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OLEKSANDR KOSHYTSYA CHORAL CONDUCTING SCHOOL AS A SOCIOCULTURAL PHENOMENON

Purpose of Article. The purpose of the article is the designation of the sociocultural phenomenon of Choral Conducting School of an outstanding Ukrainian artist Oleksandr Koshyts. **Methodology.** The author uses biographical and art analysis methods on the principles of comprehensiveness and consistency. This approach allows to cover objectively creative career and peculiarities performing activity of the O. Koshytsya. **Scientific novelty.** The scientific novelty of the article is the author's comprehensive review of the concept of Oleksandr Koshyts choral conducting school as a sociocultural phenomenon. **Conclusions.** The following aspects are pointed out: 1) external and internal background of foundation of Koshyts School, which has become one of the leading in the Ukrainian choral culture of the Ukrainian diaspora, 2) Koshyts's methodological approaches, 3) Oleksandr Koshyts as a theorist-innovator of choral art.

Keywords: Choral Conducting School, choral art, Ukrainian diaspora, a social phenomenon, Oleksandr Koshits.

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Диригентсько-хорова школа Олександра Кошиця як соціокультурний феномен

Мета роботи – визначити соціокультурний феномен диригентсько-хорової школи видатного українського митця Олександра Кошиця. **Методологія.** З урахуванням принципів комплексності та послідовності у статті використовуються біографічний і мистецтвознавчий методи аналізу. Такий підхід дає змогу об'єктивно висвітлювати творчий шлях та особливості виконавської діяльності О. Кошиця. **Наукова новизна** полягає у комплексному розгляді поняття "диригентсько-хорова школа Олександра Кошиця як соціокультурний феномен". **Висновки.** Виокремлено такі аспекти: 1) зовнішні і внутрішні передумови організації О. Кошицем ШКОЛИ, яка стала однією з провідних в українській хоровій культурі діаспори; 2) методичні принципи О. Кошиця; 3) О. Кошиць – теоретик-новатор хорового мистецтва.

Ключові слова: диригентсько-хорова школа, хорова культура, діаспора, соціокультурний феномен, О. Кошиць.

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Дирижерско-хоровая школа Александра Кошица как социокультурный феномен.

Цель работы – определить социокультурный феномен дирижерско-хоровой школы выдающегося украинского мастера Александра Кошица. **Методология.** В статье использованы биографический метод и метод искусствоведческого анализа на принципах комплексности и последовательности. Такой подход позволяет объективно освещать творческий путь и особенности исполнительской деятельности А. Кошица. **Научная новизна** заключается в комплексном рассмотрении понятия "дирижерско-хоровая школа Александра Кошица как социокультурный феномен". **Выводы.** Выделены такие аспекты: 1) внешние и внутренние условия организации А. Кошицем ШКОЛЫ, ставшей одной из ведущих в украинской хоровой культуре диаспоры; 2) методические принципы А. Кошица; 3) А. Кошиць – теоретик-новатор хорового искусства.

Ключевые слова: дирижерско-хоровая школа, хоровая культура, диаспора, социокультурный феномен, А. Кошиць.

The scientific definition of school has several meanings. In particular, the school is interpreted as: a special direction in science, which has its own original concepts and methods of learning; a group of scientists that deals with the evolution of a certain issue under the same angle; education and training of young followers by certain rules and methods [5]. In general, the term "school" is particularly associated with educational establishments. However, this concept has a universal meaning, due to the unity of culture. Based on the etymology of the word "culture" – education, development, respect, J. Dedusenko states that "school", as a universal category, provides the effect of three major purposes of culture disposing three functions: cognitive, communicative, and didactic [3, 81].

