

**EPIC REPERTOIRE IN THE WORK OF UKRAINIAN
DIASPORA BANDURA PLAYERS 20 – THE BEGINNING
OF THE 21ST CENTURY: PRINCIPLES OF PERFORMING
CREATIVITY AND SOUND RECORDING**

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INTRODUCTION

Bandura art is a unique phenomenon of Ukrainian musical culture. Continuing the acquisition of traditional kobzarism throughout the 20th century, bandura art became a powerful means of self-identification of Ukrainians both under the totalitarian regime of Soviet power, there and in the environment of forced emigration outside ethnic Ukrainian lands. The improvement of bandura instruments – its unification, chromatization, creation of a tonal switching system – expanded the technical possibilities for performers, primarily in instrumental music, contributed to the genre-stylistic variability of the repertoire, modification of ensemble forms of performance. However, the priority of the epic vocal-instrumental genre in the repertoire of performers remained unchanged. A special interest in the epic repertoire is observed in the Ukrainian diaspora, as it became an expression of national artistic traditions, presented the uniqueness of Ukrainian culture in the world. It was the bandurists of the diaspora who continued the tradition of epic music-making in the new socio-cultural conditions of the foreign-ethnic environment. And it was in the 20th century that another component of scientific research emerged – the performance reconstruction of the traditional repertoire of folk musicians, caused by the need to revive and preserve the leading genre varieties of their repertoire, as well as certain changes that occurred in the musical instruments and social status of folk musicians. However, the most important factor in preserving the achievements of epic performance by bandurists was sound recording in its various technical versions – vinyl records, cassettes, discs.

The purpose of the proposed study is to actualize epic genres in the work of Ukrainian bandurists abroad, represented in performance (solo and ensemble) and sound recordings.

The source base of the study is written (scientific) publications, as well as directly audio sources, which record the achievements of bandurist performers abroad. Among the first are articles by the outstanding researcher of Ukrainian discography S. Maksymyuk, who not only analyzed foreign editions of records (short and long), but also synchronized these

processes with similar ones in Soviet Ukraine. Emphasizing the achievements of cultural achievements of representatives of Ukrainian abroad, S. Maksymyuk notes precisely sound recording activity as a contribution to the national spiritual heritage¹. It is important that sound recordings also became a response to the expansion of media activities – primarily radio, later television and the Internet, as well as mass culture in the 20th century. These factors are noted by I. Dovhalyuk², I. Klymenko³, and Yu. Yasinovsky⁴.

The issue of analyzing the discography of bandura players abroad is considered in his publications by V. Dutchak⁵. The development of bandura

¹ Максимюк С. Голкою по платівках. З історії українського звукозапису та дискографії. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 67.

² Довгалюк І. Фонографування народної музики в Україні: історія, методологія, тенденції [монографія]. Львів : ЛНУ імені Івана Франка, 2016; 650 с. + іл.

³ Климєнко І. Дискографія української етномузики (автентичне виконання). 1908–2010: Ілюстрований хронологічний реєстр з анотаціями і показниками. Київ, 2010. 360 с., іл.

⁴ Степан Максимюк. Бібліографія українських звукозаписів 1903–1995 / ред. Юрій Ясіновський. Львів, 2014. 116 с.

⁵ Дутчак В. Аудіотворчість бандуристів української діаспори. *LAUDATIO: Ювілейна збірка наукових статей на пошану професора Юрія Ясіновського*. Львів : Видавець Т. Тетюк, 2014. С. 235–245.

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

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

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

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

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

Dutchak V. Shevchenkiana in the Art of Bandura Players of the Ukrainian Diaspora: repertoire, performance, recording (to the 210th anniversary of Taras Shevchenko's birth). *Cultural and artistic practices: world and Ukrainian context : Scientific monograph*. Riga, Latvia : «Baltija Publishing», 2024. P. 54–79. DOI <https://doi.org/10.30525/978-9934-26-449-8>

art in the Ukrainian diaspora has also appeared in the lens of scientific research by V. Dutchak⁶, H. Karas⁷, and O. Kubik⁸.

The relevance of studying the performance of bandura players distinguishes sound recordings as a separate direction in addition to notographic samples of the repertoire, as a necessity for generalizing «audio publications», creating a phonoarchive or relevant thematic catalogs that would become a fixation of the national spiritual heritage.

1. Development of epic sound recordings of kobzars-bandurists

Traditional epic works (from the Greek *epos* – word, story, narrative) of kobzars-bandurists: *dumas and historical songs, bylynas*. The epic became a folk chronicle that reflected the most important historical events of the era – the Turkish-Tatar raids, the national liberation struggle led by Bohdan Khmelnytsky against Polish-noble enslavement, later military operations and the life of the Sich riflemen, soldiers of the Ukrainian Insurgent Army⁹.

Duma is an ancient genre of Ukrainian recitative folk lyrical-heroic epic, performed by wandering singers-musicians: kobzars-bandurists, lyre players of Central and Left-Bank Ukraine. In terms of volume, the duma is larger than historical ballad songs, with which, as with the heroic epic («The Tale of Igor's Campaign», old carols, bylyny), it has a genetic connection. In terms of structure, the duma is divided into three parts: the chorus («lament»), the main narrative, and the ending («praise»). The text of the duma is irregularly syllabic, astrological (without division into stanzas-couplets), with intonation-semantic division into steps-tirades, which

⁶ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ : Фоліант, 2013. 488 с.+ 72 іл.

⁷ Карась Г. Музична культура української діаспори у світовому часопросторі XX століття [монографія]. Івано-Франківськ : Тіповіт, 2012. 1164 с.

