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YEVHEN VAKHNIAK CONDUCTING SCHOOL AGAINST THE BACKGROUND OF CHORAL CULTURE OF UKRAINE

Objective of the research: to analyze the activity of Yevhen Vakhniak conducting school as phenomenon of the choral culture of Ukraine in the latter half of XX century. **Methodology of the research** involves the application of historical-genetic, analytical, comparative, musicological, psychological and typological and culturological methods. The above mentioned methodological approach allows to make a cognitive analysis of content, form, methods, aims and results of the artistic activity of Ye. Vakhniak, to reveal a number of subjective (individual personal individual traits) and objective (regional and national traditions, tendencies of the time) factors that were critical for the formation of performing, pedagogical, methodic and repertory functional components of his conducting school. **The scientific novelty** consists in the fact that the performing and pedagogical activity of Ye. Vakhniak is examined for the first time in Ukrainian musicology in the context of conducting school. **Conclusions.** The results of a cognitive analysis of Ye. Vakhniak conducting and pedagogical activity permit to consider it as conducting school which became a unique phenomenon of choral culture of Ukraine by making a synthesis of the achievements of Galicia and Kyiv choral traditions.

Keywords: Yevhen Vakhiak, conductor, choir, choral performance, choral education, conducting school, Ukrainian choral culture.

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Диригентська школа Євгена Вахняка на тлі хорової культури України.

Мета дослідження – проаналізувати функціонування диригентської школи Євгена Вахняка в контексті хорової культури України другої половини ХХ століття. **Методологія дослідження** передбачає застосування історико-генетичного, аналітичного, компаративного, музикознавчого, психологічно-типологічного та культурологічного методів. Зазначений методологічний підхід дозволяє здійснити комплексний аналіз змісту, форм, методів, цілей і результатів творчості Є. Вахняка, виявити низку суб'єктивних (індивідуальних особистісних рис) та об'єктивних (регіональних та загальнонаціональних традицій, тенденцій епохи) факторів, що стали визначальними у формуванні виконавських, педагогічних, методичних, репертуарних функціональних компонентів його диригентської школи. **Наукова новизна** полягає у тому, що вперше в українському музикознавстві розглядається виконавська та педагогічна діяльність Є. Вахняка в аспекті окремої диригентської школи. **Висновки.** Результати комплексного аналізу диригентсько-педагогічної діяльності Є. Вахняка дають підстави трактувати її як диригентську школу, яка, синтезувавши здобутки галицької та київської хорових традицій, стала знаковим феноменом хорової культури України.

Ключові слова: Євген Вахняк, диригент, хор, хорове виконавство, хорова освіта, диригентська школа, українська хорова культура.

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Дирижерская школа Евгения Вахняка на фоне хоровой культуры Украины

Цель исследования – проанализировать функционирование дирижерской школы Евгения Вахняка в контексте хоровой культуры Украины второй половины ХХ века. **Методология исследования** предусматривает применение историко-генетического, аналитического, компаративного, музыковедческого, психологически типологического и культурологического методов. Указанный методологический подход позволяет осуществить комплексный анализ содержания, форм, методов, целей и результатов творчества Е. Вахняка, выявить ряд субъективных (индивидуальных личностных черт) и объективных (региональных и общенациональных традиций, тенденций эпохи) факторов, которые стали определяющими в формировании исполнительских, педагогических, методических, репертуарных функциональных компонентов его дирижерской школы. **Научная новизна** заключается в том, что впервые в украинском музыковедении

рассматривается исполнительская и педагогическая деятельность Е. Вахняка в аспекте отдельной дирижерской школы. **Выводы.** Результаты комплексного анализа дирижерско-педагогической деятельности Е. Вахняка дают основания трактовать ее как дирижерскую школу, которая, синтезировав достижения галицкой и киевской хоровых традиций, стала знаковым феноменом хоровой культуры Украины.

Ключевые слова: Евгений Вахняк, дирижер, хор, хоровое исполнительство, хоровое образование, дирижерская школа, украинская хоровая культура.

Through the centuries, Ukrainian choral culture was and stays one of the attributes of national identity, efficient factor of spiritual and social consolidation of the nation. Inveterate in national tradition, it became the “fertile ground” for growth and realization of the potential of outstanding artistic personalities and creative communities, and gave birth to the masterpieces of composers and performance art.