Based on the B. Yavorsky's teachings, who interpreted the art school as the main constant of musical life, A. Laschenko considers choral school as "the level of mastery of choral activities that provides professional embodied continuity and succession of ideological, musical aesthetic and technological characteristics of certain persons in choral art". As a result, the scientist considers the Kyiv Choral Scool "as the unity of the historical experience of composing, performing, and listening practice in the music world" [9, 3]. As I. Shatova says, "on the one hand school is a part of tradition, a kind of mechanism of traditions formation. On the other hand, tradition can be expressed only by means of school, as it is becoming a "transmission line" in the evolution and preservation of traditions. The development of Choral Conducting art is based on a succession, which is the main goal of a Choral Conducting School" [19, 128]. Thus, the life of a tradition is in school, in the living tradition bearers, and performing traditions act as one of the components of performing style. In the tradition of "made art memory culture". Determining the understanding of tradition, M. Druskin emphasizes the inseparability of these two theses: "… 1. It is historical (italics are author's – M. D.) memory of culture, 2) artistic memory, where the past is refracted through the prism of aesthetic perception" [4, 203]. The tradition in the historical evolution is changing, but it retains certain constant features by virtue of school, which is the form of its existence, preservation and renovation.

Ukrainian conductor-choral school has a long history. It was largely influenced by Italian, German, Austrian, Czech, Polish and Russian schools. It eventually crystallized into subtypes: Kyiv, Odesa, Lviv, and Harkiv choir schools. A. Laschenko makes an important conclusion that "in all periods of history choral culture always gravitated to internal self-regulation and adaptation to the external terms (adoption and accumulation of values and feeding from accumulative ethnogenetic energy" (italics are ours – A. L.) [9, 9].

In the middle of the XIX of century a Choral Art in Kyiv becomes part of social life. Mykola Lysenko whose comprehensive activity had an extraordinarily important value for further development of the Ukrainian Choral Art, appears in the centre of the processes of democratization of choral culture. The Lysenko conductor's activity formed the main features of Kyiv Coral Conducting School: discipline and high effectiveness of methodology, influence on professional composer's thinking, the presence of followers. Oleksandr Koshits (1875-1944) was one of them. He was the one to open Music and Drama School (1904) and thus for the first time (compared to Russian and Western European organization of special musical education at that time) he embarked on the path of academic and vocational training of a choral conductor. One of the main and most prestigious in the late nineteenth century was Kiev Theological Academy Choir, directed by O. Koshitsya, a student of this establishment at that time. This team was "a model of stylistic, repertoire and performing respects" [9, 21]. In his book "The Memories" O. Koshits wrote about the repertoire of the Choir (works by A. Vedel, D. Bortniansky, P. Turchaninova, etc.), that was enthusiastically perceived byaudience [8, 210-211]. At that time, the highly appraised Kiev St. Vladimir University Choir directed by M. Lysenko approved the tradition of choral singing. At he beginning of XX of century O. Koshits successfully worked with it. He also initiated the choral classes in newly created Kiev Conservatory (1913).

At the beginning XX of century Kyiv choral school, being formed into the integral artistic phenomenon, having absorbed the national and spiritual traditions of Lysenko's perception of the world, began to turn to the international experience of the choral singing on equal terms. Due to it a rather, venturous idea to make some elements of folk song academical was born among conductors. The adaptation of folk song as the genre phenomenon in Lysenko's works aimed towards not only social, ethnographic works, but also towards wide popularization of it among people, and it was the sign of educational aspiration. O. Koshits kept his mind on bringing academicism to the genre [8, 361]. As in the future almost all Ukrainian composers gave special attention to this genre, and its evolution during XX of century demonstrated exceptional potential, then it is difficult to overemphasized O. Koshits's idea.

