

The Bandura and Bandurists

Musicians of Ukraine

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Instruments

Kobza

	
Other names	HS#:321.32-5
Classification	• Chordophone
Related instruments	
<ul style="list-style-type: none"> • Lute • Mandora • Starosvitska bandura • Torban 	

The **kobza** (Ukrainian: кобза) is a Ukrainian folk music instrument^[1] of the lute family (Hornbostel-Sachs classification number 321.321-5+6), a relative of the Central European mandora. The term kobza however, has also been applied to a number of other Eastern European instruments distinct from the Ukrainian kobza.^[2]

- 1) The term *kobza* was also used in historical sources and folk song as a synonym of bandura in the 19th and early 20th century in Ukraine.
- 2) The term was occasionally used for the bagpipes and occasionally for the hurdy-gurdy in Eastern Poland, Belarus and the Volyn region in Ukraine.
- 3) The unfretted "starosvitska" bandura (a variant of gusli, developed ca. 1700) appropriated the bandura name, but was commonly referred to as a kobza, because of the name's historical cachet.
- 4)The Romanian kobza or cobza is a different type of plucked lute.^[2]

Construction

The Ukrainian kobza was traditionally gut-strung, with a body hewn from a single block of wood. Instruments with a staved assembly also exist.^[3] The kobza has a medium length neck which may or may not have tied-on frets, which were usually made of gut. It was single-strung (sometimes also double-strung) and the strings were played with fingertips or occasionally with a plectrum threaded through a ring placed on the middle finger.

History

The term kobza is of Turkic origin and is related to the terms kobyzy and komuz, thought to have been introduced into the Ukrainian language in the 13th century with the migration of a sizable group of Turkic people from Abkhazia settling in the Poltava region. The term kobza is first appears in Polish chronicles dating back to 1331CE. The Kobza acquired widespread popularity in the 16th century, with the advent of the Hetmanate (Cossack state). In popular

parlance the term *Kobza* was applied to any regional lute-like instrument used by court musicians in Central-Eastern Europe. The term was occasionally used for other musical instruments of several unrelated types.

The kobza was usually played by a bard or minstrel known as a *kobzar* (occasionally in earlier times a **kobeznik**), who accompanies his recitation of epic poetry called *duma* in Ukrainian.^[4]

In the 18th century the kobza's upper range was extended with an addition of several unstopped treble strings, known as "prystrunky", (meaning: strings on the side) in a psaltery-like set-up.

From the 17th century the term bandura was often used as a synonym for the kobza. The term bandura has a Latin pedigree and reflects the growing contacts the Ukrainian people had with Western Europe, particularly in the courts of Polish gentry. Ukrainian

musicians that found employment at various German courts in the 18th century were called "pandoristen".^[5] One of these musicians, Timofiy Bilohradsky, was a lute student of Sylvius Leopold Weiss and later became a noted lute virtuoso, a court lutenist, active in Königsberg and St.Petersburg.

The kobza went into disuse in the early in the 20th century. Currently there is a revival of authentic folk kobza playing in Ukraine, due to the efforts of the "Kobzar Guild" in Kiev^[6] and Kharkiv. The kobza revival however, is impeded by the absence of museum specimens: with the exceptions of a unique surviving 17th century kobza at the Muzeum Narodowe in Kraków^[7] and a 19th century kobza, which has been refurbished as a bandura, at the Museum of Theater and Cinematography, in Kiev; almost all evidence is entirely iconographic^[8] and some photos from the 19th century.

Other instruments known as kobza

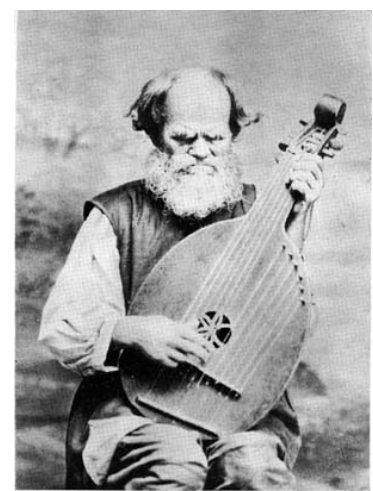
The term *kobza* was also used as a synonym in historical sources for bandura in the 19th and early 20th century in Ukraine and was even used for bagpipes and occasionally for the hurdy-gurdy in Eastern Poland, Belarus and the Volyn region in Ukraine. Eventually the unfretted "starosvitska" bandura (a variant of gusli, developed ca. 1800) appropriated the bandura name, but was commonly referred to as a kobza, because of the name's historical cachet. The Romanian kobza or cobza is a different type of plucked lute.^[2]



Cossack with a kobza

The modern Ukrainian kobza

There are currently two different approaches to kobza construction: authentic fretless reconstructions, produced by adherents for the recreation of authentic folk traditions, and modern stylised fretted instruments based on a modified domra design. To date there have been no attempts to reconstruct earlier fretted kobza of the 18th century.

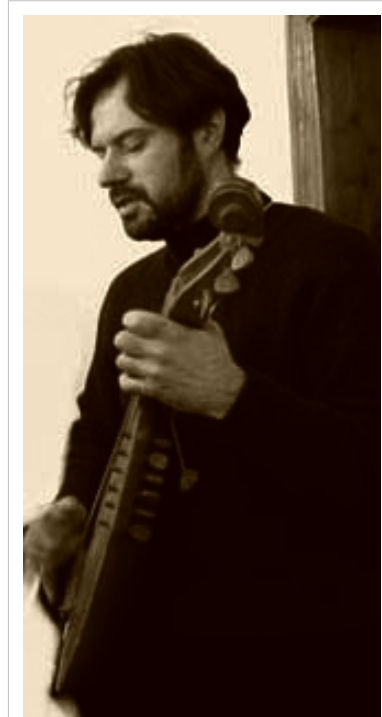


Kobzar Ostap Veresai

The fretless kobza

The kobzar Ostap Veresai (1803–1890) is today considered the foremost kobza player of the 19th century despite the fact that he referred to his instrument as a bandura. He was a representative of the playing tradition stopping the strings along the neck but without frets. Veresai's instrument, (often today referred to as traditional kobza) had six single unstopped strings mounted along the treble side of the instrument and six stoppable strings strung along the neck. The strings strung along the neck and side are plucked by the right hand with the left hand stopping the strings on the fingerboard.

After O. Veresai's death in 1890 the instrument fell into disuse until its revival in the 1980s by Mykola Budnyk and exemplified by such players as Volodymyr Kushpet, Taras Kompanichenko, Eduard Drach,^[9] and Jurij Fedynskyj.



Eduard Drach playing a kobza

The modern fretted kobza

A fretted version of the kobza was used by Paul Konoplenko-Zaporozhetz, who recorded a disc of kobza music for Folkways. Konoplenko first picked up the fretted kobza before the Revolution in 1917 in Kiev from Vasyly' Potapenko and played on this instrument after emigrating to Winnipeg, Canada. Konoplenko's instrument had eight strings strung along the neck and four treble strings strung on the soundboard. The tuning used was reminiscent to that of the seven-string Russian guitar tuning (open G tuning).

Fretted kobzas were also developed by Mykola Prokopenko, who wrote a PhD dissertation in 1976 on his efforts to reconstruct and resurrect the fretted Kobza. Prokopenko suggested that the four-stringed domra, an instrument widely taught in music schools in Ukraine but considered a Russian folk instrument but actually not used in Russia, be replaced by the fretted kobza. Although Prokopenko's suggestion was not supported in 1976, it is currently being resurrected by musicians in Ukraine in the Academic folk instrument movement, particularly at the Kiev conservatory.

Prokopenko made kobzas in various sizes:

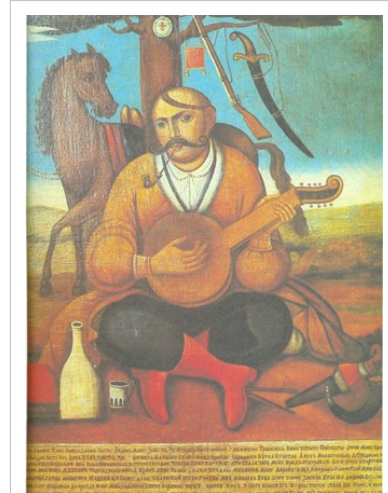
- Orchestral kobza, with four strings tuned in fifths using tunings that parallel those used by the instruments of the violin family. The instruments are made in *prima* (soprano), alto and tenor and contrabass sizes.
- Accompaniment kobza, usually having six or seven strings and a fretted neck. The six-string version uses standard guitar tuning. The seven-string version uses a Russian guitar (open G chord) tuning.

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- [2] Gregory F. Barz, Timothy J. Cooley (eds.) (1997), *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Oxford University Press, New York, p. 187
- [3] The Krakow Museum Narodowe Kobza
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- [5] <http://www.guitarandluteissues.com/tim/weismain.htm>
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Cossack Mamay playing a kobza.



P. Konoplenko-Zaporozhetz's kobza.

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Orchestral kobzas made by Mykola Prokopenko.

External links

- In-depth discussion of kobza and related instruments' organology (<http://polyhymnion.org/torban>)
- Samples and Pictures of Ukrainian Instruments (<http://vasyltkach.com/ru/content/samples>)

Bandura

Bandura



Other names	HS#:321.321-5
Classification	<ul style="list-style-type: none">• Chordophone
Playing range	
c^2 - a^5	
Related instruments	
<ul style="list-style-type: none">• Kobza• Torban• Gusli	

Bandura (Ukrainian: банду́ра) refers to a Ukrainian plucked string folk instrument. It combines elements of a box zither and lute, as well as its lute-like predecessor, the kobza.

The term is also occasionally used by when referring to a number of other Eastern European string instruments such as the hurdy gurdy and the 5 string guitar (commonly referred to by the diminutive **bandurka**).

Musicians who play the bandura are referred to as bandurists. Some traditional bandura players, often blind, were referred to as kobzars.

Etymology

The earliest mention of the term *bandura* dates back to a Polish chronicle of 1441, which states that the Polish King Sigismund III^[1] had a court bandurist known as Taraszko who was of Ukrainian ethnicity and was also the king's companion in chess. A number of other court bandurists of Ukrainian ethnicity have also been recorded in medieval Polish documents.

The term *bandura* is generally thought to have entered the Ukrainian language via Polish, either from Latin or from the Greek *pandora* or *pandura*, although some scholars feel that the term was introduced into Ukraine directly from the Greek language.

The term *kobza* was often used as a synonym for *bandura* and the terms were used interchangeably until mid 20th century. The use of the term *kobza* pre-dates the first known use of the term *bandura*. *Kobza* was first mentioned in a Polish chronicle in 1313, having been introduced into the Ukrainian language sometime in the 12-13th century. It is thought to have Turkic pedigree.

Occasionally one comes across the combined term *kobza-bandura* which refers to the dual origins of the instrument, however this is rarely used in spoken language.

The term *bandoura*, a transliteration of the Ukrainian term via French is occasionally found.

The term *bandore* or *bandora* can also be found when referring to this instrument. The usage of this term stems from an inaccurate and discredited assumption made by Russian academic A. Famintsyn that the Ukrainian people borrowed the instrument from England. The term made its way into usage through early 20th century Soviet Ukrainian-English and Russian-English dictionaries.

Early history

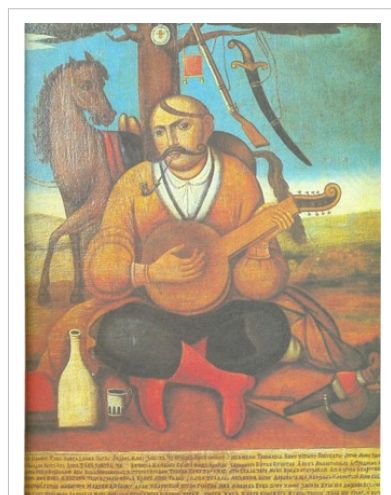
The use of lute-like instruments by the inhabitants of the lands that now constitute Ukraine dates back to 591. In that year Byzantine Greek chronicles mention Bulgar warriors who travelled with lute-like instruments.

There are iconographic depictions of lute-like instruments in the 11th century frescoes of St. Sophia Cathedral in Kiev, once the capital of a vast medieval kingdom of the Kievan Rus'. It is not known by what specific term these instruments were referred to in these early times, although it has been surmised that the lute-like instrument was referred to by the generic medieval slavic term for a string instrument - *husli*.

The instrument became popular in the courts of the nobility in Eastern Europe. There are numerous citations mentioning the existence of Ukrainian bandurists in both Russia and Poland. Empress Elisabeth of Russia (the daughter of Peter the Great) was alleged to have secretly married her Ukrainian court bandurist, Olexii Rozumovsky.



Kharkiv style bandurist - Hryhory Bazhul



The mythical Cossack Mamay playing a kobza-bandura.

Use of the instrument fell into decline amongst the nobility with the introduction of Western musical instruments and Western Music fashions, but it remained the favourite instrument of the Ukrainian Cossacks. After the destruction of the Zaporozhian Sich the instrument continued to be played by wandering blind itinerant musicians known as kobzari in Right bank Ukraine.

Development of the bandura

The invention of an instrument combining organological elements of lute and psaltery is creditable to Francesco Landini, an Italian lutenist-composer of trecento. Filippo Villani writes in his *Liber de civitatis Florentiae*, "...[Landini] invented a new sort of instrument, a cross between lute and psaltery, which he called the serena serenarum, an instrument that produces an exquisite sound when its strings are struck." Rare iconographic evidence (by artists such as Alessandro Magnasco) reveals that such instruments were still in use in Italy ca. 1700. Similar instruments have been documented as having existed in Ukraine in the preceding century.

In the hands of the Zaporozhian cossacks, the bandura underwent significant transformations, due to the development of a specific repertoire. Because of the primary role as an instrument for the accompaniment of the voice, the construction and playing technique in order to better accommodate these changes. At the Zaporozhian Sich, special schools for blind bards were established, setting the foundation for the epic tradition of the kobzar. By the 18th century, the instrument had developed into a form with approximately four or five stoppable strings strung along the neck (with or without frets) and up to sixteen treble strings known as prystrunky strung in a diatonic scale across the soundboard. The bandura existed in this form relatively unchanged until the end of the 19th century.

The development of an unfretted bandura was thought to have happened later, some time before 1800. This type of bandura superseded the fretted type, and became the forerunner of the modern-day bandura.

The bandura underwent significant change in the 20th century, paralleling the development of Ukrainian ethnic awareness. Sanctions introduced by the Russian government in 1876 (Ems ukaz) severely restricting the use of Ukrainian language also restricted the use of the bandura on the concert stage.

The topic of the minstrel art of the itinerant blind bandura players was brought up for discussion at the XIIth Archeological Conference held in Kharkiv in 1902. It had been believed that the last blind kobzar was (Ostap Veresai) who had died in 1890, however upon investigation six blind traditional kobzars were found to be alive and performed on stage at the conference.

Thenafter, the rise in Ukrainian self-awareness the bandura became very popular particularly among young students and intellectuals. Gut strings were replaced by metal strings (standard after 1902). The number of strings and size of the instrument also began to grow to accommodate the sound production required for stage performances and to accommodate a new repertoire of urban folk song.

Subsequent developments included metal tuning pegs (introduced in 1912), additional chromatic strings (introduced in 1925) and a mechanical lever system for rapid retuning of the instrument (first introduced in 1931).

Although workshops for the serial manufacture of banduras had been established earlier outside of Ukraine (in Moscow (1908), and Prague (1924)), continuous serial manufacture of banduras was started in Ukraine in sometime in the 1930s. After World War II, two factories dominated the manufacturing of banduras: the Chernihiv Musical Instrument Factory (which produced over 30,000 instruments from 1954 to 1991) and the Trembita Musical Instrument Factory in Lviv (which has produced over 3,000 instruments since 1964).



Serial manufacture of Kharkiv style banduras in 1930 initiated by Leonid Haydamaka.

Education

The first mentions of an institution for the study of bandura playing date back to 1738 to a music academy in Hlukhiv where the bandura and violin were taught to be played from music. This was the first music school in Eastern Europe and prepared musicians and singers for the Tsarist Court in St Petersburg.

In 1908, the Mykola Lysenko Institute of Music and Drama in Kiev began offering classes in bandura playing, instructed by kobzar Ivan Kuchuhura Kucherenko. Kucherenko taught briefly until 1911, and attempts were made to reopen the classes in 1912 with Hnat Khotkevych, but the death of Mykola Lysenko Khotkevych's subsequent exile in 1912 prevented this from happening. Khotkevych published the first primer for the bandura in Lviv in 1909. It was followed by a number of other primers specifically written for the instrument, most notably those by Mykhailo Domontovych, Vasyl Shevchenko and Vasyl Ovchynnikov, published in 1913-14.

Formal conservatory courses in bandura playing were reestablished only after the Soviet revolution, when Khotkevych returned to Kharkiv and was invited to teach a class of bandura playing at the Muz-Dram Institute in 1926. This development was prompted by the establishment in 1923 by Vasyl Yemetz of a bandura school in Prague with over 60 students. Other courses in bandura instruction were begun in 1930 at the conservatories in Kiev and Odessa. By 1932-33, however, in order to control the rapid rise of Ukrainian self-awareness, severe restrictions were placed on Ukrainian urban folk culture and all bandura classes in Ukraine were disbanded and many bandurists were repressed by the Soviet government.

After World War II, and particularly after the death of Joseph Stalin, these restrictions were relaxed and bandura courses were again re-established in music schools and conservatories in Ukraine, initially at the Kiev conservatory under the direction of Khotkevych's student Volodymyr Kabachok, who had recently released from a gulag labor camp in Kolyma.

Today, all the conservatories of music in Ukraine offer courses majoring in bandura performance. Bandura instruction is also offered in all music colleges and most music schools, and it is now possible to get advanced degrees specialising in bandura performance and pedagogy. The most renowned of these establishments are the Kiev and Lviv conservatories and the Kiev University of Culture, primarily because of their well-established staff. Other centers of rising prominence are the Odessa Conservatory and Kharkiv University of Culture.



Vasyl Potapenko advertising bandura lessons ca. 1925

Persecution

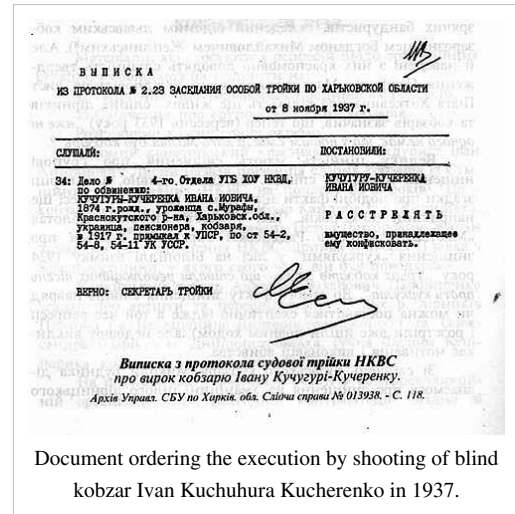
Many bandurists and kobzars were systematically persecuted by authorities that controlled Ukraine at various times. This was because of the association of the bandura with specific aspects of Ukrainian history and also the prevalence of religious elements in the kobzar repertoire that eventually was adopted by the latter-day bandurists. Much of the unique repertoire of the kobzars dealt with the legacy of the Ukrainian Cossacks. A significant section of the repertoire consisted of para-liturgical chants (kanty) and psalms which were sung by the kobzari outside of churches as the latter were often suspicious of and sometimes hostile to kobzars' moral authority.

In the 1930s, Soviet authorities took measures to curtail national aspects of Ukrainian culture (see Russification). This included any interest in the bandura. Various sanctions were introduced to limit cultural activities that were deemed nationalistic. When these sanctions proved to have little effect on the spreading of such cultural artifacts, bandurists often came under harsh persecution from the Soviet authorities. Many were arrested and some executed or sent to labor camps. At the height of the Great Purge in the late 1930s, the official State Bandurist Capella in Kiev was changing artistic directors every 2 weeks because of these arrests.

In recent years significant evidence has come to light that an ethnographic conference for bandurists, specifically for blind kobzars and lirnyks, was organised in Kharkiv in December 1933 which was attended by an estimated 300 blind musicians who were subsequently executed.

After the death of Joseph Stalin the severe policies of the Soviet administration that persecution against bandurists were halted. Many bandurists who had been shot or sent off to labor camps were "rehabilitated". Some returned to Ukraine. Conservatory courses were once again re-established as the serial manufacture of instruments by musical instrument factories in Chernihiv and Lviv was established.

Although direct and open confrontation ceased, the Communist party continued to control the development of bandura art. The chief propagators were not only Communist Party members but in some cases Communist party administrators. (i.e. Professor Serhiy Bashtan was the first secretary of the Communist Party at the Kiev conservatory for over 30 years). A policy of feminization of the bandura restricted the number of male bandurists able to study the bandura at a tertiary level (kobzarstvo had originally been an exclusively male domain). This was perplexing as there was only one professional ensemble and it was made up exclusively of male players. The feminization of the instrument changed significantly changed the repertoire of the bandurist from a heroic epic tradition to one singing songs of love. Restrictions existed in obtaining instruments and control was exercised in the publication of musical literature for the bandura. Only specific trusted performers were allowed to perform on stage with severely censored and restrictive repertoire. These restrictions continued to leave a significant impact on the contemporary development of the art form.



Monument to the murdered kobzars in Kharkiv

Construction

The back of a traditional bandura is usually carved from a solid piece of wood (either willow, poplar, cherry or maple). Since the 1960s, glued back instruments have also become common; even more recently, banduras have begun to be constructed with fiberglass backs. The soundboard is traditionally made from a type of spruce. The wrest planks and bridge are made from hard woods such as birch.

The instrument was originally a diatonic instrument, and despite the addition of chromatic strings in the 1920s, it has continued to be played as a diatonic instrument. Most contemporary concert instruments have a mechanism which allows for the rapid retuning of the instrument into different keys. These mechanisms were first included in concert instruments in the late 1950s.

Significant contributions to bandura construction were made by Hnat Khotkevych, Leonid Haydamaka, Peter Honcharenko, Ivan Skliar, Vasyl Herasymenko and William Vetzal.

Types of Banduras

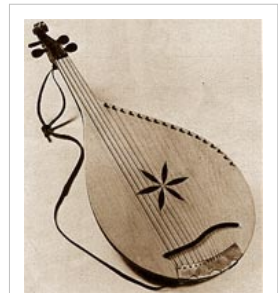
Today there are four main types of bandura which differ somewhat in construction, holding, playing technique, repertoire and also in the quality of the sound that they produce.

The Folk or Starosvitska Bandura

The **Starosvitska** or **authentic traditional banduras**: also sometimes referred to as *classical* or *old-time bandura*.

These instruments usually have some 20-23 strings and are hand-made, with no two instruments being exactly the same. The backs are usually hewn out of a single piece of wood. Wooden pegs hold the strings which are tuned diatonically. Traditionally these instruments had gut strings, however, at the beginning of the 20th century common performance practice changed over to steel strings.

There has been a revival in interest in authentic performance in Ukraine which was spearheaded by Heorhy Tkachenko and his followers, notably Mykola Budnyk, Kost Cheremsky, Mykola Tovkailo, Mykhilo Khai and Jurij Fedynskyj.



A classical (starosvits'ka)
bandura made by Serhiy
Rad'ko

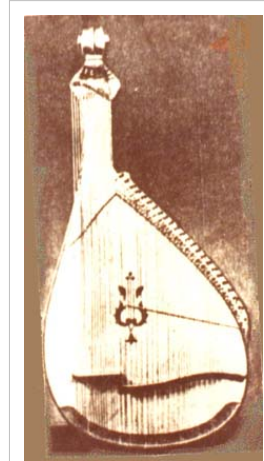
Several notable, present day makers of the instrument include the late Mykola Budnyk, Mykola Tovkailo, Rusalim Kozlenko, Vasyl Boyanivsky, Jurij Fedynskyj, and Bill Vetzal.

The Kiev-style bandura

The **Kiev-style** or **academic bandura**: these are the most common banduras in use today in Ukraine. These instruments have 55-65 metal strings tuned chromatically through 5 octaves, with or without retuning mechanisms. The instruments are known as Kiev-style banduras because they are constructed for players of the Kiev style technique pioneered by the Kiev Bandurist Capella. Because the playing style was based on the techniques of the kobzars from Chernihiv the instrument is occasionally referred to as the Chernihiv style bandura.

These instruments exist in two main types: Standard prima instruments and concert instruments which differ from the Prima instruments in that they have a retuning mechanism placed in the side of the instrument.

Concert Kiev-style banduras were manufactured by the Chernihiv Musical Instrument Factory and continue to be made by the Trembita Musical Instrument Factory in Lviv. Rarer instruments also exist from the now defunct Melnytso-Podilsk and Kiev workshops.

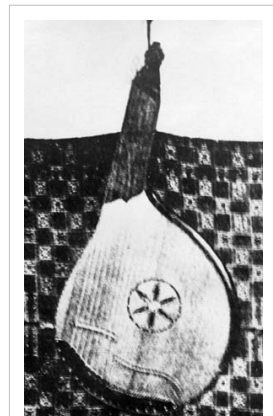


Lviv concert bandura
designed by V.
Herasymenko

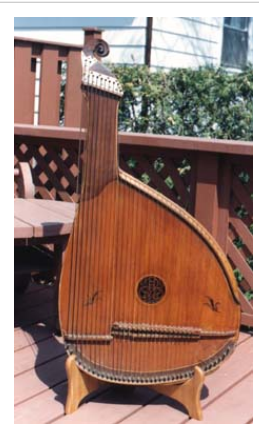
The Kharkiv-style bandura

These instruments are primarily made by craftsmen outside of Ukraine; however, in more recent times, they have become quite sought after in Ukraine. They are strung either diatonically (with 34-36 strings) or chromatically (with 61-65 strings).

The Kharkiv bandura was first developed by Hnat Khotkevych and Leonid Haydamaka in the mid 1920's. It was later refined by the Honcharenko brothers. A number of instruments were made in the 1980s by Vasyl Herasymenko. The Hnat Khotkevych Ukrainian Bandurist Ensemble was the only ensemble in the West to exploit the Kharkiv bandura and Kharkiv style. Currently Canadian bandura maker Bill Vetzal has focused on making these instruments with some success. His latest instruments are fully chromatic with mechanism and are made of fibreglass. Additionally, Andriy (Andy) Birko - an American Bandura Maker - is continuing development of the Kharkiv instrument by applying construction and acoustic principals from guitars - both flat top and arch top - in an attempt to provide a more balanced and even tone to the instrument. Currently he produces chromatic instruments but without re-tune mechanisms.



Khotkevych's
Kharkiv-style bandura
made by V. Horhul



A Kharkiv-style bandura
made by Fedir Deriazhny
in Australia



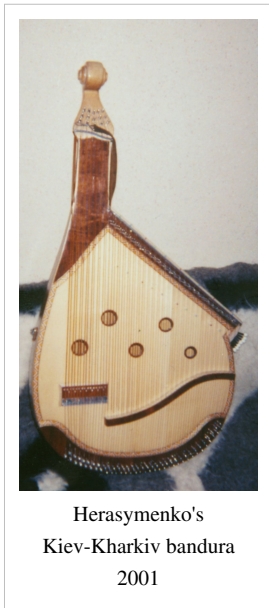
A Kharkiv style bandura
made by Andriy Birko -
2008

The Kiev-Kharkiv Hybrid bandura

Attempts have been made to combine aspects of the Kharkiv and Kiev bandura into a unified instrument. The first attempts were made by the Honcharenko brothers in Germany in 1948. Attempts were made in the 1960s by Ivan Skliar, and in the 1980s by V. Herasymenko and more recently by Bill Vetzal in Canada.



Kiev-Kharkiv bandura
made by Ivan Skliar - 1968

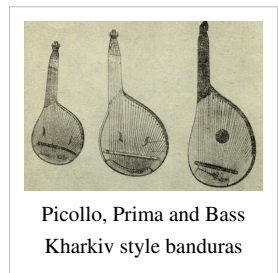


Herasymenko's
Kiev-Kharkiv bandura
2001

Orchestral banduras

Orchestral banduras were first developed by Leonid Haydamaka in Kharkiv 1928 in order to extend the range of the bandura section in his orchestra of Ukrainian folk instruments.

Other instruments (Kiev style) were developed by Ivan Skliar for use in the Kiev Bandurist Capella, in particular alto bass and contrabass sizes. these instruments were not commercially available and were made in very small quantities.



Piccolo, Prima and Bass
Kharkiv style banduras

Music and repertoire

Up until the 20th century, bandura repertoire was an oral tradition based primarily on vocal works sung to the accompaniment of the bandura. These included folk songs, chants, psalms, and epics known as *dumy*. Some folk dance tunes were also part of the repertoire.

In 1910, the first composition for the bandura was published in Kiev by Hnat Khotkevych. It was a dance piece entitled "Odarochka" for an starosvitsky Kharkiv-style bandura. Khotkevych prepared a book of pieces in 1912, but because of the arrest of the publisher, it was never printed. Despite numerous compositions being composed for the instrument in the late 1920s and early 30's, and the preparation of these works for publication, little music for the instrument was published in Ukraine.

A number of bandura primers appeared in print in 1913-14 written by Mykhailo Domontovych, Vasyl Shevchenko and Vasyl Ovchinnikov, which contained arrangements of Ukrainian folk songs with bandura accompaniment.

In 1926, a collection of bandura compositions compiled by Mykhailo Teliha was published in Prague.

Hnat Khotkevych also prepared a number of collections of pieces for the bandura in 1928, however because of dramatic political changes within the Soviet Union, none of these collections were published.