⁸ Кубік О. Є. Ансамблеве бандурне мистецтво в середовищі української діаспори: культурно-історичні аспекти розвитку. *Наукові записки Національного університету «Острозька академія». Серія «Історичні науки»*. Острог, 2020. №. 31. С. 220–225. DOI <https://doi.org/https://doi.org/10.25264/2409-6806-2020-31-220-225>

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

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

⁹ Дутчак В. Звукозаписи епічного репертуару бандуристами українського зарубіжжя. *Вісник Прикарпатського університету. Мистецтвознавство*. Вип. 21–22. Івано-Франківськ : Прикарпатський національний університет імені Василя Стефаника, 2011. С. 258.

in singing can begin and end with exclamations «oy», «hey-hey». With their poetic and musical form, the *duma* represents the highest level of the recitative style, developed earlier in the laments, from which the *duma* adopted some motifs and poetic images. Their improvisational nature is also related to the laments. *Dum* recitations were determined by intonations, rhythmic formulas and forms characteristic of regional kobzar schools (Chernihiv, Kharkiv, Poltava). Young kobzars generally imitated their teachers in recitation patterns, creating their own variants of melodies within the framework of regional tradition. Performing *dums* required special talent in instrumental playing and singing technique (recitative). Therefore, *dums* were preserved in the repertoire of only professional kobzar singers.

The need to preserve the kobzar heritage was first actualized in musical notations and transcriptions, in particular, those made by Mykola Lysenko and Oleksandr Rusov of the repertoire of kobzar Ostap Veresay at the end of the 19th century. However, the development of technical progress contributed to the reorientation of the fixation of kobzar traditions in sound recording.

Sound recordings are not only the result of recording a musical performance, but also an additional component of its communicative function, but also its so-called non-contact form. After all, in conditions abroad, when Ukrainian artists did not have sufficient opportunities (financial and time) for professional concert or touring activities, sound recording sometimes turned into the only way to communicate with the listener, to some extent even into the dominant form of Ukrainian musical life in a non-national environment, contributing to the popularization of national musical culture¹⁰.

The bandura art of Ukrainians abroad set as its goal not only the promotion of Ukrainian music, but also the preservation of close ties with the traditions of mainland Ukraine. Of course, the processes of academization of bandura art that took place in Ukraine (establishing a system of training bandura players, mastering new genres of repertoire, activating collective forms of performance alongside solo ones) could not but be observed in the diaspora environment.

The dynamics of the performance of bandurists of the diaspora can be correlated with its reflection in recorded creativity. Sound recordings contain a wide range of information for generalization: time stages of development; genre – instrumental or vocal-instrumental; form – solo (male, female) and collective (homogeneous, mixed); instrumentation – diatonic or chromatic, modern or reconstructed; repertoire – authentic traditional

¹⁰ 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. Dushniy, V. Dutchak, Yu. Medvedyk, I. Stashevskaya, etc. Lviv-Toruń: Liha-Pres, 2019. P. 9.

and its reconstruction (duma, historical songs), spiritual, academic, popular; styles of performance – authentic traditional, professional academic, folk-amateur, avant-garde.

It so happened historically in musical folklore, as well as in kobzarism, that the first audio recordings were epic genres – dumas, recorded on wax cylinders by famous researchers Yevheniya Linyova, Filaret Kolessa, Lesya Ukrainka, Klyment Kvitka, Opanas Slastion at the beginning of the 20th century. from kobzars and lyre players of the Kharkiv region (Hnat Honcharenko, Stepan Pasiuga, Ivan Kucherenko, Petro Drevchenko), Poltava region (Mykhailo Kravchenko, Mykola Dubyna, Anton Skoba, Yavdokha Pylypenko)¹¹.

The most important theoretical and practical generalizations of the results of his own expedition and research into sound recordings were presented by F. Kolessa. This took place at the III International Congress of the Musical Society in Vienna (1909) and later in two published volumes of «Melodies of Ukrainian Folk Dumas» (1910, 1913). These events became evidence of the growing role of sound recording not only in recording contemporary performances, but also in the possibility of analyzing the vocal and instrumental individual characteristics of the singing and playing of kobzars¹². This has become a unique asset of the epic fund of Ukrainian culture. Today, these recordings are digitized and are freely available – for study, reconstruction, and new interpretations¹³.

In the interwar period, there were few recordings of bandura players in Ukraine. The bandura as an instrument was undergoing a transition to the academic sphere, and the male solo authentic tradition of kobzarism was gradually dying out, giving way to collective forms (bandura bands with a female-dominated composition). The Holodomor and repressions of the 1930s completed the ideological steps of official structures: «H. Hotkevych's attempts to create stage ensembles of kobzars were used by the Soviet authorities to neutralize... kobzars, who were driven into collective farm-type chapels. ...The State Model Bandura Chapel was created from the Kyiv and Poltava chapels in 1935, [which] began to be recorded on gramophone records to demonstrate the “flowering” of the culture of the Ukrainian people in the

¹¹ 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. Dushniy, V. Dutchak, Yu. Medvedyk, I. Stashevska, etc. Lviv-Toruń: Liha-Pres, 2019. P. 22.

¹² Ibid.

¹³ Аудіозаписи кобзарів і лірників початку XX століття оцифровано й розміщено у Вікісховищі і Вікіпедії. URL: <https://blog.wikimedia.org.ua/2014/04/24/kolessa-phonograph-cylinders-digitized/>

unified Soviet state»¹⁴. As Stepan Maksymyuk emphasizes in his article «Recordings of Ukrainian Thoughts» (1969): «It is very doubtful that Moscow's chauvinistic policy towards Ukraine could have allowed any development of Ukrainian kobzar art and its recording on gramophone records for mass consumption at that time»¹⁵.

On the other hand, the situation in Ukrainian abroad was somewhat different. Ukrainian folklore discography researcher I. Klymenko characterizes this period as follows: «Individual authentic kobzar publications on gramophone records were interrupted with the establishment of Soviet power, and in the metropolitan tradition the «artistic» stage forcibly passed into «collective farm art». At this time, the Ukrainian diaspora in America gave an unexpected surge of authentic (albeit somewhat specific) publications of the art of everyday singers and musicians, as well as professional musicians, who had only recently been torn away from the autochthonous tradition. This rapid rise of ethnic production was due to a fortunate coincidence: the traditionally oriented society of Slavic immigrants met the world of technical innovations and a free market, driven by lively demand. The demand of such a society contributed to ethnic sound recordings: they were produced alongside «artistic» ones, but were more attractive to a significant segment of buyers. But this rise was, unfortunately, only one or two generations long. It died out by mid-1935 due to the economic crisis of the 30s and the depression associated with it, later – the world war, and also due to the fact that subsequent emigrants had already lost touch with the traditions of their native land and did not need the appropriate music»¹⁶.

