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Synkevych Natalia.

PhD in Arts, associate professor,
associate professor of the Department of
Methodology of Music Education and Conducting,
the Institute of Music Art, Drohobych State Pedagogic
University named after Ivan Franko
ORCID: 0000-0002-9576-2387
synkevych@ukr.net

CIVIC AND PATRIOTIC MOTIVATION OF KYRYLO STETSENKO'S LIFE CREATIVITY

The purpose of the article is to outline aware and persistent efforts of K. Stetsenko in the areas of creative, pedagogical and social work for the national-patriotic education of youth, as well as the Ukrainian society as a whole. **The methodology** of the research lies in application of historical, biographical and system-analytical methods. **The scientific novelty** of the research is in the discourse of cultural and educational basis of Kyrylo Stetsenko's musical creativity, his pedagogical and social activities; in systematizing materials about his achievements as a composer, conductor, critic, teacher and public figure motivated by his national and patriotic priorities. K. Stetsenko inherited his love for art, folklore, and respect for Ukrainian sacral traditions from his parents' home. During his studies at the theological educational institutions and in M. Lysenko's Music and Drama School the grounds of his national self-awareness were set. This was also facilitated by his personal acquaintance with Mykola Lysenko. K. Stetsenko's managerial and choral activities, foundation of music publishing house, his work as a music critic and educator were motivated by his devoted commitment to the Ukrainian idea. The composer's patriotic attitude was reflected in his selection of freedom-loving poetry for vocal music, in composing a number of spiritual pieces, in interpretation of folk-verse and paraliturgical samples, in children's art. **Conclusions.** Due to his tireless social work, talent of a composer, pedagogical and managerial skills, the artist responded to the needs of the Ukrainian society and school, realized the demand for artistic-concert and didactic material, understood its significance for musical education and upbringing. Both musical and theoretical works of K. Stetsenko were based on national patriotic principles, and therefore they remain relevant to this day.

Keywords: composer, educator, conductor, music education, folklore studies, church music, school singing repertoire.

Синкевич Наталія Тадеївна, кандидат мистецтвознавства, доцент кафедри методики музичного виховання і диригування Дрогобицького державного педагогічного університету ім. Івана Франка

Громадянсько-патріотична мотивація життєтворчості Кирила Стеценка

Мета роботи – висвітлення свідомих і наполегливих зусиль К. Стеценка в ділянках творчої, педагогічної і громадської праці для національно-патріотичного виховання молоді, а також українського суспільства в цілому. **Методологія** дослідження полягає в застосуванні історико-біографічного та системно-аналітичного методів. **Наукова новизна** дослідження полягає в обґрунтуванні національно-виховних засад музичної творчості, педагогічної та суспільно-громадської діяльності Кирила Стеценка; в систематизації матеріалів про його здобутки як композитора, диригента, критика, педагога і громадського діяча, мотивованих національно-патріотичними пріоритетами. Любов до мистецтва, фольклору, пошану до українських сакральних традицій Стеценка виніс із батьківського дому. Під час навчання в духовних освітніх закладах і в музично-драматичній школі М. Лисенка заклалися підвалини його національного самоусвідомлення. Цьому також сприяло особисте знайомство з Лисенком. Організаційно-хорову діяльність, заснування нотного видавництва, музично-критичну працю, педагогіку, громадську роботу Стеценка мотивувала відданість українській справі. Національно-патріотична позиція композитора відобразилася у виборі поетичних текстів з волелюбною тематикою для вокальної музики, у написанні низки духовних композицій та в опрацюванні народнописанних і паралітургійних зразків, у творчості для дітей. **Висновки.** Своєю невтомною громадською працею, композиторським талантом, педагогічними й організаторськими здібностями митець відгукувався на потреби українського суспільства та рідної школи, усвідомлюючи попит у художньо-концертному та дидактичному матеріалі, розуміючи його значення для музичного навчання й виховання. І музичнотворчі надбання, і теоретичні праці Стеценка ґрунтувалися на національно-патріотичних засадах, тому залишаються актуальними до сьогодні.

Ключові слова: композитор, педагог, диригент, музичне виховання, фольклорні опрацювання, церковна музика, шкільний співочий репертуар.

