bayan]. Kyiv: Muzychna Ukraina. (in Ukrainian)
- [4] Dmytruk I. (2009) *Zhanr perekladu ta yoho riznovydy v suchasnomu bandurnomu mystetstvi* [The genre of translation and its varieties in modern bandura art] (PhD Thesis), Lviv (in Ukrainian)
- [5] Duda L. (2009) *Teoretychni zasady obrobky folkloru kriz pryzmu zhanrovoi spetsyfiky bandurnoho repertuaru* [Theoretical principles of folklore processing through the prism of genre specificity of bandura repertoire]. *Visnyk Prykarpatskoho universytetu. Mystetstvovnavstvo*. Vyp. 15–16, Ivano-Frankivsk (in Ukrainian)
- [6] Duda L. (2011) *Spetsyfika zhanru obrobky narodnoi pisni v suchasnomu bandurnomu repertuari (na prykladi pisni «Taka yii dolia»)* [Specifics of the genre of folk song processing in the modern bandura repertoire (on the example of the song «Such is her destiny»]. *Zbirnyk naukovykh prats molodykh vchenykh Drohobyskoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka: materialy II Vseukrainskoi naukovo-praktychnoi konferentsii «Tvorchist kompozytoriv Ukrainy dlia narodnykh instrumentiv», prysviachenoi 75-richchiu vid dnia narodzhennia vydatnoho ukrainskoho kompozytora Viktora Vlasova* (DDPU im. Ivana Franka, 2 hrudnia 2011 r., m. Droshobych) / Redaktor-uporiadnyk A. Dushnyi. Drohobych: Redaktsiino-vydavnychiy viddil Drohobyskoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka. Vyp. 2 (in Ukrainian)
- [7] Duda L. (2014) *Transformatsiia pisennykh zhanriv rodynno-obriadovoho folkloru u bandurnii tvorchosti* [Transformation of the song genres of family and ritual folklore in the bandura creativity] *Naukovi zapysky Ternopilskoho natsionalnoho pedahohichnoho universytetu imeni Volodymyra Hnatiuka. Seriya: Mystetstvovnavstvo / za red. O.S. Smoliaka*. Ternopil: Vyd-vo TPNU im. V. Hnatiuka, Vyp. 3. (in Ukrainian)



- [8] Duda L. (2015) Transformatsiia tantsiuvalnykh folklornykh dzherel u tvorchosti dlia bandury [Transformation of the dance folklore sources in the creativity for the bandura]. *Aktualni pytannia humanitarnykh nauk: mizhvuzivskyi zbirnyk naukovykh prats molodykh vchenykh Drohobyskoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka* / redaktery-uporiadnyky V. Ilnytskyi, A. Dushnyi, I. Zymomia, vyp. 13. Drohobych: Posvit. (in Ukrainian)
- [9] Duda L. (2016) *Folklorni zhanry ta yikh transformatsiia u tvorchosti dlia bandury* [The folklore genres and their transformation in the bandura creativity] (PhD Thesis), Ivano-Frankivsk. (in Ukrainian)
- [10] Duda L. (2019) Transformatsiia folklornykh zhanriv u bandurnii tvorchosti ukrainskoi diaspy [Transformation of folklore genres in bandura creativity of the Ukrainian diaspora] *Muzychne mystetstvo XXI stolittia – istoriia, teoriia, praktyka: zbirnyk naukovykh prats instytutu muzychnoho mystetstva Drohobyskoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka* / zahalna redaktsiia ta uporiadkuvannia A. Dushnoho. Drohobych – Keltse – Kaunas – Almaty – Baku: Posvit, Vyp. 5. (in Ukrainian)
- [11] Dutchak V. (2001) *Aranzhuvannia dlia bandury: navchalno-metodychnyi posibnyk* [Arrangement for a bandura: a textbook]. Ivano-Frankivsk: Plai. (in Ukrainian)
- [12] Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia* [Bandura art of the Ukrainian abroad of the XX – the beginning of the XXI century]: monohrafiia. Ivano-Frankivsk: Foliant. (in Ukrainian)
- [13] Fabryka-Protka O. (2017) *Dialnist hromadsko-kulturnykh lemkovskykh orhanizatsii SSaA, Kanady ta Ukrainy XX stolittia* [Activities of public and cultural Lemko organizations of the USA, Canada and Ukraine of the XX century]. *Pytannia kulturolohiï*. Kyiv: KNUKiM, vyp. 33, S. 109–118. (in Ukrainian)
- [14] Fedorniak N. (2020) *Transformatsiia muzychnoi folklornoï tradytsii u seredovyschii ukrainskoi diaspy Pivnichnoi Ameryky: istoryko-vykonavskyi aspekt* [Transformation of musical folklore tradition in the environment of the Ukrainian diaspora of North America: historical and performing aspect] (PhD Thesis), Lviv. nats. muz. akad. im. M. V. Lysenka. (in Ukrainian)
- [15] Golovinskij G. (1981) *Kompozitor i fol'klor: Iz opy'ta masterov XIX–XX vekov. Ocherki* [Composer and folklore: From the experience of masters of the XIX–XX centuries. Essays]. Moskva: Muzy'ka. (in Russian)
- [16] Hrytsa S. (2002) *Transmisii folklornoï tradytsii: Etnomuzykoznachchi rozvidky* [Transmission of folk tradition: Ethnomusicological explorations]. Ternopil: Aston. (in Ukrainian)
- [17] Ianytskyi T. (2020) *Teoretychni zasady khudozhnoho perekladennia muzychnykh tvoriv dlia bandury* [Theoretical principles of artistic translation of musical works for bandura] (PhD Thesis), Kyiv: Nats. muz. akad. Ukrainy im. P. I. Chaikovskoho. (in Ukrainian)
- [18] Ievtukh V. (2009) *Etnichnist* [Ethnicity]: hlosarii. Kyiv: Vyd-vo NPU im. M. Drahomanova. (in Ukrainian)
- [19] Kalutska N. (2001) *Mystetska dialnist Oleksandra Koshytsia v konteksti muzyky XX storichchia* [Oleksandr Kosicezs Artistic Activity in the Context of Twentieth-Century Music] (Phd Thesis), Kyiv. (in Ukrainian)
- [20] Karas H. (2012) *Muzychna kultura ukrainskoi diaspy u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]: monohrafiia. Ivano-Frankivsk: Tipovit. (in Ukrainian)
- [21] Kohut L. (2004) *Zhanr obrobky ukrainskoi narodnoi pisi v bandurnomu repertuari. Istoriia ta suchasnist* [Genre of Ukrainian folk song arrangement in the bandura repertoire. History and modernity]. *Evryka – V: zb. stud. nauk. prats*. Ivano-Frankivsk: Plai. (in Ukrainian)
- [22] Konkova H. (1985) *Tradytsii i novatorstvo v rozvytku zhanriv suchasnoi ukrainskoi muzyky* [Traditions and innovation in the development of genres of the modern Ukrainian music]. Kyiv: Muzychna Ukraina. (in Ukrainian)
- [23] Konovalova I. (2007) *Fenomenolohiia muzychnoi obrobky (na materialii khorovykh tvoriv ukrainskykh kompozytoriv XIX–XX st.)* [Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries)] (PhD Thesis), Kharkiv. (in Ukrainian)

- [24] Kozarenko O. (2001) *Ukrainska natsionalna muzychna mova: heneza ta suchasni tendentsii rozvytku* [Ukrainian national musical language: genesis and current development trends] (PhD Thesis), Kyiv. (in Ukrainian)
- [25] Levytskyi R. (ed.) (1959) *Lenta za lentoiu. Marshovi pisni na mishanyi khor i banduru* [Tape after tape. Marching songs on mixed choir and bandura]. Niu-York : Vydavnytstvo «Hoverlia». (in Ukrainian)
- [26] Liashenko I. (1973) *Natsionalni tradytsii v muzytsi yak istorychnyi protses* [National traditions in music as a historical process]. Kyiv: Muzychna Ukraina. (in Ukrainian)
- [27] Mikhajlov M. (1981) *Stil' v muzy'ke* [Style in the music]: issledovanie. Leningrad: Muzy'ka. (in Russian)
- [28] Mishalow V. (2019) *Tradytsiia, transformatsiia ta innovatsiia v bandurnomu vykonavstvi ukrainskoi diaspory Avstralii* [Tradition, transformation and innovation in the bandura performance of the Ukrainian diaspora in Australia]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seria: Muzychne mystetstvo*. Kyiv, S. 163–174. (in Ukrainian)
- [29] *Nasha pisnia – Zbirnyk ukrainskykh narodnykh dum i pisen z provodom bandury* [Our song – Collection of Ukrainian folk dumas and songs by the bandura accompaniment], Zbirnyk pershyi. – Praha: Vydannia t-va «Kobzar», 1926. (in Ukrainian)
- [30] Nevenchanaya T. (1982) *Igor' Shamo* [Igor Shamo]. Kiyiv: Muzichna Ukrayina. (in Russian)
- [31] *Pid sribnyi dzvin bandur. 1. Z repertuaru Kapely bandurystiv im. T. Shevchenka ta Divochoi kapely bandurystok m. Detroit, SSHA* [Under the silver bell of the bandura. 1. From the repertoire of the Bandura Band. Taras Shevchenko and the Maiden Bandura Band of Detroit, USA] uporiadkuvannia, obrobka, aranzhuvannia Petra Potapenka, stattia M. Hordiichuka. Kyiv: Muzychna Ukraina, 1993. (in Ukrainian)
- [32] Shtokalko Z. (1997) *Kobza* [Kobza]. Kyiv – Toronto – Edmonton : Vyd-vo Kanadskoho in-tu ukrainskykh studii: Takson. (in Ukrainian)
- [33] Sokhor A. (1983) *Teoriya muzy'kal'ny'kh zhanrov: zadachi i perspektivy* [Music genre theory: tasks and perspectives]. *Voprosy' soziologii i e'stetiki muzy'ki: stat'i i issledovaniya* [Questions of sociology and aesthetics of music, articles and research], Vy'p. 3. Leningrad: Sovetskij kompozitor, S. 129–142. (in Russian)
- [34] Trofymchuk O. I. (2008) *Variatsiini formy v obrobkakh narodnoi muzyky* [Variational forms in arrangements of folk music]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku: zb. nauk. prats: nauk. zap. Rivnenskoho derzhavnoho humanitarnoho universytetu*. Rivne: RDHU, Vyp. 14., S. 106–116. (in Ukrainian)
- [35] Troshchynskyi V., Shevchenko A. (1999) *Ukraintsi v sviti* [Ukrainians in the world]. Kyiv: Vydavnychiy dim «Alternatyvy». (in Ukrainian)
- [36] Zemczovskij I. (1977) *Fol'klor i kompozitor: Teoreticheskie etyudy* [Folklore and composer: Theoretical studies]. Leningrad: Sovetskij kompozitor. (in Russian)
- [37] Zheplynsky B. (2002) *Kobzarskymy stezhynamy* [By the Kobzars trails]. Lviv: Vyd-vo naukovoi biblioteky im. V. Stefanyka NAN Ukrainy. (in Ukrainian).

Nataliia Fedorniak 

UKRAINIAN MUSICAL FOLKLORE DISCOGRAPHY AS A PRESERVING FACTOR IN UKRAINIAN DIASPORA NATIONAL SPIRITUAL EXPERIENCE

ABSTRACT:

The presented material studies one of the important forms of transmission of the musical folklore tradition of Ukrainians in the United States and Canada during the XX – the beginning of the XXI centuries – sound recording, which is a component of the national spiritual experience of emigrants. Founded in the 1920s, the recording industry has been actively developed and has become a form of preservation and promotion of the traditional musical culture of Ukrainians in North America. Sound recordings created an opportunity to determine the features of its main genres, the evolution of forms, that are typical for each historical period of Ukrainians' sedimentation on the American continent, as well as to understand the specifics of the repertoire, instruments and styles of performance. Leading record companies in the United States have recorded authentic Ukrainian folklore reconstructed on their territory by rural musicians and choirs. Arranged folklore material is represented by choral and bandura recordings, to which are added a large number of records, cassettes, CDs of vocal-instrumental pop groups and soloists, where significantly and stylistically diversely recorded secondary Ukrainian folklore (folklorism).

INTRODUCTION.

The social and political situation in Ukraine (starting from the XIX century) caused four emigration waves of Ukrainians and led to the emergence of a new cultural phenomenon – the art and folklore of Ukrainian emigration, i.e. diaspora culture. Having found themselves in difficult ambiguous conditions, where there was no favorable living environment, Ukrainian musical folklore began to lose its original identity and underwent assimilation processes. It was the sound recording that made it possible to record an authentic folk melody by its ethnophore – the bearer of this culture.

The first attempts to record folk music, both for scientific and commercial purposes, began immediately after the creation of the phonograph by T. Edison

 Ph.D., Assistant of the Department of Musical Ukrainian Studies and Folk Instrumental Art
Vasyl Stefanyk Precarpathian National University, UKRAINE

(1877), who made records on rollers. Factory production of records in America began in 1894, and in Europe – in 1897. It was the first generation of recorders, who grew up with Edison's gramophone, that was interested in traditional cultural elements. Therefore, during the first three decades of the XX century records of ethnographers were actively conducted all over the world, who organized numerous expeditions to different parts of the world. Their activities not only contributed to the creation of archives, but also led to interest and respect for ethnic music. Most of the authentic Ukrainian recordings that were made in Europe are Ukrainian material, collected during organized trips to certain regions and districts of Ukraine. In addition, it is insignificant. In particular, Ivan Pankevych in Prague made two sound recordings sessions of Transcarpathian Ukrainians' authentic folklore in 1929 and 1935, performed by specially invited native speakers (20 songs, 11 gramophone records) and during a trip to Uzhgorod (120 folklore samples, 38 metal matrices). The Berlin Phonogram Archive has two collections of folk melodies – O. Zachynayeva and I. Senkiv. In particular, Dr. Ivan Senkiv from Prykarpattia, an employee of the German Ethnography State Museum in 1943, was on an expedition to his homeland, where he recorded 23 samples of instrumental music and folk songs. In the archives of the Budapest Ethnographic Museum there are phonographic rollers of B. Bartok – 52 folk vocal and 41 instrumental works, collected by him in Transcarpathia in 1912¹.

As for artistic recordings in Europe, before the First World War, Ukrainian folk music was recorded by the Warsaw (since 1904) company «Syrena Records» with help of opera singers in Odessa, Poltava and Kyiv. After the war, these «ethnic» recordings were reissued, and after 1930 the company made new recordings – Hutsul melodies, recorded in 1936 by theater groups from the Zhabie area (Verkhovyna). «Syrena Records» also released four records of Ukrainian violinist P. Humeniuk, who emigrated to America².

Later publications of traditional music in Europe are found in the late XX – early XXI century in Austria – publications of archival materials from Austro-Hungarian army soldiers during the First World War; in Croatia – records of Ukrainian emigrants; in France, Belgium, Poland, and the Netherlands – mutual

¹ Dovhaliuk I. (2016) *Fonohrafovannia narodnoi muzyky v Ukraini: istoriia, metodolohiia, tendentsii: monohrafiia* [Phonography of folk music in Ukraine: history, methodology, tendencies: monograph]. Lviv: LNU im. I. Franka. (in Ukrainian)

² Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiami i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)



research projects, including camp and studio recordings of village musicians and singers in Ukraine with the participation of Ukrainian ethnomusicologists, as well as a reissues of Ukrainian Radio. Authentic camp records of Transcarpathian Lemkos and Ruthenians have been recorded in Poland and Slovakia³.

Bandura recordings in France and Poland in the 1920s and 1930s. represented by Vasyl Yemets and Mykhailo Teliga, among whose works there are accompaniments of folk songs, epic and lyric-epic works, folk songs. Bandura soloists who were recorded in the 50-60's of the XX century in Great Britain, France, and Germany – Volodymyr Lutsiv, Borys Tsybulsky, and Bohdan Sharko. In particular, the repertoire priority of the bandura singer V. Lutsiv (Great Britain) was epic works (dumas) despite the wide genre palette of a professional concert performer (arrangement of folk songs, romance solo songs, instrumental compositions). In 2009 an anniversary set of the artist's CDs was released – a three-disc collection with recordings of his best works from different years (55 works)⁴.

The Austrian company «Pate» recorded Ukrainian singers – R. Lyubinetsky (tenor) and O. Nosalevych (bass) and O. Nyzhankivsky (bass) in the period of 1910–1913. At that time, the prominent Ukrainian singer Solomiya Krushelnyska had 11 recordings, which she made in 1902 in Warsaw. In 1930s Germany, Ukrainian tenor K. Andrienko («Telefunken» label), tenor O. Rusnak (Electrola), I. Synenka-Ivanytska (1962, 1972, 1975), who recorded 4 LPs of folk songs and Ukrainian composers' romances in the late period of her life. M. Mentsynsky's discography is significant, including 22 Ukrainian folk and author's songs recorded at the «Gramophone» studio (Stockholm, 1910, Berlin, 1911). I. Malanyuk (Austria) recorded three LPs of Ukrainian music, including folk songs. For the recording purposes, part of her arrangements and church music by A. Hnatyshyn was performed by the Vienna Symphony Orchestra⁵. In Argentina, «Victor» made Ukrainian records performed by sopranos – T. Likholyay and E. Saprun, tenor O. Khlebych.

In the 1930s, the Polish firm «Surena-Electro» created 73 Ukrainian recordings, 26 of which were performed by the Lviv choir «Surma». The

³ Ibid.

⁴ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

⁵ Karas H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)



Argentine firm «Boyan» and the Australian «Cosmopolitan» also recorded Ukrainian choirs, including the Ukrainian National Choir. In 1950s Great Britain, a large number of recordings were made by the Ukrainian choir «Burlaka» («Oriol»)⁶. On the eve of the war, 4 LPs of Ukrainian songs performed by the Ukrainian Academic Choir (conducted by P. Shchurovska-Rossinevych) were recorded in Prague. Works performed by the «Byzantine Choir» from the Netherlands (directed by M. Antonovych) were recorded in Amsterdam, USA and Canada. Of the 211 recorded works, more than 50 are Ukrainian folk songs arranged by famous composers. The men's choir «Zhuravli» (Poland) recorded a CD of Ukrainian carols and Christmas carols (1996). Australian choirs «Cheremosh» and the cathedral choir of the St. Peter's and Paul's church from Melbourne also recorded Ukrainian carols and arrangements of folk songs⁷.

Since, as we can see, there were only a few samples of folklore recordings in Europe, thus we will look in more detail on the analysis of the Ukrainian diaspora sound publishing activities in Canada and the United States.

Samples of Ukrainian musical folklore were transported overseas by the first Ukrainian immigrants in authentic form, and thanks to their good preservation, Ukrainian folklore immediately attracted the interest of American publishers, who initiated the release of records and later CDs. But due to the lack of traditional living environment and various influences (globalization, urbanization, the influence of the surrounding culture and performance trends, rapid technical modernization, etc.), authentic folklore was transformed, which led to the phenomenon of folklorism – composition and performance (arranged and ethnographic) which is represented by academic and pop art of Ukrainian performers⁸. Therefore, later samples of folklorism recordings were added to the authentic sound recordings.

At the beginning of the XX century, during the first wave of emigration, for the first time it was possible to record samples of authentic folklore (that was brought overseas) and make the first sound recordings of its reconstructed traditional samples, as well as the first choral sound recordings.

⁶ Maksymyuk S. (2003) Recorded music. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 125–127.

⁷ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

⁸ Fedorniak N. (2020) *Transformatsiia muzychnoi folklornoi tradytsii u seredovyschchi ukrainskoi diaspory Pivnichnoi Ameriky: istoryko-vykonavskyy aspekt* [Transformation of musical folklore tradition in the environment of the Ukrainian diaspora of North America: historical and performing aspect] (PhD Thesis), Lviv: Lviv national music academy named after Mykola Lysenko.

During the third wave of emigration (after the Second World War) bandura art became actively developed and spread, which was expressed in the first recordings of bandura players. At this time, traditional folk instrumental performance, which dominated among Ukrainians in North America during the first waves of emigration, living among the general population under the influence of North American musical performance trends (borrowing instruments and expressions, etc.) gradually transformed and became part of pop music. This determines the specificity and nature of changes in the genre system of performance, manifested in synthesis with different directions and styles of mass music (pop, rock, country, ska, reggae, world music), and reveal a diverse presentation of Ukrainian folk music tradition by famous performers and groups. The traditional component of their work is arranged performing folklorism, which is reflected in the significant discography of the bands⁹.

A feature of the Ukrainian diaspora musical life was the reconstruction of traditional music, which is represented by the activities of modern groups («Korinnia», «Calendar», etc.). The main purpose of the performers activity is to preserve and promote the Ukrainian song heritage and its representation to a wide range of listeners from different generations and sound recordings¹⁰.

During the fourth wave of emigration, the field of recording is actively developing both in academic performance and in mass pop music.

SOUND RECORDINGS OF RECONSTRUCTED TRADITIONAL MUSIC OF UKRAINIANS: HISTORY, STAGES OF DEVELOPMENT, GENRE SPECIFICS.

The sound publishing activity of the Ukrainian diaspora began in the 1920s– 1930s in North America due to the demand for ethnic recordings and the artistic needs of the first emigration wave (XIX – early XX century). R. Spotswood explored that «in a state with strange customs and values, where different people spoke incomprehensible languages, the phonograph was a way to emotionally return to their homeland. Records with familiar songs

⁹ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukraintsiv Pivnichnoi Ameriky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

¹⁰ Fedorniak N. (2019) Muzychnyi folklor v suchasnomu vykonavstvi: do problemy terminolohii i funktsionuvannia [Musical folklore in modern performance: to the problem of terminology and functioning]. *Music art XXI century – history, theory, practice* : collection of scientific papers Institute of Musical Art Drohobych Ivan Franko State Pedagogical University, vol. 5, pp. 144–150.

strengthened traditional values and self-esteem among emigrants»¹¹.

