

UKRAINIAN MUSIC EDUCATION FORMATION ABROAD: FAMOUS ARTISTS AND SCHOLARS EXPERIENCE



Mykhailo Kulyniak

*Candidate of Art History,
Director Institute of Modern Arts,
National Academy of Management of Culture and Arts,
Kyiv, Ukraine
ORCID ID: <https://orcid.org/0000-0003-3487-7487>*

Abstract. This article deals with the analysis of the artistic activity of prominent representatives of the Ukrainian music diaspora from ancient times to the present, who at different times lived and worked outside the borders of their native homeland. The fate of Ukrainian culture was such that its artists were forced to work in foreign territories. Many of them were already named representatives of the cultures of the residence countries.

But even in the diaspora these artists created Ukrainian music culture and thereby defended their national belonging affirmed the image of Ukraine in the world. The long-term isolation of Ukraine from the world did not give an opportunity to have a coherent idea about their artistic and scientific activity. And only now we are beginning to study the huge layer of activities of prominent Ukrainian figures abroad, including composers, conductors, singers, teachers, scientists, etc.

Keywords: *diaspora, Ukrainian diaspora, composer, singer, opera, tradition, choral singing.*

Introduction

The creators of Ukrainian culture were forced to work in foreign lands during the last centuries, such was their fate. A lot of them are considered to be representatives of foreign cultures. But there are artists who created Ukrainian culture in foreign land and in such a way they defended their national belonging. Theirs social and professional activities were aimed at awakening the self-awareness of the Ukrainian people, preservation and further development of its cultural heritage.

Research methodology. The research uses historical, systematic and empirical methods to reflect on the analyzed material. We single out musical-educational and pedagogical activity as one of the main directions of this work professional composers and musicians.

Research results. Volodymyr Antonovych, Ukrainian historian, Professor, deeply defined the essence of ethnic spirit: "No power can change human spiritual type ... A man under a strong pressure can change external indications of his nationality but will never change his inner spiritual features. You can speak different world words, identify yourself with citizens of different states, serve different cultures but you cannot change yourself spiritually" (Mytropolyt Sheptytskyi, 1991, p.9-12)

The creative activity of many Ukrainian composers, singers, band-masters is a brilliant example of Ukrainian spiritual type. Although most of them were forced to create in foreign surrounding but they always remained children of their motherland. Among them are such great persons of Ukrainian culture as Maxym Berezovskyi, Dmytro Bortnyanskyi, Oleksandr Koshyts, Nestor Horodovenko, Dmytro Kotko and others. Their spiritual experience and theoretical understanding can

become a base for music education formation abroad.

Ukrainian composers of the 18th century Maxym Berezovskyi (1745-1777) and Dmytro Bortnyanskyi (1751-1825) are creators of the classical genre of spiritual concert in Ukrainian music culture. They both graduated from the famous singing school of capital hetman Hlukhiv. Having studied Italian high music culture M. Berezovskyi and D. Bortnyanskyi became reformers of church

culture of the whole Russian empire. Their creative activity was at the time of Russian empire ideology formation in all cultural spheres. Spiritual art and the art of singing became an ideological ritual which had to glorify high-ranking persons. This cult of glorifying high-ranking persons substituted ceremonial holly activity of human culture and created a new world religion. In ideological ritual a man did not glorify a creative beginning anymore and did not rise to light but he was forced to glorify the power of empire. It was in the very root against the freedom of Ukrainian people. There was absent the element of any ethnic culture in the ritual of a great state. The cult of empire was glorified upon a man and depressed his conscious individual will because the state of "the third Rome" was based on human mass obedience which had to be in illusion of their earthly governors' glory. The ritual of the sacred empire cult fed on the energy of culture nests of enslaved nations and talents of creative persons directing that spiritual potential into lifeless style.

Ukraine was an inexhaustible source of such talents which empire used for its so called need of a big culture. The power of Ukrainian tradition was so strong that broke through the frames of this social order and was created in the 18th century in Petersburg so supply surrounding from which grew the Petersburg chorus school. This school was based entirely on Ukrainian singing tradition and influenced the chorus art in Russia. As Petersburg investigator Iryna Chudinova says, at that time there were two directions of chorus singing: an old Moscow, represented in Synodal chorus and new Petersburg, based on Ukrainian singing tradition.

