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KYIV VOCAL SCHOOL ON THE FIRST HALF OF XX CENTURY

The purpose of the research is attempt to find out the contribution to the development of Ukrainian solo singing art, on the basis of analysis of the methods of activity of representatives of the Kiev vocal school. **Methods of research** – used the historicism, because the evolutionary aspect of the construction of the research. Also structural and systematic methods, such as general science, are used to describe existing concepts of scientific understanding of the school and the method of each of the teachers, and the comparative – to their ratio. **The scientific novelty** of the research carried out is to systematize the modern concepts of comprehension of the Kiev vocal school, the first half of the twentieth century, and in consideration, through their prism, the process of formation and development. **Conclusions** Based of the conducted research, the contribution of the Kiev teachers of solo singing to the development of professional vocal education in the territory of Ukraine was performed. The first half of the twentieth century. is characterized by the development of professional Ukrainian vocal art. At this time, the methodological foundations of vocal art are laid, a professional vocal school in Kiev is formed. Significant contribution to the formation of professional vocal art in the twentieth century. Representatives of the Kiev vocal school - O. Muraviova, O. Mishuga, M. Mykysha, M. Donets-Teseyr, who`ve influenced to the further ways of development of the Kiev vocal school, made it.

Keywords: vocal art, Kiev vocal school, historical aspect, sociocultural conditions of development, methods of work.

Небога Олеся Григоріївна, аспірантка третього року навчання кафедри мистецтвознавства Київського національного університету культури та мистецтв, викладач Київського інституту музики імені Р. М. Глієра

Київська вокальна школа у першій половині ХХ ст.

Мета статті – полягає у спробі на основі аналізу методів діяльності представників київської вокальної школи з'ясувати їх внесок у розвиток вітчизняного вокального мистецтва. **Методологія** дослідження – застосовано метод історизму, що полягає у еволюційному аспекті побудови дослідження. Окрім цього застосовано структурний та системний методи, як загальнонаукові, при описі існуючих концепцій наукового осмислення школи та методу кожного з викладачів, та компаративний – задля їхнього співвідношення. **Наукова новизна** проведеного дослідження полягає у систематизації сучасних концепцій осмислення київської вокальної школи, першої половини ХХ століття, та у розгляданні, крізь їхню призму, процесу становлення та розвитку. **Висновки.** На підставі проведеного дослідження, зроблено оцінку внеску київських педагогів з сольного співу на розвиток професійної вокальної освіти на теренах України. Перша половина ХХ ст. характеризується розвитком професійного українського вокального мистецтва. У цей час закладаються методологічні засади вокального мистецтва, формується професійна київська вокальна школа. Значний внесок у формування професійного вокального мистецтва ХХ ст. зробили представники київської вокальної школи – О. Муравйова, О. Мишуга, М. Микиша, М. Донець-Тесейр, які намітили подальші шляхи розвитку київської вокальної школи.

Ключові слова: вокальне мистецтво, київська вокальна школа, історичний аспект, соціокультурні умови розвитку, методи роботи.

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Киевская вокальная школа в первой половине ХХ ст.

Цель статьи - заключается в попытке на основе анализа методов деятельности представителей киевской вокальной школы выяснить их вклад в развитие отечественного вокального искусства. **Методология** исследования – применен метод историзма, заключается в эволюционном аспекте построения исследования. Кроме этого применен структурный и системный методы, как общенаучные, при описании существующих концепций научного осмысления школы и метода каждого из преподавателей, и компаративный - для их соотношения. **Научная новизна** проведенного исследования заключается в систематизации современных концепций осмысления киевской вокальной школы, первой половины ХХ века, и в рассмотрении, сквозь их призму, процесса становления и развития. **Выводы.** На основании проведенного исследования, произведена оценка вклада киевских педагогов сольного пения на развитие профессиональной вокальной образования на территории Украины. Первая половина ХХ в. характеризуется развитием профессионального украинского вокального искусства. В это время закладываются методологические основы вокального искусства, формируется профессиональная киевская вокальная школа. Значительный вклад в формирование профессионального вокального искусства ХХ в. сделали представители киевской вокальной школы - А. Муравьева, А. Мишуга, М. Микиша, М. Донец-Тессейр, которые наметили дальнейшие пути развития киевской вокальной школы.