The third wave of Ukrainian emigration of the late 40s became not only the most powerful in terms of quantity, but also in terms of qualitative social status – the predominance of representatives of the intelligentsia. This contributed to the emergence of bandura centers, the formation of chamber and large groups – male, female, mixed, children's, the processes of teaching, the publication of sheet music and methodological materials, the intensification of concert performance, and, accordingly, sound recording.

The post-war period of the twentieth century. is marked by significantly higher activity in the field of sound recording (especially on the North American continent – in Canada and the USA). It was at this time that the largest number of audio recordings was made – both quantitatively and qualitatively. A wide palette of vocal-instrumental and instrumental works,

¹⁴ Зьола М. Кобзарське мистецтво в грамзапису. *Вітчизна*. 2005. № 7/8. С. 143–149.

¹⁵ Максимюк С. Звукозаписи українських дум. *З історії українського звукозапису та дискографії*. Львів; Вашингтон: В-во Укр. Католиц. ун-ту, 2003. С. 79–80.

¹⁶ Клименко І. Дискографія української автентичної етномузики: проблеми першопрохідця. *Вісник Львівського ун-ту. Серія Філологія*. Львів, 2010. В. 43. С. 281.

solo and various ensemble forms, traditional kobzar genres and original compositions were represented. As S. Maksymyuk stated: «In fact, there are very few Ukrainian bandura players and kobzars in the free world compared to those in Ukraine, however, the sound recording achievements of emigre bandura players are much higher than those of Ukrainian Soviet ones»¹⁷. This was due to the absence of censorship restrictions, the need to preserve traditional culture as a means of national identification, the active artistic searches of performers, and the openness of bandurists to creative innovations. Among the creative activities of bandur groups, the main vector remained performance, and only in some cases – sound recording. Epic genres, in particular dumas, remain rare in the repertoire of bandurists. First, this required a significant amount of time to study, and secondly, the demand for these works was insignificant, songs were more popular, and among them – historical, Cossack, Sich, and rebel songs. They were performed mainly by ensembles – homogeneous and mixed, chamber and a capella.

The aforementioned situation continued until the 90s – the period of establishing Ukraine's independence. The performers of the fourth wave of emigration (late 80s – early 90s and until the 20s of the 21st century) represent mainly the Lviv and Kyiv academic schools of bandura performance, and accordingly the formed traditions. During the fifth wave of emigration, which began as a result of the full-scale invasion of Russia into Ukraine, some bandura players ended up abroad, where they represent their art and also make sound recordings.

Democratic processes, the expansion of Internet communication, the digitalization of many artistic processes contributed to the gradual activation of sound recordings by bandura players in Ukraine, and the emergence of joint projects of bandura players around the world through concerts, festivals, and forums.

2. Epic genres in the audio art of bandurists of the Ukrainian diaspora

Among the bandurists of the diaspora are performers of the epic repertoire Mykhailo Teliga, Vasyl Yemets, Zinoviy Shtokalko, Hryhoriy Kytasty, Pavlo Konoplenko-Zaporozhets, Volodymyr Lutsiv, Bohdan Sharko, Roman Levytsky, Viktor Mishalow, Yulian Kytasty, Yuriy Fedynsky, Petro Honcharenko and others. Historical songs (in their thematic diversity), unlike dums, are represented not only by solo, but also by ensemble performance – by the T. Shevchenko Bandurists' Capella, the Canadian Bandurists' Capella, the R. Levitskyi Quartet, the S. Hanushevsky Ensemble, the «Bandura», «Kobzar Brotherhood», «Selo» and others.

¹⁷ Максимюк С. Звукозаписи українських дум. *З історії українського звукозапису та дискографії*. Львів; Вашингтон : В-во Укр. Католиц. ун-ту, 2003. С. 81.

The first examples of sound recordings by Ukrainian bandurists abroad include 3 records by *Mykhailo Teliga*, who, after the Czechoslovakian period (1923–1929), continued his concert activities in Poland (Warsaw, Krakow) until 1941. His recordings, published by the Polish company «Syrena electro» in Warsaw in the 1930s, contained 7 works¹⁸. It is obvious that historical songs – Cossack and riflemen – were more popular in the artist's repertoire («Gej, vydno selo», «Oj, lita orel», «Tarasova nich», «Oj na gori vogon' goryt'»).

A significant contribution to the popularization of the bandura by means of sound recording was made by the famous soloist bandurist abroad *Vasyl Yemets*¹⁹. During his long artistic life (1890–1962), V. Yemets created and recorded the bandura repertoire in his own interpretation, as well as translated works. In the process of creative searches and hard work, he synthesized his own combined style of playing, which absorbed the best traditions of the Kharkiv, Chernihiv and Poltava schools, widely used traditional kobzar playing techniques, and involved the latest timbral interpretation of the instrument. V. Yemets' compositions included works from the repertoire of Hnat Khotkevych and kobzar Ivan Kucherenko, in particular, 7 Dumas. Two of them used melodies composed by H. Khotkevych, the others were adopted from the traditional kobzar repertoire. In the 1930s and 1950s, Yemets recorded his own instrumental compositions on gramophone records in the USA: «V gorax Ukrayiny», «V stepax Ukrayiny» i «Snigovij», which used melodic elements of folk songs, including historical ones.