Even before the First World War, the sale of records and phonographs among the emigrants in the United States became a popular business. Therefore, in 1914, US record companies recorded musicians and singers who emigrated and became actively involved in the cultural life of the Ukrainian community (studios in New York and other cities). During the period 1902–1952, the record number Columbia produced the most records – 600, «Victor» produced less – about 300 (USA), their records were distributed in Canada¹². In the early 1950's, «Victor» stopped producing Ukrainian records, instead conducting private recordings, in particular, they recorded the first two albums of the The Taras Shevchenko Ukrainian Bandurist Chorus of North America. The American firm «Odeon/Okeh» made 120 Ukrainian recordings (1921–1930), and «Brunswick» recorded 48 (1922–1930). The least Ukrainian records and rollers were released by «Edison», «Emerson» (early 1920s), «Asch» (1940), and «Sonart» (1943). The list of all performers who recorded the Ukrainian repertoire on the records of these companies, according to S. Maksymyuk, is 123 positions – soloists, choirs, vocal trios and quartets, village orchestras, theater troupes, bandura players. Recordings were made on short-playing records (gramophone records at 78 rpm, on one side of which there were no more than 5 minutes of sound (diameter 300 mm) or 3 minutes, i.e. only short works or abbreviated versions of long ones could have been recorded). Thus, each disc of the 1920s-1940s is two pieces of music or thematic scenes, or one piece divided into two parts¹³.

Ukrainian recordings in the Canadian record industry began in the late 1940s after A. Groshak successfully recorded an album of Ukrainian songs performed by the Ukrainian Men's Choir (Winnipeg, «Quality Records») and a series of Ukrainian folk songs accompanied by guitar by T. Stehishen (Ontario). After that, other record companies emerged – «V-Records», «Regis Records», «Galaxy», «UK», «Eagle Records» (Winnipeg). «Heritage Records» and «Sunshine

¹¹ Spottswood R. (1979) Ethnic music in America: First progress report on a discography. *JEMFQuarterly*, vol. 54, pp. 84–91.

¹² Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychne vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchikamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

¹³ Maksymyuk S. (2003) *Ukrainski zvukozapysy v Amerytsi: Korotkohrainyi period v 70–78 ob/khv. (1903–1960) [Ukrainian recordings in North America: short LP period – 70–78 RPM (1903–1960)]. Z istorii ukrainskoho zvukozapysu ta dyskohrafii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 200–215.



Records» also joined the industry in the 1970s. «Sage Records» and «Yevshan Records» (1970), whose production was urban oriented, were record-breaking companies in the Montreal area. They competed with Western firms, whose demand was generated by the Ukrainian rural environment. During this time, numerous independent small businesses emerged. With the improvement of recording technologies in the 1980s, and especially in the 1990s, the number of recordings created at home increased¹⁴.

At the beginning of the XXI century, with the development of digital technologies (CD) and a large number of private companies, the recording industry organically includes every group and soloist of the Ukrainian diaspora due to their desire to record their national art.

The recording of Ukrainian traditional music began in America in New York¹⁵, and was first performed on December 3, 1925 («Okeh Records») – it was a recording of a live rural performance of Galician «kolomyikas» and «kozachok» – by prominent violinist Pavlo Humeniuk and his musicians, which became a special event in the socio-cultural life of the Ukrainian community. A few weeks later, P. Humeniuk signed a contract with «Columbia». The main genres of the violinist's recordings were: 1) thematic, which combined texts, songs and instrumental melodies, 2) instrumental rural dance music, and 3) accompaniments to V. Avramenko's dance repertoire¹⁶. Among the first recordings is a series of works with singers E. Zhukovsky and R. Krasnovska, which depict miniature scenes of Ukrainian weddings, baptisms, parties, which combine the play of P. Humeniuk and songs with lyrics. Among them is «Ukrainian Wedding» (1926, sale of 150,000 copies), which made the violinist popular not only in Ukrainian but also in other ethnic circles. Recordings of rural traditional music are represented mainly by dances – «Ternopil kolomyika», «Skalat kolomyika», «Zolochiv kolomyika», as well as «Arkan», «Chaban», «Hutsulka» – which were used for their dance compositions by the famous choreographer V. Avramenko and ceremonial music. In addition to the violin, tsymbaly and drums as a traditional composition, the violin was combined with clarinet, trombone and piano; guitar, drum and tambourine; cymbals and

¹⁴ Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.

¹⁵ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Illustrovanyi khronolohichnyi reiestr z anotatsiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

¹⁶ Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.

double bass. P. Humeniuk was a leader among performers of this period, he recorded more than 200 records and in the 1990s was honored with a monographic reprint of his best records.

Records of reconstructed traditional music were recorded by professional instrumental groups («orchestras») and singers – mostly soloists, rarely – duets. Apart from P. Humeniuk, S. Shkimb, the Golutyak-Kuzyany brothers, I. Tsyorokh, the M. Potochak orchestra, and vocalists S. Zhukovska, E. Zhukovsky, T. Svistun, and A. Semchyk were the most productive in publishing. Also M. Slobodyan and his «Ukrainian Rural Orchestra», S. Philip and his «Lemko Orchestra», M. Thomas and his «Ukrainian Orchestra» were recorded¹⁷. According to the listened material of I. Klymenko, the chapels of P. Dudra, A. Barna, the virtuoso playing of M. Thomas and J. Pizio stand out with their authentic sound¹⁸. The main repertoire of recordings consisted of dance pieces, thematic song and ritual dramatic compositions (replicas, sustained in a rustic style), mostly humorous, as well as songs with instrumental accompaniment. A feature of these materials is the lack of certification – the original data on the performers. The names of works by which it is possible to localize them to certain localities or areas serve as a reference point. For example, «Polka from Galicia», «Ternopil Mazurka», «Arkan Kolomyia»¹⁹.

The composition of the choirs was marked by the influence of urban music, or probably the lack of people who could play traditional instruments. Often the group included a trombone, accordion, guitar, piano, drums. But still in these cases the basis remained a trifunctional prototype of triple music – a solo first violin, less often – a clarinet, an accompanying second violin («vtora»), a bass (in emigrant chapels – a double bass or a cello)²⁰.

Song and drama compositions recreated the wedding ceremony, to which

¹⁷ Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.

¹⁸ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichniy reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

¹⁹ Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

²⁰ Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.



several publishing series in Canada and the United States were specially dedicated. These are the projects of P. Humeniuk and E. Zhukovsky «Ukrainian Wedding» (1926), «Ukrainian Wedding in America» (1928), «Rich Wedding» (1930), «Silver Wedding in Canada» (1936); S. Shkimba's «Lemko Wedding» (1928); I. Tsorokh's troupes «Carpatho-Russian Wedding» (1928); V. Gladyk's group «Galician Russian Wedding» (1929); the group «Brothers Golutyaky-Kuzyany» «Wedding of Sanok County» (1930); E. Zhukovsky's «Wedding in Galicia» (1931) with the designation of each part of the rite («Wreath weaving», «Unraveling of the Braid», «Blessing of parents», «Wedding, oath», «Hospitality», «Fun», etc.)²¹.

Christmas compositions were also recorded. I. Tsorokh however was interested in the compositions of the spring-summer cycle – Easter, Green Holidays, Kupala, and harvest. As the members of his troupe were professional musicians and connoisseurs of living tradition, their performance differs in a significant degree of compositional processing, along with a real authentic reproduction.

Among the first recordings in North America – songs about love («Oj, dube, dube», «Chom dub ne zelenyi», etc.) and family and household («Sama ya ruzhu sadyla», «Pid biloiu berezoiu», etc.). Sound recordings also testify to the popularity of the following genres: humorous («Pryishov do divchyny bulo v ponedilok», «Shyrokyi mostochok», «Ne teper po sadu khodyty», «Parubky v korchmi»), dance songs («Kozak dlia starykh», «Rakh-tsyakh-tsyakh-Polka», «Kozatska Shumka», etc.) and kolomyiyok («Borodata kolomyika», «Chornobryvka-kolomyika») ²².

Sound recordings of the 1930s show a colorful palette of different dances and dance melodies, but with an indication of the type, nature of the dance, age status of its participants or place of origin – kolomyiky «Mischanskaya kolomyika», «Kolomyika v dvi pary»; polka «Polka parubotska», «Polka Samborska»; kozachky «Palyanytsia», «Kozak dlia starykh»; «Chaban», «Hutsulka v Semerychyni», «Arkan kolomyiskyi», «Chumak», «Trembulyanka»,

²¹ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Illustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

²² Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

«Chabarashka», «Dumka i Kolomyika», «Metelytsia-snigovytsia», «Kozatska Shumka», «Ukrainiansky Mazur», «Lemkivska Triaska», etc.

Lemko folklore was recorded by S. Shkimba, A. Barna, S. Pilip, the Golutyak-Kuzyany brothers and others. S. Shkimba's album «Lemko Wedding» (1928) introduced the American world to the musical folklore of the Lemkos. Lemko records under different names were produced by four American companies²³. Most of the recordings of the 1928–1930 were performed by instrumental ensembles of 2–3 violins and bass with a predominance of dance repertoire, but there are some real ceremonial wedding melodies (authentic vocals), as well as arrangements with a piano unusual for Lemko traditional music. Some of the records were focused on academic music making (polyphonic chants, opera style, choral polyphony). After 1930, Lemko recordings appeared on American discs less frequently (orchestras of I. Lisk, M. Potochak, M. Duzhy, I. Kolochak) in modern arrangements. The last time S. Shkimba's wedding records were republished was in the 1960s²⁴.

Thus, representatives of the Ukrainian diaspora in the United States (Columbia, Pennsylvania, New York) during 1925–1939, during the second wave of emigration, actively recorded reconstructed traditional music of Galician-Carpathian origin. The records were sold in large numbers, and record companies produced a large number of products, reaching a record in 1930. In the early 1930s, this figure declined due to the onset of the global economic crisis and the suspension of mass emigration to America, which led to a decline in the market of ethnic music. Later, when the second generation of emigrants lost touch with the traditions of their homeland and did not need appropriate music, the demand for ethnic music fell. Accordingly, in 1939 the activity of the Ukrainian diaspora in the field of recording declined²⁵.

During the Second World War, the recording of folk music decreased significantly. In 1946–1947, S. and T. Rudanski recorded Lemko's music at

²³ Horbal M., Maksymovych V. (2008) *Lemkivska narodna muzyka na voskovykh tsylindrakh (1901–1913) i amerykanskykh rekordakh (1928–1930)* [Lemko folk music on wax cylinders (1901–1913) and American records (1928–1930)]. Lviv. (in Ukrainian)

²⁴ Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

²⁵ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

home, producing records of their own work²⁶. In 1943–1947, O. Turkovsky recorded 16 records of Lemko music.

New immigrants who arrived in America after the war (the third wave of emigration) were dissatisfied with the achievements of previous years, so artists began to create versions of ethnic music focused on the American listener. In 1948, «Columbia» released the first long-playing record (the playing time of each side of such a vinyl record (according to S. Maksymyuk) was 20–25 minutes, for which a standard record speed of 33 1/3 rpm was set; depending on diameter of the disk, the average duration could be from 7–8 minutes to 30 minutes, provided a very tight cut), and in 1952, «Victor» and «Columbia» stopped ethnic recordings. This work was continued by small commercial firms, bookstores, and shops owned by wealthy Ukrainian emigrants, such as «Surma» (M. Surmach), «Arka», and «Dnister Waves». Their work consisted mainly in rewriting records of «Columbia» and other companies.

The period of 1950–1977 in the United States was associated with the reprinting of rare first press folklore recordings, which combined several original small projects into thematic collections (kolomyiky, wedding, humorous songs), consisting of 16–26 works, 8–13 tracks on each side. They were released by «Rusalka Records» (1950s), «Arka», «Camden», and «Request Records» (1960s).

At this time, products made in Canada appeared on the recording market. These are R. Klymash's projects – recordings of folklore expeditions (folk songs and other related information) to the Ukrainian settlements in the Canadian steppes (1960s). A series of records came complete with books by R. Klimash²⁷.

Also this period includes recordings of Canadian instrumental groups created in the 1950s. These are records of violinists M. Kupnitsky and his orchestra («Alto»), V. Pasovysty and his band («Arc Records» and «RCA Camden»), 4 records of the band «Primrose Trio» («V-Records»), recordings of violinists J. Klos and J. Gregrash (in different bands), tsymbaly players P. Hnatiuk (only 12 records), S. Tsvyak, L. Shidlovskaya, and others. These are

²⁶ Horbal M., Maksymovych V. (2008) *Lemkivska narodna muzyka na voskovykh tsylindrakh (1901–1913) i amerykanskykh rekordakh (1928–1930)* [Lemko folk music on wax cylinders (1901–1913) and American records (1928–1930)]. Lviv. (in Ukrainian)

²⁷ Fedorniak N. (2015) Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

mostly popular Ukrainian folk dance tunes. The record «Ukrainian wedding from the old land» is interesting, where violinist B. Prokopchuk and his friends recorded the whole wedding ceremony – from ceremonial songs accompanied by triple music to dance tunes («Galaxy Records»).

In the 1970s, an «ethnic revival» began in America – an active interest in old Ukrainian ethnic records not only by collectors but also by scholars²⁸. R. Spotswood in 1990 published a monumental seven-volume work «Ethnic Music on Records: a Discography of Ethnic Recordings Produced in the United States, 1893 to 1942», which cataloged about 200 thousand ethnic records²⁹. The only record company from the 1950–1970 period was «Folkways Records» (New York). Among her projects are several collections, the commentator of which is Henry Cowell. First of all, this is an original collection of folklore works recorded in Ukraine – six instrumental and vocal-instrumental works of the Carpathian region (by track names) and two «gurt» lyrical songs, probably of Polissya origin. This project has been reissued six times in all audio formats. Among popular academic folklore adaptations it is considered a model of authenticity.

Also, 2 anthology records compiled by G. Cowell were reprinted many times. One of the projects represents Ukraine in the context of folklore among 15 countries from all continents with a humorous song «Oj u poli krynychenka, «Tida-ruda ya» a polyphonic song with a solo conclusion, performed by young voices. It is significant that Ukraine is singled out here, because it is usually necessary to look for it in the section «Countries of the USSR». Another anthology of the famous American contemporary composer G. Cowell presents Ukrainian folklore among the folklore of the USSR with 2 tracks – the above-mentioned humorous song and the track «Arkan». As in earlier editions, the projects of the 1950s and 1970s do not indicate the place of origin of the sound recordings³⁰.

In the 1990–2000 period, short-playing repress of traditional 1925–1935

²⁸ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

²⁹ Spottswood R. (1990) *Ethnic music on records. A discography of ethnic recordings produced in the United States, 1893–1942. Vol. 2: Slavic*. Urbana and Chicago: University of Illinois Press.

³⁰ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)



recordings were republished in the form of thematic CD-audio albums (the album of the famous violinist P. Humeniuk), CD-reissue of 1950-1960 LPs, accompanied by electronic booklets that can be downloaded from the site «Folkways».

At the same time, from the end of the XXth century (fourth wave of emigration) began the recordings of modern groups that seek to embody ethnographic folklore in their work. These are recordings of the groups «Zeelia» – «Zeelia» (1998), «Willow Bridge» (2004), «Tse tak bulo» (2016); «Calendar» – «Sichen'» (2015); «Korinya» – «Korinya» (2013), «Zemlia» (2016), which try to reconstruct the vocal and vocal-instrumental samples of raw traditional folklore material. Audio albums contain Ukrainian folk song material of the calendar-ritual cycle («Blahoslovy maty», «Na Ivana Kupala», «Pavochka», etc.), in particular, ancient songs of the winter cycle («Chy vdoma vdoma», «Na tvojm dvore», «Hraj, koniu », «Shcho na richke», «Hraj, more»), ceremonial wedding songs, lyrical («Oj u poli nyva», «Oj tam u poli dub goryt»), humorous («Na potochku prala», «Byla mene maty», «Oj shcho j to za shum», «A do mene Jakiv prykhodyv», «Zadumav didochok») songs and dances («Tarantali tanok», «Arkan»)³¹.

Thus, the leading US record companies recorded the reconstructed authentic Ukrainian folklore performed by rural musicians and choirs, which was then repeatedly republished and is now extremely valuable material for study. Today, sound recordings of modern folk groups that reconstruct traditional Ukrainian music have been added to these sound materials.

FOLKLORE SAMPLES DISCOGRAPHY OF CHORAL AND BANDURA GROUPS OF THE USA AND CANADA.

The year 1922, connected with the second wave of emigration, can be considered the beginning of Ukrainian diaspora choir sound recordings in North America, when «Brunswick» recorded a series of Ukrainian songs by the Ukrainian National Choir under the direction of O. Koshyts in New York, which entered the world repertoire of sound recordings. The second recording, «Hear Ukraine Sing» was made in 1943 by «Sonart». These are koliadkas and shchedrivkas, historical, military, lyrical, dance, humorous songs arranged by O. Koshyts, M. Leontovych and others³².

³¹ Ibid.

³² Maksymyuk S. (2003) Sprava zapysu ostannikh hramofonnykh plativok O. Koshytsia [The process of recording of the latest LP of O. Koshyts]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 49–63.

During this period, SPs with recordings of the Ukrainian choir «Lira» (2 folk songs) («Columbia»), the Ukrainian National Quartet and the choir under the direction of M. Hayvoronsky («Okeh») from New York, the Lysenko Choir from Jersey City (2 folk songs) in 1927, Ukrainian church choir (koliadkas), Ukrainian choir «Bandurist» (shchedrivkas) in 1929, Leontovych Choir at the Ukrainian Workers' Club in New York (2 folk songs) in 1932 were released. Despite the massive choral movement at this time, the level of performing skills still has not reached a high level and did not allow large-scale entry into the recording industry.

During the tour in the USA, S. Krushelnytska made two records, almost the only ones with Ukrainian folk songs accompanied by the orchestra, in 1928 («Columbia»). These are the songs «Oj de ty jdesh, de ty pojdes», «Oj letily bili husy», «Cherez sad, vynograd», «Vivtsi, moyi vivtsi»³³.

After the Second World War, during the third wave of emigration, with the professionalization of choral art in the Ukrainian diaspora and the creation of choirs, the recording industry was replenished with records with choral sound. In the 1950s, the folk repertoire was recorded by the choirs «Surma» (Chicago), «Kobzar» (Philadelphia) (the only record of the band with patriotic and military songs), «Dumka» (New York), «Trembita» (Detroit), «Dnipro» (Minneapolis), etc. Mixed Chamber Choir «Promin» (New York) recorded a stereo disc of folk songs arranged by M. Leontovych and Y. Kozak³⁴. In 1960, the choir «Dnipro» (Sudbury) recorded the album «From Christmas to Jordan».

In parallel with the intensification of choral recordings, after the arrival of bandura players and the creation of bandura choruses, in the 1950s bandura repertoire recordings began among the Ukrainian diaspora in the United States and Canada, associated with the third wave of emigration. S. Maksymyuk states: «In fact, there are very few Ukrainian bandura players and kobzars in the free world compared to those in Ukraine, but the recording achievements of emigrant bandura players are much higher than the Ukrainian ones»³⁵. These are recordings of V. Yemets – dumy from the repertoire of H. Khotkevych,

³³ Maksymyuk S. (2003) Spivaie Solomiia Krushelnytska – ale v Amerytsi [Solomiia Krushelnytska sings, but in America]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 13–20.

³⁴ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia: monografiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

³⁵ Maksymyuk S. (2003) *Zvukozapysy ukrainskykh dum* [Recordings of Ukrainian duma]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 81–83.



kobzar I. Kucherenko (1950–1960ss); P. Konoplenko-Zaporozhets on kobza – traditional dances, dumas (also translated into English), historical and humorous songs («Kobza», 1961). Recordings of cossack, chumak, humorous and satirical, historical songs and duams were in the works of H. Kytasty (1966), P. Honcharenko («Kozak Mamay», 1967). R. Levitsky published the album «Once Upon a Time», which included humorous folk songs³⁶. Sound recordings appeared in the works of the Philadelphia Bandura Ensemble (UPA songs), the «Burlaky» Bandura Chorus (record of the same name), R. Levitsky's Mixed Quartet (military and rebel songs, 1954), and the «SUM» Bandura Band (5 records in period 1963-1982) from the USA.

Among almost 200 hours of Zinoviy Shtokalko's recordings (USA), dumas («About three brothers who escaped from Azov», «About Holota the Cossack»), chants («About Flood», «About Last Judgment»), and historical («In the year of 1971», «Bayda»), cossack, haydamak, chumak, burlak songs are the most dominant recordings, as well as dance, humorous and satirical songs («A v misiacy lypnee», «Kazala Solokha», «Liulka-cherepulka» etc.), kobzar dances («Zaporozhets», «Gayduk» etc.). Less popular in the performer's repertoire were lyrical-domestic, lullabies, banquet, shameful («erotic») songs, as well as songs of literary origin. It was a bold attempt to record autoduets, synchronously superimposing one record on another («Oi hirka kalyna», «Oi na gori ta sukhyi dub», «Stoit' yavir nad vodoju» etc.)³⁷. During the bandurist's lifetime, only one record was published («Duma about Marusia Boguslavka», 1956). His recordings became the property of M. Surmach, at whose studio he was recorded in 1952. Later, on the initiative and under the editorship of S. Maksymyuk, Shtokalko's audio heritage was published as a 2xLP «O dumy moi», later reissued on cassettes (1970, 1985)³⁸.

In 1966, the «Dumka» Mixed Choir (New York, USA) recorded the album «Ukrainian Folk Songs and Dances», which included songs of various genres arranged by various composers («Oj zijdy zijdy jasen misiacy», «Chumak»,

³⁶ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

³⁷ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

³⁸ Maksymyuk S. (2003) *Zvukovydavnycha diialnist Stepana Maksymyuka* [Sound publishing of Stepan Maksymyuk]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, p. 286.

