

DISCOGRAPHY AND RECORDINGS OF SACRED CHORAL MUSIC IN THE UKRAINIAN DIASPORA AS A TYPE OF CULTURAL AND ARTISTIC PRACTICE

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INTRODUCTION

The discography and recordings of sacred choral music in the Ukrainian diaspora belong to the under-researched areas of musicology, and therefore the work of collector-discographer and researcher Stepan Maksymiuk (USA) on the history of Ukrainian sound recording and discography, as well as the collection of unique recordings he has collected, is a unique phenomenon¹. He compiled a catalog of long-playing record labels that produced Ukrainian music; compiled a *Bibliography of Ukrainian Sound Recordings* (Washington, 1995), the first attempt to systematize printed material still scattered in many sources on the American and European continents; and an extensive list of artists who recorded on records or CDs in the United States and other countries. This edition was also published in Ukraine^{2/}

Thus, the history of the discography of Ukrainian choral music can be traced in the collection and research of S. Maksymiuk, who, in particular, collected various American performances of M. Leontovych's «Carol of the Bells» from the 1940s.³ It should be noted that this work of the composer in English translation has become a kind of Christmas anthem in America, widely disseminated by modern media and audio equipment.

Some of the first articles on Ukrainian recordings were published by M. Haivoronsky⁴, M. Surmach⁵. Diaspora activist V. Holubnychyi spoke about the importance of sound recording technology, emphasizing that it is a powerful tool for preserving and disseminating musical art⁶.

¹ Максимюк С. З історії українського звукозапису та дискографії / наук. ред. Р. Савицький, Ю. Ясіновський. Львів; Вашингтон: Вид-во Українського Католицького університету, 2003. 287 с.

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

³ Там само. С. 247.

⁴ Гайворонський М. Графоман на наших услугах в Америці. *Календар Укр. Нар. Союзу на рік звичайний 1933*. Джерзі Сіті, США: Свобода. С. 120–121.

⁵ Сурмач М. «Грамофон» – в Америці і серед українців. *Календар Провидіння на звичайний рік 1947*. Філадельфія. С. 179–180.

⁶ Голубничий В. Суть української культури й українська культура в діяспорі: доповідь на підготовчій сесії для справ культури в Торонті 30-го березня 1964 р.). Торонто: Вид. Об'єднання Українських Педагогів Канади – член КУК і Шк. Ради УККА, 1965. С. 38.

P. Matsenko⁷, T. Teren-Yuskiv⁸, I. Chervinsky⁹, V. Dutchak V¹⁰, H. Karas¹¹ wrote and organized the foreign Ukrainian discography of sacred choral music.

A description of the discography of composers M. Haivoronsky, A. Hnatyshyn, M. Antonovych's *Byzantine Choir*, and the Taras Shevchenko Bandurist Chorus from Detroit (USA) is contained in the catalogs of American record companies¹², Ukrainian company «Arka» (New York)¹³, in the catalog of V. Luciv's artistic and creative heritage¹⁴, in the research of foreign

⁷ Маценко П. [рец.] Нова довгограйна платівка [Візантійський хор]. *Вісн.* 1967. Ч. 2 (21). С. 23.

⁸ Терен-Юськів Т. Перша платівка з 35-ти концертів Бортнянського – появилася. *Америка*. Філадельфія, Па, 1985. 20 груд.; Терен-Юськів Т. Поява дальших двох платівок концертів Бортнянського. *Свобода*. 1987. 3 квіт., ч. 63; *Терен-Юськів Т.* Концерт 1000-ліття із Лінкольн Центру тепер на касетах. *Свобода*. 1988. 13 серп., ч. 154.

⁹ Червінський І. *Візантійський хор* Мирослава Антоновича та його дискографія. *КАЛОФОНІА/ KALOPHONIA*: наук. зб. статей і матеріалів з історії церковної монодії та гимнографії, число 1. До 70-річчя Олександри Цалай-Якименко. Львів: Вид-во Львівської Богословської Академії, 2002. С. 161–174.

¹⁰ Дутчак В. Бандурне мистецтво українського зарубіжжя ХХ – початку ХХІ століття: монографія. Івано-Франківськ: Фоліант, 2013. 288 с.+ 68 іл.; Дутчак В. Дискографія Капели бандуристів імені Тараса Шевченка Північної Америки. *Вісник Київського національного університету культури і мистецтв. Серія: Музичне мистецтво*, 2 (2). Київ, 2019. С. 173–188. <https://doi.org/10.31866/2616-7581.2.2.2019.187443>; 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-Torun : Liha-Pres, 2019. PP. 17–37. <https://doi.org/10.36059/978-966-397-143-8/17-37>; 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>

¹¹ Карась Г. Музична культура української діаспори у світовому часопросторі ХХ століття: монографія. Івано-Франківськ: Тіповіт, 2012. 1164 с.; Карась Г. Чоловічий хор «Сурма» як приклад історико-регіонального явища хорового виконавства. *Vocal and choral art and education: historical research, performance concepts, modern trends*: Scientific monograph. Riga, Latvia: “Baltija Publishing”, 2024. P. 112–134.

¹² Numerical Catalogue of COLUMBIA double Disc Records “E” Series TWELVE – Inch TEN-INCE. Containing all selectoins up to and including september, 1919. New York: COLUMBIA Graphophone Company: Woolworth Bulding. 144 p.; Numerical Catalogue of COLUMBIA ten and twelve-ince double disc. Foreign language Records. Containing all selectoins up to and including december, 1925. New York City: COLUMBIA Graphophone Company. 131 p.

¹³ Ukrainian records Arka New York. Найновіший каталог українських платівок. Нью-Йорк, б. р. 68 с.

