

**SHEVCHENKIANA IN THE ART OF BANDURA PLAYERS
OF THE UKRAINIAN DIASPORA: REPERTOIRE,
PERFORMANCE, RECORDING (TO THE 210TH ANNIVERSARY
OF TARAS SHEVCHENKO'S BIRTH)**

Dutchak V. H.

INTRODUCTION

Taras Shevchenko (1814–1961) was not only a prominent figure of Ukrainian culture whose work has forever entered the world treasury of spiritual values, but also a universal personality whose work synthesized literary, visual, theatrical, musical, and social activities. The universalism of his personality is unique to the functioning of the development of Ukrainian national culture, and its development is inseparable from his influence throughout the artist's life, and after his death, remains relevant to this day.

Shevchenko's poetry is extremely relevant in its content; its symbolism is encoded in the genre dimensions of his work, the pathetic word, and his reference to the figurative and thematic dimensions of the history and life of the Ukrainian people. This allowed us to define Taras Shevchenko as an exponent of the spirit of the Ukrainian nation, its spirituality, ideals, and forecasting of its future. It is no coincidence that Taras Shevchenko's works formed the basis of artistic reinterpretation by composers and numerous interpretations by performers. The symbolism of Taras Shevchenko's work as an iconic figure of a national prophet is also inseparable from the symbolism of the kobza-bandura, a folk musical instrument of Ukrainians. No wonder that Shevchenko is called the great Kobzar, because his work, as well as the art of folk singers and musicians, are in tune with each other. Taras Shevchenko's work was organically incorporated into the repertoire of traditional kobzars, and later became established in academic bandura art. However, the dissemination of Shevchenko's repertoire by bandura players was carefully regulated by Soviet censorship. Instead, among the Ukrainian diaspora, Shevchenko's music remained a priority for performers.

The purpose of the proposed study is to single out shevchenkiana as a priority area of Ukrainian diaspora bandura players art, represented in the repertoire (arrangements, compositions), performance (solo and ensemble), and sound recording (records, cassettes, and disks).

The source base of the research is made up of publications in several thematic areas. *The peculiarities of musicality of Shevchenko's works* were in the field of consideration of many researchers as Ivan Franko¹,

¹ Франко І. Передне слово (До «Перебенді» Т. Шевченка). *Світова велич Шевченка: Збірник матеріалів про творчість Т. Шевченка*. Т. 1. Т. Шевченко у вітчизняному дожовтневому літературознавстві. Київ: Державне видавництво художньої літератури, 1964. С. 215–235.

S. Liudkevych², M. Hrinchenko³, O. Pravdiuk⁴, and U. Samchuk⁵. *Relations between Taras Shevchenko and kobzar art* were considered in separate articles by O. Dubas (Vavryk)⁶, M. Lytvyn⁷, and the author of this article⁸. To date, *the universal principles of T. Shevchenko's work* are in the focus of research by L. Generaliuk⁹, P. Zaitsev¹⁰, N. Koroliuk¹¹, I. Moiseev¹², and others.

The musical Shevchenkiana has repeatedly served as a source of scientific generalizations in the publications of Y. Bentya, O. Berehova, O. Bobechko, B. Kosopud, O. Nimylovych¹³, and others. The Vernadskyi National Library

² Людкевич С. Про композиції до поезій Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 238–242.

Людкевич С. Про основу і значення співності в поезії Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 218–237.

Людкевич С. Співні та мелодійні основи й прикмети поезії Т. Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 246–265.

Людкевич С. Вокальна музика на тексти поезій «Кобзаря». *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 266–269.

³ Грінченко М. Шевченко і музика. Вибране. Київ, 1959. 390 с.

⁴ Правдюк О. Т. Г. Шевченко і музичний фольклор України. Київ, 1966. 236 с.

Правдюк О. Народні пісні на слова Т. Шевченка (вступна стаття). Київ: Видавництво Академії наук УРСР, 1961. С. 3–26.

⁵ Самчук У. Живі струни. Бандура і бандуристи. Детройт, США, 1976. 466 с.

⁶ Дубас О. Т. Г. Шевченко і кобзарське мистецтво. *Мистецтвознавчі записки: Зб. наук. праць.* В. 5. Київ, 2004. С. 130–133.

⁷ Литвин М. Струни золотії. Київ: Веселка, 1994. 118 с.

⁸ Дутчак В. Тарас Шевченко і мистецтво кобзарів-бандуристів. Історія і сучасність. *Вісник Прикарпатського університету ім. В. Стефаника. Мистецтвознавство.* Випуск VIII. Івано-Франківськ: Плай, 2005. С. 169–178.

⁹ Генералюк Л. Універсализм Шевченка: Взаємодія літератури і мистецтва. К.: Наукова думка, 2008. 544 с.

¹⁰ Зайцев П. Життя Тараса Шевченка. Київ: Мистецтво, 1994. 352 с.

¹¹ Корольок Н. Полум'яне слово Шевченка в музиці. Хорова творчість українських композиторів. Київ: Видавництво ім. Олени Теліги, 1995. 198 с.

¹² Мойсеїв І. Космос Тараса Шевченка: поезія, проза, образотворчість. Київ: «УкрСІЧ», 2009. 390 с.

¹³ Бента Ю. В. Музична Шевченкіана в особових фондах українських композиторів (з архівних зібрань ЦДАМЛМ України). *Архіви України.* 2014. № 3. С. 5–28. Берегова О. Шевченкіана в українській композиторській творчості ХХ століття. *Культурологічна думка: щоріч. наук. пр.* Київ: Нац. акад. мистецтв України, Ін-т культурології, 2014. № 7. С. 9–13.

Бобечко О. Ю. Музична шевченкіана у творчому доробку сучасних бандуристок України. *Мистецтвознавчі записки: зб. наук. пр.* Київ: Нац. акад. керів. кадрів культури і мистецтв, 2014. Вип. 25. С. 14–20.

Бобечко О., Дутчак В. Творчий портрет Ольги Попович: синергія та ідентифікація напрямів діяльності. *Musical art and linguistic thesaurus of world culture: Ukraine's experience: Scientific monograph.* Riga, Latvia: Izdevniecība «Baltija Publishing», 2023. С. 20–44. DOI <https://doi.org/10.30525/978-9934-26-293-7-2>

Косопуд Б. Камерно-вокальна шевченкіана у творчості львівських композиторів. *Молодь і ринок.* 2014. № 2. С. 119–124.

Німцлович О., Юрош О. Місце музичної Шевченкіани в спадщині Йосипа Гошуляка, визначного українського діяча з Канади. *Шевченкознавчі студії: зб. наук. пр.* Київ: Київ. нац. унт ім. Т. Шевченка, 2014. Вип. 18. С. 271–280.

of Ukraine collections became the basis for the compilation of the *shevchenkiana music collection* edited by L. Ivchenko and L. Rudenko¹⁴. It includes more than 4000 bibliographic and analytical descriptions of musical works and folk songs associated with the name of the Great Kobzar, including printed editions and manuscripts of 1833–2017. They are organized into five sections: «Musical compositions based on texts by Taras Shevchenko», «Musical compositions based on works by Taras Shevchenko», «Collections by title and author's collections based on words by Taras Shevchenko», «Dedicated to Shevchenko», «Favorite folk songs used or noted by Taras Shevchenko». Shevchenkiana in the research, arrangements and compositions of Ukrainian artists (composers, conductors, musicologists) became the basis of the «Musical Shevchenkiana of Ukrainian composers» compiled by M. Hulkovsky¹⁵.

The sound dimensions of the shevchenkiana recordings were first analyzed by a prominent researcher of Ukrainian discography S. Maksymiuk (USA)¹⁶. His research focused mainly on foreign releases of records (short- and long-playing) by various performers, as well as comparisons with similar processes in Soviet Ukraine. He first drew attention to Shevchenkiana as a separate area of sound recording of the performances of soloists and ensembles. Also, sound recordings of shevchenkiana are presented in the 6-volume Shevchenko Encyclopedia¹⁷.

The complex musical and sound edition «Song Kobzar. Choral Shevchenkiana», compiled by the authors O. Shokalo, T. Myroniuk, M. Hulkovsky (2020–2023)¹⁸ was nominated for 2024 annual Shevchenko National Prize. The publication is the result of many years of scientific and artistic work on collecting, researching, processing, performing, and popularizing works of musical Shevchenkiana. The project covers choral compositions of various forms (from chamber a cappella pieces to large-scale choral cantatas for choirs, soloists, and symphony orchestras) written to Taras Shevchenko's poems from the mid-XIXth to the early XXI century. It includes 7 volumes of choral Shevchenkiana (about 300 pieces by composers and arrangements of folk songs), as well as audio releases of 3 music albums

¹⁴ Музична шевченкіана у фондах Національної бібліотеки імені В. Вернадського: наукова монографія / за редакцією Л. Івченко та Л. Руденко. Київ: ВД «Академперіодика», 2019. 960 с.

