Professional Artistic Education and Culture within Modern Global Transformations

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CHAPTER I:

THE PHILOSOPHICAL FOUNDATIONS AND HISTORICAL EXPERIENCE OF PROFESSIONAL ARTISTIC EDUCATION AND CULTURE

JERUSALEM—THE HEART OF THE JEWISH PEOPLE IN POETRY AND SONG

N. DAVIDOVITCH

Sources of images of Jerusalem and the Land of Israel in Hebrew literature throughout the Ages —

There are many cities in the world, but our hearts have always yearned for one particular city.

Jerusalem—A City as a Symbol

Jerusalem is the city to which eyes have been drawn throughout Jewish history.

Jerusalem—A Source of Inspiration

Jerusalem is mentioned 656 times in the Bible. It appears many times in canonical post-biblical literature. Its descriptions in the Bible, Talmud, Midrash and liturgy have offered inspiration to artists.

The City's Names

In the Midrash there are 70 different names for Jerusalem. For example, it is known as "The City of David" or just "The City"; "The Capital"; and "The most important city conquered and named by David." Jerusalem is called Zion after Mount Zion, on which a part of the city was built. This name also stands for the nation of Israel: "For from Zion shall go forth the law, and the word of the Lord from Jerusalem" (Isaiah). Over time, Zion came to refer to the Holy Land in its entirety. As such, a Jew who believes in the national revival of the Land of Israel is known as a "Zionist."

According to legend, Abraham gave the place this name. Abraham named the site of the future city of Jerusalem through a combination of the

words "awe" *yirah* and "peace" *shalem*: a place where men could find peace while dwelling together and living in awe of God. According to another source, Jerusalem means "Israel's inheritance to the world." *Ariel* is another name for Jerusalem: a combination of "lion" and "God."

The Earliest Songs of Zion

Biblical Psalms constitute the earliest songs of Zion. The *kinot* or dirges were written to commemorate the destruction of the First and Second Temples. The cries of the exiles on the rivers of Babylon resonate through the ages and tens of thousands of Jews have kept faith with these words:

By the rivers of Babylon, there we sat down, we wept,
When we remembered Zion...
How shall we sing the Lord's song in a strange land?
If I forget thee, Jerusalem, let my right hand forget her cunning...
If I set not Jerusalem above my chiefest joy (Psalm 137: 1, 3-6)

The eternal oath to Jerusalem appears in the book of psalms:
Psalm 122
A song of ascents. Of David.
1 I rejoiced with those who said to me,
"Let us go to the house of the Lord."
2 Our feet are standing
in your gates, Jerusalem.
3 Jerusalem is built like a city
that is closely compacted together.
4 That is where the tribes go up—
the tribes of the Lord—
to praise the name of the Lord
according to the statute given to Israel.
5 There stand the thrones for judgment,
the thrones of the house of David.
6 Pray for the peace of Jerusalem:
"May those who love you be secure.
7 May there be peace within your walls
and security within your citadels."
8 For the sake of my family and friends,
I will say, "Peace be within you."
9 For the sake of the house of the Lord our God,
I will seek your prosperity.

From Biblical times, Jerusalem has been a source of poetic and musical inspiration and elation. The history of Jerusalem was written in song. The

earliest songs to Jerusalem were written to be sung in the Temple of Solomon:

A Song and Psalm for the Sons of Korah
Great is the Lord and highly to be praised
In the city of God, the mountain of holiness.
Beautiful for situation, the joy of the whole earth is Mount Zion
On the sides of the north, the city of the great King (Psalm 48)

The Laments of the Prophet Jeremiah, written after the destruction of the First Temple, are the earliest dirges of Zion:

How she is become a widow!
She, that was great among the nations, and princess among the provinces,
How is she become tributary! (Lamentations 1.1)

Every Jewish bridegroom recites under the bridal canopy: "If I forget thee, Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy." In the 1970s, this tune resurfaced, popularized in a version sung by the Country and Western singer Don Maclean on the album "American Pie":

Jerusalem, Jerusalem all roads lead to you.
Jerusalem, Jerusalem your light is shining through.
And you will show, show the way, to all who see it shine,
That we can live, in peace, in Jerusalem this time.
The walls will keep you in; the walls will keep you out.
The gates are calling those, who know what it's about.