«Teche voda kalamutna» etc.). S. Maksymyuk points out the presence in the personal collection of one LP «Kolyada» (3 works) and four SPs of this group - «Bells are ringing», «Bog Predvichnyi», «In Bethlehem», «Nova radist' stala», as well as military songs - «Striletskym shliakhom». The researcher states the existence of such records as «Dumka» («Arka Records»), «Dumka» («Chayka Recording»), «Khustyna» (1981), «Slava vo Vyshnikh Bohu» («Chayka Recording»). Two CDs (2001, 2009) contain recordings of 26 Ukrainian koliadkas and shchedrivkas³⁹.

In the period of 1970–1980ss, the recordings were made by choirs – choirs «Dnipro» (USA) – «Ukrainian koliadkas and shchedrivkas» (1970); «Gusli», where most of the works are Ukrainian folk songs (1976, «Sunshine Records»); «Homin» – two records (1974, 1979, «Waves of the Dniester»); «Boyan» – «Vechornytsi» (197?, «Yevshan Records»); Koshyts Ukrainian Choir – «Ukrainian Carols» (1983), «May God Resurrect» (1984); «Vesnivka» – «Ukrainian carols», «Gagilky», «Vesnyanochka-panyanochka» (1983); «Chayka» (1985).

Opera singer Yosyp Hoshulyak recorded 3 records of Ukrainian folk songs (1972, 1978, 1983)⁴⁰.

In the 1980s, bandura player V. Mishalow (Toronto, Canada) began publishing audio albums, whose repertoire includes mostly arrangements of Ukrainian folk songs and dances. These are the records «Bandura» (1982, 1985), «Cossack songs of the 17–18th century» (1988), the cassette «The Best of Bandura» (1990), the CD «Bandura Magic» (1997), «Bandura Christmas Magic» (1998) – koliadkas and shchedrivkas performed by bandura, lyre, bagpipes, Cossack surma, ocarina, cuckoo, sopilka, drymba, bells). Sound recordings of the folk repertoire were also performed by bandura ensembles of the School of Kobzar Art of New York (1983), «Ukrainian Bandura Society» (album «Early years», 198?), «Homin Stepiv» (1984), «Homin» (album «Ми стали воли на стопожі») – songs of the Ukrainian Insurgent Army, 1985) from the United States and bandura ensembles «Kobzari» ODUM in St. Catherine, «Barvinok» (1982, 1984) from Canada⁴¹.

³⁹ Maksymyuk S. (2003) Shche do 35-littia yuvileiu khoru «Dumka» v Niu-Yorku [More to the 35 anniversary of the choir «Dumka» from New York]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 99–101.

⁴⁰ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

⁴¹ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

In the last decades of the XXth century, the folklorized repertoire was recorded by R. Botsyurkiv, B. Cherwick, Y. Fedynsky, the Herasymenko sisters (CD «For Christmas», 1999), etc. At the beginning of the XXI century, Y. Kytasty's albums («Black Sea Winds», 2002) with recordings of dumas («Marusya Boguslavka», «About Sister and Brother»), tanoks, historical and humorous songs were published; O. Herasymenko and M. Bloschychak («Christmas Dreams», 2002), V. Mota («Bandurist», 2006) [63, p. 307], Canadian Bandura Chorus (4 CDs), Youth Bandura Band «Golden Strings» (3CD)⁴².

Among the choirs that recorded works based on folk song sources in the 2000s, the women's choir «Vesnivka» (Toronto, Canada) stands out. Elaboration of traditional and ancient carols («Oi dai Bozhe sviatok digdaty», «Raj rozvyvsia», «Oi posered dvoru bereza stoiala»), vesniankas («Oh, vesno», «Tsarivno», «Jagilochka»), lyrical («Letila zozulia», «Oj, chyj to kin stoit'»), humorous («Na vulytsi skrypka graje», «Gospodynia garna ja»), Kupala («Ivanchyku», «Oi na Ivana na Kupala») and many others folk songs, often accompanied by instruments, arranged by famous Ukrainian and contemporary Canadian composers, formed the basis of the LP and five CDs of the group. The choir of the folk song and dance ensemble «Wind» (Edmonton, Canada) recorded two albums – humorous and lyrical folk songs, as well as koliadkas and shchedrivkas⁴³.

Folklore works are widely represented in the sound recordings of the repertoire of the Taras Shevchenko Ukrainian Bandurist Chorus of North America (Detroit, USA, artistic director and conductor O. Makhlay). Arrangements of Ukrainian folk songs consist of eleven records and CDs of the group. Among them are koliadkas («Bog predvichnyi», «Dobryi vechir tobi», «Oi vydyt' Bog» etc.), shchedrivkas («Rizdviani dzvony», «Na Yordanskii Richtsi»), dumas («Duma about Sich destruction», «Duma about Bohdan Khmelnytskyi»), historical («Morozenko», «nechai», «Oi ishly nashi slavni zaporozhtsi» etc.), military («Yikhav strilets'», «Oj u loozii chervona kalyna», «Oi tam pry dolyni»),

⁴² Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monografii* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

⁴³ Fedorniak N. (2017) *Hastroli ukrainskykh myttisv Pivnichnoi Ameryky na Prykarpatti periodu nezalezhnosti Ukrainy* [Tour of Ukrainian artists of North America in the Carpathian region during the period of independence of Ukraine]. *Naukovyi zbirnyk materialiv Mizhnarodnoi naukovo-praktychnoi konferentsii «Mystetstvo Prykarpattia v sotsiokulturnomu prostori Ukrainy (na poshanuvannia 90-i richnytsi vid dnia narodzhennia Mykhaila Fiholia)*» [The scientific collection of the materials of the International scientific and practical conference «Art of the Precarpathian region in the sociocultural space of Ukraine (in honor of the 90th anniversary of Mykhaylo Figol's birth)». Ivano-Frankivsk, pp. 286–292.

humorous, satirical «Oi kum do kumy zalytsiavsia», «Sadom, sadom, kumasen'ko», «Oi prodala divchynonka sertse»), dance («Oi hop tyny-tyny») songs arranged by H. Khotkevych, H. Kytasty (long-term conductor), M. Lysenko, M. Leontovych, O. Koshyts, K. Stetsenko, J. Yatsynevych, M. Hayvoronsky, B. Kudryk, Y. Kozak, P. Potapenko, V. Bozhyk, W. Wytvytsky⁴⁴.

Ukrainian folk songs, along with the opera repertoire, at different times in the United States and Canada were also recorded by vocalists M. Hrebinetska (1930 – two songs, «Victor»), I. Matsyuk, I. Mygal, M. Minsky, P. Ordynsky, P. Plishka (1995 – koliadkas, New York), M. Skala-Starytsky, M. Sokil (Rudnytska), V. Tysyak, M. Shvets, and others. The famous Ukrainian singer M. Sokil in 1940 («Asch Recording Studio», New York) sang on album, which included eight Ukrainian folk songs in arr. of A. Rudnytsky. M. Skala-Starytsky recorded Ukrainian songs («Syvyj koniu, syvyj» etc.), mainly in arrangements by Z. Lysk (1950s, Montreal), V. Tysya – folk songs arranged by J. Gaevsky, M. Lysenko, R. Kupchynsky, M. Hayvoronsky, H. Kytasty and others. (1950s, New York, Toronto), M. Minsky – ten Ukrainian folk songs accompanied by an orchestra of folk instruments («Apon», New York, 1969)⁴⁵.

Thus, choral recordings and bandura recordings of Ukrainians in the United States and Canada demonstrate a bright palette of creativity and reliance on arrangements of folk songs, which is most evident in the activities of modern leading Ukrainian choirs in Canada and the United States (XXI century).

ARRANGED PERFORMING FOLKLORISM IN THE VOCAL AND INSTRUMENTAL GROUPS' POP RECORDINGS OF NORTH AMERICA.

The creativity dynamics of Ukrainian pop-oriented vocal and instrumental groups of North America (from the 1950s to the present) is clearly reflected in the recordings of groups, the basis of which repertoire is the processed folk song material.

In the 1960–1970s, a large number of Ukrainian recordings were made – records by I. Goch's orchestra and the «Verkhovyna» trio («Merry Songs of Ukraine» and «Continuation of Merry Songs of Ukraine», «Arc Records»), J. Krochak and «Drifting Country Boys» («Journey to Saskatchewan», «Heritage

⁴⁴ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

⁴⁵ Karas H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

Records»), the group «Panio Brothers» (4 albums, where folk songs predominated) from Canada, B. Hirnyak («Evening at Verchovyna. Popular Dancing» – dance music based on Hutsul motives) from the United States. Among the large (more than 12 albums), mainly dance and entertainment repertoire of the Canadian band «Interlake Polka Kings» (1964–2009), a significant place is occupied by Ukrainian folk songs and dance material, a separate LP of Ukrainian koliadkas. Mostly these are humorous kolomyiky, Ukrainian marches, polkas for dancing, wedding ritual songs («Gandzia», «Oi, zvidsy hora», «Kalabay», «Stoyit' yavir», «Chom dub ne zelenyi») and others.

During the 1960s, the vocal duo «Mickey and Bunny» (Winnipeg, Canada) were active, recording 19 albums at «V Records» (often their singles were included on compilations), among which the folk songs are included in «This Land Is Your Land» (1964), «Country Roads» (1964), «Ukrainian Country Music» (1964), «Ukrainian Country Music 2» (1966), «Tribute to Ukrainian Pioneers» (196?), «Farmer Songs» (1984). These are lyrical, humorous, military songs («Oi zvidsy gora», «Bystra voda berezhenky znosyt'», «Yikhav strilets na vijnonku»), kolomyiky («Oi vyshenky-chereshenky»), polka («Julaida»), wedding songs, emigrant songs («Canada, Canada»). Koliadkas «Traditional Ukrainian Carols» (1965), as well as folk songs «20 Golden Ukrainian Treasures» (196?), «24 Ukrainian Traditional Songs» (19??), «Reunion» (2002) were published separately. The duo worked in a country style, so the folk material was no exception. Their albums have sold tens of thousands units⁴⁶.

«D-Drifters-5» (Winnipeg) has 6 records («V Records»), including 2 albums with Ukrainian humorous and dancing melodies – «Grechanyky», «Oi tam na gori», «Gandzia» and more⁴⁷.

In 1973, the ensemble «Rushnychok» (Montreal, Canada) released the first record (label «Sage») with recordings of Ukrainian songs, which was a phenomenal success – the sale of more than 10 thousand samples. For several years in a row, this record was in first place in terms of the number of copies sold among Ukrainian music albums. On five records of the ensemble there are recordings of folk lyrical («Oi chy to kin' stoit'», «Misiats na nebi» etc.), humorous («Chorni ochka jak teren», «Oi shcho zh to za shum» etc.) songs with elements of folk rock⁴⁸.

⁴⁶ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

⁴⁷ Ibid.

⁴⁸ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

Popular not only in North America, but also in Ukraine, the band «Sons of the Steppes» (Montreal, Canada) during its activities (1969–1980) recorded 3 eponymous LPs (1974, 1975, 1977), which were quite successful and popular not only in Canada and the United States, but also in Europe and Ukraine. Ukrainian folklore, in particular, lyrical («Po sadochku khodgu», «Ganiu moja, Ganiu» etc.) and humorous songs («Ta i orav muzhyk», «Z syrom pirogi», «Nyni») was the basis of the band's repertoire⁴⁹.

The discography of the professional Canadian band «Buria» (Toronto) is significant - 14 albums on various media (vinyl, audio cassettes, CDs). The debut album was extremely successful (1979), it was based on Ukrainian music of the Canadian steppe provinces – vocal and instrumental humorous («Viter vije», «Sydila m pid hrushkou» etc.) and lyrical songs («Oi zvidsy gora», «Nich jaka misiachna» etc.), instrumental folk dances («Liuliochka kolomyyka», «Hopak»). In addition, many wedding songs, ceremonial songs, wedding marches and dances, as well as émigré songs («The Boy from Toronto», «Canada», «Hop, Stop, Canada», «Fashion in Toronto», «Once on a Farm») were recorded. Lemko folklore is singled out in the latest CD album «Sharavarshchyna» (2015)⁵⁰.

Popular among the younger generation of Ukrainians was the first record (1975) of the ensemble «Veseli chasy» (Chicago, USA), where among the author's works arranged by I. Stetsiv were also arrangements of folk songs «Tsyganochka moja», «Chorna ya sy chorna». I. Stetsiv's song «Doniu moja» is a nominee for the prestigious Grammy Award of the National Academy of Recording Arts, awarded in two nominations – as the best author's modern Ukrainian song and its performance at the first competition of the Festival of Contemporary Song in Edmonton, Canada. The following audio albums (1977, 1995, 2007) present lyrical and humorous folk songs – «Ivanku, Ivanku», «Oi, garna ya, garna», «Rozpriagayte, khloptsi, koney», «Ivanku, kupy my rumianku» etc. The recordings are distinguished by perfect vocal and instrumental performance, a rich set of musical instruments in the style of pop-rock. Professional, full of Ukrainian flavor and melody, and at the same time balanced and modern in sound, the album «Veseli Chasy III» (1995) can be considered one of the best recorded by groups of the Ukrainian diaspora in the 1990s in North America⁵¹.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Kuzyszyn O. (1980) Ukrainian bands and their development in the United States and in Canada from 1959 to the present. *The Ukrainian Weekly*, vol. 44, pp. 10–11.

American bands that contained Ukrainian folk songs in their repertoire were active in sound publishing in the 1970s and early 1980s. These are the bands «Chervona Ruta» from Syracuse (three LPs) and «Night Melody» from Rochester (four LPs); «Izmaragd» (records with jazz arrangements of songs), «Soniashnyk» (5 records in American disco rhythms) from New Jersey; «Chervona kalyna» (one LP) from New York; «Veselka» (one record) from Rochester, «Mria» (one record), «Malvy» (one LP), duo «Lidan» (records and cassettes) from Chicago; «Magic Eyes» (record and two cassettes) from Stamford; Maksimovich vocal trio (vinyl and cassettes) from Miami. Unusual sound in interesting vocal and instrumental arrangements, recordings of folk songs of the groups «Promin» from Chicago (one record) and «Iskra» from New York (three LPs)⁵².

Canadian bands also actively recorded albums in the 1970–1980s. Ukrainian folk songs were included in the recordings of the «Chaika» band from Oshawa; «Зоря», «Cheremosh», «Zoriana», «Veselka», «Samotsvit», «Vechirniy dzvin» from Montreal; «Vatra», «Blysk shabel», «Solovei», «New Generation» from Toronto; «Jaseny», «Mria» from Saskatoon; «Dumka» from Edmonton; Kolomyia from St. Catherine; vocal ensembles «Vodogray» (with «Ukes Orchestra»), «Vira, Natalia, Olya» from Montreal; «Kalyna», «Lastivka», «Lileja», «Trojanda» from Toronto.

After the release of the first successful record «Christmas Holiday» (1981), the ensemble «Cheremshina» (Montreal, Canada) actively began to perform in North and South America. The records with their performance (six LPs, 1983–1995) were extremely popular not only among Ukrainian listeners in North America, but also on other continents. The basis of the repertoire is a lyrical folk song («Oi na gori doshch ide», «Oi tam za lisochkom», «Oi ty misiatsu», «Oi pry luzhku», «Kolo mlyna kremenyna», «Ne lai mene moia nenko» etc.). The success of the band was ensured by impeccably coordinated professional vocals and accompaniment in interesting harmonies and rhythms.

In 1980, the first album was recorded by the entertainment group «Ukrainska Starshyna» (Winnipeg, Canada), which released the most albums - twenty-three vocal-instrumental and six instrumental. Ukrainian folklore is represented by folk dances («Kolomyika tety Mary», «Viazanky ukrainskykh melodii» etc.), improvisations on folk songs («Balamute-valtz», «Tam na gori» etc.), as well as their own compositions on folklore material. The highlight of the repertoire are humorous songs presented by three albums. Vocal and instrumental material is insignificant («Byla mene maty», «Chorni ochka jak

⁵² Ibid.

teren», «Gandzia», «Kalabaju», «Oi tam na gori», «Vyidy», «Viter vije» etc.). Ukrainian koliadkas and shchedrivkas were released in two separate albums.

Kvitka Cisyk's unique albums (New York, USA) «Songs of Ukraine» (1980) and «Two Colors» (1989) contain well-known pop arrangements of folk songs «ivanku kupy my rumianku», «Sydyt divcha nad bystroju vodoju», «Oi zagraly muzyky», «I snylosia», as well as the Lemko song «Oi vershe miy vershe» that became popular in Cisyk version. In 1990, both discs were nominated for a Grammy. In 1988, K. Cisyk received the awards «Unsurpassed Production» (for the album of 1980) and «Best Crafted Non-Dancing Ukrainian Folk Song» (for the song «Ivanku...») for significant contribution to the development of Ukrainian music as part of the awards at the Western Canada Festival. (Wegreville, Edmonton)⁵³.

In the 1990s, Ukrainian folklore recordings were produced by pop groups, but to a lesser extent – «Mria» from Saskatoon (one album), «Charka» (one album) from Edmonton, «Ambrose Brothers» (three albums), «High Profile Band» (one album) from Winnipeg, «Cafe Kyiv» (one album) from Toronto in Canada.

If in the 1990s the activity of sound recordings decreased, then from the 2000s, with the development of digital technologies, the process of sound recording renewed. In Canada, these are recordings of «Mria» (one cassette), «Mozaika» (two CDs) from Toronto, «Самоцвіт» (one CD) from Montreal, «Ambrose Brothers» (three CDs), «High Profile Band» (two CDs), «By Request» (two CDs) from Winnipeg. In the US, recordings at this time were made by «Trio Maksimovich» (two CDs) from Miami, Olya Frieze (three albums). Samples of folklorism are presented in the works of the groups «Danube» (three albums), «Zirka» (four albums) from Toronto, which make up the bulk of their repertoire – from lyrical («Oi ty richenko», «Meni vorozhka vorozhyla», «Zelene lystia» etc.) to energetic humorous («A ja chorniava», «Chervona ruzha», «Za nashov stodolov», «Shabelyna», «Cherez pole shyrokye» etc.) songs, in particular, in country styles («Oi pid vyshneju», «Oi na gori sharvarok»), blues («Kari ochi»), reggae («Across the Danube»). Their work is an example of popular pop music. Unconventional stylistic coloration is embodied in the recordings of newly formed youth groups. These are three audio CDs of the band «Slukhai» from Winnipeg, «Mihrena» (one CD), «Kalabai» (two CDs) from Edmonton, «Zhyto» (one CD) from Calgary, «Zapovid'» (one CD) from Toronto. Ukrainian dances and

⁵³ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

folk songs in instrumental arrangements were acoustically recorded by «Kapusta Kids» from Manitoba and «Sounds of the Steppes» from Dryden in Canada.

World-renowned violin virtuoso Vasyl Popadyuk (Toronto, Canada) has recorded five CDs of instrumental music in the style of world music (1999, 2001, 2004), two of them with Papa Duke (2006, 2012). These are Hutsul («Miy bat'ko»), Bukovynian («Buk-hop», «Des'na Bukovyni») folk dance tunes and instrumental melodies, as well as their own mixes («Carpathian Cactus»)⁵⁴.

Bandura player and vocalist Olya Frieze (Oxford, USA) recorded a selection of carols «Vozveselimsia» (2010) in the styles of pop, country, bluegrass, jazz arranged by S. Galatin. Canadian singer Yana Bilyk has created her first Christmas audio album in the style of jazz-pop lounge «Christmas Is Rizdvo» (2015), which features Ukrainian koliadkas («Po vsiomu svitu», «Shchedryk», «Silent Night», «Try slavnii tsari») presented by light, calm music of improvisational character with preservation of traditional melodies interspersed with jazz and twist motifs, unique harmonies.

The original dynamic work of the band «Kubasonics» (Newfoundland, Canada), which is manifested through the synthesis of Ukrainian traditional music with modern styles of world, gypsy, punk, fusion, recorded on five CDs. Separately, Hutsul folklore is embodied in records of dance music («Kolomyika», «Hutsulka», «Trembovlyanka», «Zholomiga», «Arkan»). The band's repertoire also includes emigrant songs – «Khodzhu po Kanadi»⁵⁵.

The Canadian band «Milenia» (Edmonton) has recorded four CD albums of vocal-instrumental and instrumental music. If the debut album («Roots», 2001) conveys the traditional sound of songs («Pidnimimo charku», «Ja muzyku duzhe liubliu»), the second («Life», 2006) – a transition between traditional and modern directions of the band («Oi vydno selo», «Oi tam u Lvovi» etc.), the works of the following albums («Brotherhood», 2012, «Live! On The Rocks», 2014) became a mix of pop and rock styles («A v nediliu rano», «Ne khody Orysiu», «Oi sluzhyv ja v pana», «Kolomyika»), an interesting combination of virtuoso dulcimer and guitar playing («Yikhaly kozaky», «Hai zelenenkyi»)⁵⁶.

⁵⁴ Fedorniak N. (2014) Ukrainskiy folklor i yoho transformatsiia u vykonavskii tvorchosti Vasylia Popadiuka (Kanada) [Ukrainian folklore and its transformation in the performing arts of Vasyl Popadiuk (Canada)]. *Ukrainian culture: past, present and ways of development*, vol. 20, no. 1, pp. 230–235.

⁵⁵ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameriky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

⁵⁶ Ibid.

The creative work of the Canadian band «Tut i tam» (Saskatoon) – four albums that impress listeners with a relaxed combination of different styles – pop («Tykha voda», «Oi tam za lisochkom»), rock («Na horodi chorna red'ka», «Hop shidi-ridi», «Chyje zh to polechko», «Oi bolyt' mia holovonka», «Teche voda kalamutna», «Nese Galia vodu»), reggae («Byla mene maty», «Shchedryi vechir»), ska («Tysha navkruhy», «Chumbara», «Porizala palchyk», «Ivanku, Ivanku» etc.), dance («Tam na stavi», «Tanets Hryhorovycha») and rural («Vesnyanka», «Arkan») traditional music⁵⁷.