The 1940s of the 20th century. became a turning point in world history, causing not only the redistribution of the map of Europe, but also numerous waves of emigration. It was the third wave of emigration of Ukrainians (after World War II) that was the most powerful in terms of quantity, as well as in terms of qualitative social status (predominance of representatives of the intelligentsia). Most bandurists-performers of the post-war period both in Europe and on the American continent (*Zinovi Shtokalko*, *Hrygoriy Kytasty*, *Pavlo Konoplenko-Zaporozhets*), received their basic musical education in Ukraine, mastered playing the bandura (or kobza), the traditional kobza repertoire. Among the bandur soloists who made audio recordings of the epic repertoire in the post-war period, it is worth noting

¹⁸ Дутчак В. Михайло Теліґа: постать митця в контексті епохи. *Науковий вісник національної музичної академії України імені П. І. Чайковського. Виконавське музикознавство: методологія, теорія майстерності, інтерпретаційні аспекти*. К. : НМАУ, 2010. Вип. 91. С. 250–262.

¹⁹ Дутчак В. Василь Семець: синтез бандурного мистецтва українських етнічних спільнот. *Вісник Прикарпатського університету. Мистецтвознавство*. Івано-Франківськ : Плай, 2009–2010. Вип. 17–18. С. 3–15.

Zinovy Shtokalko, Hryhoriy Kytasty, Volodymyr Lutsiv, Pavlo Konoplenko-Zaporozhets, Bohdan Sharko, Viktor Mishalow, Yulian Kytasty, Roman Botsiurkiv, and others.

Among the rich musical heritage of *Zinoviy Shtokalko* (USA), along with arrangements of folk songs, dums, cantos, author's works are scientific and methodological works (a manual for playing the bandura, articles), as well as a large audio collection of the artist, which contains author's recordings (vocal-instrumental and instrumental). His recordings, arrangements and arrangements of songs, ballads, dums are still considered exemplary for performance and imitation in the matter of selecting, arranging and interpreting folklore samples, and new generations of bandura musicians study them²⁰. During the life of the performer (1920–1968), only one of his records was released (with the dum «Pro Marusyu Boguslavku» – «About Marusya Boguslavka»). In general, the artist's sound recordings, as a lifetime property, belonged to Mr. Myron Surmach, the owner of the Surma store (New York). Later, Shtokalko's audio heritage, at the initiative of the prominent researcher of Ukrainian discography Stepan Maksymyuk and under his editorship, was published as a long-playing album of two records («O, dumy moyi» – «Oh, my thoughts»), which was later copied onto cassettes²¹. It was on the 1970 record that the artist's rich epic heritage is presented – «Duma pro Oleksiya Popovycha» (11:40), «Duma pro Kozaka Holotu» (7:30), «Duma pro Ozivs'kykh Brativ» (13:00), «Duma pro Marusyu Boguslavku» (6:45), «Marsh Partyzaniv» (2:20). As can be seen from the list, these were works that were extensive in terms of time.

Most of the works in recent years have been rewritten taking into account changes in the development of sound-reproducing equipment, which made it possible for his followers to study Z. Shtokalko's work. Among the variety of genres in Shtokalko's repertoire, vocal-instrumental ones prevail: dumas, cantos, historical songs, songs of social groups – Cossacks, Haidamaks, Chumacks, Burlats, as well as dance, humorous and satirical. A separate group can be distinguished works of perhaps less popular in the kobzar repertoire, but generally quite widespread song genres: lyrical-everyday, lullabies, table, shameful («erotic»), as well as literary origin.

Traditional vocal-instrumental music in Shtokalko's processing – dumas, epics, historical songs. Among the epic genres, dumas and epics are of particular importance in Shtokalko's sound recordings. In his interpretation of the dum repertoire («Pro vtechu tr'okh brativ z Azova», «Pro kozaka Golotu»,

²⁰ Дутчак В. Музична спадщина Зіновія Штокалка. *Наукові записки. Серія Мистецтвознавство*. Тернопіль; К., 2006. № 1 (16). С. 29–37.

²¹ Максимюк С. З історії українського звукозапису та дискографії. Львів; Вашингтон : Вид-во Українського Католицького ун-ту, 2003. С. 286.

«Pro Marusyu Boguslavku», «Pro Oleksiya Popovycha»), Shtokalko was guided primarily by the traditions of the Kharkiv school. It was characteristic of this school to rely on the expressive ornamentality of vocal melody, the rich instrumental technique of the right and left hands, and the introduction of extensive instrumental sound-imaging episodes into the dum structure.

Shtokalko also left to his descendants an original reproduction of the Kyivan Rus bylynas. He worked on the text, translating it from Old Church Slavonic into Ukrainian, and created musical accompaniment, stylizing the sound of the gusel – an ancient instrument related to the bandura (for this purpose, a short clatter was used, strumming the strings – as a kind of tremolo). He recorded three bylynas – «Pro Dobrynyu», «Pro slavnogo bogatyrya Illyu Muromcya ta Soloviya Rozbijnyka», «Pro slavnnykh bogatyryv Svyatogora ta Illyu Muromcya», which he considered as epic genres, extremely related to dumas.

Hryhoriy Kytasty (1907–1984) – conductor, composer, long-time head of the T. Shevchenko Bandura Capella (Detroit, USA) – one of the most powerful groups of the Ukrainian diaspora. H. Kytasty is also known as a wonderful soloist, interpreter of both the traditional kobzar repertoire and his own works. H. Kytasty left for descendants solo recordings of Cossack, Chumat songs, humorous and satirical scenes, dumas and historical songs (most of them were made in the 60s at the RCA Custom Records studio, and reissued on separate discs in 2006). Among the vocal and instrumental works in Kytasty's recordings, the dumas «Nevol'nyckyj plach», «Pro vdovu i tr'okh syniv», historical songs «Oj Sich-maty», «Kozak Shvachka», as well as the author's epic works «Duma pro Symona Petlyuru» and «Duma pro P. Sagaj-dachnogo» are especially impressive²². His work testifies to the dynamics of the development of the epic repertoire of bandurists. H. Kytasty's performance is characterized by bright imagery, emotional richness, complete transformation – «use» in the image. This is facilitated by mastery of the voice: intonation techniques, sighs, «sonorous» pauses, etc.