The poets of Medieval Spain, their hearts aching for Zion, lamented their bitter fate in songs that voiced a vision of Redemption. This longing for Jerusalem found its supreme voice in a series of poems by R. Judah Halevi (1075-1141) known as "Zionides":

My heart is in the East and I am in the far off West.
How can I find an appetite for food? How can I enjoy it?
How can I fulfil my vows and pledges, While
Zion lies in the fetters of Edom and I am in Arab chains.
It would be easy for me to leave behind all the good things of Spain;
It would be precious to see the dust of the ruined Shrine.
(Penguin Book of Hebrew Verse, edited by T. Carmi, p.347)
It would seem to me to be easy to leave all the good of Spain, as the dust and destruction of the sanctuary has become precious to my eyes.

Who is willing to leave "all the good"? It doesn't make sense, it's not rational, but we already said that Jerusalem's power of attraction is based in the heart.

Zion, will you not ask if peace be with your captives
Who seek your welfare, who are the remnant of your flocks?
From west and east, north and south, from every side,
Accept the greetings of those near and far,
and the blessings of this captive of desire,
who sheds his tears like the dew of Hermon
and longs to have them fall upon your hills.
I am like a jackal when I weep for your affliction;
but when I dream of your exiles' return, I am a harp for your songs...

Other pilgrims made their way to Jerusalem. Among them was the medieval biblical commentator R. Moshe Ben Nahman, also known as Nachmanides. He conveyed his impressions in a letter written to his family in 1267:

I am writing you this letter from the holy city of Jerusalem. What can I tell you about the country? Great is the misery and great the ruins... To sum it all up, all that is holy is broken and destroyed more than the rest, and Jerusalem is worse than the rest of the country, and Judea worse and the Galil, and yet with all that devastation—it is still very good. People regularly come to Jerusalem from Damascus and from Aleppo and from all parts of the country to see the Temple and weep over it.

Alkabes' poem "Lecho Dodi," sung at the welcoming of the Sabbath, became the most famous *piyyut* of all time. Sung by all the communities of Israel, it has been set to more than 2,000 tunes. One of its verses mentions Jerusalem:

Royal sanctuary, God's city and shrine,
Rise from the ruins of thy despair.
Long hast thou dwelt in the vale of woe;
God's loving pity shall crown thy prayer.
(Siddur David de Sola Pool)

The influence of Spanish Golden Age poets was far reaching. Many of the writers were skilled cantors and sacred singers. They performed their songs themselves, like modern pop-rock vocalists.

They demonstrated to Jews throughout the Diaspora that Biblical Hebrew could be lyrically expressive. Thoroughly acquainted with the Bible, Talmud, Midrash, and Halachic literature, they drew abundantly

from these sources, weaving a rich tapestry of poetry and song. Sometimes they retold a legend in verse, extracting a phrase and elaborating upon it; sometimes they took a Jewish law and turned it into a lyric.

As far away as Yemen, generations were inspired to release, through poetry, their pent up religious emotions. Among the greatest of Yemeni poets was the seventeenth century Rabbi Shalom Shabazi, a mystical figure—legend credits with having "jumped to Jerusalem."

His works and those of dozens of other Yemeni poets are collected in the Diwan, a songbook of lyrics still sung by Yemeni Jews on the Sabbath, religious holidays, and on joyous occasions in homes and synagogues. One of these songs, "Kirya Yefefiya" (ex.11), in praise of the Holy City, was adopted by the early pioneers of Palestine and has become an Israeli folksong, sung by solo singers and choirs alike:

Beautiful Jerusalem, joy of your cities,
Faithful City to your kings and ministers,
Ever will I recall the loveliness of your colors.
To dwell in your courts has my heart yearned.
Would I could kiss your stones and bless your dust.
Since your sons dispersion,
My soul has known nought but unrest.

In his Zionist novel, *Altneuland* (Old New Land, 1902), Herzl pictured the future Jewish state as a socialist utopia:

It is clear that Jerusalem was once very beautiful! Maybe that is why our forefathers were never able to forget it! Maybe that is why their yearning was never cut out of their hearts.