Ключевые слова: вокальное искусство, киевская вокальная школа, исторический аспект, социокультурные условия развития, методы работы.

The source of enrichment of knowledge about the formation of Ukrainian vocal art is the study of the creative heritage of performers who have made their significant contribution to the history of national singing art development.

An important centre of the development of Ukrainian vocal art was Kyiv vocal school. The process of its foundation and formation took place in the early 20th century. At that time there were artists of broad erudition working in Kyiv region, namely O. Myshuha, O. Muraviova, M. Mykysha, M.E. Donets-Teseir. The ways of contemporary art science development actualize the rethinking of the aesthetic principles of these schools on a national basis. The solution of these questions is stipulated by the researchers' commitment to comprehend the development of Ukrainian vocal art in its integrity and versatility.

In recent decades, a large number of studies have appeared, revealing the features of national culture development in different aspects. Thus, the problems of scientific conception, functioning and development of Ukrainian vocal art are considered in the works of leading scientists (V. Antoniuk, B. Gnyd, V. Ivanov, M. Rzhavska, etc.), where the historical bases of the Ukrainian vocal school are highlighted and the development of singing education and church music in Ukraine are traced. The historical aspects of Kyiv school of singing development in the twentieth century has been the major field of research of graduate students and applicants A. Berehova, L. Grin, etc. But there are still "gaps" in researches of this field that require further study.

The purpose of the article is to find out the contribution of Kyiv vocal school representatives to the development of Ukrainian vocal art analysing the methods of their activity.

In a broad sense, the concept of "school" originates from the Greek word "shola", which means leisure, liberation from physical labour. Later publications indicate that "school" is a nurturing and formative institution for studying, education and upbringing of children, youth and adults. In S. Ozhegov's dictionary the school is identified as "the experience gained in whatsoever, and also something that gives such training and experience" [7, p. 779]. "Branches of the science, art, etc. fields" [7, p. 779] are also part of the "school" concept. This work considers Kyiv vocal school as a national school, which

exists where the professional musical culture, the national composer school and the associated professional performing culture are sufficiently developed.

The history of Ukrainian culture in the early twentieth century is characterized by the blossom of many art forms, which is associated with the “professionalization of art education and the rapid development of creative and scientific schools” [3, p. 132].

The foundations of philharmonic and musical societies, the opening of musical schools by them; the growth of the weight of the artistic component in the general secondary education content that turned the “singing” and “music” to be compulsory subjects introduced them into the curricula of secondary general educational institutions; the creative activity of the Ukrainian theatre run by theatrical art’s leading figures of M. Kropyvnytskyi, Starytskyi, P. Saksahanskyi, M. Sadovskyi; the opening of the first opera houses in the largest cultural centres of Ukraine (Kyiv, Odessa, Kharkiv) and the first professional vocal institutions – all of these have influenced the formation and development of professional vocal education in Ukraine.

The development of vocal education was also promoted by the opening of conservatories in different cities (Kyiv, Odessa, Lviv, Kharkiv), which influenced not only the organization of a unified system of professional music education, but also the general level of professionalization of musical culture. Active communal and public awareness campaign of outstanding Ukrainian composers, musicians, performers, who searched for the creation of an optimal educational system of high scientific-theoretical and practical levels, took place.

An outstanding figure among the personalities of Ukrainian musical culture was M. Lysenko, the founder of Ukrainian classical music, who made musical activity his profession. He was the leading composer and an artist who played the significant role in the rise of Ukrainian folk art, the growth of a rich singing culture on a national basis, the professionalization of vocal art.