¹⁵ Музична шевченкіана українських композиторів / упорядник М. Гулковський. Київ: Ліра-К, 2023. 952 с.

¹⁶ Максимюк С. З історії українського звукозапису та дискографії. Львів–Вашингтон: Видавництво Українського Католицького університету, 2003. 288 с.

Максимюк С. Бібліографія українських звукозаписів 1903–1995 / ред. Ю. Ясіновський. Вид 2-ге, випр. і доповн. Львів, 2017. 188 с.

¹⁷ Фонограмна Шевченкіана. *Шевченківська енциклопедія*: у 6 т. / Гол. ред. М. Жулинський. Київ: Ін-т літератури ім. Т. Г. Шевченка, 2015. Т. 6: Т–Я. С. 544–546.

¹⁸ Комплексне нотно-звукове видання «Пісенний Кобзар». Хорова шевченкіана. URL: <http://knpu.gov.ua/content/kompleksne-notno-zvukove-vidannya-p%D1%96sennii-%C2%ABkobzar%C2%BB-khorova-shevchenk%D1%96bana>

(9 CDs). However, Shevchenkiana in terms of bandura was not the subject of consideration in the above-mentioned catalogs.

In general, *the discography of bandura players abroad* was considered in her publications by V. Dutchak¹⁹. Trends in the development of bandura art among the Ukrainian diaspora have been mainly studied by V. Dutchak²⁰, H. Karas²¹, and O. Kubik²². However, the synthesis of cultural and artistic

¹⁹ Дутчак В. Аудіотворчість бандуристів української діаспори. *LAUDATIO: Ювілейна збірка наукових статей на пошану професора Юрія Ясіновського*. Львів: Видавець Т. Теток, 2014. С. 235–245.

Дутчак В. Г. Виконавські моделі в аудіографії та відеографії бандуристів українського зарубіжжя. *Вісник Прикарпатського університету. Мистецтвознавство*. Вип. 26–27. Івано-Франківськ: ДВНЗ «Прикарпатський університет імені В. Стефаника», 2012–2013. С. 166–173.

Дутчак В. Звукозаписи епічного репертуару бандуристами українського зарубіжжя. *Вісник Прикарпатського університету. Мистецтвознавство*. Вип. 21–22. Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2011. С. 257–263.

Дутчак В. Форми, жанри і стилі виконавства в бандурному мистецтві українського зарубіжжя: звукове відтворення. *Етнос і культура*. Івано-Франківськ: Вид-во Прикарпат. нац. ун-ту ім. В. Стефаника, 2011–2012. № 8–9. С. 140–146.

Дутчак В. Дискографія Капели бандуристів імені Тараса Шевченка Північної Америки. *Вісник Київського національного університету культури і мистецтв*. Серія: Музичне мистецтво, 2 (2). К., 2019. С. 173–188. <https://doi.org/10.31866/2616-7581.2.2.2019.187443>

Дутчак В. Капела бандуристів імені Тараса Шевченка: синтез бандурної та хорової творчості. *Synergetic paradigm of Ukrainian choral culture: Collective monograph*. / Н. V. Karas, V. H. Dutchak, N. O. Kostiuk, M. V. Cherepanyn, M. V. Bulda, L. I. Serhaniuk, Yu. M. Serhaniuk, L. B. Romaniuk, Zh. Y. Zvarychuk, R. V. Dudyk, O. V. Zasadna, O. M. Chersak, L. V. Kurbanova, I. V. Yaroshenko. Riga, Latvia: «Baltija Publishing», 2021. С. 28–52. DOI <https://doi.org/10.30525/978>

Дутчак В., Черепанин М. Оцифрування національної аудіо-музичної спадщини з архіву Українського Вільного Університету (Мюнхен, Німеччина): історія, сучасність, перспективи. *Digital transformations in culture : Scientific monograph*. Riga, Latvia: «Baltija Publishing», 2023. С. 200–221. DOI <https://doi.org/10.30525/978-9934-26-319-4-12>

²⁰ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. 488 с.+ 72 іл.

²¹ Карась Г. Музична культура української діаспори у світовому часпросторі ХХ століття [монографія]. Івано-Франківськ: Тіповіт, 2012. 1164 с.

²² Кубік О. С. Ансамблеве бандурне мистецтво в середовищі української діаспори: культурно-історичні аспекти розвитку. *Наукові записки Національного університету «Острозька академія»*. Серія «Історичні науки». Острог, 2020. №. 31. С. 220–225. DOI <https://doi.org/https://doi.org/10.25264/2409-6806-2020-31-220-225>

Кубік О. Ансамблеве мистецтво бандуристів України та діаспори: історія, теорія, виконавська практика: дисертація на здобуття ступеня доктора філософії з галузі знань 02 Культура і мистецтво зі спеціальності 025 Музичне мистецтво. Прикарпатський національний університет імені Василя Стефаника: Івано-Франківськ, 2023. 316 с.

Дутчак В. Г., Кубік О. С. Специфіка розвитку бандурного ансамблевого мистецтва в середовищі української діаспори ХХ – початку ХХІ століття. *KELM (Knowledge, Education, Law, Management)*. № 2(38), 2021_Vol. 1. DOI <https://doi.org/10.51647/kelm.2021.2.1.12>

practice of involving Shevchenko's music in the repertoire of diaspora bandura players, its representation in performance and recording remains an urgent issue.

An important basis for the research is the *music and sound sources* – editions and manuscripts of Shevchenko's works for bandura, as well as sound recordings (records, cassettes, reels, CDs) that attest to the activity of this direction in the work of diaspora artists. Unfortunately, there is still no complete catalog of Shevchenko's sound recordings by bandura players in Ukraine and the diaspora, and many recordings from analog media are still not digitalised and thus inaccessible to researchers and listeners²³.

1. Taras Shevchenko and Ukrainian kobzar art

Taras Shevchenko's work has always been closely connected with kobzar art. This was manifested in the specific use of images of folk singers – kobzars, bandura players, lyre players – in many of the poet's works, and in the power of his influence, the accessibility of his poetry to the common people, which generally corresponds to the nature of kobzars' performing arts. According to some memoirs and studies, Shevchenko owned musical instruments, including a bandura and a guitar, which is why his poetry is so song-like²⁴. And it is not for nothing that Shevchenko is called Kobzar, his work is in tune with the traditional epic themes of the repertoire of folk singers: sympathy for the plight of his people, hatred of their oppressors, a call to struggle, lyrical, humorous, and satirical motifs. Shevchenko himself was personally acquainted with many kobzars, such as Ostap Veresai, and helped him financially and recorded his repertoire.

The image of the kobzar-bandura player is present in many of Shevchenko's works (poems and poems), such as «Perebendia», «Haidamaky», «Kateryna», «Tarasova Nich», «Maryana-chernytsia», «Nevolnyk («Slipyi»)», the drama «Nazar Stodolya», and others. He put traditional folk songs in the mouths of folk singers – dumas, historical songs, epic moralizing stories, humorous, satirical songs, which gives grounds to assert that the poet had a deep knowledge of the repertoire and performance style of kobzars and lyre players, the sphere of use of folk instruments²⁵. In

²³ Дутчак В., Черепанин М. Оцифрування національної аудіо-музичної спадщини з архіву Українського Вільного Університету (Мюнхен, Німеччина): історія, сучасність, перспективи. Digital transformations in culture : Scientific monograph. Riga, Latvia: «Baltija Publishing», 2023. С. 200–203.

²⁴ Дутчак В. Тарас Шевченко і мистецтво кобзарів-бандуристів. Історія і сучасність. Вісник Прикарпатського університету ім. В. Стефаніка. Мистецтвознавство. Випуск VIII. Івано-Франківськ: Плай, 2005. С. 170.

²⁵ Людкевич С. Про основу і значення співності в поезії Шевченка. Дослідження, статті, рецензії, виступи. / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 218.

particular, in «Perebendia» the poet mentions a significant number of works of the kobza repertoire, representing various song genres (Cossack songs – «Oj, ne schumy, luzhe», «Pro Savu Chaloho», humorous songs – «Oj, ne khody, Hrytsiu», «Pro Serbyna»), religious and moralizing songs («Pro Lazaria»), and dance instrumental genres (vesnianka, horlytsia), etc. Ivan Franko wrote: «Shevchenko’s vivid impressions of kobzars and kobzar songs must have been very strong and numerous, when, after a ten-year separation from Ukraine (from 1829 to 1839), he, speaking in the literary field, almost every step of the way draws images of kobzars... In the typical figure of the kobzar Perebendia (he) reveals to us in a large part his own then thoughts about the singing fate and singing purpose among the people»²⁶. And he emphasized: «Raising sincere, human feelings in your countrymen, ennobling their hearts and thoughts, preserving memories of the past and passing on the good and bright achievements of that past to new generations – this is the content of that service, this is the activity of the kobzar, the folk singer, whom Shevchenko painted for us in Perebendia and whom he obviously wanted to become for his people at that time»²⁷.

