

**WORKS BY UKRAINIAN COMPOSERS IN THE REPERTOIRE
OF DROHOBYCH CHOIRS (FIRST THIRD
OF THE 20TH CENTURY)**

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INTRODUCTION

A holistic picture of the development of Ukrainian culture will be incomplete without a study of the complex process of interaction between the center and the periphery. Therefore, a comprehensive study of the elements of national culture, taking into account its regional resources, is highly relevant. After all, mastering the creative achievements of certain areas of Ukraine makes it possible to objectively assess the musical and cultural heritage of the past, to identify important aspects of musical life in different historical periods. The need to study various aspects of musical local history is explained by the attempt to restore what has been lost or forgotten, which is impossible without reference to traditions, the history of the emergence and formation of musical cultural centers, organizations, educational institutions, preparation of concert events, etc. Regional research is the basis for studying and understanding national culture in all its diversity. After all, the history of the provinces is an integral and very important part of the musical history of Ukraine.

The relevance of the topic is determined by the heightened interest of the public in the revival of that valuable thing that is connected with the cultural and historical heritage of their “small homeland”. Each small locus has original and deep layers of musical culture, which include folklore, historical and archival materials related to the life and activities of the natives of the region in the cultural field. Moreover, since the issues of regional musical culture during the period of independence of the Ukrainian state began to be actively studied, individual areas received a diverse understanding – historical, musicological, social, culturological. This is explained by the actualization of the semantic potential that has traditionally been attached to the province as a form of national culture that forms and affirms dominant values, and is considered today as the basis for the revival and development of Ukrainian culture in general.

Traditionally, the history of Ukrainian music was positioned as the history of musical culture of the capital and large cities. The provincial component was limited, for the most part, to isolated examples of peripheral concert events, premieres of individual works, or the activities of cultural figures. In

contrast, regions remote from the center conducted active concert activities, attracted a wide audience to amateur music-making, taking care of raising its cultural level and musical education.

The national significance of the musical and performing experience accumulated in various regions of Ukraine, including the Drohobych region, requires scientific musicological understanding. Since amateur choral performance dominated the region in the first third of the 20th century, the study of the repertoire spectrum of the collectives, in particular its Ukrainian segment, seems to be very relevant. The reason is not only the breadth of the works, but also the nature of its context, such as the political one, which in Eastern Galicia had a significant impact on the formation and development of the musical life of the Drohobych region.

1. Materials on the cultural life of Drohobych region and research methods

Sociocultural processes taking place in modern Ukraine are connected with the previous stages of development of its individual regions. Despite all the variety of specific studies (from studying the cultural heritage of individual sub-ethnic groups, individual social groups, problems of intercultural relations at various levels, ways of organizing musical life, etc.), a holistic “picture” of the development of Ukrainian culture, taking into account the heritage of all its regions, has not yet been formed.

Drohobych region in the first third of the 20th century was a part of Eastern Galicia, which was distinguished by its active position in the development of Ukrainian national cultural life. There were many creative groups here, which took an active part in the concert life of the city and the region, branches of the Higher Musical Institute named after M. Lysenko, the Musical Society named after M. Lysenko. Among them, the choirs, which popularized, mainly, the Ukrainian repertoire, were distinguished by their greatest popularity and activity.

The activities of the region’s choral groups became the subject of the author’s attention in her dissertation research “Choral life of Drohobych district in the first half of the 20th century in the context of the religious development in Halychyna” (2006). The work highlights the multifaceted practice of singing societies and choral circles of cultural and educational, craft societies of the region, their concert events, repertoire policy, identifies the personalities of musical and public figures of the region, and determines their place and role in the development of choral culture in Ukraine. However, attention was not focused on the issue of introducing works by Ukrainian composers into concert practice.

L. Martyniv's dissertation "Stages of professionalization of musical life of Drohobych region" (2019) examines the region's special musical education at various historical stages (the end of the 19th century – the first two decades of the 2st century), characterizes the scientific and creative activities of prominent figures – graduates of musical educational institutions in Drohobych region, and their contribution to performance and pedagogy. However, the task of studying the repertoire of choral groups of musical centers was not set.

Sporadic musical life of the region, mostly the most significant artistic events of Drohobych choirs, were in the field of view of contemporary musical figures: S. Lyudkevych, promoters of the musical life of the province – S. Saprun, B. Piurko, S. Ogrodnik, T. Dub, etc. Occasionally these were detailed reviews of concerts that took place in the city and its satellites, with a detailed analysis of the numbers; often – announcements of planned events, etc. Reviews were published on the pages of periodicals: the newspaper "Dilo", local magazines – "Biuletyn" of the branch of the "Prosvita" society, "Hromadskyi golos", "Homin basejnu", "Holos Pidkarpattya", "Drohobychskiy listok". Thus, the weekly "Drohobychskiy listok", published in 1918–1919, contained short notes on artistic events under the titles "Z Drohobycha", "Z Drohobychchyny". Here we find the following articles: "Ukrainian Theater in Drohobych", "Natalka Poltavka" in Drohobych", "Concert in honor of T. Shevchenko in Drohobych", "Ms. Kolomyichenko's concert in Drohobych" and others.

The Ukrainian magazines "Holos Pidkarpattya" (1911–1913) occasionally published reviews of cultural events, such as M. Shashkevych's concert in Boryslav, "Homin Basejnu" (1937) – mainly about the events of "Prosvita" in the city and region, such as "Drohobych Krutam", Shevchenko concerts, touring singers, "Homin Krayu" (1938) – concerts in honor of T. Shevchenko, I. Franko and others.