The significance of the research is due to the tendency of modern Ukrainian musicology to the comprehensive study of significant phenomenon of national music art that contribute to a better understanding of the diversity of Ukrainian culture. In this context the topic of musical and performing schools is very important.

The integral conception of choral culture was determined by Anatolii Lashchenko in his work “Choral culture: aspects of study and development” (*Translated by V.Ch.*) [19]. The author analyzed a wide range of problems: choral schools, performing trends, choral mind, choral intoning, organization of choral practice. Choral culture after him is represented as complicated multilevel system of interaction of social, artistic and performing forces characterized by functional relation of objectives, means and results of activity. The musicologist distinguished and described the activity of four main Ukrainian choral schools among the others: Kyiv, Odessa, Kharkiv and Lviv schools.

We can also find the definition of the term «choral school» in the work of A. Lashchenko “About the history of Kyiv choral school” [18]. Based on the study of Boleslav Yavorskyi who treated the artistic school as main constant of musical life, A. Lashchenko treats “choral school” as “level of acquirement of instruments of choral activity providing individual professional succession and heredity of worldview, musical and esthetic and technological features of certain subjects of choral culture” [18, 3]. Therefore, the researcher treats the Kyiv choral school as

«continuity of historical experience of composer, performing, choral and listener practice in corresponding artistic context» [18, 3].

Emphasizing succession and heredity, continuity of historical experience, A. Lashchenko considers the choral school in organic unity with choral tradition. Close relation of two phenomenon – “school” and “tradition” – as well as their interaction on the principle of dialectical unity, individual and general, is observed in works of many musicologists.

Continuing the ideas of A. Lashchenko, Anatolii Martynyuk, illustrates the activity of conductor's and choral schools above as phenomenon of national culture in the system of musical education of Ukraine in the latter half of the 20th century. By his concept of choral studies as separate branch of musicology, the scientist determines the traditions of choral culture as interaction of choral art, choral performance, conductor and choral pedagogics and development of musical-theoretical mind in this field [25, 15-16].

Iryna Shatova, who analyzed the phenomenon of Odessa choral school, proves with reason the thesis saying that living of tradition depends on school and tradition bearers alive. She sees the main purpose of conductor and choral school in development of choral performance art based on heredity, when professionalism of the choir is formed in the context of succession choosing and consolidating the best experience of musical heritage [31, 8].

Stanislav Kucherenko treats the notion of «school» as some kind of instrument for realization and creation of tradition, which ensure its consolidation in the appropriate informational area with its further development and new quality achievement. Furthermore, school may include one or several traditions, and tradition by itself may function in several schools [17].

Therefore, Nataliia Kashkadamova and Liudmyla Sadova prove that each “regional” school includes a number of “original” schools represented by performing and pedagogical achievements of big personalities continued by the generations of their followers [13].

In works related to this topic we find a number of synonymic denominations: “choral school”, “conducting school”, “conducting choral school”. As for Lviv school, we think that it would be reasonable to use the term “conducting” as its followers proved themselves in all the genres of conducting art (choral, opera, symphonic).

There are many works dedicated to Lviv conducting school that is absolutely fairly named “Mykola Kolessa school”. In the same time, overshadowed by his teacher’s fame, the personality of one of his followers, Yevhen Vakhniak, whose conducting, performing and pedagogic art also fully corresponds to the definition of “conducting school”, became underestimated. Such approach does not diminish the influence of M. Kolessa school in no case, but shows its fruitfulness and diversity.

The main objective of this article is scientific substantiation and analyzing of Yevhen Vakhniak conducting school activity in choral culture of Ukraine in the latter half of XX century.

The scientific novelty consists in the fact that the performing and pedagogical activity of Ye. Vakhniak is examined for the first time in the context of conducting school.