Jerusalem continued to play a central role in the rebirth of the Jewish nation in its ancient homeland. David Ben Gurion, the first prime minister of the State of Israel, in a speech accepting honorary citizenship, said:

Jerusalem is the national capital. It is the historic Jewish capitol, the capitol of the Hebrew spirit, the eternal capital of Israel. More than anything Jerusalem should be an example to the entire country and the entire nation, an example for all Jewish households in Israel and the Diaspora. Jerusalem itself should be a factor of brotherhood, of cohesion and mutual respect.

Shmuel Yosef Agnon was a Nobel Prize laureate writer and was one of the central figures of Modern Hebrew fiction. He was born in Galicia (today's Ukraine), later immigrated to the British Mandate in Israel, and died in Jerusalem. His works deal with the conflict between the traditional

Jewish way of life and language and the modern world. Agnon mentioned Jerusalem 2,600 times in his stories and books and considered Jerusalem to be his spiritual homeland.

In 1901, in HaMitzpeh, a Krakow-based Hebrew weekly, Agnon wrote:

Jerusalem
Faithful love until death
I swear to you, I will life my arms up to the sky
Everything I have in the Diaspora,
I will give as ransom for you, Jerusalem
My life, my spirit, and my soul
I will give for you, holy city,
I will always remember you in times of happiness
On holidays, Sabbath, and Rosh Hodesh.

"Since the day I returned to Eretz Yisrael, I left two times. Once to print my book, published by Zalman Shocken, and once I traveled to Sweden and Norway" [to accept the Nobel Prize]…so I will now tell you who I am, whom you have agreed to have at your table. As a result of the historic catastrophe in which Titus of Rome destroyed Jerusalem, and Israel was exiled from its land, I was born in one of the cities of the Exile. But I always regarded myself as one, who was born in Jerusalem. In a dream, in a vision of the night, I saw myself standing with my brother—Levites, in the Holy Temple, singing with them the songs of David, King of Israel, melodies—such as no ear has heard since the day our city was destroyed and its people went into exile…I returned to Jerusalem, and it is by virtue of Jerusalem that I have written all that God has put into my heart and into my pen" (*Samuel Agnon's speech at the Nobel Banquet at the City Hall in Stockholm, December 10, 1966*).

Jerusalem of Gold

The Six Day War reclaimed the Temple Mount and the Wailing Wall. The last physical vestiges of ancient Jewish sovereignty in the Holy Land returned to Jewish hands and inspired a burst of creativity.

The most famous contemporary song of Jerusalem was written a few months before the outbreak of the Six Day War by a young songwriter from Kibbutz Kinneret, Naomi Shemer. "Jerusalem of Gold" (ex. 13) draws its title from a Talmudic reference to the diadem that Rabbi Akiva gave to his wife, Rachel, as a present. Her refrain combines this Talmudic image with a reference to a line from R. Yehudah Halevi's "Ode to Zion." It succinctly sums up the ties modern Israelis feel for Jerusalem—a link that unites generations:

Jerusalem of Gold, of brass and light,
For all your songs I am your harp.

Religious and secular Jews, with many different opinions, are all strongly connected to this city, the city that, in the words of King David, connects everyone.

The song "Hakotel" gives expression to the meaning of the Wailing Wall for contemporary Israelis:

The Wailing Wall is moss and sadness.
The Wailing Wall is lead and blood.
Some people have a heart of stone.
Some stones have a human heart.
(Lyrics: Yossi Gamzu. Music: Dov Seltzer)

"Hakotel" expresses the dedication of the people of Israel to their country. The song is unique in its connection between modernity and its performers, who were not religious people, and its source of inspiration, Rabbi Kook.

While this song echoes popular feeling it also draws upon deep traditions. Soon after the war, Rav Zvi Yehudah HaCohen Kook, head of the Merchaz HaRav Yeshivah, delivered the following address:

From the ends of the earth, from the four corners of the globe, from all the countries of the Diaspora flow the 'prayers of the heart.' To a central point in the land, towards this city, this house. These stones, the remnants of the Temple Mount are for us holy, because they are silent. For the Holy Spirit has never departed from the Western Wall and the spirit of the living God of Israel whose name is called from there, has always hovered above them. These stones are our hearts.