The pages of the "Biuletyn", published in 1933–1939, the period of the activation of the activities of the "Prosvita", published materials about the activities of the society's circles (theater, choir, orchestra) in the conditions of the discriminatory cultural policy of the Polish government. The columns of the magazine covered various cultural and artistic events of the society's amateur circles. They confirmed that all the efforts of the "Prosvita" were aimed at achieving the main goal: the formation of national consciousness, the preservation of the cultural identity of the autochthons.

The most detailed review of the concert dedicated to the 30th anniversary of the "Prosvita" branch in Drohobych, founded in 1903, was written by B. Piurko in the "Biuletyn" in 1934. The Academy turned into a grand celebration of Ukrainian song, with 11 choirs and about 400 singers participating in the concert program.

The pages of the magazine “Dilo”, whose role in the national self-awareness and self-affirmation of Galicians is difficult to overestimate, covered events not only in the socio-political, but also in the cultural life of Eastern Galicia, and partly in the Drohobych region. It published reviews and comments on cultural and artistic events taking place in the city and its satellites, in which the dramaturgy of concert events, their programs, and the level of performance were assessed.

We find some general information about the cultural life of the Drohobych region on the pages of the 4-volume publication “Drohobych region – the land of Ivan Franko”, dedicated to the 100th anniversary of the Scientific Society named after T. Shevchenko. These are articles, memoirs, materials of the Drohobych community scattered around the world. It contains memoirs of participants in cultural and educational, public and motor (sports) societies that operated in the Drohobych region in the first third of the 20th century.

Separate materials on the activities of the region's choral groups were obtained from the funds of the State Archives of the Lviv Region (DALO) and the Central State Historical Archive of Lviv (TsDIA u Lvovi). This made it possible to clarify the exact dates of the founding of the singing society “Drohobyt'skyi Boian” (1901), branches of the “Prosvita” society (in the region in 1901, in Drohobych – 1903), to publish registration documents, in particular the Charters of the societies “Teorban” in Skhidnytsia, “Drohobyt'skyi Boian”, “Surma” in Truskavets; Polish societies “Ekho”, “Lyubyteliv muzyky” in Drohobych; “Regulations on the procedure for the activities of choral groups at the “Prosvita” reading rooms”, “Project of a two-month course for conductors of Prosvita choirs”, “Rules of the choir at the “Prosvita” reading room”, “Rules of the choir of Ukrainian choirs”, etc.

The activities of choral groups and figures of musical culture of Galicia, including Drohobych, of the mentioned period were partially considered in articles by I. Bermes, such as “Stanislav Liudkevych and the choral life of Eastern Galicia (late 19th – first third of the 20th century)” (2020), “The role of Bohdan Piurko and Natalia Kulytska in the training of professional musical personnel of Drohobych (1930s)” (2021), “Cultural dimensions of choral performance in the west and east of Ukraine (first half of the 20th century)” (2022), “Amateur choral movement as a reflection of the cultural rise of Eastern Galicia (first third of the 20th century)” (2023).

The introduction of M. Lysenko's choral models into the practice of Drohobych choirs is revealed in the article by N. Synkevych “Mykola Lysenko's choral music in the repertoire of Drohobych collectives (XX Century)” (2023). The author outlines the factors and phases of the spread of Mykola Lysenko's choral music in the “Drohobyt'skyi Boian” and in the

period outlined by us, in particular, in the culminating stage of the singing society's activity (20-30s of the XX century).

However, all the above-mentioned articles, reviews, and materials do not address the issue of works by Ukrainian composers in the repertoire of amateur choirs of the Drohobych region and their role in raising national consciousness and the cultural level of autochthons.

During the preparation of the article, a search was conducted to collect and process materials (archival, periodical, private) to recreate a real picture of the creative practice of choral groups in the Drohobych region in the first third of the 20th century. The repertoire of amateur groups included, mainly, works by Ukrainian composers. And this is understandable, since Drohobych region as a province of Eastern Galicia was part of Austria-Hungary, and since 1919, part of Poland. It was the Ukrainian song that raised the spirit of Ukrainians, helped them to realize themselves during the period of being under the jurisdiction of other states. Therefore, the historical context is very important in highlighting the topic of the article.

For a deeper understanding of the research topic, the method of analysis and synthesis was used, which makes it possible to thoroughly isolate the repertoire list of singing and cultural and educational societies. Thanks to the use of this method, it is possible to more deeply understand the essence of musical and concert events that took place in the region in the first third of the twentieth century. The systemic method was used to isolate the choral performance of the region as a holistic phenomenon. After all, choral music is part of a complex system, the components of which (musical, historical, cultural) interact and form integrity. In combination, these methods allow us to fully reveal the phenomena of cultural, in particular choral life of the Drohobych region in the specified period.