Main part. Ye. Vakhniak got his first experience as conductor during his studies in Kolomyia gymnasium (1923–1933) and Lviv Theological Academy (1936–1939). His professional activity started in “Trembita” choir (1939–1949). That’s where he developed into a choir master influenced by famous choir professionals Dmytro Kotko, Petro Honcharov, Oleksandr Soroka, Mykola Kolessa, Pavlo Muravskyi [21, 13–15]. Observing their work Ye. Vakhniak and his colleague Volodymyr Vasylevych studied the art of creation of sound images, took a close look at the details of tone dramaturgy and performance interpretation. Describing the genesis of creative work of Ye. Vakhniak as conductor, it is important to note two main aspects which are at the same time a demonstrative example of interaction of two traditions. The first aspect: D. Kotko, O. Soroka, Ye. Vakhniak and V. Vasylevych graduated from a seminary and P. Honcharov led the choirs of Saint Volodymyr and Saint Sophia Cathedrals in Kyiv in his day. All these artists

were united by common worldview. The second aspect: D. Kotko, O. Soroka, P. Honcharov and P. Muravskiy were representants of choral culture of Great Ukraine and Kyiv tradition in particular. D. Kotko represented the strolling choral performance, the student of Oleksandr Koshyts. P. Honcharov, represented the tradition of Ukrainian sacred artistic performance, graduate of Kyiv Music Drama Institute, O. Soroka was a follower of Mykola Lysenko performing school, and P. Muravskiy in his day singed in the choir leded by Mykola Leontovych himself [26]. So, Ye. Vakhniak and V. Vasylevych had a unique opportunity to cooperate for a long time with the representants of Kyiv tradition, to adopt a great choir master experience and to reinterpret it through the prism of Galicia choir tradition which they represented.

During 1944–1948 Ye. Vakhniak studied in Lviv Conservatory in the M. Kolessa conducting class and at the same time he continued to perform his duties as choir master of “Trembita” [21, 15–16]. At that time, he already was a professional choir master. Mykola Filaretovych himself attested that when he said the following about his work in the chapel: “...I was guided by what my predecessor Oleksandr Soroka left and what was supported by my students – conductors and his assistants in “Trembita” Volodymyr Vasylevych and Yevhen Vakhniak [29, 24]. In M. Kolessa class, Ye. Vakhniak studied the nuances of conducting technique and interpretation using the classic examples of choir and symphonic music. Later, the teacher and his student cooperated productively in the climate of mutual respect.

Ye. Vakhniak started his independent conducting work in 1947. Being a student of conservatory, he took over the leadership of a small amateur choir which, thanks to his hard work, later became known as choir of Lviv Cultural Center of Employees of Communication Sphere (now – Honored Choir of Ukraine “Boyan” named after Yevhen Vakhniak). This ensemble leded by the conductor during over 50 years became his main creative laboratory. Beside good amateur singers Yevhen Dmytrovych invited his best students to take part in the choir. Helping their teacher, they developed their skills as singers and conductors. In the same time, such qualified entrants significantly reinforced the performing potential of the choir and offered a

possibility to expand the repertoire and concert activity [21, 26-34]. It is important to notice here on of numerous artistic achievements of the choir. In 1957, the choir of the employees of Lviv media center was ranked third on the Youth Festival of Ukraine in Kyiv. It is to be recalled that it was then that Odessa choir school came in full force. The first prize was taken by the Choir of Odessa Students led by Kostiantyn Pihrov, later they had a big success on the VI Youth and Students World Festival in Moscow [24; 27].

The particularity of Ye. Vakhniak performing style was his interpretation of vocal and choral sonority as integral timbre and dynamic ensembling. He didn't accept an irresponsible approach to the choir singing practice and criticized some conductors for admiring a so called "chamber sounding" that was often based on simple absence of vocal potential of singers. Ye. Vakhniak considered that the choir must master a wide dynamic scale and use the full gamut of nuances according to its artistic image [21, 83].

As for us, the above mentioned creative and esthetic bases of performing art resulted from the interaction of few factors. First of all, such an interpretation of choral sound was appropriate to the Ukrainian choral tradition all along and was widely used in performing practice. Secondly, working as conductor assistant in the "Trembita" choir, Ye. Vakhniak was influenced by O. Soroka from whom he learned the methods of vocal work in the choir using the wide timber and dynamic sound palette. Thirdly, Ye. Vakhniak perfectly mastered his own voice and understood the nature of vocal. His voice instructors were Lidiia Ulukhanova and Solomiia Kryshelnytska [21, 14–15]. When he became choir master, he made a vocal work in the choir with respect to the criteria of opera singers demanding the full sounding of the best quality.

