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THE DEVELOPMENT OF MUSICAL EDUCATION IN THE UKRAINIAN DIASPORA OF CANADA AND THE UNITED STATES OF AMERICA (THE END OF THE XIX CENTURY – THE MIDDLE OF THE XX CENTURY)

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This publication provides a brief overview of the formation and development of the musical education of the Ukrainian Diaspora of the United States of America and Canada of a specific period – from the end of the XIX to the middle of the XX century. The article presents the most important organizations where art institutions or collectives worked. The author points out the difference between the two important components of musical art: folklore and academic directions. It is indicated that folklore traditions were brought by representatives of the first and (partially) second wave of emigration. Pioneers (first migrants) created folklore groups in their new place of residence, built temples in which choral singing traditionally sounded. The second (in the interwar period) and third (after the Second World War) waves of emigrants began to cultivate the academic direction in music. This was facilitated by the large number of graduates of higher educational art institutions of Ukraine who arrived in North America. The author also points out that the phenomenon of assimilation did not pass by the musical education of the Diaspora. Entry into a foreign ethnic society was ambiguous. Someone perceived this process as inevitability. And someone was not ready. In the article, the author describes the best traditions of religious musical education, points out two components of musical education – general and special. Leading educational institutions, collectives with powerful educational traditions are also named. The author did not deprive attention of the names of prominent musician teachers, whose work was the key to a high professional level of artists of the Ukrainian Diaspora.

In general, it is difficult to overestimate the role of Ukrainians overseas. For a certain period of time, culture preservation became an important component of life of immigrants, moreover, the authentic art of Ukraine found a shelter (protection) from foreign ethnic interference and stratification. At a time when total destruction and devastation of ancient culture was taking place in the Ukrainian lands, the Bolshevik millstones were grinding whole layers of unique art.

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The authorities claimed to replace not only the traditions, but also the artists themselves. Therefore, someone was broken spiritually and forced to glorify the party, some were killed immediately, and most were sent to filtration camps and prisons.

That is why Ukrainian artists in North America were sometimes more familiar with history, had the opportunity to work and create new unique masterpieces, and were educated in various fields, including music.

Ukrainian has not been lost abroad. Thus, even in the "big cauldron" (as New York is often called), among hundreds of other ethnic groups, in the Canadian steppes and mountains, it started with a hut and tanned working hands of yesterday's peasants. Violin or flute played unpretentious melodies; mothers sang lullabies and in the new churches and cathedrals the ancient Ukrainian church hymns sounded.

Over time, a new generation of performers came from the villages to replace the amateur violinists. They were organized into teams, in most cases – family. Those musicians were also self-taught. However, this did not prevent them from being virtuosos. The postwar period brought to the stage a powerful generation of true geniuses who had no place in the Bolshevik artistic pantheon. These were already graduates of powerful educational institutions of Ukraine: conservatories, music institutes, seminaries.

This wave of new citizens of Canada and the United States has brought a fresh powerful impetus to the education of the Ukrainian diaspora. They shared their talent in various artistic communities that worked under the auspices of clubs, societies and public organizations. Also, important was the work of artists in special educational institutions or powerful art groups (bandura schools, holiday camps, university campuses, etc.). It should be noted that music art and education had the great support of Ukrainian patrons and philanthropists, for both countries did not stand aside from the development of educational artistic traditions. However, most of the financial injections and legislative support belong to Canada. In the United States, however, artists received more support from private patrons. They acted on the ancient principle that their homeland (and in our case – the musical art of their distant and unforgettable Ukraine for years) should be loved not to the depths of their hearts, but to the depths of their pockets.

Key words: Diaspora, educational institutions, general music education, special music education, music organizations, artistic unions, amateurism, sacred art, choral art.

РОЗВИТОК МУЗИЧНОЇ ОСВІТИ УКРАЇНСЬКОЇ ДІАСПОРИ КАНАДИ ТА СПОЛУЧЕНИХ ШТАТІВ АМЕРИКИ (КІНЕЦЬ ХІХ – СЕРЕДИНА ХХ СТОЛІТТЯ)