2. Popularization of choral works by Ukrainian composers by Drohobych amateur groups

History is a mirror that not only reflects the life of past historical periods, but also contains a lot of valuable, aesthetically significant, essential for the creative life of modern society. It would seem that the musical life of a provincial city in the first third of the twentieth century is a distant phenomenon, but it represents a world of spiritual values, the comprehension of which allows a person to emotionally and intellectually "touch" a unique layer of culture, which reflects the beauty of their native land, its people, and works of art. Moreover, the study of regional artistic achievements is very important for the history of music, their "promotion is a matter of the cultural

prestige of the state of Ukraine”¹. After all, in the difficult socio-cultural conditions of statelessness, Ukrainians “fought” for their rights, tried through participation in choral groups and popularization of the Ukrainian choral repertoire to raise the national consciousness of the people, preserve the original national culture, and ultimately – to assert themselves and realize themselves. Because it was choral singing as the genetic code of Ukrainians, the main type of their performing activity during the time of being under the rule of other states, that acquired the significance of a significant socio-political phenomenon.

Due to its democratic nature and centuries-old evolution, choral singing accumulated historical, social and cultural determinants of society, and then transmitted them in the form of collective creative activity. Thus, this type of performance, as one of the carriers of national identification, became a relay, and at the same time a marker of the originality of Ukrainian culture in the difficult period of statelessness. Choral concert music in the Drohobych region developed in close connection with the national singing tradition (folklore, church, artistic).

The Drohobych region of the first third of the 20th century was famous for its amateur choirs, which took an active part in the cultural life of the region. Their numerous events had an educational purpose, introduced the listening audience mainly to the work of Ukrainian masters, raising the national consciousness of the indigenous population. Concerts became important events in the musical life of the Drohobych region, original phenomena of a local history nature. Since the repertoire spectrum of the choirs was quite wide, the introduction of works by Ukrainian composers into the concert practice of the Drohobych choirs in the first third of the 20th century was expected. After all, during this period, the Galician Ukrainians were under the jurisdiction of Austria-Hungary, later Poland, so the performance of Ukrainian songs (original and arrangements) remained almost the only means of self-expression of the autochthons.

In the first third of the 20th century Drohobych region became an important center of choral culture, the amateur choral movement gained strong development in the region. Active concert practice was engaged in choral circles “Prosvita”, singing societies “Teorban”, “Drohobytskyi Boian”. They popularized, mainly, Ukrainian choral music, which is “a condenser ... of a certain system of emotions, directly related to the national mentality”².

¹ Бермес І. Хорове життя Дрогобиччини першої половини ХХ століття в контексті духовного розвитку Галичини: автореф. дис. ...канд. мист. спец. 17.00.03. Київ : ІМФЕ, 2005. С. 1.

² Lastovetska-Solanska Z., Bermes I., Zhyshkovych M., Ferendovych M., Pryymak S. Genre and style models of contemporary Ukrainian vocal and choral music. *Salud, Ciencia y Tecnología. Serie de Conferencias*. 2024. Vol. 3. p. 1093.

In addition, Polish singing societies (“Liutnia», «Ekho”) operated in the Drohobych region, whose repertoire also included choral works by Ukrainian masters. Thus, in 1902, a concert dedicated to the 41st anniversary of the death of T. Shevchenko was held in Drohobych, in the program of which the “Liutnia” choir performed the following works by Ukrainian composers: M. Verbytskyi “Zhovnir”, A. Vakhnianyn “Chy ya v luzi” (both for male choir), M. Lysenko “Verkhovyno”, F. Kolessa “Vulytsia” – a collection of folk songs (both for mixed choir).

That same year, Shevchenko’s Evenings were organized by Ukrainians studying at a Polish gymnasium. Although the concert program was dominated by works by Polish artists, the gymnasium students' choir presented M. Verbytskyi’s work “Do zori” to the audience.

In 1911, the Drohobych region celebrated the 100th anniversary of the birth of M. Shashkevych. This concert was a testament to the respect for the writer who was the first to “spread the Ukrainian word in literature in Galicia”³. The program included the following works for male choir: I. Vorobkevych, lyrics by T. Shevchenko “Ta ne day, Hospody, nikomu”, “Dumy moi”, “Teche voda z pid yavora”, as well as a collection of Ukrainian folk songs performed by a village choir⁴. On the same day (November 19), a concert in honor of M. Shashkevych was also held in neighboring Boryslav, about which the reviewer commented that “...the choirs performed brilliantly”⁵. The poster published in the Drohobych magazine “Holos Pidkarpattya” does not specify which groups performed the choral works. However, we can assume that these were town and village choirs of the region, whose performing level allowed the inclusion of the works of Bukovyna’s S. Vorobkevych in the repertoire.

The 100th anniversary of the birth of T. Shevchenko was celebrated grandly in the Drohobych region. The mixed choir of the Ukrainian theater “Ruska Besida” from Lviv joined the choir groups of the Ukrainian societies of Drohobych, which gave the celebration a special charm. The program included the following compositions to the words of the Kobzar: cantata by M. Lysenko “Ivan Hus”, S. Liudkevych “Kosar” performed by the male choir of the Union of Ukrainian Sich Riflemen, M. Verbytskyi “Zapovit” (choir of the Ukrainian theater “Ruska Besida”); S. Liudkevych, lyrics by V. Pachovskyi “Khor pidzemnykh kovaliv” (male choir). The presentation of such a complex program testified to the sufficient level of performance of amateur choirs of the region. Moreover, a concert of this kind was confirmation that peripheral groups tried to reach the performance level of

³ Борислав. Концерт Маркіяна Шашкевича. *Голос Підкарпаття*. 1912. Ч. 3. 2 лютого. С. 4.

⁴ Голос Підкарпаття. 1911. Ч. 16. 24 падолиста. С. 4.

⁵ Там само.

choirs from the center by introducing increasingly complex compositions in terms of musical language and form into the repertoire.