¹⁴ Мистецько-творча спадщина почесного громадянина м. Надвірної, співака і бандуриста Володимира Луціва. Каталог / укл. Т. Гавриленко, О. Струтинська. Надвірна, 2004. 138 с. [Культурно-мистецький фонд ім. В. Луціва].

scientists¹⁵, in books and articles about figures of diaspora musical culture¹⁶. A catalog of records for gramophones that could have been ordered and purchased was published in the 1930s by the newspaper «Ukrainian Word» (Buenos Aires, Argentina)¹⁷. The *Svoboda* newspaper has constantly informed about new recordings and the possibility of purchasing them.

Having provided a historiographical overview of the problem at hand, *the purpose of our study* is to examine the discography and recordings of sacred choral music in the Ukrainian diaspora as a type of cultural and artistic practice of the twentieth century.

1. Periodization and typology of forms of sound recordings of Ukrainian choral sacred music

The most common forms of sound recording are records on LPs, tape tapes, compact discs, film and video tapes.

The EP period. In 1906-1908, the *Columbia* and *Victor* companies in the United States began to release copies of European recordings on the American market, on which Ukrainian repertoire was performed by famous Ukrainian choirs. In the catalogs and on the labels, the Ukrainian repertoire was called «rashen» or, at best, «ruthenian». The *Odeon* company also copied Ukrainian repertoire from Europe, with records containing copies from the matrices of the German company *Beka-Grand*. The largest number of Ukrainian recordings from 1903 to 1952 were released on the North American continent by *Columbia*. In addition to the United States, those records were also distributed in Canada, and some of them were sold by the *Polish Columbia*.

The second largest Ukrainian record company in the North American market was *Victor*, which began duplicating the European matrices of *Gramophone* in the early twentieth century. After the outbreak of World War I in 1914, *Victor* and all other record labels in the United States began to utilize the artistic forces that had come to America and actively engaged in the cultural life of the Ukrainian community. Based on company catalogs and records collected by researchers, there are approximately three hundred of them (10 and 12 inch sizes). They are notable for the fact that they contain a significant number of religious works performed by church choirs and small

¹⁵ Robert Bauer. The New Catalogue of Historic Records, 1898-1908. London, 1947. P. 265; Vertical-cut Cylinders and Discs. A Catalogue of all "Hill -&- Dale" recordings of serious worth Made and issued between 1897-1932 circa by Victor Girard and Harold M. Barnes. London: British Institute of Recorded Sound, 1971.

¹⁶ Витвицький В. Михайло Гайворонський: життя і творчість. Нью-Йорк, 1954. 207 с., іл.; передрук: Витвицький В. Михайло Гайворонський: життя і творчість / ред. Є. Дзюпина, Ю. Ясіновський. Львів, 2001. 175 с.; Луців В. Від Бистриці до Темзи: спогади, документи, публікації, листи. Львів: Дивоцвіт, 1999. 608 с.; Максим'юк С. Дискографія творів Дмитра Бортянського. 1902-2001 роки. *Записки НТШ. Праці музикознавчої комісії*. Львів, 2004. Т. ССХLVII. С. 213-225.

¹⁷ [Б. п.]. Великий вибір плит. *Українське слово*. Буенос-Айрес. 1935. 18 серп., ч. 33 (377). С. 7; Грамофонові плити. *Там же*. 1936. 27 груд., ч. 52 (450).

theater groups. In the early 1950s, the *Victor* company stopped printing Ukrainian records with its own labels.

In 1919, records under the *Odeon/Okeah* label appeared on the American market. Initially, these were copies of European recordings made before the war by the German company *Beka-Grand* in Ukraine. Starting in 1921, the records contained recordings performed by the choir under the direction of M. Haivoronsky.

The Ukrainian National Choir under the direction of O. Koshyts was the first to record Leontovych's works in America in 1922. Immediately upon arrival, from September 26 to October 6, the chapel sings «phonographic records in the *Brunswick Company*»¹⁸. The Library of Congress study «Ethnic Music on Records» (which was partially completed with the help of S. Maksymiuk) lists the titles of the pieces on this recording. Among them are arrangements of Ukrainian folk songs by M. Leontovych («*Shchedryk*», «*Mother of God of Pochayiv*»)¹⁹. In 1943 O. Koshyts recorded a kind of song chronicle on records at the *Sonart* company (New York) in nine days, 27 Ukrainian folk songs arranged for choir. Among them are works by M. Leontovych, in particular, the carol «In the field, in the field, a plow plows»²⁰.

Later, M. Leontovych's works were recorded by the *Dnipro* Choir from Cleveland, the *Taras Shevchenko Bandurist Chorus* from Detroit (USA), the *Boyan* Choir of the UNO branch in Toronto (Canada), the *Byzantine Choir* from the Netherlands²¹ and many others.

In 1930, the company stopped producing ethnic records. The total number of all Ukrainian records released by this company is about 120.

Among the church and secular choirs that recorded Ukrainian repertoire on the above-mentioned companies were the *Surma* Choir, the M. Lysenko Choir, the *Dyakivchyty* Choir, and the choir under the direction of M. Haivoronsky.

The achievements in the recording activities of the Ukrainian community in the first half of the twentieth century did not satisfy the emigrants of the third postwar wave. Since American companies were no longer interested in ethnic recordings at that time, commercial Ukrainian shops, including bookstores, took the initiative in this area from the early 1950s. The initiators in this case were Myron Surmach, owner of the *Surma* bookstore in New York (since 1927); J. Pastushenko and Roman Poritko, owners of the *Arka*

¹⁸ Кошиць О. З пісню через світ: подорож Української республіканської капели / упоряд., літ. обр., заг. ред. Михайла Головащенко. Київ: Рада, 1998. С. 213.

¹⁹ Spottswood R. K. *Ethnic Music on Records. A Discography of Commercial Ethnic Recordings Produced in United States 1894 to 1942*. Los Angeles: Folklore and Mythology Center University of California, 1983. P. 62.

