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VOCAL AND CONDUCTING AND CHOIR SCHOOL OF VOLYN (XIX-FIRST HALF OF XX CENTURY)

A rather impressive artistic educational field of historical Volyn in the 19th century. there is a territory that now belongs to the Rivne region. In the schools of this region, choral performance played an important role and stood at a high level. However, the development of musical education here was strongly conditioned by the socio-political turbulence of the beginning of the 20th century: revolutions, military conflicts, and the struggle for Ukraine's independence.

Dmytro Kotka (1892 – 1982) should be mentioned among the prominent musicians-pedagogues of that time. He did not receive a specialized musical education, but was a talented amateur. His life and career reflect a complex mosaic of individual fate in the conditions of constant changes in the socio-cultural environment of the 19th and early 20th centuries. During his life, Kotko experienced numerous trials: arrests by Polish intelligence, exile by the Bolshevik authorities. However, even in such difficult circumstances, he continued to develop his talent as a musician and teacher. After being exiled to Siberia, Kotko returned to Ukraine and worked with amateur groups in Lviv until the end of his life [1].

The fate of Mykola Khomychevsky (1897 – 1983), also known as Boris Ten, attracts attention with its unpredictable course, which includes both achievements and trials, oblivion and recognition. It is interesting that some reference editions have different biographical references about the same person. Boris Ten, a poet and translator, was born in the village of Dermani in Western Volyn in the family of a priest. He was educated at the Volyn Institute of Public Education and the Moscow Music and Pedagogical Institute [2]. On the other hand, Mykola Khomychevskyi was known as an Orthodox priest who graduated from Kyiv State University. He worked as a priest in Kyiv, was an archpriest and an active organizer of parishes in eastern Volyn. However, his life was cut short by his arrest and sentence to long-term exile, after which his further fate remained unknown [3]. The researchers explain the identification errors as follows: Boris Ten avoided using the name of Mykola Khomychevsky to avoid conflicts with the authorities, who had already punished him by sending him into exile in the Far East. His extraordinary translation skills and methodical guide for amateur choir directors remain an example of his influence and uniqueness.

Mykhailo Gaidai's name is a symbol of cultural enlightenment, which shed light on Zhytomyr and Volyn in the first half of the 20th century. His talent in drawing and music was revealed from an early age, when he simultaneously studied at the art school of M. Murashko and the choir chapel of J. Kalishevsky. For his impeccable hearing and skill, Mykhailo Gaidai was awarded a gold coin, which saved his family during the

Holodomor. Arriving in Zhytomyr in 1898, the artist began his teaching activities as the director of the choir of the orphanage and singing teacher in various schools and gymnasiums of the city. He also acted as regent in the theological seminary and conductor of the choir "Enlightenment" of the Volyn province. During this period, Gaidai began harmonizing church and secular melodies, receiving high praise from prominent Ukrainian composers M. Lysenko and M. Leontovych. He also began researching ancient Ukrainian music and carried out folklore expeditions designed to reveal the musical heritage of various ethnic groups living on the territory of Ukraine. Mykhailo Gaidai's moral qualities were especially evident in the last years of his life, when he agreed to lead the metropolitan choir in Kyiv, despite the risks associated with the political circumstances of that time. Such courage and principles made Gaidai an outstanding figure in the history of cultural development of the region. This circumstance greatly annoyed the party leadership of the state, so the relevant "authorities" repeatedly expressed their irritation to the People's Artist of the USSR Zoya Gaidai regarding "the church activities of the father and too frequent visits to the Volodymyr Cathedral" [4].

The activities of the musician and teacher Sofia Apollonivna Kossova (1873–1965) played a significant role in the development of the musical culture of our region. She was not only an outstanding vocal teacher, but also the epitome of intelligence and sophistication in all aspects of her life. Her noble descent from the ancient noble family of Svidersky and her knowledge of several foreign languages helped her not only in communication, but also in performing works in the original language at amateur evenings. Despite her high social status, which at that time prevented her from entering the professional scene, Kossova received a special education at the St. Petersburg Conservatory. Although she worked on the opera stage for some time, she later found her calling in pedagogy. The slogan "A singer must be comprehensively developed" became the guiding principle of her work. After the coup of 1917, her noble origin and moral principles prevented her from joining the professional circle of the Kyiv Music and Drama Institute, and the new government deprived her of her property and connections with her colleagues. Nevertheless, she continued her creative activity at the Volyn Music Technical School (later the Zhytomyr Music School), where she became the founder of the vocal department. Sofya Apollonivna adhered to traditional vocal technique, but also openly experimented with new technical techniques in scale and coloratura [5].

Professional publications of Spain, Belgium, Holland and France spoke ambiguously about the talented singer from Volyn, Oleksandra Shumovska-Horain (1896 - 1985). Her art impressed the world scene with its unparalleled emotionality and amazing expressiveness. She not only successfully completed the vocal department of the Warsaw Conservatory, but also studied the class of composition with the distinguished professor Vincent d'Andy at the Paris Conservatory "Scolya-Cantorum". Here, in the very heart of the musical capital of Europe, she gained invaluable experience and felt the taste of great world art. Having created her music school back in 1927, Oleksandra not only helped develop the talents of young performers, but also educated a new generation of musicians. Her outstanding students toured almost all of Europe as part of a female quartet, where they performed both classical works and the

best Ukrainian songs, bringing the musical heritage of Volyn to the heart of Europe. Sensing the lack of children's performing repertoire, she turned to composition skills, creating a number of vocal works for women and children, which have become a real treasure in the world of music. Her piano pieces and spiritual works impressed with the depth of emotions and sophisticated art of composition [6].

So, in conclusion, it is necessary to conclude that the conductor-choir and vocal school of our region has a powerful professional level and stable traditions. Thanks to the talented citizens, the musical art of Ukraine has been enriched with new names that have raised the country's culture to the world level.

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