Н. М. Бовсунівська

У цій публікації подано короткий огляд становлення та розвитку музичної освіти української діаспори Сполучених Штатів Америки та Канади конкретного періоду – з кінця ХІХ до середини ХХ століття. У статті представлені найважливіші організації, де працювали мистецькі установи чи колективи. Автор вказує на різницю між двома важливими складовими музичного мистецтва: фольклором та академічним напрямком. Вказується, що фольклорні традиції виховували представники першої та (частково) другої хвилі еміграції. Піонери (перші мігранти) створили фольклорні колективи у своєму новому місці проживання, збудували храми, в яких традиційно звучав хоровий спів. Друга (у міжвоєнний період) та третя (після Другої світової війни) хвилі емігрантів почали культивувати академічний напрям у музиці. Цьому сприяла велика кількість випускників вищих навчальних мистецьких закладів України, які прибули до Північної Америки. Автор також зазначає, що феномен асиміляції не оминув музичну освіту діаспори. Вступ до іноземного етнічного суспільства був неоднозначним. Хтось сприйняв цей процес як неминучість. А хтось не був готовий. У статті автор описує найкращі традиції релігійного музичного виховання, вказує на дві складові музичної освіти – загальну та спеціальну. Також названі провідні навчальні заклади, колективи з потужними освітніми традиціями. Автор не позбавив уваги імен видатних викладачів-музикантів, робота яких була запорукою високого професійного рівня художників української діаспори.

Загалом, важко переоцінити роль українців за океаном в акумулюванні та плеканні своєї культури. На певному часовому відрізку ця робота стала своєрідною нішею, в якій автентичне мистецтво України знайшло своєрідний прихисток (захист) від іноетнічних втручань та нашарувань. В той час, коли на українських землях відбувалося тотальне нівелювання і нищення прадавньої культури, більшовицькі жорна перемелювали цілі пласти неповторного мистецтва. Влада претендувала не тільки на традиції, а й на самих митців. Тому когось зламали духовно і змусили прославляти партію. Когось знищили одразу, а більшість відправили в табори.

Саме тому українські митці Північної Америки подеколи були більш обізнані з історією, мали можливість працювати і створювати нові неповторні образи та твори, набували освіти в різних галузях. У тому числі й музичну.

Українське мистецтво не загубилося за океаном. Навіть у «великому котлі» (як часто називають Нью-Йорк), серед сотень інших етносів, в канадських степах і горах, українське мистецтво не загубилося. Так, воно починалося з хати-мазанки та загорілих роботящих рук вчорашнього галицького або поліського селянина. Скрипка або сопілка грали невигадливі мелодії. Матері співали коліскові. А в нових церквах і костелах звучав прадавній український церковний спів.

З плином часу на заміну аматору-скрипалю з села прийшло нове покоління виконавців. Вони організовувалися в колективи. В більшості випадків – сімейні. Ті музиканти теж були самоуками. Проте це не заважало їм бути віртуозами. Післявоєнний час вивів на сцену потужну генерацію справжніх геніїв, яким не було місця в більшовицькому артистичному пантеоні. Це вже були випускники потужних освітніх інституцій України: консерваторій, музичних інститутів, семінарій.

Ця хвиля нових громадян Канади та Сполучених Штатів внесла свіжий потужний струмінь в освіту діаспори. Вони ділилися своїм талантом в різних мистецьких спільнотах, які працювали під егідою клубів, товариств, громадських організацій. Також важливою була робота митців у спеціальних освітніх інституціях або потужних мистецьких колективах (школах бандуристів, вакаційних таборах, університетських кампусах ...). Зазначимо, що музичне мистецтво і освіта мали велику підтримку українських меценатів і філантропів. Зауважимо, що й обидві держави не стояли осторонь розвитку освітніх мистецьких традицій. Проте, більша частка фінансових вливань та законодавчої підтримки належить Канаді. В США все ж таки більше підтримки митці отримували від приватних жертводавців. Вони діяли за стародавнім принципом, що свою батьківщину (а в нашому випадку – музичне мистецтво своєї далекої і незабутої роками України) треба любити не до глибини свого серця, а до глибини своєї кишені.

Ключові слова: діаспора, навчальні заклади, загальна музична освіта, спеціальна музична освіта, музичні організації, артистичні спілки, аматорство, сакральне мистецтво, хорове мистецтво.

Introduction of the issue. At different historical times, the development of the Ukrainian nation was ambiguous, turbulent and tragic. Bitter historical truth for centuries wrote a chronicle of the existence of people with a unique culture on their God-given land. However, often these extraordinary efforts ended in the area of jurisdiction of other countries. A large number of Ukrainian immigrants did not want to put up with the policy of de-Ukrainization, assimilation, and brutal pressure on their spirituality.

Historically, tens of thousands of Ukrainians had been scattered around the world by the forces of fate. The main reasons for leaving were socio-economic and political factors.