The texts of songs and dumas of kobzars-heroes of Shevchenko’s works were not quoted by the author, but were stylized, created in a manner close to folk works. For example, in the poem «Nevolnyk» («Slipyi»), a separate insertion in the poetic text is a «Duma» put into the mouth of the protagonist Stepan. It is written in the character of the so-called slave dumas, the oldest layer of folk art genres. In particular, certain analogies can be seen in the comparison with the dumas «Nevolnytsky plach» («Slave Lament») and «About the Storm on the Black Sea» («Pro Oleksiya Popovycha»). The stylization is evident in the rhythmic and astrophysical structure of the text, as well as in the content and epic manner of expression. This work became the basis for many original pieces in the repertoire of bandura players (F. Hlushko, A. Holub). It is significant that the poet called his first collection of works «Kobzar», emphasizing the closeness of its content to the repertoire of folk music. Shevchenko himself sometimes used the literary pseudonym «Kobzar Darmohrai» (for the works «Kniazna» and the story «A Walk with Pleasure and Not Without Morals»).

In Shevchenko’s texts, we find many paraphrased folklore lines that testify to the poet’s deep knowledge of folk sources. He mentions this himself: «...Homer has nothing like our historical dumas-epics, such as the dumas ‘Ivan Konovchenko’, ‘Savva Chaly’, ‘Alexei Popovich Piryatinsky’, or ‘The

²⁶ Франко І. Передне слово (До «Перебєнді» Т. Шевченка). *Світова велич Шевченка: Збірник матеріалів про творчість Т. Шевченка*. Т. 1. Т. Шевченко у вітчизняному дожовтневому літературознавстві. Київ: Державне видавництво художньої літератури, 1964. с. 227.

²⁷ Ibid. с. 226.

Escape of the Three Brothers from Azov', or 'Samiylo Kishka'... And they are all so sublimely simple and beautiful...»²⁸. Parts of the chronicle «Slovo o polku Ihorevim» were also reflected in Shevchenko's works, in particular «Yaroslavna's Plach», which later received their bandura embodiment in the works of F. Kucherenko, V. Kaminsky, and others. The images of kobzars and lyre players are also reflected in Shevchenko's artistic heritage, although less so than in his literary one. For example, he made sepia paintings for his poem «Slipyi» («Nevolnyk») in 1843, sketches for «Cossack Banquet» (1838), and drew sketches from life, from folk life.

The poet's closeness to the feelings of the common people, to their history and future aspirations became the primary basis for the embodiment of his poetry in music, even before professional arrangements by composers. Shevchenko's Kobzar sketches are modified from scenes in the style of folk paintings «Cossack Mamai». According to Nina Koroliuk's research, «the authors of the first songs based on Shevchenko's poems were unknown lyre players, kobzars, and peasants. They sang their songs with the texts of the great Kobzar to existing melodies of folk songs, and composed songs that continued their life as folk songs»²⁹.

The image of the wandering kobzar in Shevchenko's poetry is associated with history (the Hetmanate), religiosity (appeal to God, the sacredness of existence between earth and heaven). It is no coincidence that kobzars in Shevchenko's poetry are blind performers: «A blind hermit is alienated from people, because it is in isolation that they find and acquire the truth»³⁰. Blind kobzars brought to the rest of us an understanding of the inner, «reverse side of things,» and brought awareness of national identity and the need to renew Ukrainian life.

Shevchenko's kobzar motifs reproduce typical archetypes of Ukrainian psychology. As Lesia Generaliuk notes, «They are iconic, a kind of imprint of the poet's soul and, at the same time, the soul of the people. They concentrate the key parameters of the Ukrainian mentality and the cause-and-effect relationship that shapes the existence of the nation and the individual»³¹. And further: «Shevchenko's 'Cassandra-like' interpretation of the theme of the unseeing kobzar who sings and cries at crowded crossroads, where he, regardless of the presence/absence of listeners, is always disconnected from the world of people, because it is not really he who does not see – no one sees

²⁸ Т. Шевченко. Повне зібрання творів. Київ, 1927. Т.4. С.310–311.

²⁹ Королюк Н. Полум'яне слово Шевченка в музиці. Хорова творчість українських композиторів. Київ: Видавництво ім. Олени Теліги, 1995. С. 28.

³⁰ Мойсеїв І. Космос Тараса Шевченка: поезія, проза, образотворчість, Київ: «УкрСІЧ», 2009. С. 104.

³¹ Генералюк Л. Універсалізм Шевченка: Взаємодія літератури і мистецтва. К.: Наукова думка, 2008. с. 347–348.

him, the true one, no one sees the immensity, the space in which his soul is open – can be called a hypotypos, the materialization of the author's own self image»³². The researcher also notes the dual semantic content of the concept-symbol of kobzars' blindness. «In the first case, the metaphysical vision of the Ukrainian world by kobzars, lyre singers with a physical disability, especially tragic for a poet-painter whose eye was the main tool for exploring the world, symbolizes liberation from society and wisdom. In the second, the spiritual blindness of physically healthy fellow countrymen («blind people») [...], which is comparable to the flaw of dumbness-obedience, silence, [...], is the worst tragedy of the slave people. Blind kobzars, the keepers of ethnic memory, who see with their inner vision, can show the way for slaves to «see» with words and thoughts»³³.

Many of Shevchenko's poems became popular during his lifetime and were given musical life. And since professional composers turned to the poetry of Kobzar, a separate layer of Ukrainian music has emerged – musical Shevchenkiana, which impresses with its variety of genres and inexhaustible images.

Many of Shevchenko's poetic compositions became not only folk songs, but also firmly established in the kobza repertoire. An analysis of recordings of kobza repertoire from the first half of the twentieth century shows that they not only performed songs based on the poet's words («Nema hirsche, yak v nevoli», «Zore moya, vechirniaya», «Oj, try schliachy schyrokii», «Ne zhenysia na bahatii», «Homonila Ukraina», «Biut porohy», «Teche voda v synie more», «Banduryste, orle syzyi», «Mynaiut dni, mynaiut nochi», «V chystim poli, ponad richkoiu», «Hei ne piutsia pyva, medy», «Nashcho meni zhenytysia» and others), but they often composed their own melodies (for example, Volodymyr Perepelyuk's «Teche voda v synie more» and «Za dumoiu duma»).

Terentiy Parkhomenko («Ziishov misiats, ziishov yasnyi»), Yevhen Movchan, Fedir Kushnerik («Spodivalysia Shevchenka»), Volodymyr Perepelyuk («Slava, slava, Kobzarevi»), Pavlo Nosach («Shumyt hai, hude dibrova») and others also composed their own songs about Shevchenko.

That is why many of Shevchenko's poetic compositions became not only folk songs, but also firmly established in the kobza repertoire. For the performance of Shevchenko's works, including by kobzars-bandura players, a deep knowledge of folklore is important and necessary. Stanislav Liudkevych noted: «...Whoever wants to understand, feel, and interpret Shevchenko must, of course, understand and feel the sphere from which

³² Ibid.

³³ Ibid.

Shevchenko's poetry emerged. Without understanding Ukrainian folk songs, there is no discussion about understanding and interpreting Shevchenko»³⁴.

Even in the XXth century, bandura players constantly refer to Shevchenko's poetry, putting their own musical interpretation into it, emphasizing the relevance of its sound. Among the many themes of Shevchenko's poetry, the historical and lyrical-dramatic ones are the most popular in the kobza repertoire. Later, in the process of feminization of bandura art, lyrical and humorous themes were gradually introduced.

2. Taras Shevchenko in the Bandura Art of the Diaspora: Performance Aspects of Functioning

It is no coincidence that Taras Shevchenko's work is associated with the processes of national self-identification, understanding and awareness of one's own belonging to Ukrainian culture. That is why Shevchenko's poetry has received a special meaning in musical interpretation from the mouths of representatives of the Ukrainian emigration and the Ukrainian diaspora.

The name of Shevchenko is also associated with the activities of many soloists and musical groups of Ukrainians abroad, including the Taras Shevchenko Ukrainian Bandurist Chorus (Detroit, USA). A separate «missionary role» of the Bandura Choir dates back to 1941, when it resumed its work in Nazi-occupied Kyiv and chose the name of Taras Shevchenko.

Kobzar's name became a symbol of the Capella, and his ideas became the leading national postulates for performers. The repertoire of the ensemble is changing dramatically. It includes patriotic works previously banned by Soviet censorship, including Shevchenko's «Vstaie khmara z-za lymanu», «Zapovit», and others. The first of these works was composed by its founder Vasyl Yemets for the chapel that was founded in 1918 in Kyiv during the Hetmanate of Pavlo Skoropadsky³⁵.