Among the soloists-performers of Ukrainians abroad, one should also mention *Pavlo Konoplenko-Zaporozhets* (1890–1982), who through his work asserted the right to the independent existence of the kobza as a separate instrument, different from the bandura, with a more ancient ancestral origin. This was also reflected in his recordings. The record «Kobza» (1961) is purely nationally Ukrainian in nature, there are no arranged classical works translated for the instrument from other sources. Dumas and historical songs are presented on the second side of the record:

²² Дутчак В. Творчість Григорія Китастого як складова сучасного репертуару бандуристів. *Вісник Державної академії керівних кадрів культури і мистецтв*. К., 2002. № 2. С. 64–74.

«Duma pro Bajdu» (after Khotkevych), duma «Nasha Ukrayina» etc. Dumas performed by Konoplenko-Zaporozhets are presented more as couplet samples of songs, with unchanged accompaniment. There is almost no dynamization of instrumental accompaniment, changes in vocal recitation. In general, noting the performance of vocal-instrumental works by the kobzar, we note that with the undeniable value of the propaganda and popularization of the dum repertoire, its performance is far from the samples proposed by the bandurists of the diaspora Zinoviy Shtokalko or Hrygoriy Kytasty. A thorough annotation in English is added to the disc, which provides a brief history of the kobza as an instrument, information about the author, a brief summary of the songs, and the dum repertoire is presented in both Ukrainian and English²³.

The bandur repertoire of *Volodymyr Lutsiv* (1929–2019) from the UK included both works of the traditional kobzar repertoire and samples of academic vocal-instrumental performance. His repertoire searches were determined not only by concert and stage activities, but, the main goal, the propaganda of Ukrainian national culture in a foreign environment. It was precisely this area of musical art that all of Volodymyr Lutsiv's artistic efforts were directed, which is precisely what determines the wide genre diversity of his bandura repertoire, primarily dumas – «Na smert' kozaka-bandurysta», «Burya na Chornomu mori», «Nevol'nyk» (lyrics by T. Shevchenko, music by A. Holub), «Duma pro Matir-Ukrayinu» (arr. F. Hlushko), «Duma pro Bohdana Khmelnytskoho» (arr. H. Kytasty), etc.; historical songs – «Pro Baidu» (arr. H. Khotkevych), «Pro Nechaya» (arr. H. Khotkevych), «Pro Morozenka», «Vstae khmara z-za lymanu» (lyrics by T. Shevchenko, music by V. Yemets)²⁴. The repertoire priority of V. Lutsiv – an epic (dumas and historical songs), which determined the «heritage of the traditions of the Poltava kobzar school, whose representative was his teacher Hryhoriy Nazarenko», because it was for the repertoire of the kobzars of the Poltava school that the epic repertoire constituted the quantitative majority. V. Lutsiv adopted certain musical works directly from his teacher (duma «Duma pro Bohdana Khmelnytskoho» arranged by H. Kytasty, «Dumy moyi» with lyrics by T. Shevchenko, «Sim strun» with lyrics by Lesya Ukrainka, historical songs «Maksym kozak Zaliznyak», «Zaporiz'kyj marsh», «Morozenko»), others he arranged independently for voice with bandura. For V. Lutsiv's duma interpretation, an individual approach should be identified as

²³ Дутчак В. Піонер кобзарського мистецтва в Канаді. (Кобзарська творчість Павла Конопленка-Запорозжця). *Вісник Прикарпатського університету. Мистецтвознавство*. Івано-Франківськ : Плай, 2003. Вип. V. С. 99–107.

²⁴ Дутчак В. Виконавська творчість Володимира Луціва в контексті бандурного мистецтва другої половини XX ст. *Культура і сучасність: альманах*. К. : ДАКККіМ, 2004. № 1. С. 78–84.

characteristic features, due to the specific timbre of the tenor singer, which is not common among kobzars. The expressiveness of the artist's performance was highlighted by his contemporaries, emphasizing emotional stage behavior («playing from the heart»), expressive clear diction for conveying the content of the works, the contrast of the characters in the play, etc. Similar definitions can be applied to sound recordings of dumas in his performance.

The re-recorded and re-issued disc by V. Lutsiv «Ukrainian Folk Songs and Dumas» includes the following examples of the epic repertoire: «Na smert' kozaka-bandurysta» (an ancient дума, performed by the kobzar H. Nazarenko), Burya na Chornomu mori»» (an ancient дума, performed by the kobzar H. Nazarenko), «Nevol'nyk» (lyrics by T. Shevchenko, music by A. Holub). All three works are presented in audio format, and the дума «Na smert' kozaka-bandurysta» is also in video format (recorded in 1990, Lviv Television). In the creative and recording work of V. Luciv, we also observe the dynamics of epic genres – from traditional samples to new works.

Historical songs were also recorded by the famous bandurist from Germany, *Bohdan Sharko* (1920–2013). In the 70s, he made an audio recording of the short-playing record «Songs by the Bandura» («Vstaye khmara z-za lymanu», «Duma pro Morozenka», «Povij, vitre, na Vkrayinu», «Chornyj kol'or»). The press noted that the singer is «technically advanced with expressive diction, pleasant timbre», his voice sounds «majestic and prayerful», «a wide-range baritone develops evenly from piano to dramatic forte and vice versa»²⁵.

The performing work of the Australian-Canadian bandurist *Victor Mishalow* (b. 1960) – a bright virtuoso who has mastered various types of bandurs and ways of playing them, covers, for the most part, a nationally oriented repertoire – arrangements of Ukrainian folk melodies of songs and dances – instrumental and vocal-instrumental.

V. Mishalow went through the path of becoming a professional musician-bandurist and conductor, having received a comprehensive education in Australia, the USA, Canada, Ukraine. Moreover, his priorities were initially instrumental works of an academic standard, but acquaintance with famous bandurists of the diaspora H. Bazhul, P. Deryazhny, H. Kytasty, V. Yemets, L. Haydamaka, and later in Ukraine – with H. Tkachenko, acquaintance with their creative work, confirm him in the need to revive the diatonic bandura instrumentation, relying on the ancient Kharkiv way of playing, lost in Ukraine.