Reverend Agapii Goncharenko, Doctors Mykola Zuzilovskyi and Lavrentii Bohun were the first to set foot in the land of America. In the battles for America, Brigadier General Vasyl Turchyn became famous [1]. The first Ukrainian Vasyl Yelyniak and Ivan Pylypiv were seen in Canada roughly between 1880-1890 years [2]. In 1896

Kyrylo Genyk took over the organization of cultural and educational activities in Winnipeg. He understood that many of the wanderers brought with them not prayer books, but books of Taras Shevchenko, Lesia Ukrainka and Ivan Franko. For such people, singing in a Church choir or playing in a family music band was not very interesting and useful amusement. Therefore, in May 1906, a big evening dedicated to Taras Shevchenko was held in the house of K. Genyk: "... songs were sung to the poet's words, his works were read, and music was performed. Teodoziia Yaremii, who recently arrived in Canada from Ukraine, sang the solo "Dumy moyi" and "Vulytsia" accompanied by violinist Petro Uhryniuk. Ivan Kosovyi performed some poetry on the piano. Stepan Koltyk read the poem "Do Osnoviianenka". The male choir also performed at the concert" [3: 17].

The next wave of departure was caused by Stalinism, and the eradication of Ukrainians as a nation, the annexation of Western lands and the terror of the local population, the Second World War and post-war horrors too. This wave gave the diaspora engineers, writers, historians, and musicians. Folklore and amateur dramatics began to be differed with new genres and forms of academic art. Artists understood that they could no longer live and work separately, so the process of assimilation could not be avoided. But new arrivals realized that it was important not to lose their national identity.

The study of Roman Ilnytskyi is devoted to the entry of Ukrainians into the American life [4]. The author outlined his own concept of the role and flow of assimilative processes. Its main point was the erroneous opinion of the older generation that Ukrainians are temporarily abroad, and they would soon return to Ukraine for the development of a new independent state. Further developments had

showed that the author was right. Young members of the Union of Ukrainian women in America noted that the older generation does not want to assimilate in the United States and takes no part in the life of their local communities. In all this, the elders did not allow the young to lead the communities, because "... they are afraid that the youth would bring the publicity over and do something better than them... We have been in meetings with senior Ukrainian citizenship and came out with the impression that we are neglected and they are not happy to see any of us. But they do not understand that in modern America, they will not do anything without the youth, because now we need people everywhere who know America, have an American school and know how to tell what is necessary for the good of our cause. Patriotism is not brought up by ignoring the life of the people who sheltered you" [5: 5].

Volodymyr Tsisyk, the father of the world-famous singer Kvitka Tsisyk, a good violinist and teacher, also was ready to give all his life in America up. Teacher Olexandr Koshyts got homesick for Ukraine. He noted: "It is frightening to think that all our music should now praise Stalin... That is really going to be "Caucasian chant". Our Ukrainian God takes a rest from his work for a long time. Everything was bad. Everything will be bad" [6: 21]. R. Ilnytskyi expressed the opinion that while there is no possibility (and it is unlikely that it would appear in the future) for the return, the next generation should restrain and reduce assimilation as long as possible, which will definitely happen, it is the nature and dialectic of human life. The study and cultivation of national education and culture should basis on reducing inter-ethnic influences. At the same time, the author noted with regrets that a powerful intellectual nation had about 250-300 artists in America, and that is how many people with academic art

education (which they mostly received in Ukraine) worked in culture at that time. "That is, for more than 70 years of our stay in this country, we raised only 1 % of the intellectuals. People who feel no shame for these numbers, send their children to work in factories" [4: 61].

Current state of the issue.

Recently, domestic scholars have turned to the problems of studying the art of the diaspora in their dissertations and monographs. These are Z. Valikhnovska (dissertation "Musical and ecclesiastical education of Galicia of the Austrian period (1772-1918)", Y. Zaiachuk (dissertation "Organizational and pedagogical bases of activity of Ukrainian studies institutions in the system of higher education of Canada) (40-90s of the XX century)", H. Karas (monograph "Musical culture of the Ukrainian diaspora in the world space of the twentieth century"), V. Dutchak (monograph "Bandura art of the Ukrainian abroad of the XX - the beginning of the XXI century"). Some issues of music institutions in the diaspora, performing schools, prominent personalities are highlighted in the works of modern domestic (O. Bench, V. Vytvytskyi, H. Karas, L. Kornii, B. Kudryk, B. Siuta, V. Dutchak) and foreign researchers (P. Matsenko, V. Mishalov, O. Koshyts, R. Prydatkevych, A. Rudnytskyi, R. Savytskyi young, I. Sonevytskyi, B. Cherevyk). The North American press also described the development and problems of artistic life. The newspaper "Svoboda" and the magazine "Ukrainian Orthodox Word" published a series of articles in the sections "Culture", "Figures", "On artistic themes". There are interesting materials from the magazine "Our life".