The activity of a prominent conductor O. Koshitsya as an innovator who declared fundamentally new rules in the choral performance is central in the Choral Art of the Ukrainian Diaspora of the twentieth century. Creative individuality of the artist was being formed in the difficult conditions of the Ukrainian choral culture of the late XIX – early XX centuries. Ukrainian song tradition, O. Koshits embodied in the performance of works by M Lysenko, K. Stetsenko, M. Leontovich, has become close and organic for him, as he was a follower of the founder of Ukrainian classical music M. Lysenko. O. Koshitsya's professional formation took place in the period of considerable rise of the Choral Art. Romantic style interpretation is clearly showing up in the performing activity of the conductor. R. Pridatkevich noted such performance features in his style as nobility, elegance of rendering, spontaneous sincerity, sophisticated style of the program [14, 187]. V. Shcherbakivskyi wrote: "His conducting combined deep psychological understanding of the text of a song and extraordinary ability to hold a choir as the best instrument for expression of desirable effects. He not only considered the choir the best instrument, but also hold it in masterly fashion" [20, 21]. Considering the source of the style of the artist, the author regards him the successor of Ukrainian Baroque style, as "nobody understood Vedel better than Koshits" [20, 21]. At the same time he was "unusual progressist in his compositions and conducting. He was a modernizer, an inventor of new ways, new effects and methods, as it was underlined by all European reviewers" [20, 22]. P. Matsenko considered the O. Koshitsya's phenomenon as a precious gift from God created thanks to great work, practice, the knowledge of the people of his country, the way of expression, and "magnetic personality" [12, 13].

Thus, O. Koshitsya's aesthetics are built on the principles of the Ukrainian Baroque and the latest modern tendencies in the beginning of the XX of century. Reviewers noted the ideal line-up of the choir under his guidance, the orchestral flow of sound, rich palette, force and beauty of singing voices, the fantastic bass singers, unsurpassed sincerity, emotional performance. According to O. Martynenko, "Czech

choral conductors tried to imitate the O. Koshitsya's manner of performing. They used some of his techniques: the performance of works by heart, without choral scores; conducting without a conductor's baton that strengthened the emotional impact of a conductor on his chorists"[11, 34].

Ukrainian Republican Choir (URC), established as an autonomous art organization under the Ministry of Education in 1919, was a professional unit that has written a golden page to the national artistic achievements of the Ukrainian people. O. Koshits headed the Choir; he was also the chairman of its Arts Council. P. Shchurovska became his assistant. After the successful beginning of the first three months performances in Prague – one of the musical centers of Europe in May in 1919, the choir presented the Ukrainian Choral Art with triumph in other countries of Europe during the first three years.

The publication printed by O. Koshitsya Ukrainian Music Society in Paris [18], is a historic document, that contains thousands of reviews of the leading music and professional critics in Europe and America. The archival materials, memoirs of archivist Lion Bezruchka [1] are a valuable source for undergoing of formation of the concert activity of the choir and its internal problems.

There were over 120 compositions in the repertoire of the URC. The bulk of them consisted of Ukrainian folk songs by triumphal M. Lysenko, K. Stetsenko, M. Leontovich, O. Koshits, P. Demutsky, V. Stupnytskyi, J. Yatsynevych. They ususally were on the same theme (carols, chants, spring songs). The program of the performances was also built thematically. According to programs, reviews, and public reaction, the repertoire of the Choir was later frequently performed by choral groups in emigration. They were often managed by former members of the Choir.

Though the repertoire of the Choir was approved in Kyiv, it was corrected in the process of performances taking into account the public preferences. At the same time, the Choir was not limited to only this repertoire, it also Performed original works of the Ukrainian composers of M. Lysenko, K. Stetsenko, sacred music, Folk Songs of Many Nations, National anthems of different countries. Folk songs were usually adopted by O. Koshits. Concerts lasted 2 hours; the audience was usually given out the libretto in Ukrainian and foreign languages. Such programs of performances had national propaganda value, as they gave not only texts of works, but also information about the choir, Ukraine and its history. The choir also distributed information about its activities in the media space.

The Choir concert activity impelled the professor of Charles University Zdenko Neyedly to make scientific research on the Ukrainian song. It also excited general admiration among the Czechs, who had recently gained freedom and welcomed the Ukrainians temptation to build an independent state. Z. Neyedly printed an article about the Choir in Prague magazine "Smetana" [17]. He also published a little book, where he for the first time made a professional evaluation of the Ukrainian choir and its conductor [21]. The successful performances led to the revival of interest of the Czechs to a folk song, the embodiment of the soul of the nation. The frequent charity performances for workers, students even at the time of financial difficulties testify the Choir's democratic policy. Different Ukrainian state, political, and cultural personalities, public officials and members of the royal families from different countries, and prominent musicians (German conductor A. Nikisch) turned out to listen to the choir. The choir performances in some way influenced the changing in the valuation of Ukraine by official circles in many countries. After successful concerts not only reviews but also political articles about Ukraine and its struggle for independence were published in the foreign press. Thus, "without politics and diplomacy" the charm of our folk songs at least grasped the national recognition of Ukraine" [1, 49]. Ukrainian prisoners wrote in their letters to O. Koshitsya that the Ukrainian song "reminded them native Ukraine, awakened the faith in the victory of the national idea, encouraged them to labour. They believed that Ukraine will rise up and stretch from San to Kuban" [1, 52]. Consequently, the impact of the choir performances on the self-appraisal of Ukrainians is another vector of resonance of this outstanding collective.