²⁰ Максимюк С. З історії українського звукозапису та дискографії. Львів: Вашингтон: Вид-во Українського Католицького ун-ту, 2003. С. 55–56.

²¹ Там само. С. 70, 87, 89, 96.

bookstore (also in New York); and Vasyl Ilchyshyn, owner of the *Dniester Waves* bookstore in Cleveland.

The *Surma* record store used three different names on the labels of its records. Most of them were released under the name *Surma*. The first releases were copies of Ukrainian Soviet records from the pre-war and immediate post-war periods. Later, recordings by many Ukrainian-American artists, mostly from the last wave of emigration, were released. About a hundred records were released in both series. Almost 15 records were produced under the name *Boyan*. The third label was called *Fortyna*. Very few records were released under this label.

The records released by the New York-based *Arca* store were notable for the fact that they contained music performed only by Ukrainian soloists and choirs in the diaspora, except for a few that copied recordings of the Lviv-based *Surma* choir. Other recordings included the New York-based *Dumka* Choir, and bandura ensembles by R. Levytsky and Yurkevych. The total number of records released by *Arca* is over a hundred.

Some Ukrainian choirs released records on labels with the following titles: «Ukrainian Trembita Choir», «Taras Shevchenko Ukrainian Bandurist Chorus», «St. Volodymyr's Church Choir in New York » and others.

Postwar technological progress. The late 1940s brought a revolution in the recording industry: EPs disappeared, *Columbia* introduced long-playing discs (up to 25 minutes of sound on one side) in 1948, and magnetic tape was adapted with much clearer sound and unlimited editing possibilities. Magnetic technology had a positive impact on radio broadcasting, film and video production. Nevertheless, Ukrainian production of short-playing disks continued until long-playing disks became widespread in the diaspora. By the early 1960s, many long-playing mono records and several stereo disks had already been released.

The first long-playing records of Ukrainian music to be released in the United States were recorded in Western Europe (A. Hnatyshyn Choir, 1957). In the 1950s, Mykola Denysiuk's publishing house in Buenos Aires, Argentina, produced records: «Ukrainian Carols» performed by a choir conducted by V. Vasylyk²².

Since the 1950s, choral music performed by choirs has been popular: «Dumka» (New York), «Kobzar» (Philadelphia), «Trembita» (Detroit), «Surma» (Chicago), «Dnipro» (Minneapolis), and the *Plast* Choir in the United Kingdom. «The Byzantine Choir» from the Netherlands has also been distributed in America.

The long-playing format of the discs (30 cm) facilitated detailed, expressive annotations in two languages, which is more difficult to do on small cassettes or CDs.

²² Новий наклад українських платівок (видавництва Миколи Денисюка). *Овид*. Буенос-Айрес, 1955. Ч. 8–9 (73–74).

In parallel with the early mono releases, stereo discs were developed. Conductors V. Bozhyk, H. Kitastyi, S. Komirnyi, E. Sadovskyi, V. Kolesnyk and others were very active.

The most active in all types of recording since the 1950s was the Taras Shevchenko Ukrainian Bandura Band from Detroit. In addition to it, the SUMA Bandura Choir (Detroit, directed by P. Potapenko) recorded.

Among the numerous record companies, the following stood out: «Arka» and «Surma» (New York); «Waves of the Dniester» (Cleveland).

Digital recordings. Since the early 1980s, computer-based, so-called digital, techniques have been used to record records and audio cassettes, which have further expanded the dynamic possibilities and purity of sound and almost eliminated noise in the signal. The first digital releases of Ukrainian music (carols and other pieces) were made by the Taras Shevchenko Ukrainian Bandurist Chorus (1987).

The international industry has been using laser technology (a player without a needle pin) since 1983. This technique contributes to the preservation of the discs, and the sound on them, the clearest of the still-circulating forms of recording, is best suited for playing old recordings and preserving modern performances.

Many historical recordings have been restored, including those of the Taras Shevchenko Ukrainian Bandurist Chorus, which are available on CDs in English, Canadian, and Ukrainian.

The technical format of the audio cassette, which emerged more than 40 years ago, has remained popular as a variant of long-playing records or as a parallel release to CDs. For a long time, the largest Ukrainian company producing and selling audio and video products has been *Evshan* (Quebec, Canada) with a representative office in New York State.

2. Sacred Choral Music in the Recordings of Ukrainian Diaspora Choirs

In order to record sacred choral singing and popularize it in the diaspora, a large number of audio, video, and gramophone recordings have been made. Virtually every choir of the second half of the twentieth century recorded its repertoire, including sacred music.

The works produced by the *Byzantine Choir* from the Netherlands under the direction of Myroslav Antonovych were recorded by such companies as *PCA* (Radio Corporation of America), *Dureko* (Amsterdam), *Dureko omega* (international records), *Dureko, Te Deum, Arch* and *Dniester Waves* (USA) and *Evshan* (Canada). The complete discography of the choir was recorded by Igor Chervinsky²³.

²³ Червінський І. *Візантійський хор* Мирослава Антоновича та його дискографія. *КАЛОΦΩΝΙΑ/ KALOPHONIA*: наук. зб. статей і матеріалів з історії церковної монодії та гімнографії, число 1. Львів: Вид-во Львівської Богословської Академії, 2002. С. 161–174.

In total, the choir recorded fourteen separate LPs, three CDs, an audio cassette (which featured more than two hundred choral pieces and sold tens of thousands of them), and videotapes that promoted Ukrainian music and were in great demand. As I. Chervinsky noted, «...listening to the choir, one can notice that the choristers sing very well in Ukrainian, often with a peculiar Galician accent and dyakivsky pronunciation characteristic of prewar Galicia»²⁴.