Ukrainian singing was cultivated in town churches, abbeys, bishop houses and Court chapel. Kyiv abbeys (Sofiya, Lavra, Mykhaylivskiy, Vydubytskyi) and from Siversk land (Hustynskiy, Mharskiy, Hlukhivskiy, Boldynskiy and Yeletskiy from Chernihiv) gave Ukrainian singers.

Classic four-part spiritual concerts of Maxym Berezovskyi and Dmytro Bortnyanskyi absorbed the best achievements of European music culture remained an important national background. Spiritual concert were created on the base of David Psalms. There were three or

four contrastive parts in the structure of the concert.

The essence of the word "concert", from Latin *concerto*, means voices competition. The same explanation of the word "concert" is given by a famous Ukrainian composer of the 17th century, theoretician of polyphonic music M. Dyletskyi. In the book "Music Grammar" he understands concert as a method of music material statement that is alternative sounding of voices and choruses.

The first concerts as polyphonic chorus music a capella appeared in the 16th century, in the creative activity of composers of Italian and Dutch chorus school. In Ukraine chorus concerts appeared in the period of development of polyphonic singing (the first beginning of the 17th century) and then spread to Russia (the second half of the 17th century). The concerts were performed at the end of Mass before Holy Communion according to church canons. The first classic in the genre of chorus concert was M. Berezovskyi. The peak of the creative activity of M. Berezovskyi is a chorus concert, deeply dramatized "Do not leave me in my old age".

The concert dramaturgy was built on the collision of two figurative spheres. This is human inner world filled with thinking about the sense of life (1-3 parts) and another, the external world, alien to a creator's heart (2-4 parts). "Let be ashamed and let disappear those hating my soul!" – a composer announced in the fourth part of the concert. A short life of M. Berezovskyi was full of struggle of two powers. On the one hand was genetic inherited ethnic nature and on the other hand was Petersburg court official things, imperial ideology, everything alien to the artist's soul. The conflict of these two opposed powers caused a tragic end of a great composer's life. This drama is shown in his concert.

Dmytro Bortnyanskyi was luckier than Maxym Berezovskyi. As a composer and bandmaster he was widely recognized. The most of his works were printed during his lifetime. Ukrainian composer of the 20th century S. Lyudkevych called D. Bortnyanskyi as "Ukrainian Mozart" underlining a high mastery of a composer.

His early chorus concerts are of clear, solemn and glorifying character. They were written on Psalms glorifying God. His last

works are of dramatic character revealing sorrow soul condition.

Listening to Bortnyanskyi chorus concerts, G. Berlioz wrote: "... every Bortnyanskyi work is penetrated by sincere religious feeling, under the influence of which a listener is absorbed in contemplation filled with keen ecstasy" (Berlioz, 1956, p. 325).

M. Berezovskyi and D. Bortnyanskyi creative activity influenced the development of a lot of genres in Ukrainian and world music culture.

In the end of the 19th century an outstanding Czech scholar and specialist of Slav languages and literature, specialist in folklore, specialist in Ukrainian language and literature Lyudvik Kuba (1863-1956) became one of the most famous popularizers of Ukrainian song in Europe. He dedicated a considerable part of his life to investigation of Ukrainian traditional culture. This scholar reproduced the art of singing of the Ukrainian nation in his work "The Slavs in their songs" (1887) entirely dedicated to Ukraine. Kuba described and gave note examples (130 songs and 11 dances) of the art of singing of different Ukrainian layers – peasants, workers and lower middle class citizens. He described the singing of kobza-players, lyrists and tchoomaks. Kuba paid special attention to folk polyphony considering it as an expression of a great talent of the Ukrainian nation: "The common feature of the whole Ukrainian chorus singing is will and voice changeability. Casual is the number of singers and then casual is the structure of some parts. Only the main melody which is sung by the first singer remains constant though in practice even he cannot overcome his own creative abilities and passions of a talented singer. The rest of voices (supporting voices) wish to be free within harmonious singing, inhabited traditions and customs, while music talent is a good adviser for them; though a spontaneous adviser but very valuable. The laws of order and harmony for them are sacred and subjugation is entire" (Lyudvik Kuba, 1973, p. 111).