It is said that there are three Jerusalems. One is the city that people live in today. One is the historic city of ancient Israel. The third is a heavenly ideal. The Midrash relates:

"The Jerusalem on earth is nothing, this is not the house of God that He builds with His own hand," said Jacob. "But if thou sayest that God with His own hands builds Himself a Temple in heaven" replies the Messiah, "know then that with His hands also He will build the Temple on earth" (Louis Ginzberg: Legends of the Jews, p.492).

Some of the many melodies sung today in synagogues throughout Israel and the Diaspora were forged in the Sephardic (ex. 7) and Ashkenazi communities of Europe (ex.6). Others are of Hassidic origin

(ex.8). One is a contrafact adaptation of an early pioneer song of Eretz Yisrael "Kumi Uri" (ex. 9). One of the creators of the modern Hebrew popular folk song (zemer ivri) set the text to an original tune by David Zahavi (1910-1975), a composer of the Yishuv born in Jaffo (ex.10).

Prisoners of Zion

Across the ages, the term "Prisoners of Zion" has been used to describe Jews in Russia who were prevented from leaving by the Iron Curtain. Anatoly Sharansky, who became a minister in the Israeli government, was a prisoner of Zion for 9 years.

He spent most of this time in isolation because of his proclaimed desires and actions to immigrate to Israel. The term Prisoner of Zion originates from the poetry of Rabbi Yehuda Halevy who describes himself as a "prisoner of my passion for Zion."

Zionism calls the Jewish nation in diaspora to gather from all corners of the world and unite in the land of Israel: the harp of David still plays the music of this dream to return to our homeland.

Tikvateinu by Naftali Imber (1856–1909)

Naftali Imber published his poem Tikvateinu in 1877, while living in what is today called Ukraine. This poem was published in his first volume of poetry in 1882 after he immigrated to Israel, fleeing the Pogroms in Russia. The first stanza and refrain in this poem became the song of the Zionist movement, which was spreading across Central and Eastern Europe and calling for a return of the Jews to their ancestral homeland. The song was called HaTikvah (The Hope).

On April 23, 1945, a BBC reporter transmitted a report from the liberated German concentration camp, Bergen-Belsen. An impromptu Sabbath prayer service was held for the survivors amid rotting corpses and thousands teetering on the verge of death. The survivors, who knew they were being recorded for a BBC broadcast, stopped their prayers and began to sing HaTikvah.

Our Hope (Tikvateinu)
As long as in the heart, within,
A Jewish soul still yearns,
And onward, towards the ends of the east,
An eye still looks toward Zion;

As long as in the heart, within,
A Jewish soul still yearns,
And onward, towards the ends of the east,
An eye still looks toward Zion;

Our hope is not yet lost,
The ancient hope,
To return to the land of our fathers,
The city where David encamped.

As long as tears from our eyes
Flow like benevolent rain,
And throngs of our countrymen
Still pay homage at the graves of [our] fathers;

As long as the waters of the Jordan
In fullness swell its banks,
And to the Sea of Galilee
With tumultuous noise fall;

As long as on the barren highways
The humbled city gates mark,
And among the ruins of Jerusalem
A daughter of Zion still cries;

As long as pure tears
Flow from the eye of a daughter of my nation,
And to mourn for Zion at the watch of night
She still rises in the middle of the nights;

As long as drops of blood in our veins
Flow back and forth,
And upon the graves of our fathers
Dewdrops still fall;

As long as the feeling of love of nation
Throbs in the heart of the Jew,
We can still hope even today
That a wrathful God may still have mercy on us;

Hear, O my brothers in the lands of exile,
The voice of one of our visionaries,
(Who declares) That only with the very last Jew—
Only there is the end of our hope!

Go, my people, return in peace to your land
The balm in Gilead, your healer in Jerusalem,
Your healer is God, the wisdom of His heart,
Go my people in peace, healing is imminent...

The Story of the Land of Israel

When the winner of the Noble prize for economics in 2005, Professor Uman, learned of his honor, the first thing he did was go to the Wailing Wall. The Israeli press published the following headline: "The road to the Nobel Prize goes through the Wailing Wall."

This is Jerusalem and here are its sons. Even in their moments of individual glory, they carry with them their ancestors, and the story of their lives is the story of the land of Israel.