Aim of research. The history of the development of Ukrainian art outside the country is an important page of Ukrainian pedagogy and a valuable experience for posterity. The study of

these achievements is a topical task of today's Ukrainian pedagogical science.

Given the scattering and multivectority in the coverage of the chosen topic, the purpose of the investigation is to identify the features of the general music education of the Ukrainian diaspora of the twentieth century. To achieve it, it is necessary to solve the following tasks: to establish the main activities of educational institutions or other similar organizations, their structure and typology. And indicate the names of famous teachers of music.

Results and discussion. In the beginning of the last century the formation and development of music education were laid in non-art institutions. An important component of this process was the Church, so in North America Ukrainians continued the tradition of choral Church singing. Other social institutions (societies, various unions) are also not excluded from the development of culture. In particular, the Union of Ukrainian workers was engaged in choral and theatrical art and also courses created at the working houses for directors and conductors.

Significant support, financial, but more often moral, was provided to soloists and art-collectives by individual philanthropists or numerous unions that worked in the interwar and postwar period in North America. Such was the Organization of Ukrainian Academic Societies National Solidarism (OUASNS) "Zarevo" (USA). For thirty years of operation, members of the "Zarevo" became initiators or participants in educational and artistic actions that contributed to the self-identification of the national identity of Ukrainians. Since the members of the Union were mostly people of student age, various youth organizations and religious denominations joined their efforts. Traditional annual meetings in Cleveland have become in honor of the memory of those who died in Battle of

Kruty. Incredible bands performed in city. Hnat Khotkevych bandurists chapel Choirs, vocalists performed F. Chopin and L. van Beethoven works. The meetings were attended by young people, so the arrangement of such actions had essential educational significance [7].

The activities of the "Prosvita" society are well-known. Its traditions were continued by our artists across the ocean. As in Ukraine, the society was engaged in dissemination of Ukrainian culture. They worked especially hard in the direction of creating choral groups. One of them was the choir "Canada".

In 1923, Professor Yevhen Turula came to Winnipeg from Germany and organized the "Canada" choir at the Institute of the "Prosvita" society. The artist became famous as a conductor of choral and orchestral collectives in Europe, and toured in Denmark, the Netherlands, Switzerland, and Germany. He organized a choir in Winnipeg, that became a completely independent collective and attracted the best singing voices. Y. Turula rallied the strongest around him, he felt happy and successful, because his choir had reached a significant artistic level. Despite the fact that the choir worked as an independent, it rehearsed in the rooms of the Institute of "Prosvita" and its leading artists had sponsorship from it. In 1924, the "Canada" choir made its first public appearance. The concert program included Ukrainian shchedrivky, liturgical works and songs arranged by Y. Turula. The author called this cycle "Ukrainian in Canada". The Winnipeg performance, as well as the recent performance of the Ukrainian National choir under the direction of O. Koshyts, showed a difference and a new example of choral art, which was not previously known overseas. Y. Turula's there was for its strict discipline and good vocal training. These features were laid down in Europe. The head of the group forbade singing from the notes, because under

other circumstances, the artist could not simultaneously work on the stage and look at the conductor. The first speech elicited an approving response in the Ukrainian and Canadian press. And this success led to the fact that the team was invited to celebrate the sesquicentennial of the Ukrainian community in Winnipeg. In June 24, 1924 the "Canada" choir, accompanied by an orchestra, performed at City-hall and its leader received a celebratory award. In June 1926, the "Canada" choir appeared eight times at the Winnipeg exposition. The art-collective, which consisted of 93 singers, presented Ukrainian folk songs. They performed exclusively in national costumes, and were applauded by an average of 6,000 spectators at each appearance. The choir quickly gained a solid reputation and was invited to all official events in the city. It would become famous also in Europe, North America, and Asia. One more year, the choir presented Ukrainian art together with the famous choreographer Vasyl Avramenko in Asiniboin-Park (a very popular public place). From the first performance, the "Canada" choir tried to represent Ukrainian choral art in the multicultural space of the country. It had a talented conductor, arranger of song works, a person who worked very well. But as is so often true, the conductor resigned as Director and the choir broke up. Y. Turula got a job as a conductor of the Ukrainian house of Winnipeg, and the artists of the choir "Canada" created a small group at the Institute "Prosvita". Lastly, notwithstanding his support, the choir did not achieve its former glory. Y. Turula worked at trade shows and conventions of ethnic groups in Winnipeg. In 1928 there was also a rise in the chorus when it accompanied the Canadian tour of the famous Solomiia Krushelnytska. The same year the collective worked under the leadership of P. Yundak.