Lyudvik Kuba studied folk chorus singing in different regions of Ukraine – in Halychyna and on the Left Bank. Today scholar's opinion is very urgent about the necessity of a regional approach to study of language and folk songs. L. Kuba considered dialect and

subdialect are a vivid language. They are a base for a folk song, they are those vessels from which a song takes food from the ground and it means from the soul of a nation. Writing down Ukrainian folk songs, a scholar had a problem of fixation of oral texts because of breaking true writing norms. In 1884 he wrote: "I understand the alarm of a nation which gave the world an author of "Dead Souls" and "Inspector" and live at that time when the name of a great writer Hohol is unknown because it is hidden under a great Russian sounding Gogol" (Lyudvik Kuba, 1973, p. 25).

The opinion of Kuba was perceived in Europe with great admiration. Owing to him in the second part of the 19th century Czech literature was interested very much in Ukrainian literature and culture.

In the 20-30 years of the 20th century an outstanding chorus band-master and composer from Naddnipyrianshchyna – Oleksandr Koshyts (1875-1944) for the first time showed to the world a singing tradition of the Ukrainian nation in the practice of chorus singing. Owing to his great work with Ukrainian National Choir, the art of singing of Ukraine was recognized in Europe and on the continent of America. The world press wrote about the choir of Oleksandr Koshyts: "Our young music world (West) could recognize what is in real present time – that natural thinking which does not seek technical deliberateness. And singing they achieve the best criterion of the highest art: the impression of spontaneity, necessity, naturalness and truth." "... If in Ukraine there was all business in such order as music is in this choir it would be the first country in the world" (World Concert Trip of Ukrainian National Choir. Paris, 1929. p. 43).

The main attention was directed to studying, forming and popularizing Ukrainian singing culture. He was sure of opening an image of Ukraine through a song because Ukrainians reveal their feelings and talent in it. His motto was formed in the beginning of the 20th century writing Ukrainian folk songs in Kuban: "I am very much lucky to have the opportunity to talk with the history, hear the heart beating of the whole nation, my motherland whispered to me its sorrows, offenses, complaints and hopes. I am much obliged to my fate! It clarified my mind, gave

a national power to my soul and heart and directed my vital work forever. Really I had a lot of temptations in my life but my song saved me. It saved me personally. It became the only thing which I serve and bow to my holy one" (Koshyts, 1995, p. 247).

As a specialist in folklore, O. Koshyts left very valuable summarizing about methodic of writing down a folk song, peculiarities of Ukrainian songs in Kuban and necessity of deep understanding of oral singing tradition.

O. Koshyts art activity was stopped on his native land because of ideological pressure and his great talent as a band-master and composer was realized in America and Canada where he lived and worked in the last years of his life. His composer activity was revealed in spiritual music which he investigated deeply all his life. O. Koshyts wrote five Messes. (In the West there was a word "officium" and in the East there was "Liturgy" from Greek it means all-nation pray) or God's Service. In Catholic and Protestant churches it is a mess. It is connected with the holy Eucharist introduced by Jesus during the Evening Meal (the Gospel from Matthew 26:26-29) and in his farewell talk to his pupils (the Gospel from John 14-17). Taking into account canon texts O. Koshyts tried to understand them himself transforming them according to Ukrainian tradition of singing.

The structure of mess canon contains three parts. In authors' Messes the first is Proscomydiya without singing. According to Koshyts Messes divided into two parts: to those who prepare and want to have a holy communion. Mykola Hohol called this part "the highest wave of all Mess", "a great minute" and "a terrible minute". Only then a man is in harmony with Eternity and Lord glorifying Him.

Prays and songs in Mess have symbolic meaning. Their main aim is to combine a man with the Creator. O. Koshyts filled prays and songs with bright emotions sending a sacral color. He was sensitive to timbres of human voices and found the thinnest shades creating music images.

Oleksandr Koshyts died in a strange land and was very sad for his Ukraine. In a letter to his friend he wrote: "Lord, nobody knows how I miss Ukraine" (Koshyts, 1998, p. 67). And only today in the beginning of a new millennium art and theoretic inheritance of O. Koshyts comes back to Ukraine.

Ira Malaniuk (1919-2009) is an opera singer with a world name.