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THE OLEKSANDR KOSHYTSIA CHORAL CONDUCTING SCHOOL AS A SOCIAL PHENOMENON

H. KARAS

This article is devoted to the history of the choral conducting school of the outstanding Ukrainian artist Oleksandr Koshytsia. The following aspects are presented: 1) the external and internal background of the foundation of Koshytsia's school, which has played a leading role in the choral culture of the Ukrainian diaspora, 2) Koshytsia's methodological approaches, 3) Oleksandr Koshytsia—a theorist and innovator in choral art.

Keywords: *choral conducting school, choral art, diaspora, a social phenomenon, Oleksandr Koshytsia.*

The scientific definition of "school" has several meanings. A school can be 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 from the same angle; the education and training of followers by certain rules and methods" [6]. In general, the term "school" is associated with educational establishments. However, this concept has a universal meaning because of the unity of the concept of "culture." Based on the etymology of the word "culture"—education, development, respect—J. Dedusenko states that the "school," as a universal category, engages the three major purposes of culture through its three functions: cognitive, communicative, and didactic [4, 81]. The cognitive function is seen as a conglomeration and systematization of spiritual and practical experience, creating different rules for forms of activity.

The cognitive function involves two aspects: the external (the directing of achievements into socio-cultural practices) and internal (the referring of a school's experience to its own phenomenon). The communicative function of the school integrates the language of social-cultural communication, successive generations, and the sphere of spiritual

practice. The particularity of the didactic function is found in the transference of the acquired experience of teachers under a particular condition of communication.

Drawing on B. Yavorsky's teachings, who interpreted the art school as the primary constant in musical life, A. Laschenko considers a choral school to be defined by "the level of mastery of choral activities that provides professional embodied continuity and the succession of ideological, musical, aesthetic and technological characteristics of certain persons in *choral art*." As a result, he considers the Kyiv Choral Scool to constitute "the unity of the historical experience of composing, performing, and listening practice in the music world" [12, 3].

As Irina Shatova says, "on the one hand a 'school' is a part of a tradition—a mechanism of tradition formation. On the other hand, tradition can be expressed only by means of a school—it becomes a 'transmission line' in the evolution and preservation of traditions. The development of the art of Choral Conducting is based on succession, which is the main goal of a Choral Conducting School" [23, 128]. Thus, the life of a tradition is in its school, in the living bearers of its tradition, and in its performance style. In understanding such a tradition, M. Druskin emphasizes the inseparability of the following components: "1) *historical* memory of culture, 2) *artistic memory*, where the past is refracted through the prism of aesthetic perception" [5, 203]. The historical evolution of a tradition involves change, but the tradition retains certain constant features by virtue of its school, which is *the form of its existence*, *preservation* and *renovation*.

The Ukrainian choral-conducting school has a long history. It was influenced by the Italian, German, Austrian, Czech, Polish and Russian schools, before crystallizing into a number of subtypes: the Kyiv, Odesa, Lviv, and Harkiv choir schools. In defining the Kyiv choral school, A. Laschenko drew on the ideas of one of its brightest representatives: O. Koshytsia. These ideas are based around the impact of the Syriac-Byzantine tradition on the song culture of the Kievan Rus combined with the song traditions of the pre-Christian era in the territory of the Ukraine, leading to a highly distinctive form of choral art [12, 3-4]. The primary locus of the creation of this song culture was Kyiv Pechersk Lavra and Lavra chant, which provided the cultural genesis for the Kyiv choral school [12, 4-5]. Later, in the era of Ukrainian Baroque (fourteenth to seventeenth centuries), when the parts of the song were formalized, the Kyiv-Mohyla Academy became its main exponent. In this institution, choral art played an important role in inter-slavic integration into European cultural life. Having reached its climax in the works of A.

Vedel, Kyiv's choral art went "in the diametrically opposite directions of the church and court" [12, 8]. Comprehending the situation in the art at that time, Laschenko comes to the 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 on the accumulated ethnogenetic energy" (italics added) [12, 9].