Синкевич Наталья Тадеевна, кандидат искусствоведения, доцент кафедры методики музыкального воспитания и дирижирования Дрогобычского государственного педагогического университета им. Ивана Франка

Гражданско-патриотическая мотивация жизненного и творческого пути Кирилла Стеценка

Цель работы – освещение сознательных и настойчивых усилий К. Стеценко в участках творческого, педагогического и общественного труда для национально-патриотического воспитания молодежи, а также украинского общества в целом. **Методология** исследования заключается в применении историко-биографического и системно-аналитического методов. **Научная новизна** исследования заключается в обосновании национально-воспитательных принципов музыкального творчества, педагогической и социально-общественной деятельности Кирилла Стеценко; в систематизации материалов о его достижениях как композитора, дирижера, критика, педагога и общественного деятеля, мотивированных национально-патриотическими приоритетами. Любовь к искусству, фольклору, почет к украинским сакральным традициям Стеценко вынес из родительского дома. Во время учебы в духовных образовательных заведениях и в музыкально-драматической школе Н. Лысенко закладывались фундаменты его национального самоосознания. Этому также способствовало личное знакомство с Лысенко. Организационно-хоровую деятельность, основание нотного издательства, музыкально-критический труд, педагогику, общественную работу Стеценко мотивировала преданность украинскому делу. Национально-патриотическая позиция композитора отобразилась в выборе поэтических текстов с вольнолюбивой тематикой для вокальной музыки, в написании ряда духовных композиций и в проработке народнопесенных и паралитургических образцов, в творчестве для детей. **Выводы.** Своим неутомимым общественным трудом, композиторским талантом, педагогическими и организаторскими способностями художник отзывался на потребности украинского общества и родной школы, осознавая спрос в художественно-концертном и дидактичном материале, понимая его значение для музыкальной учебы и воспитания. И музыкальнотворческое приобретение, и теоретические труды Стеценко основывались на национально-патриотических принципах, поэтому остаются актуальными до сих пор.

Ключевые слова: композитор, педагог, дирижер, музыкальное воспитание, фольклорные обработки, церковная музыка, школьный певческий репертуар.

Relevance of the research topic. Kyrylo Stetsenko was a talented composer, choral conductor, educator, critic and active public figure. He also was an outstanding representative of the Ukrainian music culture at the turn of the XIX-XX centuries. His creative heritage is multifaceted and diverse. It contains samples of church music (Liturgy, Burial Service, Wedding Ceremony cycle, several church compositions, paraliturgical miniatures), operas, choir opuses (some original and numerous folklore pieces), solos and vocal ensembles, music to theatrical performances, school singing repertoire. He also wrote articles and reconnaissance in pedagogy, reviews and other publications. All his achievements attract attention first of all in terms of the devotion to the Ukrainian idea, that is, national-patriotic motivation. Up to now this aspect has not been specifically studied, therefore, given the current social and political realities, the proposed article is relevant.

Analysis of research and publications. Life and work of K. Stetsenko were studied by P. Kozytskyi, M. Grinchenko, S. Lisetskyi, L. Parkhomenko, L. Kyvanovska, O. Zakharchuk and others; his pedagogical principles and achievements were revealed by E. Fedotov, M. Lastovetskyi and others. However, national and educational grounds of various aspects of his work have not been specifically addressed. Therefore, the purpose of the article is to outline aware and persistent efforts of K. Stetsenko in the fields of composing, pedagogy and social work for the national-patriotic youth education, as well as the Ukrainian society as a whole.

Main part. K. Stetsenko was born on May 25, 1882 in a village with a picturesque name of Kvitka in Cherkasy region in the family of Hryhorii Stetsenko – a self-taught painter. His mother Mary (maiden name Gorianska) came from a priestly family, had a beautiful voice, knew a lot of folk songs. Having inherited creative inclinations of his parents, Kyrylo from his early childhood used to listen to folk songs. He got well acquainted with music at the church parish school, where Deacon P. Starzhevskyi, taking into account the student's beautiful voice and love of music, invited him to join the church choir.

Stetsenko's talent for painting helped him during his studying in Kyiv, at the famous art school of M. Murashko, which in the 80's and 90's of the XIX century experienced a period of prosperity. At the same time he studied at st. Sophia Theological school. It was there that his musicality, absolute hearing and beautiful musical memory were expressed to the fullest extent. The artist preferred music, so painting came to the background. K. Stetsenko studied excellently, he was a brilliant chorist and for the first time he got the experience of conducting the students' choir.

Having graduated from st. Sophia Theological School K. Stetsenko continued his studies at Kyiv Theological Seminary, where he studied theology, basis of church music, sang in the choir and later on conducted it himself. In order to earn a living he also worked with the choir of st. Michael's Monastery, mastering his conducting skills to perfection. According to P. Kozytskyi, in the seminary there were secret circles, united by the Ukrainian idea. These progressive seminarian groups drew Stetsenko's attention to the Ukrainian idea [6, 12]. That was the time, when the grounds of his patriotic self-awareness were formed.