²⁵ Дутчак В. Богдан Шарко – співак-бандурист українського зарубіжжя. *Вісник Прикарпатського університету. Мистецтвознавство*. Івано-Франківськ : ВДВ ЦІТ, 2007. Вип. X–XI. С. 122–127.

Among the traditional genres in the repertoire of V. Mishalow are the dumas «Pro bidnu vdovu», «Marusya Boguslavka», «Burya na Chornomu mori», «Duma pro smert' kozaka-bandurysta», as well as modern epic-style samples performed on the reconstructed Kharkiv bandura, the author's works «Pisnya pro Mazepu» (lyrics by M. Stepanenko), «Pisnya pro Sagajdachnogo» (lyrics by V. Onufrienko), «Pro golod» (lyrics by O. Veretenchenko), «Brody» (lyrics by M. Mykhaylov), «Sliptsi» (lyrics by O. Oles'), «Pisnya na smert' S. Petlyury» (lyrics and music by P. Haschenko and I. Kuchugura-Kucherenko, S. Pasyuha, arr. by H. Kytasty), «Poema pro tysyacha devyatsot trydcyat' tretij» – «Poem about one thousand nine hundred thirty-three» (lyrics by O. Veretenchenko, music by L. Haydamaka), etc. Among the bandurists of the diaspora, V. Mishalow owns the publication of many audio albums (records, cassettes, CDs)²⁶.

Yulian Kytasty (born 1958, USA) is a composer, bandurist, conductor, representative of the famous Kytasty family. He studied playing the bandur with his father, Petro Kytasty, and participated in the T. Shevchenko Bandurist Capella under the direction of Hryhoriy Kytasty. Since 1980, he has been a teacher at the School of Kobzar Art in New York (USA), and the head of the school's ensemble «Homin Stepiv» (1981–1985). In 1987, Yu. Kytasty recorded the album «Bandurist» (Yevshan company, Canada), which included traditional kobzar works (songs and dumas)²⁷. During 1989–1990, Yulian Kytasty, as part of a trio, together with Victor Mishalow and Pavlo Pysarenko, toured Ukraine, performing historical songs. Yu. Kytasty perfectly owns several types of banduras – instruments of the Kyiv and Kharkiv types, diatonic and chromatic (works by I. Sklyar, V. Vetsal, V. Herasymenko). If in the 80s and early 90s, Yu. Kytasty was a follower of the traditional interpretation of the bandura as an instrument of the kobzar direction with its own repertoire, then since the late 90s he has been experimenting in parallel, considering the bandura as an instrument not only of wide performing possibilities, but also of universal content, which, however, retains its unique timbre and repertoire of national character.

In the late 90s, Yu. Kytasty organized the concert series «Bandura-downtown», the goal of which is to introduce the bandura into the cultural life of New York in all possible genres and dimensions, from authenticity to avant-garde.

²⁶ Дутчак В. Пошук синтезу традицій і новацій української бандури в творчій діяльності Віктора Мішалова. *Мистецтвознавчі записки*. К., 2007. Вип. 11. С. 170–177.

²⁷ Ukrainian Bandurist (Recorded and mixed at Studio Victor Montreal, Quebec, Yevshan Corporation, Made and printed in Canada, Fabrique au Canada) / Julian Kytasty. 1987.

During 1998–2003, Yulian Kytasty, together with Mykhailo Andrec and Yuri Fedynsky, organized the «Experimental Bandura Trio», whose members played the banduras using an individual system of switching keys, which provided not only the possibility of using the so-called «kobzar», «lebiy» modes, characteristic of epic works, but also artificial (formed by rearranging or switching individual levers). As a basis for their improvisations, they chose traditional kobzar works from the repertoire of O. Veresay, recorded by M. Lysenko²⁸.

In 2002, Yulian Kytasty recorded a solo album of traditional kobzar music «Black Sea Winds» in New York. It included the dumas «Marusya Boguslavka», «Pro sestru i brata», «Plach nevol'nykiv», «Pro vdovu y' tr'okh syniv», «Fedir Bezrodney», ukrainian historical songs²⁹.

Yu. Kytasty initiated the creation of the International Internet Radio «Banduristan», on the waves of which purely kobzar traditional recordings of both performers of the early twentieth century and modern reconstructions sounded. As a bandurist-improviser, Yulian Kytasty combined traditional kobzarism and new stylistic trends, in particular World Music, in his performing work, which is recorded on his disc «Nights in Banduristan»³⁰.

The genres of the traditional repertoire are also presented in one of Yulian Kytasty's latest audio discs «Songs of Truth – Melodies and Songs of the Kobzar Tradition»³¹. The performer presents works from well-known written transcriptions of the repertoire of kobzars and lyrists: «Melodies of Ukrainian Folk Dumas» by F. Kolessa, «Characteristics of Musical Peculiarities of Dumas and Songs Performed by Kobzar Ostap Veresay» by M. Lysenko, «The Lyre and Its Motifs» by P. Demutsky. The disc includes works of various genres, representing various components of the traditional repertoire of kobzars and lyre players: dumas («Nevilnytskyi plach»), ballads («Pro Bondarivnu»), as well as cantos and psalms, religious-moralistic and humorous-satirical songs. The performance of Yu. Kytasty is characterized by a calm, trusting narrative manner,

²⁸ Experimental Bandura Trio (Recorded August 1998 at UMK Studio NYC and July 1999 Hunter NY by Alex Kytasty and Levko Maistrenko) / Andrec, Kytasty, Fedynsky. CD. 2000.

²⁹ Чорноморські вітри / Юліан Китастий. 2002.

³⁰ Ночі в Бандуристані / Юліан Китастий (Julian Kytasty. Nights in Banduristan). CD. 2015.

³¹ Пісні правди – Мелодії й пісні кобзарської традиції / Юліан Китастий. (Julian Kytasty. Songs of Truth). Centre of Cape Breton Studies at Cape Breton University. CD. 2014.

expressive diction, and transparent instrumental accompaniment of a complimentary (complementary) type³².