The choir of the Ukrainian house of Winnipeg also reached heights in the professional field. It had become very popular in a multicultural environment. When British Prime Minister Lloyd George arrived in Canada, the choir had the honor of speaking at this visit. And it was crowded and representative. In the hall were businessmen, political figures, officials from the state leadership. Later, in 1927, in honor of the proclamation of Canadian Confederation, the choir performed in a large concert in Assiniboine Park in front of 150,000 spectators. It was an unbelievable performance of Ukrainians. More than 200 artists (chorus, orchestra and dancers of Vasyl Avramenko's collective) worked on the stage. In 1927, Y. Turula was led the choir. As in the "Canada" choir, he established strict discipline in his work and set new requirements for artists. Every week he worked with separate groups and separately with each singer in the parts (bass, tenor, alto, soprano). He did not forget to train the articulation, vocal training, ear training and of course he taught the actors to intone correctly. Since Y. Turula had no assistants, it was hard work. But he kept everything under control. And these lessons gave their results. The choir was able to perform eight-voice works. Furthermore, the band performed at various World festivals and exhibitions. It worked with orchestras and performed the repertoire of the peoples of the world. Y. Turula left the collective, and many of the choristers went to other places of residence (most of them in Toronto). In 1934, Y. Turula returned to work in the choir, but the leading singers did not allow the choir to recover form. This continued until the famous artist Pavlo Matsenko arrived from Vienna and the choir was able to work creatively again. He also proved that he was a thoughtful and demanding leader. He worked separately with women's and men's parties. He paid great attention to

choral ensemble technique, and worked hard with leading singers. Under the direction of P. Matsenko, the choir performed at the coronation of King George VI in May 12, 1937. His first big concert took place in the center "Auditorium". Petro Ordynskyi, a former member of the O. Koshyts's choir, was the soloist. The next big creative event of the collective was the performance on the radio with the program "Ukrainian gift to Canada". A great review in North America received a cycle of Ukrainian carols, which the choir performed on the radio station CBC: ordinary citizens of Canada and the United States, musicians, university professors wrote letters of thanks on the radio [8].

A famous magazine of the Union of Ukrainian women in America "Our life", on its pages, quite often raised the problem of almost complete lack of academic education for musically gifted people. Folklore traditions, of course, should be preserved, and not only just by dancing in Ukrainian houses or reading the Liturgy in churches. Accumulating of the best achievements was a necessary thing. Without history, there will be no future. But why is there no development? As you could see, Roman Ilnytskyi and the magazine gave the answer. Communities of different types are fixated on the celebration of old traditions. And the repertoire, that sounds there, was also outdated, because academies, anniversaries, honors are repeated from year to year. "In our community it doesn't matter where you turn around, anyway you will end up in the Academy. But they are all related to events and people of the past. And it would be worth reducing all these measures, turning our face to modernity, becoming a dynamic nation and always being ready to move forward from the day of banquets to the day of forced labor" [4; 5]. Gradually, Ukrainian art was deprived of its numbness to the world and created the ground for the

development of professional music education.

Researchers noted that the artistic education of Ukrainians in North America since the beginning of active social life occurred in two main directions: institutional and non-institutional (for example, family groups of performers.) Since we are considering the musical education of Ukrainians abroad, we should be guided by the established concepts of general and professional (special) music education.

Also, for the first Ukrainians in Canada, the concept of music education is unknown and the artists were talented amateurs and also music making was only a hobby. However, famous amateurs played violins in such a way that their fame spread throughout Canada: Ivan Maha (the first officially named Ukrainian musician in Alberta was even buried with his favorite instrument [9]), and the grave monument of Ivan Zelisko depicts a violin and a bow, as well as the inscription: "John Zelisko. Well passed his way" [10].

Since we consider music education as a system concept, it is worth paying more attention to the traditions of special music education. And consider its development in the top institutions. As noted, one of the most important and traditional institutions was religion.