Ye. Vakhniak reached the harmony of sound of choral parts by successive placement of singers according to the related timbres. This method was very effective as well for the amateur as for the professional choirs. At the same time, working with the students of conservatory, Ye. Vakhniak often applied for different experiments, in particular for quartet placement of singers. Sometimes it negatively reflected on the

ensemble of some parts, but positively influenced the purity of intonation and better exploited the vocal potential of singers [23, 19]. The process of singers warming up was aimed at simultaneous development of choralists' vocal, intonation and hearing skills, in particular sense of tonality inclinations of natural pitch [30, 199]. Such an approach to the problem of intonation in the choir was accordant to the method of K. Pihrov where the purity of intonation became a "cornerstone" of the creative work and was an artistic category and performing symbol [31, 7–11]. From the beginning of study of the piece Ye. Vakhniak, beside scrupulous work on intonation and rhythm, demanded a full timbral sound correspondent to the character of performed music. He achieved that thanks by his own demonstration, good explanation and witty comparison [23, 13].

As conductor interpreter, Ye. Vakhniak belonged to the Romantic artists of improvisation style. During the study and scrupulous singing of the piece with the choir he didn't ask to focus on some "only true" version of interpretation but created it directly on the stage in the course of live execution. There existed some special kind of contact between him and the choir. The choir totally trusted him and was ready to follow his conductor will and creative fantasy at any time. Being modest in his everyday life, Ye. Vakhniak as if metamorphosed on the stage. An artist of conspicuous appearance and aristocratic bearing entered into the stage self-confident and inspired the choralists for emotional singing with his inner energy and expression [11].

Pedagogical activity of Ye. Vakhniak started in 1948 in Lviv Music Pedagogics School [28, 2–7]. For many years he gave classes of choral disciplines, organized women and men choirs, led the mixed choir [23, 8]. There, under his direction, the future famous musicians started to comprehend the basic concepts of performing art: Stefan Turchak, Ivan Hamkalo, sisters Maria, Danyila and Nina Baiko, Ihor Zhuk, Bohdan Zavoiskyi, Orest Kurash, Andrii Kushnirenko, Taras Mykytka, Volodymyr Pekar and others [16]. In 1956, Ye. Vakhniak started to teach in Lviv Conservatory. He led the men choir "Homin" (1957–1959), the opera studio choir (1959–1962), the students choir (1962–1975) [21, 15–18]. Yevhen Dmytrovych was endowed with

exceptional pedagogic talent to find gifted students. He liked to work with them and knew how to support and direct them. Influenced by his personality, many young people felt the talent for music and made their life choice. During his long pedagogic work in above mentioned educational institutions and in the singing community of the media center choir, Ye. Vakhniak raised several generations of conductors.

Ye.Vakhniak pedagogics was based on Christian ethics, his personal and professional features. Being priest's son, ex seminary student and religious person he never betrayed his convictions and didn't become member of communist party. Yevhen Dmytrovych didn't belong to "pedagogues-dictators" and any "pressure" on the others was inadmissible for him. He succeeded thanks to his erudition, professional and communicative skills. He encouraged for creative work by his "devotion to work, conductor methods, wide knowledge, personal influence on the choralists and culture proper only for him" [21, 45]. We may suppose that the dominant method of Ye. Vakhniak pedagogics was to educate with his own life example inherited from his teachers of Kolomyia gymnasium and Lviv Theological Academy.

Yevhen Dmytrovych described his main methodological basis of choir master creative work in his works "The choir – singers school" (*Translated by V. Ch.*) [2;3] (1959), "How to work on choral compositions a capella" [7] (1967), "About the interpretation of S. Liudkevych choral compositions" [5] (1955). There he writes about external (organizational) and internal (creative) discipline of the group, describes methods of vocal work with the choir on different stages of study of the musical composition and gives practical recommendations about solving many performing problems using specific examples.

It should be pointed out that the notion of external and internal discipline existed in Galicia choral tradition before. In particular, Stanislav Liudkevych used them frequently in his reviews of choirs' performances [22]. Ye. Vakhniak in his work "The choir – singers school" mentioned above specified the content of these categories. He considered that the external (organizational) discipline in choir involves distinct algorithm of rehearsal and concert activity planning, responsibility

of each choralist for the success of common cause. It is ensured by the system of self-administration (headman of the choir, headmen of the parts, librarian). External discipline should contribute to the growth of internal (creative) discipline that consists in creation of good musical taste and performance craft. The main role in organization of internal discipline in the group, as well as of the creative process in general, belongs to the conductor whose mission is to interest the choralists, make the choral singing spiritual need of each participant, create the repertoire, accumulate all the creative potential of the group and direct it to achieve the goal of creative work [2].