In July 1920 the Choir split. Its main part was renamed into Ukrainian National Choir held on performing in Europe under O. Koshitsya's guidance during next two years. In 1922 the choir emigrated to the United States and was successfully giving concerts in South and North America until 1927. During that time, it performed about 900 concerts [13, 29-30]. The former participant of choir L. Bezruchko wrote later, "O. Koshits with his team gave the best pattern of artistic performance, talented conducting, a perfect understanding of the national spirit and colour of Ukrainian songs and its adaptation" [1, 91].

There were found some unknown letters in the archives, which are evidence of O. Koshitsya's permanent contact with S. Petliura [10]. S. Petliura followed the activities of the choir and its conductor. In a letter from March, 21,1922 he marked: "Do not forget, Maestro, during your concerts about Ukraine about our national honour and responsibilities. When you will be interviewed say discreetly "Ukrainian music – "independent song" – "own" – "different" – "original" – is part of independent Ukraine" (underlined by the author – S. P.) [10, 122]. In a letter dated February 5, 1923, he wrote: "The performance activity of the Choir is, to my mind, historic – let the awareness of the importance of your work give you and all members of your choir moral satisfaction and strength for future work [10, 118-121].

In 1930-1940 O. Koshits aimed to retain prestige of the Ukrainian Choral Art by large scales promotions in the USA and Canada: concert tour around America together with the V. Avramenko's dancers of dedicated to 200th anniversary of the birth of D. Washington (1932), conducting "Eight Joint Choir" of New York Greco-catholic churches on the day of Ukraine at a festival in New York (1934), the concert in honour of Shevchenko in "Town Hall" (New York, 1935), concerts in honour of Metropolitan A. Sheptytsky (1936, 1940, New York, "Town Hall"), concert on the World Exibition with a choir of 500 singers, at the first Ukrainian Congress in Washington (1940). At this time, in addition to his usual repertoire, the choir performs spiritual

works by D. Bortniansky, A. Vedel, A. Stetsenko and O. Koshitsya. In 1937, the 40th anniversary of O. Koshitsya's creative activity was celebrated in New York.

Comprehending the phenomenon of O. Koshitsya as historical and cultural phenomenon and evaluating his creative activity, we can lay emphasis on such aspects: 1) external and internal ground for organization of the SCHOOL by O. Koshitsya that later became one of the leading in the Ukrainian choral culture of the Diaspore; the main aspects of O. Koshitsya's activity 2) methodological and pedagogical principles of O. Koshitsya 3) O. Koshits – theorist and innovator of choral art, his scientific heritage.

O. Koshits as a bright representative of Kyiv Choral School created his own Choral School based on two traditions: church and society. The members of URC after the split have become leaders of many choirs in the inter-war period Czechoslovakia, including Subcarpathian Rus. The Russian national choir was founded in Uzgorod (in 1921, choregus O. Kizima, O. Prikhodko), Regional teachers choir (1928-1939, choregus O. Prikhodko), choir "Bandura-player" (1935-1938, choregus P. Schurovska-Rossinevich, D. Petrovsky), in Prague the choir "Trembita" (1921, choregus O. Kuhtin), Ukrainian singing studio (1923, choregus Z. Serdyuk), the Student Choir of the National Pedagogical University named after M. Drahomanov (1923-1933, choregus F. Yakimenko, P. Shchurovska-Rossinevych), Ukrainian mixed choir (1942, choregus O. Prikhodko), the Choir of Ukrainian Economic Academy in Podiebrad (1923-1932, choregus P. Shchurovska-Rossinevych, Z. Serdyuk).