Analyzing the choral repertoire recorded on audio, it should be noted that out of 211 recorded pieces, half of them are Ukrainian sacred music (Liturgy, Memorial Service, Vespers; paraliturgical pieces), covering more than four centuries (seventeenth to twentieth), Kyivan (16), Galician (2), Greek (1) semi-popular music, and works by eighteen composers from A. Vedel to M. Antonovych's contemporaries (A. Hnatyshyn, Z. Lysko); the second part includes Ukrainian folk songs (more than 50) arranged by Ukrainian composers and original choral works.

The well-known musicologist P. Matsenko from Canada reviewed the discs performed by the *Byzantine Choir* – «Singing the Liturgy of St. John Chrysostom in the Byzantine-Slavic Rite» and traditional church chants of Western Ukraine in the musicological journal «Visti», «Musical News»²⁵.

The *Dnipro* Choir from Edmonton (Canada), conducted by R. Soltykevych, released three long-playing records, a record of general repertoire under the direction of M. Dytyniak, and three CDs of Ukrainian choral music: in 1997, carols and shchedrivkas and general repertoire; in 2002, Ukrainian sacred music; and a videotape «Neophytes» (music by M. Kuzan to lyrics by Taras Shevchenko). In 1996, under the direction of V. Kolesnyk, the *Dnipro* recorded on a CD Kikta's oratorio «Sacred Dnipro»²⁶.

Among the choirs that have recorded their performances on records are the *Prometheus* Choir at St. Volodymyr and Olha Parish in Chicago («The Divine Liturgy of St. John Chrysostom», «Jubilee Concert»). The second one – accompanied by a symphony orchestra, 1978)²⁷; The *Surma* Choir (Chicago) under the direction of I. Trukhlyi (a collection of carols and Christmas carols)²⁸.

²⁴ Там само. С. 166.

²⁵ Маценко П. [рец.] Нова довгограйна платівка [Візантійський хор]. *Vicini*. 1967. Ч. 2 (21). С. 23; Маценко П. Плита стереофонічна, видана фірмою «Те Деум» в Амстердамі. *Музичні Вісті*. 1971. 1(36), бер.

²⁶ *Canadian Ukrainian Opera Association* presents oratorio *Sacred Dnipro* music Valeri Kikta. Libretto Siphia Majdanska. Lysenko Opera Chorus. Dnipro Choir. Toronto Symphony Orchestra players conductor Wolodymyr Kolesnyk. Sunday, April 28, 1996. 3 p.m. Massey Hall, Toronto. CD (Toronto, Canada) CUOA; M5S 2H4

²⁷ Українці в Чикаго й Ілліной. В тисячоліття Хрещення України: зб.-довідник / ред. і упоряд. Дарія Маркусъ. Чикаго, 1989. С. 226.

²⁸ Ukrainian Christmas Songs. Ivan Trukhly. Ukrainian Choir Surma of Chicago. *Vinyl*, LP, Stereo. Chicago: «KYSS Recording». *Архів Українського національного музею в Чикаго*. № 379. Album ID Number R09 – 1377.

To celebrate the 15th anniversary and 25th anniversary of its foundation, the *Dnipro* Choir from Cleveland, USA (conducted by E. Sadovsky) records three audio cassettes from its repertoire²⁹. They have also released three CDs of their repertoire. In the 1990s, the *Vesnivka* Women's Choir from Toronto recorded its programs on records (four releases). The *Surma* Choir from Chicago (conducted by V. Trukhlyi) releases a CD of Ukrainian a cappella choral music³⁰.

The O. Koshyts Choir from Canada under the direction of V. Klymkiv recorded eight records, nine audio cassettes, and two CDs of its repertoire.

The *Dnipro* Choir from Oldham in the United Kingdom (directed by Afanasiy Korolchuk) released a record of the Orthodox Holy Liturgy according to St. John Chrysostom; in 1994, the choir under the direction of Stepan Moroz released a cassette of the Greek Catholic Liturgy³¹.

The *Boyan* Choir from Sydney (Australia) has recorded several records with different labels: ten with *Cosmopolitan* (78 rpm), one with *Harmony* (33 rpm), one with *Columbia* (45 rpm), one with *Wycoming* (33 rpm)³².

In 1980, the men's choir «Zhuravli» (Poland) recorded its first record, and on this occasion, the famous Polish music critic Waclaw Panek wrote a professional review in the magazine «Nasha Kultura»³³. Analyzing the recorded works, V. Panek notes, first of all, the high culture of the choir's sound, painstaking work on the stylistic concept of the presented works, and believes that the «Zhuravli» are not inferior in their performance level to good professional groups. The choir has recorded five albums, in particular, under the direction of Roman Radzivonovych in the Church of St. Joseph in Koszalin (1996), they recorded Ukrainian carols and released a CD with these works arranged by S. Liudkevych, O. Nyzhankivskiy, K. Stetsenko, J. Polianskyi, M. Leontovych, B. Drozd, T. Kupchynskiy³⁴.

The *Musicus Bortnianskii* Choir (Toronto, Canada), under the direction of Myron Maksymiv, recorded five records and audio cassettes of 35 choral concerts by D. Bortniansky in the 1980s to commemorate the 1000th anniversary of the baptism of Rus-Ukraine. Reviewing the release of the first

²⁹ Життя і творчість Євгена Ореста Садовського. Львів; Інсбрук; Клівленд; Парма, 1933–1996. С. 146–148.

³⁰ A cappella. Ukrainian Choral Music. Vasil Trukhly Conducts SURMA Choir Volume 1 CD (USA, Chicago, 1997) D1925.

³¹ З пісню на устах: ювілейний збірник на честь 50-ліття хору «Дніпро» / пед. і упор. Василя Михальчука. Київ: Вид-во імені Олени Теліги; Олдгам; Лондон; Париж: Т-во приятелів хору «Дніпро», 1999. С. 69.