The most active creative activity was carried out in Drohobych and the district by the choir “Drohobyskyi Boian”, founded in 1901. The peak of the collective’s creative practice fell on the 1920s, when the collective was headed by priest Severyn Saprun. Already in 1922, “Drohobyskyi Boian” prepared a concert of Psalms, the program of which included three choral concerts by D. Bortnianskyi – No. 28 “Blazhen muzh, boiai sia Hospoda”, No. 32 “Skazhy my, Hospody, konchynu moi”, No. 33 “Vskuiu pryskorbna yesy, dushe moia”. Choral Concerto No. 28 is a model of a lyrical concerto, which reflects “...the artist’s peace of mind and spiritual harmony, his optimistic worldview”⁶. In concerts No. 32 and No. 33, D. Bortnianskyi used mournful lines of supplicatory psalms and, according to their content, they are examples of lyrical-dramatic musical imagery, dominated by “...subjective experiences of the individual, a state of suffering and sadness”⁷. These classical choral concerts were permanent “points” in the repertoire list of “Drohobyskyi Boian”. The program of this concert opened with the spiritual hymn “Bozhe velykyi yedynyi” by M. Lysenko, and the first part ended with the performance of the *shedrivka* by K. Stetsenko “Oi syvaia ta i zozulenka”. Regarding the concert of Psalms, S. Liudkevych shared: “... the concert ... was, as for a “province”, unusual and interesting, and in the end it was still worth it... In the sound of the choir there was a clear singing, and an alignment of voices, and, for the most part, even an intelligent, competition to give the leading line of each piece...”⁸. At the same time, the artist noted that “In some of the more difficult parts of the solo ensembles in the concerts “Vskuiu pryskorbna” and “Blazhen muzh”, which required greater vocal erudition of the soloists, as well as in some polyphonic fugato parts, there were, strictly speaking, many inaccuracies, angularities and “superprogrammed freedoms” in the performance”⁹. Nevertheless, such highly artistic works in the “Boiana” repertoire, which was dominated by amateurs, testified to the understanding of their significance by the singers, who tried to convey the meaning of the classic’s spiritual choral concerts to the listening audience.

The concert program of Psalms was presented in the nearby cities of Boryslav and Sambor. Referring to S. Liudkevych, the holding of these concert events had “...a dual purpose: 1) cultural and propaganda, to awaken and spread the cultivation of our spiritual music in particular, and 2) material

⁶ Корній Л. Історія української музики. Київ–Харків–Нью-Йорк : Вид-во М. П. Коць, 1998. Ч. 2. С. 232.

⁷ Там само.

⁸ Людкевич С. З музичного світу. “Концерт псалмів” у Дрогобичі. *Громадський вістник*. 1922. Ч. 94. 17 червня. С. 3.

⁹ Там само.

and practical, to collect funds for national charitable purposes...”¹⁰. That is, the performance of choral concerts, as well as other opuses by Ukrainian composers, was of great importance both for raising the national consciousness of Ukrainians and their cultural level in the conditions of being under Polish rule.

The three above-mentioned concerts by D. Bortnianskyi were also performed at the Psalms concert in 1932, when the choir was led by Bohdan Piurko.

One of D. Bortnianskyi’s best choral concerts is Concert No. 32, “Skazhy my, Hospody, konchynu moi” and smaller compositions, such as “Symvol viry”, were leading in the repertoire of the choir of the Church of the Presviatoi Triitsi, which, under the direction of priest S. Saprun, actively performed in 1939 not only in Drohobych, but also in Stryi and Sambir.

Ukrainians of Drohobych region treated the preparation of Shevchenko concerts with special reverence. The celebrations were held annually, and the artistic forces of the city and the region prepared for them. Thus, in March 1928, the “Drohobytskyi Boian” opened the program with a performance of M. Verbytskyi’s “Zapovit”. The choir performed in two groups: mixed (under the direction of S. Saprun) and male (under the direction of M. Ivanenko). The three groups of choral productions of “Boiana” contained three works each. “In the first group there were 3 mixed choirs: a) Stetsenko “Zhyvy Ukraino”, Leontovych “Oi z-za hory snizhok ...”, Lavrivskyi “Chom richenko”. Leontovych’s song came out on top from this group... The second group: three male choirs: a) Bezkorovainyi “Ne khyliate v dil prapora”, Balandiuk “Oi zatsvylya cheremkha”, Lysenko “Oi siv puhach”. ...I liked the performance of the second song in a row... The third group: three mixed choirs: Leontovych “Oi z-za hory kamianoi”, Haivoronskyi “Kraiem Dunaem”, Kolessa “Na vulytsi”¹¹. The reviewer then shared his impression of the choir's performance: “The meticulously rendered shadings, down to the web of pianissimos, the aesthetically adjusted mormorandum... must be recognized as a great artistic feat by the “Drohobytskyi Boian” choir”¹².

The year 1930 was particularly productive in the choir’s activities. Priest S. Saprun, who “put the choir at the proper artistic level”¹³, prepared a number of interesting concerts, among which the “Evening of Leontovych’s Works” stood out on the occasion of the 9th anniversary of the tragic death of the outstanding master of choral arrangements. The program included 22

¹⁰ Там само.

¹¹ Свята Шевченка. Дрогобич. Діло. 1928. С. 94. 29 квітня. С. 3.

¹² Там само.