Hryhoriy Kytasty, the chapel's director for many years, has created many interesting compositions, including his own suite «Hrai, kobzariu» («Play, Kobzar») and numerous arrangements of folk songs based on Shevchenko's lyrics. «Hrai, kobzariu» is a kind of vocal and instrumental suite of three parts, based on the author's music and folk instrumental dance melodies. The work depicts a picture of a Cossack vacation between military events, when festivities, fun, and dancing came first, which reflects the cheerful, merry character of the Cossacks. The extreme sections of the composition are upbeat,

³⁴ Людкевич. С. Про композиції до поезій Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С.239.

³⁵ Дугчак В. Капела бандуристів імені Тараса Шевченка: синтез бандурної та хорової творчості. *Synergetic paradigm of Ukrainian choral culture: Collective monograph.* Riga, Latvia: «Baltija Publishing», 2021. С. 35. DOI <https://doi.org/10.30525/978-9934-26-035-3-2>

dynamically intense – set out by the choir and bandura accompaniment tutti contrast with the through middle section, which begins with instrumental dances (hopak, metelytsia), later turns into a vocal and choral modification of the dance, and before the reprise unites both melodic lines (dances and choir). The composition as a whole is extremely sound-imaginative, containing a spectacularly theatrical character. This is manifested in the individual shouts of the chorus, in the rhythmic contrasts of individual parts, and in the imitations of melodic lines³⁶.

The Taras Shevchenko Ukrainian Bandurist Chorus played a unifying role for Ukrainian communities scattered around the world, stimulating the development of professional music in exile at a professional level, representing Ukrainian national culture with dignity, as evidenced by numerous reviews by musicologists in many magazines who wrote about bandura players as performers of «not so much songs, music and art as feeling, inspiration and truth», performers of «an old mystery ritual filled with the sounds of song and the sounds of strings»³⁷.

The chapel was the first to bring back from oblivion the works of Hnat Khotkevych set to the poet's words. The director of the Taras Shevchenko Ukrainian Bandurist Chorus, Volodymyr Kolesnyk, who headed it in 1984–1996, directed all his efforts to ensure that the chapel members mastered all the subtleties of the Kharkiv way of playing, which were described in detail by Khotkevych and used in his artistic heritage. Khotkevych's masterpieces, such as «Baida», «Buria na Chornomu mori», and «Zapovit», were organically incorporated into the repertoire of the chapel. In the first tour of the Taras Shevchenko Bandura Choir in their historical homeland in 1991 (under the symbolic title «We are with you again, Ukraine»), they performed for Ukrainian audiences for the first time³⁸.

H. Hotkevych's work on Taras Shevchenko's poem «Zapovit» is marked by originality, which remains unchanged in the repertoire of the Taras Shevchenko Ukrainian Bandurist Chorus and is included in the concert programs of the ensemble. The work is based on Hladkyi's famous melody to «Zapovit». However, the composer significantly supplemented it with choral polyphony in a variation-dynamic form. Textural complications can be observed both in the choral presentation and in the bandura accompaniment.

It is important that a separate collection of the educational commission of the Society of Ukrainian Bandura Players in 1987 is entirely devoted to

³⁶ Дутчак В. Бандурне мистецтво українського зарубіжжя: монографія. Івано-Франківськ: Фоліант, 2013. С. 264–265.

³⁷ Самчук У. Живі струни. Бандура і бандуристи. Детройт, США, 1976. С. 335.

³⁸ Дутчак В. Капела бандуристів імені Тараса Шевченка: синтез бандурної та хорової творчості. Synergetic paradigm of Ukrainian choral culture: Collective monograph. Riga, Latvia: «Baltija Publishing», 2021. С. 38. DOI <https://doi.org/10.30525/978-9934-26-035-3-2>

Shevchenko's themes³⁹. It includes compositions by K. Stetsenko, P. Demutsky, V. Zarembo, L. Revutsky, Y. Stepovy, A. Kos-Anatolsky, A. Filipenko, as well as arrangements by bandura players V. Yemets, H. Kytasty, M. Deichakivsky, and others. The pieces are designed for female, male, and mixed ensembles. The texture of the accompaniment is simple, complementing or shading the vocal parts

Shevchenko's themes have become an integral part of the repertoire of the Girls' Bandura Chapel (Detroit, USA) under the direction of Petro Potapenko («U titei Kateryny, music by M. Lysenko, «U peretyku khodyla», music by M. Fedoriv) and the ensemble «Homin Stepiv» School of Kobzar Art (New York, USA) under the direction of Julian Kytasty⁴⁰.

Solo Shevchenko's music has also found its rightful place in the repertoire of Ukrainian singers abroad. Among them is bandura player *Volodymyr Lutsiv* (London, UK). In his musical preferences, V. Lutsiv relied on the classical-academic style, which he skillfully combined with national musical traditions. In the compositions that V. Lutsiv performed accompanied by the bandura, he paid special attention to the traditional kobza repertoire – ancient dumas and historical songs, psalms. To diversify his concert programs, he performed various Ukrainian folk songs, made translations of foreign language songs for bandura, i.e. he presented a wide genre palette in his repertoire, which can be considered typical for a concert bandura singer. Shevchenkiana by V. Luciv is represented by Duma «Nevolnyk» (music by A. Holub), «Vstaie khmara z-za lymanu» (music by V. Yemets), «Banduryste, orle syzyi» (folk music), «Dumy moi» (folk music), «Hetmany» (music by M. Lysenko), and others⁴¹.

Volodymyr Mota (Montreal, Canada) is also the author of arrangements for bandura. His compositional and performing works include: «Nad richkoiu v chystim poli» (folk melody), «Reve ta stohne Dnibr shyrokyi» (melody by D. Kryzhanivsky), *Viter viie, povivaie* (folk melody, after Z. Shtokalko), and others.

In 1991, in Toronto, Canada, the famous bandura player and researcher Viktor Mishalow founded and headed the Canadian Bandura Chapel. The Canadian Bandura Chapel is an artistic collective that unites the choral sound of about 40 singers accompanied by 17 banduras. The repertoire of the chapel, based on the traditions of Ukrainian kobzars, includes epic Cossack songs, psalms, cantos, humorous pieces, and contemporary compositions. The repertoire of the ensemble and its audio CDs («Canadian Bandurist Capella»,

³⁹ Збірка нот на бандуру. В.14. Твори на шевченківський концерт / Упорядники І. Завадівська та І. Махлай. В.14. США: ТУБ, 1987. 43 с.

⁴⁰ Під срібний дзвін бандур: З репертуару Капели бандуристів ім. Т. Шевченка та Дівочої капели бандуристок м. Детройт (США). Київ: Музична Україна, 1993. 214 с.

⁴¹ Луців В. Від Бистриці до Темзи: Спогади, документи, публікації, листи. Львів: Дівосвіт, 1999. 608 с.

2004, «Play Kobzar», 2008) include numerous Shevchenko's works, including «Hrai, kobzariu» («Play, Kobzar») (by H. Kytasty), «Banduryste, orle syzyi» (arranged by Y. Orlov), «Reve ta stohne Dnibr shyrokyi» (arranged by H. Kytasty), «Vstaiie khmara» (by V. Yemets). In April 2010, the chapel performed for the first time with a large thematic program «Slovo Tarasa» («The Word of Taras») in Toronto.

Today, the Canadian Bandura Chapel under the direction of V. Turyanyn and P. Fondera is actively performing this program in many cities across Canada to mark the 210th anniversary of Taras Shevchenko's birth.

It is also worth mentioning that Shevchenko's poetry inspired diaspora composer Yuriy Oliynyk (1931–2021) to write a reflection «Do Shevchenka: Duma ppo chopnobylyske selo» (based on the words of O. Hai-Holovko).

3. Shevchenkiana in bandura recordings of the Ukrainian diaspora

The recording of the kobza дума repertoire on a phonograph by well-known researchers Yevheniia Linova, Filaret Kolesa, Lesia Ukrainka, Klyment Kvitka, and Opanas Slastion in the early twentieth century from kobzars and lyre players of the Kharkiv and Poltava regions historically marked a new stage in music folklore and Ukrainian discography. The recordings (and later its improved forms) reflected the level of the performers' playing technique, the tuning and range of their instruments, the harmonic ratio of the vocal part and the accompaniment, and the special emotional content of kobza pieces. Subsequent recordings by bandura players mainly presented various forms of collective (ensemble, chapel) performance, as well as soloists, reflecting the improvement of the bandura, the development of instrumental playing, vocal skills, and feminization trends in bandura art.