In the middle of the nineteenth century, choral art in Kyiv became a part of the social life of the city. At this time choral classes began at Kyiv musical school and the choir of the Kyiv University was set up. Mykola Lysenko, whose activity was extraordinarily important for further development of Ukrainian choral art, was at the centre of this processes of democratizating choral culture. The choral adaptation of folk song, as in this composer's work, came to dominate the Ukrainian singing movement of the late nineteenth and twentieth centuries. Lysenko's work as a conductor defined the main features of the Kyiv choral conducting school; its discipline and methodology, influenced the thinking of professional composers and, particularly, the work of his followers, one of which was O. Koshytsia (1875-1944). Lysenko opened a 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 for choral conducting. One of the most prestigious choirs in late nineteenth century Kyiv was the Theological Academy Choir, directed by Koshytsia, who was a student of this establishment. In his memoirs, Koshytsia wrote about the repertoire of the choir (works by A. Vedel, D. Bortniansky, P. Turchaninova, etc.), which was enthusiastically received by the audience [11, 210-211]. The highly praised Kyiv St. Vladimir University Choir, directed by M. Lysenko, promoted the tradition of choral singing and at the beginning of the twentieth century Koshytsia began working successfully with it. He also initiated choral classes at the newly created Kyiv Conservatory (1913). At the beginning of the twentieth century, the Kyiv choral school, having absorbed the national and spiritual traditions of Lysenko, began to turn towards the international experience of choral singing. This led choral conductors to incorporate elements of folk song into their work.

The adaptation of folk song into Lysenko's work was not just academic experimentation, but also aimed at its popularization—it was a sign of educational aspiration. Koshytsia focused on bringing academicism to the choral genre. As an artist he wrote: "I always dreamed song to be an invaluable artistic unit on the concert stage; I saw it not only as ethnographic material, but a fully complete musical composition. In such a

form, in my opinion, Ukrainian song had to form a fully independent branch of musical and vocal art, partly through compositions in the form of choral adaptation of folk song" [11, 361].

Ukrainian composers have paid special attention to this genre and its evolution during the twentieth century demonstrated its exceptional potential. In this field it is difficult to overemphasize Koshytsia's ideas. Koshytsia was not only a dreamer: having adopted folk song with the most "preferably artistic advantages," he took it out onto the world stage, where it confidently competed "with the most prestigious achievements of other national schools" [12, 31].

A prominent conductor, Koshytsia was an innovator who devised fundamentally new rules in choral performance, which became central to the choral art of the Ukrainian diaspora of the twentieth century. His creative individuality was formed in the difficult conditions of the Ukrainian choral culture of the late nineteenth and early twentieth centuries. Koshytsia embodied the Ukrainian song traditions in his performance of works by M. Lysenko, K. Stetsenko, M. Leontovich, and he was a follower of Lysenko, the founder of Ukrainian classical music. Koshytsia's professional formation took place in a period of considerable rise in the status of choral art. A Romantic interpretation was clearly shown in his performance as a conductor. R. Pridatkevich noted nobility, elegance of rendering, spontaneous sincerity, and sophistication in his style [18, 187]. V. Shcherbakivskyi wrote: "His conducting combined a deep psychological understanding of the text of a song with an extraordinary ability to lead a choir as an instrument to express the desired effects. He not only considered the choir the best instrument, but also led it in masterly fashion" [24, 21] and was regarded as the successor of the Ukrainian Baroque style, as "nobody understood Vedel better than Koshytsia" [24, 21]. At the same time, he was "unusually progressive in his compositions and conducting. He was a modernizer, an inventor of new ways, of new effects and methods, as was underlined by all his European reviewers" [24, 22]. P. Matsenko considered Koshytsia to be a precious gift from God thanks to his great work, practice, knowledge of the people of his country, expression, and his "magnetic personality" [15, 13].

Koshytsia's aesthetics were built on the principles of the Ukrainian Baroque and the latest modern tendencies of the beginning of the twentieth century. The Czech critic and conductor, Yaroslav Krizhichka, named Koshytsia "one of the most prominent musicians of Ukraine and one of the greatest European conductors" [2, 59]. Reviewers noted the ideal line-up of his choir; the orchestral flow of sound; its rich palette; the force and

beauty of the singing voices; the fantastic bass singers; the unsurpassed sincerity of their tone; and the emotionality of his performance. According to O. Martynenko, "Czech choral conductors tried to imitate Koshytsia'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, which strengthened the emotional impact of the conductor on his choralists" [14, 34].