Bandurist *Yuriy Fedynsky* (b. 1975, USA – Ukraine) is a modern popularizer of ancient epic genres and corresponding instruments (Veresay kobza, old-world bandura, torban – «gentleman's» bandura). Having received his primary musical education in the USA, including bandura – from Yu. Kytasty, Yu. Fedynsky continued his studies in Ukraine, becoming a member of the Kyiv Kobzar Workshop, independently studying ancient genres, making traditional instruments. For more than 20 years, he has lived and worked in Ukraine, often performing at ethno festivals, concerts, is engaged in street music, and also presents his achievements abroad, to Ukrainians of the diaspora. His repertoire includes the reconstruction of Ukrainian kobzar dumas, collected and recorded by F. Kolessa, Lesya Ukrainka, M. Lysenko from kobzars M. Kravchenko, O. Veresay and H. Honcharenko. All the dumas are also performed on the instruments of these kobzars that he personally reconstructed. The performances of Yu. Fedynsky made up the audio disc «Try braty ridnen'ki» (2009)³³. He is also among the participants of the ensembles in Ukraine – «Khorea Kozatska» (ancient Ukrainian music ensemble of the Renaissance and Baroque era) and «Karpatyani» (World music direction).

Yu. Fedynsky organized the kobzar youth camp «Svyato Torbanu» («TorbanFest») in Ukraine, where he popularizes ancient instruments and repertoire. Since 2015, he has launched a kobzar summer camp in the village of Kryachkivka, Poltava region, within the framework of which traditional kobzar instruments are made, music is played in the open air.

During the second half of the twentieth century, the Taras Shevchenko Bandura Choir (USA), the Canadian Bandura Choir (Canada), and numerous ensembles of the Ukrainian diaspora functioning in various countries around the world recorded historical songs (old and modern ones, such as riflemen's songs and insurgent songs). The Taras Shevchenko Bandura Chapel (USA), the Canadian Bandura Chapel (Canada), as well as numerous ensemble groups of the Ukrainian diaspora that functioned in different countries of the world – the «Burlaka» ensemble, Italy – Great Britain; S. Hanushevsky's ensemble,

³² Дутчак В. Збереження, реконструкція і трансформація традиційного кобзарського репертуару в творчості бандуристів української діаспори кінця XX – початку XXI століття. *Актуальні питання сучасного виконавства на традиційних кобзарських інструментах*: Матеріали науково-практичної конференції (26–27 червня 2018 р.); упоряд. К. П. Черемський. Харків : Видавець Олександр Савчук; НЦНК «Музей Івана Гончара», 2018. С. 64–74.

³³ Три брати рідненські (запорожські псалми і танці від записів кобзарів Гната Гончаренка, Остапа Вересая і Михайла Кравченка реконструйовані Ю.Фединським, США). Юрко Фединський. CD. 2009.

R. Levytsky's quartet, the Girls' Bandura Chapel (directed by P. Potapenko), the «Homin Stepiv ensemble» School of Kobzar Art (directed by Y. Kytasty) from the USA; H. Hotkevych Bandura Ensemble (Australia); «Kobzar Brotherhood Quartet» (directed by L. Mazur, Great Britain); Bandura Ensemble (directed by O. Popovych, Poland); Bandura Ensemble (directed by Y. Dubytsky, France-Germany), etc.³⁴

The Taras Shevchenko Bandura Chapel-Choir (Detroit, USA) stands out among many groups in the Ukrainian diaspora. Its artistic activities intertwine many artistic directions: playing folk musical instruments, male choral singing, and reliance on a specifically Ukrainian repertoire that includes folk songs, cantos, psalms, literary and musical compositions, and original compositions based on texts by Ukrainian authors. Over the time of its functioning abroad, the Taras Shevchenko Bandura Chapel-Choir has given more than a thousand concerts, including on the world's best stages, released numerous long-playing records, cassettes, audio CDs, and video CDs, and worked on more than 600 pieces of bandura and choral repertoire.

The discography of the Taras Shevchenko Bandurist Chapel has become a reflection of the characteristic tendencies of collective performance of bandurists of the Ukrainian diaspora. In particular, representatives of the main bandurist centers of North America (USA and Canada) have joined forces in its activities, the participants of which constitute the main core of the collective; its recordings present a homogeneous male vocal-choral performance accompanied by banduras of the Kharkiv-Poltava type; the instrumental score is dominated by a homogeneous bandura, and the participation of other instruments is episodic; the repertoire is Ukrainian-centric in nature, covering mainly nationally oriented works of religious-spiritual, lyrical-patriotic and heroic content. Under the leadership of H. Kytasty, the chapel recorded numerous records. The recordings of the Taras Shevchenko Chapel cover sacred music – liturgical and paraliturgical (carols, *schedrivkas*, cantos); Shevchenkoan (folk and author's), and most importantly – historical folk songs in their thematic (patriotic, march, lyrical-epic, etc.) and temporal diversity (from Cossack to songs of Sich riflemen and UPA soldiers). Among the original works of H. Kytasty's unique compositions dedicated to important pages of Ukrainian history and its representatives should be noted – based on I. Bahryany's poems «*Pisnya pro Tutyunnyka*», «*Vstavaj, narode*», «*Poema pro Konotops'ku bytvu*», which can be classified as modern epic works.

The touring tours of the Taras Shevchenko Bandura Chapel became the impetus for recording the repertoire – recording its thematic directions, as

³⁴ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ : Фоліант, 2013. С. 290–315.

evidenced by the titles of the albums: «We Are With You Again, Ukraine» (1991), «Black Sea Tour» (1994), «Ukrainian Steppes» (1997), «Bandura Christmas» (1999), «Brothers! Let's Live!» (2018) and others³⁵. The albums, recorded under the artistic direction of V. Kolesnyk and O. Makhlay, include choral works with bandura accompaniment, including historical Cossack, Sich, and insurgent songs of an epic nature.