Professional Ukrainian composers only started composing seriously for the instrument after World War II, and specifically in the 1950-70's including such composers such as Mykola Dremluha, Anatoly Kolomiyetz, Yuriy Oliynyk and Kost Miaskov who have created complex works such as sonatas, suites, and concerti for the instrument.

In recent times more Ukrainian composers have started to incorporate the bandura in their orchestral works with traditional Ukrainian folk operas such as *Natalka Poltavka* being re-scored for the bandura, and contemporary works such as *Kupalo* by Y. Stankovych and *The Sacred Dnipro* by Valery Kikta incorporating the bandura as part of the orchestra.

Western composers of Ukrainian background such as Yuriy Oliynyk and Peter Senchuk have also begun composing serious works for the bandura.

Ensembles

The premier ensemble pioneering the bandura in ensemble performance in the West has been the Ukrainian Bandurist Chorus. Other important bandura ensembles in the West that have made significant contributions to the art form are the Canadian Bandurist Capella and the Hnat Khotkevych Ukrainian Bandurist Ensemble.

Numerous similar ensembles have also become popular in Ukrainian centres with some small ensembles becoming extremely popular.

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External links

- The site about bandura & bandura players (<http://www.banduryst.org.ua>)
 - Organological issues regarding the torban, [[kobza (<http://www.polyhymnion.org/torban>)], and bandura]
 - Torban (<http://www.polyhymnion.org/torban>)
 - Ukrainian Bandurist Chorus (<http://www.bandura.org>)
 - Andrij Birko's bandura making blog (<http://banduramaker.blogspot.com>)
 - Samples and Pictures of Ukrainian Instruments (<http://vasyltkach.com/ru/content/samples>)
-

Torban

Torban



Other names	HS#:321.321-5
Classification	• Chordophone
Playing range	
Varied	
Related instruments	
<ul style="list-style-type: none"> • Lute • Theorbo • Angelique • Kobza • Starosvitska bandura • Husli • Bandura 	

The **torban** (also teorban or Ukrainian theorbo) is a Ukrainian musical instrument that combines the features of the Baroque Lute with those of the psaltery.^[1] The Torban differs from the more common European Bass lute known as the Theorbo in that it had additional short treble strings (known as prystrunky) strung along the treble side of the soundboard. It appeared ca. 1700, probably influenced by the central European Theorbo and the Angelique which Cossack mercenaries would have encountered in the Thirty Years' War,^[2] although the likelier possibility is that certain Tuligłowski, a paulite monk, was its inventor.^{[3] [4]} The Torban was manufactured and used mainly in Ukraine, but also occasionally encountered in neighbouring Poland and Russia (only 3 luthiers could be identified from the surviving instruments).^[5] There are about 40 torbans in museums around the world, with the largest group of 14 instruments in St. Petersburg.^[6] The term "torban" was often misapplied in the vernacular in western Ukraine to any instrument of the Baroque Lute type until the early 20th century.

The surviving printed musical literature for torban is extremely limited, notwithstanding the widespread use of the instrument in Eastern Europe. It was an integral part of the urban oral culture in Ukraine, both in Russian and Polish (later Austro-Hungarian Empire) controlled parts of the country (after the split). To date the only notated examples of torban music recorded are a group of songs from the repertoire of Franz Widort collected by Ukrainian composer and ethnographer Mykola Lysenko and published in the "Kievskaya Starina" journal in 1892, and a collection of songs by Tomasz Padura published in Warsaw in 1844.

The multi-strung, expensive in manufacture, stringing, maintenance and technically-difficult fretted torban was considered an instrument of Ukrainian gentry,^[7] although most of its practitioners were Ukrainians and Jews of low birth, with a few aristocratic exceptions (e.g. Ivan Mazepa, Andrei Razumovsky, Padura, Rzewucki), a few virtuoso players are known by their reputation, such as Andrey Sychra (from Lithuania), and the Widort family, originally

from Austria, but active in Ukraine since late 18th century. The latter has produced 3 generations of torban players: Gregor Widort, his son Cajetan, and grandson Franz.^[8]

Such aristocratic associations sealed the instrument's fate in the aftermath of the Russian Revolution: it was deemed insufficiently proletarian and was discouraged. A predecessor of the torban called the kobza (also known sometimes referred to as the bandura) was the instrument of the common folk. It differed from the torban by the absence of a second peg box at the end of the neck and the lack of bass strings, and was closely related in its organology to central European mandora and other instruments descending from the pandura (also see lute).

Later in the 20th century, some banduras were often manufactured to imitate the look of the torban, which has also contributed to its misidentification.

Bibliography

[1] <http://torban.org/torban3b.html>

[2] N.Prokopenko "Kobza & Bandura" Kiev, 1977

[3] Marcin Ludvicki "Teorban", Warsaw 1999

[4] <http://torban.org>

[5] Piotr Kowalcze, "Sympozjum: Teorban w polskich zbiorach muzealnych" Warsaw 2008

[6] <http://torban.org/torban3c.html>

[7] K.Moszinki, "Kultura narodowa slowianska" (1934)

[8] V.Dutchak "Bandura in scientific studies of Polish researchers"


- Cherkasky, L. - **Ukrainski narodni muzychni instrumenty** // Tekhnika, Kiev, Ukraine, 2003 - 262 pages. ISBN 966-575-111-5

External links

- Torban (<http://polyhymnion.org/torban>), Torban history

Starosvitska bandura

Starosvitska Bandura

	
Other names	HS#:321.321-5
Classification	• Chordophone
Playing range	
c^2 - g^5	
Related instruments	
<ul style="list-style-type: none"> • Kobza • Torban • Husli • Bandura 	

The **Starosvitska bandura** or **traditional bandura** is a Ukrainian folk instrument of the zither family, common from the late 18th century.

The Starosvitska bandura is also referred to as "Classical", "authentic" or "old-time" bandura.

These instruments usually have some 12-20-23 strings, tuned diatonically (4-6 bass strings and 16-18 treble strings known as prystrunky). These instruments are hand-made, usually by local village violin makers with no two instruments being identical. The backs are usually hewn out of a single piece of wood, usually willow, and wooden pegs made of hard woods. The strings are tuned to a diatonic scale (major, minor, or modal) with bass strings tuned to corresponding I, IV, and V degrees of the diatonic row.

Traditionally these instruments had gut strings, however, after 1891 with the introduction of mass-produced violin strings steel strings began to become popular and by the beginning of the 20th century they were prevalent.

It is suggested that the instrument developed as a hybrid of gusli (Eastern-European psaltery) and kobza (Eastern-European lute) and although the term *bandura* can date itself to Polish chronicles from 1441, this hybridization occurred in the late 18th or early 19th centuries.

The instrument was used almost exclusively by itinerant blind epic singers in Ukraine, called kobzari.

In recent times there has been a movement of renewed interest in playing the authentic folk version of the bandura initiated by the students of Heorhy Tkachenko in the 1980s. Formal courses have been designed for the instrument as have been written handbooks. A category for authentic bandura playing has been included in the Hnat Khotkevych International Folk Instruments competition held in Kharkiv every 3 years.

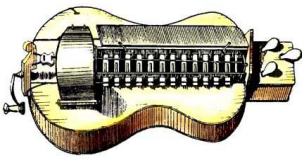


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-

Lira (instrument)

Lira

	
Other names	HS#:312.322-72
Classification	• Chordophone
Related instruments	
<ul style="list-style-type: none"> • Hurdy-gurdy • Relia 	

The **lira**, or **relia**, (Ukrainian: ліра) is a variant of the hurdy-gurdy, an instrument which can trace its history back to the 10th century. Regarding the origins of the lira in the region there are two schools of thought:

1. The lira is an evolution of the medieval bowed **lira** of the Byzantine Empire, ancestor of most European bowed instruments. The Byzantine lira was possibly introduced into Ukraine through the various trade routes to Byzantium.
2. The lira was introduced into Ukraine in the 17th century by Cossacks who had fought in France as mercenary soldiers.

The lira was used as an instrument to accompany religious psalms, kants and epic ballads (known as *dumy*) performed by itinerant blind musicians called lirnyky (sing. lirnyk). Occasionally lirnyky were hired to play dance music at weddings. They often organized themselves into guilds or brotherhoods with their own laws and secret language known as Lebiy. The traditional lira has three strings, one on which the melody is played with the aid of a special keyboard, the other two producing a drone of a fifth. The sound is produced by a wooden wheel which is rotated by a crank held in the right hand. This wheel rubs against the strings, setting them into vibration like a bow on a violin.

A number of different types of chromatic liras have been produced in Ukraine. In recent times interest in the instrument has increased considerably.

Present day makers of the lira include Serhii Perekhozhuk, Serhii Pavlychenko (Hrytsko), and Jurij Fedynskij.

For more information on the lira visit the [Hurdy Gurdy Home Page](#).

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-

Prystrunky

Prystrunky - term used for the additional strings strung across the body of Ukrainian folk instruments such as the kobza, bandura and torban. Literally meaning "Near the strings". These additional strings are thought to have appeared on these instruments in the 17th century. On the contemporary bandura they are now the main strings on which the performer plays.

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Kiev-style bandura

Kiev-style or Academic bandura

These banduras are the most common instruments in use today in Ukraine. They have 55-65 metal strings (12 to 17 basses and 50 treble strings known as prystrunky) tuned chromatically through 5 octaves, with or without retuning mechanisms. Concert banduras are primarily manufactured by the Chernihiv Musical Instrument Factory or the Trembita Musical Instrument Factory in Lviv. Rarer instruments exist from the Melnytso-Podilsk and Kiev workshops.

References

Kharkiv-style bandura

Kharkiv-style banduras are banduras that allow for the playing of the Kharkiv style, i.e using the left hand to play melodic figures primarily over the side of the instrument as opposed to the Kiev style where the left hand primarily plays the basses. To allow for the added required dexterity of the left hand, the instrument is held parallel to the body of the player.

These instruments are in comparison quite rare because they are all individually crafted primarily made by craftsmen outside of Ukraine. In recent times, they have become quite sought after in Ukraine. They are strung either diatonically (with 31-36 strings) (8 basses and 23 prystrunky) or chromatically (with 61-65 strings).

Early instruments

The first standard Kharkiv bandura was designed and manufactured in 1926. This instrument was based on the Starosvitska bandura used by Hnat Khotkevych and was modified somewhat by Leonid Haydamaka. It was intended for use by the bandura students of Hnat Khotkevych at the Kharkiv Mus-dram Institute.

The first instrument was made by Kharkiv instrument maker Snehiriov. This instrument had a diatonic tuning with 31 strings. The back was hewn out of maple.

In the 1930's a workshop for the serial manufacture of diatonically tuned Kharkiv banduras was established by Leonid Haydamaka in Kharkiv and later another by Paliyivetz in Poltava. As a result most players from Kharkiv and Poltava played on Kharkiv-style instruments. Modifications in the construction were gradually introduced such as glued backs, a mechanism for the rapid retuning of the instrument and a dampening mechanism.

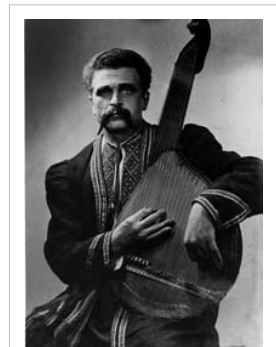
Instruments were used by the Kharkiv and Poltava Bandurist Capella and also the Kharkiv Bandurist Quartet and Kharkiv Orchestra of Ukrainian folk instruments.

After the war, unfortunately many of the diatonic banduras were remade into chromatic Kiev-style banduras and were destroyed in the process.

Post war development

In the diaspora

Kharkiv bandura manufacture was continued by the Honcharenko brothers who took the standard Kharkiv bandura as the basis for their design. They improved on the acoustics and construction of the instruments adding a chromatic row of strings, placing the tuning pegs on the lower shemstok and improving the retuning mechanism. This instrument became the standard instrument of the Ukrainian Bandurist Chorus. Honcharenko's designs were later taken and improved by the next generation of makers such as William Vetzal and Ken Bloom.



Kharkiv style bandurist on an instrument made by Kruhovy-Hryhory Bazhul.

In Ukraine

In Ukraine attempts were made to bring the Kharkiv bandura's construction into line with the developments in the Kiev concert bandura. These attempts were initially made by Perekop Ivanov and Ivan Skliar and resulted in the development of the Kiev-Kharkiv bandura which did not have a residing success. In recent times Vasyl Herasymenko in Lviv has made attempt to revive the instrument. Attempts were also made to have instruments serially manufactured in the Melnytso-Podilsk Musical instrument workshop.

The future

As scholarship reveals more of what Hnat Khotkevych's original ideas were, and as interest grows more players will turn to the Kharkiv bandura. Currently Canadian bandura maker William Vetzal has established serial manufacturing of Kharkiv banduras with backs made of fiberglass which were orderd by the Canadian Bandurist Capella. Two of these new designed instruments have recently been sold to bandurists in Ukraine.



Kiev-Kharkiv bandura
made by Ivan Skliar -
1968.

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Kiev academic style

The Kiev Academic Style of Bandura Playing is a way of playing the Ukrainian folk instrument of bandura.

The instrument is held between the knees perpendicular to the body of the player. This means that the left hand is only able to play easily along the bass strings of the instrument. The right hand usually plays just on the treble strings known as *prystrunky*.

The manner in which the instrument is held influences the technique used by the bandurist. The left hand uses only three fingers in play. The position in which the bandura is held also means that the 5th finger of the right hand cannot be used effectively.

The Kiev style is based on the technique used by kobzari of the Chernihiv province such as Tereshko Parkhomenko. It became known as the Kiev style because the Kiev Bandurist Capella used it. Before World War II, most Kiev banduras had diatonically tuned bass strings. Since World War II in Ukraine, chromatic bass tuning is the standard. In the West, however, groups of bandurists exist that adhere to a diatonic bass tuning. Often these bandurists will refer to their playing style as the Chernihiv style of playing the bandura.

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Kharkiv style

The Kharkiv Academic Style of Bandura Playing is a specific way of playing the Ukrainian folk instrument bandura.

The instrument is held in a way that allows both hands equal access to all the strings. Firstly, the left hand has access to the entire range of strings and is not restricted to holding the instrument as it is in other styles and secondly, the right hand similarly has access to play all the treble strings and also all the bass strings.

The manner in which the instrument is held also influences the technique used by the bandurist. In some instances the left hand may use all five fingers in playing. The position in which the bandura is held also means that the 5th finger of the right hand can also be used with more dexterity than in the Kiev style.

The left hand has two positions for playing. The first position is such that the thumb is used to slide the hand along the edge of the instrument and allowing the remaining four fingers to pluck the strings and the second position is such that the left arm is thrown over the instrument (as shown in photograph of the bandurist) giving the hand access to all the strings so as to either complement or mirror the action of the right hand.

The fact that both hands have access to all of the strings means that both hands are able to pluck the same strings at a fraction of a second apart and thus produce complex tremolos and other effects. It is not possible to create these effects on the Kiev style bandura and are not possible to be reproduced even when two Kiev style instruments are played simultaneously.



Kharkiv style bandurist - Hryhory Bazhul

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Bandura development

Bandura technology and development

With the accelerated development of bandurist capellas as an art form came the accelerated development of technology related to the performance on the bandura.

At the beginning of the 20th century the instrument was thought to have gone into total disuse. At the time it had some 20 strings with wooden pegs (4 basses and 16 prystrunky). The volume obtained from the instrument was not loud enough for the concert stage.

Initial developments were made in making the range of the instrument greater and improving the sonority of the instrument. By 1911 instruments with 32 diatonically tuned strings had become common, almost replacing the traditional instruments played by the traditional *kobzars*.

Metal tuning pegs made an appearance around 1914. This allowed the performer to accurately tune his instrument. This was crucial particularly when playing in an ensemble.

By the mid-1920s, chromatic strings were also added to the instrument which allowed the performer to play accidentals and allowed the performer to modulate into close related keys. The construction of the instrument was modified to allow for the additional tension of these strings. The number of strings rose to about 56.

In 1931 the first mechanisms were developed, which allowed the bandurist to quickly retune his instrument in a variety of more distinct keys.

In Germany in 1948, the Honcharenko brothers in the workshops of the Ukrainian Bandurist Chorus continued to refine the mechanism to make it more reliable for the concert stage and also even out the tone of the instrument.

Similar developments were also undertaken by Ivan Skliar in Ukraine who in 1956 developed the concert Kiev bandura - an instrument which has become the workhorse of most professional bandurists in Ukraine. A slightly more refined instrument was also developed later by Professor Vasyl Herasymenko in Lviv.

In the late 1970s these concert instruments began to be manufactured serially by the Chernihiv factory, and later the Lviv factory.

In the mid-1970s artificial fingernails were also developed which allowed the bandurist to perform more professionally. In the 1960s the foundation of the modern professional bandura technique and repertoire were laid by professor Serhiy Bashtan based on work he had done with students from the Kiev Conservatory.

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Court Bandurists

Timofiy Bilohradsky

Timofiy Bilohradsky (also Belogradsky, Pelogradsky; Ukrainian: Тимофій Білоградський; ca. 1710 — ca. 1782) was a lutenist, composer and kobzar-bandurist of Ukrainian ethnicity, active in St. Petersburg and Königsberg.

Little is known about his childhood. He is thought to have been born in or near the city of Cherkasy in Ukraine and that he learned to play the kobza and lute at the Hlukhiv Music Academy in Ukraine. He had an excellent voice and great musical aptitude. In 1725 he was invited to St Petersburg to sing in the Imperial Church Capella. In 1733 Tsarina Anna sent Bilohradsky to Dresden in the retinue of the ambassador Count Keyserlinck to perfect his lute playing under the tutelage of Silvius Leopold Weiss - the most important lutenist-composer of the 18th century. He also studied voice with Faustina Bordoni-Hasse, and castrato Domenico Annibali. Bilohradsky eventually became one of the highest trained musicians in the Russian Court Capella.

In 1739 Bilohradsky returned to St Petersburg, where he continued to work as a court musician. In 1741 he returned to Germany where he became known as a virtuoso lutenist and singer and for some time lived in Königsberg where he had a number of students - notably Johann Reichardt (father of Johann Friedrich Reichardt), and Johann Georg Hamann, the Sturm-und-Drang philosopher.

In his last years he lived in Petersburg. The "Moscow Weiss Manuscript" is ascribed to Bilohradsky or his circle. As a composer Bilohradsky is known for a set of songs and romances to the texts by Sumarokov that enjoyed considerable popularity in the 18th century.

His niece Yelizaveta Belogradskaya became famous as an opera-singer at the Imperial St. Petersburg opera and was also known as a composer.

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Yelizaveta Belogradskaya

Yelizaveta Osipovna Belogradskaya (1739 — ca. 1764 [?]) was a Russian Imperial Court opera singer.

She was born in St. Petersburg, the daughter of Osip Bilohradsky, a court singer and the niece of Timofiy Bilohradsky, a court lutenist. She was a kammermädchen at the court^[1] of the Empress Elizaveta Petrovna.

In 1753 she performed the part of Procris in Francesco Araja's opera "Cephalus and Procris", which was the first opera set in Russian,^[2] with the text by Aleksandr Sumarokov. She sang in G.P. Raupach's "The Refuge of Virtue" and "Alcesta". Belogradskaya appeared at court concerts and festivities as a singer and harpsichord player.

She died in the 1760s and was interred at the Alexander Nevsky Lavra.

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Wojciech Długoraj

Wojciech Długoraj (c. 1557 - after 1619), also called **Wieceśław Długoraj**, **Adalbert Długoraj** and **Gostinensis**, was a Polish Renaissance composer and lutenist.

Biography

His birthplace is unknown, with Polish Gostyń and Ukrainian Gostynets as possibilities, stemming from Długoraj's Latin appellation "Gostinensis", but the variants of these toponyms are extremely common in Eastern Europe. He was initially active at the court of Samuel Zborowski, between 1583 and 1585 also at the royal court of Stefan Batory.

Zborowski, Długoraj's first master, was so cruel that the lutenist fled his court. He found employment with a new master who treated him well, but was discovered and compelled to resume his duties with Zborowski. Długoraj was able to escape his plight when he found incriminating letters of his master's, which he transmitted to the king via Jan Zamoyski. Zborowski was eventually executed, but Długoraj was forced to flee to Germany for fear of Zborowski's heirs, who swore revenge. He apparently lived out his years abroad.^{autonumber}

Works

Długoraj is notable for a number of fantasies, villanellas and dances. A large number of his works have been preserved in lute manuscripts.

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External links

- Długoraj's *Fanthasia Op. 1* in .mid format [2]

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Antin Holovaty

Antin Holovaty	
	
Host Judge of the Black Sea Cossack Host 3rd Ataman of the Black Sea Cossack Host	
Preceded by	Zakhary Chepiha
Succeeded by	Feodor Bursak
Born	Unconfirmed, believed to be between 1732 and 1744 Novi Sanzhary, Russian Empire (modern Ukraine)
Died	January 28, 1797 Kamyshevan, Persia (modern Kura spit Azerbaijan)
Nationality	Zaporozhian Cossack Black Sea Cossack
Spouse(s)	Ulyana Grigoryevna Prokhna
Children	six sons
Occupation	Cossack leader
Religion	Russian Orthodox

Antin Holovaty (Ukrainian: Антін Андрійович Головатий) or **Anton Golovaty** (Russian: Антон Андреевич Головатый) ; between 1732 and 1744 ^[1] – January 28 [O.S. February 19] 1797) was a prominent Zaporozhian Cossack leader who after the Zaporozhian Sich's destruction was a key figure in the formation of the Black Sea Cossack Host and their later resettlement to the Kuban Region of Russia.

Biography

Early years

Holovaty was born in the town of Novi Sanzhary (modern Poltava Oblast, Ukraine) in a family of a cossack starshyna^[2] and studied at the Kiev-Mohyla Academy. At the age of 24, 1756 he left the academy and joined the Kushchivsky kuren of the Pidpelnensky Sich to complete his studies as an officer. By the 1760s was elected to be the Otaman of that Kuren, which helped raise his social standing.

By 1764, because of his higher education he received the rank of colonel and was given the position of military secretary. In that year, as part of the Zaporozhian delegation headed by kosh otaman Hrytsko Fedoriv, Holovaty was chosen as a delegate to the coronation of Catherine II of Russia. The trip left a profound impression on him. He delighted the audiences with his musical prowess on the bandura, entertaining the audiences with Cossack songs and

dumas. For this he received a silver medal and a noble title from the Empress.

During his trip, Holovaty became aware that the demise of the Zaporozhian Sich was being discussed and planned in Petersburg. Knowing that the end of the Crimean Khanate would result in the eventual dissolution of the Zaporozhian Host, he was pro-active in putting forward a plan to re-organize the Sich and lands it owned in a manner similar to how the Don Cossack Host was organised. This project was given for consideration to Russian authorities, but was disregarded by Potemkin. The Zaporozhian Sich was dissolved in 1775 and Holovaty's plans and political maneuvering were exposed to other Zaporozhians who ceased to trust him. As a result Holovaty retired from the Zaporozhian Host to manage his properties.

After the end of Zaporozhia

With the destruction of the Zaporozhian Sich in 1775, the most senior Cossacks were repressed. Among them was Holovaty's older brother Pavlo who was one of those arrested together with the last Zaporozhian *kosh otaman* Petro Kalnyshevsky. Both Kalnyshevsky and Pavlo Holovaty spent a year incarcerated in Moscow, and were given death sentences which were later commuted to incarceration for life.^[3] Kalnyshevsky was later pardoned at the age of 110. Most Cossacks escaped repressions by moving beyond the Danube into Turkish territory.^[4]

Holovaty escaped repercussions because he had retired from the Zaporozhian host. A factor which was also of influence was the fact that he was given the rank of Captain in the Russian Cavalry by the Empress, and was granted an official nobility (*dvoryanstvo*) title with an estate.

After the dissolution of the Zaporozhian Host, a new threat to the Russian Empire began to grow from the Ottoman Empire. The destruction of Sich, was followed when five thousand men,^[5] approximately 30% of the Zaporozhian Cossacks, left for the Ottoman-controlled Danube area in June 1775 and received protection from the Sultan forming the Danubian Sich under his protectorate. By 1778 they were followed by another 7000 Cossacks to the Danubian Sich with 4000 settling on the Boh river and forming the Boh Cossack Host. The former Zaporozhians gave their oaths to serve the Sultan on both land and sea against all enemies of the Silistrene Pasha, They were ordered to defend the borders against Russian intrusion.^[3]

It soon became apparent that the destruction of the Zaporozhian Sich was a grave mistake, and soon afterwards attempts were made to have the Danubian Cossacks return to Russia. Catherine II issued an amnesty inviting the former Zaporozhians back, but this gesture was largely ignored. The Empress then tried to force the return of the Cossacks back by pressuring Sultan Abdul Hamid I, who also refused to comply. Previously, the Ottoman Empire has given patronage to Cossacks emigrating from Russia, such as the Nekrasov Cossacks, and the Sultan wanting to win back the Crimea, saw the Zaporozhians as a strong asset.

Potemkin understood that to have the former Zaporozhians against the Russian forces in a future conflict could prove disastrous. In 1784 Grigory Potemkin sent Sydir Bily to the Danube to discuss the demands of the Cossacks. His mission was largely unsuccessful, as the Danubians wanted not only the return of all Cossack lands and titles, but also the previous autonomy that the Sich enjoyed. This was something that Potemkin was not prepared to do.^[3]

In 1787, on the eve of the Empress' trip to Ukraine, Potemkin summoned Holovaty and sent him to greet her in Kremenchuk. It is here that Holovaty once again presented the idea of gathering up the remaining Cossacks and renewing the Zaporozhian Sich. After the previously unsuccessful attempts of organizing a Cossack army, Potemkin gave entrusted Holovaty to rally the men, a task he successfully accomplished.^[3]

Russo-Turkish War (1787–1792)

In 1787, Holovaty returned to active duty and became the chancellor and judge of the new *Host of Loyal Zaporozhians*, with Sydor Bily as the Otaman. The new host was made up of former Zaporozhian Cossack volunteers^[6]

When the war with Turkey finally broke out, the new Host played a crucial role in helping the Russian Army, particularly in capture of Berezan fortress, gaining the Potemkin's and the Empress's favour.^[6]

Settlement in the Kuban (1792)

Following the Russian victory, the Cossacks awaited their promised territories on the Taman Peninsula, however, with the death of G. Potemkin this reward was not forthcoming. Potemkin had left no instructions in case of the eventuality of his death. This led to an escalation of dissatisfaction among the Cossacks.

To stop further dissent, Holovaty headed another delegation to St. Petersburg to petition the Empress for the promises Potemkin had guaranteed. The delegation left in March, 1792 arriving in St. Petersburg a month later. Dressed in Cossack attire and with characteristic Zaporozhian haircuts were treated by the Russian court like a group of barbarians,^[7] however, Holovaty was able to obtain an audience before the Empress. He stunned the court by speaking to the Empress in French and immediately gained her sympathies. The concerns of the Cossacks were stated and the terms and conditions for the famous tsarist edict granting the Zaporozhians the lands on the Taman Peninsula in perpetuity were negotiated. Holovaty became a popular figure in Petersburg, often entertaining the nobility at various functions with Cossacks songs accompanied by his bandura playing. He left Petersburg in July with the now famous edict and numerous gifts.^[7]

The Kuban territory in the North Caucasus was an uninhabited steppe region that was gained by the Russian Empire in 1784. It was nonetheless a crucial foothold for the Russian expansion into the Caucasus.

On his return, Holovaty proclaimed the good news regarding their petition and demonstrated the many gifts given by the Empress. He organised the resettlement of 25,000 persons who made the migration in 1792-93, settling on the regions north of the Kuban River, with Holovaty leading the last convoy that landed on Taman Peninsula on 15 August 1793.

Holovaty became the new head of the Host. He set his priorities in forming the new defense line against Circassian raids. (see Caucasus War). The first 40 kurens on the Kuban, (later stanitsas) and the host city of Yekaterinodar are built under his supervision. After the death of Ataman Zakhary Chepiha, the Host elected Holovaty as the new Ataman, however he was not aware of this title, as at that time he was participating in the ill-fated Persian Expedition of 1796 where he commanded two corps of Black Sea Cossacks. On 28 January 1797, two weeks after his election, Holovaty died on the Kamyshevan peninsula.^[8] His title of Ataman was passed onto General Feodor Bursak, also an ex-Zaporozhian.

Holovaty was married to Ulyana Grigoryevna Golovataya (Prokhna) who met in Saint Petersburg in 1768. In total they had six sons.^[2]

Cultural figure

Holovaty was a renowned poet in his day. To his pen are dedicated a number of poems some of which became songs in the Ukrainian language. It is known that Taras Shevchenko collected them and included lines from them in his *Kobzar*. Shevchenko originally mentioned Holovaty in a number of his poems, however his name was edited out by P. Kulish in reflection of Holovaty's pro-Russian position.



Antin Holovaty monument in Odessa.

The frequently quoted lines often ascribed to Taras Shevchenko:

Nasha дума, наша пісня, (Our dumas, our songs)

Не вмире не захине, (Will not die nor perish)

От де люди наша слава, (Here is where our glory lies)

Слава України! (The glory of Ukraine)

were originally edited by P. Kulish from Shevchenko's original:

Наш чубатий Головатий, (Our hairy-headed Holovaty)

Не вмире, не захине, (Will not die nor perish)

От де люди наша слава, (Here is where our glory lies)

Слава України. (The glory of Ukraine)

Shevchenko also drew a portrait of him.