³² Крук С., Чудакевич П. «Боян». *Альманах українського життя в Австралії. Видання українського часопису Вільна думка та Фундації Українознавчих студій в Австралії*. Сідней, Австралія, 1994. С. 698.

³³ Панек В. Візитка картка «Журавлів». *Наша культура*. Варшава, 1980. № 12.

³⁴ Українські колядки. Чоловічий хор «Журавлі». Диригент Роман Радзівонувич. *Kołądy Ukrainkie. Chór Męski "Żurawli" Dyrygent Roman Radziwonowicz*. CD (Польща, Об'єднання українців у Польщі, 1997).

of them, the well-known musicologist V. Vytvytskyi noted the good professional level of the concerts and the conductor's professional work on their interpretation. Despite the fact that V. Kolesnyk was working on the same project, the critic believed that they would not be identical, as the ensembles differed in composition (V. Kolesnyk had a large choral array, M. Maksymiv had a chamber one), and the artistic personalities of the conductors were different. What was important, in his opinion, was that «the work carried out by both conductors and both ensembles is not a purely musical matter, but a cultural and social achievement of the first importance and need. Its significance goes far beyond the limits of emigration itself»³⁵. The art critic reviewed the following three discs and appealed to the public to help release the last two³⁶. The reviews by R. Andrushko, T. Kardashynets, T. Teren-Yuskiv, M. Fedoriv, and S. Zhovnir-Klos of the choir's records were similar³⁷. The Canadian CBC Radio Corporation Network recorded the CD «Jerusalem Matins» performed by this group, and R. Kuhar reviewed it³⁸. In the new millennium, this choir has been recording spiritual compositions by M. Fedoriv and Christmas carols on CDs.³⁹

The Cathedral Choir of the Holy Apostles Peter and Paul in Melbourne, Australia, together with the *Borysfen Quartet*, is recording a Christmas concert program entitled «On Christmas Eve» on CD⁴⁰, and the Holy Liturgy on DVD. The CD includes 26 carols arranged by V. Matiuk, K. Stetsenko, E. Kozak, A. Hnatyshyn, V. Bezkorovainyi, I. Nedilskyi, and others.

The *Cheremosh* Choir from Melbourne, under the direction of Volodymyr Holovko, records a CD program «On the Wings of a Native Song», which includes 16 pieces of Ukrainian choral literature by M. Lysenko, M. Leontovych, M. Kolessa, A. Kos-Anatolsky, E. Kozak, B. Derevianko⁴¹.

³⁵ Витвицький В. Наше тисячоліття і музика. *Свобода*. 1986. 11,12 лют., ч. 27, 28.

³⁶ Витвицький В. На прославлення Тисячоліття. *Свобода*. 1987, 20 бер.

³⁷ Андрушко Р. Ще про платівку з духовою музикою. *Свобода*. 1984, 8 черв.; К. Т. [Кардашинець]. *Музикус Бортнянський* випустив першу платівку. *Свобода*. 1975, 14 груд.; Терен-Юсків Т. Перша платівка з 35-ти концертів Бортнянського – появилася. *Америка*. Філадельфія, Па, 1985. 20 груд.; Федорів М. «Музикус Бортнянський». *Свобода*. 1986. 23 січ., ч. 14.; Жовнір-Клос С. Заслужене признание. *Америка*. Філадельфія, 1986. 6 квіт.; Терен-Юсків Т. Поява дальших двох платівок концертів Бортнянського. *Свобода*. 1987. 3 квіт., ч. 63.

³⁸ Кухар Р. Платівки зі зразковою духовною музикою. *Свобода*. 1984, 8 трав.

³⁹ Musicus Bortnianskii. Myron Maksymiw, conductor. Christmas psalm. Різдвяна псалма. CD (Toronto, Canada, 2002) WRC8-7663; Musicus Bortnianskii. Myron Maksymiw, conductor. Great Vespers with Lytia. Myron M. Fedoriv. Велика Вечірня з литією. Мирон М. Федорів. CD (Toronto, Canada, 2002) TA4566.

⁴⁰ На Свят вечір. Катедральний хор УКЦ парафії Свв. Апп. Петра і Павла (Мельбурн). Диргент Володимир Головко. CD. Kintsound, Melbourne.

⁴¹ «На крилах рідної пісні». Український хор *Черемш* (м. Мельбурн, Австралія). CD. Melbourne.

«Ukrainian Songs in Honor of the Blessed Virgin Mary» was recorded by the mixed choir of St. Nicholas Church in Chicago (1960).

The Taras Shevchenko Bandura Choir from Detroit also contributed to the recording of sacred music. Thus, in 1987, on the occasion of the 1000th anniversary of Christianity in Ukraine, the group under the direction of V. Kolesnyk released the album «Christmas Night» with carols arranged by M. Lysenko, M. Leontovych, P. Kozytskyi, and Z. Lavryshyn, reviewed by V. Vytvytskyi⁴².

Sacred music of the Byzantine-Slavic rite, representing spiritual works by Ukrainian composers of the eighteenth and nineteenth centuries, recorded in the new millennium by the Cathedral Choir of St. Volodymyr (Prague, Czech Republic)⁴³.

V. Hrechynsky and the *Dumka* Choir (New York, USA) recorded the programs «Ukrainian Sacred Music» and «Carols and Christmas Carols» on CD.