Acquaintance with Mykola Lysenko in 1899 had an extraordinary influence on young K. Stetsenko's further worldview and spiritual and creative formation. M. Lysenko immediately noticed the outstanding talent of a young man, invited him to his students' choir of Kyiv University. Kyrylo helped to him to select chorists, learned choral parties with them, and carried out rehearsals. Concert tours throughout Ukraine were held with this choir. During the tours musical folklore was collected, interpreted, and introduced to the choral repertoire. As P. Kozytskyi noticed that from the sphere of religious music and theology K. Stetsenko joined the group of people truly interested in folklore, national culture, and freedom-loving ideas. Seeing the educational mission of the choir for the people, he became an active participant in the activity of that collective [6, 13].

Encouraged by Lysenko's example, in order to popularize Ukrainian music, K. Stetsenko aimed his own conductor's practice with the seminary's choir at public performances. That is why he studied concert repertoire with the seminarians, in which Lysenko's interpretations of folk songs and classical works.

St. Michael Golden-Domed Monastery had a great music library, where K. Stetsenko found spiritual works of D. Bortnianskyi, M. Berezovskyi, A. Vedel, M. Lvov, G. Lomakin, S. Davydov, M. Glinka, M. Rym-

skyi-Korsakov, P. Tchaikovsky, I. Lavrivskyi and others. Practical skills of choir handling and scrupulous studies of cult music stimulated him to create his own original ecclesiastical compositions like "Khvalit' Imya Hospodnie" and "Kheruvym's'ka", which were implemented to the repertoire of churches of Kyiv in 1897-1898 years. Sacral music forever occupied a considerable place in his creative interests. Those were the spiritual pieces in which, according to M. Yurchenko "the composer managed to express the peculiarity of the Ukrainian religious mentality, reflected on theological themes, penetratingly perceived by him as a priest, and recreated the national palette of spiritual music, well known to him as a musician, who was in love with the Ukrainian song" [9, 5].

At the turn of the XIXth and XXth centuries choral arrangements of folk songs "Svityat' Zori" and "To ne Buinyi Viter", as well as male choirs "Burlaka" and "Mohyla" were written to the lyrics of B. Grinchenko. At the end of 1903, the first outstanding work, the cantata "Slava Lysenku" to the lyrics of L. Pacharevskyi and M. Pavlovskyi for the male choir, solo for baritone and piano (dedicated to the 35th anniversary of the artist's creative activity) appeared.

After graduating from the seminary in 1903, K. Stetsenko worked as a vocal teacher at Kyiv church-school seminary and women's gymnasium. At the same time, needing specific musical education, he studied first at a school of the Russian Musical Society (class of composition by Professor Ye. Ryba), then at Lysenko's Music and Drama School, where he studied theoretical subjects (class of Professor G. Lyubomyrskyi). Typical of K. Stetsenko curiosity and self-discipline induced him to constant improvement and upgrading his musical competence.

In 1904 K. Stetsenko met Yevheniya Frankivska, and a year later married her. This remarkable event inspired him to write the cycle "Vinchannya" for a mixed choir performed at their marriage ceremony in the church. At the dawn of the revolution and in the revolutionary time the composer's heritage was replenished with such substantial musical pieces as the operas "Polonyanka" and "Karmelyuk" (both unfinished), the cantata to T. Shevchenko's lyrics "Rano-Vrantsi Novobrantsi", as well as choirs "Prometey" and "Sodom" to the words of O. Kovalenko, the interpretation of the melodies of "Zapovit" and "Shche ne Vmerla Ukrayina" for various choirs, etc. Composer's patriotic and civic position, reflected in the choice of a poetic basis with the theme of social protest, love of freedom, national priorities cannot go unnoticed either.

Besides K. Stetsenko wrote critical reviews on musical and theatrical events for the press. Doing this, he stimulated the elevation of the skill level of artists and brought up artistic and aesthetic tastes of the audience in general. K. Stetsenko founded the People's Choir. Together they had numerous concerts. With O. Kovalenko he established the musical publishing house "Kobza" [1, 495]. The multifaceted activities of the artist gained wider extend and publicity. "Recognition of K. Stetsenko as a conductor was testified by the invitation to lead the choir at Shevchenko's festival in Kharkiv (March 1907)" [6, 19].