In 1954, *Roman Levytskyi's mixed quartet* recorded at the Arka Company (New York), as well as riflemen's and insurgent songs («Oj z-za gory» and «Gej, vy, stril'ci sichoviyi» arranged by M. Leontovych, «Yak stril'ci jshly z Ukrayiny» by R. Kupchynsky, «Yikhav strilec' na vijnon'ku» by M. Haivoronsky, «Khlopci pidemo» and Lenta za lentoyu» arranged by R. Levytskyi³⁶.

Stepan Hanushevsky, as the leader of the *Philadelphia bandura ensemble*, with whom he performed in the USA and Canada, released two records (1950, 1955). They included the famous songs of the Ukrainian Insurgent Army «Ya s'ogodni vid vas vidyizhdzhayu», «Gej, stepamy», «Rozproshhavsya strilec'», «Dobrovol'ci jdut' shlyakhom», «Gej, marshuyut' vzhe povstanci», «Ya syn lisiv» and others.

The famous bandurist Victor Mishalow (Australia – Canada) also worked actively, as a founder and conductor, with the *Canadian Bandurist Men's Chapel a* in Toronto (during 2000–2014). The group, which unites choristers and bandurists, performed actively, mastered the Kharkiv type of instruments, and prepared a number of solo concerts. Under the leadership of V. Mishalow, the group released 2 audio albums («The Canadian Bandurist Capella», «Play Kobzar»), which included works of the traditional ensemble repertoire (2004, 2009)³⁷. Among the historical songs included in the discs are «Oj u luzi chervona kalyna» (arr. B. Kudryk and H. Kytasty), «Yixav strilec' na vijnon'ku» (music. M. Hayvoronsky, arr. H. Kytasty), «Vstaye xmara» by V. Yemets on the words of T. Shevchenko, as well as the author's historical compositions by V. Mishalow «Karmaliuk», «Mazepa». If the first disc presents the level of formation of the collective, its repertoire searches, then the second reflects the clear formation of its own creative face, performing style. The soloist of the disc «Play, Kobzar» was Pavlo Hunka, a bass-baritone of world fame.

³⁵ Дутчак В. Дискографія Капели бандуристів імені Тараса Шевченка Північної Америки. *Вісник Київського національного університету культури і мистецтв. Серія: Музичне мистецтво*, 2019. № 2(2). С. 173–188.

³⁶ Платівки награні українською фірмою «Арка» в Нью Йорку. *Свобода*. 1954. Ч. 217. 10 листопада. С. 1.

³⁷ Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ : Фоліант, 2013. С. 151.

Later, the Canadian Bandurist Chapel, already under the direction of V. Turyanyn and Yu. Kytasty (since 2014), recorded the discs «Benefit Concert Live Performance 2014» (in memory of those killed on the Maidan) and «Kozaks Forever 2017» as a reflection of the Cossack spirit in traditional works.

These processes become evidence of the constant improvement of the performance of bandura players abroad, the activation of their sound recording creativity, which is actively promoted in the media, expanding the circle of fans not only of bandura, but also of Ukrainian music.

CONCLUSIONS

Thus, throughout the 20th century. the gradual improvement of sound recording technology contributed to the longevity of the functioning of bandura performance samples (stylistics, dominant genres, repertoire features at different historical stages). Also, sound recording began to be used as a basis for the reproduction (transcription) of works that were not recorded in musical notation, for the comparative characterization of the manner or style of musicians' playing. In conditions of emigration, sound recording became a necessary form of preserving the forms of performance (soloists, different compositions of collectives), the dynamics of the development of their repertoire. Analysis of epic sound recordings of bandura players of the Ukrainian diaspora during the 20th – early 21st centuries. allows us to define them as a kind of mirror of the spread of genres and forms of performance: male, female, mixed; solo or ensemble (chamber and large forms). In addition, sound recordings have preserved the originality not only of the performance style, manner of singing and playing, but also the level of technical mastery of instruments, voice, declamation, and artistic data. If duma (traditionally a male solo genre) throughout the twentieth century. in the Ukrainian environment abroad has preserved its immanent performance embodiment, then historical songs expand the forms of interpretation at the expense of collective ensemble forms. The latter felt the direct influence of choral performance, which is evidenced by the use in the bandura repertoire of arrangements of historical songs by O. Koshyts, M. Leontovych, K. Stetsenko, B. Kudryk, M. Hayvoronsky, and others. Among the epic genres of sound recordings is the duma repertoire recorded by H. Kytasty, Z. Shtokalko, V. Lutsiv, V. Mishalow, Yu. Kytasty, etc. In the work of Z. Shtokalko, the epic tradition, in addition to dumas, is also presented by the epics of the Kyiv cycle. Historical songs are presented in solo and ensemble forms, and among the historical songs of the modern era, a special place is occupied by the songs of the Sich riflemen and UPA soldiers (recordings by V. Yemets, M. Teliga, Z. Shtokalko, V. Mishalow, the S. Hanushevsky ensemble, the R. Levytsky quartet). Epic epic songs

inspired the emergence of new authorial works, which were most fully manifested in the work of the T. Shevchenko Bandurist Chapel and the Canadian Bandurist Chapel.

SUMMARY

The proposed study presents an analysis of the dynamics of the development of epic genres in the sound recordings of bandurists of the Ukrainian diaspora during the 20th and early 21st centuries, which continued the traditions of kobzarism of the past. The dynamics of both general technologies for the preservation and reproduction of performance achievements and artistic achievements of soloists and groups abroad in different periods of development, professional growth of their representatives, in particular the quality of playing and singing techniques, the specificity of the instrumentation, repertoire priorities of traditional genres, in particular epic (dumas, epics, historical songs) are reflected. Sound recording is not only one of the forms of recording the forms of performance of bandurists, but also the development of their repertoire, popularization of concert and touring activities. Sound recording stimulated the so-called non-contact form of communication with listeners, stimulated interest in bandur art as a symbol of Ukrainian national culture.

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