The Canadian fusion band «Dovira» (Toronto) has recorded two CDs, where the well-known Ukrainian folklore material is undergoing significant transformations – stylistic, harmonious, metrorhythmic. These are minor scale, dynamically injecting rock compositions accompanied by an electric guitar, with an obsessive monotonous rhythm, the vocal basis of which is a stylized «folk» singing – «Maryna», «Oi zijdy ziron'ko», «Oi letily dyki husy», «Oi u nedilenku», «Yest' na sviti pravda», «Nese Galia vodu» etc. In the same style, with full or partial modifications in the style of rock, the youth group «Ukrainia» recorded three audio albums (Ottawa, Canada), among the compositions on the basis of which – «Oi vydno selo», «Teche voda kalamutna», «Yarema», «Chovnyk khytaetsia», «Susidka», «Oi mii mylyi varenychkiv khoche», «Oi khotila mene maty», «Za Dunaiem» and others, performed freely and expressively⁵⁸.

Acoustic recordings are presented by two vocal-instrumental albums of the band «Zubrivka» (Toronto, Canada) and two albums of the group «Molodtsi» (vocal-instrumental and instrumental works). These are well-known folk songs «Tsvite teren», «Nese Galia vodu», «Oi harna ja, harna», «Posylala mene maty», «Tsyhanochko moloda», «Sam pju, sam huliaju» «Ty do mene ne khody», «Ivanku, Ivanku», as well as dances «Volynska Polka», «Kozachok», «Kolomyika».

The family instrumental ensemble «Chychul Orchestra» (Canada), which was founded in 1948 and still operates, recorded an album, which included folk dances («Kozachok», «Hopak», «Hoi, hoi, kolomyika»), compilation of folk melodies, as well as instrumental arrangements of folk songs («Verkhovyna», «Yakby ne Marusia», «Luche bulo», «Shumyt hai» etc.) in the rhythms of waltz, polka based on Hutsul and Bukovina folk instrumental music. These are original modernized triple music of Canadian Ukrainians (violin, tsymbaly, accordion, guitar, mandolin, double bass).

⁵⁷ Ibid.

⁵⁸ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

Thus, the sound recordings of Ukrainian diaspora in the field of pop represent a significant achievement in the direction of processing folklore sources, presenting a stylistic synthesis in the form of new compositions based on the re-intonation of traditional song material.

CONCLUSIONS.

The well-timed commercial interest of music companies in examples of traditional Ukrainian music culture has led to the preservation of ethnic music, which could have been lost. The folk music material recorded in the recordings testifies to the richness of forms and genres of Ukrainian music making, as well as to the interest of leading record companies – «Columbia», «Victor», «Okeh», «Brunswick» in the USA; «Quality Records», «V-Records», «Regis Records», «Yevshan Records» in Canada. Sound recordings of Ukrainian traditional music in the western Ukrainian diaspora and its transformation within different performing directions during the XX-beginning of the XXI century (vinyl, audio cassettes, CDs) became more active in parallel with their stage and concert development. In particular, the first are choral recordings and recordings of traditional music, performed in the 1920s (the second wave of emigration). Choral recordings were performed sporadically due to a small number of professional groups. This process revived after the Second World War (the third wave of emigration) and was most evident in the activities of the leading Ukrainian choirs in Canada and the United States.

Sound recordings of traditional music (mostly reconstructed) were actively produced in the period of 1925–1939 (second wave of emigration) in the United States by leading rural musicians and their bands, and in 1950–1977 and 1990–2000 were reissued in the united projects. Ukrainian authentic music is better preserved in Canada, and Ukrainian sound recordings began earlier in the United States, for these reasons, unfortunately, its best-preserved samples have not been recorded. At the time of the sound recording beginnings in Canada (1940s), the oldest folklore samples have already undergone changes.

Traditional ensemble music-making was gradually transformed into pop-stage music in the activity of vocal-instrumental groups, the dynamic creativity of which from the 1950s was also recorded in sound recordings (the third wave of emigration). Later, in the 1980s, audio materials of the soloists were added to them. The process of their work recording is still active today (the fourth wave of emigration).

In the 1950s (the third wave of emigration), the recordings of the bandura repertoire were made by Ukrainians that intensified in parallel with the expansion of the bandura network. These recordings reproduce both the preserved Ukrainian traditional repertoire (reconstruction) and composer's arrangement of the traditional folk samples.

Preserved sound materials are examples of instrumental, vocal and vocal-instrumental genres, each of which is embodied in solo and ensemble forms (mixed and homogeneous, chamber and large). The performers in the first period of Ukrainian emigration were peasants – the most valuable performers, as they most vividly reproduce the stylistic style of local materials from mainland Ukraine, as well as folk musicians-professionals with their own instrumental bands and amateur singers.

In the repertoire that reconstructs traditional music, priority is given to instrumental genres (marches, dances – kozachok, kolomyika, polka, arkan, hutsulka), thematic song and ritual dramatic compositions (weddings, baptisms, compositions of winter and spring-summer ritual cycles) and also folk songs with instrumental accompaniment. This group includes separate bandura players' recordings of epic and religious repertoire – dumas, epics, psalms, chants, spiritual songs. The priority genres of the bandura repertoire, in addition to the reconstructed authentic one, are the author's adaptations of koliadkas and shchedrivkas, dumas, military, lyrical, humorous, satirical, and other folk songs by H. Khotkevych, H. Kytasty, P. Potapenko, O. Koshyts, K. Stetsenko, and others.

The leading genres of choral sound recordings are arrangements of folk songs – lyrical, humorous, calendar-ritual cycle (koliadkas, shchedrivkas, vesniankas, hymns, kupala, harvest) of famous Ukrainian composers – V. Barvinsky, M. Haivoronsky, A. Hnatyshyn, F. Kolessa, O. Koshyts, M. Lysenko, Z. Lavryshyn, N. Nyzhankivsky, J. Yatsynevych and others.

Pop-oriented instrumental and vocal-instrumental sound recordings include arrangements of folk songs (mostly lyrical and humorous), songs of the calendar-ritual cycle (koliadkas, shchedrivkas, vesniankas), instrumental ritual and dance melodies (polkas, waltzes, kolomyikas, etc.)

Thus, the recordings became a reflection of the transformation processes of the Ukrainian folk tradition and the diversity of its stylistic representation, as well as a confirmation of the functioning and development of Ukrainian traditional music in the Ukrainian diaspora.



REFERENCES:

- [1] Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.
- [2] Dovhaliuk I. (2016) *Fonohrafovannia narodnoi muzyky v Ukraini: istoriia, metodolohiia, tendentsii: monohrafiia* [Phonography of folk music in Ukraine: history, methodology, tendencies: monograph]. Lviv: LNU im. I. Franka. (in Ukrainian)
- [3] Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)
- [4] Fedorniak N. (2014) *Ukrainskyi folklor i yoho transformatsiia u vykonavskii tvorchosti Vasylia Popadiuka (Kanada)* [Ukrainian folklore and its transformation in the performing arts of Vasyl Popadiuk (Canada)]. *Ukrainian culture: past, present and ways of development*, vol. 20, no. 1, pp. 230–235.
- [5] Fedorniak N. (2019) *Muzychnyi folklor v suchasnomu vykonavstvi: do problemy terminolohii i funktsionuvannia* [Musical folklore in modern performance: to the problem of terminology and functioning]. *Music art XXI century – history, theory, practice* : collection of scientific papers Institute of Musical Art Drohobych Ivan Franko State Pedagogical University, vol. 5, pp. 144–150.
- [6] Fedorniak N. (2019) *Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameriky* [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.
- [7] Fedorniak N. (2020) *Transformatsiia muzychnoi folklornoï tradytsii u seredovyschchi ukrainskoi diaspori Pivnichnoi Ameriky: istoryko-vykonavskyi aspekt* [Transformation of musical folklore tradition in the environment of the Ukrainian diaspora of North America: historical and performing aspect] (PhD Thesis), Lviv: Lviv national music academy named after Mykola Lysenko.
- [8] Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.
- [9] Fedorniak N. (2017) *Hastroli ukrainskykh myttisv Pivnichnoi Ameriky na Prykarpatti periodu nezalezhnosti Ukrainy* [Tour of Ukrainian artists of North America in the Carpathian region during the period of independence of Ukraine]. *Naukovyi zbirnyk materialiv Mizhnarodnoi naukovo-praktychnoi konferentsii «Mystetstvo Prykarpattia v sotsiokulturnomu prostori Ukrainy (na poshanuvannia 90-i richnyi vid dnia narodzhennia Mykhaila Fiholia)»* [The scientific collection of the materials of the International scientific and practical conference «Art of the Precarpathian region in the sociocultural space of Ukraine (in honor of the 90th anniversary of Mykhaylo Figol's birth)»]. Ivano-Frankivsk, pp. 286–292.
- [10] Horbal M., Maksymovych V. (2008) *Lemkivska narodna muzyka na voskovykh tsylindrakh (1901–1913) i amerykanskykh rekordakh (1928–1930)* [Lemko folk music on wax cylinders (1901-1913) and American records (1928-1930)]. Lviv. (in Ukrainian)
- [11] Karas H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)
- [12] Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychne vykonannia). 1908–2010: Ilustrovanyi khronolohichnyi reiestr z anotatsiiami i pokazhchykami* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)
- [13] Kuzyszyn O. (1980) *Ukrainian bands and their development in the United States and in Canada from 1959 to the present. The Ukrainian Weekly*, vol. 44, pp. 10–11.
- [14] Maksymuk S. (2003) *Recorded music. Z istorii ukrainskoho zvukozapysu ta dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, pp. 125–127.
- [15] Maksymuk S. (2003) *Shche do 35-littia yuvileiu khoru «Dumka» v Niu-Yorku* [More to the 35 anniversary of the choir «Dumka» from New York]. *Z istorii ukrainskoho zvukozapysu ta*

- dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, pp. 99–101.
- [16] Maksymyuk S. (2003) Spivaie Solomiia Krushelnytska – ale v Amerytsi [Solomiia Krushelnytska sings, but in America]. *Z istorii ukrainskoho zvukozapysu ta dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, pp. 13–20.
- [17] Maksymyuk S. (2003) Sprava zapysu ostannikh hramofonnykh plativok O. Koshytsia [The process of recording of the latest LP of O. Koshyts]. *Z istorii ukrainskoho zvukozapysu ta dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, pp. 49–63.
- [18] Maksymyuk S. (2003) Ukrainski zvukozapysy v Amerytsi: Korotkohrainyi period v 70–78 ob/khv. (1903–1960) [Ukrainian recordings in North America: short LP period – 70–78 RPM (1903–1960)]. *Z istorii ukrainskoho zvukozapysu ta dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, pp. 200–215.
- [19] Maksymyuk S. (2003) Zvukovydavnycha diialnist Stepana Maksymyuka [Sound publishing of Stepan Maksymyuk]. *Z istorii ukrainskoho zvukozapysu ta dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, p. 286.
- [20] Maksymyuk S. (2003) Zvukozapysy ukrainskykh dum [Recordings of Ukrainian duma]. *Z istorii ukrainskoho zvukozapysu ta dyskohrafiï* [From the history of Ukrainian recordings and discography]. Lviv, pp. 81–83.
- [21] Spottswood R. (1979) Ethnic music in America: First progress report on a discography. *JEMFQuarterly*, vol. 54, pp. 84–91.
- [22] Spottswood R. (1990) *Ethnic music on records. A discography of ethnic recordings produced in the United States, 1893–1942. Vol. 2: Slavic*. Urbana and Chicago: University of Illinois Press.



Obukh Liudmyla 

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,

 Ph.D., Doctoral Student of the Department of Musical Ukrainian Studies and Folk-Instrument Art, Senior Lecturer of the Department of Music Education and Conducting Methods
Vasyl Stefanyk Precarpathian National University, UKRAINE

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) *Filosofskiy 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 ukrajinskogho 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: Muzychnye 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 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. 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 ukrajinsjkogho 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 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, pp. 116–117. (in Ukrainian)

³⁷ 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. 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. Sonevytsky⁵⁰, 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. Sonevytsky 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 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, 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 dyryhuvannia. Ivano-Frankivsk, pp. 41–46. (in Ukrainian)

⁵⁹ Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent 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 dyryhent 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 dryrhent 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 Dzherisi, 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-Dzherisi, 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 Dzherisi, 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-mystetskoi osvity [Vasyl Zavitsevych'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. 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) Protoiirei 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 Zavetnevich's contribution to the development of Ukrainian cultural and art education]. *Khorove mystetstvo u vyshchii shkoli: problemy i perspektvy 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 «Prut», 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 «Prut», 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. 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. 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: Tsentruchobovoi 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 SSsA [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 SSsA [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.

REFERENCES:

- [1] Bobechko O., Synovska N. (2019) Universalizm tvorchoi postati Oksany Herasymenko (z nahody yuvileiu mystyknyni) [The universalism of Oksana Gerasimenko`s creative figure (on the occasion of the anniversary)]. *Molod i rynok*. № 6 (173), pp. 102–109. (in Ukrainian)
- [2] Vepruk V. (2002) *Dohmatychne bohoslivia: navchalnyi posibnyk dlia teolohichnykh spetsialnykh vshchynk navchalnykh zakladiv* [Dogmatic Theology: A Textbook for Theological Specialists of Higher Education]. Chernivtsi: «Ruta». (in Ukrainian)
- [3] 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. (in Ukrainian)
- [4] 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». Serii: Politolohiia / Redkol.: A. P. Hetman ta in. Kharkiv: Pravo. № 2 (33), pp. 29–41. (in Ukrainian)
- [5] Datsiuk S. (2009) Shcho take dukhovnist ta navishcho vona potrebna? [What is spirituality and why is it needed?]. *Ukrainska pravda*. Vytvorok, 16 chervnia. 14:08. URL.: <https://www.pravda.com.ua/articles/2009/06/16/4026929/> (data zvernennia: 28. 03. 2020). (in Ukrainian)

- [6] Dutchak V. (2013) *Bandurne mystectvo ukrainskogo zarubizhzhja XX – pochatku XXI stolittja* [Bandura Art of Ukrainian Overseas of XX – Early XXI Century]. Ivano-Frankivsk: Foliant. (in Ukrainian)
- [7] Dutchak V. (2018) Tvorchia i naukova diialnist A. Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspy [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, p. 110. (in Ukrainian) DOI: 10.31866/2616-7581.2.2018.153383.*
- [8] 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)*
- [9] Ihoshkina N. (2005) *Kulturolohiia mystetstva: navch. posib* [Art Cultural Studies: Educ. textbook]. Kyiv: MAUP. (in Ukrainian)
- [10] Kahan M. (1996) *Fylosofiia kultury: uchebnoe posobyie* [Philosophy of Culture: a Textbook]. Sankt-Peterburh: TOO TK «Petropolys». (in Russian)
- [11] Karas H. (2012) *Muzychna kultura ukrainskoi diaspy u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk: Tipovit. (in Ukrainian)
- [12] 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, osoby. Kyiv: NMAU im. P. I. Chaikovskoho, pp. 225–252. (in Ukrainian)*
- [13] Kulahina-Stadnichenko H. (2019) Sviatist yak universalnyi pryntsyyp zhyttiedialnosti pravoslavnoho viruuchoho [Holiness as a universal principle of life of the Orthodox believer]. *Sviatist liudskoho zhyttia / Upor. prot. V. Vakin. Kyiv: DUKh I LITERA, pp. 284–296. (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». (in Ukrainian)
- [15] 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. (in Ukrainian)
- [16] Malakhov V. (2002) *Etyka: kurs leksi: navch. posib. 4-te vyd.* [Ethics: Lecture Course: Educ. textbook. 4th issue]. Kyiv: Lybid. (in Ukrainian)
- [17] Myroniuk T. (2011) Vasyl Zavitnevych – ukrainskyi tserkovnyi dyryhent SSHa [Vasyl Zavitnevich is a Ukrainian church conductor of the USA]. Kyiv-Chernivtsi: Vydavnytstvo «Prut». (in Ukrainian)
- [18] 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), pp. 72–81. (in Ukrainian) DOI: 10.33398/2224-0926-2019-32-2-72-82.*
- [19] Obukh L. (2016) Vnesok Vasyia 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 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, pp. 41–46. (in Ukrainian)*
- [20] 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. Serii «Kulturolohiia»*. Ostroh: Vyd-vo natsionalnoho universytetu «Ostrozka akademiia». Vyp. 6, pp. 56–63. (in Ukrainian)
- [21] Obukh L. (2010) Zberezhennia ukrainskykh muzychnykh tradytsii 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)
- [22] 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». Serii «Istorychni nauky»* / red. kolehiia : I. Pasichnyk, L. Vynar, A. Atamanenko ta in. Ostroh : Vyd-vo Natsionalnoho universytetu «Ostrozka akademiia». Vyp. 23, pp. 181–186. (in Ukrainian)
- [23] 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)
- [24] Obukh L. (2012) Ukrainskyi muzychnyi instytut Ameryky : zberezhenia tradytsii vitchyzniano 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. (in Ukrainian)
- [25] 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. Serii: Politolohiia, Sotsiolohiia, Filosofiia* / redkol.: M. Vehesh (hol. red.), V. Andrushchenko, O. Babkina ta in. Uzhhorod: Vydavnytstvo UzhNU «Hoverla». Vyp. 14, pp. 208–211. (in Ukrainian)
- [26] Toftul M. (2014) Suchasnyi slovnyk z etyki: slovnyk [Modern Ethics Dictionary: Dictionary]. Zhytomyr: Vyd-vo ZhDU im. I. Franka. (in Ukrainian)
- [27] Shynkaruk V. (ed.) (2002) *Filosofskijj encyklopedychnyj slovnyk* [Philosophical encyclopaedic dictionary] / NAN Ukrainy, In-t filosofiji im. Gh. S. Skovorody. Kyjiv: Abrys. (in Ukrainian)
- [28] Chaika V. (2019) Diialnist muzychnykh kolektyviv ukrainskoi diaspori v SSHa i Kanadi druhoi polovyny XX st. [Activity of Music Collectives of Ukrainian Diaspori 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, pp. 145–149. (in Ukrainian)

Musicological works of V. Zavetnevich:

- [29] Zavetnevych V. (1962) Vidpovid «nepomniashchym rodstva» [The answer for those who «forget who they are»]. *Ukrainskyi pravoslavnyi kalendar*. Saut Bavnd Bruk, Niu Dzherisi, SSHa. Ch. 5, pp. 18–20. (in Ukrainian)
- [30] Zavetnevych V. (1976) Do piatdesiatylittia katedralnoho Sviato-Volodymyrskoho khoru v Niu-Yorku [To the fiftieth anniversary of St. Volodymyr's Cathedral Choir in New York]. *Pamiatna knyha na 1976 rik*. Niu-York, SSHa, pp. 46–51. (in Ukrainian)
- [31] Zavetnevych V. (1969) Zamist retsenzii [Instead of a review]. *Ukrainskyi pravoslavnyi kalendar*. 1969. № 2, p. 32. (in Ukrainian)
- [32] Zavetnevych V. (1974) Nestor Horodovenko [Nestor Horodovenko]. *Ukrainskyi pravoslavnyi kalendar*. Saut Bavnd Bruk, shtat Niu-Dzherisi, SSHa, pp. 106–109. Peredruk: *Novi dni*. Toronto, Kanada. № 298, p. 18. (in Ukrainian)
- [33] Zavetnevych V. (1977) Maksym Sozonovych Berezovskiy (Do 200-richchia smerty kompozytora-muchenyka: 16. Kh. 1745 – 22. III. 1977 st.) [Maxim Sozonovich Berezovsky (To the 200th anniversary of the death of the musician and composer: 16th c. 1745 – 22nd

- III. 1977)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 99–100. (in Ukrainian)
- [34] 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)
- [35] Zavitnevych V. (1971) Mykola Leontovych (Do 50-richchia smerty) [Mykola Leontovych (To the 50th anniversary of death)]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 118–121. (in Ukrainian)
- [36] 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)
- [37] 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)
- [38] Zavitnevych V. (1971) Pamiati kompozytora Mykoly Leontovycha [In memory of the composer Mykola Leontovych]. *Svoboda*. 1971. 9 hrud., ch. 227. Peredruk: (1982). *Mykola Leontovych: zb. na poshanu velykoho ukrainskoho kompozytora* / Upor. S.Vozhakivskiy. Niu-York, p. 57–64. (in Ukrainian)
- [39] Zavitnevych V. (1962) Pamiatnyi yuvilei [A memorable anniversary]. *Ukrainskyi pravoslavnyi kalendar*. Saut Bavnd Bruk, Niu Dzheresi, SSHa. Ch. 4, p. 21–22. (in Ukrainian)
- [40] Zavitnevych V. (1967) Peredmovia [Preface]. *Antolohiia ukrainskoi pisni. T.1. Koliadky. Shchedrivky* / [red. i upor. V. Zavitnevycha]. Niu-York: Vyd-nia Ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 2–4. (in Ukrainian)
- [41] Zavitnevych V. (1964) Peredmovia [Preface]. *Velyka Subota i Pashka*. / Zred. i vpor. Vasyli Zavitnevych. Niu-York: Naukovo-Bohoslavskiy in-t UPTs v SSHa. Muzychnyi viddil, pp. 2–3. (in Ukrainian)
- [42] Zavitnevych V. (1960) Peredmovia [Preface]. *Vsenoshna: Parytura, chast.1: Vechirnia* / [red. i upor. V. Zavitnevycha]. Niu-York: Naukovo-Bohoslovskiy in-t UPTs v SSHa, Muzychnyi viddil, pp. 2–3. (in Ukrainian)
- [43] Zavitnevych V. (1953) Peredmovia [Preface]. *Panakhya. Muzyka K. Stetsenka* [A memorial service. Music by K. Stetsenko] / [UPTs u SSHa]. Niu-York: Vydannia muzychnoi sektsii Naukovo-bohoslavskoho in-tu. (in Ukrainian)
- [44] Zavitnevych V. (1960) Peredmovia [Preface]. *Spivy z Postovoi Triodi: Partytura* / [red. i upor. V. Zavitnevych]. Niu-York: Naukovo-Bohoslovskiy in-t UPTs v SSHa, Muzychnyi viddil, pp. 2–3. (in Ukrainian)
- [45] Zavitnevych V. (1957) Protoierei Kyrilo Hryhorovych Stetsenko 1882–1922–1957 [Archpriest Kirill Stetsenko 1882–1922–1957]. *Ukrainskyi Pravoslavnyi Kalendar*. Bavnd-Bruk: Vydannia ukrainskoi pravoslavnoi tserkvy v SSHa, pp. 121–123. (in Ukrainian)
- [46] Zavitnevych V. (1962) Shche raz pro «Spivy z postovoi triodi». Vidpovid retsenzentovi [Once again about «Singing from the fasting triad». Response to the reviewer]. *Vira i kultura*. Saut Bavnd Bruk, Niu-Dzheresi, SSHa. Ch. 5 (89), pp. 15–16. (in Ukrainian)