Pedagogical activity of K. Stetsenko largely complements his nation's creative aspirations. In it "he saw an important public business" [6, 19]. K. Stetsenko was a talented teacher, "scholar and methodologist" (E. Fedotov), he loved to communicate with young people, generously shared his knowledge and creative energy for the education of "the future culture carriers". As emphasized M. Grinchenko, he encouraged "his students to love the Ukrainian song, and through the song – to love the Ukrainian culture in general" [1, 495]. Composing and conducting (for children and with children) nourished his pedagogical ideas and created a fruitful basis for them.

In 1906, Stetsenko systematized a song collection "Luna" "for a family and school" with the piano accompaniment, which included his own song miniatures and the best examples of folklore pieces. "That was one of the first manuals of this type in the Dnieper region" [6, 20]. As Y. Fedotov noted, "in the preface the great influence of music on people, and the expediency of using it as a means of education was pointed out. It was noted there that the compiler relied on the advanced musical and pedagogical practice, which, first, than to teach children music, offered to teach them to sing, because "when the children learn to sing first, then it will be easier and more understandable for them to learn music, knowing the rhythms of singing and having developed hearing" [8, 39]. K. Stetsenko promoted comprehensive musical education, in which "teaching singing should be conducted together with the development of musical abilities, education of hearing, memory, voice, rhythm, sound formation and skills of choral singing, combining all aspects of education and training into a consolidated pedagogical process" [8, 50]. In addition, he emphasized on "the general availability and compulsory musical education, the conformity of didactic material to the age and psychological characteristics of children" [5, 94]. Such considerations and instructions let us conclude that K. Stetsenko as an educator used a scientific approach in musical education, focusing on the best achievements of the human mind in this field since antiquity to offering his own innovative principles of teaching on a folklore basis. Those were effective and far-sighted principles. That is why the royal authorities considered them as a direct threat of the "Ukrainophile agitation to the existing regime" and tried to isolate the artist, sending him to remote provincial outskirts. However he did not stop his theoretical and practical research in the musical and pedagogical areas, but he also improved them, despite unfavorable circumstances.

In 1908, when K. Stetsenko worked as a teacher at a gymnasium in Bila Tserkva, he appealed to his colleagues – regents, musicians with a request "to expand concert activity, to widely celebrate Shevchenko's anniversaries in 1911 and 1914, and to help in raising funds for the construction of the monument to Kobzar" [6, 22].

The most productive in the creative realm was the initial period of Stetsenko's life of in Tyvriv in Podillia (1910-1911). Working there as a teacher of singing at a local vocational school, he wrote the Second Liturgy of Ivan Zlatoustyi, a dramatic scene "Iphigenia v Tavrydi", operas for children "Ivasyk-Telesyk" and "Lysychka, Kotyk i Pivnyk" (where he continued the original Lysenko's ideas, based on the stories of other folk tales), as well as choral cantatas "Yednaimosia" (lyrics by I. Franko), "Shevchenkovi" (lyrics by K. Malyska) (the manuscripts were sent to Y. Yaroslavenko to Lviv, as well as the copyright to publish these works by the publishing house "Torban"), a large number of solos, carols and shtchedrivkas (more than 50) and others. Interpretations of paraliturgical samples for their use in the educational process show the author's understanding of their role as "ritual archetypes", designed to awaken "calling of ancestors" in young souls, to bring respect to ancient traditions of the native people. At the same time "K. Stetsenko widely used carol scenes, which recreated bright pictures of everyday life, as well as revealed some features of characters. Therefore, most of the arrangements of calendar songs have the mood of a festive entertaining game, where the disclosure of the plot gains scenic character" [8, 8384]. L. Parkhomenko noted that "carols of different regions of Ukraine with their excellent language, often philosophical or naive understanding of spiritual translations, full of encoded symbols, the composer interpreted differently, finding ways to reveal the genotype of each" [7, 8].

However his favourite pedagogical work did not provide sufficient material support, the composer was forced to take up the parish in the village of Holovo-Rusava in Vinnitsa region, where he served as a priest during 1911-1917. Along with the pastoral work, he carried on his educational activities: he directed the local parish school, school and village choirs. But he wrote less music. Meetings of K. Stetsenko, M. Leontovich and Y. Stepovyy were always happy and warm. The artists were united by sincere friendship and mutual moral support. It was K. Stetsenko who sent O. Koshyts and his students' choir to sing "Shchedryk" written by M. Leontovych for Christmas in 1916. "The song was a triumphant success and attracted to M. Leontovych interest and sympathy of Kyiv artistic community" [6, 35].