The Ukrainian Orthodox Church (UOC) had done a lot for education and art abroad. Its representatives took an active part in the development of education, for example a network of schools and libraries was created in Ukraine. The long-term Director of the scientific and Theological Institute of the UOC in New York, Professor Vasyl Zavitnevych laid his entire life on the altar of education and art. He arranged and published ten volumes of liturgical books containing choral cycles of the summer circle of services and paraliturgical works. The Professor presented Ukrainian choral literature to

the American public for almost three hundred years. From the works of the "big three" of M. Berezovskyi-D. Bortnianskyi - A. Vedel to the authors of the early twentieth century, including M. Lysenko, M. Leontovych, K. Stetsenko, O. Koshyts, H. Davydovskyi, Y. Yatsynevych, P. Kozytskyi, S. Liudkevych.

There are also fully presented works of folk calendar and ritual songs by various authors for adults and school using [11].

In both Europe and America, church singing lessons were and still are mandatory in every Ukrainian religious institution. The problem of training singers, deacons, and spiritual fathers prompted both the Orthodox and Greek Catholic churches to establish appropriate educational institutions in America. With the help of Metropolitan Mstislav Skrypnyk, the UOC in the United States in 1975 founded St. Sophia Theological Seminary in Bound Brook (New Jersey). From the beginning of its foundation until today, once a week for two hours there are lessons of church singing, where the melodies of the whole liturgical cycle are studied on the basis of Kyiv and Galician chants. Powerful music and educational institutions also include the Greek Catholic seminary of the Byzantine rite of St. Cyril and Methodius in Pittsburgh (Pennsylvania, USA).

Researchers of religious science also noted the important role of deacons in education. The lowest and therefore quite closely related to public requests, link in the Church hierarchy was represented in North America quite widely. "In the end of 19th century, Ukrainian emigrants in America did not have spiritual or deaconical seminaries and Greek Catholic; Orthodox parishes were completely dependent on such educational forms" [12: 183].

Pavlo Matsenko, an outstanding teacher, musicologist, composer, conductor, publicist and public figure,

joined the work of various Deaconess courses. Actually, this person was a tireless propagandist of culture and history of Ukraine in the world. He attracted famous artists to his work. For example, the world-famous conductor and composer O. Koshyts worked on educational courses at the Ukrainian national Association in Canada. In 1940 she started two-month (in July and August) Higher Education Courses. The regular teachers were teachers: O. Koshyts, P. Matsenko, R. Prydatkevych" [13: 51-52]. The "Charter" of the courses provides a list of subjects, namely:

"The total number of hours (except Saturdays) is 312. Science begins on July 3rd and ends on August 27th. Subjects and number of hours of the 1st Department:

1. Organization of education in national schools (30 hours).

2. History of Ukrainian folk song and national costume (26 hours).

3. Conducting (theory and practice) (50 hours).

4. Music theory and instrument science (26 hours).

5. Intonation and rhythmic (60 hours).

6. Ukrainian language with the history of literature (30 hours).

7. History of Ukraine and geography (24 hours).

8. Sociology (109 hours).

9. Circle and preparation for public Canadian activities (20 hours).

10. Sports (20 hours).

11. Science of playing instruments (mandolin, violin, piano) (16 hours).

12. National dances (Saturdays) (28 hours)" [13: 57].

Higher education courses were so popular that soon there was a need to open branches throughout Canada and even America:

"Assessing the importance of Ukrainian culture for the preservation of the Ukrainian national community, it is necessary to:

a) create cultural and educational commissions or sections at each branch;

b) to strengthen the national education of young people by acquainting them with the history, literature and main types of Ukrainian national art;

c) pay even more attention to preschool institutions, kindergartens, homes, native schools, all kinds of extracurricular education, evening courses;

2. <...>; 3. choirs, amateur groups should focus on the selection of such a repertoire that would strengthen national education and deepen Ukrainian patriotism" [13: 106].

In 1941-1944 years, Volodymyr Klymkiv was a student of the Higher educational courses in Winnipeg. (In the future, he would become a prominent figure among the leaders of culture and art of Ukraine in Canada. His creativity and professionalism were highly appreciated by the Hero of Ukraine Anatolii Avdiievskiy).

Quite often, the Ukrainian artistic traditions were presented in special rooms or University campuses. Construction of the "Ukrainian national room" at the Department of science at the Pittsburgh University began during the interwar period. By decorating rooms, each ethnic group tried to show the highest achievements of their culture. As the late Alain Scaife, one of the University's Board of Directors, said: "These rooms are quest rooms and also teachers. These were the ambassador's of Ukraine, because its art was the highest stage of human development. The Ukrainian national room at the Pittsburgh University was neither a temple nor a chapel, but a scientific language of teaching and a pedagogical room" [14: 39-40].