Because of his noble education he was also well versed in music and was an accomplished bandura player.

Holovaty is commemorated in a joint monument in honour of Cathrine II, that was erected in 1902 in Yekaterinodar to mark the century anniversary of the Black Sea Cossack landing. This monument was destroyed by the Bolsheviks, and has recently been restored. Another individual monument to Holovaty was erected in 1990 in Odessa.^[9]

Notes

The instrument that Holovaty played was probably a torban, rather than a plain bandura. The torban, often called a "panska bandura" was a Ukrainian variant of the bass lutes popular in Europe. It is known that quite a number of the Cossack gentry such as Ivan Mazepa and Semen Paliy also played the instrument.

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Tomasz Padura

Tomasz Padura (born in 1801 - d.1871 in Illintsi Ukraine)- An influential Polish Romantic poet of the so-called Ukrainian school (a group of Polish-Russophile writers), musician-torbanist, and composer-songwriter.

Padura's ballad of Ustym Karmaliuk "Beyond Siberia The Sun Rises" (За Сибіром Сонце Сходить) achieved extraordinary popularity in 19th century Ukraine, and became a folk-song.

External links

- [Torban.org](http://torban.org) ^[1]



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Alexey Razumovsky

Count Alexei Grigorievich Razumovsky (Russian: Алексей Григорьевич Разумовский, Ukrainian: Олексій Григорович Розумовський, *Olexii Hryhorovych Rozumovskiy*; 1709–1771), was a Ukrainian Cossack who rose to become lover and, the morganatic spouse of the Russian Empress Elizaveta Petrovna.

Early life

Oleksiy Rozum was born on March 17, 1709 (NS: March 28) on the farm Lemeshi near Chernihiv in the family of a registered Ukrainian Cossack, Hryhory Rozum. In his youth he was a shepherd; then he was taught to read and write by the rural sexton. Having a fine voice he sang in the choir at the village church. In 1731, Colonel Vyshnevsky, one of empress Anna Ivanovna's courtiers, while passing through the village on his way back to the Russian capital from a mission to Hungary, was wonder-struck with his vocal ability, and took him to St. Petersburg where he joined the choir of the Ukrainian palace chapel.

The beauty and talent of Razumovsky captivated Elizabeth Petrovna who took him to the imperial court in 1732. Upon deportation of Elizabeth's minion Aleksey Shubin, Razumovsky replaced him as tsesarevna's favorite. After losing his voice, he was accepted in the post of the court bandura player, and then the manager of one of her mansions. He received the rank of the hof-quartermeister; and actually supervised Elizabeth's court. During the period of Anna Leopoldovna's reign he was made a Kamer-Junker.

Night Emperor

Razumovsky played an important role in the palace revolution on November 25–26 (NS December 6–7) in 1741, which brought about Elizabeth Petrovna's accession to the throne. On November 30 (NS: December 11) he was accepted in the valid chamberlains as a general-lieutenant. On the coronation day (April 25 (NS: May 6) 1742) he was made a Hofmarschall. Other honours bestowed on him included Order of Saint Andrew and St. Alexander Nevsky, as well as numerous estates in Moscow and elsewhere.

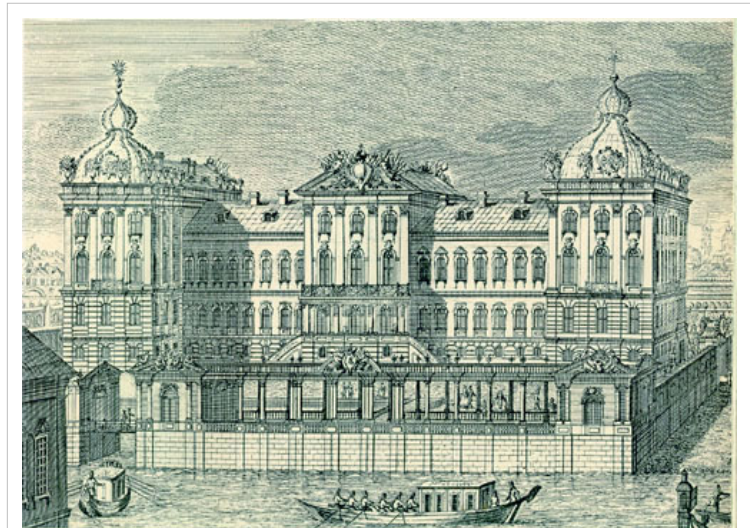


Count A. G. Razumovsky

It has been speculated that he secretly married Elizabeth Petrovna in a rural church of Perovo (now a part of Moscow) in the autumn 1742, earning him the nickname of "the Emperor of the Night." Two years later In 1744 he received the comital title (Reichsgraf, ре́йхграф in Russian) from the Holy Roman emperor Charles VII; and he was made count in Russia the same year. In 1745 he became the captain-lieutenant of the life-guards, and in 1748 he became the lieutenant-colonel of life-guards. On September 5 (NS: September 16) 1756 he received the rank of Field Marshal.

During Elizabeth Petrovna's reign he kept an exclusive position at court (though in his last years he was rivalled by the younger Ivan Shuvalov); in 1744 the empress even visited his native village and made acquaintance with all his family. Razumovsky's apartments in the Summer Palace directly adjoined to Elizabeth's apartments, and he had constant access to her. Under his influence the court had a passion for music and singing.

Razumovsky was not interested in politics, although he quite often supported chancellor Aleksei Petrovich Bestuzhev-Ryumin. On his advice the office of Ukrainian hetman was restored; and his younger brother Kirill Razumovsky was made a hetman and president of the Russian Academy of Sciences.



Razumovsky's residences included the Anichkov Palace (above) and the Znamenka estate ^[1] near Strelna

Later Years and Posterity



Princess Tarakanova, in the Petropavlovsk Fortress at the Time of the Flood (1864, Tretyakov Gallery).

Before her death the empress made her successor Peter III promise not to offend her former favorites. In 1762 he submitted his resignation and moved from the Winter Palace to Anichkov Palace presented to him by Elizabeth. After Catherine II's accession to the throne he refused the title of highness that was offered to him. On the Empress' request he destroyed all documents about his marriage with Elizabeth. He died on July 6 (NS July 17) 1771 in St.Petersburg and was buried in the Annunciation Cathedral of the Alexandro-Neviskaya Lavra.

The question of Razumovsky and Elizabeth Petrovna's posterity remains open. About their postulated children there are many legends. The most known pretenders to this rank are two princesses Tarakanova, one of which (August) became a nun under name Dosifeya died in 1810 and was buried in the Romanov family crypt, and another (Elizabeth Tarakanova) who was arrested in Livorno by Aleksei Grigoryevich Orlov and delivered to Russia in February 1775, and was imprisoned in the Peter and Paul Fortress where she died from tuberculosis. The legend of her being drowned during the severe flooding 1777 served as the plot for a painting by artist Konstantin

Flavitsky (1864, Tretyakov Gallery).

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Kobzars

Blind musicians

Blind musicians are singers or instrumentalists, or in some cases singer-accompanists, who are legally blind.

Resources for blind musicians

Historically, many blind musicians, including some of the most famous, have performed without the benefit of formal instruction, since such instruction relies extensively on written musical notation. However, today there are many resources available for blind musicians who wish to learn Western music theory and classical notation. Louis Braille, the man who created the braille alphabet for the blind, also created a system of classical notation for the blind called Braille music. This system allows the blind to read and write music just as the sighted do. The largest collection of Braille musical scores is located at the Library of Congress in Washington D.C..^[1] Outside the U.S., the largest collection of braille music scores is stored at the National Library for the Blind in England.^[2]

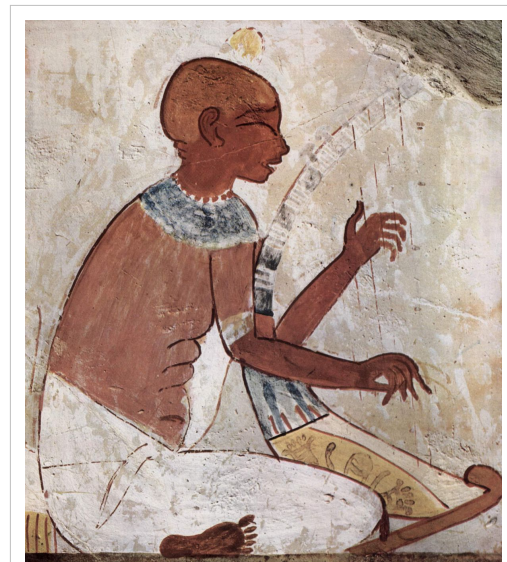
Computer technology and the Internet make it possible in theory for blind musicians to be more independent in composing and studying music. In practice, however, most programs rely on graphical user interfaces, which are difficult for the blind to navigate. There has been some progress in creating screen-reading interfaces for the blind, especially for the Windows operating systems.^[3]

Today there are also several organizations devoted to the support of blind musicians. The National Resource Center for Blind Musicians and The Music Education Network for the Visually Impaired are dedicated to musical education for the blind.

The image of the blind musician

The image of the blind musician is an important touchstone in many cultures, even where the influence of the blind on music has been limited. The idea of Homer, the blind poet, for example, has had a long existence in Western tradition, even though its basis in truth is uncertain. The legendary 6th century Breton druid and bard Kian/Gwenc'hlan is depicted as being imprisoned after having his eyes gouged out for refusing to convert to Christianity and singing out that he isn't afraid to die.

In his book *Singer of Tales*, Albert Lord explains that in Yugoslavia he found many stories of blind musicians, but few current musicians who were actually blind.^[4] Natalie Kononenko had a similar experience in Turkey, though one Turkish musician of great talent, Ashik Veysel was in fact blind.^[5] The popularity of the idea of the blind musician has inspired several artists. John Singer Sargent painted a 1912 canvas based on this theme,^[6] and Georges de la Tour has a whole series of paintings devoted to blind musicians.^[7]



A blind harpist, from a mural of the Eighteenth dynasty of Egypt, 15th century BC

Though the idea of blind musicians may be even more prevalent than their actuality, it remains true that at many points in history and in many different cultures, blind musicians, individually or as a group, have made important

contributions to the development of music. Some of these contributions are discussed below.

Blind musicians have also appeared in Muslim harems to entertain the patron and his wives.

Robert Heinlein made a science fiction use of the "blind bard" theme in "The Green Hills of Earth".

History

Blind musicians in China

Court musician was a traditional profession for the blind in China in antiquity. The first musician mentioned in Chinese sources, Shi Kuang, was a blind performer in the 6th century BC. The Guilds of Blind Musicians and Fortune-Tellers which were still around in China during the middle of the 20th century, claimed to have existed as far back as 200 BC. More recently, groups of blind buskers have continued to perform in Zuoquan County, and presumably in other areas as well.

One of the most popular musical works in China, "Erquan Yingyue (Moon Reflected in the Second Spring)", was composed in the first half of the 20th century by Hua Yanjun, better known as "Blind Ah Bing".^[8]

Biwa Hoshi in Japan

In Japan, Heike Biwa, a form of narrative music, was invented and spread during the Kamakura period (1185–1333) by traveling musicians known as biwa hoshi, who were often blind. These musicians played the biwa, a kind of lute, and recited stories, of which the most famous was The Tale of the Heike. The musicians were sometimes known as "blind priests" because they wore robes and shaved their heads, though they were not, in fact Buddhist priests.^[9]

Kobzars of Ukraine

There is a very strong tradition of blind minstrelsy in Ukraine known as *Kobzarstvo*. At least from 1800 to 1930—and probably well before that as well—the majority of itinerant musicians in Ukraine were blind. Music was part of the social-welfare system. Those who could not work at other occupations could be apprenticed to become professional bards often referred to as *kobzars* (both bandura and lira players could be referred to by this title). These wandering blind minstrels were divided into two groups—bandurists, or *kobzars* who played bandura, and *lirnyks*, who played the lira, which was a crank-driven hurdy-gurdy.

The *kobzars* were an important part of oral tradition in Ukraine. According to the ethnographer P. Zhytetsky, *kobzars* were thought to have been initially sighted Cossacks, who were especially associated with epic songs, or *dumy*. Kononenko states that *lirnyky*, on the other hand, were blind church singers organized into guilds who sang religious songs and were often associated with beggars. By the middle of the 19th century, the two groups had merged; both sang many different types of songs, all were organized into the guilds, and all were blind.

The *kobzars* have a central place in the national identity of Ukraine. Folklorist Izmail Sreznevskyi argued that the initial Cossack bandurists were actual witnesses of the great battles about which they sang. The image of warrior-bards singing epics was quite popular, and there became a tradition that the great ancient singers were veterans valorously blinded in combat. This in turn led to the belief that the kobzar tradition had greatly weakened in the 19th century, since the traditional songs were now sung by people who were more like beggars than like warriors. Kononenko points out that there is no factual basis for this image, and her research showed that the minstrel tradition was still very strong and creative up until the 1930s.^[5]

Because the art of the *kobzars* was language-specific and included themes dealing with historic subjects of Ukraine's past, the blind singers were often the focus of persecution by occupying powers, according to researcher Mikhailo Khay. This persecution reached a height under Stalin in the 1930s, when many forms of Ukrainian cultural expression were crushed by the Internationalist Communist government of the Soviet Union. In the late 1930s many bandurists were arrested and some shot. Documents have been discovered to show that the renowned bandurist Hnat Khotkevych was executed in 1938 and the blind *kobzar* Ivan Kucherenko was shot in 1937.

Numerous sources claim that there was an organized large scale massacre of Ukrainian blind musicians in the 1930s, though this has not been confirmed by official documents, and most details of the incident (including year, place, and method of execution) are disputed. Traditional blind minstrelsy by the late 1930s had largely vanished.

Today the traditional repertoire of the *kobzars* is promulgated by sighted, educated performers. During her research in Ukraine, Kononenko found only one blind folk performer of the old songs, a man named Pavlo Suprun who had studied bandura playing and voice at the Kiev State Conservatory.

Traditional Irish musicians

During the 16th, 17th, and 18th century, harpists, pipers, and other musicians traveled around Ireland, providing music for dances and other occasions. As in Ukraine, these musicians often faced persecution — by the English, in this case. And, as in Ukraine, many of the Irish musicians were blind. The most famous of these blind musicians, Turlough O'Carolan, is still well known for his composition, "Carolan's Concerto".^[10]

European piano tuners

In 19th century France and England, piano tuners were frequently blind. The first blind piano tuner is thought to be Claude Montal, who taught himself how to tune a piano while studying at L'Institut National des Jeunes Aveugles in 1830. At first Montal's teachers were skeptical, doubting that a blind man could actually perform the necessary mechanical tasks. Montal's skill was undeniable, however, and he was soon asked to teach classes in tuning to his fellow students. A famous blind musician is German-Dutch operetta-star Johannes Heesters, a famous singer and actor who made his career in Nazi Germany who is still active anno 2011.^[11] Eventually, he also overcame public prejudice, and landed several prestigious jobs as a tuner for professors and professional musicians. Montal's success paved the way for other blind tuners, both in France and in England, where Montal's example and teaching methods were adopted by Thomas Rhodes Armitage. Today the image of the blind piano tuner is so ingrained that people in England sometimes express surprise when they encounter a piano tuner who can see.^[12] An organization of blind piano tuners remains active in Britain.^[13]



Ostap Veresai, the most famous *kobzar* of the 19th century, with his wife. Like the other *kobzars* of his day, Veresai was blind.

American country blues

Blind musicians have made an enormous contribution to American popular music. This is particularly true in blues, gospel, jazz, and other predominantly African-American forms — perhaps because discrimination at the time made it more difficult for black blind people to find other employment. In any case, the achievement of blind African-Americans in music is extensive. The first recorded gospel sanctified barrelhouse piano player, Arizona Dranes, was blind, as was Ray Charles, one of the most important figures in the creation of soul music. Art Tatum, commonly cited as the greatest jazz pianist of all time, was also almost blind. Stevie Wonder, who was blind from birth, has recorded more than thirty U.S. top ten hits and won twenty-two Grammy Awards^[14] (the most ever won by a solo artist in history).

However, blind black musicians are still most strongly associated with the country blues. The first successful male country blues performer, Blind Lemon Jefferson was blind, as were many other country bluesmen, including Blind Willie McTell, Blind Willie Johnson, Sonny Terry, and Blind Boy Fuller. The figure of the black country bluesman became so iconic that when Eddie Lang, non-blind jazz guitarist, wanted to choose a black pseudonym for purposes of recording blues records with Lonnie Johnson, he naturally settled on Blind Willie Dunn.^[15]

Ronnie Milsap is a Grammy Award-winning American country music singer and musician. He was one of country's most popular and influential artists in the 1970s and 1980s. He was one of the most successful country crossover singers of his time, appealing to both country and pop markets.

Classical music

Italian pop tenor, Andrea Bocelli, who was born with congenital glaucoma and completely lost his sight, at the age of 12, after a football accident,^[16] is the biggest-selling singer in the history of Classical music,^{[17] [18] [19] [20]} with worldwide sales exceeding 70 million copies.^[21]

In 2009, Japanese Nobuyuki Tsujii, at age 20, became the first blind pianist to win the top prize at a major international competition, the 13th Van Cliburn International Piano Competition. He was also awarded the Beverley Taylor Smith Award for the Best Performance of a New Work. He played all twelve of Frédéric Chopin's Op. 10 Études as part of his performance in the preliminaries. Born sightless, Tsujii developed his own technique for learning complex classical piano works.^[22] With videos of his piano performances widely viewable on the Internet, Tsujii's competition win has made him an international sensation. As of 2010, Tsujii's discography includes ten CDs, some of which have sold over 100,000 copies.^[23] As a Van Cliburn winner, Tsujii has been performing in concerts all over the world^[24].

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- [7] (<http://www.adetocqueville.com/cgi-bin/loc/searchTTC.cgi?displayZop+448>)
- [8] (<http://www.socsci.kun.nl/ped/whp/histeduc/mmiles/bpt01.html>) (http://www2.chinadaily.com.cn/en/doc/2003-10/20/content_273460.htm)
- [9] (<http://jtrad.columbia.jp/eng/history01.html>)
- [10] (<http://www.irelandseye.com/aarticles/culture/music/dance/music.shtm>)
- [11] Klee, Kulturlexikon, S. 227.
- [12] (<http://www.uk-piano.org/history/piano-tuner-history.html>)
- [13] (<http://www.uk-piano.org/abpt/>)
- [14] Search for "Stevie Wonder" at Grammy.com ([http://www.grammy.com/GRAMMY_Awards/Winners/Results.aspx?title=&winner=stevie wonder&year=0&genreID=0&hp=1](http://www.grammy.com/GRAMMY_Awards/Winners/Results.aspx?title=&winner=stevie%20wonder&year=0&genreID=0&hp=1))

- [15] (<http://www.redhotjazz.com/dunnjohnson.html>)
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- [18] "Andrea Bocelli in Abu Dhabi" (<http://www.timeoutdubai.com/art/features/6754-andrea-bocelli-in-abu-dhabi>). 2 March 2009. .
- [19] "REVIEW: Classical music star Andrea Bocelli at Liverpool arena" (<http://www.liverpooldailypost.co.uk/liverpool-news/regional-news/2009/11/07/review-classical-music-star-andrea-bocelli-at-liverpool-arena-92534-25114619>). Liverpool Daily Post. Nov 7, 2009. .
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- [22] *Blazing a New Path in Classical Music* (<http://online.wsj.com/article/SB10001424052970204482304574220150779764622.html>)
- [23] *Nobuyuki Tsujii Chopin CD Product Description*, *amazon.com*
- [24] *Nobuyuki Tsujii Cliburn Touring Information* (http://www.cliburn.org/index.php?page=tsujii_tour)

External links

- Roman Turovsky's site about Ukrainian music, instruments and musicians during the Baroque and Classical eras (<http://polyhymnion.org/torban/>)
- Natalie Kononenko's Home Page (<http://faculty.virginia.edu/kononenko/>)
- "Music From the Shadows" - article in *Zerkalo Nedeli* (*Mirror Weekly*)
 - "Музика з тіні" (<http://www.zn.kiev.ua/nn/show/410/36073/>) - Ukrainian language
 - "Музыка из тени" (<http://www.zerkalo-nedeli.com/nn/show/410/36073/>) - Russian language

Kobzar

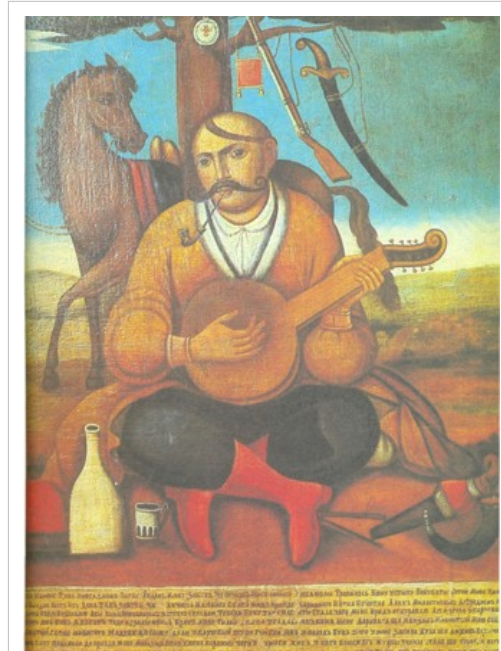
A **Kobzar** (Ukrainian: кобзар, pl. kobzari Ukrainian: кобзари) was an itinerant Ukrainian bard who sang to his own accompaniment.

Tradition

Kobzars were often blind, and became predominantly so by the 1800s. *Kobzar* literally means 'kobza player', a Ukrainian stringed instrument of the lute family, and more broadly — a performer of the musical material associated with the kobzar tradition.^{[1] [2]}

The kobzar tradition was established during the Hetmanate Era around the sixteenth century in Ukraine. Kobzars accompanied their singing with a musical instrument known as the kobza, bandura or lira. Their repertoire primarily consisted of para-liturgical psalms and "kanty", and also included a unique epic form known as dumas.

At the turn of the nineteenth century there were three regional kobzar schools: Chernihiv, Poltava, and Slobozhan, which were differentiated by repertoire and playing style.



Kozak Mamai playing a kobza

Guilds

In Ukraine, kobzars organized themselves into regional guilds or brotherhoods, known as tsekhs. They developed a system of rigorous apprenticeships (usually three years in length) before undergoing the first set of open examinations in order to become a kobzar. These guilds were thought to have been modelled on the Orthodox Church brotherhoods as each guild was associated with a specific church. These guilds then would take care of one church icon or purchase new religious ornaments for their affiliated church (Kononenko, p. 568–9). The Orthodox Church however was often suspicious of and occasionally even hostile to kobzars.



Slobozhan kobzar P. Drevchenko and Poltava kobzar M. Kravchenko in Kharkiv 1902

End of kobzardom

The institution of the kobzardom essentially ended in the Ukrainian SSR in the mid 1930s during Stalin's radical transformation of rural society which included the liquidation of the kobzars of Ukraine.^[3] Kobzar performance was replaced with stylized performances of folk and classical music utilising the bandura.

Re-establishment of the tradition

In recent times there has been an interest in reviving of authentic kobzar traditions which is marked by the re-establishing the Kobzar Guild as a centre for the dissemination of historical authentic performance practice.

Other use of the term

Kobzar is also a seminal book of poetry by Taras Shevchenko, the great national poet of Ukraine.

The term "kobzar" has on occasion been used for hurdy-gurdy players in Belarus (where the hurdy-gurdy is often referred to as a "kobza", and bagpipe players in Poland where the bagpipe is referred to as a "kobza" or "koza".

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- [2] Rainer Maria Rilke, Susan Ranson, Ben Hutchinson(2008), *Rainer Maria Rilke's The book of hours* (http://books.google.com/books?id=z3SBPqzapVEC&pg=PA215&dq=Kobzar+blind&hl=cs&ei=pFCjTIO7OsjIswbBo-nHCg&sa=X&oi=book_result&ct=result&resnum=10&ved=0CFMQ6AEwCQ#v=onepage&q=Kobzar+blind&f=false), Camden House. p. 215. ISBN 1571133801
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External links

- *Kobzar* (<http://www.encyclopediaofukraine.com/display.asp?AddButton=pages\K\O\KobzarIT.htm>) at Encyclopedia of Ukraine
- *National Union of the Ukrainian Kobzars* (<http://kobzari.org.ua>) official site (in Ukrainian)
- Kobzari Music on Monitor Records (<http://folkways.si.edu/searchresults.aspx?sPhrase=Kobzari&sType='phrase/'>) at Smithsonian Folkways

Lirnyk

The **lirnyk** (Ukrainian: лірник; plural лірники - lirnyky) was an itinerant Ukrainian musician who performed religious, historical and epic songs to the accompaniment of a lira, the Ukrainian version of the hurdy-gurdy.

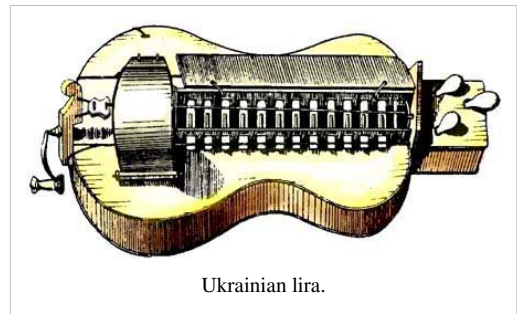
Lirnyky were similar to and belonged to the same guilds as the better known bandura players known as kobzars. However, the lirnyk played the lira, a kind of crank-driven hurdy-gurdy, while the kobzars played the lute-like banduras. Lirnyky were usually blind or had some major disability. They were active in all areas of Ukraine from (at least) the 17th century on.

The tradition was discontinued in Eastern/Central Ukraine in the mid-1930s during a campaign against Ukrainian culture and intellectuals after Stalin's reversal of Ukrainization (see also: Korenizatsiya, Russification), although some lirnyky were seen in the regions of Western Ukraine until the 1970s and even the 1980s.

Today, the repertoire of the instrument is mostly performed by educated, sighted performers. Notable performers of the lira include Mykhailo Khai, Vadim (Yarema) Shevchuk, and Volodymyr Kushpet.

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Ukrainian lira.



Blind lirnyk Pavlo Chemersky, Kiev, 1982.



Ukrainian lirnyk with kobzari, Kharkiv, 1902.



Ukrainian lirnyk with kobzari, Okhtyrka, 1911.

Chernihiv kobzars

The **Chernihiv kobzari** were grouped around the city of Mena, in the Chernihiv Oblast of northeastern Ukraine. Outstanding members of this group were Pavlo Bratytsia, Andriy Beshko, Prokop Dub, Luka Dumenko, A. Haydenko, Petro Heras'ko, Pavlo Kulyk, Tereshko Parkhomenko, Ivan Romanenko, Andriy Shut, Petro Sirosthan, Demian Symonenko, Petro Tkachenko, Semen Vlasko and Semen Zezulia.

The style of playing the bandura used by Chernihiv kobzari became the foundation of the Kiev academic bandura tradition (Kiev academic style).

References

Slobozhan kobzars

The **kobzari of the Slobozhan bandura** tradition were kobzari who lived in the *Slobozhan region* around the city of Kharkiv, Ukraine. They include Petro Drevchenko, Pavlo Hashchenko, Hnat Honcharenko, Horobetz, F. Hrytsenko-Kholodny, Hryhory Kozhushko, Ivan Kuchuhura Kucherenko, Ivan Netesa, Odnorih, Stepan Pasiuha, Mykola Ryhorenko and P. Trotchenko.

The traditions and playing technique used by the Slobozhan bandurists became the basis for the academic Kharkiv school of bandura playing developed by Hnat Khotkevych.



Slobozhan kobzars 1911 Okhtyrka.

Petro Drevchenko

Petro Semenovych Drevchenko (1863 – 1934) was also known by the surname of Drevkin and Drygavka.

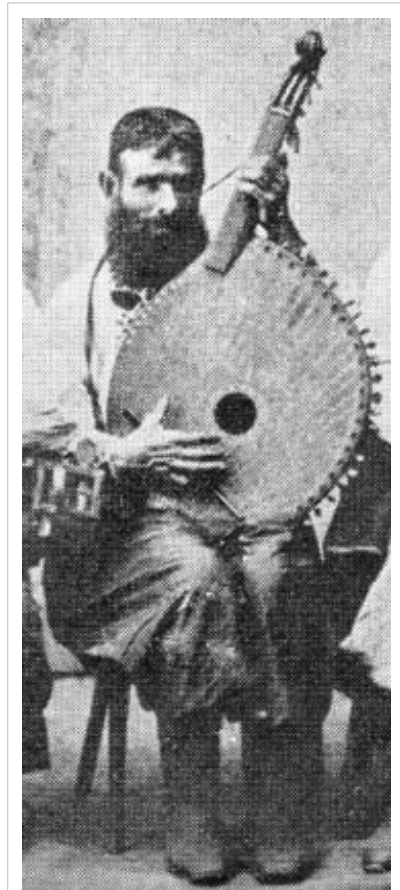
Biography

Drevchenko was born in 1863 in the Poltava Governorate of the Russian Empire (in present-day Ukraine) to a family of servants. From the age of 12 he lived in Kharkiv, in the area of Zalutin. At the age of 13 he came down with the mumps and lost his sight. At 14 he was apprenticed to kobzar Hnat Honcharenko for 4 years and at 18 completed his apprenticeship and received permission to become an independent kobzar. At the age of 20 he was married.

Kryst wrote that Drevchenko reminded one of his teacher - Hnat Honcharenko. He had a fidgety character and was given the name Drygavka (meaning "spinning top"). He travelled around considerably giving numerous performances. Of the kobzars of the early 20th century he made public significant sections of the Ustynski books. He often performed with lirnyk Ivan Zozulia.