The Ukrainian Republican Choir (URC), established as an autonomous art organization under the Ministry of Education in 1919, was a professional unit that wrote a golden page in the national artistic achievements of the Ukrainian people. Koshytsia headed the choir. He was also the chairman of its Arts Council and P. Shchurovska became his assistant. After the success of the first three months of his performances in Prague, one of the musical centers of Europe in 1919, the choir presented Ukraine's choral art with triumph in other countries of Europe over the next three years.

A publication, printed by the Koshytsia Ukrainian Music Society in Paris [22], contains thousands of reviews by the leading music and professional critics in Europe and America. The archival materials and memoirs of the archivist Lion Bezruchka [2] are a valuable source for investigating the performance activity of the choir and its internal problems. The documents are preserved in the Shevchenko Institute of Literature.

There were over 120 compositions in the repertoire of the URC. The bulk of them consisted of Ukrainian folk songs adapted by M. Lysenko, K. Stetsenko, M. Leontovich, O. Koshytsia, P. Demutsky, V. Stupnytskyi, and J. Yatsynevych. They were usually thematically similar (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 of emigres. These were often managed by former members of the choir (P. Shchurovska-Rossinevych, O. Prikhodko, M. Roschahivsky, etc.).

Though the repertoire of the choir was approved in Kyiv, it was adjusted acrosss the program of performances to take into account the public's preferences. At the same time, the choir was not limited to this repertoire. It also Performed original works by M. Lysenko (cantata "Ivan Hus" accompanied by B. Viderman, the Czech professor, May 17, 1919, Prague); K. Stetsenko ("Prometheus"); and sacred music, folk songs and the national anthems of different countries. Folk songs were usually adapted by Koshytsia. Concerts lasted for 2 hours and the audience was usually given the libretto in Ukrainian and other languages. Such

performance programs had value as national propaganda: they did not just give out the text of the pieces, but also information about the choir, Ukraine, and its history. The choir also distributed information about its activities through the media.

The activity of the choir inspired Zdenko Neyedly, a professor at Charles University, to undertake scientific research into Ukrainian song. It also excited general admiration among the Czechs, who had recently gained freedom and joined the Ukrainians in their desire to build an independent state. Neyedly printed an article about the choir in the Prague-based magazine 'Smetana' (June 20, 1919 Part 7-8) [21]. He also published a short book, in which he made a professional evaluation of the Ukrainian choir and its conductor [25]. These successful performances led to a revival of interest among the Czechs in folk song as the embodiment of the nation's soul. Koshytsia was invited to give a performance to a congress of singing teachers and conductors by the Ministry of Internal Affairs of Germany. The President of the German republic, F. Ebert, ministers, governmental officials, and professors of singing attended this performance [2, 55-56].

The absence of proper financing deepened the internal crisis in the management of the choir, eventually resulting in its dissolution. Other reasons for this included the heterogeneity of national awareness, education, and personal development; Koshytsia's repertoire policy; the unfavourable conditions of such a long trip; and isolation from Ukraine.

Ukrainian political and cultural personalities (Hetman Pavlo Skoropadsky, M. Hrushevsky, V. Vinnichenko, O. Shulgin, O. Oles); statesmen and members of the royal families of diverse countries; and prominent musicians (the German conductor A. Nikisch) all turned out to listen to the choir. The performances of the choir changed the evaluation of Ukraine in many countries. After a series of 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 Ukranian folk songs helped garner international recognition of Ukraine [2, 49]. Ukrainian prisoners wrote letters to Koshytsia saying that these Ukrainian songs "reminded them of their native Ukraine, awakened a faith in the victory of the national idea, and encouraged them to labour. They believed that Ukraine would rise up and stretch from San to Kuban" [2, 52]. Consequently, the impact of the choir on the self-appraisal of the Ukrainian people is another important facet.

In July 1920 the Choir split. Its main part was renamed the Ukrainian National Choir and carried on performing in Europe under Koshytsia's

guidance for the next two years. In 1922, the choir moved to the United States and successfully gave concerts in North and South America until 1927. Over this period, it gave about 900 concerts [17, 29-30].

L. Bezruchko, a former member of the choir, later wrote, "Koshytsia with his team gave the best pattern of artistic performance, talented conducting, a perfect understanding of the national spirit and colour of Ukrainian song and its adaptation" [2, 91]. Reflecting on the value of the choir, he considered it to have made a precious contribution to a golden page in the history of the cultural and national movements of the Ukrainian people. With the help of song, it spread the idea of the national struggle for liberation.