In July 1954 was the first meeting of American and Canadian artists with citizenship, and this meeting showed that a powerful school of professional musical art appeared in the world -

Ukrainian. Among those who came to the meeting – Vasyl Avramenko (founder of the school of Ukrainian choreography in the USA), Nadiia Bahrii (Opera singer, graduated from the Royal Conservatory in Toronto and the College of Music in Chicago), Yaroslav Barnych (conductor, teacher, composer – author of the famous song "Hutsulka Kseniia"), Vasyl Bezkorovainyi (conductor, composer, teacher), Oksana Bryzghun (a well-known future teacher, and at that time was a student of the pedagogical Department of the University of Toronto faculty of music). Also the famous opera singer, voice of radio stations "Free Europe" and "Voice of America" Yevheniia Vynnychenko-Mozghova was presented at the meeting [15].

A few years before this "First meeting" (since 1952), the Ukrainian music Institute of America (UMIA) started working in New York. Political emigrants transferred the best traditions of the Mykola Lysenko Lviv Supreme Music Institute to the New World. In fact, some former teachers from Lviv started working in the new educational institution in New York, as well as in its branches in Baltimore, Washington, Detroit, Buffalo, Irvington, Lorain, Newark, Philadelphia, Cleveland, Chicago. Despite the important name, the Ukrainian music Institute (in contrast to the Lviv educational institution, which aimed at educating professional musicians) sometimes tried to preserve cultural achievements and traditions in the unfavorable conditions to young people. The Institute's program included lessons on an instrument (violin, cello, piano, bandura, flute, clarinet); solo singing, recitation, music theory, choral conducting, composition, Ukrainian and World music history. There were also non-essential subjects: musical literacy, the basics of music and solfeggio, music perception, instrumentation, harmony and music history. They studied for quite a long

time – 10 years: the lower course lasted 4 years, the average lasted 4 years and the higher lasted 2 years. There was a preparatory year for children up to 8 years old and a concert year for graduates. Exams were held twice a year. They passed the main and non-essential subjects. The concert program necessarily included Ukrainian works.

The Institute taught the pianists like a V. Karanovych, R. Savytskyi, flautist V. Babiak, violinist V. Tsisyk. A variety of educational issues covered by I. Sonevytskyi, V. Vytvytskyi, Y. Osinchuk. Among the whole graduated students of UMIA were sisters Maria and Kvitka Tsisyk. Maria even taught piano classes at Carnegie hall, and Kvitka Tsisyk became the most recognizable voice of Ukrainian pop music.

The role of UMIA in continuing the tradition of spreading Ukrainian music is difficult to underestimate. During the years of the institute's existence, it was included in all American associations (Music Educators Association in New Jersey, Associated Music Teacher League in New York, National Guild of Piano Teacher, etc.). Music education organized in this way was a completely new phenomenon in America, as Ukrainians managed to recreate the structure of the Western Ukrainian Institute with its centralized system, its headquarters in New York, and branches in many states. New here was also a comprehensive training - not only playing instruments or singing, but theoretical subjects. It is not surprising that not only the children of the vast majority of Ukrainian emigrants, but also Americans studied at this institute. Today, the Ukrainian music Institute of America is doing their job: it feeds Ukrainian art, educates and promotes the best achievements of Ukrainian music in cultural American society [16].

Someone outstanding said: "America is the Empire of the bandura". Kobzar art has become quite popular in North

America in a short time. This increased interest has been sparked, first, by outstanding the The Taras Shevchenko Ukrainian Bandurist Chorus (of North America). In 1958, after a triumphant tour of Europe and North America the magazine "Chicago Tribune" said: "Did not God's Providence throw into the world such a collective that faithfully serves its enslaved homeland?". The mayor of Montreal said: "If we had such a Shevchenko, Quebec would become a separate state." The source also writes about another tour: "The Ukrainian Bandurist Chorus went to colleges and universities, so communism students in America realized that this is Ukraine" [2: 95].