The notes were collected, edited, compiled and published by V. Zavitnevich (1953–1979):

- [47] (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)
- [48] Stetsenko K. (1953) *Panakhya* [A memorial service] / peredmovia V. Zavitnevycha [UPTs u SSHa]. Niu-York: Vydannia muzychnoi sektsii Naukovo-bohoslavskoho in-tu. 24. (in Ukrainian)
- [49] (1959) *Panakhya i pokhoron* [A memorial service and funeral] / na pidstavi Kyivskykh napiviv uporiadkuvav V. Zavitnevych. Niu-York: Naukovo-Bohoslovskiy instytut Ukrainskoi Pravoslavnoi Tserkvy SSHa, Muzychnyi viddil. (in Ukrainian)

- [50] (1960). *Spivy z Postovoi Triodi: Partytura* / red. i upor. V. Zavitnevych. [Singing from the fasting trio: sheet music]. Niu-York: Naukovo-Bohoslovskiy in-t UPTs v SShA, Muzychnyi viddil. 112. (in Ukrainian)
- [51] (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)
- [52] (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)
- [53] (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)
- [54] (1964) *Velyka Subota i Paskha* [Holy Saturday and Easter] / Zred. i vpor. Vasyl Zavitnevych. Niu-York: Naukovo-Bohoslavskiy in-t UPTs v SShA. Muzychnyi viddil. 207. (in Ukrainian)
- [55] Pavlovskiy H. (1964) *Liturhiia zaupokiina* [Liturgy for the dead] / red. i upor. V. Zavitnevych. Niu-York: Naukovo-Bohoslovskiy instytut Ukrainskoi Pravoslavnoi Tserkvy SShA, Muzychnyi viddil. 48. (in Ukrainian)
- [56] (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)
- [57] (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 instytut Ukrainskoi Pravoslavnoi Tserkvy SShA, Muzychnyi viddil. (in Ukrainian)
- [58] (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-Bohoslavskiy instytut UPTs v SShA. Muzychnyi viddil]. 2-he vyd, dop. i vypavlene. 196. (in Ukrainian)
- [59] (1979) *Zbirnyk liturhiinykh spiviv prysviacheniy 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)

Lidia Kurbanova 

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

 PhD, concertmaster of the Department of Performance Art
Vasyl Stefanyk Precarpathian National University, UKRAINE

«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 biohrafiia. 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-publitsychnyi 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 epistoliarrii – «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 diasporu 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 Vytvitsky]. *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 povoiennykh 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 povoiennykh 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 zhyttietvorhosti* [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.

REFERENCES:

- [1] Bahrianyi I. (2002) Lystuvannia. U dvokh tomakh [Correspondence. In two volumes]. Tom 1 (1949–1963). K.: Smoloskyp. (in Ukrainian)
- [2] Bahrianyi I. (2002) Lystuvannia. U dvokh tomakh [Correspondence. In two volumes]. Tom 2 (1946–1963). K.: Smoloskyp. (in Ukrainian)
- [3] 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)

- [4] Dutchak V. H. (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)
- [5] Dutchak V. H. (2010) Naukovo-publytsystychnyi 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 mystetstvoznachchi. Teatr. Muzyka. Kino. Kyiv: Vyd-vo IMFE. Ch. 1 (29), pp. 88–94. (in Ukrainian)
- [6] Hoshuliak Y. H. (1995) Y svoho ne tsuraite: Spohady, lystuvannia, materialy [And don't shy away: Memories, correspondence, materials]: nauk.-dokumen. vyd. Lviv: Kameniar. (in Ukrainian)
- [7] Hrab U. (2013) Naukovyi dyskurs u lystuvanni Myroslava Antonovycha z Pavlom Matsenkom i Vasylem Vytvytskym [Scientific discourse in correspondence of Miroslav Antonovich with Pavlo Matsenko and Vasily Vitvitsky]. Ukrainska muzyka: nauk. chasopys. Lviv. Ch. 2(8), pp. 20–56. (in Ukrainian)
- [8] Hrab U. (2013) Oleksandr Koshyts v epistoliarnomu dueti Pavla Matsenka ta Myroslava Antonovycha [Alexander Koshitz in the epistolary duo of Pavlo Matsenko and Miroslav Antonovich]. Studii mystetstvoznachchi. Kyiv. Chys. 3/4 (43,44), pp. 150–159. (in Ukrainian)
- [9] Hrab U. (2014) «Svit liudei nauky»: intelektualnyi dialoh (na materialii 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)
- [10] Hrab U. (2019) Myroslav Antonovych: intelektualna biohrafiia. Emihrantske muzykoznavstvo v ukrainskomu kulturotvorenni povoiennykh desiatylyt [Miroslav Antonovich: intellectual biography. Emigrant musicology in Ukrainian cultural creation of the post-war decades]: monohrafiia. Lviv: Vyd-vo UCU. (in Ukrainian)
- [11] Karas H. (2010) Nevidomi lysty Mykhaila Holynskoho do Vasylia Bezkorovainoho [Unknown letters of Mikhail Golinsky to Vasily Bezkorovayny]. Visnyk Prykarpatskoho universytetu. Mystetstvoznavstvo. Vyp. 19–20. Ivano-Frankivsk, pp. 296–305. (in Ukrainian)
- [12] 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. (in Ukrainian)
- [13] Karas H. (ed.) (2018) Sofiia i Stanislav Dnistrianski. Lysty. Spohady. Staty [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)
- [14] Kopytsia M. (2008) Epistologhiia v labiryntakh muzychnoi istorii [Epistology in the labyrinths of music history]: monohrafiia. Kyiv: Avtohrif. (in Ukrainian)
- [15] 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)
- [16] Kotsiubynska M. (2001) «Zafiksovane y netlinne». Rozdumy pro epistoliarnu tvorchist [«Fixed and imperishable». Reflections on epistolary work]. Kyiv: Dukh i litera. (in Ukrainian)
- [17] Krymskyi S. (2008) Pid syhnaturoiu Sofii [Under the signature of Sophia]. Kyiv: Vydavnychiy dim «Kyievo-Mohylianska akademiia». (in Ukrainian)
- [18] Kurbanova L. (2019) Riznovektorna diialnist Pavla Matsenka v konteksti ukrainskoi muzychnoi kultury XX stolittia [Pavlo 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)
- [19] 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)

- [20] Lutsiv V. (1999) Vid Bystritsy do Temzy: Spohady, dokumenty, publikatsii, lysty [From Bystritsa to the Thames: Memoirs, documents, publications, letters]. Lviv: Dyvosvit. (in Ukrainian)
- [21] Lystuvannia mytropolyta Ilariona (Ohienka) [Correspondence of Metropolitan Hilarion (Ohienko)] / uporiad. o. Yurii Mytsyk. Kyiv: Vyd. dim «Kyievo-Mohylianska akademiia», 2006. (in Ukrainian)
- [22] Lysty hromads'kykh 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. Prelov'ska ta in. Kyiv, 2011. (in Ukrainian)
- [23] Lysty P. Matsenka do I. Lysenka [Letters from P. Matsenko to I. Lysenko]. Muzychna kultura Ukrainy u spohadakh, materialakh, lystakh / uporiad., vstup. st., red. ta prymitky Ivana Lysenka. Kyiv: Rada, 2008, pp. 500–512. (in Ukrainian)
- [24] Lysty P. Matsenka do M. Antonovycha [Letters from P. Matsenko to M. Antonovich]. Instytut Liturhiinykh nauk KUK m. Lviv, Arkhiv Antonovycha (arkhiv ne opysanyi). (in Ukrainian)
- [25] Mazokha H. S. (2007) Zhanrovo-stylovi modyfikatsii ukrainskoho pysmennystskoho epistoliaruu 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: Kyivskiy natsionalnyi universytet imeni Tarasa Shevchenka. (in Ukrainian)
- [26] 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, pp. 325–357. (in Ukrainian)
- [27] Nytchenko D. (1997) Lysty pysmennykiv [Letters of writers]. Melburn – Nizhyn. (in Ukrainian)
- [28] 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)
- [29] Pamiatky [Monuments]: [arkheohr. shchorichnyk]. T. 2: Epistolarna 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. Prelov'ska. Kyiv, 2001. (in Ukrainian)
- [30] Pavlo Matsenko (1988/89). Arkhivnyi dovidnyk 1988/89 [Pavlo Matsenko. 1988/89 Archives.]. Vinnipeg, Manitoba: Oseredok ukrainskoi kultury y osvity. (in Ukrainian)
- [31] Pohrebniak I. (2015) Epistolarii yak artefakt dukhovnosti [Epistolary as artefakt of spirituality]. Synopsys: tekst, kontekst, media. № 3(11). URL: https://www.researchgate.net/publication/328386086_EPISTOLARIJ_AK_ARTEFAKT_DUH_OVNSTI (in Ukrainian)
- [32] Savytska N. V. (2008) Khronos kompozytorskoj zhyttietvorchosti [Chronos of composer's life creation]: monohrafiia. Lviv: Spolom. (in Ukrainian)
- [33] 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 kraj. Ch. 1(34), pp. 112–125. (in Ukrainian)
- [34] Svoiu Ukrainu liubit. Yosyp Hoshuliak: do tebe v pisni lynu, ridnyi kraiu [Love your Ukraine. Joseph Hoshuliak: To you in the song of the rope, native land] / uporiad. M. Onufriv. Kyiv: Vyd. dim «Kyievo-Mylianska akademiia», 2014. (in Ukrainian)
- [35] Vashkiv L. (1998) Epistolarna literaturna krytyka: stanovlennia, funktsii v literaturnomu protsesi [Epistolary literary criticism: becoming, functions in a literary process]: monohrafiia. Ternopil: Polihrafist. (in Ukrainian)
- [36] Verryha V. (ed.) (1992) Lystuvannia P. Matsenka (S. Liudkevych, O. Koshyts, P. Pecheniha-Uhlytskyi) [P. Matsenko's correspondence (S. Ludkevich, O. Koshits, P. Pechenega-Ugitskyi)]. Pavlo Matsenko: kompozytor i hromadskiy diach. Zbirnyk na poshanu 90-littia narodyn / Upor. i zredah. Vasyli Verryha. Toronto: Vydannia UNO Kanady, pp. 109–125. (in Ukrainian)

- [37] Veryha V. (ed.) (1992) Pavlo Matsenko: kompozytor i hromadskyi diiach [Pavlo Matsenko: composer and public figure]: zb. na poshanu 90-littia narodyn / Upor. i zredah. V. Veryha. Toronto: vyd. UNO Kanady, 1992. (in Ukrainian)
- [38] Vidhuky mynuloho. O. Koshyts v lystakh do P. Matsenka [Reviews of the past. O. Koshits in letters to P. Matsenko] /peredmovva P. Matsenka. Vinnipeg: «Kultura y Osvita», 1954. (in Ukrainian)
- [39] Z avtobiohrafii d-ra Pavla Matsenka. Na pidstavi intervii Romana Yeryniuka i zvukozapysu Volodymyra Samtsia, 1986 v redaktsii Dm. Kyslytsi [From the autobiography of Dr. Pavlo Matsenko. Based on an interview with Roman Yeryniuk and a recording by Vladimir Samets, 1986 edited by Dm. Oxygen]. Pavlo Matsenko: Muzykoloh, kompozytor i hromadskyi diiach: zb. na poshanu 90-littia narodyn / upor. i zredah. V. Veryha. Toronto: Vydannia UNO Kanady, 1992, pp. 12–25. (in Ukrainian)
- [40] Zhelezniak M., Ishchenko O. (2017) Epistoliarni pamiatky yak dzherelo 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, pp. 99–103. (in Ukrainian)

Sloniowska Olha 

LITERATURE OF THE UKRAINIAN DIASPORA IN THE MID-20TH CENTURY AS A PHENOMENON OF WORLD MODERNISM AND THE METHODOLOGY OF MYTHOLOGISM AS AN OPTIMAL TOOL FOR ITS ANALYSIS

ABSTRACT:

The aim of the research is a three-level (archetypal-initiatory, analogical, discrete) interpretation for the analysis of literary texts, mainly utilizing the methodology of mythologism, and carrying out a comprehensive understanding of high artistic works of Ukrainian diaspora literature of the 20s–50s of the 20th century based on literary poetic and prose texts of the modernist era by artists of the Ukrainian diaspora: Ivan Bahryanyi, Vasyl Barka, Yevhen Malaniuk, Oleh Olzhych, Todos Osmachka, and Ulas Samchuk.

The article reveals the essence of modernism in Ukrainian diasporic poetry and prose of the mid-20th century. It is proven that diasporic Ukrainian modernism developed in the context of the world literature of its time and raised national issues that were poignant for Ukrainians and Ukraine. Based on the literary texts of Ukrainian diaspora literature of the mid-20th century, proper conclusions and reasoned conclusions were made, and it was appropriately argued that contemporary Ukrainian mega-modernism in our national literature grew on the ground of modernism, primarily the modernism of Ukrainian diaspora literature. The most optimal methodology for analyzing Ukrainian diaspora literature of the modernist era turned out to be the methodology of mythologism, although hermeneutics and comparativistics should not be disregarded hastily.

INTRODUCTION.

The literature of the Ukrainian diaspora in the 20s–50s of the 20th century, as M. Nayenko¹ rightly emphasized, is a relative component of the overall Ukrainian literature of the period. However, when comparing and contrasting this link in the «single chain» with the link of mainland Ukrainian literature of

 Candidate of Pedagogical Sciences, Professor of the Department of Ukrainian Literature
Vasyl Stefanyk Precarpathian National University, UKRAINE

¹ Naienko M. (2001). Metodolohichni vizii, dyskursy i perspektyvy na mezhi stolit [Methodological visions, discourses and perspectives at the turn of the century]. Literaturna Ukraina. 8 liutoho. P. 3. (in Ukrainian)



the same period, it is unexpectedly revealed that these are completely different literatures, as incomparable a priori as modernism and socialist realism. Ukrainian diaspora literature distinctly manifested itself as our national red literature during the period of the flowering of modernism in Europe. Its lyrics always have an intellectual dominant, synthetic genres, a high level of versification; in prose works, the authors' philosophical worldview, their mythological thinking, are inevitably reflected, as a result of which surrealistic images become rare, there are features of neoromanticism, symbolism, psychologism, impressionism, expressionism, and the dominance of the novel genre is observed. The problems of such artistic texts are marked by the setting of forbidden themes in mainland Ukraine: the causes of the fall of the UNR and the fratricidal civil war, the Holodomor of the 1930s, Stalinist repressions in Ukraine and millions of human losses in concentration camps and prisons. The existential and surrealistic formats allowed for an ambivalent consideration of the problems of man and God, conscious and subconscious, a priori predict their peculiar co-authorship with potential readers, creatively program artistic texts for their new reading in the «great» time. At the same time, Soviet Ukrainian mainland literature is largely a surrogate, as writers tried to combine the real with the artificial, create a symbiosis of propaganda literature based on classism with modern literature, therefore, deliberately artificially born.

1.METHODOLOGY OF MYTHOLOGISM APPLIED TO THE UKRAINIAN DIASPORA LITERATURE IN THE FIRST HALF OF THE 20TH CENTURY.

The analysis of Ukrainian diaspora literature using «old-fashioned» methods and techniques does not yield the desired result: the most important thing slips away from the observation horizon. The diversity of modern literary methodologies cannot be considered a reason to reject the youngest of them - the methodology of mythologism – only because existing literary research tools seem to have already covered all existing aspects of studying a literary text. A. Tkachenko expressed a very apt statement about this phenomenon: «...I want to return the conversation to the core, to the 'sanctuary of truth', from which R. Barthes is somewhat skeptical. It seems that the common shortcoming of modern approaches to the text is an attempt to abstract it from sensibility or break it down into components (psychoanalytic, socio-cultural, cognitive, physiological), while the essence of an artistic work is revealed

precisely in its integrity, core, and synthesis»². The tools of all existing branches of the methodology of mythologism, specifically the achievements of 1) the mythological school (F.-W.-J. Schelling, the Grimm brothers, Adalbert Kuhn, Max Muller, Fedir Buslayev, Oleksiy Miller, Oleksandr Potebnya, Mykola Kostomarov, Panas Myrnyi, Ivan Bilyk) in both the etymological and demonic directions; 2) the ritual current (James George Frazer, Robert Graves, Edward Taylor); 3) the archetypal (Jungian) current (Carl Gustav Jung, Northrop Frye, Mod Bodkin, Jean Lacan, Yulia Krisova), 4) the semantic-symbolic current (Mircea Eliade, Yakiv Holosovker, Claude Levi-Strauss, Roland Barthes, Michel Foucault), and the psychoanalytic current (Sigmund Freud, Erik Erikson, Joseph Campbell, Gilbert Durand, Jacques Maritain, Samuel Huntington, Petro Shuvalov) to varying degrees are suitable for our research on the consolidating myth of Ukraine in the literature of the Ukrainian diaspora of the 20s-50s of the 20th century, but they must always be used judiciously and with great caution. For example, it is not worth reducing all research to just archetypal criticism or only to a semantic-symbolic perspective. In each case, only the toolkit of mythological methodology that guarantees the greatest effect and the best result should be used.

Let's go back to the artistic-literary movement - modernism. As is well known, modernism (from the Latin word «*modernus*» – «modern», «contemporary», i.e. the latest) is the dominant literary-artistic movement in the 20th–21st centuries in literature and many other forms of art, which emerged at the end of the 19th century first in painting, architecture, and theater, literature, and later in cinema. It emerged as a creative response by the most talented national conscious artists of the late 19th century primarily to new pressing philosophical doctrines (Nietzscheanism, Freudianism), which together with progressive artistic trends and radical changes in the social order initially engulfed large-scale political and social movements (primarily such as anti-discrimination mass movements for equality regardless of skin color and social origin, feminism and emancipation), settled in the realm of still new philosophical views at that time, and concerned all cultural life in Western Europe, therefore clearly originated in literatures and arts of practically all European states at the end of the 19th – early 20th centuries.

In our national «red» literature, modernism flourished successfully in Europe

² Avtor u khudozhnomu tvori: «demiurh» chy «fantom»? (1999). [The author in a work of fiction: «demiurge» or «phantom»?]. Dyskusiiia v «Literaturnii Ukraini» za uchastiiu Adriashyka R., Kodaka M., Medvidia V., Naienka M., Tkachenka A. ta veduchoi dyskusii O. Lohvynenko. *Literaturna Ukraina*. 22 kvitnia. P. 3. (in Ukrainian)

even from the early stages of its appearance in Ukraine. It experienced two of the three main stages of development: the initial stage (decadence, the emergence of modernist collections, the publication of modernist magazines, the involvement of older generation writers in modernism and the approval of new trends by Ivan Franko, Lesya Ukrainka, Olha Kobylanska, Oleksandr Oles', Mykhailo Voronyi, Vasyl Stefanyk, as well as the then young Mykhailo Kotsiubynsky and Volodymyr Vynnychenko), the stage of final formation and flourishing (the 1920s–1930s, characterized by the modernist works of the artists of the Executed Renaissance), and the final stage of the development of Ukrainian modernism (primarily the full-fledged modernism in the literature of the Ukrainian diaspora, as well as the merging of modernism and socialist realism in mainland Ukraine from the 1930s to the 1970s). Ukrainian modernism continuously developed and lasted throughout the 20th century, and was significantly different in mainland Soviet Ukraine from the modernism in the literature of the Ukrainian diaspora. It should be noted that modernism still exists today, but in a new stage as mega-modernism, successfully overcoming the short intermediate stage of postmodernism, which was a kind of «poisonous chemical» (Oles' Honchar) for ridiculing and completely eliminating the rotten postulates of socialist realism (mandatory class approach in literature, adherence to the theory of conflict-free socialist society, thus depicting the «heavenly» life of citizens of the Soviet Union, supremacy of the ruling party, idealization of communists, government officials, and leaders, as well as pathological hatred towards «bourgeois nationalists» worldwide).

Unfortunately, even in modern Ukrainian literary studies, the role and place of modernism in our national culture as a whole, and in visual arts and red (revolutionary) literature in particular, is often portrayed without proper global context, in a narrow and limited way. Nationalism, as a relative and saving ideological principle for every nation, is still perceived as something hostile, although in fact, metaphorically speaking, it is the true father of conscious patriotism.

But for a better understanding of the literary movement we are studying, let us first return to the key moment of the final formation and proper flourishing of modernism in Ukrainian diasporic and world literatures, and also try to define its main features. What is extremely important for understanding this artistic movement is the fact that modernism categorically rejected all populist tendencies of enlightenment and superficial sympathy for the spiritually poor or low-level individuals according to their own social status, as well as the tedious typicality of characters as one of the main features of realism.