He participated in the XIIth Archeological Congress in Kharkiv in 1902. According to Heorhy Tkachenko Drevchenko's performance in 1922 at the opening of the Artem museum to celebrate the 200th anniversary of Hryhory Skovoroda aided significantly in raising his popularity.

His playing technique was admired by Mykola Lysenko who at one time considered him for a position to teach bandura at his music school in Kiev.



Petro Drevchenko.

Filaret Kolessa noted that Drevchenko had characteristics of stage performance in his *dumy* (sung epic poems) renditions but when compared to Ivan Kuchuhura Kucherenko, Drevchenko's recitations kept their archaic base.

In Soviet times, Drevchenko took up a number of social causes such as the right for kobzars to perform on the streets. Together with the kobzars Pavlo Hashchenko, Stepan Pasiuha, H. Tsybko they created the *duma* "About the Red Army." Heorhy Tkachenko regarded Drevchenko to be his teacher.

Drevchenko later was persecuted by the Soviet authorities. He died in 1934, possibly in Kharkiv. The circumstances of his death are not clear but it is assumed that he died during the Holodomor.



Participating in the 1902 conference in Kharkiv.

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Pavlo Hashchenko

Pavlo Ivanovych Hashchenko (-1933) was a Ukrainian kobzar and bandura player.

Hashchenko was originally from Poltava province but lived most of his life in the village of Konstantynivka, Bohodukhiv county, Kharkiv province.

Among the kobzars of the Slobozhan region he was thought of as one of the best, and consequently he was invited to perform at the XIIth Archeological Conference held in Kharkiv in 1902.

At that concert Hashchenko's solo performance included the satirical song "Popadia" and he performed in the ensemble with other kobzars.

In 1905 Opanas Slastion painted a portrait of Hashchenko and noted that Hashchenko knew four *dumy* (sung epic poems).

After the performance at the XIIth Archeological Conference Hashchenko performed at a numerous other kobzar concerts, but without much fanfare, quietly and unobtrusively. There unfortunately is scant information in written sources about this kobzar.

Students

- Makarij Tymofiyevych Khrystenko (1914)
- I. Kuchuhura-Kucherenko
- S. Hryn'ko
- A. Maliovanyj



Pavlo Hashchenko.

Sources

- Mishalow, V. and M. - *Ukrains'ki kobzari-bandurysty* - Sydney, Australia, 1986
- Khotkevych, Hnat - *Materialy pro kobzariv ta lirnykiv* - Lviv, Fond #688
- Humeniuk, A. - *Ukrainski narodni muzychni instrumentsy* - Kyiv 1967, p 79



Pavlo Hashchenko as depicted by Opanas Slaktion

Hnat Honcharenko

Hnat Tykhonovych Honcharenko (1835–c. 1917) was one of the most renowned Ukrainian kobzars (blind itinerant minstrels) of the Kharkiv oblast of the late 19th and early 20th centuries.

Biography

Honcharenko was born in the village of Ripky into a serf family. He became blind at the age of 3 or 4. He began to study the bandura at the age of 22 under the old kobzar Petro Kulibaba. He studied for a period of four months, and continued his studies under other kobzars he later met.

After he married, he settled not far from Kharkiv on the Hubayenko homestead. When he was widowed, he resettled to Sevastopol with his son, a railway engineer. Honcharenko would spend his winters there and return to Kharkiv for the summer months.

Honcharenko had in his repertoire four *dumy*, epic poems set to music:

1. Oleksiy Popovych
2. The Poor Widow and Her Three Sons
3. The Sister and Brother
4. About the Escape of the three brothers from Oziv

He also sang numerous satirical-humorous songs and played instrumental dance melodies.



Hnat Honcharenko (left), Oleksander Borodai with a torban, and Honcharenko's guide boy.

On the pages of the press, Hnat Honcharenko was first mentioned by M. Sumtsov in 1885. In the January edition of "Kievan Antiquities" in the article "About a new variant of Olexiy Popovych" he wrote, that Honcharenko had visited Kharkiv numerous times and that he knew numerous sacred and humorous songs, as well as *dumy* "About the Escape of the three brothers from Oziv" and the "Poor widow".

The first recordings of *dumy* made from Honcharenko were made by Yu. Tykhovsky in 1899. These recordings were given to the organizers of the XIIth Archeological conference, but unfortunately were not published. Tykhovsky noted that Honcharenko was quiet and unassuming, that he played very well and sang distinctly, and that "it would be very nice to record from him his melodies and the musical accompaniment of the *dumy*".

Hnat Khotkevych regarded Honcharenko's performances very highly: "he is one of the most educated of all the kobzars. His appearance leaves an impression similar to a magical feeling. He, like his colleagues, wandered from village to village, singing at marketplaces and streets, but what is first observed is his cleanliness and outward appearance.... It could be assumed that he was like this at home, that he is always like this, and not just for the observer's eye.... As a virtuoso, with a limited repertoire. He did not have messy parts in his playing. Everything was performed clearly and artistically."

In 1908 Lesia Ukrainka, with her husband Klyment Kvitka, recorded on phonograph the singing of Hnat Honcharenko and these wax cylinders were sent to Filaret Kolessa in Lviv for transcription.

Filaret Kolessa stated:

Honcharenko's technique demonstrated true artistry. The tones from his fingers come out clearly and loudly, evenly played scalic passages changing from p to f, sounding clear chords at the end of periods and discreetly becoming quiet during his singing, giving a harmonic foundation for his recitation, or intertwining with the golden tapestry of fine fiorituras of his passages.... This is not simple accompaniment by repetition of 2-3 chords but an independent accompaniment copying the motives of the recitation, improvised in the same manner, like singing, and very lively: it gives the recitation a multicolored movement and lifted his expression of his musical declamation....

...Despite his limited repertoire, Honcharenko with his archaic method of recitation and bandura playing sets himself apart from the other live kobzars. He sings *dumy* in a quick recitation, clearly defining the accents, generally in his singing musical declamation takes precedence over the melodic element, the ancient dorian mode, with two melodic centres, with fourth and fifth groupings of the melody, the ending of the melody on the second degree of the scale, these are archaic characteristics, that distinguish Honcharenko as a singer of the old school, the inheritor of the best kobzar traditions...

...Looking at the recordings of his recitations made on phonograph, with his mastery accompaniments, we have the basis to feel that both Ostap Veresai and Hnat Honcharenko were two of the greatest kobzars that we have known.

Honcharenko died sometime around 1917. A more accurate date has not been ascertained.

Students

- Horobetz
- Petro Drevchenko
- Erast Udiansky
- Hryhory Bajdykov
- Mykola Demchenko
- Pavlo Hashchenko
- Ivan Kuchuhura Kucherenko

Sources

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Mykhailo Kravchenko

Mykhailo Stepanovych Kravchenko (1858-1917) was regarded as one of the most outstanding kobzars of Poltava province of the late 19th early 20th century.

Biography

Kravchenko was born in Velyki Sorochyntsi, Myrhorod county in 1858. At the age of 15 he caught scrofula and lost his sight. At the age of 17 he began to learn to sing psalms from Samiylo Yashny. Under whom else he studied we do not know. Literature states that he spent 9 months studying under Fedir Hrytsenko-Kholodny, but in his discussion with Hnat Khotkevych, Kravchenko made no mention of this. It is assumed that he spent time with other kobzars after his apprenticeship with Yashny.

He was very poor because he not only supported his own family, but the family of his sick brother. In order to support two families he would also weave ropes for sale. This was a common occupation for the blind, but one which negatively influenced the art of the kobzar - "When you weave a ropes for a month - Kravchenko stated - from your fingertips 20 layers of skin would come off - how can you play?"

The Myrhorod artist Opanas Slastion became interested in Kravchenko in 1900. Slastion highly praised the artism of Kravchenko and wrote about him in an article published in "Kievan Antiquities." The article made Kravchenko famous among folklorists throughout Ukraine and beyond. The Russian Geographical Society invited Kravchenko to Saint Petersburg to take part in an artisans exhibition in 1902. In the fall of that same year he was invited to Kharkiv to the XIIth Archeological Conference. He also performed at the XIIIth Archeological Conference in Yekaterinoslav (modern Dnipropetrovsk) in 1905, and in 1906 at the artisans exhibition in Kiev. He was also invited to Moscow, where he performed at academic gatherings and ethnographic concerts.

At his performances at the XIIth Archeological Conference in Kharkiv, Hnat Khotkevych wrote: "...Extremely valuable in his playing and singing was his ability to sing in Ukrainian, with colorings which are not possible to notate, bending his voice with unusual fine melizmas and with his whole apparatus of performance, which was strikingly different from the professional."

Professor Mykola Sumtsov who was also involved with the organization of the conference wrote that the best performers were Terentiy Parkhomenko, Pavlo Drevchenko and Ivan Kucherenko. He did not include Kravchenko in his list. Kravchenko's renditions did not leave a deep impression on him.

The hard life Kravchenko led left its impact on the life of the kobzar. He died at the age of 59 - on April 22, 1917. Opanas Slastion had painted 5 portraits of the kobzar during the years of the most activity of the kobzar.



Portrait of kobzar M. Kravchenko by O. Slastion.

Mykhailo Kravchenko's last bandura was given to Opanas Slastion who gave it to the Myrhorod ethnographic museum where it lies today.

Repertoire

During the expedition to collect *dumy* (sung epic poems) by Filaret Kolessa in Left-bank Ukraine in 1908 he recorded six *dumy* from M. Kravchenko.

1. The *duma* about the Captive's lament on a galley
2. The *duma* about the Captive's lament in Turkish slavery
3. The *duma* about the Escape of the three brothers from Oziv
4. The *duma* about Marusia Bohuslavka
5. The *duma* about the three Samara brothers
6. The *duma* about the poor widow and her three sons

At the end of 1905 there was a revolt in the village of Sorochyntsi which was brutally suppressed by tsarist Cossacks. The revolt and the subsequent repression were set by Kravchenko into two *dumy*: "The Sorochyntsi matters of 1905" and "Dark Sunday in Sorochyntsi".

Students

- Vasyl Shevchenko,
- Voloshchenko,
- Hudz

Sources

- Mishalow, V. and M. - *Ukrains'ki kobzari-bandurysty* - Sydney, Australia, 1986

Ivan Kuchuhura Kucherenko

Ivan Iovych Kuchuhura-Kucherenko (Ukrainian: Іван Іович Кучугура-Кучеренко) (July 7, 1878—November 24, 1937) was a Ukrainian minstrel (kobzar) and one of the most influential kobzars of the early 20th century. For his artistry he was awarded the title "People's artist of Ukraine" in 1919 and later "People's Artist of the Ukrainian Soviet Socialist Republic" in 1926.

Biography

Childhood

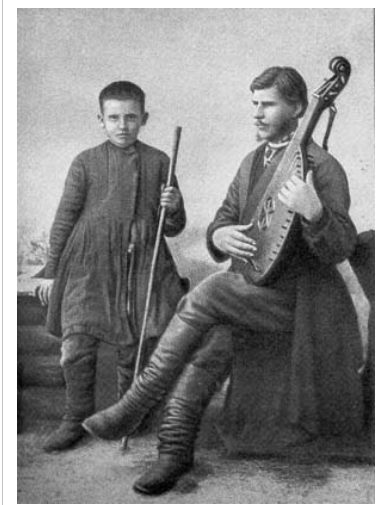
Ivan Kucherenko (or as he later became known, *Kuchuhura-Kucherenko*) was born on July 7, 1874 in the village of Murafa, of the Bohodukhiv Raion, in the Kharkov Governorate of the Russian Empire. At the age of 3, he became fully blind in his left eye and had some damage in his right eye. At the age of 8, he lost his father and became an orphan.

The young Kucherenko had exceptional musical talent which directed him to the lifestyle of a kobzar. He studied under the kobzar Pavlo Hashchenko and began to perform as a kobzar at the turn of the 20th century.

Education and performances

In 1902, Kucherenko participated in the 12th Archeological Conference held in Kharkiv where he was the youngest participant - at age 24.

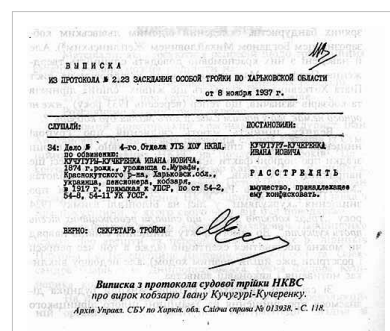
Hnat Khotkevych organized the performance. He paid attention to the fact that the kobzar was exceptionally gifted artistically, and during the time taken to prepare the concert, spent a considerable amount of time with him. This association with Khotkevych left a deep impression on Kucherenko. He was able to learn much from Khotkevych. Khotkevych wrote in his memoirs:



Ivan Kuchuhura Kucherenko (right).



Bandurist Vasyly Yemetz and I. Kucherenko (1908).



A NKVD document issued sentencing Kucherenko to death by firing squad.



Death mask of I. Kucherenko done by Fedir Yemetz.

“I did not teach him my performances specifically, but he listened to my performance, and as a talented individual, independently copied me.”

In 1906, Kucherenko was performing at the market in Yekaterinoslav (*now Dnipropetrovsk*) and was heard by the renowned historian Dmytro Yavornytsky. Kucherenko's high artism left a deep impression on Yavornytsky. Yavornytsky wrote:

“To me he was a costly diamond who would only show his colors after polishing by a master.”

He invited Kucherenko to his home and sent him to Myrhorod to master his bandura performance under the guidance of Opanas Slastion. For three months Kucherenko lived and studied at Slastion's place, and then returned to Yekaterinoslav and thanked the professor for his fatherly guardianship. After that Kucherenko demonstrated his newly acquired artistical skills to the professor, who was extremely satisfied, and very moved. Yavornytsky organized a concert for the kobzar in Yekaterinoslav. The concert was a resounding success and helped elevate the popularity of Kucherenko as an exceptionally talented folk singer.

In 1908, Kucherenko was invited to work as a teacher at the Mykola Lysenko's music school in Kiev. Here he worked for a period of 18 months. The work was difficult, and he was unable to continue it and resumed his concertizing where he remained a master performer.

Kucherenko was a virtuoso player of the bandura and had an exceptional baritone voice which left an excellent impression on the audience. Khotkevych noted:

“While Parkhomenko was alive, Kucherenko took second place to his performances, but after his death, Kucherenko remained the most renown(sic) bandurist.”

In 1913, Kucherenko traveled to Saint Petersburg on the invitation of T. Pryvalov, on the recommendation of Hnat Khotkevych where he had over 40 concerts, mainly at educational establishments. After Saint Petersburg, Kucherenko was invited to Moscow by the "Kobzar" Society where he also performed at ethnographic concerts and

evenings organized by the society.

In 1915, Kucherenko gave a highly successful concert at the Kharkiv Public Library.

During the brief period of Ukrainian independence, Kucherenko toured Ukraine with concerts supporting the government of Symon Petliura whom he knew personally. For his activity in supporting the government he was awarded the title "People's Artist of Ukraine".

Soviet period

During the Soviet period, Kucherenko was able to perform even more often. Initially the government supported many of these performances. In 1921, in the city of Bohodukhiv, a special concert was organized to celebrate his 25th anniversary of being a kobzar and he was one of the first artists to receive the prestigious title of People's Artist of the Ukrainian Soviet Socialist Republic in 1926.

After 1928 Kucherenko began to perform on the grave mound of Taras Shevchenko in Kaniv. In the 1930s it is known that he secretly became ordained as an orthodox priest in the Ukrainian Autocephalous Orthodox Church.

Until recently his true date of death was not officially known. Soviet sources such as the *Soviet Encyclopedia* stated that he died in 1943 during the German occupation. Recently, it has become known that Kucherenko was arrested and after a period of 8 months of prolonged torture was finally shot by the NKVD in 1937. His body was buried in a mass grave on the territory of the KGB recreational facility in the area of Piatykhvatky on the outskirts of Kharkiv.

Repertoire

Kucherenko's repertoire included six *dumy* (sung epic poems):

1. Oleksiy Popovych (probably from Khotkevych)
2. About the Poor Widow and her three sons
3. Captives lament (from Slastion)
4. Khmelnytsky and Barabash (from literary sources)
5. The death of Bohdan Khmelnytsky (from literary sources)
6. The death of the kozak-bandurist. (from Khotkevych)

Many of the texts of these *dumy* he learned from books, and the accompaniment he composed himself or sometimes borrowing from other bandurists. His repertoire also included numerous songs of literary origin and songs which he composed himself.

“All this, as with his level of intelligence, much of which he picked up in his associations with other intellectuals, we see in Kucherenko a new type of kobzar where the folk tradition intertwine with the newest cultural developments, no longer totally pure. When singing *dumy*, Kucherenko uses a long melodic line as compared to recitation; he is a true concert performer and performs in the larger towns, but for the ethnographer is less interesting.”

—Filaret Kolessa

Khotkevych also noted that Kucherenko had lost much of his folk character in his renditions of Ukrainian folk songs.

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Tereshko Parkhomenko

Terentiy (Tereshko) Makarovych Parkhomenko (1872–1910) (or as he was known Tereshko) was one of the most respected kobzars of the late 19th and early 20th century.

Biography

He was born 10 September 1872 in the village of Voloskivtsi, Sosnytsia county, in the Chernigov Governorate of the Russian Empire. He became blind at the age of 11 after a grave illness. He learned to play the bandura from the kobzar Andriy Haydenko and became a sought out performer after his performance at the XIIth Archeological Conference. He had a tenor voice and a loud bandura and played songs with a patriotic content that were rarely performed by other kobzars.

XIIth Archeological Conference

This was the first stage performance of the kobzars organized by Hnat Khotkevych. The performance included the performances of six kobzars, including four from Kharkiv, one from Poltava province and one from Chernihiv province. After both the Kharkiv bandurists played and the Mykhailo Kravchenko played (and demonstrated what they knew) it was time for Tereshko to demonstrate his art.

"So that is the way you play". And for some reason he repeated the statement.

And he hit the strings! His bandura was large, and loud. His manner of playing was very specific: his left hand played the basses, and the right using a specific device: the fingers hit in one direction and then the other. (Our kobzars tried it but they could not do it). His voice - a high clear tenor. A song no-one had heard before about "Morozenko". Everything added up to a victory for Tereshko. The Kharkiv kobzars sat quiet. The first place of Tereshko was a given fact, and his song about Morozenko became the most popular song.

In his essay "Some facts about the kobzars and lirnyks" Khotkevych wrote:

"About the kobzars from Chernihiv province I would like to say a bit more because this is a totally new type of bandurist which are establishing themselves and have a great future. This is Terentiy Makarovich Parkhomenko. He is 30 years old and studied under Andriy Hojdenko, however he did not learn any *dumy* from him nor from his friends. "No matter how much Horilka I gave them, nothing came out of it" - he said. In the meantime Terentiy wanted greatly to learn to perform *dumy* - something spoke to his soul. I have not seen such a bandurist who listens with such intent to the performance of *dumy* and historic songs like this Parkhomenko. And his energies did not fall on barren ground: after meeting some Ukrainian intellectuals, he asked that they show him some *dumy*, he purchased books and song books, and he has a literate guide boy specifically for the reason, that he have the potential to learn *dumy* and old songs. "I didn't just come to the conference to perform - he said to me - but to learn more songs". And now he has nine *dumy* in his repertoire, many historic songs - one of which - About Morozenko - you will hear tonight. But taking the melodies of his songs from the intelligentsia which can read and write. Terentiy does not go blindly creating arrangement which are foreign, but gives each song and individuality, returning forgotten recordings, so that the song does not have a bookish character. In such a way we can see that the intelligentsia is able to give back to the people their lost culture, and although it does not look after this culture very well, at least some aspects have been conserved. God grant Terentiy the energy to learn all that he wants. His is the future."

Terentiy knows 25 psalms, folk songs and humorous songs are so numerous in his repertoire. Terentiy plays on the bandura very well, and I want you to pay particular attention to the manner of playing the instrument. The matter lies in the fact that his ability to play the bandura has undergone an evolution, and in my opinion Terentiy's manner of playing is very old..."

The successful performance of the kobzars at the XIIth Archeological conference, showed a new direction in the development of kobzar art - the potential to perform this art on the stage. This new found potential was exploited initially by the kobzars that took part in the conference.

Reminiscing the performance of the kobzars after the conference Khotkevych wrote: "the most visible career was made by T. Parkhomenko. A tall with lank appearance he had a nice tenor voice as if made for the stage. He was able to use his talents: performing solo and in groups. In the periodic press there are numerous mentions about his performances in Kremenchuk, Uman', Yekaterinoslav, Vinnytsia, Elizabethgrad, Mohyla-Podilsk and other towns. The magazine "Ridniy kraj" write about Parkhomenko's concert in 1908 that "it was a unique in its type: there performed blind kobzars without any intelligentsia influence. The organizer of the concert was a kobzar himself - Terentiy Parkhomenko. (Apart from Parkhomenko the concert had performances by Ivan Kuchuhura Kucherenko, Mykhailo Kravchenko, Pavlo Hashchenko and Petro Drevchenko.)

Popularity and critics

As an artist, Parkhomenko was able to become extremely popular in a short time. - They even had cigarette packets with his portrait on them.

Despite the popularity of Parkhomenko, there were anti-Parkhomenko writings in the press. The editor of the magazine "Ridniy kraj" - Olena Pchilka - the mother of Lesia Ukrainka after hearing the performance of the kobzar at the Archeological conference in 1905 in Katerynoslav wrote:

..." The Chernihivite Parkhomenko - is of middle age, - this is a new kobzar a concert performer who has now gotten used to performing on stage, he is dress in a theatrical manner. he knows the words of *dumy* from books, and does not understand the melodies - he sings anything even a dance melody. he sang for us Morozenko."

A similar article was published by Pchilka in a review of a concert by five kobzars in Kiev in 21 October 1908 - Parkhomenko - she wrote - "He can give to a sad *duma* a happy accompaniment. This cuts the ear, and only because no-one understands our *dumy* do people accept this."

Pchilka also wrote that Parkhomenko's voice was not good, but fresher than those other voiceless grandfathers and because of this Parkhomenko is successful. I feel that Parkhomenko gets applause just for the fact that he performs with the bandura and not for his performances. He sings without taste and understanding, and barely is able to play on the bandura."

Health

After a period of success, he wound up living very poorly. In the spring of 1910, Parkhomenko was given a terrible beating by police. He became sick and did not have money to get medical care. At the age of 38, back in his native village of Voloskivtsi, he died of his injuries on 23 March 1910.

Students

Demian Symonenko, Vasyly' Potapenko,

Mykhailo Domontovych

Sources

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Stepan Pasiuha

Stepan Artemovych Pasiuha (11/12/1862-1933; although Zheplynsky states that he was born 29/XI/1862) was originally from the town of Velyki Pysarivky, Bohodukhiv county, in the Kharkov Governorate of the Russian Empire. He learned to play the bandura from Dmytro Trochenko (Trotchenko). He had seven *dumy* (sung epic poems) in his repertoire:

- 1. Marusia Bohuslavka
- 2. The Widow and her three sons
- 3. The Sister and Brother
- 4. Oleksiy Popovych
- 5. Captives lament
- 6. Ivan Konovchenko, the Widow's Son
- 7. The Escape of the Three Brothers from Oziv.

Left and Right - Portraits of S. Pasiuha from 1910 from Slastion's collection of Kobzar portraits.

The first three *dumy* were recorded on phonograph by Opanas Slastion and sent to Filaret Kolessa in Lviv. Filaret Kolessa wrote that : "In his recitations, sung with a nice baritone, we hear the importance of the recitative above the melody. The singing and playing of Stepan Pasiuha makes a nice artistic impression."

Yehor Movchan was a student of Pasiuha, and highly praised him as a teacher of singing and playing, and also as a *kobzar* who demonstrated great artism in his performance of *dumy*. He often spoke: "there probably was never such a *kobzar* like Pasiuha and in the future there never will be."

In 1910, Opanas Slastion painted two portraits of the *kobzar*.

In 1915 he was arrested and spent time incarcerated.

Photo: (left) Pasiuha in 1910

Photo: (right) Pasiuha with his student Hryhory Kozhushko in 1913 at the Poltava Artisans exhibition.

From graphic sources his bandura had: Portrait 1 - 4 basses and 14 treble strings (16 pegs) Portrait 2 - 6 basses and 14 treble strings

Students

- Hryhory Kozhushko
- Yehor Movchan
- Heorhy Tkachenko

Sources

Mishalow, V. and M. - Ukrain'ski kobzari-bandurysty - Sydney, Australia, 1986

Petro Tkachenko

Petro Fedorovych Tkachenko (December 21, 1878, Syniavtsi – January 3, 1919) was a prominent blind kobzar.

Biography

Petro Fedorovych Tkachenko-Halashko was one of the more outstanding kobzars of the Chernihiv region. He was born on December 21, 1878 in the village of Syniavtsi, Sosnytsia county near Chernihiv. At the age of 9 he became blind. At the age of 16 he began an apprenticeship with the kobzar Andriy Hayduk (Haydenko) and after a short period continued with Tereshko Parkhomenko under whom he studied for three years. (Kornievsky states that he was partially sighted).

Tkachenko's repertoire consisted mainly of songs. Opanas Slastion wrote in 1906 that he knew three *dumy* (sung epic poems):

- The *duma* about the brother and sister
- The *duma* about the widow and her three sons
- The *duma* about the captives' lament

These *dumy* were performed by Tkachenko rarely, and as a consequence some ethnomusicologists state that he did not know any *dumy* at all.

Regarding his bandura technique, he played quite well. His voice was not of the most exciting, however he sang with passion and was able to move the listener.

Petro Tkachenko was widely traveled, performing in the cities of Chernihiv, Nizhyn, Konotop, Kharkiv, Poltava, Lohvytsia, Pryluky, Pryiatyn, Kremenchuk, Mykolayiv and others. In 1905 he lived for two months in the home of the director of the Yekaterinoslav Historic Museum – academic Dmytro Yavornytsky, playing for the visitors of the museum, as an illustration for public lectures by this eminent historian.

Tkachenko died during the prime of his life living only 40 years, after a difficult illness (Typhus) on 3 January, 1919.

For his noted accomplishments he was included in a list of prominent international cultural figures to be celebrated by UNESCO in 1977-78.



Petro Tkachenko.

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Ostap Veresai

Ostap Mykytovych Veresai (Ukrainian: Остап Микитович Вересай), (1803–1890) was a renowned minstrel and kobzar from the Poltava Governorate of the Russian Empire (in today's Ukraine). He, like no other, helped in the popularity of kobzar art not only in his country, but also outside its borders.

Biography

Childhood

Ostap Veresai was born in the village of Kaliuzhentsi, Pryluky county, Poltava Governorate to a serf family of a blind violinist. Mykyta Veresai, the father, was blind from birth, but was musically very talented and learned to play the violin by himself, which he used in order to earn a living for his family. Mykyta had only one child - Ostap. At the age of 4, the future Kobzar became sick and lost his sight.

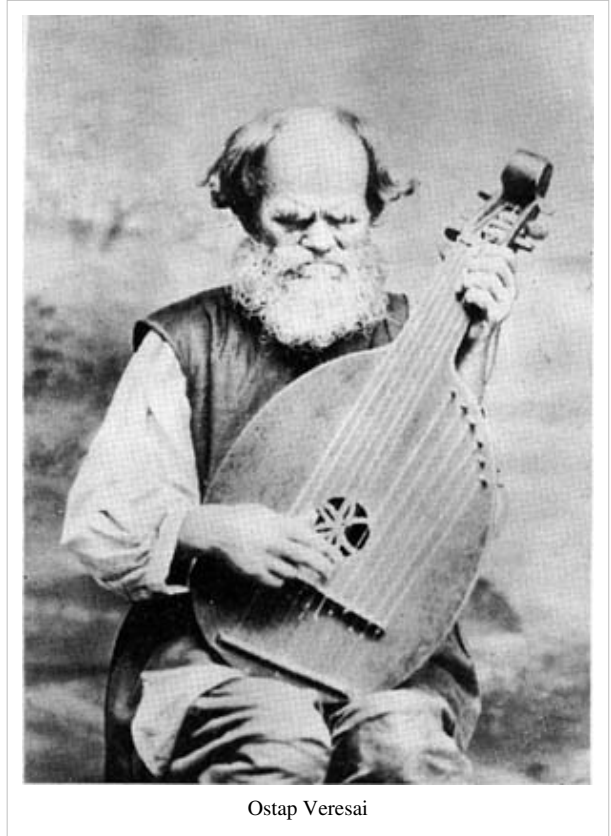
From an early age Ostap was interested in music and the bandura. As he himself said "...when a kobzar came to my father's house, I would stand near him, and I do not know who was more excited. The kobzar would suggest: 'You Mykyto give this boy to learn, maybe he becomes a kobzar.'"

When Ostap turned 15, his father apprenticed him to a kobzar in a village Berezhivka not far away to his home. Ostap spent only a week with him.

After spending four years at home, Ostap again attempted to undertake studies under a kobzar. A neighbor took him to the market in Romen, where many kobzars would gather, and where Ostap found the kobzar Yefym Andriyshevsky and was apprenticed to him for three years.

After the death of Andriyshevsky, Ostap was apprenticed to Semen Koshoviy from the village of Holinka. Ostap spent 9 months with him. He was very strict and exploited the young novice.

In total, Ostap studied for a total of one incomplete year rather than the traditional 3 years.