There are some little known letters in the archives, which are evidence of Koshytsia's contact with S. Petliura [13]. Petliura closely followed the activities of the choir and its conductor. In a letter from March 21, 1922 he remarked: "Do not forget, Maestro, during your concerts about Ukraine, about our national honour, and responsibilities. When you are interviewed say discreetly 'Ukrainian music'—'independent song'—'our own'—'different'—'original'—a part of **independent Ukraine**" [13, 122]. In a letter dated February 5, 1923, he wrote: "Let's weave new flowers in the garland of glory, which have been fairly gained by your choir—with the help of God. Spread this glory all over the world. Show the beauty and magical power of our native song and do not forget about our nation's artistic depth and emotionality, which gave birth to it and did not forget to generate and cultivate those who—under your direction—demonstrate the "soul" of the nation. 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" [13, 118-121].

From 1930 to 1940, Koshytsia aimed to ensure the prestige of the Ukrainian choral art through large scale promotions in the USA and Canada, including: a concert tour around America together with V. Avramenko's dancers dedicated to the 200th anniversary of the birth of George Washington (1932)[1]; a memorial in honour of the actor, M. Sadovskiy (1933); conducting "Eight Joint Choirs" of New York's Greco-catholic churches at a festival in New York (1934); a concert in honour of Shevchenko in the Town Hall (New York, 1935); concerts in honour of Metropolitan A. Sheptytsky (1936, 1940, New York); a concert

[1] On this occasion on May 2, 1932, The Washington Post wrote: "The Ukrainian Choir under the direction of O. Koshytsia proved that it is a large musical group of great vocal beauty. The singing of the choir, which sounded like an orchestra, was charming … The tone was of rare sound" [16, 8].

at the World Exhibition with a choir of 500 singers; and a concert at the first Ukrainian Congress in Washington (1940). At this time, in addition to his usual repertoire, the choir performed spiritual works by D. Bortniansky, A. Vedel, A. Stetsenko, and O. Koshytsia. In 1937, the 40th anniversary of Koshytsia's creative activity was celebrated in New York.

Comprehending the phenomenon of Koshytsia as a historical and cultural phenomenon and evaluating his creative activity, we can emphasize certain aspects: 1) his laying the external and internal foundation for the organization of a choral school, which later became one of the leading schools in the Ukrainian choral culture of the diaspora; 2) the methodological and pedagogical principles that he espoused; 3) his work as a theorist and innovator in choral art and his scientific heritage [8, 310].

Koshytsia, as a representative of the Kyiv choral school, created his own choral school founded on two traditions: church and society. After its split, members of the URC became leaders of many choirs in the inter-war period in Czechoslovakia and Ukraine including: the Russian National Choir, founded in Uzgorod in 1921 (directors: O. Kizima, O. Prikhodko); the Regional Teachers Choir (1928-1939, director: O. Prikhodko); the choir "Bandura-Player" (1935-1938, directors: P. Schurovska-Rossinevich, D. Petrovsky); the choir "Trembita" in Prague (1921, director: O. Kuhtin); the Ukrainian Singing Studio (1923, director: Z. Serdyuk); the Student Choir of the National Pedagogical University Drahomanov (1923-1933, directors: F. Yakimenko, P. Shchurovska-Rossinevych); the Ukrainian Mixed Choir (1942, director: O. Prikhodko); the the Choir of the Ukrainian Academy of Economics in Podiebrad (1923-1932, directors: P. Shchurovska-Rossinevych, Z. Serdyuk).

His work with students and teachers in conducting training courses in Toronto and Winnipeg, where he gave lectures, was of great importance to him. He considered the organizing of annual concerts to be a way to share his artistic experience. Koshytsia's brave idea of giving stylish concerts (contrary to established tradition) on a monogeneric principle (Christmas carols, spring songs), first employed in Kyiv in 1913, found its continuation in the concert practice of his followers.

Koshytsia's methodical and pedagogical principles are reflected in his memoirs and in the works of his followers and witnesses to his career. His method is described in one of his letters to P. Matsenko [3, 79]. The idea of *a choral orchestra*, with its complex way of organizing the register-timbre system, belongs to Koshytsia. According to P. Shchurovska-