The long-term isolation of Ukraine from the Western world led to an amazing phenomenon – the discovery of new names in the 1990s. These are composers, performers who are well-known and even glorified abroad, but not familiar to us. The career of the opera singer Ira Malaniuk, who was completely unknown in Ukraine, was a particularly incredible fact. Even experts here did not know about her, and meanwhile, since the 1950s she performed on the biggest stages of the world, i. e. on those of Vienna, Bayreuth, Paris, London, the main theatres of Italy, Germany, and South America.

She performed under the baton of the most famous conductors, such as: Herbert von Karajan, Bruns Walter, Wilhelm Furtwängler, Dimitri Mitropoulos, Hans Knappertsbusch, Clemens Kraus, George Solti. Ira Malaniuk had Mario del Monaco, Giuseppe di Stefano, Elisabeth Schwarzkopf, Kirsten Flagstedt, Birgit Nilsson, Renata Tebaldi, and many other celebrities as partners. She was the first Ukrainian singer to participate in the Wagner Festivals in Bayreuth. Her performances of the parts of Fricka in "Valkyrie" and Valtrauta in "The Death of the Gods", Brangäne in "Tristan and Isolde", Venus in "Tannhäuser" and Magdalena in "The Mastersingers of Nuremberg" belonged to their best interpretations.

Like Solomiia Krushelnytska, Ira Malaniuk was one of the first singers who performed R. Wagner and R. Strauss in Italy. This parallel is not accidental, even though Ira Malaniuk is a close relative of Krushelnytska. If they lived at the same time, they would be worthy partners – one of them is in the soprano roles, another one is in mezzo-soprano roles. Ira Malaniuk's romantic repertoire covered the extreme poles – from Wagner to Verdi. She was incomparable in Mozart's operas, particularly in the part of Cherubino and generally in the roles of young men in the works of early classicism (Orpheus in Gluck's opera of the same name) and late baroque ("Julius Caesar" and "Xerxes" by Handel). No less striking was the page Octavian in the opera "Der Rosenkavalier" by Richard Strauss, a composer of the 20th century.

I. Malaniuk's career flourished in the 1950s and 1960s, so today we can listen to her voice only on records.

Reviewers have always noted not only a wonderful deep and warm timbre of the mezzo-soprano or the technique of mastering the voice impressions, but also two more factors – an exciting and convincing stage performance and the unparalleled beauty of her face and figure. We can see it in numerous photos.

The role of Amneris was especially dear to her because the singer made her debut with it in "Aida" in 1939. This performance was prepared for the Lviv opera stage by her teacher Adam Didur, a world-famous bass player and teacher. It was an unforgettable time of Ira Malaniuk's world entry into art. Her father (a well-known doctor in Stanyslaviv) wished her to study natural sciences at the Lviv University. Instead of doing it, she set her foot firmly on the path of an opera career.

The war prevented her from working on the stage of the Warsaw Opera, where she was invited by the newly appointed director Adam Didur. However, she managed to continue vocal studios, which were so important for singers. During the war, she appeared in several other roles in Lviv, and at the beginning of 1945 she left for Vienna, where she studied with Anna Bar-Mildenburg. It was the teacher from whom Ira Malaniuk acquired the skill of stylistic interpretation of Mozart and Wagner.

An important period in Ira Malaniuk's life was her work in Switzerland. The contract required the singer to perform a significant number of parts; it happened that in one week she performed in four roles being opposite in style, for example, by Mozart, Verdi, Musorhskyi, Stravinskyi, or Gluck, Bizet, Gershwin. For one evening Malaniuk turned out to sing the main roles in one-act operas by Bartok and Kodai. It was a huge burden, especially since the parts were performed in different languages.

Having accepted a permanent job in Vienna and Munich, the singer received invitations from the famous Milan theatre La Scala, from the theatres of Naples, Rome, Venice, Barcelona, Paris, Brussels, Berlin, Salzburg, London, and other important centres of world opera art. Nothing was heard

about her only in Ukraine and the entire former Soviet Union.

Infrequently, the talent of an opera and chamber performer is combined in one person. And Ira Malaniuk was such a person. She perfectly performed parts in cantatas and oratorios by classical and modern composers; she participated in the premieres, in the oratorios of the Swiss authors – "Calvary" by Frank Marten and "The Book of Seven Seals" by Franz Schmidt in particular. Ira Malaniuk occupied an exceptional place among the chamber singers. She is characterized by a sophisticated sense of the style of the classics (of Haydn, Mozart, and Beethoven), a romantic music from Schubert to Brahms and that by contemporaries (by R. Strauss and Hindemith, who were close acquaintances).