Modernism always considered the national idea as a cornerstone in the construction of the state. Artists of such an extremely powerful literary and artistic movement, unlike their realist colleagues, were not primarily concerned with the gray masses of the people, the numerous victims of ruthless social processes - suicides and «thrown overboard» of life by the uncompromising bourgeois world of the newly formed weaklings, relative capitulators, beggars, and degraded elements. On the contrary, modernists mostly spoke of bright personalities, the «salt of the earth», spiritual and moral «tops of society», unbreakable patriots and passionate people. If intentionally negative characters appeared, especially when they occupied key places in artistic texts or pictorial canvases, then they were also extraordinary personalities (for example, Vrubel's demon). In general, modernists took into account not a simplified and narrow-minded goal of literature and other forms of art as guidance, instruction, elementary enlightenment and education of the masses. Even the well-known problems of basic survival and the suffering of failures, loafers and degraded, devastated and broken nobodies, which were very characteristic of realism, were considered. However, the focus was always and without exception on a bright and strong personality who, even in the most extreme trials, does not lose their divine (or diabolical) essence, in essence, on an unbreakable and self-sufficient persona. Modernism, in fact, carried out a «Copernican revolution» (Oksana Zabuzhko): instead of the slogan «serve the people,» the slogan «serve art» finally triumphed in full force, and the term «art for art's sake» ceased to be considered false or hostile to human nature and social norms, as the products of creativity, addressed specifically to the intellectual elite (futurism, imagery, abstractionism, surrealism), did not require all artists and potential recipients to subscribe to them or even understand them.

It is natural that for this reason, since its inception in literature and art, modernism has repeatedly caused shock to traditionalist writers and artists, whose right to aesthetic views and their own creativity modernism never officially denied, but nevertheless posed enormous competition to them as it gained increasing popularity each year. The final departure from «photographing» life, if one can loosely define the essence of realism in this way, was inevitable. Moreover, modernists practiced a certain, so to speak, «deliberate distortion of reality and essence», emphasizing precisely what the average typical person could not experience or feel personally, and also undertook to «copy», as opponents of modernism called this phenomenon, in the souls of their artistic characters, exploring the deepest corners of the



human psyche. Finally, even the mass reader of low intellectual level was not always ready to «digest» modernist paintings or literary texts (an example of this phenomenon can be considered the poetic legacy of B.-I. Antonych, the novels «Ulysses» (1922) by James Joyce, or «One Hundred Years of Solitude» (1967) by Gabriel Garcia Marquez as the highest achievements of world modernist literature). It came to the point that some anti-modernist artists even contemptuously referred to this movement (modernism) as a product of the «era of fake money» (as expressed by contemporary Scottish sculptor Alexander Stoddart) and agitated for a return to traditional realistic techniques, which was actually impossible: progress could not be stopped by any prohibitions or even the most biting criticism. It should be emphasized again that modernism adhered to democratic principles, and its advocates unequivocally acknowledged the undeniable fact that different artistic and literary movements could coexist and develop successfully for decades in parallel. Moreover, even the same writer could show himself capable of being a realist in some works (I. Franko's «Zakhar Berkut», «Dobryi Zarobok», «Kameniar», «Ukradene Schastyia») and a modernist in others (I. Franko's «Ziv'yale Lystya», «Soichyne Krylo», «Legend About Eternal Life», the poem «Moses», and particularly the clearly modernist «Prologue» to this work). Another matter is that in such cases, the readership (and unfortunately, literary scholars as well!) of the experimental artist may not have understood, just as Vasyl Shchurat did not perceive as a brilliant work the dramatic poem «Ziv'yale Lystya» by his perhaps best friend, or as the younger generation of Lviv writers did not grasp that Lina Kostenko's novel «Zapysky Ukrainskoho Samashedshoho» was the most vivid literary phenomenon of postmodernism, since they were accustomed to the high, refined philosophical and intellectual creative output of this author. Therefore, eloquent facts indicate that the path of modernism in Ukraine, and in the world in general, was by no means smooth and lined with rose petals.

We emphasize once again that from the very beginning of its emergence, modernism generally proved to be an open system and even approved and used various artistic styles and traditions, inheriting the best from previously existing literary and artistic movements, transforming them in a new way. Moreover, even during the apotheosis of modernism, some writers, including Ukrainian diaspora representative in Australia Dmytro Chub (Nitchenko) with all his creative heritage, including the essay «Living Shevchenko» and the collection of stories «On the Snake Island», remained clear realists throughout their work, despite the absence of the procrustean bed of socialist realism.



More inclined towards realism than modernism, Ulas Samchuk, the author of the brilliant «Maria», which undoubtedly became a landmark work of Ukrainian modernism, creatively inherited the achievements of the past and gave rise to his own trends, including symbolism, impressionism, and expressionism.

It is important to remember that the cohort of Ukrainian diaspora writers in the first half of the 20th century were a natural and representative group of emigrants from mainland Ukraine, practically in the first generation, since all of them, without exception, were born within the territorial boundaries of their homeland, where they lived until their mature age, when they left their native land. They were shaped by their worldview, national self-identification, and had extremely talented friends and contemporaries who, for various reasons, did not choose emigration but either joined the cohort of the Executed Renaissance or remained «under the cap» of Soviet censorship in Bolshevik Ukraine for their entire creative life. Emigration gave Ukrainian writers the opportunity to write according to the dictates of their hearts and their own creative imagination, to be inspired by the best European models, which were always available to them, unlike Soviet writers who were completely cut off by the «Iron Curtain» and were unable to even superficially acquaint themselves with the best works of world modernism.

The artificial method of socialist realism introduced by Soviet censorship in literature and all other arts in sub-Soviet Ukraine, the bloodthirsty state censorship («Golovlit») as an unrelenting surveillance over creativity and control of printed publications, prevented the natural development of talents and the triumph of modernist ideas in the creative activity of writers who remained in mainland Ukraine. Moreover, Soviet artists were forced to demonstratively treat their compatriots-emigrants with contempt and open hostility, while diaspora writers had a constant opportunity to even remotely observe the creativity of the «Sixtiers» (the famous opinion of Yevhen Malaniuk about Lina Kostenko), to promote the posthumous publication of Vasyl Symonenko's works, the collection of poems «Winter Trees» by Vasyl Stus (1970), which, of course, resulted in huge troubles for this artist in the USSR.

Finally, much earlier in fact, from the first years of Soviet power, it came to the point in the USSR where the attitude of Ukrainian origin individuals towards literary achievements and even the existence of those Ukrainian authors who lived and were published abroad became a matter of life and death for those suspected of disloyalty or persecuted Soviet writers. An illustrative example is the poem «Answer» (1927) by Volodymyr Sosyura, in the introduction of which a former poet-Petliurite, now a convinced communist, promised to meet with



Ye. Malaniuk, also a former Petliurite, on the front of the new war in battle to shoot him. Both class hatred and an overt threat of physical violence, as well as a sense of ideological hostility and class hatred in the then-future author of the deeply patriotic poem «Love Ukraine», were not just announced, but almost inherent, that is, deeply sincere and suffered, because they were logical and ideologically engaged. Also, Ye. Malaniuk and V. Sosyura diametrically diverged in their views on P. Tychyna, because the diaspora writer considered this poet a victim of the Soviet system and its accomplice, while V. Sosyura felt himself on the same side of the barricades as P. Tychyna, therefore, justifying the author of «Sunny Clarinets», he also justified his own betrayal of national interests.

But for now, let's leave the «empire of evil» USSR for a while and return to Europe. Among the factors that shaped modernism in the 1930s worldwide and ensured its success in the development and establishment of national literatures and arts, it is essential to take into account, first and foremost, the striking changes in the psyche of nations, the development of modern industrial facilities, the dynamic and accelerated growth of the population in urban centers, as well as the phenomenon of the philosophical movement of existentialism as a defensive reaction of the psyche to the unbearable experiences personally endured by humans during the First and later the Second World Wars. Sadly, ideological hatred proved to be not only a norm for engaged citizens of the USSR during the Stalinist repressions. Modernism played the role of a litmus paper of the self-sufficiency of talented individuals of the 20th century worldwide. The bravest writers in the world took an active stance in defending the right of artists to their own individual vision and artistic depiction of the world. Many modernist artists had to pay a high personal price for their views and ideals after World War II, which significantly affected even literary and artistic modernism. Unexpectedly, talented authors found themselves on opposite sides of the barricades in this global struggle. It was natural that this phenomenon also had a draconian impact on their creative work and life fortunes.

For example, Norwegian writer Knut Hamsun (1859–1952), the Nobel Laureate of 1920, was accused of collaborationism and from the end of May 1945 until 1948 he was forcibly confined to a nursing home, but in reality, it was to avoid being executed – due to his own beliefs and personal support of Hitler (he even wrote a moving obituary for the Fuhrer). The world-renowned leader of the modernist poetic movement – Imagism, and in fact recognized by all leading artists of the time as the «father of modernism» in Europe, poet and

radio host Ezra Loomis Pound (1885–1972), who after moving from America to Europe founded the «Brilliant Mind» charity fund, which financially supported talented aspiring writers, significantly helped James Joyce to publish his novel «Ulysses» and assisted Thomas Stern Elliot in publishing his poem «Burnt Norton», also found himself out of favor for a long time. During World War II, he performed on Italian radio and actively supported the political leader Benito Mussolini, so after the war, he was arrested and repatriated for his beliefs, forcibly returned to America as an American citizen, where he was officially recognized as a criminal. After a trial of the brilliant poet, influential people of the time succeeded in having Ezra Loomis Pound sent to a psychiatric clinic to save his life. He returned to Italy in 1958, not mentally ill. Unfortunately, unlike foreign psychiatric hospitals, no one in Soviet psychiatric hospitals was able to return to normal life in a sane state – dissidents were intentionally and purposefully reduced to the state of vegetables, that is, they turned completely mentally and physically healthy people into idiots, and our Ukrainian diaspora poets, such as Oleh Olzhych and Yevhen Malaniuk, were constantly called «fascists» and «bourgeois nationalists» in the USSR even before the beginning of World War II.

It is worth remembering that true modernism in national Ukrainian literature during the time of repression in the territories of Greater (Eastern) Ukraine, if not completely eradicated by the Soviet authorities, was mercilessly cut down to the root by the ideological axes of the «Stalinist eagles», or catastrophically halted in its upward ascent. The socialist realism introduced in the territory of the USSR by force as a dogmatic method, essentially turned out to be a symbiosis of socialist realism and modernism due to the disobedience of Ukrainian talents (M. Stelmakh's «Generous Evening», «Geese-Swans Are Flying», «Truth and Lie»; O. Honchar's «Flag Bearers»). Only in rare cases did modernism take on its characteristic appearance in mainland Ukrainian literature (M. Stelmakh's «Thoughts About You», «Four Fords», O. Honchar's «Man and Weapon», P. Zahrebelnyi's «Thought About the Immortal», «Miracle»).

Modernism in Europe and throughout the world, especially in America, did not feel oppressed or prohibited as a literary and artistic movement. European modernist writers themselves considered themselves citizens of the world and always spoke out against any political persecution of anyone from their cohort, that is, from the environment of creative personalities, regardless of their party affiliation. Even the recognized anti-fascist E. Hemingway, receiving the Nobel Prize in 1954, publicly stated that this award should rightfully be given to Ezra Pound, and communist Pablo Picasso acknowledged Ukrainian artist Kateryna



Bilokur as much more talented than himself. For us as literary scholars, it is important that two famous aphorisms belong to the «father of modernism» Ezra Pound himself, which directly relate to modernism as a whole: this is the artistic directive «Make it new!» which the poet expressed in 1934 as the essence of the new literary and artistic direction, and the phenomenal poet's phrase in an interview with an American journalist: «A man has to be willing to die for his convictions». In fact, this winged expression, perhaps never having read it in the press at that time or having heard it from Ezra himself, was firmly professed by writers of the Ukrainian diaspora Ivan Bahrianyi, Vasyl Barka, Yevhen Malaniuk, Oleh Olzhych, Todos Osmachka, Ulas Samchuk, Olena Teliga, and the literary heroes of their works, in particular Andrii Chumak in the novel «Gethsemane Garden», Hryhorii Mnogohrishnyi in «Tiger Hunters», Olha Urban in the novel «Defeat» by Ivan Bahrianyi.

Persecution of writers and other artists in the USSR for modernist «deviations» or for fleeing with the German army from the territory of the USSR to Europe, and high-profile court proceedings against European modernist poets who were careless enough to support Hitler and Mussolini, were just one side of the coin, so to speak, as Ukrainian artists-refugees from the USSR faced much more terrible trials abroad than the harassment of famous world-renowned writers, artists, sculptors, and singers. In Neu-Ulm on the Danube, that is, in post-war Germany, writer Ivan Bahrianyi was persecuted for his «communist» literary pseudonym (to refute such an accusation, it is worth paying attention to the lines from the poem «Time» (1926) by yesterday's Petliura follower Volodymyr Sosyura, dedicated to Mykola Khvylovyi: «We are the singers of raspberries, / Although they want to make us redheads!»³ as the flags of the Zaporozhians were raspberry-colored. Finally, Yevhen Malaniuk scrupulously analyzed such lines and Sosyura's «two Volodias» and crucified this Soviet poet between his sincere patriotism and his slave service to the Communist Party: «One cannot deny Sosyura in quite expressive moments of enlightenment, consciousness..., but these moments are still very native and always... veiled»⁴). Even then, Ukrainian refugee compatriots considered Bahrianyi a communist and chanted «Communya on a branch!» under the windows of the terminally ill writer, and did not take into account that it was Ivan Bahrianyi who repeatedly appealed to political leaders of all countries of

³ Sosiura V. (2000). *Vybrani tvory v dvokh tomakh* [Selected works in two volumes]. Kyiv: Naukova dumka. P. 52. (in Ukrainian)

⁴ Malaniuk Ye. (1995). *Knyha sposterezhen* [The book of observations]. Kyiv: Atika. P. 25. (in Ukrainian)

the world at that time to have some country permanently accept peaceful Ukrainian refugees from the USSR. However, in Europe and America, after World War II, a terrible unemployment began. The surplus of labor emigrants, along with a host of problems, were not needed by any of the politicians of that time, if even the employment of their own citizens faced great difficulties. Eventually, distant Australia came forward, which needed labor for laying railroads in the desert and cutting sugar cane, and therefore agreed a priori to give Ukrainian refugees its citizenship and even sent two passenger ships to an Italian port in 1949 for Ukrainian settlers from Germany, from the so-called «DP camps» (Displaced Persons camps).

Exhausted by uncertainty, danger, and semi-starvation, people who agreed to the only real proposal of I. Bahrianyi to emigrate overseas were in a very depressed state, afraid of deception, forced return to the dungeons of the NKVD, and cunning capture by the Chekists. To understand why refugees were filled with horror, it is enough to read Alexander Dovzhenko's «Diary», where the filmmaker tells about two phrases «Goodbye, Ukraine, they are taking me to...», scratched on the wall of the station by a Ukrainian girl at the beginning of the war and after its end: «Two inscriptions on the wall at the station, written by the hand of one girl. The first one – when the fascists took her as a slave to Germany during World War II, and the second – when she was taken from fascist Germany to eternal exile in Siberia for being in German captivity»⁵. Naturally, in such inhumane conditions, Ukrainian emigrants had to be extremely careful.

In his journalistic article «Why I Don't Want to Return to the USSR», Ivan Bahrdanyi presented undeniable facts about how representatives of Stalin's regime forced Ukrainian refugees to return home, blackmailed them, kidnapped their relatives, threatened, killed them, and when they failed to achieve the desired result, they began to portray these peaceful representatives of the Ukrainian people as accomplices of fascists, murderers, arsonists, and criminals in front of the whole world. In response to such actions, the writer turned to the European public: «Let them put us on trial. Let them judge us, but in Europe, in front of the whole world... But Stalin will not go to such a trial! We are not afraid of that trial, but he is afraid of it..., he is afraid of such a trial, because it would be a trial of him and the whole Bolshevik

⁵ Dovzhenko O. (1990). *Shchodennyk [Diary]*. Dovzhenko O. *Ukraina v ohni. Shchodennyk*. Kyiv: Radianskyi pysmennyk. P. 409. (in Ukrainian)



regime...»⁶. Finally, Ivan Bahrianyi himself constantly kept a vial of potassium cyanide sewn into the collar of his shirt in case of arrest by the Chekists, and begged his wife not to take her eyes off their young son Nazar so that the child would not be kidnapped by the NKVD with the aim of luring his father into their hands. The diasporic modernist-impressionist Todos Osmachka did not feel any better than Ivan Bahrianyi. His short stay in a psychiatric clinic in Kyiv, from where the writer managed to escape during the Nazi Germany's attack on the USSR as soon as the first German bombs fell on Kyiv, left an imprint on his entire life: he was afraid of being enslaved by Stalin's henchmen even in America, he never ate anything at anyone's home, except for drinking water from the tap, carefully washing the dishes before that, as he was panicked about being poisoned by Soviet spies abroad.

In such a state of panic, Ukrainian refugees felt just as uncomfortable and anxious. So when some of the potential immigrants began boarding the Australian ship, someone, out of excessive caution and fear, read the name of the ship «Anna Stalem» as «Anna Stalin» and shouted that it was a Soviet ship that would take all its passengers straight to Siberia. Panic broke out, people began jumping off the gangway into the water and getting injured. Finally, the Australian consul arrived and explained that if the immigrants refused to travel on the already arrived ships, Australia would not send any other transport for them. What did this actually mean? It only meant that the Italian government would deport all Ukrainians from its territory within a week to nowhere else but the USSR, as no local officials had agreed to accept them for permanent residence. Fortunately, the situation was resolved, and realizing that if they refused to immigrate to Australia, they would inevitably end up in the hands of the NKVD, the immigrants agreed to take passenger seats on the ships.

What relevance do such life situations have to the literary movement of modernism among Ukrainian diaspora writers? Firstly, they illustrate the inhumane conditions under which this generation of artists had to live and create. Secondly, they once again prove where Ukrainian diaspora literature of the 20th century drew its plots, collisions, and prototypes for its literary works, remaining in a foreign language environment abroad, yet still distinctly Ukrainian in its national red literature.

But first, let's highlight the main and most important achievements of Ukrainian diaspora modernism.

⁶ Bahrianyi I. (2006). Chomu ya ne khochu vertatys do SRSR? [Why don't I want to go back to the USSR?] *Bahrianyi I. Vybrani tvory u dvokh tomakh*. T.II. Kyiv: «luNIVERS». P. 673. (in Ukrainian)

1. Themes and issues in the works that were prohibited in Ukrainian Soviet literature and art.
2. Artistic portrayal of a strong personality of a Ukrainian, an unbreakable fighter, patriot, and passionate person.
3. The problem of man and God, which is resolved as the sonship of Ukrainians to the Lord.
4. Meticulous attention to the titles of literary works («Gethsemane Garden», «The Tiger Hunters», «Fiery Circle» by Ivan Bahrianyi; «On Solid Ground» by Ulas Samchuk; «Rotunda of the Soul Killers» and «Plan for the Courtyard» by Todos Osmachka). Key role of character names.
5. Creation of a utopian consolidating myth of future Ukraine on the pages of books.
6. Inclusion of surrealism, features of existentialism to demonstrate the multifaceted world and the spectrum of human possibilities.
7. Intellectualism as the leading characteristic of diaspora writers' literature.

All taboos in literature of realism that were previously prohibited or considered anti-Soviet themes by Ukrainian modernist artists in the Ukrainian diaspora were no longer taken into account. They, like world-class artists, sought to meticulously explore the deepest and most hidden corners of the human soul, hidden in the subconscious of characters, the reasons for their crimes, failures, mistakes, and moral transgressions. However, for this reason, Western European modernists often even rejected religion as a whole, as well as belief in God, which, by the way, was not observed in the works of Ukrainian modernist writers in the diaspora or even in the Ukrainian SSR, except for a few artistic texts by V. Vynnychenko and pamphlets by Ya. Halan. The attitude towards such atheistic modernist techniques in the diaspora can be outlined by Malanyuk's conclusion about Vynnychenko's experiments with questions of morality and God's punishment in his artistic texts: «A gloomy, stubborn downward direction towards the bottom, towards gunpowder, towards the swamp. When reading Vynnychenko's «novels», the idea of height, of the sky disappears... «Morality is the pink powder on the laws of nature»... But here Nietzsche would cry out of envy... Vynnychenko is not an individual, but a type, and moreover, a type of the Russian nature in Ukraine...»⁷. Even in works with

⁷ Malaniuk Ye. (2008). *Notatnyky (1936–1968): Dokumentalno-khudozhnie vydannia [Notebooks] / Biohrafichnyi narys, vstupni statti, pidhotovka tekstiv, uporiadkuvannia ta pryimky Leonida Kutsenka*. Kyiv: Tempora. P.16. (in Ukrainian)



extremely sensitive content authored by Ukrainian modernists («I (Romanticism)» by Mykola Khvylovy or «The Princess» by Miroslav Irchan, who returned from emigration in Canada to the USSR and observed the civil war in Ukraine from the perspective of a communist-minded artist), the question of God is not ignored, as for the unnamed Chekist as a creative product of the pen of the Ukrainian writer Khvylovy, who once even wore yellow-blue and red ribbons on his chest, thus demonstratively acknowledging himself as a Ukrainian communist and not a non-national Bolshevik without roots or tribe, the image of his native mother is associated with the Virgin Mary, emphasizing the purity and self-sacrifice of the unnamed Chekist's mother, devilishly treacherous when tempted by the idea of cultivating a «strong personality» in himself, capable of thoughtlessly sacrificing any, even the highest, victim on the altar of the «mountainous commune» if the party demands it. At the same time, even an average reader cannot help but feel that the unnamed Chekist in Mykola Khvylovy's novella «I (Romanticism)» knows the Bible well and dreamily confesses the principles of H. Skovoroda's philosophical doctrine about the mountainous republic as an oasis of paradise on earth.