For representatives of the Ukrainian diaspora, the field of sound recordings has become a separate page of artistic achievements, a peculiar form of representation of performing achievements recorded by technical means. A well-known researcher in this field Stepan Maksymiuk notes that recording activity is «one of the most notable cultural achievements of the Ukrainian community in the diaspora, which is growing not only quantitatively but also qualitatively,» and that recordings «leave a certain imprint on our emigration, leave traces of our growth, and mark our contribution to the all-Ukrainian spiritual treasury»⁴².

Among the many performing arts reflected in sound recordings, bandura art abroad is an important area, as it preserves for posterity the peculiarities of the functioning of various forms of bands and soloists, their instruments and repertoire, the level of technical playing and vocal skills, the popularity of

⁴² Максимюк С. З історії українського звукозапису та дискографії. Львів–Вашингтон: Видавництво Українського Католицького університету, 2003. С. 67.

certain genres, composers, individual pieces, etc. As Oleksandr Koshyts noted, sound recordings reflected «the need to combine business interests with musical and cultural interests, to provide records (recordings) not only interesting and valuable from the cultural and musical point of view, but also able to satisfy an average buyer»⁴³.

Catalogs of sound recordings, including bandura recordings, are in fact a separate branch of source studies – a discography, a kind of music and performance bibliography, and literature. «Someday, as a cultural nation, we will have to publish such catalogs, because it will show our national maturity and ability to honor the achievements of past generations,» emphasized S. Maksymiuk⁴⁴. The sound recordings of bandura players reflect the dynamics of development of both general technologies for preserving and reproducing performance achievements and artistic achievements in different periods of development, professional growth, in particular the quality of playing and singing techniques, specifics of instruments, dominance of playing genres, repertoire priorities⁴⁵.

The development of diaspora bandura performance on the example of sound recordings can be analytically traced at several levels: *historical stages*; *genre* – instrumental or vocal-instrumental (arranged and combined); *form* – solo (male, female) and ensemble (homogeneous, mixed); *instrumentation* – diatonic, chromatic; *instrumental timbre* (homogeneous bandura or in a combination of timbres); *repertoire* – authentic folklore and its reconstruction (dumas, historical songs), spiritual genres (cantos, psalms), academic folk-instrumental music (author's, including arrangements of folk songs), including arrangements of folk songs); *style of performance* – authentic traditional, professional academic, folklore-amateur, avant-garde⁴⁶.

In the dynamics of bandura recordings, we can distinguish two historical periods: ethnographic research and commercial (as intended). While the former was aimed at preserving authentic ethnic samples of the Ukrainian epic, the latter includes «recordings made for the purpose of their replication and sale, i.e. commercial in nature», although not without scientific and artistic value⁴⁷. It should be noted that the discography usually contains significant information (material selection criteria, certification of authentic performers, geographical areas, genres), reflects both the form of performance, thematic orientation, and the temporal social and artistic and

⁴³ Ibid.C. 57.

⁴⁴ Ibid. C. 71.

⁴⁵ Dutchak V. Sound recording dynamics in Bandura Art of Ukrainian Diaspora in the XX – the beginning of XXI centuries. *Culture and arts in the educational process of the modernity*: collective monograph. P. 19–20.

⁴⁶ Ibid. P.18.

⁴⁷Ibid. C. 21.

aesthetic cross-section of listening requests (for which sometimes a «selection of commercially «nostalgic» repertoire» was made)⁴⁸.

In recent decades, video recording of concerts, presentations, and media materials has become a significant addition to sound recordings. It is the development of information technology that has allowed not only sound recording, but also video recording to become a popular and accessible form of familiarization with the performance models formed in bandura art.

An analysis of the dynamics of sound recordings and videos by bandura players of the Ukrainian diaspora during the twentieth and early twenty-first centuries allows us to define them as a kind of mirror of the spread of forms and genres of performance: male, female, mixed; solo – vocal-instrumental or instrumental; ensemble – chamber (duets, trios, quartets) and large forms (chapels); accompanying (combined). The priority genres of bandura recording were and still are solo epic works (dumas, historical songs), spiritual repertoire of calendar and ritualistic (carols and shchedrivky), liturgical and paraliturgical (psalms, cantos, pious songs) nature, various folk songs (patriotic, heroic, lyrical, humorous, satirical, etc.), Shevchenko's songs, author's vocal and instrumental works (including large-scale forms).

Shevchenkiana in the repertoire of bandura players has always been an integral (along with the epic, folk song) and relevant (ideological, socio-political, patriotic) component. Shevchenko's word embodied national self-identification, understanding and awareness of one's own ethnicity. That is why Taras Shevchenko's poetry received its special content in the musical interpretation by representatives of the Ukrainian emigration, the Ukrainian diaspora, including bandura players.

One of the first to record Shevchenkiana on bandura was *Mykhailo Teliha* (1900-1942), an engineer and bandura player who, after the Czechoslovakian period of his career (1923-1929), continued his concert activity in Poland (Warsaw, Krakow) until 1941, contained 7 pieces («Zaporozhskiy marsh», «Hei, vydno selo», «Oi, lita orel», «Oi ne khody, Hrytsiu», «Vyklyk» («Nich yaka, misiachna»), «Tarasova nich», «Oi na hori vohon horyty»). Among these works, we note Shevchenko's compositions «Maksym Zalizniak» («Lita orel») і «Tarasova nich» («Vstaie khmara z-za lymanu»).

Volodymyr Mota (b. 1927) is a bandura singer (Montreal, Canada), author of arrangements and arrangements for the bandura. According to the performer, «the main wealth is in the songs, in their words... Of course, I like to perform songs based on Shevchenko's words»⁴⁹. The bandura player uses

⁴⁸ Клименко І. Дискографія української автентичної етномузики: проблеми першопрохідця. *Вісник Львівського ун-ту. Серія Філологія*. В. 43. Львів, 2010. С. 280.

⁴⁹ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. С. 305.

a Kyiv-type instrument, without a system for switching tones, inlaid with an image of Taras Shevchenko. His performance is characterized by a noble, balanced expressive manner, which is achieved thanks to the deep velvety timbre of the bass, excellent diction and articulation, professional vocal school and many years of concert experience. The performing work of the bandura singer is recorded on two CDs: «Banduryst» (2006) and «Works of Taras Shevchenko in Songs» (2011), dedicated to the 150th anniversary of Taras Shevchenko's death.

«Banduryst»-CD contains several Shevchenko's pieces («Reve ta stohne Dnibr shyrokyi», «Nad richkoiu v chystim poli», «Viter viie, povivaie»), and the Shevchenko album covers the poet's famous poems that have been the subject of musical arrangements by Ukrainian composers and folk artists. These are, in particular, the compositions «Zapovit» and «Vstaie khmara z-za lymanu» by K. Stetsenko, «Reve ta stohne Dnibr shyrokyi» by D. Kryzhanivsky, «Try shliakhy» by Y. Stepovy, "Iest na sviti dolia» by A. Kos-Anatolsky, «Homonila Ukraina» by O. Tarnavska, as well as melodies of folk songs arranged by the performer (««Zore moia vechirniaia», «Plavai, plavai, lebedonko», «Na rozputti kobzar sydyt», «Viter viie, povivaie», «Teche voda v synie more», «Dumy moi», etc.). V. Mota offers his own interpretation of Shevchenko's texts through the prism of music, sometimes an original interpretation of well-known melodies, bringing individual features to the reproduction of tempo, agogic, dynamic, and articulation markings. The singer also uses traditional kobza recitative episodes, emphasizing that the word has always been dominant in kobzars compared to the game⁵⁰.

Singer-bandura player *Volodymyr Lutsiv* (Great Britain) presented in his repertoire a wide genre palette that can be considered typical for a professional concert performer (duma, folk song arrangements, romance solos, instrumental compositions), that is, both works of the traditional kobza repertoire and samples of academic vocal and instrumental performance. All of Volodymyr Luciv's artistic efforts were driven by the main goal of promoting Ukrainian national culture in a foreign environment. The breadth of V. Luciv's repertoire is also evidenced by his extensive discography, which allows us to determine the improvement of his performing skills throughout his career, as well as his collaboration with the leading musicians of his time.

In 2009, the artist's anniversary CD set was released – a three-disc collection of his best works. It is based on recordings from different years, released on records and now digitally digitized (55 pieces). The re-recorded CD «Ukrainian Folk Songs and Dumas» by V. Luciv includes samples of the ancient epic repertoire: «Na smert kozaka-bandurysta» (an ancient duma,

⁵⁰ Ibid.

transmitted by kobzar H. Nazarenko), «Buria na Chornomu mori» (an ancient дума, transmitted by kobzar H. Nazarenko). Shevchenkiana in the works of V. Luciv is represented by «Vstaie khmara z-za lymanu» (music by V. Yemets), «Banduryste, orle syzyi» (folk music), «Dumy moi» (folk music), and дума «Nevolnyk» (lyrics by T. Shevchenko, music by A. Holub). The bandura player performed these works on a Kharkiv-type instrument with an individual system of switching tones (made by the English master W. Glad). V. Luciv's performing style is characterized, on the one hand, by individual searches caused by the specificity of the tenor singer's timbre, and, on the other hand, by a stylistic synthesis of folk-authentic principles and academic professional art, which became typical for bandura art of the second half of the twentieth century both in Ukraine and among Ukrainians abroad⁵¹.