For her services in the field of arts and sciences, she was awarded with one of the highest honours here – the Order of Honour of the first class. As a citizen of Switzerland, where the orders exist at all, she had to obtain special permission from her government to receive this award. Despite the complete separation from her native land, the artist always emphasized that she was Ukrainian, she performed in concerts with the national repertoire, especially with solos by Lysenko, Sichynskyi, Liudkevych, Barvinskyi, Nyzhankivskyi. It was she who illustrated the topic "Ukraine" in the series of lectures "Songs of the Peoples" held in Vienna.

For over ten years, the singer was engaged in pedagogical work in Graz and Zurich. Her courses on the interpretation of chamber vocal music were attended by singers from all over the world, including those from Japan. She also established a special scholarship for the most gifted ones. Since 1992, Ira Malaniuk conducted lecture courses – master classes in Lviv – apparently for free. She distinguishes gifted singers unmistakably and directs their talents in the appropriate direction with apt instructions.

A book about the singer was published in the Ukrainian language in Lviv, and her autobiography was published in German in Vienna. However, records with voice recordings were not restored. It is necessary to issue at least one CD or cassette with the voice of Ira Malaniuk. She is the only Ukrainian singer who recorded 35 long-playing records with the world's most prominent

performers. She considered herself Ukrainian when there was no Ukraine. So let us honour her for what she has done for us being glorious.

Ihor Sonevytskyi (1926-2006) is a Ukrainian composer from the USA. First of all, Ihor Sonevytskyi should be mentioned among the figures of the diaspora involved in the development of Ukrainian culture. The talent of this artist is unusually versatile; the field of his activity covers composing creativity, teaching work, conducting, music criticism and scientific works on musicology, piano performance, and cultural and organizational work of a broad plan. Such an amount of work is the embodiment of the artist's multifaceted gift as well as the reflection of the requirements of that time.

Such coverage of many areas of artistic activity in one person was typical in the past of Ukrainian culture, when even in the 1920s – 1930s the musical life of the entire Western Ukraine was concentrated in the hands of a few Lviv residents. Both family tradition and this continuity were important for Ihor Sonevetskyi. His father Mykhailo, a classical philologist by specialty, a long-time professor at the gymnasium in Lviv after the Ukrainian Catholic University in Rome, was also the author of valuable publications on the literature of old times. His mother, Olha from the Lasovskyi family, is a journalist and a public figure.

In 1944, immediately after graduating from high school, he left for Vienna to continue his music studies. In this way he avoided deportation to Germany for forced labour. The initiator of this step was the composer, a former director of the Higher Music Institute named after M. Lysenko Vasyl Barvinskyi. Trying to rescue the capable students at the Institute, he paid special attention to the eighteen-year-old Ihor. Barvinskyi remembered the boy's performance within the walls of the Lviv Institute (which functioned under the name of the school even during the years of occupation) well. While playing a classical piece on the piano, he forgot what to do next, but he improvised until the end. The piano teacher was outraged by such self-will, by replacing the classics with the student's own music. Nevertheless, V. Barvinskyi, who was present at the performance, said that they

had enough pianists, but the composer's talent was something exceptional.

This is how Sonevytskyi's independent path as a musician began. At first, the young man ended up in Vienna, homeless, unknown, but he managed to get to study with a famous composer Joseph Marx. Therefore, he continued his studies at the State Music Academy in Munich – in conducting, musicology and piano playing. He received his diploma in 1950. Subsequently, in 1961, he presented his doctoral thesis on the history of Ukrainian music at the Ukrainian Free University.

Being even on the European continent, a young musician declared himself in various spheres of activity; he was the conductor of the orchestra of the State Music Academy and the UNRRA Symphony Orchestra in Munich, then a teacher at the Ukrainian Catholic University in Rome. And when I. Sonevytskyi moved to the United States of America for permanent residence in the 1950s, he immediately was absorbed in work. First of all, he became a co-founder of the Ukrainian Music Institute of America, in 1959–1961 he was its director. It is difficult to overestimate the part of this Institute among the Ukrainian emigration. The institute provided education from elementary to higher one, and the most important fact is that it was centralized, combining numerous branches into one center.