Ye. Vakhniak monography “Oleksandr Soroka” [4] (1975) is also important in this regard. It contains important historical and biographical facts and what is the most important, subjective impressions, thoughts and evaluation of the author related to many aspects of the creative process.

Special attention should be paid to Ye. Vakhniak manual “Choral arrangement” [6] (1977) which became the summary of many years of author’s experience in teaching of this discipline in Lviv musical educational institutions. Along with similar work of Odessa specialists Petro Horokhov and Dmytro Zahretskyi [8; 9] (1972, 1982), Ye. Vakhniak’s manual still remains in practical use among Ukrainian choir masters.

Ye. Vakhniak conductor repertoire impresses with wide diapason of style and genre: from traditional songs and choral miniatures to monumental vocal and symphonic compositions. In the same time, its analysis permits to mark out few priority lines.

Compositions of sacred music took an important place in Ye. Vakhniak conductor repertoire. He worked with exceptional awe on voluminous religious compositions of the West European composers. In Soviet days it was allowed to perform this kind of music because the Latin text was incomprehensible to the broad audience. But for Ye. Vakhniak, as highly educated intelligent Christian, working on these compositions was a real revelation. Together with the students’ choir of Lviv Conservatory he performed “Magnificat” and “Mass” in B minor by Johann

Sebastian Bach, “Kyrie” of “Missa solemnis” by Ludwig van Beethoven, “Stabat Mater” by Antonin Dvorak, “Great Mass” in C minor by Wolfgang Amadeus Mozart [21, 19–22]. It is to be noticed that “Mass” in B minor by Johann Sebastian Bach was performed in 1965 within the framework of the contest – report of four conservatories of Ukraine. M. Kolessa conducted the orchestra and the choir. The jury consisted of heads of departments of choral conducting: Oleksandr Mankivskyi from Kyiv, Kostiantyn Hrechenko from Kharkiv, Dmytro Zahretskyi from Odessa, M. Kolessa and Ye. Vakhniak from Lviv. After the audition, without awarding prizes, the jury distinguished the work of Lviv singers [20].

In 1970, the same contest took place in Kyiv and the choir of Lviv Conservatory led by Ye. Vakhniak performed choral concerts by Dmytro Bortnianskyi and Maksym Berezovskyi with original Church Slavonic lyrics. S. Liudkevych helped to prepare the performance as consultant. It is to be noticed that these compositions have never been performed on the stage at that time and in musical periodicals only the surrogate scores with invented laic lyrics were printed [21, 90–93].

The major part of Ye. Vakhniak conductor repertoire consisted of choral music of Ukrainian composers of different form and styles. He considered the compositions by M. Leontovych of prime importance for the development of vocal and choral technique and interpretational capacity. The choirs led by Ye. Vakhniak regularly performed the monographic concert programs of the compositions by Mykhailo Verbytskyi, Yevhen Kozak, Anatolii Kos-Anatolskyi, Mykola Leontovych, Mykola Lysenko, Stanislav Liudkevych, Denys Sichynskyi [21, 18–21]. According to many contemporaries, Yevhen Dmytrovych was an excellent interpreter of choral heritage of old Galicia composers. This music was among his main repertoire priorities. He considered that it should be performed observing the esthetic standards of European culture [12]. Besides that, the choir of employees of the media center under his direction was first to perform many compositions by S. Liudkevych, M. Kolessa, A. Kos-Anatolskyi, Ye. Kozak as well as of compositions by Ye. Vakhniak himself. Lviv composers of that time considered this choir as their creative laboratory [21, 30].

The special talent of Ye. Vakhniak was to make contact with the audience. In the time of totalitarian regime under the pressure of communist organisms the conductors had to include into this concert programs the ideological compositions that choralists didn't like to perform and audience didn't like to listen. However, the choral music was a spontaneous expression of Ukrainian national spirit. During the concert of Ye. Vakhniak choir there was no vacant seat. After few "official" opuses the audience could enjoy the compositions of high artistic merit which constituted the main part of the performance and guaranteed success to the performers and the conductor [21, 65]. Being bearer of Galicia choral tradition, knowing the artistic tastes and feeling the spiritual and esthetic requirements of the audience, Yevhen Dmytrovych planned the programs of performances in an expert manner and with some allusions. For example, the performance of Vasyl Barvinskyi compositions by the choir was conceived not only as a stand of solidarity with the composer who came back from Siberian concentration camps, but also as manifestation of "quiet opposition" to the totalitarian system [21, 37].