Ostap Veresai

Popularity

The first folklorist to turn his attention to Ostap was the Russian painter Lev Zhemchuzhnikov. In 1852-56 he spent a considerable time in Ukraine. The painter spent a lot of time visiting the Galagan estate in Sokyryntsi near Pryluky. Ostap at that time was an inhabitant of Sokyryntsi. He had gotten married. He met up with Zhemchuzhnikov, and they became friends.

In 1871, Galagan took Veresai to Kiev for the opening of the "Pavlo Galagan Collegium" in order to show all his guests the kobzar from Sokyryntsi. Veresai had, up until that moment, only performed in a village setting.

It is possible that it is on this trip Lysenko recorded the melodies of *dumy* (sung epic poems) and songs which became the basis for his study "The characteristics of musical peculiarities of Ukrainian *dumy* and songs performed by the kobzar Veresai." The ethnographer P. Chubinsky also recorded almost all of the texts to the songs and *dumy* which Veresai had in his repertoire.

In 1873, the directors of the Southern Russian division of the Russian Imperial Geographic Society, under the chairmanship of Galagan, met for an unscheduled meeting of the Society - initiated by Galagan - with the goal of introducing Veresai to its members as an example of ancient Ukrainian poetic works. At the meeting the following papers were read:

1. Ostap Veresai - one of the last Ukrainian kobzars - by O. Rusov
2. The Characteristics of musical peculiarities of Ukrainian *dumy* and songs performed by the kobzar Veresai." by Mykola Lysenko.

In the meantime those present had the chance to listen to Veresai, who performed the *dumy* *The Escape of the three brothers from Oziv from Turkish Captivity* and also *About Fedir the one without kin* and also the humorous song *Shchyhol* and the dancing melody *Kozachok*. In addition to the 28 members of the society, there were 60 invited guests. So much attention was turned to Veresai that he was thought to have been the last of the Mohicans. After this meeting, Veresai performed at a number of other academic conferences.

In 1874 he performed at the IIIrd Archeological Conference in Kiev. The French delegate - Alfred Rambaud published in an article in one of the Paris journals *Ukraine and its historic songs* wrote:

One wonderful summer evening we gathered in the University garden to listen to the kobzar; he was seated on a stool, and the listeners, whose numbers continued to grow, sat down around him. One lamp, hiding in the greenery, lit up the face of the kobzar, whose voice sounded clearly like the song of a nightingale.... When Ostap performed one of his humorous songs, it is worth while looking at the way he would dance to the accompaniment of the music, while playing difficult notes on the bandura. The same can be said about the dancing motive, to which he would beat time with his foot; at this time one could take him as a young kozak, watching how he would make knew bends as if doing kozak dances.... His life is different from those Homeric tales. The villager Ostap Veresai is a direct descendant of the ancient Slavonic singers, he is the legal inheritor of the Boyan and other nightingales of the past

Veresai became known in the London magazine "Atheneum". In August 1874 the magazine published an article by the English folklorist and writer Ralston - "The kobzar Veresai, and his music..." In the article, which was written as a review of Rusov's article, Ralston gives Veresai the same role as the Rhapsodies of ancient Greece.

In February 1875, Veresai was invited by the Ethnographic sector of the Russian Geographical Society to Saint Petersburg. There, apart from performing at a meeting of the Ethnographic sector, he also performed at a meeting of the Painter's guild, at a breakfast which was organized in memory of Taras Shevchenko, and even at the Winter Palace, before Princes Sergey and Pavel Alexandrov.

All the performances of the kobzar were accompanied by full halls and were greeted by the audience with extreme warmth. The Petersburg press wrote positive reviews. The newspaper *Novosti* wrote:

The singer—a seventy year old man, is able to get the listeners sympathy , and his singing, which is marked by deep artistry and much feeling leaves a deep impression with the listeners. According to the

experts, Veresai as a singer, was born with a talent and in his dumas as if alive was the ancient Ukraine, with numerous reminiscences of the past^[1]

Those who revered Veresai's talent made sure that the Petersburg performances were materially advantageous for him, so that when he returned from Petersburg he was able to build a new larger house for his large family of 15.

Late life and death

Despite his age, retirement was not an option. In the autumn of 1881 and spring of 1882 he traveled to Kiev, and the folklorist K. Ukhach-Oxorovych made a complete recording of his repertoire. This recording in comparison with that made by Pavlo Chubinsky in 1873 showed that the 70-year-old kobzar was able to expand his repertoire with three additional *dumy*, so that at the beginning of the 80s he had in his repertoire nine *dumy*:

1. Storm on the Black Sea
2. The recruitment of the Kozak
3. The Escape of the three brothers from Oziv
4. The poor widow and her three sons
5. The Hawk and the Hawklette
6. Fedir the one without Kin
7. The Captives lament, son of a widow.
8. Ivan Konovchenko

Veresai died in April 1890 at the age of 87 in Sokyryntsi.

Cultural impact

Through his performances O. Veresai inspired the creation of a genre known as *dumky* (small *dumy*). After his St. Petersburg performances *dumky* were created by composers Antonín Dvořák, Peter Tchaikovsky, Modest Mussorgsky and a host of other East European composers.

The performances by this blind man in Petersburg also made an impact on the publication of the Ems ukaz in 1876, which banned the publication of books in the Ukrainian language. Paragraph 3 specifically bans the performance of vocal works in the Ukrainian language on stage and this paragraph is accredited to Lysenko's efforts and Veresai's performances in St. Petersburg. Stage performances by kobzars were only allowed again in 1902 after the XIIth Archeological conference.

Books

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- [1] Novosti 13 March 1875



Ostap Veresai with his wife.

The old-time revival

Kobzar guilds

Kobzar guilds Regional organizations of kobzars and lirnyks were widespread in the mid-19th century. Modeled on artisans' guilds, they protected their members' interests. Every brotherhood had its own secret traditions and regulations. Its members collectively chose as their centre a church, for which they bought icons, candles, and oil. They met at the church on certain holy days to attend requiem services for deceased members and to settle urgent matters. In the spring they secretly gathered elsewhere (usually the forests near Brovari outside Kiev) to elect their officers, to define the territory on which individual kobzars could operate, and to initiate new members according to a prescribed ritual. If necessary, the elected leader (pan otets) would call additional meetings. To become a member one had to have a physical handicap, to study kobza playing with a master (usually for at least two years), and to obtain permission (vyzvilka) to perform independently, to know the kobzars' lebiiskyi language, and to pay dues regularly.

A member who had violated a brotherhood's moral code was tried by a brotherhood's court. The severest punishment was ostracism. Lesser transgressors were whipped or fined. A member who chose to marry received a dowry from the brotherhood's treasury and was thereafter addressed in the polite second person plural by other members. If members caught a kobzar performing who had not received a vyzvilka, they destroyed his instrument, and he was fined and even beaten. The brotherhoods propagated the idea that kobzars were not beggars but professional artists, and instilled a sense of pride among their members; e.g., in asking or waiting for a reward, a member was forbidden to fall to his knees.

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Heorhy Tkachenko

Heorhiy Kyrilovych Tkachenko (May 5, 1898 v. Hlushkovo, Kursk region of the Russian Empire – 1993 Kiev, Ukraine).

Biography

Tkachenko was able to complete his high school education in Kharkiv before continuing his education in Moscow. He completed his education in Moscow as an architect in 1929 and continued to live in Moscow where he designed many of the parks around the city centre. He professionally worked as a painter and architect.

He was also known as a traditional bandurist. He was the last living example of the Slobozhan bandura tradition playing on a traditional diatonic bandura. The repertoire of this bandurist contained numerous spiritual works. He had a huge following amongst the Ukrainian intellectuals from 1970-90's.

Tkachenko studied the kobzar art from Slobozhan kobzar Petro Drevchenko. Tkachenko's repertoire included eight *dumy* (sung epic poems), five psalms, twelve historic songs 29 folk songs and five dances.

Students

1. Mykola Budnyk
2. Volodymyr Kushpet
3. Victor Mishalow
4. Mykola Tovkailo



H. Tkachenko 1983.



H. Tkachenko and students - M. Budnyk, H. Tkachenko, R. Zabashta, second row - Victor Mishalow and Volodymyr Kushpet.

Publications

- Ткаченко, Г. К. **Струна до струни** / Г. Ткаченко // Егор Мовчан. Спогади. Статті. Матеріали. – Суми: Собор, 1999. – 64 с.
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H. Tkachenko 1978.

Volodymyr Kushpet

Volodymyr Kushpet (born 1948) is an influential Ukrainian baritone singer, and player on torban, kobza, bandura and lira, noted reconstruction of traditional playing techniques on these instruments. He is the author of a primer for these instruments and an in-depth study of the institution of Kobzar Guilds, associations of itinerant blind singers in Ukraine.

Volodymyr Kushpet studied bandura initially under Andriy Omelchenko and then later completed his studies at the Kiev Conservatory under Serhiy Bashtan. Along with Kost Novytsky he was one of the founding members of the KOBZA pop group and played an electrified bandura in the ensemble.

Later Kushpet performed in a duo with Novytsky playing instrumental primarily classical transcriptions on the bandura. Kushpet became extremely interested in the authentic bandura and particularly the kobza as played by Ostap Veresai, after being introduced to Heorhy Tkachenko. From the transcriptions made by M. Lysenko in the 1870s Kushpet has managed to restore most of the repertoire performed by Veresai.

Kushpet teaches at the kobzar school in Strytivka near Kiev and at one time at the Kharkiv Musical-Drama Institute. Recently he has also taught the torban for a short period of time at the Kiev Conservatory.



Volodymyr Kushpet with kobza.

Publications

- Kushpet, V. - "Samonavchytel' hry na starosvits'kykh muzychnykh instrumentakh" - K. 1997

References

- Czorny, M. - "Banduryst iakyj hrye na riznykh instrumentakh" - *Svoboda* 24 October 1997 #203

Taras Kompanichenko

Taras Kompanichenko (Ukr: **Тарас Компаніченко** — (born in 1969 in Kyiv, Ukraine) is an influential kobzar, bandurist, lira player, composer and singer-songwriter^[1]. He is an active member in the Kyiv Kobzar Guild as well as the Early Music ensembles "Chorea Kozacka" and "Sarmatica". He was an active participant in the "Orange Revolution".

Originally trained as a painter and an art-historian, he gave up this profession up in favor of music.

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-

Eduard Drach

Eduard Drach (ukr.*Едуард Драч*) born 1965 in Kryvyi Rih, in Dnipropetrovsk Oblast, in the Ukrainian SSR of the Soviet Union – in present-day Ukraine) is a prominent and influential composer, singer-songwriter, kobzar and bandurist. He is an active member in the Kiev Kobzar Guild. The author of numerous songs in a variety of styles, Drach is noted in particular for his original psalms in Ukrainian historical folk style.

Drach was educated as a physician, but gave this profession up in favor of music. His first instrument was the violin. He went on to become a prize-winner at numerous festivals, in particular: The Red Rue festival (Chervona Ruta)- 1989 ("Червона Рута - 89").

An accomplished musician, his music styles include: modern ballade & romance, traditional folk-music, folk-rock, folk-jazz, folk avant-garde etc. He is proficient in guitar: 6, 7, 12 str. (Mainly, 12 str), violin, keyboards, bass, mandolin, banjo, kobza, traditional bandura, husli, lira (hurdy-gurdy).



Recitals and concert tours

2008 April, 5 - SEVAMA-poetic-fest, Kiev, Ukraine March 22, 2008 Poetic action devoted to the International Poetry day February, 22 Sliva-poetic-fest, February, 19 Ukrainian Heroic Song Concert, Kiev.

05.04.08 - International Poetry festyval "Sevama-fest", Kiev, Ukraine 1-3.08.08 - "Tuzla Baricade" festival 1.08.08 - "Balaklava's Vacations" - song festival, Sebastopol, Crimea, Ukraine 13.08.08- "Independence Day With Nestor Makhno" - performance, Khreshchatyk Str., Kiev, Ukraine 14.10.08 - "Pokrova Festival", Mykhailivska (St. Michael) Sq., Kiev, Ukraine 22.10, 26.11.08 - "Singing Poetry Evenings"

2007 Participation in the Ukrainian Exhibition in the Europarlament devoted to the HOLODOMOR (Artificial Hunger in Ukraine in 1932-33). Brussels, Belgium, March, 2007 "Ukrainian Song poetry Evenings in a Writers' House" - basic supporting program of Ukrainian poets and bards from January, 2007 "Independence Day with Mahno" - Author's concert in music-literature festival in Hulaj-Pole (Zaporizhzhia oblast). August, 24-25, 2007 "Kraina Mrij" - International World Music Festival, Kiev. 7-8.07.08 "Balaklavs'ki Kanikuly" («Balaklava's Vacations»), International festival. Sevastopol, Crimea, Ukraine, 1-6.08.07 "Sribna Pidkova" Song Poetry Festival, Lviv, 27-28.10.07 Luts'ka Barykada - festival, Lutsk, 10.11.07 2006 "Independence Day with Mahno" - music-literature festival in Hulaj-Pole (Zaporizhzhia oblast)

2004-2005 Participations on a collective project "Songs of The Orange Revolution" with Oleg Skrypka, Foma, "Gryngholy", Taras Sylenko, Taras Kompanichenko and Serhij Solonyj.

2004 - 2005 Lissberg Drehleier und Dudelsack Festival (Festival of Hurdy-gurdy and Bagpipe music in Lissberg, Germany. Recitals and courses of Ukrainian kobza and hurdy-gurdy tradition. Courses of Ukrainian kobzar and hurdy-gurdy tradition. 2004 Surgut Festival of Slavonic cultures (Westrn Siberia, Russia)

2001 Author's concert in Teacher's House, Kiev. (Live broadcast over the radio)

1998 Author's concert "Nebo Ukrainy" in Ukrainian House in Kiev. (Live broadcast over the radio)

1996 International Floristic Festival in "Ukraina" Palace, Kiev.

1995 Festival of The "Mono-Arts" "Kut" (Corner")

1994-95 Recitals among Ukrainian societies in Toronto, (ON, CA) FM, TV

1993 Author's concert in Ukrainian House in Kiev. (Live broadcast over the radio) Recitals among Ukrainian societies in France and Germany

1990 Canadian tour of "Chervona Ruta" Award-Winners Ontario, Canada.

1989-90 Russia, Ukrainian Culture Days in Moscow University of "Chervona Ruta" Award-Winners concert tour

1989 Poland. Ukrainian festival Sopot-89, as a guest.

Festival awards

1992 Winner of International Festival of Author's Song "Bili Vitryla"

1991 All Ukrainian Festival of Author's Song "Oberih", winner of The First Winning Award

1989 All Ukrainian Festival Chervona Ruta, Chernivtsi (1-st Winning Award in song poetry)

1988 Ukrainian Republican Festival of Author's Song in Kiev (?-st award).

Winner of Ukrainian Republican TV-Radio festival "New Names"

1987 Festival of Author's Song of Ukraine and Moldavia , Kharkiv

1983 Diploma of All soviet jazz-festival "Jazz on Dneper-river " (in a staff of Ranok group, Dnipropetrovs'k)

Recordings and issues

2007 KATARSYS. The book of song texts and verses. "Smoloskyp" 2007 Several of his songs were adapted for lute or torban by Roman Turovsky.

2005 CD "Dvom dusham Darujet'sia" - "Presenting For Two Souls" - Lyric songs.

2004-2005 - Participations on a collective CD - project "Songs of The Orange Revolution" with Oleg Skrypka, Foma, "Gryndzholy", Taras Sylenko, Taras Kompanichenko and Serhij Solonyj.

"Tales of Lirnyk Sashko" - participation in a recordings of a CD's of Olexandr Vlasiuk

2004 Participation in new project of "Otava" folk group and "Oberih - XXI" publishing - traditional songs of Kiev's region (as a traditional singer)

2003 Participation in the collective project of Kiev Kobzar Guild CD - "That Who Mighty Relies Upon God."

2001-2002 "Nebo Ukrainy", (CD-extra) - Art Agency "Same Tak"

2000-2001 Song Cycle for Ukrainian Radio, Ukrainian Recording House.

1998 Edward Drach, Own Songs. - cassette, authors issue.

1995 "Gutar In Your Free Time" - Manual with educational tape. Authors publication with technical support of A-BA-BA-HA-LA-MA-HA Publishing.

1995 "The Songs Of The Land of The Cossaks" - with Zen Records&Nerve TM, Toronto, Canada.

1990 Edward Drach and Nina Matvijenko, Studija Leva, Lviv, Ukraine.

1989 Cassettes of Award-Winners of the 1-st Festival "Chervona Ruta", Kobza International, Canada 2003 2004 (KOB 01-05)

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 - <http://ceh.org.ua/dra4.htm>
-

Blind Bandurists

Yevhen Adamtsevych

Yevhen Oleksandrovych Adamtsevych (19/XII/1904-1/I/1972) was a prominent blind Ukrainian bandurist.

Biography

Yevhen Adamtsevych was born in the village of Solonytsia, not far from the town of Lubny, Poltava oblast. He died in 1972 in the village of Kholmivka in Crimea.

Adamtsevych became blind in his childhood. He lived in Romny where he became apprenticed to bandurist M. P. Oleksienko. He began to perform solo from 1927.

In 1939 he participated in the conference of kobzars which took place in Kiev, and in 1940 a conference on folk singers which took place in Moscow.

Repertoire

His repertoire included many historic Ukrainian folk songs, however it did not contain any authentic *dumy* (sung epic poems).

He did however have an epic work in his repertoire, structured somewhat like a *duma* to the words of M. Vorony - "Yevshan-Zillia".

Adamtsevych is known as the composer of the "Zaporozhian March" which was later orchestrated by Viktor Hutsal and was included in the repertoire of the Ukrainian State Orchestra of Ukrainian Folk Instruments in Kiev.

Sources

- Kudrytsky, A. V. - *Mystetsvo Ukrainy - Biohrafichnyj dovidnyk*, K, 1997
- Mishalow, V. and M. - *Ukrains'ki kobzari-bandurysty* - Sydney, Australia, 1986
- Pravdiuk, O. - *Romens'kyj kobzar Yevhen Adamtsevych* (1971)
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- Zheplynsky, B. - *Korotka istoriya kobzarstva v Ukrayini* - Lviv, 2000



Yevhen Adamtsevych

Notes

(Zheplynsky states that Andamtsevych was born 1/1/1904 and died 20/XI/1972)

Soviet kobzars

Soviet kobzars were stylised performers on the bandura created to replace the traditional authentic kobzari who had been wiped out in the 1930s. These performers were often blind and although some actually had contact with the authentic kobzari of the previous generation, many received formal training in the Folk conservatories by trained musicians and played on contemporary chromatic concert factory made instruments.

Their repertoire was primarily made up of censored versions of traditional kobzar repertoire and focused on stylized works that praised the Soviet system and Soviet heroes. Most of this music lost its traditional folk characteristics such as modal tunings, traditional folk melodic embellishments, playing style etc.

The group includes performers such as Yevhen Adamtsevych, Petro Huz', and Yehor Movchan.

Persecuted bandurists

Many **bandurists** and **kobzars** were **persecuted** by the authorities that controlled Ukraine at various times because of the association of the bandura to the Cossack past and aspects of Ukrainian history which the kobzars would glorify in their songs and epics.

Kobzars were usually blind musicians, who were persecuted since the seventeenth-eighteenth century at the times when much of Ukrainian lands were controlled by Poland. The administration viewed the tradition as being dangerous because it incited people against its authority. The persecution of these singers continued in varying degrees and by different administrations. In the 1930s the authentic kobzar tradition was finally eliminated by the Soviet authorities.

It is hard to establish the exact number of bandurists who were persecuted in various ways. As more information has been coming to light, the number of musicians who were arrested, interned or executed has continued to rise. It is unmatched in any other folk music or bardic tradition in Europe.

Polish persecution

Initially bandurists from Ukrainian were popular in the courts of Polish kings, however after the revolution of 1648 interest in Ukrainian bandura music in Poland dissipated. There are accounts of blind bandurists in Right bank Ukraine being skinned alive or quartered because of their participation in various insurrections.^[1]

Russian tsarist persecution

While kobzarstvo was persecuted by the Polish authorities in the right-bank Ukraine it initially flourished in the left-bank Ukraine controlled by Russia.

In 1876 however, with the publication of the Ems Ukaz stage performances by kobzars and bandurists were officially banned. Paragraph 4 of the decree was specifically aimed at preventing all music, including ethnographic performances in the Ukrainian language. As a result blind professional musicians such as the kobzars turned to the street for their sustenance. In the major Russian speaking cities they were often treated like common street beggars by the non-Ukrainian population, being arrested and having their instruments destroyed. The restrictions and brutal persecution were only halted in 1902 after a special delegation was sent to the Ministry of Internal Affairs from the Imperial Archaeological Society.

Persecution under the Soviets

Persecution of bandurists and kobzari by the Soviet authorities can be divided up into various periods. These periods differed in the type and length of persecution and punishments were dealt out and also the reason for the punishment.

1. 1918-20 period of establishing Soviet power
2. 1928-30 period and the Union for the Liberation of Ukraine.
3. 1932-34 period - The Holodomor
4. 1937-38 period - Yezhovshchyna
5. 1943-48 period - Post war retribution
6. 1950 - Western Ukrainian deportations

The Revolution and the establishment of Soviet power

In 1918-20 a number of bandurists were shot by Bolsheviks after the October Revolution, during the Russian Civil War. Most of these bandurists were members of the various Ukrainian Armed forces or played for Ukrainian soldiers. Current accounts list some 20 known bandurists who perished in this time period. Few kobzari are included in this list. Few records accurately document the deaths of bandurists from this period.

From 1923 there was a period of tolerance to Ukrainian language and culture existed whilst Soviet power was entrenched in the country. During this time the popularity of the bandura grew considerably and unheeded.

1928 and the Union for the Liberation of Ukraine

In 1926 the Communist party began to fight against nationalist aberrations within the Communist party. In 1927 the Central Committee decreed that Russian was a special language within the Soviet Union.

By 1928, restrictions came into force directly affected the lifestyle of the traditional kobzars, and stopped them from traveling without a passport and performing without a license. Restrictions were also placed on accommodations that were not registered and also on manufacturing or making banduras without a license. In July, 1929 many Ukrainian intellectuals were arrested for being members of the Union for the Liberation of Ukraine. A number of prominent bandurists disappeared at about this time. Most of these bandurists had taken part in the Revolution of 1918 on the side of the Ukrainian National Republic. With the prosecution of the members of the organization for the Liberation of Ukraine a number of bandurists and also people who had helped organize bandura ensembles were included. Some were arrested and sent to camps in Siberia. Others were sent to dig the White Sea Canal. Some bandurists were able to escape from these camps. In the 1930s there was also a wave of arrests of bandurists in the Kuban. Many of these arrested bandurists received relatively light sentences of 5–10 years camp detentions or exile usually in Siberia.

1932-1934. The end of Ukrainization

In the 1930s the authentic kobzar tradition of wandering musicians in Ukraine came to an end.

In 1978 evidence came to light (Solomon Volkov's *Testimony: The Memoirs of Shostakovich* and Leonid Plyushch's *History's Carnival*) (1978) about the mass murder of the Ukrainian blind musicians by the Soviet authorities. Previous mentions of such a tragedy date back to 1981 in the writings of dissident Ukrainian poet Mykola Horbach.

According to a widespread version, the musicians were gathered under the guise of an ethnographic conference and then mass-executed. Various versions give different times for the conference and location. The confusion is exacerbated by the fact that little differentiation is made between the kobzari and bandurists and lirnyky. Archival documents attesting to the organisation of such a conference have been found which were affirmed by bandurist Mykhailo Polotay who had been one of the instigators and organisers of the conference. Although no documents directly attesting to the mass-execution of the kobzari has been found to date, we do have a significant list of kobzari and bandurists who died or disappeared at this time.



Monument to the murdered kobzars in Kharkiv

By one of the versions the conference was organized near Kharkiv in December 1933, where 300 (c.50) blind kobzars and (c.250) lirnyks were gathered near the then Ukrainian capital of Kharkiv and left to die of exposure in a gully outside of the city limits. The location of this atrocity has recently been discovered on the territory of recreation building owned by the KGB (or the NKVD) in the area of Piatykhvatky, Kharkiv Oblast. A monument has also been erected in the centre of Kharkiv to mark this tragic event.

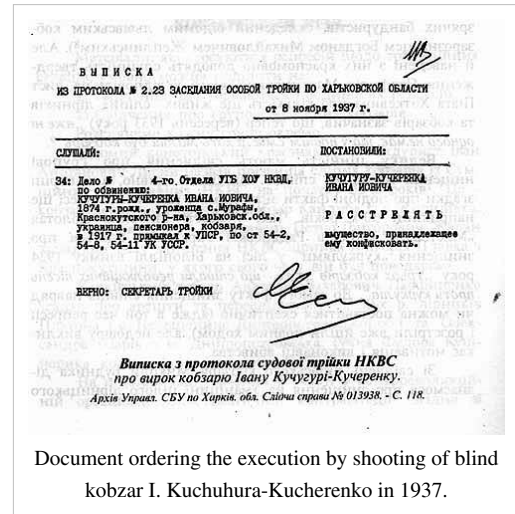
In this period, documents attest to the fact that a large number of non-blind bandurists were also arrested at this time, however they received relatively light sentences of 2–5 years in penal colonies or exile.

In January 1934, the Ukrainian government decreed that the capital of the republic would move to Kiev. As all government departments were moved, many government organizations did not work correctly or efficiently for significant periods of time. In the move, many documents were lost and misplaced.

From January the artists of the state funded Bandurist Capellas stopped being paid for their work. By October without receiving any pay, the state funded Bandurist Capellas stopped functioning. In December a wave of repressions against Ukrainian intellectuals also resulted in 65 Ukrainian writers being arrested.

1937-1938. Yezhovshchyna

Throughout the 1930s bandurists were constantly being arrested and taken off for questioning which may have lasted some months. Many were constantly harassed by the authorities. Whereas in the early 1930s those incriminated received relatively light sentences of 2–5 years the period, starting with 1937-38 the sentences were often fatal and immediate - death by shooting. In 1937-38 large numbers of bandurists were executed. Documents have survived of the many individual executions of bandurists and kobzars of this period. So far the documentation of 41 bandurists sentenced to be shot have been found with documents attesting to approximately 100 receiving sentences of between 10–17 years. Often those that were arrested were often tortured to obtain a confession. Sentences were pronounced by a Troika and was dealt out swiftly within hours or days of the hearing. The families of those that were executed were often told that the bandurist had been sent to a camp without the right to correspond.



Document ordering the execution by shooting of blind kobzar I. Kuchuhura-Kucherenko in 1937.

Post WWII persecution

In the 1950s, a number of bandurists also either died or disappeared under strange and unexplained circumstances. Some had accidents (Singalevych, Kukhta, Konyk). A significant number (approximately 30-50) of bandurists were also deported to Siberia from Western Ukraine. By the 1960s, total Communist Party control of the bandura art was achieved. A period of feminisation of the bandura took place where males were not accepted into conservatory courses to study the bandura. The repertoire of those that played the bandura underwent a major change from history songs and epics to romantic love and lyric works and transcriptions of classical piano works.

Nazi persecution

Most accounts of Nazi persecution of kobzars and bandurists were Soviet fabrications, however a number of prominent bandurist did die at the hands of the Nazis. One notable bandurist was Mykhailo Teliha who was executed in the tragic Babi Yar massacre in Kiev in February 1942.

Soviet sources tried attribute the deaths of numerous kobzars such as I. Kucherenko to the German-Nazi occupation. Recent documents have disproved most of these versions of their deaths.

List of persecuted Bandurists

A

- Andriychyk, Hryhoriy - member of Kiev Bandurist Capella arrested in 1937, shot in 1938.
- Andrusenko, Mykhailo - director of the Kryvorih Bandurist Capella - arrested in 1937.

B

- Babych, Andriyan - sentenced to be shot in 1937.
- Balatsky, Dmytro - director of Kiev Bandurist Capella - arrested October 1938. 5 years exile to Kazakstan - rehabilitated 13/7/1956.
- Bartashevsky, Yuri - director of Kiev Children's Bandurist Capella.
- Bashtovyy, Davyd - sentenced to be shot in 1938.

- Bayda-Sukhovyj Danylo - arrested in 1937.
- Bazhul, Hryhoriy - student of Hnat Khotkevych; spent 2 years in a forced labour camp and 2 years in exile.
- Betz-Kharchenko, S.
- Bezchasnyj, Konon - (1884–1967) - Kuban bandurist; repressed and arrested in 1937.
- Bezpalyj, Ihnat - sentenced to be shot in 1937.
- Bohuslavsky, Mykola - funded Bandurist groups in the Kuban'. Arrested, believed to have been shot.
- Boretz, Ivan - member of the Kiev, Kharkiv and later Poltava Bandurist Capellas. Director of the Horiv Bandura Ensemble - arrested on September 21, 1937 and shot on November 11, 1937. Rehabilitated on December 9, 1957.
- Borodai, Oleksander - an American citizen who returned to Ukraine. Arrested in 1919 and shot.
- But, Ivan -

C

- Chernihivetz, Tymofiy - Arrested 30/10/1937 – 10 years hard labour. Rehabilitated 27/11/56.
- Chumak, Nykyfor - arrested in 1931 – 3 years exile. Arrested again on March 30, 1937 and sentenced to death. Shot on March 23, 1938 at 23.00.
- Chumak, I - Director of the Myrhorod Bandura Ensemble.