In the 1970s, a bandura player from Germany, *Bohdan Sharko*, also made a number of audio recordings: his two short-lived albums *Songs with Bandura* and *Ukrainian Religious Songs* (accompanied by an organ) were released. The first of them included the works «Vstaie khmara z-za lymanu», «Duma pro Morozenka», «Povii, vitre, na Vkraïnu», and «Chornyi kolor», the first of which was based on a poem by Taras Shevchenko⁵².

Works based on Taras Shevchenko's poems were recorded by foreign soloists – Petro Honcharenko (USA) – «Teche voda v synie more» (cassette «Petro Honcharenko – bandura player», 1996), P. Borys and L. Bura – soloists of the ensemble «Barvinok» (Canada) – «Sadok vyshnevyyi», «Vstaie khmara z-za lymanu», «Hamaliia» (records of the ensemble «Barvinok, 1982, 1984), Roman Levytskyi (USA) – «Sadok vyshnevyyi», «Hetmany» (sound archive of the performer, 2000)⁵³.

The Taras Shevchenko Bandurist Chorus (USA) remains one of the brightest representatives of Shevchenko's music in bandura repertoire and recordings. In 2018, the Taras Shevchenko Ukrainian Bandurist Chorus celebrated its 100th anniversary, counting down from the founding of the First Bandura Capella under the direction of Vasyl Yemets (Kyiv, 1918), which it considers its creative heirs. As part of the International Bandura Forum, held on October 19-22, 2018, with the support of the Ukrainian Cultural Foundation, the Taras Shevchenko Chorus held a series of concerts in its historical homeland on the occasion of its centennial. At the concerts, the choir under the direction of Oleh Makhlai presented a new audio CD «Brothers! Let us live!» (Application). These are the words from the text of Taras Shevchenko's famous poem «Hamalia». And it is very symbolic that the CD includes only works based on the poems of the great Kobzar. Shevchenkiana

⁵¹ Ibid. C. 301.

⁵² Ibid. C. 305.

⁵³ Ibid. C. 429, 438.

has always been an integral (along with the epic, folk song) and relevant (ideological, socio-political, patriotic) component in the repertoire of the Kapella bandura players. Shevchenko's word personified national self-identification, understanding and awareness of one's own ethnicity.

It is no coincidence that one of the most famous works of the Capella based on Taras Shevchenko's poetry is the composition «Hrai, kobzariu» («Play, Kobzar») to the music of its longtime director H. Kytasty. That is why Taras Shevchenko's poetry has received a special meaning in the new musical interpretation by bandura players of the band named after him.

The audio CD includes 13 of the most striking Shevchenko pieces in the repertoire of the chapel, composed by composers of the nineteenth and twentieth centuries: ««Nash otaman Hamaliia» (M. Lysenko), two songs about Maksym Zalizniak – «Oj lita orel» and «Maksym kozak Zalizniak» (K. Stetsenko), «Berestechko» – «Oi, choho ty pochornilo zeleneie pole?» (O. Makhlai), «Zapovit» (K. Stetsenko), «Na vysokii duzhe kruchi» (lyrics and music by I. Kuchuhura-Kucherenko, arranged by O. Makhlai), «Sontse hriie» (P. Potapenko), «Oi, hop, taky-tak!» (M. Verykivsky), «Ne dyvuitesia divchata» (M. Lysenko), «Dumy moi, dumy moi, vy moi yedyni» (L. Revutsky), ««Dumy moi, dumy moi, lykho meni z vamy» (O. Minkivsky), an excerpt from the poem «Hamaliia» (recitation by A. Kytasty), «U turkeni po tim botsi» (M. Lysenko), «Banduryste, orle syzyi» (mel. by Y. Orlov, arranged by O. Makhlai)⁵⁴.

The list of works alone reveals very significant trends in the artistic activity of the ensemble and its director O. Makhlai. The disc contains works of complex choral and instrumental technique, which have a distinct national and academic character. Among them are compositions by the founders of the Ukrainian composing school – M. Lysenko and K. Stetsenko, their followers – M. Verykivsky and L. Revutsky, and the leaders of the collective – P. Potapenko and O. Makhlai. The connection with the ancient kobza traditions is represented by the author's song about Shevchenko by Kharkiv kobzar I. Kuchuhura-Kucherenko, and with his brothers from mainland Ukraine – by the work of the long-time director of the G. Mayboroda Chapel – O. Minkivsky. The combination of pieces based on poems by the same poet created a kind of literary and musical dynamic composition. The chapel performed its next CD on banduras of the Kharkiv (Poltava) type, attesting to the unique preservation of this instrument and the techniques of playing it, described by H. Hotkevych, in the diaspora.

⁵⁴ Дутчак В. Дискографія Капели бандуристів імені Тараса Шевченка Північної Америки. *Вісник Київського національного університету культури і мистецтв. Серія: Музичне мистецтво*, 2 (2). К., 2019. С. 179–180.

The ensemble approached the performance of Shevchenko's repertoire with great responsibility, presenting the harmony of vocal and choral and instrumental components, harmonious unison and balance of male voices. It is also worth emphasizing the extremely high emotional pathos and inspiration in the performance of the pieces, bright dynamics and expressiveness of the text (diction). In general, the new audio CD of the choir, timed to its anniversary, once again testified to the professional level of the choir, its high civic and patriotic mission⁵⁵.

The Bandura Chorus of Canada released its first CD in 2004, and in 2009 the second CD, entitled: «Play to the Kobzar». If the first CD presents the level of formation of the ensemble, repertoire searches, the second reflects a clear formation of its own creative face and performance style. Thus, the first disk presents some pieces of the ensemble repertoire, which were often performed by bandura groups in the diaspora and Ukraine: «Oj, u luzi chervona kalyna» (arranged by B. Kudryk and H. Kytasty), «Ikhav strilets na vijnonku» (music by M. Haivoronsky, arranged by H. Kytasty), «Vstaie khmara» (by V. Yemets on the words of Taras Shevchenko), popular Ukrainian songs arranged by M. Hvoz, H. Vereta, and A. Bobyr. The CD «Play, Kobzar» includes pieces arranged by the director of the collective V. Mishalow (Ukrainian songs «Rozpriahaite, khloptsi, koni», «Vziav by ya banduru», author's pieces «Reve ta stohne Dnibr shyrokyi», «Karmaliuk»), pieces by the famous Ukrainian composer of the diaspora A. Hnatyshyn («Kolomyika»), H. Kytasty – the long-time director of the Taras Shevchenko Bandura Chapel («Hrai, Kobzariu», «Hey, vydno selo»), D. Pika – a member of the Poltava Bandura Chapel («Ukrainian Tropak», «Dzhyhune»), and V. Mishalow's own compositions («Mazepa») and others. The soloist of the CD «Play, Kobzar» is Pavlo Hunka, a bass-baritone of world fame. At the present stage, it is planned to release the third CD, which will be titled «Slovo Tarasa»⁵⁶.

It is worth noting the popularity of the piece «Vstaie khmara» with lyrics by Taras Shevchenko and music by V. Yemets («Tarasova Nich»), which was included in the repertoire of numerous bandura ensembles, including the quartet «Kobzarske Bratstvo» (Great Britain), recorded on a 1985 disc; the ensemble «Homin Stepiv» School of Kobzar Art of New York (USA) under the direction of Y. Kytasty, recorded on a 1983 disc. The ensemble's disc also includes «Sontse hriie» and «Zore moia, vechirniaia».

A wide range of Shevchenko's repertoire is presented in the recordings of the «*Bandura*» ensemble (Przemysł, Poland) under the direction of Olha

⁵⁵ Ibid.

⁵⁶ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. С.301.

Popovych. These are, in particular, arrangements of the folk song «Po dibrovi viter viie», the author's composition by O. Nezovybatko «U peretyku khodyla» (the album «Bandura – echo stepów Ukrainy», 1986), and «Vstaiе khmara» by V. Yemets (the album «Z dalekoho kraiu» – «From a Distant Land», 1999). It is noteworthy that the first disk was recorded in the spring of 1986 during a concert of bandura ensembles and soloists from Poland at a concert in the Krakow Philharmonic dedicated to Taras Shevchenko. The Bandura Ensemble performed alongside soloist A. Sivitska-Khraniuk and the Gdańsk Bandura Ensemble under the direction of Olha Gbur.