Humanistic, artistic and esthetic and national-patriotic basis of Ye. Vakhniak conductor school were translated in performing and pedagogical activity of many of his students and followers who later leded professional and amateur choirs in different regions of Ukraine. Among them: Volodymyr Pekar, Mykola Popenko, Bohdan Derevianko, Yaroslav Baziv, Mykhailo Burban [1]. Many musicians who studied in Ye. Vakhniak conducting class also became his followers and adopted the main principles of the artist while singing in the choirs leded by him.

Conclusions. In conclusion we may state that the comprehensive analysis of the phenomenon of Ye. Vakhniak conducting and pedagogical activity gives ground to treat it as a particular conducting school. By synthetizing and rethinking the achievements of Galicia and Kyiv choral traditions, Ye. Vakhniak conducting school became a remarkable phenomenon of choral culture of Ukraine.

The performing functional component of this school is characterized by treating the vocal choral sounding as integral timbral and dynamic ensemble with a wide scale of nuances and artistic – improvisation style of interpreting during the live

performance on the stage. Such characteristics even having a strong individual nature, originate from traditions.

Pedagogical component of Ye. Vakhniak school is based on Christian ethics, personal and professional features of the conductor, particularly on the unique gift to find talents, to support and guide them. The dominant method of teaching and educating with his own life example appropriate to the activity of many representants of Ukrainian culture is the national tendency of that times.

In his methodic works, Ye.Vakhniak clarifies a number of practical questions related to the organization and functioning of the choir as well as vocal-ensemble, artistic and expressive and interpreting aspects of performing. There he defines a number of key notions which prevailed since olden times in Galicia choral tradition. Together with the works by M. Kolessa “Conducting” [10, 125–215] (1938) and “Basic concepts of conducting technique” [15] (1960) mainly containing the theoretical basis of functioning of conductor manual technique, the methodic inventions of Ye. Vakhniak make scientific and methodic base of Lviv conducting school. The similar “division” of methodic work is also present in other regional schools, in particular in Odessa school. As stated by O. Shatova, Odessa choral school develops the traditions of K. Pihrov in the branch of special vocal-ensemble nature of choral singing art, and the conducting technique as system of conductor’s gestures inherited from D.Zahretskyi conducting school who was a student of K. Pihrov [31, 8–9].

The analysis of the repertory content of Ye. Vakhniak school reveals a breadth of stylistic and genre diapason and permits to point out several priority lines. Usage of religious music of West European classics was common for all the Ukrainian choral schools of that time. On the one hand, working on these compositions contributed to an important improvement of professional level of the choirs, and on the other, it partially compensated in performing practice almost a total absence of national religious music which was forbidden in Soviet times. It was a brave and worthy of respect decision of Ye. Vakhniak to perform in 1970 the sacred music concerts by D. Bortnianskyi and M. Berezovskyi in the original language. This event

attested the importance of this genre as one of basis of national music tradition and left a great mark in hearts and minds of young musicians. Frequent performance of choral adaptations of folk songs, especially of the compositions by M. Leontovych became a national phenomenon, as particularly this style has deep roots of Ukrainian choral culture. A meaningful popularization of Galicia composers heritage by Ye. Vakhniak testifies about his fidelity to regional tradition which always called for union of artistic and esthetic and national patriotic feelings in its performing and audience practice.

Yevhen Vakhniak, the same as representatives of Przemysl school with whom he felt a spiritual connection, treated the choral art as Teacher, Educator and Confessor of the nation, and his activity as a special form of serving [14, 154]. In the era of totalitarianism when the choral singing was treated as one of the instruments of ideological propaganda, he did his best to keep its status as one of the forms of art that gives people the eternal ethic and esthetic values. Such life and artistic philosophy of Ye. Vakhniak as well as the subsequent activity of many followers of his conducting school considerably contributed to development of Ukrainian culture.

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