D

- Danylevsky, Borys Ivanovych - arrested on April 22, 1938, shot on July 29, 1938.
- Deineka, Karpo - (b. 1897) from Konotop.
- Derhiy, O. -
- Diadurenko, Trohym - sentenced to be shot in 1938.
- Dibrova, Fedir - member of Kuban Bandura Group - shot in 1919.
- Demchenko, Mykola - (b. 1873) originally from Kharkiv Oblast
- Domontovych, Mykhailo - shot ca. 1928.
- Doroshko, Fedir Vasylievych - arrested in 1918 for counter-revolutionary agitation, arrested in 1937, shot in 1938.
- Drevchenko, Petro - (b.1871) kobzar, died in 1934.
- Dumenko, Luka - kobzar.
- Dziubenko, Oleksiy - arrested on October 19, 1937.

F

- Fed'ko, A
- Fedorenko, Vasyl - kobzar.

H

- Halynsky-Lopata, Ivan - arrested in 1938, sentenced to be shot and commuted to 12 years in labour camps in Karelia.
- Hamaliya, Oleksander - shot in Kiev in 1920 .
- Hashchenko, Pavlo - kobzar.
- Hasiuk, Oleh - given 25 years of incarceration in the city of Inti Komi ARSR from 1949. Rehabilitated in 1956. Originally from the city of Lviv.
- Herashchenko, Oles' - Student of Hnat Khotkevych. Arrested 1932.
- Herasymenko, Vasyl' - 2 years incarceration.
- Hlushak, Nykyfor Ivanovych - (b. 1890) Arrested in 1931. Arrested again in 1937 and sentenced to 10 years of hard labour.

- Hlushko, Fedir - director of the Kharkiv Bandurist Capella - Arrested 1937.
- Hlushko, Konstiantyn - sentenced to be shot in 1938.
- Hnylokvas, Semen - arrested in 1938. Arrested again during the German occupation. Arrested again by the Soviets in 1948 and spent time in the very same cell as before. Spent 10 years in camps in Mordovia, later released. Performed in Kiev in 1981.
- Honcharenko, V.
- Hubenko, Mykhailo - (b. 1891) from Myrhorod.
- Hura, (Hurin) Petro Ivanovych - originally from Poltava lived in Yuzivka. Disappeared.
- Huzij, Petro Ivanovych (1903–37) Kuban bandurist and a bandura maker. Arrested on December 1, 1937. Sentenced to death and shot on December 23, 1937.

K

- Kabachok, Volodymyr - arrested 1934 – 3 months incarceration, arrested August 1937. Sentenced to 10 years hard labour.
- Kashuba, Josyp - member of the Kiev Bandurist Capella and later the Kharkiv Bandurist Capella.
- Khotkevych, Hnat - Sentenced to be shot on September 29, 1938 and rehabilitated on May 11, 1956.
- Khrystencko, Makar - (b 1870) from Dnipropetrovsk.
- Khudoriavij, P.
- Knysh, H.
- Kolesnyk, Panteleimon - sentence to be shot.
- Kolodub
- Kononenko, Andriy - arrested in 1938. Member of Poltava Bandurist Capella.
- Kononenko, Pylyp Petrovych- Member of Poltava Kapela, Kharkiv Capella, and Konotop Capella. (Possibly mixed up with Andriy?)
- Konoplich, Kindrat - (b. 1900) member of Kiev Bandurist Capella
- Kopan, Heorhiy - Arrested in 1930. Protested the censorship of Ukrainian songs. Arrested in 1936. Arrested again on March 19, 1938 and shot on March 28, 1938.
- Koretskiy, A.
- Kornievsky, Oleksander - 10 years incarceration, 15 years exile.
- Korobka, P.
- Kotelevetz, Josyp
- Krasniak, Marko - sentenced to be shot in 1938.
- Kravchenko, Danylo S.- arrested 1938 sent to Kolyma, later released. Member of the Veresai Bandura Quintet.
- Krutko, Mykola - arrested on February 1, 1938 and sentenced to be shot in the same year. Rehabilitated on March 12, 1959.
- Kryuzhkoenko, - sent to Siberia in 1917.
- Kucherenko, Ivan - Blind kobzar; People's artist; Arrested on November 8, 1937 and shot on November 24, 1937.
- Kuzhkoenko
- Kuzmenko, I.

L

- Lavryk, Teresa - from Lviv. Student of Singalevych. Sent to Siberia 1944
- Lavrysh, Petro - (b. 1873) Poltava region
- Liashenko, Ivan
- Lysyj, Stepan - 10 years.
- Lysyj, Vasyl' - 10 years.
- Lystopad, Volodymyr
- Lytvynenko - Odessa

M

- Matiukha, Maksym - Konotop.
- Mohyl'nyk, Vasyl' - sentenced to be shot in 1938.
- Mota - shot in Lviv by Soviets in 1939
- Mykolenko, Z. -
- Mynzarenko, Demian - arrested 1936.
- Myronenko, Mykyta - sentenced to be shot in 1938.
- Mytiay (Petukh), Antin - Shot by the Bolsheviks near Kiev, 1921.

N

- Nimchenko, Kuzma - bandura maker from the Kuban.

O

- Oleksienko, Petro - Participant of the Winter campaign in 1918. Killed in 1919.
- Oleshko, V. - student of Hnat Khotkevych
- Opryshko, Mykola - arrested in 1931, and in 1937 after directing the Kiev Capella for 2 weeks.
- Osad'ko, Vasyl' - director of the Reshetylivsky Bandurist Ensemble.
- Ovchinnikov, Vasyl' - Arrested in 1916 and exiled to Siberia. Arrested again in 1934 Never heard of again.

P

- Parasochka, Vasyl' -
 - Panasenko, Josyp - member of the Poltava Bandurist Capella and Ukrainian Bandurist Chorus.
 - Panchenko, Fedir
 - Paplynsky, Antin - bandura maker.
 - Pasiuha, Stepan - kobzar.
 - Petukh - see Mytiay - Shot - Kiev 1920.
 - Pika, Danylo - Arrested numerous times.
 - Pobihailo, Oleksij -
 - Popov, Mykola - sentenced to be shot in 1938.
 - Potapenko, Vasyl' - arrested on October 15, 1930 - other arrests.
 - Povar, Panas -
 - Protopopov, Yakiv - member of Poltava Bandurist Capella.
 - Prudkyj, Nykin - 5/6 years
 - Prystupa, Mykhailo - sentenced to be shot in 1938.
-

R

- Rastorhuyev, Serhiy - sentenced to be shot in 1938.
- Rozhchenko (Rozhko) Pylyp - from Konotop.
- Rudenko, Danylo - Kobzar from Chernihiv.

S

- Sadovy, Serhiy - sentenced to be shot in 1938.
- Sadovskyj, Hennadiy - Baritone; took part in the armies of the UNR. Arrested and sent to the Solovetsky islands. Dug the Belomor canal.
- Salata, D.
- Sarma-Sokolovsky, Mykola - 17 years.
- Shcherbyna, Danylo - arrested on April 19, 1931. Further arrests.
- Shevchuk, H.
- Shuliak, Mykola - 15 years.
- Singalevych, Natalia - Arrested in 1950.
- Siroshtan, Ivan - kobzar.
- Skakun, Andriy - Member of Kiev Capella.
- Skoba, Antin - Kobzar.
- Skrypal, N.
- Skyba, Ivan - arrested 1938.
- Skydan, Petro - Murdered in 1920.
- Slidiuk, Andriy - Member of Kiev Kobzar Choir - Shot by the Bolsheviks in 1919 in Starokonstantynivka.
- Snizhnyj, Josyp - sentence to camps.
- Sohohub, Viktor - arrested 1931, Arrested 30 July 1937 - Shot 27 November 1937, Chernihiv, with his three sons who also played bandura.
- Solomakh, Nykyfor -
- Sotnychenko, Svyryd - Kuban bandurist shot 1920
- Symonenko, Vasyl' - kobzar
- Syniavsky, Oleksa - Philologist - Professor at the Kharkiv University.

T

- Tabinsky, Mykhailo - Lviv bandurist arrested 1949.
 - Teliha, Mykhailo - Shot by Germans in 1942.
 - Tertyshnyj, K. -
 - Tesla, Omelian - - sentenced to be shot in 1938.
 - Tokar, Illia -
 - Tokarevsky, Mykola - arrested 14/2/1931 Arrested 1938. released 1940.
 - Tronevsky, O. -
 - Tsebrenko, Hryhoriy - Member of Kiev Bandurist Capella.
 - Tsybuliv, Isak - Member of Kiev Bandurist Capella.
-

U

- Ul'chenko, Vasył' - sentenced to be shot in 1938.

V

- Velykivskiy, A.
- Volodaretz, Petro. - sentenced to be shot in 1938.

Z

- Zaporozhetz, I.
- Zayetz, Mykola Martynovych - (b. 1902) Arrested 1923, Arrested 1937, Arrested 29/01/1938 sentence to be shot.
- Zatenko, - arrested 1938.
- Zelinsky, Ivan - arrested 1938.
- Zharko, Fedir - 6 years in labour camps.
- Zheplynsky, Bohdan - Lviv bandurist. Arrested 1950 - Siberia.
- Zheplynsky, Roman - Lviv bandurist. Arrested 1950 - Siberia.
- Zinchenko, A.
- Zinchenko, Illarion - sentenced to be shot in 1938.

Y

- Yatsenko, S. -
- Yashchenko, Ovrám Semenovych - member of Kiev Bandurist Capella 1918.
- Yermak, P. -

Other irregular deaths

- Mykhailov, Mykola - 1936. Died unexpectedly in Tashkent from angina

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The Early Bandurists

Lysenko music school

to be distinguished from the modern Mykola Lysenko State Conservatory

Lysenko music school is a private music school organized by Ukrainian composer Mykola Lysenko.

Bandura classes at Lysenko's Music School

In the Fall of 1908 the first bandura classes were organized at Mykola Lysenko's Music School.

Each of the students paid 3-4 rubles a month for half hour lessons. Poor students only paid 2 rubles. After the first 6 months only 17 students were left with 3 financial sponsors. The kobzar-teacher (Ivan Kuchuhura Kucherenko) received a payment of 109 rubles.

In the second half of the year the group had shrunk and consisted of 6 students (of which 3 were new) and two sponsors who were previously enrolled as students. After 4 months the kobzar-teacher received 38 rubles pay. Consequently the kobzar at the end of April, not waiting for the end of the academic year left the position and traveled home to Kharkiv.

Ivan Kuchuhura-Kucherenko was a blind man and performed according to his feelings. He had no theoretical education nor did he have any variations in his playing technique. As a consequence it was difficult for sighted students to follow him. Interest in playing the bandura however, at that time had grown so much in some of the students that they were able to overcome these problems.

The hours in which the lessons were held were unfortunately not very convenient - from 9-11 in the morning - and the students were mainly made up of from University students or public servants .

Half hour lessons were offered, however, having a teacher without a sound knowledge of teaching methodology, and a systematic approach to teaching could not produce the desired results in the students.

Apart from this there were no inexpensive banduras for the students to purchase.

In an article about the school the following solutions were suggested:

1. A textbook was required and a knowledgeable teacher needed.
2. Evening lessons.
3. Stipends for those who could not afford lessons
4. A workshop to manufacture inexpensive banduras.

Sources

A.K. - Do kobzars'koyi spravy - Ridnyj Kraj #12 p 4

Hnat Khotkevych

Hnat Martynovych Khotkevych (Ukrainian: *Гнат Мартинович Хоткевич*, (also Gnat Khotkevich or Ignat Khotkevich - when transliterated from Russian) December 31, 1877 in Kharkiv, Russian Empire – October 8, 1938 in Kharkiv, in the Ukrainian SSR of the Soviet Union) was a Ukrainian writer, ethnographer, playwright, composer, musicologist, and bandurist.

His mother was a domestic worker. Little is known about his father, who left the family in the mid-1880s. As a youth he learned to play the piano and violin and later learned to play the bandura through observing the blind folk kobzars of the region. He completed his tertiary studies in engineering.

Khotkevych was a renaissance man and was multi-talented. Although he was trained as a professional engineer, he is known more as a prolific Ukrainian literary figure, and also as a dramatist, composer and ethnographer, and founder of the modern bandura art.



Hnat Khotkevych

Literature

Khotkevych initially began writing as a student having his first stories published in 1897 - "The Georgian lady". Later appeared "The Prodigal Son" (1898), "Analogies of life" (1901). "Mountain Aquarelles" (1914). His first major successful work was a novel about life in the Carpathian mountains - "The stone soul" which first appeared in 1911. Other novels followed. "Aviron" (1928), "Berestechko", "Tarasyk". An 8 volume collection of his writing were published in 1928. Many of his unpublished works however have been lost.

Khotkevych's winning formula for writing was to incorporate original folkloric and ethnographic material, in particular folks songs, tales, customs and even dialectical and lingual differences of the region or time which he as writing about. He included many aspects of the modernist style popular in Ukraine at the time.

Theatre

As a youth he had the chance of seeing a number of theatrical performances in Kharkiv. He was so taken by these performances that in the summers he organized a theatre in the village of Derkachy for all the peasants.

In 1903 he organized a Ukrainian workers theatre in Kharkiv which was also hugely successful. He produced and wrote over 50 plays. Because his activities addressed social and national issues, he was forced to emigrate in 1905 to Halychyna (part of Western Ukraine) which at that time, was under Austro-Hungarian rule.

In 1910 whilst in Halychyna he once again organized a theatrical troupe made up of illiterate Hutsuls who had great success touring Western Ukraine performing the ethnographic plays he had created.



H. Khotkevych playing bandura in a student play in 1899

In 1912 he returned to Kharkiv and after being released from incarceration renewed the activities of the Kharkiv Ukrainian Theatre until his internal exile to Russia in 1914.

He continued writing plays, the most interesting was the work Bohdan Khmelnytsky which chronicle the life and times of the renowned Kozak leader in the mid 17th century.

In 1936 he played the role in the film "Nazar Stodolya", which appeared in 1937, but after being shown briefly for two weeks was removed from showings.

Khotkevych wrote a number of studies on the history of theatre in Ukraine such as "The Folk Theatre in Galicia", and "The Theatre in 1848".

Music

As a student Khotkevych became well known for his bandura playing. He first purchased an instrument in 1894, and first performed on stage as a soloist in 1896. When he was expelled from the Kharkiv Polytechnical Institute he joined Mykola Lysenko's touring choir as a bandura soloist. At a young age he was renowned as a virtuoso of the bandura.

In 1902, he was asked to read a paper on the music and traditions of the folk bandurists known as kobzars at the XIIth Archeological Conference held in Kharkiv in 1902. He prepared a paper and also organized a concert which became the first performance of a bandura ensemble in history.

Since that time this art-form became hugely popular throughout Ukraine.

After emigrating to Austria-Hungary in 1906 he traversed Halychyna with solo recitals of bandura music. In 1907, he wrote the first bandura handbook which was published in 1909 in Lviv.

In 1910, he had one of his bandura compositions - "Odarochka" - published in Kiev which became the first composition published for the instrument. He returned to Central Ukraine in 1912 and was soon arrested, jailed and later exiled to Russia. He returned to Kharkiv only in 1917 where he taught Ukrainian Literature and Language at the Kharkiv Zoological College.

In 1920 he organised a Ukrainian choir that performed ethnographic choral works and in the 20's had numerous compositions published.

From 1926 on, he taught the first conservatory level courses in bandura at the Kharkiv Muz Dram Institute. A new textbook for the bandura was partially published (the 3 final books were lost at the publishing house). A collection of his compositions for the bandura was prepared but was also lost by the publishing house. Only a handful of students completed these courses such as Leonid Haydamaka, O. Herashchenko, O. Hayevsky, I. Oleshko, and Hryhory Bazhul. Most were arrested in the early 30's, however some found their way out to the West during WWII.

In 1928, Khotkevych became the director of a special bandura studio, organized to retrain and convert the Poltava Bandurist Capella to play in the Kharkiv style. He composed and arranged numerous works for this ensemble. In 1931 the ensemble received the privilege of being the first Soviet ensemble to be invited to tour North America. Unfortunately the tour did not take place and Khotkevych was removed from the directorship of the ensemble in 1932. All of his pieces and arrangements being subsequently banned.

Apart from his musical performance and compositions, Khotkevych also produced a number of books on Ukrainian folk instruments, and the bandura specifically. These books were openly criticised in the press and also banned from 1932.



The Kobzar ensemble at the XIIth Archeological Conference in Kharkiv in 1902.

Persecution

Khotkevych knew about persecution more than many other individuals of the time. As an ethnographer he saw the type of persecution which blind kobzari underwent from Tsarist police whenever they visited the city. He was constantly being persecuted by Tsarist authorities because of his association with Ukrainian culture and the bandura. He was removed from studies in 1899, and in 1905 was forced to emigrate.

When he returned from Austro-Hungary he was followed by police and incarcerated, and with the outbreak of WWI was forced into internal exile to Russia.

Under the Soviet rule the cycle continued after a short period.

From 1928 Khotkevych began to once again have difficulties in all his publishing endeavours. Initially manuscripts began to disappear at publishing houses and in the mail. Works had to be submitted 3 or 4 times and then they were often sabotaged in the publishing houses. Khotkevych wrote numerous letters to complain, but little was done.

From 1931, he underwent numerous personal attacks in the Soviet press, which ultimately resulted in all his music and writing being banned in 1932 and losing all employment.

In 1933 his family starved during the Holodomor as he was not given ration cards because he was officially unemployed. In 1934 an attempt was made to kill him by pushing him under the wheels of a train. As a result he was hospitalised for a period with moderately severe injuries to his leg.

In February 1938, during the Stalinist purges, he was arrested, tortured and secretly sentenced to death. he was shot October 10, 1938.

Soviet sources initially falsely stated that he was sent to Siberia for 10 years without the right to correspond. False death certificates were issued to state that he died in 1943.

He was shot on October 8, 1938 and his body was buried in a mass grave on the outskirts of Kharkiv.

Postmortem

Khotkevych was rehabilitated by the state in 1956; however, only a small part of his literary output was republished. In 1977, despite being on a UNESCO list of noted cultural figures to be commemorated, nothing was published. In post-1991 Ukraine numerous works by this author have been republished and many manuscripts have found their way from the archives into publications due mainly to the efforts of the Khotkevych foundation in Kharkiv.

In 1989 a film was made after the Khotkevych book *Kaminna dusha*.^[1] directed by Stanislav Klymenko. A documentary about Khotkevych's life "Sledovat' na sever mozhet" was made in 1991.

References

[1] *Kamennaya dusha* (1989), *IMDB Database*

Notes

This article incorporates information from the revision as of June 23, 2007 of the equivalent article on the Ukrainian Wikipedia.

Vasyl' Potapenko

Vasyl' Potapenko (1886—1934) born in Berezna, Mensk region, Chernihiv province was the guide-boy for the blind kobzar Tereshko Parkhomenko. As a guide-boy he was a participant of the XIIth Archeological congress held in Kharkiv in 1902. He travelled to Halychyna by himself after discovering that Hnat Khotkevych had invited kobzars to perform there in 1909. When he discovered that the audiences in Halychyna had expected blind bandurists, he tried to blind himself by spraying caustic soda in his eyes. He returned to central Ukraine settling in Kiev where he made a living teaching bandura and re-selling banduras. Many of his students joined the Kiev Bandurist Capella in its second incarnation from 1924. He was a participant at the Xth historic-ethnographic concert held in Kiev in 1928. On October 15, 1930 Potapenko was arrested for being a member of "counter-revolutionary" (anti-Soviet) organizations. There were further arrests ending in his unexplained disappearance.

Potapenko made a significant contribution to the art of playing bandura. He was one of the bandurists who cemented the use of the Chernihiv style of bandura playing in Kiev, and in particular the drag technique exploited by Parkhomenko. After his arrest, he was treated typically as a "non-person" and written out of the history books.



V. Potapenko advertising bandura lessons in 1925.

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Mykhailo Domontovych

Mykhailo (Mykola) Domontovych (Ukrainian: Михайло (Микола) Домонтови) (Zlobintsev) (1875? & ndash; 1933?)

Mykhailo (in Yemetz he is noted as being Mykola) Domontovych's real name was Mykhailo Zlobintsev. He was a graduate of Kiev University, where he completed his studies in mathematics (1909). He used the stage name Domontovych inspired by the fact that he came from the town of Domontiv, not far from Lubny in the Poltava Governorate (province) of the Russian Empire.

In Kiev he organized one of the first bandura ensembles which performed to great acclaim in 1906 for the Shevchenko Festivities there. In 1909 he graduated and moved back to Zolotonosha where he taught mathematics at the men's gymnasium there.

He became one of the first authors of a bandura textbooks which he had published in Odessa in 1913-14.

It seems that Domontovych was influenced greatly by the music played by the *kobzar* Tereshko Parkhomenko. He may have been a student of his guide boy Vasyl' Potapenko. From descriptions of his bandura technique it seemed that he played in a style that was reminiscent of T. Parkhomenko.

Domontovych was a prolific author of poetic and various textbooks in Ukrainian. Some 50 books and pamphlets were published by him on various aspects of Ukrainian culture.

He taught mathematics in Zolotonosha and organised a bandurist ensemble there in the 1920s where all of the instruments were made by the members of the ensemble.

After 1928 we have no information about him. It is thought that by this date he may have been arrested and sentenced or executed.

Sources

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Bandurist M. Domontovych (c. 1908).



Student bandurist ensemble from Kiev, c. 1908, directed by M. Domontovych.

Vasyl Shevchenko

Vasyl' Kuzmych Shevchenko (Ukrainian: Василь Шевченко, 1882-19??) - was one of the most active Ukrainian bandurists and torbanists at the turn of the 19-20th century.

Biography

There is not very much detailed information about him. We do know that he was a high school teacher in Moscow teaching singing, having also worked as a stagehand at the Bolshoi Theater. In 1904 he traveled to Poltava province and recorded *dumy* (sung epic poems) from the kobzars, in particular Mykhailo Kravchenko, and performed with his bandura in Poltava, Myrhorod, Reshetelivka and other cites.



The Moscow Bandurist Capella directed by V. Shevchenko (sitting in the centre).

From Mykola Lysenko's letters it can be seen that at one time negotiations were taking place for Shevchenko to teach bandura at Lysenko's music school in Kiev, however it does not seem that they came to an understanding.

In 1912 Shevchenko organized a bandura ensemble in Moscow associated with the musical and dramatic group "Kobzar" which popularized the bandura amongst the general Muscovite population.

In 1914 he published a bandura handbook. It was originally planned in five parts, however the final two sections were not published. The manuscript of Shevchenko's "Bandura Primer" is currently located in the Central Museum of Musical Culture named after M. Glinka in Moscow, which also preserves his torban.

References

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Vasyl Ovchynnikov

Vasyl' Pavlovych Ovchynnikov (1868–1934)

Vasyl' Pavlovych Ovchynnikov (Ovchinnikov) was a performing artist in the Moscow Theatre (Bolshoi?). A renowned singer he was also a popularizer of the bandura at the turn of the century. He is also remembered as the author of one of the first Bandura handbooks.

He wrote about himself in 1928 ..." the idea of learning to play the bandura came to me whilst performing in Kropivnytsky's troupe (in 1885) who also played on the bandura a little bit.... I bought in Kharkiv a bandura and decided to learn to play the instrument. Not knowing how to start, I turned to the blind street bandurists. After many setbacks I lost interest. I returned to perform in the Russian opera initially in [[Kharkiv and then Moscow."]]

In 1905 it became easier to propagate Ukrainian interests in Moscow and a Ukrainian musical group was formed initially at the "Hromada" and later at "Kobzar". which organized interesting concerts and exhibitions, especially on Taras Shevchenko's birthday.

"One time the student A. Voloshchenko invited his friend M. Kravchenko to Moscow from Poltava. It came to my mind and a few others to organize a bandura group in Moscow. The Musical firm Kalmus and Co. in Moscow made a number of instruments. We took as an example the bandura that Voloshchenko had. He had a copy of Kravchenko's bandura who he had learned to play bandura from and who played well...

"I received the first Moscow made bandura and the next day I was at Voloshchenko's house who agreed to teach me. I was 43 years old. The next day I understood that I would be able to play and in three months I was playing simple songs.

The head of the "Kobzar" Society suggested that I put together a short handbook for the bandura. I refused because I did not know where to start from. Then F. Korsh from the academy suggested I put together not a school of bandura but a handbook which would demonstrate the system I used to learn to play the bandura. This I did. I introduced the bandura to the reader and then wrote up the initial exercises which I learned from Voloshchenko. In the 4th section I included a number of simple songs, and on my own cost, in 1913 published in Moscow 1000 copies of "A self teaching manual for the bandura (kobza)".

Ovchinnikov wrote: "I played everywhere wherever I was invited to perform There was not a concert that took place in Moscow for the benefit of the poor students that I did not perform at with my bandura. When the war broke out and a large number of sick soldiers began to turn up, the bandura left a good feeling for these victims. I had 248 such concerts. At that time I was proud that I had learned to play the bandura."

In 1916 Ovchynnikov was sent into exile to the city of Vitluga in the Viatsk gubernia for his Ukrainophilic/nationalistic tendencies, and only moved back to Kharkiv after the revolution in 1918.

Ovchinnikov was arrested again in 1934. His whereabouts after this arrest are not known.

Sources

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Vladimir Tatlin

Vladimir Yevgrafovich Tatlin (Russian: Влади́мир Евгра́фович Та́тлин) (December 28 [O.S. December 16] 1885 – May 31, 1953) was a Russian and Soviet painter and architect. With Kazimir Malevich he was one of the two most important figures in the Russian avant-garde art movement of the 1920s, and he later became the most important artist in the Constructivist movement. He is most famous for his attempts to create the giant tower, *The Monument to the Third International*.

Biography

Tatlin was born in Kharkiv, Ukraine, Russian Empire, the son of a railway engineer and a poet. He worked as a merchant sea cadet and spent some time abroad. He began his art career as an icon painter in Moscow, and attended the Moscow School of Painting, Sculpture and Architecture. He was also a professional musician-bandurist, and performed as such at the Paris World Fair in 1906.

Tatlin achieved fame as the architect who designed the huge *Monument to the Third International*, also known as Tatlin's Tower. Planned in 1920, the monument, was to be a tall tower in iron, glass and steel which would have dwarfed the Eiffel Tower in Paris (the *Monument to the Third International* was a third taller at 1,300 feet high). Inside the iron-and-steel structure of twin spirals, the design envisaged three building blocks, covered with glass windows, which would rotate at different speeds (the first one, a cube, once a year; the second one, a pyramid, once a month; the third one, a cylinder, once a day). High prices prevented Tatlin from executing the plan, and no building such as this was erected in his day.

Tatlin was also regarded as a progenitor of Russian post-Revolutionary Constructivist art with his pre-Revolutionary counter-reliefs — structures made of wood and iron for hanging in wall corners. He conceived these sculptures in order to question the traditional idea of painting, though he did not regard himself as a Constructivist and objected to many of the movement's ideas. Later prominent constructivists included Varvara Stepanova, Alexander Rodchenko, Manuel Rendón Seminario, Joaquín Torres García, Laszlo Moholy-Nagy, Antoine Pevsner and Naum Gabo.

Although colleagues at the beginning of their careers, Tatlin and Malevich quarrelled fiercely and publicly at the time of the 'Zero-Ten' (0.10) exhibition in 1915 (long before the birth of Constructivism), also called "the last futurist exhibition", apparently over the 'suprematist' works Malevich exhibited there. This led Malevich to develop his ideas further in the city of Vitebsk, where he found a school called UNOVIS (Champions of the new art).

Tatlin also dedicated himself to the study of clothes, objects and so on. At the end of his life he started to research bird flight, in order to pursue one of the great dreams of humanity: to fly.

Tatlin was buried at the Novodevichy Cemetery in Moscow.



References

Mykola Bohuslavsky

Boguslavsky Mykola Oleksiyevych (Ukrainian: Микола Олексієвич Богуславський) (1850 – 1933) Was an organiser and sponsor of the kobzar renaissance in the Kuban, a community leader, publisher. Bohuslavsky organized the first (1913) and second (1916) schools of kobzar art in the Kuban. Under his support bandura playing in the Kuban became a popular movement.

He was an active member of the Prosvita organization in Yekaterinodar, and the owner of the Ukrainian language illustrated weekly "Dniprovi khvyli" (1910-14), which was edited by Dmytro Doroshenko. D. Doroshenko regarded Bohuslavsky as "a tireless agitator of the youth who was able to get young people involved in working on community causes." Bohuslavsky worked as an official in the Kuban-Black Sea Railway. The cossacks called him the "bandura father" because of his deep love for the instrument. As a result of his efforts bandura groups were established in most Stanitsas in the Kuban. He was arrested in 1930-33 and died in the Krasnodar prison in 1933.



The second summer bandura school in Yekaterinodar.
M. Bohuslavsky in the centre.

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Kuban bandurists

A **Kuban bandurists** is a person who plays the Ukrainian plucked string instrument known as the bandura, who is from Kuban, a geographic region of southern Russia surrounding the Kuban River.

The tradition of the kobzar in Kuban migrated from central Ukraine. According to the historian and archivist Ivan Kyiashko the Kuban Cossacks played on the kobza, violin, jaw harp, hurdy-gurdy, basses, tsymbaly, and sopilka.

The Cossacks were especially respectful to itinerant blind singers who played the bandura or kobza. To them, the blind kobzar was a living reminder of their past. In previous eras they themselves were veterans of past battles and campaigns. Their repertoire retold the stories of past battles in the many epic ballads known as *dumy* (sung epic poems).