The «Bandura» Ensemble also participated in accredited kobza courses at the Ukrainian Free University, which were organized with the assistance of the UVU Foundation and its chairman, Professor Petro Goy (USA), in Munich, Germany, in 1984-1990. The courses were aimed at participants of all ages from Sweden, Holland, France, England, Belgium, Poland, and Germany. On July 21, 1989, a concert «Ukrainian Song» was held in Munich on the occasion of the First Congress of the Society of Ukrainian Bandura Players of Europe and the course «Ukrainian Folk Music and Bandura» at the Ukrainian Free University. The concert was attended by bandura ensembles from Poland – the Bandura Ensemble from Przemyśl (director Olha Levchyshyn-Popovych) and the Bandura Ensemble from Gdansk (director Olha Gbur)⁵⁷.

Olha Popovych, née Levchyshyn (born 1961) is a singer, bandura player, and musicologist. She graduated from the vocal faculty of the Krakow Academy of Music. The «Bandura» Ensemble, founded in 1978 by Volodymyr Paitash, was later led by Olha Popovych. She set the goal of highly professional growth of the ensemble (6 members), which allowed them to present their own performing art abroad since 1984 – in Germany, Italy, Belgium, Yugoslavia, Canada⁵⁸.

The 1989 concert in the hall of the Ukrainian Catholic Parish in Munich included a multi-genre program. The first part was dedicated to the 175th anniversary of Taras Shevchenko's birth, so all the pieces were performed to the poet's texts. Each of the ensembles presented both their own works and joint compositions, including «Zapovit», which opened the concert. Among the pieces were «Oi try shliakhy shyrokii» (folk music, arranged by the Gdańsk Ensemble) and «Po dibrovi viter vyie» (folk music, arranged by

⁵⁷ Дутчак В. Промоція бандурного мистецтва за кордоном на зламі 80–90-х рр. ХХ століття: (за документальними та аудіальними джерелами архіву Українського Вільного Університету). *Вісник Київського національного університету культури і мистецтв. Серія: Музичне мистецтво*, 6 (1), 2023. С. 109–110.

⁵⁸ Бобечко О., Дутчак В. Творчий портрет Ольги Попович: синергія та ідентифікація напрямів діяльності. *Musical art and linguistic thesaurus of world culture: Ukraine's experience: Scientific monograph*. Riga, Latvia: Izdevniecība «Baltija Publishing», 2023. С. 23–25.

V. Lobko), performed by the Gdańsk Ensemble. The Bandura Ensemble (Przemysl) presented Shevchenko's repertoire with their compositions «Tarasova nich» (music by V. Yemets), «Vitre buinyi» (music by B. Filts), «Cherevycky» (folk music, arranged by M. Leontovych), «U peretyku khodyla» (folk music, arranged by O. Nezovybatko), «Uchitesia, braty moi» (by A. Kos-Anatolsky). This list alone demonstrates a fairly wide and professional study of the ensemble bandura repertoire based on Taras Shevchenko's poems⁵⁹.

The second part of the concert by Polish bandura players covered Ukrainian popular vocal and instrumental repertoire, including Shevchenko's. The Bandura Ensemble from Przemysl (directed by O. Levchyshyn-Popovych) performed «Chotyry voly pasu ya» (folk song, arranged by A. Kos-Anatolsky) and «Oj kazala meni maty» (folk song, arranged by O. Levchyshyn-Popovych). Both ensembles offered the audience a joint performance of «Zaporizka pokhidna (marsh)» (music by E. Adamtsevych) and «Reve ta stohne Dnibr shyrokyi» (words by T. Shevchenko, folk music, arranged by D. Kryzhanivsky). The soloists of the concert were Olha Levchyshyn-Popovych (soprano) and Anna Khraniuk-Sivitska (instrumental).

The final concert of the fifth bandura course ended with a concert in memory of the outstanding diaspora bandura player Hryhoriy Kytasty on the 5th anniversary of his death. It was attended by all the bandura players of the course of different ages and skills. In particular, various groups of beginners performed the pieces «Ziishov misiats» and «Zore moia vechirniaia» based on Shevchenko's poems, and folk songs «Vyishly v pole kosari» and «Iak poikhav mii mylenkyi» (all arranged by Hryhoriy Kytasty). Also, H. Kytasty's own compositions and arrangements for the ensemble were performed, including the song «Hei, num striltsi sichovii» (arranged by M. Leontovych), instrumental arrangements of folk melodies and dances, folk songs based on Taras Shevchenko's poems «Vstaie khmara» (arranged by V. Yemets), «Nash otaman Hamaliia» (arranged by M. Farion). The above-mentioned bandura concerts in Munich were transcribed from the records of the Archives of the Ukrainian Free University in 2023.

CONCLUSIONS

Thus, the musical practice of kobzarism and bandura art is closely related to the work of Taras Shevchenko. His works were included in the repertoire of kobzars during the poet's lifetime and established themselves in the traditional repertoire. Later, Shevchenko's themes were organically incorporated into the academic bandura art. It is noteworthy that Shevchenko's poetry and its musical interpretation were an important part of

⁵⁹ Аудіоархів Українського Вільного Університету.

the identification processes for Ukrainian emigration, and later in general in the activities of Ukrainian centers around the world.

Shevchenkiana is an integral component of the solo and ensemble repertoire of bandura players in the Ukrainian diaspora, represented in vocal and instrumental genres of various forms, which are embodied in printed publications, performances, and sound recordings of various periods. The reliance on the traditions of kobzarism, represented in the works of bandura players abroad, allowed us to focus primarily on heroic and historical themes, in particular Cossack ones, in the works of Taras Shevchenko. Among the leading works are «"Vstaie khmara z-za lymanu» («Tarasova nich»), «Hetmany», «Hamaliia», «Reve ta stohne Dnibr shyrokyi», «Zapovit», which received both solo and collective interpretation (by ensembles and chapels). Another notable expansion of Shevchenko's themes was the appeal to lyrical and humorous directions, due to the processes of feminization in the bandura art of Ukraine and abroad. Among the lyrical and dramatic works are «Zore moia vechirniaia», «Po dibrovi viter vyie», «U peretyku khodyla», «Kateryna», and others.

Each generation of bandura players finds in Shevchenko's poetry the relevance of the themes, an inexhaustible source of images, and active impulses for composing and performing. This is evidenced by the performing and recording activities of M. Teliha, V. Luciv, B. Sharko, P. Honcharenko, and many diaspora groups, including chamber ensembles, the Taras Shevchenko Bandura Choir, the Canadian Bandura Chapel, and others.

SUMMARY

The study presents an analysis of an important thematic direction of the creativity of bandura players of the Ukrainian diaspora of the twentieth and early twenty-first centuries – Shevchenko's music, which has become not only symbolic for soloists and groups, but has also been significantly supplemented by compositional work and performing interpretations. The author notes the activities of the leading Ukrainian ensembles abroad – the Taras Shevchenko Bandura Choir (USA), the Canadian Bandura Chapel, the «Bandura» Ensemble (Poland), soloists V. Luciv and V. Mota, who not only actively popularized Kobzar's works but also left a rich discography. The priority genres and themes of Shevchenko's music recorded in music books, performance repertoire and sound recordings are identified. The author's compositions and arrangements on Taras Shevchenko's words by Hryhoriy Kytasty, Petro Potapenko, Hnat Khotkevych, etc., which are most often performed by bandura players abroad, as well as recorded in sound recordings – on records, reels, CDs, are analyzed.

Application.



CD by the Taras Shevchenko Bandura Choir, USA (2018)



Promotional materials for the concerts of the Canadian Bandura Chapel «The Word of Taras» (2024))

Література

1. Аудиоархів Українського Вільного Університету. Б/р. Мюнхен.
2. Бобченко О., Дутчак В. Творчий портрет Ольги Попович: синергія та ідентифікація напрямів діяльності. *Musical art and linguistic thesaurus of world culture: Ukraine's experience: Scientific monograph*. Riga, Latvia:

Izdevnieciba «Baltija Publishing», 2023. С. 20–44. DOI <https://doi.org/10.30525/978-9934-26-293-7-2>

3. Генералюк Л. Універсалізм Шевченка: Взаємодія літератури і мистецтва. К.: Наукова думка, 2008. 544 с.

4. Грінченко М. Шевченко і музика. Вибране. Київ, 1959. 390 с.

5. Дубас О. Т. Г. Шевченко і кобзарське мистецтво. *Мистецтвознавчі записки: Зб. наук. праць*. В. 5. Київ, 2004. С. 130–133.

6. Дутчак В. Тарас Шевченко і мистецтво кобзарів-бандуристів. Історія і сучасність. *Вісник Прикарпатського університету ім. В. Стефаника. Мистецтвознавство*. Випуск VIII. Івано-Франківськ: Плай, 2005. С. 169–178.

7. Дутчак В. Аудіотворчість бандуристів української діаспори. *LAUDATIO: Ювілейна збірка наукових статей на пошану професора Юрія Ясіновського*. Львів: Видавець Т. Тетюк, 2014. С. 235–245.