¹³ Сенейко М., д-р Нижанковський З. Співацьке товариство «Дрогобицький Боян». Дрогобиччина – земля Івана Франка. Дрогобич : Бескид, 1993. Т. 1. С. 638.

compositions: arrangements of Ukrainian folk songs and original works, such as “Shchedryk”, “Mak”, “Koza”, «Zaichyk», «Kozaka nesut», «Lodolom», «Lehenda», spirituals, cantos – “Dostoino yest», «Oi ziishla zoria»” and others. The performance of these works indicates that “Drohobyt'skyi Boian” was an artistic creative unit of a high level. After all, the positive feedback confirms this: “Drohobyt'skyi Boian” tells the audience not only to listen, but also to experience ... Leontovych’s works, thanks to a thoughtful and colorful performance”¹⁴.

Concerts of works by M. Leontovych were presented by “Boian” from Drohobych in the surrounding towns and villages (Stry's, Sambir, Tustanovychi) for a charitable purpose: “The net income ... is allocated to the fund for the construction of a monument to the composer priest M. Verbytskyi”¹⁵. For example, about the choir’s performance in Sambir, the contributor emphasized: “The conductor, priest Saprun ... tried to give each song a rounded whole-picture”¹⁶, and in Stryi, he claimed that “Drohobyt'skyi Boian” “...managed to rise to the heights of a truly artistic level and created... a melodious orchestra that transports a person to a higher divine realm”¹⁷. The high artistic level of the choir’s performance testifies not only to technical skill and mastery of the elements of choral organization, but also to the singers' musical talent in reproducing original samples and arrangements of folk songs by the outstanding Ukrainian master.

An extensive program of works by Ukrainian artists was presented by the “Drohobyt'skyi Boian” in 1931. The repertoire list included 30 works, including compositions by M. Lysenko, M. Leontovych, Ya. Stepovyi, P. Demut'skyi, S. Liudkevych, V. Barvyn'skyi, O. Koshyts, M. Haivoron'skyi, F. Kolessa, V. Stupnytskyi. The review published in “Dila” stated: “The choir achieved a particularly high artistic level in the works of Stupnytskyi “Oi rano, rano”, Koshyts “Yahil-yahilochka”, Leontovych “Oi poslala”, “Dudaryk”... Saprun... managed to turn the choir into a real instrument with his organization”¹⁸. The appearance of new works in the repertoire confirmed its distinct national orientation.

The concert program presented by “Boian” in Boryslav in March 1931 featured Ukrainian folk songs arranged by S. Liudkevych, O. Koshyts, Lemko

¹⁴ З концертової сали. Концерт із творів Леонтовича в Дрогобичі. *Діло*. 1930. Ч. 47. 2 березня. С. 5.

¹⁵ На будову пам'ятника композиторові М. Вербицькому. *Діло*. 1930. Ч. 70. 29 березня. С. 5.

¹⁶ Отсен Р. Концерт «Дрогобицького Бояна» в Самборі. *Діло*. 1930. Ч. 92. 29 квітня. С. 6.

¹⁷ З концертової сали. Концерт «Дрогобицького Бояна» в Стрию. *Діло*. 1930. Ч. 120. 30 червня. С. 5.

¹⁸ Дописи. Гість. Стрий (Концерт «Дрогобицького Бояна»). *Діло*. 1931. Ч. 47. 3 березня. С. 6.

songs arranged by F. Kolessa, and others. Performing these compositions, the choir “performed its task flawlessly under every test”¹⁹.

In May 1931, a Shevchenko concert was held in Drohobych with the participation of “Boian”. Under the direction of M. Ivanenko, the choir performed the following works: “Verbytskyi “Zapovit”, Kashubynskiy “I svitaie, i smerkaie”, Lysenko “Vladyko neba i zemli”²⁰, under the direction of S. Saprun – “Leontovych’s “Dudaryk”, Stupnytskyi and Demutskiy’s carol “Strashnyi sud”²¹.

In 1932, the choir was led by B. Piurko, who renewed the composition and already in April, L. Revutskiy, prepared the first performance. The program included works by P. Demutskiy, M. Lysenko, K. Stetsenko, O. Koshyts, M. Leontovych, L. Revutskiy, P. Senytsia. From the periodicals we learn that B. Piurko conducted 9 works “... among them – “Kei my pryishla karta” by K. Stetsenko, “Oi choho ty pochornilo” by L. Revutskiy”²², and M. Ivanenko – 4 works, in particular “Traven” by K. Stetsenko”²³.

In May, the “Boian” prepared a Shevchenko concert. Its program was performed by mixed choirs (K. Stetsenko “Vkraino Maty”, M. Verbytskyi “Zapovit”, M. Lysenko “Oi, hai maty”) and men’s choirs (M. Lysenko “Oi shcho zh bo to za voron”, “Zabilily snihy”) The author emphasized: “The performance of the choral numbers was impeccable”²⁴.

In 1933, the boards of the “Drohobyttskyi Boian” singing society and the branches of the M. Lysenko Musical Society organized the Lysenko Academy on the occasion of the 20th anniversary of the composer’s death. The “Boians” from Drohobych and Boryslav and the choir from Tustanovych were involved in the performance of the concert program. The following works of the classic were performed by the “Drohobyttskyi Boian”: “Hei povidajte”, the chorus of prisoners from the poem “Hamaliia” (male choir), “Tuman khvyliamy liahaie” from the opera “Utoplana” (mixed choir), “Plyve choven”, “Kalyna” by the “Boryslavskiy Boian”, and two folk songs were sung by the choir from Tustanovych. At the end of the concert, three combined choirs conducted by B. Piurko performed the cantata “Biut porohy”. According to V. Vytvytskyi,

¹⁹ Дуб Т. Концерт «Дрогобицького Бояна» в Бориславі. *Діло*. 1931. Ч. 60. 9 березня. С. 4.