Early development

The first known bandurist of the Kuban was Antin Holovaty, who because of his fine the art of playing the bandura was able to gain the territories of the Kuban for the Black Sea Cossack Host. Songs created by him became popular folk songs which continue to be sung by the Cossacks there today. Some are considered hymns. The bandura became a popular instrument in the hands of Kyrylo Rosynsky who often played for the ataman of the Kuban host Yakiv Kukharenko.

Scholars point to some differences between the bandurist of the Kuban with their counterparts in Ukraine. In Ukraine where the feudal system and mentality had lasted well past its abolishment 1861, the art form survived in the hands of blind itinerant musicians who wandered from village to village with the aid of a young children. In the Kuban the bandura became a symbol and an element of Cossack pride, and as a result the cossack bandurist was usually a young person who had all his faculties. The Kuban bandurists however kept close quarters with itinerant kobzars from Ukraine such as Mykhailo Kravchenko, Hryhory Kozhushko, Ivan Zaporozhenko and others.

The Bandura in the 20th century

In May 1913 Hnat Khotkevych toured the Kuban with concerts performances. He was invited by Mykola Bohuslavsky to return to Yekaterinodar to run a summer bandura school. Khotkevych declined the invitation, however he suggested a young and promising University Student from Kharkiv - Vasyly Yemetz. That summer, the first summer kobzar school was organized in Yekaterinodar. Among his students were Antin Chorny, Oleksiy Obabko who continued running the kobzar school after 1916. The next generation included the bandurists Sava and Fedir Dibrova, Vasil Lyashenko, Dokia Darnopykh, Petro Buhay, and the son of the otaman of the Okhtiskaya stanitsa Mykhailo Teliha (who was shot by the Nazis in 1942 in Kiev in Babiy Yar), composer of the renowned Cossack March.



The first bandura school in 1913 directed by V. Yemetz. (centre).

Bandura making

Many of the banduras used in the Kuban were made by Kiev bandura maker Antin Paplynsky, however, the Kuban also had its own bandura makers such as M. Veres (Saratovskaya stanitsa) G. Huzar (Kanevskaya stanitsa) P. Kikot' (Gelendzhik), Kuzma Nimchenko (Pashkovskaya stanitsa) D. Dykun (Yekaterinodar) S. Tuchinsky (Azovskaya stanitsa). Antin Chorny continued making banduras in Argentina. Initially instruments were diatonically tuned, having some 32 strings. In the mid 1920s chromatic instruments became popular.



The second summer bandura school. M. Bohuslavsky in the centre.

Significant contributions

Three editions of a Bandura primer were published in Moscow by Kuban bandurist Vasyl Shevchenko. The first professional Bandurist Capella was organized in Yekaterinodar in 1917 by Kravchenko under the auspices of the Prosvita organization. This capella existed a year before the establishment of a similar professional bandurist capella in Kiev in 1918. Many of the members of the Kiev Bandurist Capella were in fact Kuban Cossacks who had learned to play the bandura in Yekaterinodar. Kuzma Nimchenko made significant contributions to the development of bandura construction in the late 1920s and early 30s. Kuban bandurists were very prominent in the Kiev bandurist Capella and also in the establishment of bandura groups in Prague and in the Ukrainian diaspora.

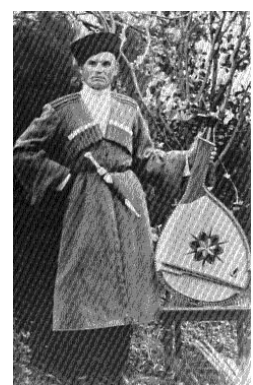


Bandurist Petro Buhai, 1913.

Early 20th century

After the 1902 Archeological conference in Kharkiv, Ukrainian Intellectuals seized the opportunity to use the bandura as a tool for fighting aspects of the Tsarist regime and as a tool for Ukrainianization. Such prominent writers as Olena Pchilka and Hnat Khotkevych noted the importance of using the bandura as a way of affirming national rights. As a result, the Imperial government officials in the Kuban negatively reacted to the rise in the popularity of the bandura.

In the 1920 and early 30s however the bandura flourished in the Kuban. A significant number of Kuban bandurists who had emigrated to the West continued to perform. However, as part of the de-ukrainisation of the Kuban that was implemented in 1930, many of the bandurists such as Svirid Sotnichenko, Konon Bezchasny, Mykola Bohuslavsky were arrested and received terms of imprisonment of 5–10 years or exile. Many more were purged in the Yezhovschina wave of repressions in 1937-38.



Bandura maker Antin Chorny.

The Bandura in the Kuban today

Today the art of the bandura is once again becoming popular in the Kuban particularly amongst the performers of the Kuban Cossack Choir, the Kubantsi ensemble and a number of other semi-professional groups. A museum dedicated to the collection of the kobzar and bandura legacy of the Kuban and Crimea is located in Yalta. The bandura is currently taught in the music college in Krasnodar. Notable exponents include Yuri Bulavin - the concertmaster of the Kuban Cossack choir. The bandura is being taught in the music college of Krasnodar.




Bandurist M. Teliha, 1923.

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Opanas Slastion

Opanas Slastion	
	
Birth name	Опанас Георгійович Сластьон
Born	Berdyansk
Nationality	Ukrainian

Opanas Georgievych (Heorhiiovych) Slastion (Ukrainian: Опанас Георгійович Сластьон) (1855 — 1933) was a Ukrainian painter and ethnographer.

He was born in the Ukrainian port town of Berdyansk on the Berdyansk Gulf of the Sea of Azov. He studied at the Imperial Academy of Arts in Saint Petersburg, Russia (where he was also known as Afanasy Slastyon), researched the Cossack documents in the archives of the Imperial Russian ministry of defense, and later worked as a teacher at the Arts and Crafts School (later renamed the State Ceramics Vocational School) in Myrhorod, Ukraine. Being a very gifted person, he perfected his talents in singing, bandura playing, ethnography, journalism, education, design, and architecture. Opanas Slastion was a true Ukrainian Encyclopaedist.

Ukraine at the turn of the 19-20th centuries

At the time Slastion was growing up, there were opportunities for some Ukrainians to have their talents recognized in the Imperial capital and in Western Europe. Many gifted Ukrainian performers joined court choirs and theatre, opera, and ballet troupes, and the Ukrainian artists were attracted to the Academy of Arts in St. Petersburg. In the 19th century among these Ukrainian artists was the famous poet and writer Taras Shevchenko, whose writings, etchings and paintings dedicated to Ukrainian ethnographic themes (genre scenes and portraits) greatly influenced Slastion, who became the first illustrator of Shevchenko's 'Kobzar' (the illustrations to "Haidamaky"). As a painter, Slastion is credited with depicting series of Cossack and kobzar portraits and scenes of Ukrainian country life.



Portrait of kobzar P. Hashchenko by O. Slastion.

Slastion and the kobzars

Slastion was one of the most active propagators of the artistry of the kobzars. Actually, he himself was the first outstanding sighted bandura player and tutor of modern times. *Kobzar* Ivan Kuchuhura Kucherenko stayed with him in Myrhorod in order to refine his performance of *dumy* (sung epic poems) under the guidance of Slastion. Danylo Pika, one of the founders of the Poltava Bandurist Capella (who became its conductor), initially learned to play the bandura from Slastion in Myrhorod. Later in his life, in the early 1930s, Slastion designed the shape of the standard Kiev bandura (the familiar modern shape of the instrument). Some other instruments of the bandura family (such as those made by Ivan Skliar, for example) were also modeled on Slastion's designs.

Slastion the ethnographer

Slastion was also a leading Ukrainian folklorist and ethnographer. In 1875, then a student at the Petersburg Academy of Arts and a budding folklorist, he spent his holidays in Ukraine and got the chance to know the artistry of the *kobzar* Nekhovaizub.



Portrait of kobzar M. Kravchenko by O. Slastion.

In 1876 P. Martynovych and his colleague Slastion travelled to Lohvytsia and recorded the *duma* parody by kobzar Ivan Kravchenko. In 1887 Slastion made an engraving of kobzar P. Sirosthan. In 1905 he painted a portrait of kobzar Pavlo Hashchenko and noted that Hashchenko knew four *dumy*. In 1906 Slastion met the *kobzar* Zhovniansky, recorded his performances of *dumy*, and painted his portrait.

In 1908 in Yalta the technically savvy Slastion helped Lesia Ukrainka and her husband Klyment Kvitka make live recordings (on phonograph cylinders) of the *dumy* performed by the blind virtuoso Hnat Honcharenko (circa 1837 - circa 1917). These recordings were transcribed by Filaret Kolessa, who later published them in his collection *Melodiyy ukrayins'kykh narodnykh dum* (The Melodies of the Ukrainian Folk Dumas). It is known that Slastion corresponded with another well-known blind *kobzar*, Tereshko Parkhomenko (1872 - 1910). In 1909 Slastion made recordings of the repertoire of *kobzar* Hovtan, including the *duma* "The Widow and Her Three Sons".

Selections from Slastion's repertoire originally recorded on wax cylinders can be found on a record released as a dedication to Lesia Ukrainka.

As an architect, Opanas Slastion was one of the founding fathers of the "Ukrainian Modern" style in architecture.



Portrait of kobzar S. Pasiuha by O. Slastion.

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Pika Danylo

Danylo Fedorovych Pika (1901–1941) was one of the founders of the Poltava Bandurist Capella. Initially he learned to play the bandura from Opanas Slastion in Myrhorod. Pika was one of the more talented players of the capella and also wrote out a number of interesting arrangements.

Pika became the assistant director to Mykola Mykhailov in the Combined Kiev Bandurist Capella. In 1941 he was mobilised to the front where he died in the first weeks of battle.

Pika was one of the stronger players in the Capella. He performed in a bandura quartet with Serhiy Minialo, Yakiv Kladovyj and O. Kostetsky and recorded a Hopak (his arrangement), "Stukalka" (his arrangement) and "Kucheriava Kateryna" in 1937. The Capella also recorded his arrangement of "Vziav by ya banduru" with Ivan Patorzhynsky in 1937 and Hrechanyky. "Oj hop ty-ny-ny" often accredited to Pika is marked as being arranged by Lysenko-Kropovnytsky and conducted by Pika in 1939.

Pika became artistic director of the Poltava Bandurist Capella after the arrest of Volodymyr Kabachok in early 1934 until the group was disbanded in mid 1934. During the period of his directorship the members of the Poltava Bandurist Capella were not paid. He was the strongest bandurists in the group and probably the first to have played bandura in the group having initially converted the singers to bandurists and then initially teaching them. He always had directorship aspirations but not the administrative skills. He is thought by some to have been a KGB informer and had informed on V. Kabachok and caused his subsequent arrest. He became a director of the Kiev Bandurist Capella for a short period of time. He died during the first two weeks of World War II on the front lines. Pika signed his name to numerous arrangements by Khotkevych (Od Kyiva do Luben, Oj Dzhygune,) - Khotkevych's arrangements were banned from being played after 1934) and other accredited to being the composer of Tripak - Oi Hop ty-ny-ny (original recorded by Sadowsky's choir in 1911 an arrangement of Kropovnytsky's). (Kabachok's son (in Bashtan's editorship of Memories of Kabachok K.1995) states that the person in the Poltava Capella who was a negative informer for the NKVD had migrated to Canada. None of the member's of the Chorus moved to Canada. Nazarenko, Miniajlo and Panasenko moved to the United States. I feel from the evidence shown to me that the informant was probably Pika and that he also informed on Kabachok in 1937 after their tour of the Combined Bandurist Capella to Leningrad).

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Ivan Boretz

Ivan Oleksiyevych Boretz (died 1937) was a bandurist. Member of the Kiev, Kharkiv and later Poltava Bandurist Capellas. Director of the Horiv Bandura Ensemble. Arrested on 21 September 1937, shot on 11 November 1937. His family was informed that he had died on 12 February 1941. He was rehabilitated on 9 December 1957.

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Academic Bandurists

Andriy Omelchenko

Andriy Fedorovych Omelchenko (2/7/1926-9/5/1981)

Biography

Omelchenko initially began to play bandura from Makar Osadchyj in Dniprodzherzhinsk and joined the bandura capella there. In 1947 he played bandura in a Military Ensemble.

In his biography he stated that he took some of his first bandura lessons from Hryhory Kytasty.

In 1956 he completed both the vocal and orchestral faculties of the Kiev Conservatory. He continued to study bandura under Volodymyr Kabachok and Andriy Bobyr.

From 1952 he worked as a soloist of the bandura ensemble of the Ukrainian Radio. From 1954 he taught bandura at the special music high school in Kiev, and from 1961 at the Kiev Music College.

As a soloist he performed in Czechoslovakia, Poland, Finland and France. He was a laureate of the international competition of performers on folk instruments which took place in Moscow in 1957.

He published a series of collections of music for the bandura and composed a number of individual works. In 1967 he edited the "Handbook for the bandura" by Mykola Opryshko.

In 1963 he completed post graduate studies at the Kiev Conservatory and in 1968 he received the title of Candidate of Arts for his thesis on the development of the bandura.

He continued to work on a Doctoral dissertation on Ukrainian folk instruments while teaching bandura at the Institute of Culture.

He died of liver cancer on May 9, 1981.



Andriy Omelchenko.

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Students

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Fedir Zharko

Fedir Avramovych Zharko (4(17)/VI/1914-17/VII/1986), Merited Artist of Ukraine (1965).

Fedir Zharko was one of the most renown singers of *dumy* (sung epic poems) in Ukraine. He was born in 1914 in village of Mykhailivka, Cherkasy province. From 1931-36 Zharko studied at the Cherkasy Pedagogical Institute, completing his studies in Mathematics and Physics. Here he also became acquainted with the bandurist Vusatyj from the city of Chyhyryn, who inspired him to learn to play the bandura. From 1936-1940 up until World War II he worked as a village school teacher in Kiev Oblast (province).

Initially he learned to play the bandura from Fedir Hlushko. After World War II he spent six years incarcerated in Irkutsk and Kolyma for being a village elder during the German occupation of Ukraine.

In 1945, after singing at a concert he was invited to join the Dumka chorus in Kiev. In 1948 he became a member of the Kiev Bandurist Capella where he spent some 25 years performing with the group until his retirement in 1974.



Bandurist Fedir Zharko.

Repertoire

From 1958 he recorded a large number of *dumy* and historic songs for the Melodia company, and published a number of collections of songs and *dumy*.(1967, 1969)

His repertoire included the following *dumy* (ten authentic and four contemporary *dumy*):

1. The Duma about the death of the Kozak Bandurist (Hlushko)
2. The Samara Brothers (Hlushko)
3. Captives lament (Hlushko)
4. Storm on the Black Sea -
5. The Oziv Brothers -
6. Kozak Holota -
7. Fedir the one without kin
8. Marusia Bohuslavka
9. About the sister and brother
10. About the poor widow and her three sons

Contemporary *dumy*-songs

1. About Lenin
2. It is not the Wind
3. Blood is not water
4. Freedom is coming

Zharko has also been the author of a number of songs and *dumy*.

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Serhiy Bashtan

Serhiy Vasylievych Bashtan (12/1/1927-) is a professor of Bandura at the Kiev Conservatory

Bashtan was born in the village of Novi Birochky, now Velykyj Khutir, Cherkasy Oblast. (Other sources state that he was born in the village of Mykhailivka, Drabivsky region). He studied music at the Gliere Music College in 1948 under Volodymyr Kabachok and continued his studies in bandura at the Kiev Conservatory under V. Kabachok and M. Helis in 1959.

In 1957 he won the gold medals at the All-Union Festival of Youth and Students in Moscow and also at the 6th World Festival of Youth and Students. He became an instrumental soloist of the Veriovka Ukrainian Folk Choir from 1959-1968.

In 1967 received the title of Merited Artist of the Ukrainian SSR and from 1968 he has taught bandura at the Kiev Conservatory. In 1980 he received the title of Professor, and was the first bandurist to receive this title. In 1995 he received the title of People's Artist of Ukraine.

During the time he was in the Ukrainian National Folk Choir he became the *partorg* i.e., the leader of the Soviet Communist Party division at the Choir. He also took this position in the Kiev Conservatory.

Serhiy Bashtan is the long time professor of bandura at the Kiev Conservatory. His major contributions lie in developing a professional repertoire for the bandura by commissioning works by prominent Ukrainian composers such as K. Miaskov, A. Kolomiyetz, M. Dremliuha, F. Nadenenko, H. Hembera. and others. These works were published in music collections which he edited from 1960-1991. Bashtan has also composed over 30 instrumental works for the bandura. He has been the editor of a number of compilations.



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Students

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Andriy Matviyevych Bobyr

Andriy Matviyevych Bobyr (13/12/1915-18/5/1994), People's Artist of Ukraine (1986).

Andriy Bobyr was born in the village of Nychporivka, in the Kiev Governorate of the Russian Empire.

He was known as a bandurist, teacher and conductor. In 1931 he completed his studies at the Kiev Music Tekhnikum, and in 1947 the conservatory (class of Hryhory Veriovka). In 1951 he completed post graduate studies.

In 1936 he became a member of the Radio Bandurist Capella and later its director.

During WWII he became a fighter pilot. In 1946 he returned to Kiev to direct the Radio Bandurist Capella. In 1965 the Capella was transformed into the Orchestra of Ukrainian Folk instruments of the Ukrainian Television and Radio.

Bobyr was teacher of bandura at the Kiev Conservatory from 1938-41, and from 1949-79.

His repertoire included numerous *dumy* (sung epic poems):

- Marusia Bohuslavka
- The three brothers from Oziv
- About the widow and her three sons.



Bandurist Andriy Bobyr.

Students

Mykola Hvozd', Serhiy Bashtan, Vasyli' Herasymenko, N. Moskvina, Andriy Omelchenko, Victor Kukhta, V. Lobko, Yuri Demchuk, Mykola Nechyporenko, Volodymyr Voyt

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Volodymyr Kabachok

Volodymyr Andriyevych Kabachok (July 15, 1892-June 15, 1957) was a bandura player in the Ukraine.

Biography

Born in the village of Petrivka, in the Poltava region, Kabachok became a singer in the Archbishop's choir in Poltava until 1907 when he entered the Poltava music college.

Kabachok continued his music education at the Moscow conservatory (1913–17). He did not complete the last year of this studies because of the outbreak of WWI. After the war he returned to Poltava where he conducted numerous choirs.

In 1925 he was one of the main proponents in establishing the Poltava Bandurist Capella, which he directed from its inception until January 1934. In January that year, he was arrested and incarcerated for three months. He did not return back to the Capella

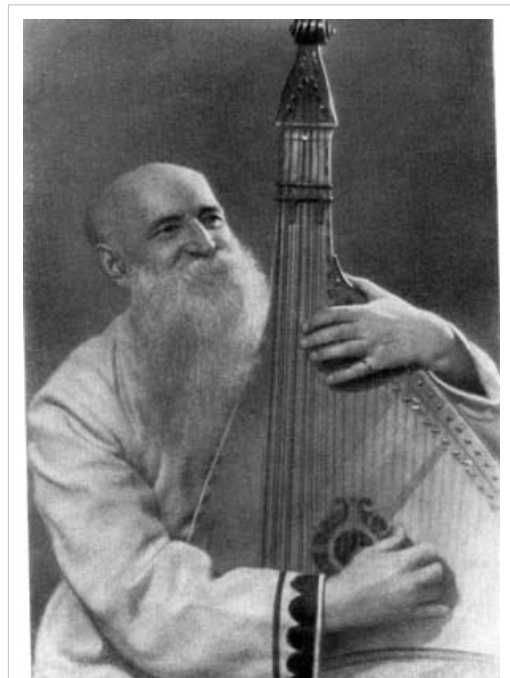
On release he moved to Leningrad where he was able to establish himself at the Gorky Drama Theatre where he directed a Ukrainian ethnographic choir. This ethnographic choir later was transformed into a bandurist capella modelled on the Poltava Bandurist Capella and playing on Kharkiv-style banduras.

After a performance of the Kiev Bandurist Capella in Leningrad in 1937, he was arrested once again and this time was sentenced to 10 years' hard labour in the Kolyma work camps in the Far East. It was incorrectly reported that he died in Kolyma.

In 1943-44 he was released, and worked for a short time as a soloist in the Tashkent Philharmonia. There he also became the leader of the orchestral group of the Verioivka Folk Choir.

He returned to Kiev in 1945 where he began to teach bandura at the Kiev music college named after R. Gliere and later became professor of bandura at the Kiev Conservatory. During his 12 years of teaching he training some 40 bandurists.

His most successful students and artistic accomplishment was the establishment of the female bandura trio ensemble.



Bandurist V. Kabachok

Kabachok is also known for his handbook for the bandura published post-humorously in 1958 . This textbook was apparently co-authored with Yevhen Yutsevych because it would have been difficult for a convicted political prisoner to have such a publication.

Students

Tamara Polishchuk, Valentyna Tretiakova, Nina Pavlenko E. Pylypenko-Mroniuk, V. Parkhomenko, Yu. Hamova Viktor Kukhta, Serhiy Bashtan, A. Hrytsaj, V. Lapshyn, Bokovyj, Yulij Ivanovych Poklad, Maria Nykyforivna

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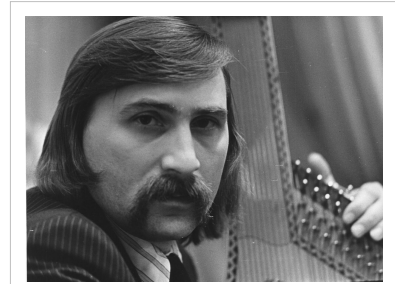
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Kost Novytsky

Kostantyn Heorhiovych Novytsky, better known as **Kost' Novytsky** (Ukrainian: Новицький Костянтин Георгійович) {December 26, 1950 in Kiev, in the Ukrainian SSR of the Soviet Union) is one of the more influential bandurists in Kiev today. Originally, he studied under Andriy Omelchenko and later at the Kiev Conservatory under Serhiy Bashtan. After completing his studies, he was one of the founders of the KOBZA pop group.

Later, he formed a duo with fellow bandurist Volodymyr Kushpet. In 1985, Kost' Novytsky recorded a record of instrumental bandura music. In the late 1980's, Novytsky worked as an instrumental soloist with the Kiev Bandurist Capella.

Currently he teaches bandura at the Kiev Conservatory.



Bandurist K. Novytsky

References

This article is based on a translation of an article from the Ukrainian Wikipedia.

Emigre Bandurists

Vasyl Yemetz

Vasyl' Kostovych Yemetz (15 December or 27 December 1891–6 January 1982) (2 August 1890-4 January 1982) (also went by Wassyl, Vassyl) was born in the village of Sharivka, 40 km from Kharkiv, Ukraine. Son of Kost' and Yevdokia (Kurakhovych).^[1] Married to Maria Horta-Doroshenko. Virtuoso bandurist, founder and initial director of the Kobzar Choir in 1918 - the direct protege of the Kiev Bandurist Capella.^{[2] [3]}

Biography

Yemetz was born to a Cossack family. His father was interested in Ukrainian ethnography and his family was one of the first to have a phonograph (1899) with which they recorded and collected folk songs. It is from one of the local kobzari, Ivan Kucherenko, that Yemetz became drawn to the culture of the kobzari and learned to play the bandura in 1908.^[1]

His first performance as a bandurist took place in 1911, and became very controversial because of the text of the song he chose to sing.^[2]

He studied at the Kharkiv University (1911–13) but was forced to transfer in 1914 to Moscow University because of his political activities. In Moscow he became the first bandurist to perform solo in the Bolshoi Theatre in 1916. After this performance he was first hailed as a virtuoso in the Russian press.^[1]

In the summer of 1913 he was invited by Mykola Bohuslavsky to Yekaterinodar in the Kuban to teach bandura. He was instrumental in establishing the modern bandura playing tradition amongst the Kuban Cossacks.^{[2] [3]}

After completing his studies at the Moscow University he received a teaching position in 1917 in Sosnytsia, Chernihiv province in Ukraine. There he was chosen as a delegate at the All-Ukr. National Congress held in Kiev in 1917.

In 1918 he moved to Kiev where he organized the first professional Bandurist Capella known as the Kobzar Choir. The first concert of the group taking place in the Bergone Theatre in Kyiv on November 3, 1918. The ensemble's last concert was a Taras Shevchenko concert in March 1919.^{[1] [3]}

In 1918-20 he served with the Ukrainian National Army.^[2]

Emigration in Europe



Vasyl Yemetz and kobzar I. Kucherenko

In 1921 he moved to Berlin where he continued his studies at the Berlin Conservatory.^[4] In Berlin he published a number of articles about the kobzari, which included materials about his interactions with them. This led to the publication of his first book on the Kobzari.^{[2] [3]}

In 1923 he moved to Prague, which had become a major Ukrainian emigre centre. Here he set up a school for the teaching of the bandura in Prague and Podebrady in 1923 which had over 60 students.^[4] A workshop for the manufacturing of instruments was established which made over 100 instruments. In 1926 the first collection of works for the bandura was published in Prague.^[1]

On the basis of the many bandura students Yemetz established a second Bandurist Capella in Prague and also a number of smaller bandura ensembles in the Ukrainian Gymnasium, the Ukrainian Free University, the Drahomanov Pedagogical Institute in Prague and the Forestry Institute in Podebrady.^[2]

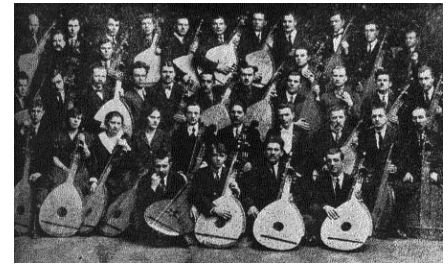
Yemetz's highly publicized activities stimulated the re-establishment of the Kiev Bandurist Capella, the formation of the Poltava Bandurist Capella and the establishment of formal bandura classes in Kharkiv in 1926. The students of the Czech bandura schools established a culture of bandura playing in Western Ukraine and Poland when many students returned there after completing their studies.^[4]

Yemetz's brother-in-law Hryhory Kopan wrote to him inviting him back to Kiev to re-establish the Kiev Bandurist Capella in the early 1920s, however he declined to return.

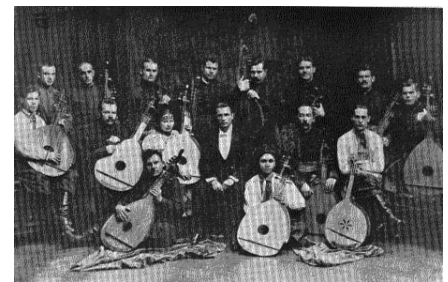
In 1926 Yemetz continued touring Eastern Europe with solo recitals. In 1927, he first performed in France and Belgium.^[4] In early 1929 he tour Transcarpathian Ukraine and Romania, before returning to France and setting off for North America.^[1]



Bandura school in Podebrady in 1923



Prague School of Bandura 1923



Prague Bandurist Capella 1924

North America

In 1929 Yemetz toured North America for the first time to great success recording his first record there in 1932.^[2]

In 1934 Yemetz returned to France. He returned to North America in 1937 touring all the major cities of Canada and the United States. He married and in 1941 became an American citizen.^[1]

Yemetz settles in Hollywood and starts work in 1945 on constructing a chromatic concert bandura. He develops a new repertoire for the instrument and tours the United States in 1946 with classical transcriptions played on the new chromatic concert bandura^[2] This is the first time that such works as Beethoven's "Moonlight sonata" and Tchaikovsky's "Arabian dance" were performed on the bandura.^[2]

In 1952, he records an LP record, however it was not commercially released.^[1]

After 1956, he retired from performing and spent most of his time collecting materials and writing memoirs many of which remain unpublished.^[3] Much of his archives including music, photographs and concert programs were stored in a trunk he had left with a musicologist in Winnipeg and were destroyed during the Great Flood.^[4]

He died in Hollywood January 4, 1982.

Publications

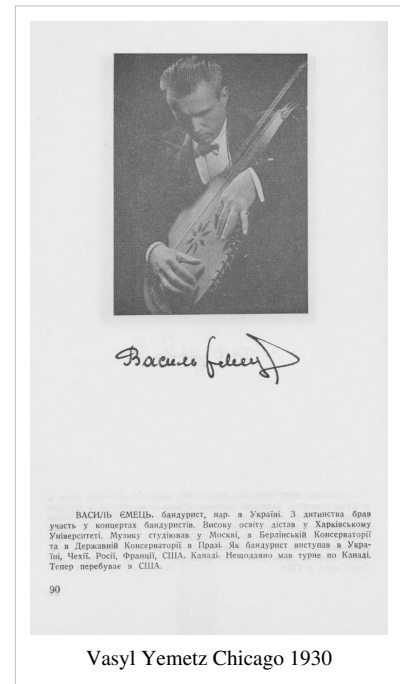
He published over 40 articles on various aspects of the bandura.^[3]

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Mykhailo Teliha

Mykhailo Pavlovych Teliha (1898 -21/II/1942)

Mykhailo Teliha was an active Ukrainian community leader and distinguished musician. He was born in the Akhtyrka Stanitsa in the Kuban. It is here that he first became interested in playing the bandura in 1913. He trained initially as a forester and engineer and later he completed medical studies to become a doctor.

In 1918 he moved to Kiev to aid in the establishment of the newly independent Ukraine. There he became a member of the Kobzar Choir under the direction of Vasyl Yemetz.

He was an active participant in the struggle for Ukrainian liberation where he served as a field surgeon. He was also part of the personal staff of Symon Petlura.

In 1921 he was interned in a camp in Kalisz, Poland where he organized an ethnographic ensemble and taught bandura. When it became known that negotiations had been initiated for the repatriation of those that were interned to Soviet Ukraine, he moved to Prague.