3. The Role of Choir Conductors in Sacred Music Recording

In the late 1950s, the famous conductor **Ivan Trukhlyi** (1884–1975) recorded two LPs of sacred music with the Cathedral Choir of the Ukrainian Autocephalous Orthodox Church of the Holy Trinity in New York City at the studio of the famous American company *RCA*: «Ukrainian Christmas Songs» (15 Ukrainian carols and shchedrivkas arranged by M. Leontovych, K. Stetsenko, O. Koshyts)⁴⁴, the second one, entitled «Repentance», contains parts from the Liturgy of Ukrainian composers D. Bortnyansky, A. Vedel, O. Koshyts, etc.⁴⁵ Anatolii Lobachevskyi wrote that I. Trukhlyi belonged to the group of Ukrainian conductors who, together with M. Lysenko, O. Koshyts, M. Leontovych, and K. Stetsenko, «...developed their activities during the period of the most magnificent flowering of the Kyiv School tradition of choral singing. His personal friendship with O. Koshyts and K. Stetsenko resulted in an exchange of creative ideas that brought their interpretation of Ukrainian songs in a purely national spirit and style very close»⁴⁶. I. Trukhlyi's formation as a conductor took place under the influence of O. Koshyts in student choirs in Kyiv, in the Ukrainian Republican Chapel (1919–1922, as a member of the choir and treasurer), with which he traveled throughout Europe. I. Trukhlyi gained conducting experience as a leader and

⁴² Витвицький В. Бринять бандури. *Свобода*. 1987, 1 груд.

⁴³ Слава во вишніх Богу. Хор св. Володимира (Прага). Духовна музика візантійсько-слов'янського обряду. CD (Czech Republic, 2005 SUPU) МК 9003-2 231 DDD OSA BIEM.

⁴⁴ Ukrainian Christmas Songs. Ivan Trukhly. Ukrainian Choir Surma of Chicago. Vinyl, LP, Stereo. Chicago: «KYSS Recording». *Архів Українського національного музею в Чикаго*. № 379. Album ID Number R09 – 1377.

⁴⁵ Лобачевский А. Цінне культурне надбання. *Овід*. Чикаго, 1958. Ч. 5 (94). С. 25–27 [платівки церковних пісень під керівництвом І. Трухлого].

⁴⁶ Там само. С. 26.

founder of Ukrainian choirs in Carpathian Ukraine (1922–1938), Slovakia (Bratislava, 1940–1945), Germany (Munich, Augsburg, 1945–1950)⁴⁷.

The greatest contribution in this area was made by **Andriy Hnatyshyn** (1906–1995) from Austria, who recorded more than 200 of his own works, including sacred ones, performed by the choir of St. Barbara's Church in Vienna; **Maria Dytyniak** (born in 1932) and **Volodymyr Kolesnyk** (1928–1997), who performed with the choir of the *Dnipro* Choir (Edmonton, Canada) and recorded 35 choral concerts by D. Bortnyansky to mark the 1000th anniversary of the baptism of Rus–Ukraine.

The most significant recordings by A. Hnatyshyn in the field of church performance include: «Divine Liturgy», sung by the choir of St. Barbara's Church in Vienna with the participation of Ira Malaniuk, Eddie Saprun (1960, long-playing HI-FI record, awarded at the *Symphony* Studio in Vienna, a product of the RCA factory in the USA, released by Mykola Denysiuk's publishing house⁴⁸), «Ukrainian Matins» (1970), which includes nine works by A. Vedel arranged by the artist⁴⁹; two records – «Holy Liturgy» (September 3, 1979)⁵⁰ and «Christmas in Ukrainian Carols» (1980), which included rare examples of liturgical and paraliturgical works by A. Vedel, D. Bortnyansky, and A. Hnatyshyn. Soon, the recordings formed the series «Ukrainian Religious Songs», which was later supplemented by the audio cassettes «We Glorify You, Holy Mother of God» (Part 37), «Sunday Songs and Hymns» (Part 49), and «Great Vespers in the Ukrainian Rite» (Part 50). The aforementioned discs were released by the *Dnister* Publishing House (Cleveland, USA, published by Vasyl Ilchyshyn) and by M. Denysiuk Publishing House (Chicago, USA).

The choir of St. Barbara's Church in Vienna, under the direction of A. Hnatyshyn, recorded more than 200 original works on records published by the Ukrainian Department of Vatican Radio: «Religious Songs», the passionate «Suffer the Passion for Us», «Mass», «Carols» (1980), «Christmas in Ukrainian Carols». In Rome, he released the album «Prayer to St. Volodymyr», religious songs with a memorial service sung by a choir.

To mark the 1000th anniversary of the baptism of Rus-Ukraine, a major project was carried out in Canada: 35 choral concertos by D. Bortnyansky were

⁴⁷ Ukrainians in North America. A Biographical Directory of Noteworthy Men and Women of Ukrainian Origin in the United States and Canada / editor Dmytro M. Shtohryn. Champaign, Illinois: Association for the Advancement of Ukrainian Studies, 1975. P. 396–397. *Архів Українського національного музею в Чикаго. Фонд не описаний.*

⁴⁸ Завадович Р. [Рец.] Українська Служба Божа на платівках. *Овид*. Чикаго, 1961. Ч. 4 (115). С. 15–18. [А. Гнатишин].

⁴⁹ Плешкевич Ю. Воскресна Утрень. *Свобода*. 1970, 24 квіт.; Плешкевич Ю. Хор св. Варвари у Відні. *Свобода*. 1970, 27 бер.

⁵⁰ На цьому унікальному записі збережено голоси о. Софрона Мудрого та, манеру дяківських проголошень та церковного читання у інтерпретації дияконів О. Остгайм-Дзеровича та П. Костюка (Рим).

recorded for the first time. Two choirs from Toronto, one under the direction of Myron Maksymiv («Musicus Bortnianskii») and the other under the direction of the famous conductor Volodymyr Kolesnyk, as if in competition, simultaneously realized this idea. The release of the first disc with eight concerts immediately received a review by T. Teren-Yuskiv, who noted «...the outstanding talent of the conductor M. Maksymiv, musicality, purity of intonation, vocal balance and dynamic flexibility of the choir»⁵¹.