Music and Drama school, founded by M. Lysenko in 1904, and the activity of teachers who worked at the school in different years: Y. Koncha, F. Oreshkevych, Y. Yehorova, F. Hushchyna, V. Astafieva, contributed to the significant development of the vocal art. The fruitful activity of professors M. Zotova, O. Muraviova, O. Myshuha, the masters of opera art, had an impact on the student’s vocal skills development.

Olena Oleksandrivna Muraviova (1867-1939), a professor, representative of the “galaxy of musicians who, in difficult circumstances, showed true patriotism in their boundless desire to serve the nation, to help it join the treasures of the world art” [1, p. 79], was one of the first Ukrainian vocal teachers in the school founded by M. Lysenko. O. Muraviova came to Kyiv at the invitation of M. V. Lysenko in 1906 and worked in musical institutions of the city (in Music and Drama school, later in M. Lysenko’s Music and Drama Institute, Kyiv Conservatory, etc.) until her death. Olena Oleksandrivna was constantly self-improving. She closely followed every new thought on vocal art, persistently studied everything new.

Vocal principles of Olena Oleksandrivna's work include the following definitions: each student is an individual and requires an individual approach; singing is a psychophysical process; breathing in singing should be deep (abdominal), however, if necessary, a deviation towards the chest breathing may be possible; the larynx position is fixedly reduced, but not violent; the contraction of the soft palate is not always permanent (the teacher allowed the entrance of sound into the nasal cavity); the “D flat” was considered by her the transitional note for the dramatic soprano and tenor; when the bending of registers (chest and head) occurred she considered it compulsory to raise (curtail) the soft palate at every next higher note. Muraviova’s credo was the unity of the ideological, artistic and vocal-technical image of the performer, that is, of the singer-musician. Thus, the teacher has brought up the galaxy of brilliant singers of Ukrainian vocal art (more than 400 students in the whole). Among them are Z. Haidai, N. Zakharchenko, M. Lytvynenko-Velgemut, L. Rudenko, D. Yevtushenko, R. Razumova and others.

An outstanding singer, teacher, patriot *Oleksandr Pylypovych Myshuha (1853-1922)* has been working at M. Lysenko’s Music and Drama school at the founder’s own invitation during 1906-1911. He was the first teaching vocalist in Ukraine who strove to reveal the vocal art from the sphere of empirical and “secrecy” and to bring it to the professional level.

O. Myshuha's innovative and skilful principles differed from those of his predecessors in comprehension and summarizing the achievements of European vocal art at the scientific level. He made them accessible and understandable for those who wanted to learn how to sing: it was “an expedient and consistent system of natural setting of the voice emission in all registers obtaining the highest degree of sonority, flexibility and roundness of the voice,

without violating all natural conditions and foundations of sound creation and resonance in the vocal organs” [6, p. 435].

O. Myshuha’s method was not a secret. He wanted it to be mastered by everyone who took the difficult path of vocal art. The teacher wrote down his requirements in this poem:

To have good singing in your mouth,
The sounds must be well pronounced.
Distinctly every letter say
Just like you’re talking every day,
Not with your throat, but with your lips,
Before the tongue, behind the teeth.
And singing with your palate raised
Will make the listeners amazed.

The most important thing in O. Myshuha’s method was the goal to achieve a high culture of voice, to sing as easily as one talks; he thought singing should be an extended speech, should influence the human soul, educate, ennoble it. O. Myshuha's school was built on accurate data; the student knew well how to work for the development and improvement of his voice. The teacher demanded strict discipline and great perseverance from vocalists, and did not tolerate a frivolous attitude towards studies.

O. Myshuha was a conscious Ukrainian, he actively promoted Ukrainian folk songs and works of Ukrainian composers; he conducted his classes at M. Lysenko’s Music and Drama school exclusively in his native language, which was then an act of incredible courage. “Maestro taught in Ukrainian in Kyiv. The current young generation cannot even imagine what a great act it was at that time, when during public singing, he spoke about the theory of singing in Ukrainian, and his students demonstrated just brilliant technique and the sound processing” [3, p. 8].