The return of K. Stetsenko to Kyiv coincided with the revolutionary events that took place in 1917. The Central Council, headed by M. Hrushevsky, proclaimed the complete independence of the UPR and encouraged artists to work for the benefit of Ukrainian culture. According to the testimony of his wife Yevhenia Antonivna, "the bright period in life" began for the composer [6, 37]. Like the majority of intellectuals of that time, he aspired to liberate his people from the imperial bondage. So, he plunged into creative and social activities with great excitement. He worked in a pedagogical field, led the musical section of "Vernyhora" publishing house, where he published his textbook "Elementary Course of Teaching Children Singing" and "School Songbooks" in three parts, which became a musical textbook. "School Songbooks" comprised folk material: vesniankas, shchedrivkas, lullabies, historical, social humorous songs in the composer's interpretation as well as creations of such composers as M. Lysenko, M. Leontovych and Y. Stepovyi.

During this period he began to work on a plan of foundation of educational and artistic institutions with the prospect of comprehensive development of the native musical culture. In particular, he created projects "School of Kobzars", "Department of Ukrainian Music at Conservatories", "Institute of Conductors", "State Symphonic Orchestra named after M. Lysenko", "Ukrainian Music Society" [1, 496].

Working in the Department of Arts at the Ministry of Public Education, K. Stetsenko, together with M. Leontovych and A. Koshyts, initiated the First Ukrainian National Choir (1918), which popularized Ukrainian national choir art with numerous concert tours all over Ukraine. Following this example, many national choirs were created in other cities (Poltava, Kharkiv, Chernihiv, Kamyanets-Podilskyi). And in 1919, due to the efforts of K. Stetsenko and A. Koshyts, the Ukrainian Republican Chapel was founded, known for its legendary and triumphant tours by various countries of the world.

The artist's work in the consumer and economic organization Dniprosyuz with the cultural and educational department was fruitful and efficient. In the department there was a choir section led by K. Stetsenko. He administered choir collectives and publishing business, held concerts, led conducting and choir courses at Music and Drama Institute named after M. Lysenko. He published articles on music pedagogy: the curriculum project on singing in "The United School", "The Elementary Course of Teaching Singing to Children", "Ukrainian Song at National Education", etc., worked on the manuscripts "Methodology of School Singing", "Notes on Pedagogy" etc. In one of his research works he insisted on the necessity to pay as much attention to Ukrainian folk songs in the Ukrainian school as possible: "Singing should be considered one of the most popular and available types of art, and it should become a powerful instrument at school education both in moral and in patriotic senses... The Ukrainian song will tell the people who they are, "who our parents are"; it will tell their history, their past; it will tell them about such heroes as Khmelnytskyi, Doroshenko, Nalyvayko, Zalizniak, Honta, etc. From songs they will embrace the spirit of freedom and liberty of the people that they used to be and for which their ancestors fought so much. From songs people will learn things that no lectures and inspirational words can teach. The song, thanks to the rhythm, will be a powerful factor for the development of a sense of public unity and consolidation" [4, 303304].

In 1920, Stetsenko with the second travelling chapel of Dniprosyuz went on a two-month tour (Pavlo Tychna also participated). During the tour he continued the traditions of his mentor M. Lysenko. However, the difficult life circumstances that accompanied the composer for all of his life, forced him to return to the priest's rank. He settled down in the village of Vepryk near Fastiv, where he also organized a choir that soon

toured across the territories of Kyiv region. The repertoire of this collective was dominated by the cult of M. Leontovych. Besides the interpretations of folk songs by Lysenko, Koshyts, Yatsynevych and Stetsenko were used in the repertoire. One of the chorines wrote: "Kyrylo Hryhorovych was a tireless propagandist of the folk song. On foot we walked from one village to another to sing songs, to give concerts ... we sang in squares, peasants' homes or church parish schools. Rarely – in landlords' empty manors" [4, 105106]. Performing in 1921 with this chorus, the Requiem (in memory of M. Lysenko), dedicated to the anniversary of his death, neither the chorists nor the conductor-composer could foresee that a year later this work would be sung at his grave. The life of Kyrylo Stetsenko ended at the peak of his creative work, on April 29, 1922, due to severe illness (typhoid fever).

Conclusions. With his tireless social work, composer's talent, pedagogical and administrative skills, the artist applied a lot of effort, responded to the needs of the Ukrainian society and its native school, realized the demand for artistic-concert and didactic material, understood its significance for musical education and upbringing. Both creative achievements and theoretical works of K. Stetsenko were based on national and patriotic principles, and therefore they remain relevant today, in our complex socio-cultural situation.

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