²⁰ Учитель. З концертової сали. Шевченків концерт у Дрогобичі. *Діло*. 1931. Ч. 122. 5 червня. С. 5.

²¹ Там само.

²² Отсен Р. Концерт «Дрогобицького Бояна» в Самборі. *Діло*. 1930. Ч. 92. 29 квітня. С. 6.

²³ Учитель. З концертової сали. Шевченків концерт у Дрогобичі. *Діло*. 1931. Ч. 122. 5 червня. С. 5.

²⁴ Н. Н. Свято в Дрогобичі. *Діло*. 1927. Ч. 271. 4 грудня. С. 4.

“Lysenko’s compositions ... aroused interest and encouraged serious music-making”²⁵.

M. Lysenko’s original choruses and arrangements of folk songs reflected the national and mental characteristics of Ukrainians, so singers gladly performed them. The compositions of the classic of Ukrainian music gained popularity not only among performers, but also among listeners.

In 1935, a festive academy was held in Drohobych in honor of the 100th anniversary of the birth of Yu. Fedkovych. A contributor to “Dila” shared: “The combined choir of “Drohobytskyi Boian” and the Ukrainian gymnasium artistically sang Ostap Nyzhankivskyi’s “Hulialy”²⁶.

The dominance of works by Ukrainian composers in the repertoire of “Drohobytskyi Boian” was natural, since they were an expression of the spirit and feelings of the people, a unifying factor for Ukrainians in conditions of statelessness.

Compositions by Ukrainian masters were also worthily represented in the repertoire list of the “Boryslavskyi Boian” singing society (the posters of the choir’s concert events were found in private archives – I. B.). Thus, in April 1921, the concert program on the occasion of the 60th anniversary of the death of T. Shevchenko included “Zapovit” by K. Stetsenko, “Dumy moi” by S. Vorobkevych, and the finale from the opera “Utoplenu” by M. Lysenko.

In 1922, the “Boryslavskyi Boian” performed in three ensembles: female (“Hahilka” by S. Liudkevych), male (“Bulo kolys” by F. Kolessa, “De sribnolentyi Sian plyve” by M. Kopko), and mixed (“Obzhynky” by F. Kolessa).

In January 1923, the “Boian” from Boryslav, under the direction of Teofil Dub, gave concerts in Drohobych and his hometown. The following works were prepared: M. Lysenko “Vesnianky”, M. Leontovych “Prialia”, K. Stetsenko “Son”, F. Kolessa “Obzhynky”, B. Vakhnianyn “Smert kozaka”, S. Liudkevych “Oi Moroze, Morozenku”.

In April of the same year, “Boryslavskyi Boian” presented the audience with an extensive program of the Shevchenko concert, namely: “Zapovit” by M. Verbytskyi, the cantata “Kateryna” by Y. Kyshakevych, “Duma” z “Nevolnyka”, “Sadok vyshnevyyi” by B. Vakhnianyn. In the review published in the magazine “Svit” we read: “The performances of the mixed choir “Boian” under the baton of Mr. Dub were truly impeccable... The compositions “Duma” z “Nevolnyka” and “Sadok vyshnevyyi” made a pleasant impression...”²⁷.

²⁵ Витвицький В. (2003). Микола Лисенко і його вплив на музичне життя Галичини. *Музикознавчі праці. Публіцистика*. Львів, 2003. С. 39.

²⁶ З просвітянського життя Дрогобиччини. *Діло*. 1935. Ч. 121. 11 травня. С. 5.

²⁷ Світ. 1923. Ч. 57. 17 квітня. С. 6.

The concert in honor of T. Shevchenko in 1927 also revealed a bright national orientation of the repertoire. In addition to the already performed “Zapovit” by M. Verbytskyi, the program presented two works by M. Lysenko for the first time – “Za sontsem khmaronka plyve” and “Tuman khvyliamy liahaie” from the first act of the opera “Utoplena”.

In 1929, the repertoire of the Shevchenko Academy, prepared by “Boryslavskiy Boian”, was replenished with the following compositions: “Kalyna” by M. Lysenko, “Oi try shliakhy shyrokiy” by H. Topolnytskyi, “Choho meni tiazhko?” by M. Voloshyn.

Looking at the “Boian” from Drohobych and Boryslav, other amateur choirs also organized concerts in honor of the Kobzar. For example, in April 1928, a mixed choir from Boryslav (Mraznytsia district) performed in Skhidnytsia. A contributor to “Dila” stated that this choir “...is starting to give concerts in the villages of the Carpathians, leaving behind a very nice monument... Of all the songs, “Oi vid sadu” by Shevchenko-Haivoronskyi turned out the best. The other songs turned out very well...”²⁸.

Works by Ukrainian composers were performed at all artistic events held in Galicia. For example, in 1932, the “Boians” from Drohobych and Boryslav took part in the celebrations marking the 40th anniversary of the “Lvivskiy Boian” and, as a united choir, performed S. Liudkevich’s cantata “Nasha дума, nasha pisnia” under the author’s baton.