The head of the band, Hryhorii Kytastyi, raised a whole group of bandurists and traveled to America, Canada and Australia with lectures and master classes. In 1972 the popularity of the bandura became so great and the school of Kobzar art was opened at the Ukrainian Music Institute of America in New York. One source demonstrates that Mykola Chorny, who was also known as "Apostle of the bandura" purchased 65 instruments at his own expense. Later the school became educational and methodological center for teachers abroad and also published its own "Kobzar leaf". The other side of the coin is, however, that the institution successfully implemented the practice of summer music camps (since the 1980s), the program of which includes lectures on the history of world and Ukrainian music, solfeggio, singing, audio training. Finally, the bandura traditions began to be strengthened because the newly graduates of Ukrainian higher educational institutions arrived [17].

Despite public support, the charitable support of art already assimilated into American life and who has earned their fortune on new lands. The Union of Ukrainian women in America could not fully work without the support of other Americans. Edith Alvord left a good

memory for herself. She tried to attract a few isolated Ukrainian women to public life. Later it was successful. The Union of Ukrainian women in Detroit became one of the most powerful in the United States. Mrs. Alvord also helped financially. Her efforts raised funds, which were enough to purchase their own rehearsal room for the "Dumka" choir in the prestigious "Inter Center". Since 1945, the Union of Ukrainian women in America started a certain number of scholarships (the amount of 100 dollars) for talented girls. According to the requirements, they had to be members of this Union and show exceptional abilities in journalism, medicine or music. The magazine "Our life" suggested: "The Union of Ukrainian women of America < ... > sincerely invites dear citizens to meet," <...> a good program would remind you about native land" [18: 4]. Peter and Doris Kule made contributions to the research of Ukrainian and Canadian folklore. It is thanks to their help, the University of Alberta (Canada) has an art Center (Kule Institute for Advanced Study) [19].

Another champion of Ukrainian artistic traditions at the University of Alberta was linguistics Professor Bohdan Medvidskyi. He owned a unique program "Introduction to Ukrainian folklore", which he improved and successfully introduced into the content of studying. The academic discipline consisted of studying folk prose and the history of Canadian-Ukrainian folklore. Since 1977, the institution has awarded bachelor, master and doctoral degrees. In 1989, the Department of Ukrainian culture and Ethnography named after Hutsuliaks family was established.

Doubtless, "roamers" came to the United States and Canada for political and economic reasons. Most of them became outstanding people. Famous artists are not lost in this large multicultural space. This was also

helped by the unity of our Ukrainian emigrants.

Conclusions and research perspectives. Summing up the above, we note that even such a relatively small part of the published sources gives grounds to generalize that the education of the Ukrainian Diaspora abroad had a variety of forms as lectures, music classes in seminaries, colleges, summer Church schools, concert activities. A high level of performance and teaching was provided by the activities of teachers, who often did not have a religious rank. Besides, high praise should be given to the teachers, who also were related to various faiths

The study of sources gives grounds to conclude that the musical education abroad has powerful traditions. The acquisition of knowledge and skills takes place in various institutions as a public organization, schools, universities, clubs, courses, camps. Those who were interested in our culture had the opportunity to practically playing or singing skills in instrumental groups and choirs, which also worked for public organizations, clubs, and religious institutions. All of the above allows us to draw several conclusions: the musical education of Ukrainians abroad is a general and special musical forms of education. General music education was possible (and still is) in courses and schools, institutions in church parishes, in educational courses, departments of Ukrainian studies in higher educational institutions, the relevant scientific foundations. As for special music education, the largest and most famous in the world is the Ukrainian Music Institute of America [16; 17; 20].

A century and a half for the development is relatively short. But for more than a hundred years the Diaspora has gained a lot of experience in the development of economy, democratic system, as well as the

accumulation and development of art education.

In the pedagogical aspect of this position of development of the Ukrainian community the educational ideal of the Ukrainian attracts attention. In particular, it contains the following provisions: "be a good American: preserve, continue and enrich the traditions of your ancestors on this earth; remember that the nation you come from is fighting for its national and social liberation, and that it is waiting for your help; promote the development of Ukrainian science, literature and art. Their high level will be the best contribution of the Ukrainian spirit to American culture; cherish Ukrainian traditions and customs, the Ukrainian language, read the Ukrainian press and Ukrainian books, be a member of Ukrainian clubs and societies. Be a characteristic member of the American nation and the Ukrainian community" [4: 13].

The people who were forced to leave their Homeland also quite successfully integrated into the multicultural environment. The best representatives of Ukrainians have become outstanding figures in various fields of science and culture, have occupied worthy niches of society.

Perhaps, the author expressed the final words somewhat pathetically, but the pathos is quite justified, because to preserve and multiply the national in the conditions of another nation is to a certain extent a heroism and Ukrainian phenomenon.

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