At the same time, the critic noted problems with diction and a lack of depth in the feelings of the choristers, some of whom were not Ukrainian. Since the works were performed in the Old Slavonic language, the critic considered it necessary to supplement the disc with a sheet with Ukrainian and English texts, which would have contributed to a better perception of the works.

V. Kolesnyk's project was conceived in 1982 and its implementation lasted several years. While in England, he discovered Bortnyansky's manuscripts in the British Library, copied them, and decided to perform all of the composer's concerts and record them on discs to mark the 1000th anniversary of the baptism of Rus-Ukraine. «The preparation and celebration of the 1000th anniversary of the baptism of Kievan Rus», – wrote V. Kolesnyk, «God gave an opportunity for a living “resurrection” of the pearls of D. Bortnyansky's sacred music, which «...embodies the words and spirit of Christian prayer and the thoughts of the text of sacred hymns»⁵².

Realizing that the conditions in Ukraine would not be conducive to the realization of such projects, the artist believed that the production and release of an album of five records, which would include all 35 of Bortnyansky's sacred concerts, and a small book that would reflect the events of the Baptism of Rus-Ukraine, their significance in the history of our people, and the composer's work in four or five languages, would be «...an **eternal monument** to the 1000th anniversary of the Baptism of Kyivan Rus»⁵³.

V. Kolesnyk believed that the release of discs with all of D. Bortnyansky's spiritual concerts «...would return the value created by the son of the Ukrainian people, D. Bortnyansky, to his people; would give a new impetus to the rise of spirituality and national consciousness, as well as the pride of our people. Bortnyansky, to his people; would give a new impetus to the rise of spirituality and national consciousness, as well as the pride of our people; would promote the popularization of Ukrainian culture, the conquest of the proper place of our music in world culture; would establish historical justice

⁵¹ Терен-Юськів Т. Перша платівка з 35-ти концертів Бортнянського – появилася. *Америка*. Філадельфія, Па, 1985. 20 груд.

⁵² Цит. за: Дитиняк М. Фундація Тисячоліття хрещення України. *Західноканадський збірник*. Ч. 4. / упор. Яр Славутич. Едмонтон: Канадське НТШ: Друкарня Видав. Спілки «Гомону України», 2000. С. 84.

⁵³ Там само. С. 84.

in the belonging of D. Bortnyansky and his heritage *to the Ukrainian people, Ukrainian culture*»⁵⁴.

The main and necessary condition for the realization of this grandiose project, according to V. Kolesnyk's idea, is «...a **high professional level of performance**, to ensure which it is necessary to create a semi-professional choir (about 40–45 singers) with so-called creative “bushes” in the cities of Toronto, New York, Chicago, and Edmonton; to carry out all preparatory work in the “bushes”; to gather the choir twice (for three weeks) in one area for general auditions and recording; to record with a well-known, highly professional company; to begin work in 1983»⁵⁵.

The implementation of such a large-scale project was possible on the basis of the entire Christian community outside of their native homeland, Ukraine, and therefore the *Baptism of Ukraine Foundation* was created, which included both artists and hierarchs of the Ukrainian church in the diaspora. V. Kolesnyk did a great deal of preparatory work: he rewrote and edited all 35 sacred concerts; he handmade the corresponding scores with all the musical material. In January 1984, the foundation announced the formation of a choir to record Bortnyansky's concerts and the recruitment of singers from the United States and Canada.

To form the 35-person choir, the conductor personally auditioned about 250 singers in different cities of both countries. A contract was signed with each selected singer, and rehearsals (5–6 hours a day) were held for a year and a half to learn all the pieces. The first 18 concerts were recorded in Guelph, Ontario, in the Gothic Church of Our Lady Immaculate, which was famous for its good acoustics. Some of the recordings took place in the evening, and, as M. Dytyniak notes, «...they were particularly successful: the silence, the grandeur of the cathedral itself, the wonderful music of the concerts inspired the singers with a special mood when something beautiful is performed and created»⁵⁶.

After the first 18 concerts were recorded, they were performed for the public on July 28, 1985, at the prestigious *Roy Thompson Hall* in Toronto. Maria Dytyniak, the project's co-conductor, conveys the atmosphere of this concert: «The packed hall was listening to this unique performance with great tension and emotional pleasure, because it was the first time in the history of our choral performance that a concert was held where only Bortnyansky's concertos were performed. And although these are works of the same genre and style of this composer, the concert was extremely interesting because each work was uniquely performed, each was interesting in its own way. This is due to the thoughtful interpretation of the concerts by Maestro V. Kolesnyk and the first-rate singing of the choir itself, where each voice was at a high

⁵⁴ Там само. С. 84.

⁵⁵ Там само. С. 84–85.

⁵⁶ Там само. С. 87.

level, an extremely well-coordinated ensemble of sound and first-rate singing technique were felt»⁵⁷.

The study and preparation of the next 19 concerts took place throughout 1986. In July 1987, general rehearsals and recording began, ending on July 24, 1987. The final concert was again held at *Roy Thompson Hall* on July 26, 1987, and received numerous reviews in the Ukrainian and English-language press in Canada.

After the recording was completed, V. Kolesnyk and sound engineer Valentyn Skoblov did a great deal of work editing the recording for the final album. The booklet of the album, «The Influence of Christianity on the Culture of Ukraine», contained biographies of composer D. Bortnyansky, conductor V. Kolesnyk, information about the *Millennium Choir*, a list of all the choristers, texts of all 35 concerts, information about the Ukrainian Center for Facilities and Development, and the *Baptism of Ukraine Foundation*, which had the most important task of raising funds for the project, which was estimated at \$600,000. The records were produced at the *Europa Disk Co.* in New York. The Ukrainian Center for Resources and Development distributed them to various libraries in the United States and Canada (150 albums) and to donors (450 albums).