The repertoire of “Boryslavskiy Boian” was each time supplemented with new, much more complex works of large form, which the collective represented at festive academies in honor of outstanding figures of Ukrainian culture, in particular T. Shevchenko (“Kosar” by S. Liudkevych, “Lichu v nevoli” by D. Sichynskiy, “Palai, palai” from the opera “Kupalo” by A. Vakhnianyn).

The activities of the Boian singing societies in Drohobych and Boryslav were evidence that choral singing was the dominant form of performance in the region and had a significant impact on the development of the culture of the region, an important factor in the spiritual uplift of the Ukrainian people.

A significant role in the dissemination of the work of Ukrainian composers belongs to educational choral groups – centers of national and cultural life of Ukrainians. Their activity is a telling evidence of the spread of the national idea, the organic nature of choral music for the Ukrainian people. Concerts, solemn academies, evening parties, festivals, folk entertainments, etc. were organized. The repertoire of these events included, mainly, Ukrainian folk songs in the author’s processing, in particular, by M. Lysenko, M. Leontovych, K. Stetsenko, Ya. Stepovyi, M. Haivoronskyi and others.

²⁸ Гість – чужинець. Східниця (Концерт Шевченка). *Діло*. 1928. Ч. 92. 27 квітня. С. 4.

B. Piurko emphasized that most of the items in the choir's repertoire list consisted of "... works by Leontovych, this unfathomable treasury of folk music." The artist further emphasized: "Folk songs in light but artistic arrangements by Artemovskiy, Lysenko, Stetsenko, Koshyts, Stepovyi and Leontovych, from Western Ukrainian ones by Haivoronskiy, Kolessa and Liudkevych should become the "iron repertoire" of every choir"²⁹. Popular songs include "Oi hai maty", "Chas dodomu, chas" by M. Lysenko, "Za horodom kachky plyvut", "Oi verbo, verbo", "Oi hore tii chaitsi", "Zazhurylys halychanky" by M. Leontovych, "Za ridnyi kraj", "Ikhav strilets na viionku" by M. Haivoronskiy, and others.

The works of Ukrainian composers were also popularized by student choirs. Thus, the "Ridna shkola" society in Drohobych maintained two private folk schools: named after T. Shevchenko and named after I. Franko. The decoration of school and city art events were the performances of the children's choir of the T. Shevchenko school, whose repertoire included complex four-part compositions: "Ptashyni khor" by D. Kotko, "Pochaivska Bozha maty" and "Dudaryk" by M. Leontovych, "Zasialo sontse zolote" by I. Nedilskiy, "Haivky" by F. Kolessa, "Zapovit" by K. Stetsenko, "Hamaliiia" by Y. Stepovyi, carols, schedrivkas and others"³⁰.

In December 1932, the student choir prepared a series of concert programs, which featured original works and arrangements of ritual folklore by Ukrainian masters, namely: in honor of Hetman Mazepa, the Prosvita holiday, the Nicholas evening, the Christmas tree holiday. Thus, the concert program dedicated to the 67th anniversary of the Prosvita society (1936) featured "Oi u poli zhyto" by M. Leontovych and "Bolyt, bolyt holivonka" by P. Kozyskiy.

He most active among the student groups was the mixed choir of the private gymnasium named after I. Franko of the Ukrainian pedagogical society "Ridna Shkola" under the direction of Mykhailo Ivanenko. The key and responsible events for the gymnasium students were the Shevchenko concerts. Singers took part in such events almost every year. Thus, in 1937, the gymnasium students sang "Zapovit" by M. Verbitskiy in the program of the concert in honor of T. Shevchenko.

The list of numbers for the concert dedicated to O. Kobylanska (1927) included folk songs arranged by M. Leontovych, F. Kolessa, and O. Koshyts. The reviewer commented on the performance of the high school choir: "The performance of the works ... was very good. Especially the performance by

²⁹ П'юрко Б. Оцінка продукції хорів під час 30-літнього ювілею філії «Просвіти» в Дрогобичі в дні 24 червня 1934. *Ювілейний Бюлетин*. 1934. Ч. 6. 1 липня. С. 5–6.

³⁰ Дрогобиччина – земля Івана Франка / Ред. Л. Луців. Дрогобич : Бескид, 1993. Т. 1. С. 472.

the high school choir of Leontovych's "Oi priadu"... left nothing to be desired"³¹.

Traditionally, during the Christmas holidays, a festival of ceremonial songs was held at the school. In 1930, the gymnasium youth prepared a Concert of Carols and Chariots. "The program included about 30 (!) carols, some of which were rarely sung. The Ukrainian Gymnasium Choir achieved considerable success"³². The concert of carols and chariots was held in the gymnasium hall in 1937. The choir presented 22 examples of ceremonial folklore.

The singers of the gymnasium choir participated in educational artistic events, the purpose of which was to demonstrate to the residents of the Drohobych region the beauty of Ukrainian songs, "mainly rifle songs, as well as to show... how a song should look when performed correctly and artistically"³³.

The youth choir of high school students took part in a spiritual concert in honor of the Mother of God, the patroness of the Ukrainian people (1937). The reviewer emphasized: "The performance of songs by that youth choir gave a full sense of the aesthetics of singing and allows us to evaluate the singing part of the youth as reliable material, capable of cherishing the native song with enthusiasm in the future"³⁴. Thus, the choir's repertoire included works by Ukrainian composers (secular, spiritual, arrangements of folk songs) M. Lysenko, K. Stetsenko, M. Leontovych, F. Kolesa, M. Haivoronskyi and others. The works of Ukrainian masters in the repertoire of the high school choir contributed to the upbringing of the younger generation in the spirit of patriotism, sincere love for the achievements of national culture, Ukrainian customs and rituals.