In the novel «The Fiery Circle» by Ukrainian diaspora writer Ivan Bahrianyi, even after the unexpected act of self-killing by Petro Stoyan, a soldier of the «SS-Galicia» division, who bravely dies, left to the mercy of the German command and mercilessly pressed by the Soviet forces advancing with several times greater strength under Brody, his fiancée Aty-Ataleia Dahno, who unexpectedly turns out to be a dead Soviet tank crew member in the tank of Stoyan blown up by a grenade launcher («Panzerfaust»), Petro does not cry out to the heavens and does not call upon God as a witness to the fact that he, the unfortunate betrothed of Ata, could not have foreseen this crime and certainly did not want it. In fact, the author's uncompromising position, typical of modernist writers who produced existential post-traumatic behavior of literary heroes, is associated with the peculiarities of the Ukrainian national faith in God.

As Yevhen Malaniuk emphasizes, in Ukrainian carols Christ walks behind the plow, Mary drives the oxen, and Joseph sows. In other words, Ukrainians at the level of their individual and collective national subconscious have always been convinced that even in the worst and most terrible case, such a familiar and close worldview God can always be simply apologized to. According to



Yevhen Malaniuk, the «lack of activating fear before God»⁸ as a punishing right hand and constant merciless supervision inevitably demagnetized the Ukrainian human species, but at the same time affirmed the divine sonship of Ukrainians, therefore blasphemy and disrespect towards the Lord were never committed by anyone, even the most free-thinking Ukrainian modernists. On the contrary, in V. Barka's novel «Heaven», one of the minor characters concludes that there is no happiness in the USSR and there never will be, because people have covered the sky with satanic red cloth (flags).

Even in the face of a real threat of death from starvation, Ukrainians do not trade their sacred and cherished beliefs. In V. Barka's novel «Yellow Prince», a dying mother, who has already lost all of her closest family, teaches Andriyko that selling his necklace with a cross to «Torgsin» (a state-run store that sold goods for hard currency) is a great sin, and it is better to die than to commit such a sin. The Katranik family, in the hungry years of 1932–1933, dies slowly and in turn, but they do not lose their faith in God and their belief that they always lived honestly and did what was right. The sunrise, which caresses with its rays the spot where the chalice for communion is buried, which the village of Klenotochi saved from confiscation, seems to Andriyko a divine guarantee and a pledge of a happy tomorrow for Ukraine without home-grown executioners and foreign communists.

The methodology of mythologism allows us to see the artistic world through the eyes of literary characters, to perceive it through their spectrum of feelings and sensations. The toolkit of modern mythologism is quite extensive and productive for analyzing primarily those artistic texts that were created by artists who were naturally endowed with mythological thinking. The clear ordering of the meanings of the terms used by the methodology of mythologism ensures the effectiveness and quality of the application of such analysis tools by literary scholars.

2. MYTHOLOGICAL THINKING OF MODERNIST WRITERS OF THE UKRAINIAN DIASPORA IN THE XXTH CENTURY.

Mythological thinking is to some extent inherent in all writers, without exception, because a literary character, even a historical one, is never a copy of a real historical figure, and a fictional historical event is like a photograph with a date and place indicated. In a literary work, artistic time flows, purely

⁸ Malaniuk Ye. (1992). *Buriane polittia* [The flight of the storm]. *Malaniuk Ye. Knyha sposterezhen.* Kyiv: Ukrainskyi pysmennyk. P. 14. (in Ukrainian)

artistic events take place, and artistic (i.e. non-existent anywhere and never existing) characters act. However, Ukrainian diaspora writers of the mid-20th century possessed such powerful mythological thinking that no one among their Ukrainian predecessors had a similar phenomenon, and in mainland Soviet Ukraine it was a priori impossible.

The prose of Ukrainian diaspora modernists proved to be promising and highly artistic from their first books. Actually, it was not just a European level, but the best European model, as evidenced by the stories «Plan to the Courtyard» and «Rotunda of Murderers» by Todos Osmachka, the novels «Maria» by Ulas Samchuk, «Gethsemane Garden», «Man Runs Over the Precipice», and «Crash» by Ivan Bahrianyi, and the novel «Paradise» («Souls of Eden») by Vasyl Barka. Moreover, most of the authors of these literary works were nominated for the Nobel Prize at their time. The only flaw of almost all these literary works was that they were published in authorial editions, without any literary editing or three publishing revisions that the publishing house always showed to the author, without the work of the manuscript editor or even several editors, which was always the norm in publishing, so the works of Ukrainian diaspora writers entered bookstores with so many different mistakes and blunders that it not only significantly complicated their reading by the recipients but often made them completely unreadable.

Modernism as a literary and artistic movement required patriotism, innovation, and creative experimentation. Innovation primarily concerned the poetics of the titles of artistic works. The development of new genres, experiments with a priori defined genre membership of literary texts, primarily as building material for works of a completely different rank, essence, and quality, also became an urgent task. If for realist writers the title of a literary work played only the role of a label, an identifier of the main theme of the work or the main perspective of solving the problem posed by the author in the work («Kaidash's Family» by I. Nechuy-Levytsky, «Poviya» by Panas Myrnyi, «Zakhar Berkut» by I. Franko, «Khazyai», «Hundred Thousand» by I. Karpenko-Karyi), then for modernists, the name of the artistic canvas always became that magical key by which the corresponding artistic work was opened, a cipher with the help of which it was possible to comprehend the profound meaningful layers of everything hidden by the author in the subtext of their work («Withered Leaves», «Soychine Krylo», «Legend of Eternal Life» by I. Franko, «Blue Rose» by Lesya Ukrainka, «Beyond the Limits of Pain» by O. Turianskyi, «I (Romanticism)», «Woodcocks», «Sentimental Story» by Mykola Khvylovy, «Four Swords» by Yu. Yanovsky, «City» by V. Pidmohyl'ny, «Girl with a Teddy Bear» by



V. Domontovych, «Gethsemane Garden», «Tiger Hunters», «Fiery Circle», «Defeat» by Ivan Bahrianyi, «Maria», «What Fire Does Not Heal» by U. Samchuk, «Paradise» («Souls of Eden»), «Penitent and Keys to the Earth» by Vasyl Barka). That is why even foreign translators tried to present the titles of these works by Ukrainian diaspora artists not literally, but metaphorically, in accordance with the author's embedded content and meaning. For example, instead of «The Tiger Hunters» («Beast Hunters»), unexpectedly different but no less meaningful titles appeared in translations of this novel in Dutch, German, and English languages – «Hunters and the Hunted», «Law of the Taiga», «The Tiger Hunters» – which emphasized not the adventure aspect, but the socio-political perspective of events depicted in I. Bahrianyi's work.

The personal names of characters in the literary texts of modernist writers took on a specific scale of life possibilities and life realization for each individual character and ceased to be entirely random, as was typical for realistic literary works. Philosopher-theologian P. Florensky rightfully emphasized that a name is precisely the subtlest energy through which the spiritual essence of a being manifests itself. There is no name in nature that indirectly or directly does not influence its bearer⁹. In the literary texts of modernist writers, there is always an opportunity to trace the actions and thoughts of characters or characters who have specific names and act according to the range of actions of these proper names.

For example, in the novel «The Tiger Hunters», Ivan Bahrianyi gives special importance to the names and surnames of his characters, connecting them with the historical canvas of the glorious Cossack past. When the reader gets acquainted with Hryhoriy Mnogohrishny, the families of Ukrainian settlers in the Far East – Sirko's and Moroz's, the historical figures of Ivan Sirko (1605–1680), the disobedient Ukrainian commander of the Seversky regimental host (Hetman of the Left-bank Ukraine) Demyan Mnogohrishny (1621–1703), who became the first Ukrainian political prisoner and slave of such a high rank in Siberia without the right to return to his homeland, and the legendary Morozenko-Moroz (year of birth unknown – heroically died in 1649) – a Korsun colonel of registered Cossacks, a former student of the University of Padua, Stanislav Mrzovitsky, immediately appears in his imagination.

The name Hryhoriy, of Greek origin, which is given to the son of Sirko and Stalinist fugitive, former pilot Hryhoriy Mnogohrishny in «The Tiger Hunters», means «attentive», «focused», «alert». In other words, the name itself suggests

⁹ Florenskiy P. (2000). Imena [The names]. Moskva: AST. 441 p. (in Russian)



that its bearer is a conscious person, active in life, nationally self-identified, with a clearly defined civic position. The name Natalia, of Latin origin, etymologically means «native». Since the appearance of Ivan Kotlyarevsky's play «Natalka Poltavka», it has been one of the most common female names among Ukrainians, which, in addition to its meaning «native», also carries the notion of a cunning girl, faithful in love, brave and even desperate in defending her right to family happiness. Therefore, in «The Tiger Hunters», the author presents her as a fearless tiger huntress, who hunts alongside men, and as a personality capable of independently making extraordinary and strong-willed decisions in difficult life situations.

In the novel «Maria» by Ulas Samchuk, there is a poor but handsome and physically healthy hireling named Pereput'ka, which is why he was taken to serve in the fleet, given the name «Korniy» by the author, which in Latin means «horn», «sharp angle». In his attitude towards Maria, this quite self-confident, with a difficult disposition, rather lazy guy will turn out to be a ruthless tyrant and a family despot after returning from the army, and it will not be easy to re-educate him for the strong-willed and patient Maria. However, at the same time, Korniy's surname – Pereput'ka – clearly indicates that its bearer is constantly at the crossroads of life paths, in fact, at the intersection of good and evil, so re-educating Korniy is entirely possible. On the other hand, Maria's first husband – the soft and delicate, literate, although physically handicapped from childhood Kukharchuk – is given the name Hnat. The inner form as the hidden essence of the lexical meaning of this name is evident - in Latin it translates as «fiery», «flaming». Kukharchuk's name Hnat manifests itself in full force only at the end of the novel when he becomes a fearless preacher of the Bible and the main accuser of the satanic Soviet government in the artificial famine of 1932–1933 in Ukraine. Maria's other children also bear the heavy crosses of their own names from birth. Maxym, who has become Bolshevikized – and that's why Maxym – succumbs to excessive illusions, ideas of universal happiness, believes in his chosenness and always tries to get the most out of life, regardless of the suffering of others. The only daughter of Maria and Korniy – Nadiya – is pre-programmed as a potential victim, a boundary entity between good and evil, because in Pandora's box, when she closed it in fear, having already released all the troubles and misfortunes, there was no evil left, only hope.

The name of the main heroine of the novel – Maria – is interpreted ambiguously by researchers. In Old Hebrew, this word is translated by many lexemes: «rebellion», «resistance», «superiority», «advantage». In Egyptian



language, it is deciphered as «beloved by God», and in Greek, it is translated by the lexeme «bitter». Moreover, it is believed that when parents choose the name of a great saint or holy person for their child, they somehow agree to similar life trials for their own child as those experienced by those saints. Therefore, Samchuk's Maria, in the terrible turns of her fate, partially duplicates the earthly path of the Virgin Mary, the Mother of God, a woman-sufferer, a woman-martyr, a woman-companion of her own son (in the novel, Maria's son is named Lavrin, which is translated as «triumph», «obligatory establishment of justice», so Stalinist repressions and the execution of Maria's youngest son are a kind of sacrifice, a symbolic payment of the Ukrainian people for their liberation from Bolshevism).

Nicknames, diminutive forms of names, and party nicknames always have a negative impact on their bearers. These lexemes are even capable of fundamentally changing a person's innate abilities and character, their preferences, and ideals. In V. Barka's novel «Paradise», people give the character Makorobov the nickname «Microbe». Ultimately, it fully corresponds to the essence of the character, and at the same time is quite consonant with Makorobov's surname. Therefore, the metaphysical etymology of literary characters' names in modernist literature always contains much more valuable information than their thoughts, actions, and deeds manifested in texts. For example, in Ivan Bahrianyi's unfinished trilogy «Ataleia», which translates to «proud palm tree», from the first part of this work «Wild Wind», becoming Ato in the third part of this work «Fiery Circle», she takes on the guise of a ruthless Soviet tank driver because Ato is the ancient goddess of enmity and discord.

O. Zabuzhko emphasizes the personal energy of a name even in our time, even if it is not related to a person but only appears as a proper noun, for example, a street or a city: «Because every name is not just a label, but a substantial sign, a symbol burdened with a long train of historical and cultural content»¹⁰. The researcher interprets decommunization and the change of pro-communist names in our time as a «disenchantment» of «One's Own», a cleansing of one's own national, sacred (territories, worldview, identification) from the negative influences of «Other». Only after such a complete cleansing is it possible to restore the sacred and national and transform the territory into a state.

¹⁰ Zabuzhko O. (1999). *Filosofii i kulturna prytomnist natsii* [Philosophy and cultural sanity of the nation]. *Zabuzhko O. Khroniky vid Fortinbrasa: vybrana eseistyka 90-kh*. Kyiv: Fakt. P. 138. (in Ukrainian)

Regarding the creation of new literary genres, modernism also proved to be extremely inventive and skillful in this field. In those literary works where the narrative was told from the first person, it was now not at all about autobiographical events, that is, the supposedly autobiographical hero finally began to be perceived as a full-fledged artistic «hero in a mask», which should not be identified with the author at all. Mystification became popular in the works of modernists, the novella-poem appeared (O. Turyansky's «Beyond the Bounds of Pain»), new subgenres of the novel emerged: a novel in novellas («Horsemen» by Yu. Yanovsky), a nativity play novel («Rozgrom» by Ivan Bahrianyi), a historical novel in three different times and spaces («Wonder» by P. Zahrebelny, «Three Leaves Behind the Window» by Val. Shevchuk), and in terms of the length of the text, a mini-novel «Maria» by Ulas Samchuk with an expressive modernist technique: calculating Maria's age not by 73 years, which she was destined to live in torment and suffering, but by days: «If you don't count the last three, then Maria has met and spent twenty-six thousand two hundred fifty-eight days»¹¹. Thus, the author, only at the beginning of his work, emphasizes that his heroine did not waste a single day, lived fully and inspiringly.

Most modernist writers in the Ukrainian diaspora had a mythological way of thinking, but Todos Osmachka was particularly gifted in his specific vision and depiction of events. It is logical that what he talks about in his prose stories is far from real events, yet it helps the reader understand the horror of the arrival of Soviet power in Ukraine. Of course, he never had and could never have had a red devilish shrine at his suburban dacha in Kuntsevo, the «father of all nations and peoples», nor did he call himself Stalin «the executioner of executioners», or gather criminals and murderers from all over the USSR for a meeting. However, history testifies to the terrifying scope and number of victims of Stalin's repressions. It is clear that the state did not give an official directive to create brothels for servicing party workers, but mockery of women by representatives of the authorities in the USSR existed! Osmachka's unusual artistic truth, as surprisingly as it may seem, is much better perceived by readers than if the writer showed the real collectivization, depicted the terrible episodes of deportation to Siberia, repressions and famine, which he witnessed firsthand, as did most Ukrainian diaspora writers of those times.

The modernist poets of the Ukrainian diaspora of the first half of the 20th

¹¹ Samchuk M. (1997). Mariia [Maria]. *Samchuk U. Mariia, Barka V. Zhovtyi kniaz*. Kyiv: Ukrainskyi tsentr dukhovnoi kultury. P. 3. (in Ukrainian)



century also made themselves known very loudly. For any Western European nation, such a talented cohort of lyricists and such a high level of poetry would be considered only as an exceptional phenomenon in their national literary process. First and foremost, it is worth noting the civic (and patriotic as a variety of civic) poetry of Yevhen Malaniuk and Oleh Olzhych. Although Ivan Bahrianyi also did no less in this field with his prose. However, it was Ye. Malaniuk who constantly disturbed the consciousness of Ukrainians, chastising his contemporaries for their indifference and passivity, which their ancestors had inherited over the centuries and which they themselves had inherited during the formation and fall of the Ukrainian National Republic: *«Along the path from Varangians to Greeks / Varangians and Greeks still don't live together / And it's just a manifestation, a game – / It quivers with nucleus-less protoplasm. / And no matter how much it stretches and burns – / It's just a dull body that moans, / It only crawls back and forth / Here and there, and there and here»*¹². The reason for such a phenomenon was properly substantiated by the Ukrainian philosopher Dmytro Chyzhevsky regarding the so-called «incomplete» nation, and later the problem of the «socially unprepared Ukrainian people» was inflated by enemies and opponents of Ukrainian statehood. To some extent, the loss of statehood of the Ukrainian National Republic was also associated with the fact that inert masses did not believe their patriots and activists, expecting everything to be ready-made. The youthful sacrifice at Kruty could not match the strength of the national army, whose ideals V. Vynnychenko disregarded. According to Yevhen Malanyuk, the shortcomings of state thinking during the years of the Ukrainian National Republic (UNR) and the absence of a military doctrine that always identifies the enemy as an enemy and prepares the nation for possible aggression, precisely destroyed the young republic: *«It's a shame that grandchildren no longer had / The hatred and contempt of their grandfather / For the bast shoes – the Katsaps, – // When I hear my grandfathers' bass now. // It's a shame! Because maybe they wouldn't have experienced / Gypsy travels in foreign lands / And wouldn't have given away / The country of blood and songs to the enemy»*¹³. Comparing Cossack Ukraine with Soviet Ukraine, Yevhen Malanyuk burned with anger and called for divine punishment on the turncoats and opportunists: *«...Fire / On the souls of leader's minions, / On the turmoil of hypocrites, / On the go and sellout of helplessness, / On the poisons of ancestral treason, / On the age-old wheel of*

¹² Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. P. 235. (in Ukrainian)

¹³ Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. P. 127. (in Ukrainian)

hohol idiocy»¹⁴. In his lyrics, based on real events, there even appears a mirage of a state - the «eternal Dutchman», especially since some politicians began to talk about «Ukraine in exile». When Yevhen Malanyuk addressed Ukrainians with the words «*State, you were like a vengeful ghost // Or even a ghost of lifeless centuries*»¹⁵, he meant his own bitterness from the defeat of the UNR and his readiness to start everything anew. However, neither representatives of the former Ukrainian government, nor yesterday's state builders, nor former politicians were already interested in Ukraine. The best of them (Ye. Konovalts, S. Petliura, S. Bandera) died at the hands of hired killers, while others adapted to a safe life in Europe. The Ukrainian idea ceased to be relevant among the emigrant community. The poetic aphorism of Ye. Malaniuk: «When a nation has no leader, then its leaders are poets»¹⁶, reflected the real state of affairs, as only artists still remembered distant Ukraine and sincerely aspired to its independence. But did Soviet Ukraine want freedom, or did it do anything to achieve it? No, repression killed hope and age, patriots and enthusiasts were already found shot, murdered in Solovki and Siberian labor camps. «The Cossack Mother», according to Oleh Olzhych's expression, turned into a debauchee in Ye. Malaniuk's view, ready to satisfy everyone. The image of such Ukraine in this poet is so repulsive («Antimariya», «Janissarian bastard mother», «witch») that this phenomenon provoked conflicts with the poet among Ukrainian patriots in emigration. It was difficult for them to forgive the poet's lines of poetry that spoke of the territory of Ukraine as a valley of shame («*On the roadside of the road - from Europe to Asia, / With its head to the West and its loins to the East - / It spread its sweet, tanned muscles / On the threshold of shame and disgust of earthly things*»¹⁷), once a Cossack state that polluted its own gene pool with the families of conquerors («*...in the wild womb, like a stone, / The Mongol presses heavier on the whore*»¹⁸), and also infected its naturally European worldview with hostile and alien, therefore very dangerous, Asian-type worldview («*Will the blue flame of Europe be extinguished by the golden plague of Asia?*»¹⁹). At times, Ye. Malaniuk, known as the «apostle of bloody paths»²⁰ and the «iron emperor of strophes»²¹, tried to soften his own

¹⁴ Ibid, p. 179–180.

¹⁵ Ibid, p. 290.

¹⁶ Ibid, p. 24.

¹⁷ Ibid, p. 53.

¹⁸ Ibid, p. 89.

¹⁹ Ibid, p. 154.