The work with students and teachers in conducting training courses in Toronto and Winnipeg, where he gave lectures was of great importance for him. The organizing annual concerts maestro considered the way share his artistic experience. O. Koshitsya's brave idea of the stylish concerts built (contrary to established traditions) on monogenre principle (Christmas carols, spring songs) first approved in Kyiv in 1913 found its continuation in concert practice of his followers.

O. Koshitsya's methodical principles are reflected in his memoir literature, and in the works of his followers or witnesses of the Choral formation. The choirmaster drew attention to the pronunciation of choral singing and its own method was described in one of his letters to P. Matsenko [2, 79]. The phenomenon of a choral orchestra with its complex form of organization of the register-timbre system belongs to O. Koshitsya. According to P. Shchurovska-Rossinevych's archived data this idea was practiced by the conductor in the process of choir formation.

That what the conductor wrote later in emigration: "my idea of symphonization of the Choir is spoiled <…> I meant that having a large choir with appropriated singers, beginning from coloratura soprano and ending with basso profondo, it is possible to give orchestral sonority to choir" [7, 47]. It was this timbre colouring of groups of voices of the choir that musical critics gave a high estimation to. Conducting of maestro by heart and without a conductor's baton, as well as singing without music sheets, not only promoted good contact between him and chorists but were imitated by other conductors abroad. A. Rudnytsky believed that "as a choral conductor", O. Kosits was incomparable, especially in the repertoire of Ukrainian folk songs <...>. Full of dynamic, passionate temperament and forever young enthusiasm, conscious of the finest performing peculiarities and possibilities of a choir, O. Koshits was able to grasp his choir, keep it in a state of a high tension and obtain from it everything, that was possible and what he wanted" [15, 131].

Kositsya Choir School. Among the pupils of the great conductor or those who were influenced by his work are: in Czeck and Slovakia – P. Schurovska-Rossinevich, M. Roschahivskiy (conductor of Ukrainian Academic Choir in Prague, 1923-1929), composer O. Kizyma; in Canada – P. Matsenko (organizer of choral movement, musicologist), V. Klymkiy (Conductor of the Choir named after O. Kositsya), G. Ham-Doskoch (first conductor of on that time MYN, that took the name of O. Koshitsya in 1951); M. Hoviyka-Pidkovych, J. Schepanska-Romaniy; M. Kuts, A. Mysyk Vah (editor of "Women's World"), bishop R. Danylyak, padre J. Krystalovych, padre B. Sloboda, deacon M. Vorobiy; in the USA: padre P. Korsunivskiy (conductor of Ukrainian Church Choirs in America), L. Sorochinskiy; I. Truhliy (Ukrainian conductor of student's, secular and church choirs in Slovakia (1939-1945), Germany (1945-1950), the USA (from 1950).

P. Schurovska-Rossinevich (1893–1973), who worked under the leadership of O. Kosits, was a key figure in the work of the choir in Czechoslovakia in the interwar period. She ruled many choirs, worked as prodecanus, associate professor of a newly created faculty of Music Education at Ukrainian High Pedagogical Institute Drahomanov in Prague. It was at this time when Nicholas Kolessa – creator of the LvivSchool choral conductor studied there. The great conductor emphasizes the role of P. Schurovska-Rossinevich in shaping of his creative personality: "When they talk about Choral School – it is she (P. Schurovska-Rossinevich) who I transformed it from [16, 133]. Thus we can trace so called undeniable influence of Kiev Choral School and O. Kositsya Choral School on forming of Lviv Conductor School.

Thus, thanks to O. Kosits's creativity the Ukrainian Choral Art became the global context. It is hard not to agree with N. Kalutska who considers that "O. Kositsya's artistic activity played the role of powerful impulse not only in Ukrainian but also in the international choral performance, enriching its techniques, and palette of means of artistic expressiveness, drawing the prospects of understanding of national authentic performance" [6, 7].

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