And here again, Ihor Sonevytskyi plays a big role as the head of the Theoretical Commission of the Music Institute and as an organizer of musical life. This area of his work is getting deeper and deeper. Back in the 1950s, he paid great attention to removal of Ukrainian music from the amateur channel, conducting the youth ensemble and the String Orchestra named after N. Nyzhankivskyi in New York. In the early 1960s, Ihor Sonevytskyi was the conductor of the "Dumka" Choir, the "Studio Choir" in New York, and the Ukrainian Choir named after T. Shevchenko in Cleveland, the "Trembits" in New York.

In recent years, the establishment and management of the Music and Art Centre of the Green District is a great merit of Ihor Sonevytskyi. As the president of this Society, he organizes annual cultural events (meetings with composers, poets, actors) and concerts

in the best places of rest in North America, as well as in New York, in Ukrainian cultural centres and specially rented large concert halls. Nataliia, his wife, is an active assistant in these activities. She is a scientist-philologist by specialty. The most charming center of summer concerts is the mountainous area of Hanter, where many representatives of the Ukrainian intelligentsia live, because it mostly reminds them of the native Carpathians.

The guests of this music and artistic center were the poet P. Movchan, the director L. Taniuk, the composer V. Balei, M. Skoryk, the artists Plishka, Dobrianskyi, Osinchuk, Krysa, Mazurkevych, Slobodanyk, Suk, the quartet named after Leontovych and many others.

No less important is the activity of I. Sonevytskyi in the New York Studio of the Artistic Word. In addition to writing music for 30 performances, the composer is engaged in musicalizing of actors' performing, adding musical rhythmicity and intonation flexibility to the word, which is extremely helpful for Ukrainian immigrant youth to penetrate the melodic essence of the Ukrainian language.

The merit of I. Sonevytskyi's cultural activity is highly appreciated in America. He is a full member of the Ukrainian Free Academy of Sciences in the USA and the Scientific Society named after T. Shevchenko, a member of the American Musicological Society and the Association of American Composers. Currently, Ihor Sonevytskyi is also an honorary member of the Union of Composers in Ukraine.

The composer's musical works differ in expressiveness, clarity, and emotional content. They are neither conservative nor modern, they are the artist's own creations who convinces the listener of the sincerity of his statement. A special place in Ukrainian music is occupied by I. Sonevytskyi's spiritual works. This area seems to be the highest one in his creative works, the most individual one and at the same time a clearly national one.

Yurii Oliinyk (1931-202-) is a composer, a pianist, a teacher, a music and social activist, a foreign member of the National Union of Composers of Ukraine, a person who devoted his whole life to art serving.

Yurii Oliinyk belonged to those talented people who make up the elite of any society. Like most political emigrants from Ukraine, he

never forgot about his origin and throughout his life he made efforts to make people all over the world know and remember about the existence of an independent Ukraine. His active performing, teaching, musical and public activities, and his composing work in particular, are a clear confirmation of the faithful service to his people. The works by Yu. Oliinyk is real music, emotionally touching, written with talent and mastery, which puts him on a par with the prominent Ukrainian composers of our time.

Yurii Oliinyk was born in the family of a famous Ukrainian lawyer Oleksa Oliinyk and Nataalka Furtak, in Ternopil, on December 1, 1931. His first piano teacher was Iryna Krykh, an outstanding pianist and teacher, afterwards a professor at the Lviv State Conservatory named after M. Lysenko.

In the post-war years, persecuted by the Soviet authorities, the Oliinyk family was forced to emigrate to Austria at first, and to Germany later, where Yurii continued his studies. From 1946 to 1948 the outstanding Ukrainian pianist Roman Savytskyi was his teacher, and from 1949 to 1950 Yurii studied with the famous pianist Franz Wagner (Berchtesgaden, Bavaria).

In 1950 Yurii Oliinyk moved to the USA with his parents and sisters. There he received his higher musical education in the class of a famous American pianist Arthur Lesser (Bachelor's degree, 1956) at the Cleveland Institute of Music and in musicology (Master's degree, 1959) at Case Western Reserve University. In his concert performances on the American continent Yurii Oliinyk always performed the music of Vasyl Barvinskyi, Stanislav Liudkevych, Mykola Kolessa, Viktor Kosenko, Levko Revutskyi, Roman Savytskyi as well as his own works and the ones by classical and contemporary composers.