The recording of D. Bortnyansky's sacred concertos showed that when professionals get involved and find understanding from the community, projects can be implemented that demonstrate the high professional level of Ukrainian musical culture and promote its integration into the world cultural space.

The establishment of a close artistic dialog during the period of independence was facilitated by the recording of works by diaspora composers by Ukrainian artists in Ukraine. Sacred music by I. Sonevytsky (USA) is recorded in Lviv⁵⁸. Liturgies by H. Kytasty (USA) and R. Hurko (Canada) are recorded by the choirs «Podil Bells» and «Vydubychi» from Kyiv⁵⁹. An interesting project is the recording of choirs from Ukraine and the diaspora on one CD. It was realized by the M. Lysenko Choir from the Netherlands (conducted by M. Antonovych, P. Hakkenes) and the *Mriya*

⁵⁷ Там само. С. 87–88.

⁵⁸ IGOR SONEVYITSKY. *Liturgia i Panakhyda* (Liturgy and Service for the Dead). Vykoniue L'vivs'kyi kamernyi khor GLOORA. Mystets'kyi kerivnyk i dyrygent Volodymyr Syvokhip. Recorded in February 2002 in the Catholic Missionary Church «Soldier of Christ» in Lviv. CD, AC Studio «Melos». IS 6592.

⁵⁹ Служба Божа Григорія Кітастого. Камерний хор «Дзвони Подолу». CD (Київ: Фундація Кітастих, 2003); Roman Hurko. Liturgy No. 2 (The Divine Liturgy of St. John Chrysostom. Vydubychi. Chorch Chorus. Volodymyr Viniar, conductor. CD (Україна, 2003) CV-010-2.

Choir from Lviv (conducted by B. Derevianko)⁶⁰, who perform a number of pieces separately and some together.

Thus, choral conductors A. Hnatyshyn, M. Antonovych, M. Dytyniak, V. Kolesnyk, and I. Trukhlyi played a major role in the recording of Ukrainian sacred music.

CONCLUSIONS

Based on the results of our own research, it has been established that the discography of sacred choral music in the Ukrainian diaspora belongs to the little-studied areas of musicology. The collections and studies of S. Maksymiuk from the United States, V. Dutchak, H. Karas, and I. Chervynskyy from Ukraine are fundamental in this regard.

It has been documented that the choirs of the Ukrainian diaspora in the United States, Canada, and European countries left a rich spiritual choral heritage, recording it on virtually all recording devices of the twentieth century. Sound recordings of sacred choral music in the Ukrainian diaspora have established themselves as a form of cultural and artistic practice. The most common forms of sound recording were recordings on records, tape tapes, CDs, film, and video tapes. The evolution of sound recording during the twentieth century is characterized by the short-life period, postwar technological progress (long-life discs), and digital recordings.

In order to record sacred choral singing and popularize it in the diaspora, a significant number of audio, video, and recordings have been made. Virtually every choir of the second half of the twentieth century recorded its repertoire, including sacred works. Most of the recordings were made by: «The Byzantine Choir» from the Netherlands, the St. Barbara's Church Choir (Vienna, Austria), «Musicus Bortnianskii» (Toronto, Canada), «Dnipro» (Edmonton, Canada), O. Koshyts (Canada), and «Dumka» (New York, USA). The study notes the role of well-known choral conductors of the Ukrainian diaspora Andrii Hnatyshyn (Austria), Myroslav Antonovych (Netherlands), Mariia Dytyniak, Volodymyr Kolesnyk (Canada), and Ivan Trukhlyi (USA) in the recording of sacred music. As for the genre palette of sound recordings of the sacred choral heritage, these are primarily liturgical cycles (Liturgies, Memorial Services, Vespers), as well as paraliturgical chants (songs to saints, religious songs to celebrate holidays, carols, and shchedrivky).

ABSTRACT

The relevance of the study of the discography of sacred choral music in the Ukrainian diaspora is due to the fact that it belongs to the little-studied fields of musicology. The purpose of the study is to examine the discography

⁶⁰ Nederland ontmoet Oekraïne. Liturgische en profane uit Oekraïne. Het Lysenko Koor uit Nieuwegein en Het Mriya Koor uit Lviv. Dirigenten: Dr. M. Antonowycz, Paul Hakkennes, Bogdan Derev'yanko. CD (Mirasound, Amersfoort, 2001) 88346-2.

and recordings of sacred choral music in the Ukrainian diaspora as a type of cultural and artistic practice of the twentieth century. The source base of the study was the catalogs of American record labels, Ukrainian diaspora labels, books and scholarly articles, and journalism about the musical culture of diasporas by researchers from abroad and Ukraine.

The research methodology is based on a combination of historical-dialectical, historical-systemic, comparative, and art historical principles of analysis: the historical-dialectical principle makes it possible to identify and trace the genesis and characteristics of the main trends and phenomena that form the phenomenon of the musical culture of the Ukrainian diaspora of the period; the historical-systemic principle involves the study of the musical activities of the Ukrainian diaspora in close connection with the socio-historical context and the reconstruction of a holistic picture of this activity, diverse in directions, nature, and forms; the art historical method is aimed at revealing the immanent properties of the studied artifacts.

Among the theoretical and practical aspects of studying the phenomenon of the musical culture of the Ukrainian diaspora are source studies: the formation of a system of research sources – scientific and analytical, reference and encyclopedic, journalistic, memoir publications, virtual sources, periodicals, sound and video recordings. As a result of the study, the typology of forms of sound recordings of Ukrainian sacred music in the Ukrainian diaspora was established; the diaspora choirs that recorded sacred music were outlined: the role of famous choral conductors in the recording of sacred music was noted.

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