O. Myshuha brought up the galaxy of highly professional singers. Among them are M. Hrebinetska, V. Dolynska, M.E. Donets-Teseir, M. Mykysha and others. His students M. Mykysha and M.E. Donets-Teseir developed his method in Kyiv Conservatory “passing the pedagogical and creative baton of their mentor to their own educates” [2, p. 49].

Mykhailo Venedyktovich Mykysha (1885-1971) was a brilliant opera singer, continuer of O. Myshuha’s vocal school. He perfectly mastered the Italian *bel canto* school, had a beautiful articulation, wide breathing, beautiful upper notes. He was a talented interpreter of

Ukrainian music, especially folk songs and romances by M. Lysenko, Y. Stepovoy, K. Stetsenko, had a scientific-pedagogical gift.

Methods of vocal education of M. Mykysha, conscientious follower of O. Myshuha, was not approved by Kyiv Conservatory authorities, so the students with issues kept accidentally appearing in Mykhailo Venedyktovych's class; however, this state of affairs did not prevent the teacher from educating professionals.

M. Mykysha was also engaged in scientific and methodological work, in particular such works as “Practical advice to singers on vocal hygiene”, “Vocal terminology”, “Practical bases of vocal art”. Just like O. Myshuha, he was a supporter of the idea of a unified Ukrainian vocal school creation, based on the principles of vocal methodology.

M. Mykysha brought up such famous vocalists as K. Malashenko, N. Chubenko, A. Hryhoriev, G. Stanislavov, S. Kahan, and others.

Maria Eduardivna Donets-Teseir (1889-1974) was a disciple and a follower of the Ukrainian singer and teacher O. Myshuha's school and the famous Italian professor V. Vantso, a brilliant singer of the early 20th century, an outstanding teacher, trainer of high female voices. M.E. Donets-Teseir managed to integrate all the best that she had learned from her teachers, “built her own pedagogical system on the best examples of the then vocal culture, generalized in her method the achievements of the *‘bel canto era’*, actively introducing the best features of the Ukrainian singing school” [4, p. 5].

To the methods of work of M.E. Donets-Teseir the following provisions may be attributed: classes always began with work on sound and the development of technology; special attention was deliberately given to the voice, to its feeling. She had a clear idea of the physiology of the vocal apparatus. An ear for vocal, as the basis of the whole pedagogical process, was improved on condition that proper exercises were performed, and also with listening to other students. Working on breathing, Maria Eduardivna closely followed the performance of exercises, breathed, and sometimes articulated with the students who were supposed to sing on a good support with a special manner of *piano* and *pianissimo* on the upper notes. Her pedagogical methods also included the display with the voice, whose task is to “form the fidelity of the singing tone, the acquisition of sonorous sound saturated with overtones, supported by breathing” [2, p. 33]. The mastery of technique was focused on the resonator and muscular sensations, which directly depend on the degree of the voice sound control. Attending opera performances (both in the Conservatory studio and the theatre) was

an important component of studying. The vocal repertoire of M.E Donets-Teseir included works by Italian composers, which were always performed in the original language, as well as folk songs and romances. For her, every detail was important.

M. Donets-Teseir nurtured the galaxy of talented singers and teachers. Among them are I. Maslenykova, M. Zviezdina, T. Petrova, Y. Myroshychenko, N. Kudelia, R. Kolesnyk, M. Mishchenko, A. Savchenko, M. Malii, R. Naumenko, M. Yehorycheva, N. Makarova, R. Zynych, M. Lepykhova, G. Blazhko, and others, who developed creative and pedagogical basis of their teacher.

The early twentieth century is characterized by the development of the professional Ukrainian vocal art: music schools, opera theatres, conservatories in different cities (Kyiv, Odessa, Lviv, Kharkiv) were opened. At that time, the methodological foundations of vocal art were laid; the professional Kyiv vocal school was formed.

Significant contribution to the formation of professional vocal art of the twentieth century was made by the Kyiv vocal school representatives - O. Muraviova, M. Myshuha, M. Mykysha, M. Donets-Teseir, who outlined the further development of Ukrainian vocal art.

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