²⁰ Ibid, p. 32

²¹ Ibid, p. 51

quite frivolous statements in his poetry by appealing to Ukraine («...When will you find the national bronze?...²²» or feeling himself as a citizen of a damaged nation («Forgive me that I'm not your son yet, / Because you are not a mother, you are a steppe slave!»²³). In such moments, the poet feverishly searched for who was to blame for the degradation of the former mighty European state of Ukraine. Literary critic T. Salyha comments: «The lyrical hero of his poem «Enlightenment», in his full-fledged justice, knows how to judge Khlestakov, that is, how to judge Russia itself. He seems to realize: **«All verdicts, it seems, have been proclaimed / With piercing and sharp verses... And Russia / Still rots like a dead brontosaurus, / And the corpse – like a mountain – stinks. / Oh, fierce beast! Your posthumous spirit / Still seeks revenge – a stinking hopeless Lazarus»**²⁴. The image of a hopelessly sick but not dying biblical Lazarus and the image of a fossil brontosaurus, which is capable of poisoning everything around it even with its decaying stench, according to Malaniuk, «spreads like a disease,» present Russia not only in the comical image of the rogue and moral bankrupt Khlestakov from Gogol's «Inspector General» but also propose to evaluate it in the ominous guise of an evil, all-powerful monster with distinct infernal features of immortality. These mental qualities instilled by Russia's Emperor Peter I, are destroying both the nation carrying them and all neighboring states that Russia seeks to usurp. In the poem «Killers» by Ye. Malaniuk, this is directly mentioned: «Your insane demiurge / Created a den of rotten utopias / From mist and blood – St. Petersburg»²⁵). The author's hatred towards Peter I as an infernal entity is not accidental. Even after his death, the monument erected by Catherine II to her predecessor symbolically threatens colonial wars to many nations, among which, primarily and most notably, is the Ukrainian people («And again, again the Copper Rider / Over the brooks from your bones, / Galloping victoriously, carrying the copper hoof – / This is he, indestructible, as always, / In the winds of history – an arrow, / Having bridled Moscow with iron, / Once again, he burns with Poltava»²⁶). The terrible defeat of Hetman I. Mazepa at Poltava has even more terrible causal-consequential collisions. After this victory of Peter I, Russia already allegedly considers Ukraine its own colony. Ye. Malaniuk's awareness of where, when,

²² Ibid, p. 60

²³ Ibid, p. 48

²⁴ Salyha T. (2002). Yevhen Malaniuk: khudozhnia identyfikatsiia Rosii [Yevhen Malaniuk: Artistic Identification of Russia]. *Literaturna Ukraina*. 22 serpnia. P. 10. (in Ukrainian)

²⁵ Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. P. 83–84. (in Ukrainian)

²⁶ Ibid, p. 54.

and by what means the nation of Russian occupiers is destroying its fighting victory at a distance and on the territory of Ukraine, at least once in the entire history of the conquered Ukrainian people, as immune resistance to foreign invaders, is transformed into direct calls to arms: *«In vain, enemy, you stand – / Your heavy step is uncertain! / A slave's hand clenches a knife, / Earth and blood are mixed together... / In vain, you invite: «Comply!» / Perfecting shackles – / In response, there will be a cut! / In response, there will be poison!»*²⁷. Personally experienced by Ye. Malaniuk, a soldier during the years of the civil war, is transformed into poetic lines of patriotic content that urge even those men who are ready to capitulate to take up arms and defend themselves, their families, and their own state: *«You, whose nerves are a bandura, / In whose heart a slave weeps, – / Become a raven, a wolf, a gyrfalcon, / Just simply, simply – to Murmansk – / Grab the plunder – grab! / You, who have shrunk in the scrub, / Who have driven out your own name, – / All the burning venom of malice / Turn into the golden ashes of the Kremlin. / For the bullets in the walls of St. Sophia, / For the bloody clamp of Krut – / Let the wicked heart of Russia be torn apart / By the Polovtsian dogs»*²⁸. Such calls from Malaniuk resonate with the stanzas of many patriotic poems by I. Bahrianyi. In the «Chamber of the Condemned», for example, we find this author's extremely disdainful attitude toward the traditional occupiers, as lower than the entire ethnicity: *«We will still punish the boors / With the sword of the Republic / In the frontal place, there / Near Sophia!»*²⁹ In the poem «Anton Bida – Hero of Labor», I. Bahrianyi's national shrine – St. Sophia of Kyiv – once again emerges as a mythologem of accusation and triumph of just punishment, even at the level of God's Dread Judgment: *«We will come from all the worlds / From all the crossroads of Russia – / For the comfort and happiness of mothers! / But for the enemies... / At that time / For them, God will shine above / And the sword will be by Sophia»*³⁰. Using the Muslim concept of «holy war against unbelievers» in civil-publicistic poetry with the appropriate title – «Gazavat» – Ivan Bahrianyi prophesies the inevitable collapse of the newest empire (the Soviet Union) and a terrible end to the Bolshevik regime: *«O impurity, thrown on the heads of peoples, / On the heads of the bewildered slaves, – Culture!!! / Oh, how soon will it say – enough! / And your parody of parodies will crumble / And your flag will be chopped into*

²⁷ Ibid, p. 133.

²⁸ Ibid, p. 68.

²⁹ Bahrianyi I. (1999). Zoloty bumeranh ta inshi poezii [The Golden boomerang and other poems]. Kyiv: Rada. P.68. (in Ukrainian)

³⁰ Ibid, p. 352.



*shreds?»*³¹. The mythological space of «all worlds» is interpreted by the poet as a God-given territory of other nations who sheltered Ukrainian refugees-emigrants. In Yevhen Malaniuk's works, along with vividly expressed hatred, contempt, and disdain for the spiritually and culturally backward (compared to Ukrainian) Russian people («...In vain, enemy, rejoice, / My people are neither paralyzed nor lyrical / In the hurricane of events / It will throw you away again, faithless! / Unfortunately, you will still send / Moscow's envoys to Kyiv, / And walk in our halls with clumsy bast shoes»³²), there is an undisguised pride in the history of Ukraine and its cultural achievements. Following the ideas expressed in Yevhen Malaniuk's civic lyrics, the poetry of Oleh Olzhych also constantly unfolds the need to cherish the Ukrainian idea and to instill in people's hearts a love for their national state («The state is not created in the future, / The state is built now»³³). The problem of «parents and children» was also touched upon in poetry. In the poetic society of Y. Malaniuk and I. Bahrianyi, Oleh Olzhych was the youngest, and therefore he could interpret the events of the Ukrainian People's Republic from the perspective of another generation. In his poem «To an Unknown Soldier», the poet conveys the national catastrophe of the 1920s through the eyes of his generation: «And your childish eyes we saw, / Wide and resembling a wound, / Like people who knew the struggles for liberation, / Humbly bowed to the lord. / And their ears listened when teachers / Unjust and deceitful, taught them to belittle their own land / And serve the enemy state... / And the ugly essence of slow betrayal arose / Of the idea. / It cannot, cannot, cannot be like this, / Hypocrites and Pharisees!»³⁴. The «ugly essence of slow betrayal» in O. Olzhych takes on an extremely unattractive metaphysical component also because he offers readers a biblical parable about hypocrites and Pharisees, which in the 20th century was already perceived by Ukrainians as a symbol of betrayal of universal truth for the sake of small private gain. One of O. Olzhych's lyrical heroes sums up this phenomenon in an extremely expressive way: «All ladies – wanted earthly things, / Knights – they just wanted to live»³⁵, so these women were not really ladies, and men were unable to become knights. Instead, the most tragic and unfavorable time is perceived by O. Olzhych's lyrical heroes as

³¹ Ibid, p. 34.

³² Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk, 1992. P. 38. (in Ukrainian)

³³ Olzhych O. (1991). Tsytdelia dukkha [Citadel of the spirit]. Bratyslava: Slovatske pedahohichne vyd-vo. P. 85. (in Ukrainian)

³⁴ Ibid, p. 79–80.

³⁵ Ibid, p. 170.

beautiful, empowering, «tight» and full of events, because it offers them feats, the highest accomplishments, and glory. To illustrate this phenomenon, the poet suggests narrative poems that thematically relate to the era of the Cossacks – «Zymovnyk» and «Nad berehamy syvoyi riky» («Above the Banks of the Grey River»). He emphasizes that armed defense of Ukraine was a common occurrence in those times. Even highly educated scholars at the Kyiv-Mohyla Academy, sons of an old wealthy man and a respected Cossack among the Zaporozhtsi, had to take up swords in a difficult moment for Ukraine: *«Oh, this Zymovnyk is not for them, no! / In the hall where shaggy carpets lay, / Three swords are waiting on the wall, / Remembering Korsun and Okhmativ»*³⁶. And in the poem «Zymovnyk», hard-working and high-moral Ukrainian mothers already know the fate of their sons: *«Slender and tanned women who raise houses/ Blue and take hemp.../ And bear boys. Boys grow up to shoot in secret, / Ride recklessly, and go singing in autumn/ On the road to the city, to the fair.../ Cossack mother! A steady heart and a single thought / Are hidden at the bottom»*³⁷. For Oleh Olzhych, distant Ukraine was not a ghost or an illusion. He was personally ready to give his own life for her. The leadership position in the Organization of Ukrainian Nationalists, the poet's raid into Ukraine during World War II, and the tragic death of O. Olzhych in a fascist concentration camp only emphasize the integrity of the bright personality and the unity of the poet's words and actions. The powerful Ukraine of the future («Iron State»³⁸), the exemplary embodiment of the revived spiritual nation («O, Nation, Strong and Eternal, like God»³⁹) in the lyrics of Oleh Olzhych, is not just a beautiful symbol, but a program code for the future. Finally, the poet was a prophet and even a priori felt that he would perish when he wrote: *«Someday our descendants will have their time – the time / Of gloomy wars, barbaric customs'... / (This time is kind, as it generously / Crowns us with eternal virtues!... / On the ashes that powder will cover, / There will be no statues of stone left: / Only a few immortal legends... And they / Will be embodied in endless works»*⁴⁰. Nationalism and conscious national self-identification are characteristic of modernism as an artistic movement. However, the most important thing in modernist prose and poetry, which we are talking about, turned out to be that Ukrainian diaspora writers of the mid-20th century

³⁶ Ibid, p. 118.

³⁷ Ibid, p. 138.

³⁸ Ibid, p. 92.

³⁹ Ibid, p. 87.

⁴⁰ Ibid, p. 60.



created, through joint creative efforts, a vitalistic consolidating myth of Ukraine of the future as a sovereign, independent Ukrainian state. This could not be done by the writers of Soviet Ukraine, but Ukraine today benefits significantly from this, and the current literary process, thanks to the creativity of Ukrainian modernists, is reaching the threshold of Megamodernism, and our national literature is developing on par with the best literature in the world.

REFERENCES:

- [1] Avtor u khudozhnomu tvori: «demiurh» chy «fantom»? (1999). [The author in a work of fiction: «demiurge» or «phantom»?]. Dyskusiiia v «Literaturnii Ukraini» za uchastiu Adriashyka R., Kodaka M., Medvidia V., Naienka M., Tkachenka A. ta veduchoi dyskusii O. Lohvyenko. *Literaturna Ukraina*. 22 kvitnia. P. 3. (in Ukrainian)
- [2] Bahrianyi I. (1999). Zoloty bumeranh ta inshi poezii [The Golden boomerang and other poems]. Kyiv: Rada. 679 p. (in Ukrainian)
- [3] Bahrianyi I. (1994). Pid znakom Skorpiona: z tvorchoi spadshchyny pysmennyka: Poeziia, proza, publitsystyka [Under the sign of Scorpio: from the writer's creative heritage: Poetry, prose, journalism] / uporiad. ta avt. pered. O. Shuhai. Kyiv: Smoloskyp. 240 p.: portr. (in Ukrainian)
- [4] Bahrianyi I. (1991). Tyhrolovy [The Tiger Hunters]. *Bahrianyi I. Tyhrolovy: roman ta opovidannia*. Kyiv: Molod. P. 4–232. (in Ukrainian)
- [5] Bahrianyi I. (2006). Chomu ya ne khochu vertatsy do SRSR? [Why don't I want to go back to the USSR?] *Bahrianyi I. Vybrani tvory u dvokh tomakh*. T.II. Kyiv: «IUNIVERS». 673 p. (in Ukrainian)
- [6] Bahrianyi I. (1992). Ohnenne kolo [Fiery Circle]. Kyiv: Varta. 124 p. (in Ukrainian)
- [7] Barka V. (1997). Zhovtyi kniaz [The Yellow Prince]. *Samchuk U. Mariia; Barka V. Zhovtyi kniaz*. Kyiv: Ukrainskyi tsentr dukhovnoi kultury. P. 133–383. (in Ukrainian)
- [8] Barka V. (1953). Rai [Paradise]. Dzherisi-Siti; Niu-York: Svoboda. 309 p. (in Ukrainian)
- [9] Chyzhevskiy D. (2005). Do kharakterystyky slovian: ukraintsi [To characterize the Slavs: Ukrainians]; pid zah. red. V. Lisovoho. *Filosofski tvory: u 4 t.* Kyiv: Smoloskyp. T. 2. P. 37–42. (in Ukrainian)
- [10] Dovzhenko O. (1990). Shchodennyk [Diary]. *Dovzhenko O. Ukraina v ohni. Shchodennyk*. Kyiv: Radianskyi pysmennyk. P. 103–416. (in Ukrainian)
- [11] Florenskiy P. (2000). Imena [The names]. Moskva: AST. 441 p. (in Russian)
- [12] Malaniuk Ye. (1992). Buriane polittia [The flight of the storm]. *Malaniuk Ye. Knyha sposterezhen*. Kyiv: Ukrainskyi pysmennyk. P. 11–27. (in Ukrainian)
- [13] Malaniuk Ye. (1995). Knyha sposterezhen [The book of observations]. Kyiv: Atika, 1995. 237 p. (in Ukrainian)
- [14] Malaniuk Ye. (2008). Notatnyky (1936–1968): Dokumentalno-khudozhnie vydannia [Notebooks] / Biohrafichni narys, vstupni statii, pidhotovka tekstiv, uporiadkuvannia ta pryimky Leonida Kutsenka. Kyiv: Tempora. 336 p. (in Ukrainian)
- [15] Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. 318 p. (in Ukrainian)
- [16] Naienko M. (2001). Metodolohichni vizii, dyskursy i perspektyvy na mezhi stolit [Methodological visions, discourses and perspectives at the turn of the century]. *Literaturna Ukraina*. 8 liutoho. P. 3. (in Ukrainian)
- [17] Olzhych O. (1991). Tsyadelia dukkha [Citadel of the spirit]. Bratislava: Slovatske pedahohichne vyd-vo. 244 p. (in Ukrainian)
- [18] Osmachka T. (1998). Plan do dvoru [Plan to the yard]. *Osmachka T. Starshyi boiaryn. Plan do dvoru*. Kyiv: Ukrainskyi pysmennyk. P. 100–239. (in Ukrainian)

- [19] Osmachka T. (1991). Poezii [Poetry]. Kyiv: Radianskyi pysmennyk. 252 p. (in Ukrainian)
- [20] Osmachka T. (1956). Rotonda dushohubtsiv [Rotunda of the murderers]. Toronto. 365 p. (in Ukrainian)
- [21] Salyha T. (2002). Yevhen Malaniuk: khudozhnia identyfikatsiia Rosii [Yevhen Malaniuk: Artistic Identification of Russia]. *Literaturna Ukraina*. 22 serpnia. P. 10. (in Ukrainian)
- [22] Samchuk M. (1997) Mariia [Maria]. *Samchuk U. Mariia, Barka V. Zhovtyi kniaz*. Kyiv: Ukrainskyi tsentr dukhovnoi kultury, 1997. P. 3–131. (in Ukrainian)
- [23] Sosiura V. (2000). Vybrani tvory v dvokh tomakh [Selected works in two volumes]. Kyiv: Naukova dumka. 648 p. (in Ukrainian)
- [24] Ukrainska dyviziia «Halychyna»: istoryko-publitsystychnyi zbirnyk (2008) [Ukrainian Division «Galicia»: a historical and journalistic collection] / upor. M. Slaboshpytskyi. Kyiv: Yaroslaviv val. 230 p. (in Ukrainian)
- [25] Yung K.-G. (1991). Arkhetip i simvol [Archetype and symbol]. Moskva: Renesans. 304 p. (in Russian)
- [26] Yung K.-G. (1998). Bog i bessoznatelnoe [God and the Unconscious]. Moskva: Olymp. 477 p. (in Russian)
- [27] Yung K.-G. (1998). Borba s teniu [Fighting the Shadow]. *Yung K.-G. Izbrannoe*. Minsk: Popurry. P. 53–64. (in Russian)
- [28] Zabuzhko O. (1999) Filosofiia i kulturna prytomnist natsii [Philosophy and cultural sanity of the nation]. *Zabuzhko O. Khroniky vid Fortinbrasa: vybrana eseistyka 90-kh*. Kyiv: Fakt. P. 133–151. (in Ukrainian)



CONCLUSIONS

The study proposes an analysis of the manifestation of the spirituality concept based on examples of the systemic functioning and interaction of artistic processes in the Ukrainian diaspora environment during the 20th and early 21st centuries. *Spirituality* is an integral category that synthesizes cognitive, creative, and moral-axiological activities of humans in both theoretical and practical forms. It is a significant factor in human existence, preserving their integrity and inner harmony. For diaspora artists, spirituality became one of the dimensions of their national identity in the ethnic space, as it involved not only the preservation of language, ethnographic and folk traditions, musical instruments, and the development of various forms of communication – in the religious-church environment, festival movements, but also universal manifestations of creativity - artistic, scientific, pedagogical, and educational – as a synergy of types of activity. Spiritual aspects of existence in emigration determined the active, passionate behavior of artists, the concentration of their creativity on the principles of Ukrainian culture, the development of its traditions (conservative trend), interaction with genre-style manifestations of the ethnic culture of the countries of residence (synthesizing trend), and the search and presentation of new innovative directions (transformational trend).

Ukrainian artists abroad not only psychologically adapted to a foreign environment but also managed to create their own model of aesthetic worldview and creative experience, realizing themselves, gaining global recognition and fame, and yet remaining representatives of the national Ukrainian culture. The authors of the monograph highlighted the successful creativity of Ukrainian figures abroad in various forms of literature and art – P. Andrusiv, O. Arkhyenko, I. Bahrianyi, V. Barka, V. Bezkorovainyi, I. Bernatskyi, M. Haivoronskyi, S. Gordynskyi, Y. Hirniak, R. Hluvko, A. Hnatyshyn, Y. Hnizdovskyi, Y. Hoshuliak, L. Hrabovskyy, V. Hrudyn, Yu. Genyk-Berezovs'kyi, S. Dnistranska, O. Dobrovolska, Kh. Dohvat, V. Zavytnevych, R. Zhuk, H. Kytasty, H. Kruk, O. Koshyts, M. Kuzan, M. Levytskyi, Z. Lysko, V. Lutsiv, O. Mazuryk, Ye. Malaniuk, P. Matsenko, Yu. Mokrytskyi, L. Molodozhany (Leo Mol), Yu. Oliinyk, O. Olzhych, T. Osmachka, A. Rudnytskyi, U. Samchuk, I. Sonevskyi, M. Fedoriv, M. Fomenko, P. Kholodnyi, Z. Shtokalko, and many others.

Aspects of spirituality in the art of the Ukrainian diaspora manifest



themselves on the level of interaction between the spiritual feelings, moral and aesthetic experiences, intellectual and creative abilities of its representatives. The national *identification* of Ukrainian diaspora artists would be impossible without their belonging to the sphere of spiritual culture and the creation of its results - in various fields of art - music, visual arts, decorative and applied arts, as well as literature and theater, etc. Even in fairly lengthy time-chronological conditions of national statelessness, the Ukrainian diaspora focused its activities on affirming its ancient historical uniqueness, spreading the precious traditions of folklore and ethnography, promoting its own national symbols, particularly in the arts, in the global space. They were realized through different forms and genres, figurative thematic content and stylistic dimensions, but they became not just another vector of the development of Ukrainian culture of the 20th – 21st centuries, but its significant component.

The traditional *ceremonial* and *non-ceremonial* folklore of Ukrainians in the diaspora was not only supplemented by new genres (emigration songs), thoroughly researched (by Z. Lysko, M. Mushynka, and J. Varkhol), and contributed to the development of folklorism, but also became the basis for various festival forms in Europe, America, and Australia. Thanks to the diaspora activists, *religious traditions* (liturgical singing and paraliturgical forms), forms and genres in music (Christmas carols and New Year songs, spiritual songs), visual arts (icon painting), sculpture and architecture were preserved, which after the restoration of Ukrainian independence in 1991 were returned and established in the cultural sphere of the state and became the subject of scientific research.

The artistic environment of the Ukrainian diaspora has created important preconditions for the development of bandura art - as one of the brightest national symbols. This is manifested in the preservation of the Kharkiv type of bandura (lost in the homeland), the corresponding method of playing and performance techniques, which stimulated new creativity of masters (S. Lastovych-Chulivsky, V. Yemets, brothers Olexandr and Petro Honcharenko, V. Gliad, V. Vetsal, K. Blum, etc.), composers (L. Haydamaka, H. Kytasty, Yu. Oliinyk), soloists (Yu. Kytasty, V. Mishalow, Z. Shtokalko), and diaspora ensembles, among which one of the most successful is the Taras Shevchenko Ukrainian Bandurist Chorus of North America.

The genre of melodical declamation actively developed among Ukrainians abroad, which was marked by reliance on folk-improvisational forms of synthesizing words and music, spiritual-religious and kobzar-lirnyk traditions, and stimulated the development of new examples of compositional creativity.

Separately, an important direction for fixing and presenting the artistic achievements of the Ukrainian diaspora became sound recording, and the rich discography of the diaspora presented authentic and professionally worked (processed) folk samples in the work of soloists and ensembles of folk-instrumental, vocal-ensemble, choral, and pop-music directions. The gradual improvement of sound recording technology contributed to the preservation of the dynamics of the performance of Ukrainian diaspora artists, the style and manner of playing and singing, the representation of dominant genres, and the peculiarities of repertoire at different historical stages. The dynamics of sound recording activity, along with concert activity, in the Ukrainian diaspora indicated a tendency towards general professionalization of performance abroad, cooperation with composers.

In Ukrainian diaspora literature, the mythologization of the image of Ukraine as a distant and unreachable homeland, relying on historical and patriotic plots, complex and tragic stages of its state formation (famine, repression, war, emigration) is a priority. Along with literature, significant aspects of the spiritual growth of Ukrainian diaspora representatives are presented in their rich *epistolary* as a kind of dialogue of cultural figures that reveals emotional-motivational, moral-philosophical, cognitive-axiological, and creative dimensions.

Overall, *literature and art of the Ukrainian diaspora* not only left a significant contribution to the national culture, but also demonstrated the multifunctionality of the interaction between their types, genres, and forms in order to achieve successful representation in the world, both presently and in the future.

SCIENTIFIC EDITION

COLLECTIVE SCIENTIFIC MONOGRAPH

ART SPIRITUAL DIMENSIONS OF UKRAINIAN DIASPORA

In English

Signed for publication: 13.12.2020

Format 60×84/16. Offset Paper. Digital printing.

The headset is Franklin Gothic Book.

Conventionally printed sheets 19,30.

Circulation: 100 copies.

Printed from the finished original layout.

Publisher (ISBN) :

TX 75001, United States, Texas, Dallas

Primedia E-launch LLC

E-mail: info@primediaelaunch.com

URL: www.primediaelaunch.com

Compiler and publisher:

21037, Ukraine, Vinnytsia, Zodchykh str. 18/81

NGO European Scientific Platform

Tel.: +38 098 1948380; +38 098 1526044

E-mail: info@ukrlogos.in.ua

URL: www.publishing.logos-science.com

Certificate of the subject of the publishing business: ДК № 7172 of 21.10.2020.