In 1927, the Surma singing society was founded in Truskavets, which in 1930 organized an "Evening of Ukrainian Song" under the direction of Bilas Osep in the resort town³⁵. The spread of Ukrainian songs among a wide range of vacationers from various regions that were under the jurisdiction of other states was important both for raising the national consciousness of Ukrainians and for their self-identification.

The Ukrainian repertoire was also popularized by the reading room choral groups "Prosvita", which operated in almost every village of the Drohobych region. The activities of these amateur groups were aimed at satisfying the

³¹ Н. Н. Свято в Дрогобичі. *Діло*. 1927. Ч. 271. 4 грудня. С. 4.

³² Боян. 1930. Ч. 3. Березень. С. 43.

³³ Бюлетин. 1936. Ч. 6–7. Червень – липень. С. 5.

³⁴ Великий духовний концерт у 900-ліття проголошення Ярославом Мудрим Богоматері покровителькою українського народу. *Діло*. 1937. Ч. 282. 22 грудня. С. 10.

³⁵ Боян. 1930. Ч. 6–7. Червень-липень. С. 79.

cultural needs of Ukrainians and occupied an important place in social and spiritual life.

In general, the Ukrainian repertoire in the concert and performance practice of singing societies, educational and student choirs was distinguished by its highly artistic content, which proved its relevance during the period of the struggle of the autochthons for their existence, during their national competitions. It was the choral groups that popularized the works of Ukrainian composers, became the main exponents of national culture, spiritual requests of Ukrainians, and their feelings.

CONCLUSIONS

The core of the repertoire spectrum of Ukrainian choral music of the Drohobych region's ensembles was a capella works, because it was this genre that opened up wide opportunities for composers to search in the field of choral sound – pure, timbrally pristine. Another important feature in favor of a capella choral music was the understanding of the primacy and significance of vocal intonation. It was thanks to the unique natural musical and singing abilities of Ukrainians that vocal intonation in choral sound acquired a special emotional richness, spirituality and thus captivated performers and listeners, gave them the opportunity to express themselves.

Choral song was a powerful force that expressed the mood of Ukrainians, supported them, and filled them with optimism in the struggle for their rights and independence. It was the compositions performed by the choir that could give the singers a sense of togetherness and unity. “The choir is an instrument of national self-expression. ...it is the bearer of morality, the worldview of the people, the translator of those values that form the cultural essence of the nation”³⁶. In the first third of the 20th century, choral singing, as an integral phenomenon of Ukrainian life, symbolized the unification of singers into a monolithic force, strengthened by the effort to establish itself as a nation striving for independence and self-realization in the difficult conditions of Drohobych region being under the jurisdiction of Austria-Hungary, and then Poland.

The works of Ukrainian composers, which were presented in the repertoire of singing societies, educational circles, and student choir circles, became for Ukrainians in the first third of the 20th century a life-giving source of national culture, a guarantor of its preservation and dissemination. The involvement of Ukrainians in amateur choral groups and the popularization of compositions by Ukrainian masters were inspired by their awareness of the state of a stateless nation and the desire to demonstrate that collective singing was an

³⁶ Бермес І. Рефлексії про сутність поняття «хор» у просторі культури. *Вісник Національної академії керівних кадрів культури і мистецтв*. 2016. № 4. С. 57.

important means of preserving national identity and affirming national self-consciousness.

SUMMARY

The emphasis is on the dominance of works by Ukrainian composers in the repertoire of amateur choirs of the Drohobych region. In the first third of the 20th century, when the region was under the jurisdiction of Austria-Hungary, and then Poland, in difficult conditions of discrimination against autochthons, the only means of their self-expression remained the choir as a translator of spiritual requests. Singing and musicality, as bright mental traits of Ukrainians, contributed to the embodiment of their natural desire to participate in choral groups for the sake of unification.

It is proven that the concert activity of choral groups of cultural and educational and singing societies contributed to the popularization of the works of Ukrainian composers – arrangements of folk songs and original works. The artistic and aesthetic principles of the formation of the repertoire spectrum were aimed at the popularization of highly artistic examples, in particular, spiritual concerts by L. Bortnyanskyi, works by M. Lysenko, K. Stetsenko, M. Leontovych, primarily Galician masters – M. Verbytskyi, I. Lavrivskyi, V. Matiuk, A. Vakhnianyn, O. Nyzhankivskyi, later – F. Kolessa, D. Sichynskyi, S. Liudkevych, P. Kozytzkyi and others.

The creative activity of the Drohobych region's choral groups was closely connected with the cultural processes of Eastern Galicia, it was manifested in the organization of concerts in honor of outstanding figures of Ukrainian culture – T. Shevchenko, M. Lysenko, O. Kobylanska, Yu. Fedkovych, the spiritual requests of the autochthons – the popularization of the works of D. Bortnianskyi, M. Leontovych, V. Matiuk and others.

In conditions of foreign oppression, choral works by Ukrainian composers supported the spirit of Ukrainians, awakened patriotic feelings, and contributed to the rise of the national consciousness of Ukrainians in their struggle for independence and self-determination.

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