He carried out his teaching activities at the Cleveland Music School Settlement (1956–1959), the San Francisco Conservatory of Music (1960–1967), the University of California (1985–1987, 1990–1993) and at the American River College in Sacramento – the administrative capital of the state of California (he taught the courses of "Fundamentals of Music Theory" and "Introduction to Music", (2000–2015), and he

constantly worked with students of a private music studio in the piano class as well.

Yurii Oliinyk's talent as a composer manifested itself during his studies at the university, when his first serious works were written, namely: "Five Spontaneous Tanks for the Piano" (1959), which were repeatedly performed by a famous pianist Oksana Rapita in Lviv. Subsequently, Yurii Oliinyk wrote "The Piano Fantasy for the Left Hand" (1962), "Five Etudes for the Piano" (1969). Among the opuses that the composer himself noted in his work are the three-part "Sonata for the Piano" (1977), "The Concerto for the Piano with Orchestra 'Ceremonial' or 'Ritual' " (1988) and "The Concerto for the Clarinet with Orchestra" (2005). All the afore-mentioned Yurii Oliinyk's works are written in a modern musical language by using a variety of composing techniques.

The composer's creative output includes several chamber instrumental and vocal-instrumental works as well as a collection of music pieces for the piano for children, written on the basis of the so-called Ukrainian folk melos (i. e. melodic, song-based ground in music). In 1975 Yurii Oliinyk's "Heroic Song" to the words by Oleksandr Oles (for the baritone and piano) won the contest named after Larysa Tselevych in New York (Yevhenieva, Popovych, 2005).

In recent decades, Yurii Oliinyk focused his work as a composer on writing music for the bandura, which was facilitated by productive cooperation with his wife Olha Herasymenko-Oliinyk, a well-known bandura player, an Honored Artist of Ukraine, who not only became the composer's muse, his ideological companion in life, but also contributed a lot of efforts for publication and edition of the composer's works.

Yurii Oliinyk's music not only enriched the bandura player's educational and pedagogic, and concert repertoire, but also became an example of a new, original composer's thinking in bandura music. There are six concerts for bandura with a symphony orchestra! Sonata for the bandura, rondo

"Ukrainian Christmas", two suites for the bandura with the piano – "Four Journeys to Ukraine" (1995) and "Incredible Adventures of Cossack Mamai" (2009), polyphonic cycles and a number of music pieces are the works that have become an important contribution to the treasure house of modern bandura art and Ukrainian musical culture.

Yurii Oliinyk was an active public figure of the Ukrainian diaspora in the USA. He was one of the founders of the Society for the Preservation of the Ukrainian Heritage of Northern California (1982), which he headed for many years, as well as the Ukrainian Academic Society of California. Since 1996 he was a member of the Historical Advisory Committee of the Department of Education of the State of California. He, together with his wife Olha Herasymenko-Oliinyk, systematically held lectures and concerts in schools, colleges, and universities, where they introduced Americans to the history and musical culture of Ukraine. Their publication of a reference book about Ukraine became an invaluable legacy in the field of Ukrainian studies.

In 1999 Yurii Oliinyk was awarded with the Certificate of Honour of the Cabinet of Ministers of Ukraine for his personal contribution to Ukrainian culture and the popularization of Ukrainian music in the world. In 2008, by the Decree of the President of Ukraine, he was awarded with the 3d degree Order of Merit for his significant contribution to the popularization of historical and modern heritage of Ukraine in the world.

In 2011 the Ministry of Foreign Affairs of Ukraine awarded Yurii Oliinyk (the first President of the Society for the Preservation of Ukrainian Heritage of Northern California, USA) with the 3d degree Honorary Medal of the Ministry of Foreign Affairs of Ukraine for his significant personal contribution to the preservation and development of Ukrainian musical art, strengthening Ukrainian-American relations, and establishing a positive image of Ukraine in the world.

Conclusions

The practical significance of the work is that the results of the study can be used in the study of the musical environment of Ukraine, as well as in the understanding of its individual components. Research materials can also be used in lecture courses on regional music history, history of music, history of music performance, history of music criticism, musicology, in practical training courses for performers, musicologists, music teachers, managers in the field of culture and art.

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