8. Дутчак В. Г., Кубік О. Є. Специфіка розвитку бандурного ансамблевого мистецтва в середовищі української діаспори ХХ – початку ХХІ століття. *KELM (Knowledge, Education, Law, Management)*. № 2(38), 2021_Vol. 1. DOI <https://doi.org/10.51647/kelm.2021.2.1.12>

9. Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. 488 с.+ 72 іл.

10. Дутчак В. Г. Виконавські моделі в аудіографії та відеографії бандуристів українського зарубіжжя. *Вісник Прикарпатського університету. Мистецтвознавство*. Вип. 26–27. Івано-Франківськ: ДВНЗ «Прикарпатський університет імені В. Стефаника», 2012–2013. С. 166–173.

11. Дутчак В. Звукозаписи епічного репертуару бандуристами українського зарубіжжя. *Вісник Прикарпатського університету. Мистецтвознавство*. Вип. 21–22. Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2011. С. 257–263.

12. Дутчак В. Форми, жанри і стилі виконавства в бандурному мистецтві українського зарубіжжя: звукове відтворення. *Етнос і культура*. Івано-Франківськ: Вид-во Прикарпат. нац. ун-ту ім. В. Стефаника, 2011–2012. № 8–9. С. 140–146.

13. Дутчак В. Дискографія Капели бандуристів імені Тараса Шевченка Північної Америки. *Вісник Київського національного університету культури і мистецтв*. Серія: Музичне мистецтво, 2 (2). К., 2019. С. 173–188. <https://doi.org/10.31866/2616-7581.2.2.2019.187443>

14. Дутчак В. Капела бандуристів імені Тараса Шевченка: синтез бандурної та хорової творчості. *Synergetic paradigm of Ukrainian choral culture: Collective monograph*. / Н. V. Karas, V. H. Dutchak, N. O. KostiuK,

M. V. Cherepanyn, M. V. Bulda, L. I. Serhaniuk, Yu. M. Serhaniuk, L. B. Romaniuk, Zh. Y. Zvarychuk, R. V. Dudyk, O. V. Zasadna, O. M. Chersak, L. V. Kurbanova, I. V. Yaroshenko. Riga, Latvia: «Baltija Publishing», 2021. С. 28–52. DOI <https://doi.org/10.30525/978-9934-26-035-3-2>

15. Дутчак В. Промоція бандурного мистецтва за кордоном на зламі 80–90-х рр. ХХ століття: (за документальними та аудіальними джерелами архіву Українського Вільного Університету). *Вісник Київського національного університету культури і мистецтв. Серія: Музичне мистецтво*, 6 (1), 2023. С. 100–114. <https://doi.org/10.31866/2616-7581.6.1.2023.277893>.

16. Дутчак В., Черепанин М. Оцифрування національної аудіо-музичної спадщини з архіву Українського Вільного Університету (Мюнхен, Німеччина): історія, сучасність, перспективи. *Digital transformations in culture : Scientific monograph*. Riga, Latvia: «Baltija Publishing», 2023. С. 200–221. DOI <https://doi.org/10.30525/978-9934-26-319-4-12>

17. Зайцев П. Життя Тараса Шевченка. Київ: Мистецтво, 1994. 352 с.

18. Карась Г. Музична культура української діаспори у світовому часопросторі ХХ століття [монографія]. Івано-Франківськ: Тіповіт, 2012. 1164 с.

19. Клименко І. Дискографія української автентичної етномузики: проблеми першопрохідця. *Вісник Львівського ун-ту. Серія Філологія*. В. 43. Львів, 2010. С. 272–293.

20. Клименко І. Дискографія української етномузики (автентичне виконання). 1908-2010: Ілюстрований хронологічний реєстр з анотаціями і покажчиками. 2010. 360 с., іл.

21. Китастий Г. Вставай народі. Твори для капели бандуристів / упорядкування О. Коновала. Київ: Музична Україна, 1996.

22. Комплексне нотно-звукове видання «Пісенний Кобзар». Хорова шевченкіана. URL: <http://knpu.gov.ua/content/kompleksne-notno-zvukove-vidannya-p%D1%96sennii-%C2%ABkobzar%C2%BB-khorova-shevchen%D1%96ana>

23. Королюк Н. Полум'яне слово Шевченка в музиці. Хорова творчість українських композиторів. Київ: Видавництво ім. Олени Теліги, 1995. 198 с.

24. Кубік О. Є. Ансамблеве бандурне мистецтво в середовищі української діаспори: культурно-історичні аспекти розвитку. Наукові записки Національного університету «Острозька академія». Серія «Історичні науки». Острог, 2020. № 31. С. 220–225. DOI <https://doi.org/10.25264/2409-6806-2020-31-220-225>

25. Кубік О. Ансамблеве мистецтво бандуристів України та діаспори: історія, теорія, виконавська практика: дисертація на здобуття ступеня доктора філософії з галузі знань 02 Культура і мистецтво зі спеціальності 025 Музичне мистецтво. Прикарпатський національний університет імені Василя Стефаника: Івано-Франківськ, 2023. 316 с.

26. Збірка нот на бандуру. В.14. Твори на шевченківський концерт / Упорядники І. Завадівська та І. Махлай. В.14. США: ТУБ, 1987. 43 с.

27. Литвин М. Струни золотії. Київ: Веселка, 1994. 118 с.

28. Луців В. Від Бистриці до Темзи: Спогади, документи, публікації, листи. Львів: Дивосвіт, 1999. 608 с.

29. Людкевич. С. Про композиції до поезій Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 238–242.

30. Людкевич С. Про основу і значення співності в поезії Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 218–237.

31. Людкевич С. Співні та мелодійні основи й прикмети поезії Т. Шевченка. *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 246–265.

32. Людкевич С. Вокальна музика на тексти поезій «Кобзаря». *Дослідження, статті, рецензії, виступи.* / Упорядкування З. Штундер. Т. 1. Львів: Дивосвіт, 1999. С. 266–269.

33. Максимюк С. З історії українського звукозапису та дискографії. Львів–Вашингтон: Видавництво Українського Католицького університету, 2003. 288 с.

34. Максимюк С. Бібліографія українських звукозаписів 1903–1995 / ред. Ю. Ясіновський. Вид 2-ге, випр. і доповн. Львів, 2017. 188 с.

35. Мойсеїв І. Космос Тараса Шевченка: поезія, проза, образотворчість. Київ: «УкрСІЧ», 2009. 390 с.

36. Музична шевченкіана у фондах Національної бібліотеки імені В. Вернадського: наукова монографія / за редакцією Л. Івченко та Л. Руденко. Київ: ВД «Академперіодика», 2019. 960 с.

37. Музична шевченкіана українських композиторів / упорядник М. Гулковський. Київ: Ліра-К, 2023. 952 с.

38. Під срібний дзвін бандур: З репертуару Капели бандуристів ім. Т. Шевченка та Дівочої капели бандуристок, Детройт, США / Упорядкування П. Потапенка. Київ: Музична Україна, 1993. 214 с.

39. Правдюк О. Т. Г. Шевченко і музичний фольклор України. Київ, 1966. 236 с.

40. Правдюк О. Народні пісні на слова Т. Шевченка (вступна стаття). Київ: Видавництво Академії наук УРСР, 1961. С. 3–26.

41. Самчук У. Живі струни. Бандура і бандуристи. Детройт, США, 1976. 466 с.

42. Франко І. Переднє слово (До «Перебенді» Т. Шевченка). *Світова велич Шевченка: Збірник матеріалів про творчість Т. Шевченка*. Т. 1. Т. Шевченко у вітчизняному дожовтневому літературознавстві. Київ: Державне видавництво художньої літератури, 1964. С. 215–235.

43. Фонограмна Шевченкіана. *Шевченківська енциклопедія: у 6 т. /* Гол. ред. М. Жулинський. Київ: Ін-т літератури ім. Т. Г. Шевченка, 2015. Т. 6: Т–Я. С. 544–546.

44. Т. Шевченко. Повне зібрання творів. Київ, 1927. Т.4. 786 с.

45. Dutchak V. Sound recording dynamics in Bandura Art of Ukrainian Diaspora in the XX – the beginning of XXI centuries. *Culture and arts in the educational process of the modernity: collective monograph /* A. I. Dushniy, V. G. Dutchak, Yu. Medvedyk, I. O. Stashevska, etc. Lviv-Toruń : Liha-Pres, 2019. PP. 17–37. <https://doi.org/10.36059/978-966-397-143-8/17-37>

Information about the author:

Dutchak Violetta Hryhorivna,

Doctor of Arts, Professor,

Head of the Department of Music Ukrainistics and Folk Instrumental Art

Vasyl Stefanyk Precarpathian National University

57, Shevchenko str., Ivano-Frankivsk, 76018, Ukraine