In Czechoslovakia he lived in Prague and Pobebrady from 1923 to 1929. There he completed his studies in Medicine at the Pobebrady Academy. Here he met and married the future Ukrainian poetess Olena Teliha and continued his involvement with the bandura being active in the formation of a bandura school and a second Bandurist Capella in Prague.

In 1926 he was the editor of a collection of pieces for the bandura published in Prague under the auspices of the "Kobzar" society. The book contained 12 pieces of his pieces printed on 24 pages. It was the first collection of bandura music ever published.

In 1929 he and his wife moved to Poland, where he lived in Warsaw until 1939. He performed as a professional musician throughout western Ukraine during this time and recorded 6 works on 3 records for a Polish record company - "Syrena Electro". In 1939 he moved to Krakow.

His repertoire on the records included:

- 1) Zaporozhian march
- 2) Hej vydno selo
- 3) Oj lita orel
- 4) Oj ne khody Hrytsiu
- 5) Vyklyk
- 6) Vstaye khmara
- 7) Oj na hori vohon' horyt'

In 1941 during the German occupation of Ukraine he returned with his wife to Kiev to participate in the rebuilding of Ukrainian culture and a Ukrainian presence in the capital.

Teliha was arrested together with his wife 9 February 1942 by the Gestapo. He was not involved in the publication of anti-German materials in the newspaper *Ukrayinske Slovo* and was offered his release. He chose not to leave his wife's side and was shot a few days later on the 21st (23rd) February in Babyn Yar, Kiev.



Bandurist Mykhailo Teliha, c. 1923.

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Leonid Haydamaka

Leonid Hryhorovych Haydamaka (27/12/1898 -21/07/1991)

Leonid Haydamaka (Ukrainian: Леонід Гайдамака) has left his impression on the development of bandura art in the 20th century.

Born 27 April 1898, in Kharkiv the son of a Medical practitioner he studied at the Kharkiv Realschule Gymnasium, and later received an engineering degree at the Kharkiv Institute of Technology.

Biography

From early childhood he became interested in music, and at the age of 10 began to play the violin. During his high school days he played in the school orchestra on the violin and later became the director of the orchestra.

In 1918 Haydamaka entered the Kharkiv Higher Music school (conservatory) where he studied cello and bass for 5 years.

Interest in the bandura

Haydamaka first became interested in the bandura in 1913-14. He took an instrument from his school orchestra to the instrument maker S. Snehiriov for repairs, and he saw there an unknown instrument. Snehiriov explained that the instrument was a Ukrainian folk instrument known as a bandura, and that he was making the instrument for the bandurist-artist of the Kharkiv drama theatre - I. Bondarenko. The bandura interested the young Haydamaka greatly, and Haydamaka ordered an instrument for himself. When the bandura was ready, the question arose - where to learn to play the instrument? Haydamaka chased down Bondarenko and asked him to tune up the instrument and show him some initial exercises. He later devised exercises and pieces for the instrument by himself and began to arrange pieces for the instrument himself.



Haydamaka in 1984

The Kharkiv style bandura

In 1923 Haydamaka was introduced to Hnat Khotkevych. Khotkevych showed him the manuscript of a bandura textbook which he had prepared for publication and allowed him to copy out technical exercises and pieces, which helped him further develop his technique.

Khotkevych had a small bandura with only two octaves of treble strings. Haydamaka was involved in the development of the concert version of the Kharkiv bandura. He consulted with Khotkevych and on the basis of these consultations he made blueprints for the construction of a diatonic bandura with 8 basses and 23 treble strings which later became the standard for the Kharkiv and Poltava Bandurist Capella which used the Kharkiv technique.

In the 20's, especially in the second half of the decade a mass interest in the bandura meant the rapid growth of amateur ensembles and bandura choruses, however there was little material such as textbooks or musical arrangements. There was also a lack of qualified professionally trained bandurists. This need was recognized and the People's Komissariat of Education which was headed at that time by Mykola Skrypnyk resolved to form a bandura course at the Kharkiv Music-drama institute for the educating of professional cadres. Hnat Khotkevych was invited to head the position of professor for the bandura courses.

Haydamaka signed up for these courses which he completed in 1930.

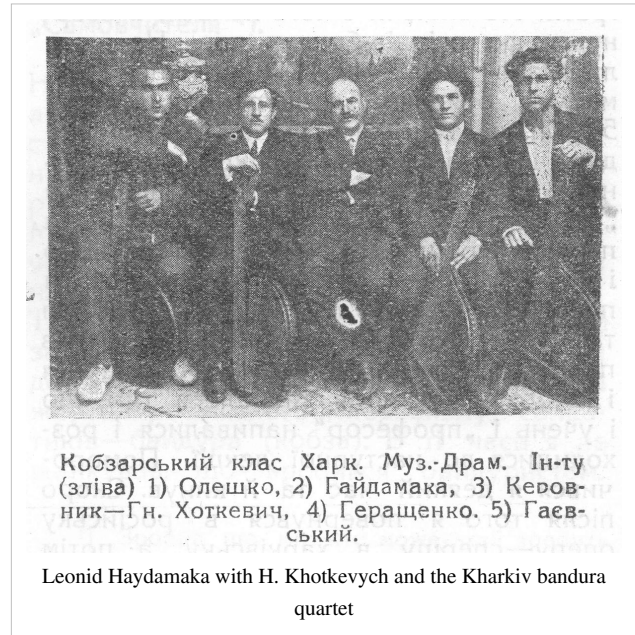
First orchestra of Ukrainian Folk Instruments

In 1921 Leonid Haydamaka had already formed a bandurist ensemble at the Metalist club, but because of the lack of good quality banduras and the fact that the bandura movement had not yet become mainstream, this attempt was not very successful.

In 1923 the Metalist club obtained money from the government and invited Haydamaka back to try to revive the ensemble. This time Haydamaka was able to negotiate not only the establishment of a bandura ensemble but a whole orchestra of Ukrainian folk instruments.

The money promised was slow in coming and it was only in 1925 after 3 hard years that the orchestra was able to receive a full complement of instruments. In 1925 it consisted of:

14 banduras (3 piccolo, 8 primas and 3 basses) 2 tsymbaly (hammer dulcimers)



Prima and bass 4 liry

(hurdy-gurdies) - 2 soprano and 2 tenor 2 sopilka (duct flutes) 1 sviril (Pan pipe) 2 trembity (alpine horns) and percussion - drums, timpani and triangle.

The work required to establish any type of orchestra is complicated and difficult, but the process of developing an orchestra of rare and almost forgotten instruments was at times bordering on the impossible. The instruments could not be obtained, and some could only be viewed in museums. Instruments had to be designed and made in a way that they stayed true to the traditional instrument. After instruments were procured, one had to teach players to play on these instruments, and this was an additional problem because written music for these instruments did not exist, and here Haydamaka had to arrange and compose music for the instruments. The scores had to be written and parts copied out and to form this mass into one orchestral whole.

Haydamaka did all this himself and did it the best way he could. Within 7 years the orchestra had given over 500 concerts.

The repertoire of the orchestra included folk songs and classical transcriptions.

In 1929 a number of articles appeared in the "Muzyka Masam" magazine regarding the formation of similar Orchestras of Ukrainian Folk Instruments. A number of orchestrations were also published in the magazine. In 1930 a book of 3 orchestrations was published (1100 copies) containing a number of arrangements for the orchestra. In that year also L. Haydamaka was able to also publish some arrangements for the Kharkiv style bandura.

In 1931 a number of records were recorded and produced in Moscow with recordings of the ensemble.

Emigration

WWII had left its imprint on the Haydamaka family and they had to leave Ukraine where he wandered through Western Europe giving concerts. For a period of time he was a member of the Ostap Veresai Brotherhood led by Hryhory Bazhul. After the war he moved to the USA where he found employment as a draftsman in a company designing hydro-electric dams in Flushing, Queens, New York. He continued to occasionally perform and teach in New York publishing a major article on the history of the bandura in Guitar Review - a journal of the Society of Classical Guitar in 1971. After his retirement he moved to New Hampshire to live with his daughter.

Haydamaka died in New Hampshire in 1991.

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Students

Perekop Ivanov,

Illia Filkenberg, Heorhy Kazakov, Oleksander Nezovybat'ko

Hryhory Bazhul

Hryhory Bazhul (Baschul)	
	
Hryhory Bazhul with his Kharkiv-style bandura (1948)	
Background information	
Birth name	Григорій Іванович Бажул
Also known as	Keleberd
Born	January 22, 1906
Origin	Poltava region, Ukraine
Died	October 17, 1989 (aged 83) Sydney, Australia
Genres	Ukrainian folk, dumas and classical music
Instruments	bandura
Years active	1930s to 1980s
Notable instruments	
Kharkiv-style bandura	

Hryhory Ivanovych Bazhul (Ukrainian: Григорій Іванович Бажул transcribed as **Georg Baschul**)^[1] (January 22, 1906 — October 17, 1989) was a Ukrainian bandurist and publisher of articles on bandura history from Poltava, Russian Empire.^[2] After World War II he emigrated to Australia settling in Sydney.

Early life

Hryhory Ivanovych Bazhul was born in the Poltava Governorate of the Russian Empire (in present-day Ukraine), his father was a rail road engineer and his family moved to Kharkiv in 1911. After completing his studies at the Institute of Grain Culture, he was employed as an agronomist.^[3]

In the late 1920s he was arrested and spent 2 years of penal labour at the Berdyansk agricultural labour colony.^[4] ^[5] On his return to Kharkiv he became interested in the bandura after hearing the blind kobzar, Pavlo Keleberda, playing on the streets. In 1931 he enrolled in bandura classes and studied with Hnat Khotkevych in the second group of students established at the Kharkiv worker's conservatory. In 1933, after the classes were closed, he continued to study privately with Khotkevych and soon became a close friend of his family.^[4] ^[6]

In the early 1934, Bazhul was arrested again and charged with improperly giving bread ration coupons to the Khotkevych family during the period of the Famine-Holodomor. He was sentenced to two years in exile in Siberia, northern Caucasus and Tayshet. After serving his sentence he returned to Kharkiv in 1936.^[4] ^[6]

In February 1938, Khotkevych was arrested by the NKVD (Soviet secret police) and in October he was shot in Kharkiv as an enemy of the state with all his possessions confiscated.^{[6] [7]} Khotkevych's widow gave Bazhul a number of her husband's manuscripts for safekeeping. Some 60 manuscripts were preserved by Bazhul, including the original of the epic *Bayda*.^{[4] [6]}

War years

Hryhory Bazhul published a number of inflammatory anti-Soviet articles, during the Nazi occupation of Kharkiv (1941–1943), in the occupational press about the treatment of kobzars and bandurists by the Soviet regime.^[8] He attempted to organise a bandurist capella in Kharkiv and performed numerous solo concerts locally under the *non-de-plume* of Keleberd. To escape repercussions from the advancing Soviet forces Bazhul moved west.^[9]

In Western Ukraine, he formed a bandura trio with Zinoviy Shtokalko and Volodymyr Yurkevych which worked throughout the region, including numerous performances for the soldiers in the Ukrainian Insurgent Army.^[10]

Bazhul continued travelling west through Slovakia to Austria. In Vienna, he joined the Ukrainian Bandurist Chorus and eventually became the administrator. At his insistence Volodymyr Bozhyk joined the group, alongside other professional singer non-bandurists primarily from Western Ukraine^[10]

He resigned from the Chorus and founded and directed a bandura quintet, the Veresai Brotherhood, which toured the Ukrainian communities in the displaced persons camps in Germany with a program agitating against the return to the Soviet Union of Ukrainians, to great acclaim until 1948.^[11]

Emigration to Australia

At the end of the war, in September 1948, Bazhul migrated to Australia.^{[1] [12]} He performed solo at various community functions and ethnic festivals. He established a bandura ensemble in 1958 which toured Australia and made a recording in 1961, when it disbanded.^[13] In 1964, he re-established the bandura, which later became the Hnat Khotkevych Ukrainian Bandurist Ensemble. He remained as director until 1971 when Peter Deriashnyj replaced him.^[14]

During the ensemble's existence it undertook numerous performances by itself and with the Boyan Choir under the direction of Vasyl Matiash. In 1970, on the basis of the bandura ensemble, Bazhul organised a school for bandura playing.^[14]

Bazhul published a number of articles about Khotkevych and his life as a bandurist in various Ukrainian language journals.

Bazhul died on October 17, 1989 in Sydney, aged 83.^[2]



Khotkevych Bandurist Capella Sydney, Australia, 1968.

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Volodymyr Luciv

Volodymyr Havrylovych Luciv (born in 1929 in Nadvirna, in eastern Poland - in present-day Ukraine) is a Ukrainian bandurist and tenor. He learned to play the bandura from Hryhory Nazarenko in the Leontovych Bandurist Capella in Goslar, Germany. He completed his Conservatory music studies in 1957 in Rome majoring in voice, and currently resides in London.

In the Ukrainian diaspora community he performed throughout the world as a bandurist and singer and is known for his performance of *dumy* (sung epic poems). Professionally he performed as a singer on cruise ships in the Mediterranean under the stage name of Tino Valdi.

He is the author of a numerous articles about the history of the bandura.

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Hryhory Nazarenko

Hryhory Pavlovych Nazarenko (13/X/1902 Poltava, in the Poltava Governorate of the Russian Empire, in present-day Ukraine - 1997 Detroit, United States) was a bandura player.

Hryhory Nazarenko was one of the founding members of the Poltava Bandurist Capella which was established in Poltava in 1925. He had a brilliant first tenor voice and soon became one of the prominent soloist of the ensemble.

In 1935 he was enlisted into the newly formed combined Kiev Bandurist Capella where in time he became concertmaster. A number of his arrangements were recorded on record in the 1930's and he also was featured on a number of recordings as tenor soloist. In 1937 Nazarenko was slated to become artistic director of the chorus, but was sidestepped when the choice fell to Danylo Pika because of his membership in the Communist party.



Hryhory Nazarenko.

Nazarenko was instrumental in setting up and establishing the Ukrainian Bandurist Chorus in Kiev in 1942, and was its first artistic director. Under his directorship the chorus gave a number of concerts: "The Live words of Taras Shevchenko" in Kiev, Volyn' and in outlying areas before the directorship was assumed by Hryhory Kytasty.

During the War in Germany together with the Honcharenko brothers he established the Leontovych Bandurist Capella in the British zone of occupation.

In the United States he continued for a brief time to be a member of the Ukrainian Bandurist Chorus.

Nazarenko died in Detroit in 1997.

His repertoire included numerous *dumy* (sung epic poems) which he learned from Hnat Khotkevych, such the *duma* about the Kozak-bandurist and Storm on the Black Sea.

Students

- Volodymyr Luciv

Sources

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Poltava Bandurist Chorus 1931 - Hryhory Nazarenko. Back row third from left.



The Leontovych Bandurist Chorus. Hryhory Nazarenko far right, first row.

Hryhory Kytasty

Hryhoriy Trokhymovych Kytasty (Ukrainian: Григорій Трохимович Китастий) (January 17, 1907 – April 6, 1984) was a Ukrainian émigré composer and conductor.

Biography

Early years

Hryhory Kytasty was born in the town of Kobeliaky, Poltava oblast. After completing initial music studies at the Poltava Musical College, Kytasty studied at the Kiev Muz-Dram Institute named after Mykola Lysenko from 1930-35 in Kiev. He completed his studies there in Choral conducting majoring in Operatic choral conducting. He learned to play the bandura quite late in his life.

The Bandura and the Kiev State Bandurist Capella

After graduating in 1935 he joined the Kiev Bandurist Capella and continued to refine his playing of the bandura. In 1937 he became concertmaster and in 1939 the assistant conductor. During this time Kytasty's first arrangements and compositions began to be played and recorded by the Capella.

With the Nazi invasion of the Soviet Union, the Kiev State Bandurist Capella was disbanded and its members were mobilized to the front. In the confusion some of the bandurists were killed. Although recruited, H. Kytasty was able to avoid being sent to the front.

The Ukrainian Bandurist Capella in Europe

The members of the Kiev Bandurist Capella who had survived, formed themselves once again into a professional choir during the German occupation. In 1942, Kytasty became the artistic director of this reconstituted Bandurist Capella which became known as the Ukrainian Bandurist Chorus. During the course of the war the Capella toured Western Ukraine and Volyn and was later taken to Germany to perform for the Ost-arbeiders. In Germany, after initially being incarcerated in Hamburg, they were released to perform for the Ostarbeiders housed in special work camps in order help raise the productivity of those who worked in near slave like conditions.

It is in Germany that the Ukrainian Bandurist Chorus finds itself at the end of the War. Because of the brutal manner in which Ukrainian artists were treated under the Stalinist regime, and the fact that many bandurists had suffered directly under the Soviet regime, the Chorus as a group decided not to return to Soviet Ukraine. In 1949 the Chorus and along with it H. Kytasty emigrated to the United States.

The Ukrainian Bandurist Capella in North America

In 1949 H. Kytasty emigrated to the United States, settling initially with the rest of the Chorus in Detroit. After numerous attempts were made to set the Ukrainian Bandurist Chorus as a professional ensemble, the members settle down to employment in Detroit within the automobile industry.

In 1920 H. Kytasty toured Europe as a co-director with W. Bozhyk of the Ukrainian Bandurist Chorus. Although the tour was an artistic success, it did not allow the group to a professional status. Upon returning to the USA Kytasty left the chorus and moved to San Diego. In 1964 he left San Diego and moved initially to Minneapolis and then Chicago, finally settling in Cleveland. In this period he directed various church choirs and bandura groups. In 1967 he returned to the artistic directorship the Ukrainian Bandurist Chorus which he continued to direct until his death in 1984.

Works

Compositions and Arrangements

Kytasty is renowned for capturing the spirit of the Ukrainian post war emigration, reflecting the needs and aspirations of the Ukrainian community in the Western Diaspora. Initially in the WWII period he composed and arranged songs which reflected the struggle of the Ukrainian people against communist dictatorship and tyranny. Later when it became apparent that the Soviet Union would not flounder soon, his compositions became more subtle and reflected a longing for once homeland. (*Yak davno*), (*Ne shkoduyu*). His instrumental bandura works demonstrate an excellent knowledge of effective devices on the bandura. His compositions are considered to be nationalistic.

Recordings

Hryhory Kytasty's first recorded arrangement was "*Oj nastupyla ta chorna khmara*" recorded by the Kiev Bandurist Chorus directed by Danylo Pika in 1939 - (record number B8691). The reverse of the record has "*Oj za hory zza lymanu*" arranged by M. Mykhailov. (B 8692)

Kytasty's arrangement of the Ukrainian folk song "*A mij mylyj umer*" was also recorded by the Kiev State Bandurist Chorus was also released in 1937 (#5168).

Before WWII Kytasty also recorded as a member of a bandura quintet recording an instrumental Polka with D. Pika, V. Savchenko, S. Miniialo, and O. Kostetsky. This recording was released a number of times in 1937 and 1940. (Record # 5169 and 5149).

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H. Kytasty's grave in Bound Brook, New Jersey.

Honcharenko brothers

The **Honcharenko Brothers**—**Alexander** (1913-2005) and **Peter** (11/XII/1910-19/9/2000)—became the dominant bandura-makers (bandura luthiers) and designers in the Ukrainian diaspora.

Formative years

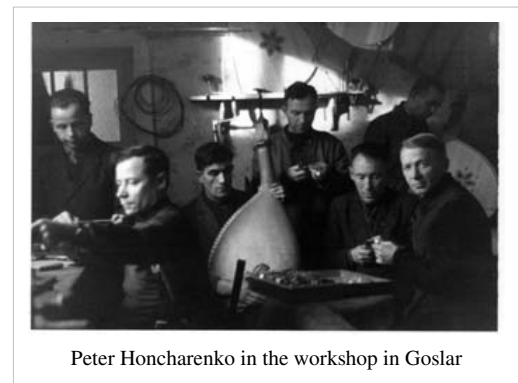
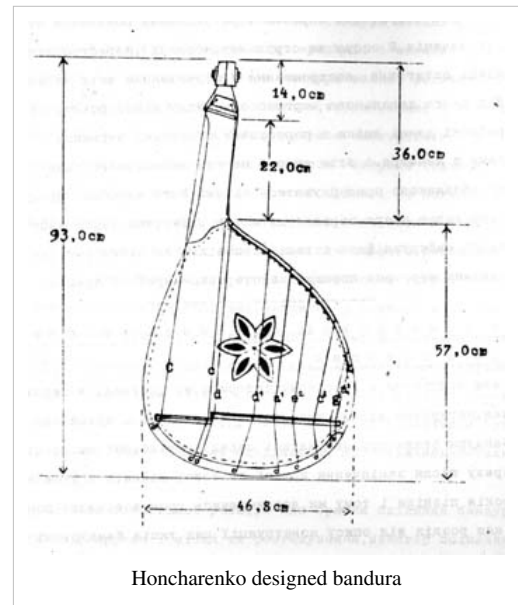
Peter was born in the village of Olshanytsia near Kiev, in the Russian Empire. His interest, enthusiasm and aptitude towards music were demonstrated at an early age. When he first saw and heard the bandura at the age of 12, he set forth to build his own. With diligence and persistence, Honcharenko mastered playing his wonderful instrument without formal training. Unknowingly, he had dedicated himself to a lifetime of perpetuation of the bandura art.

Bandura design

They first set up a workshop in Germany at the end of World War II. They were not just bandura makers, but innovative constructors who developed new types of instruments. In the workshop of the Ukrainian Bandurist Chorus and the Leontovych Bandurist Capella they designed and developed a new type of instrument which combined the best aspects of both the Kiev and Kharkiv style banduras. In the workshops they made over 50 instruments.

Initially they spent their time repairing instruments, and then began making new instruments for chorus members whose instruments were no longer salvageable. After making a few Kiev style instruments and a copy of a Hryhory Paliyivetz instrument for Josyp Panasenko a conflicting question arose - "What type of instrument was the best to make?" The Kiev style players insisted on Kiev style instruments which had a longer and louder sound because of their longer strings and larger body and had chromatic strings. The players who had been members of the Poltava Capella insisted on Kharkiv-style banduras - diatonic instruments with a mechanism which allowed the players to play in different keys easily. The Kharkiv instruments had a shorter sound and both hands could play over the full range of the instrument. The retuning mechanisms however buzzed and were not reliable.

With this information the Honcharenko brothers designed an instrument which suited both playing styles. It allowed the players to play Kharkiv-style and have access to chromatic strings. They also designed a number of different mechanisms which were more



reliable and did not buzz. These new instruments became very popular and were more sophisticated than the previous instruments. In time the whole Chorus received a full complement of new instruments.

The brothers established a workshop in Ingolstadt which served the Shevchenko Bandurist Chorus. They made a large number of instruments and this meant that much experimentation in internal strut design was possible. At that time the brothers would get a carton of cigarettes for a bandura.

This Kiev-Kharkiv style bandura is often referred to a the "Poltavka" in recognition of the input from the members of the Poltava Bandurist Capella.

In time the brothers both left the Shevchenko Bandurist Chorus (they were upset because they had not been paid for instruments which they had made for the Chorus) and together with Hryhory Nazarenko established a second Bandurist Capella named in memory of the Ukrainian composer Mykola Leontovych in the British occupational zone. They established another workshop in Goslar once again making banduras and in addition, trained craftsmen in the art of making high quality concert banduras. In Goslar, the Honcharenko brothers also developed bass and contrabass orchestral banduras.

After the war they rejoined the Shevchenko Bandurist Chorus and moved to Detroit where they continued to train bandura craftsmen such as Vasyl Hirych, Pavlo Stepovy and William Vetzal.

The instruments and mechanism designed by the Honcharenko brothers were used by bandurists in the Ukrainian Bandurist Chorus and became a standard design made by most bandura makers in the West.



Bass bandura made by the Honcharenko brothers



One of the Honcharenko brothers first banduras

In 1980, Olexander retired from his tool and die business and returned to bandura construction. He designed an updated version of their instrument with a more elaborate mechanism and soundbracing system. This design was the design used by Bill Vetzal.

Administration

Mykola Kaharlytsky, writing in (1995) cites Petro Honcharenko as saying that the UBC had become his beloved wife. As president and administrator he had endless responsibilities, ranging from soliciting sponsors and operating funds, to planning concerts and tours; from acquiring costumes and instruments to producing records and audio cassettes. Petro Honcharenko was quoted as saying: "I think I succeeded, for our concert performances were successful with rave reviews from the press. I invested my health and energy in the best interest of the UBC's tradition of instrumental and choral excellence."

Mr. Honcharenko dedicated over 40 years to the Ukrainian Bandurist Chorus. From 1949 to 1989 he oversaw 34 concert tours on three continents and arranged 550 concerts. But Mr. Honcharenko's dedication and vision did not concern itself only with the present, but also the future. To assure that the UBC had future generations of instrumentalists and vocalists, he supported and encouraged the organization of bandura camps. He provided instruction, and shared his engineering skills in bandura construction with academics and future bandura builders, among them Yukhym Pryjmak, Pavlo Stepovy, Vasyl Hirych and Bill Vetzal, who still continues the tradition of crafting the chromatic Kharkiv style bandura.

In 1992 Ukraine's Ministry of Culture recognized Petro Honcharenko for furthering the refinement of the bandura instrument, and the propagation of "the art of the kobzari" by naming him Merited Artist of Ukraine. With this decree, the government of Ukraine underscored Petro Honcharenko's lifetime achievements as important and significant in the annals of bandura development and artistry.

Bandura types

- Early Kiev bandura
- Diatonic Kharkiv bandura
- Semi-chromatic Kharkiv bandura
- Peter Honcharenko's bandura
- Alex Honcharenko's concert bandura
- Orchestral Bass bandura
- Honcharenko mechanism

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Zinoviy Shtokalko

Zinoviy Shtokalko (25/5/1920-28/6/1968). Amongst the more renowned performers of bandura art, one of the prominent is that of bandurist virtuoso Zinoviy Shtokalko.

Biography

Shtokalko was born 25 May 1920 in the West Ukrainian town of Berezhany, the son of a priest. As a youth he showed a great interest in music and folk songs. His family had a bandura which his father rev. Pavlo Shtokalko had purchased in 1925 in Prague.

Shtokalko initially took private bandura lessons from Yukhym Klevchutsky, and later, during his studies in Lviv took lessons from the Galician bandurist Yuri Singalevych, and during the war was strongly influenced by Kharkiv bandurists Hryhory Bazhul and Leonid Haydamaka. Shtokalko consistently collected the smallest snippets of information about the bandura and the kobzari and was able to include them in his performances. He consistently worked on collecting and studying everything associated with the bandura and the development of bandura technique.

His technique reached new heights of virtuosity.

Shtokalko was a doctor of medicine by day. His medical studies commenced in Lviv and he completed them in 1950 in Munich after which he emigrated to the United States. During his studies, and later his work, he never neglected his bandura playing.

Repertoire

In the United States, Shtokalko took part in the performances by the bandura ensemble led by Stepan Hanushevsky, performed on Ukrainian Television programs, and gave individual recitals of bandura music. All this took place outside of his work in his busy medical practice. Apart from this he also composed music. He arranged many Ukrainian folk songs, wrote the words to numerous songs, composed instrumental works such as 2 versions of the etude "Son" (Dream), "Oriental etude" and 2 versions of "Atonal etude" where he explored the technical potential of the bandura.

Shtokalko can also be credited with the revival of the ancient *byliny* (traditional epic poems) of Kievan Rus'. He was able to recreate three *bilyny*: "About the great bohatyr - Illiya Murometz and the Nightingale robber", "About Dobrynia and the Dragon" and "About the great bohatyrs Sviatohor and Illiya Murometz".

Recordings

In his repertoire Shtokalko had a huge reserve of historic songs and *dumy* (sung epic poems), many of which were recorded during the life of the bandurist. Of the more professional recordings are the *dumy*: "Marusia Bohuslavka" which was released in 1952 by the SURMA company in New York. After the death of Shtokalko, the renown collector of Ukrainian recordings Stepan Maksymiuk found the recordings of two more *dumy* in the archives of M. Surmach, the tapes of "About Oleksiy Popovych" and "About the escape of three brothers from Oziv". Maksymiuk also discovered a recording of the *duma* "Kozak Holota" which was done live by an amateur collector during a concert performance of Shtokalko. These three *dumy* were after editing together with "Marusia Bohuslavka" appeared as a record album sponsored by Myron Surmach.



Yuri Singalevych and Zinoviy Shtokalko. Lviv, 1939.

Death brought a halt to the work of Zinovyj Shtokalko. He died 18 June 1968 at the age of 48. Many of his plans were unrealized during his lifetime. Recently his textbook for the bandura was published in both English and Ukrainian. A collection of Ukrainian songs arranged by Shtokalko has also been recently published in Ukraine. (All 3 publications were prepared for publication and edited by Dr. A. Horniatkevyc)

Publications

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Volodymyr Yurkevych

Volodymyr Ivanovych Yurkevych

(Kobzar Yurchenko) (2/XII/1912 -7/V/1985)

Yurkevych was born December 2, 1912 in Lviv.

He met up with Yuri Singalevych and began to take lessons from him. Together with Zinoviy Shtokalko they organized a bandura trio. Later they were joined by Stepan Hanushevsky and Semen Lastovych. His original bandura was made for him by S. Lastovych based on an instrument made by Kost Misevych. During the war he enlisted into the 1st Ukrainian Division and fought at Brody. Later he joined the Ukrainian Insurgent Army. In Germany he performed in a trio with Volodymyr Maliutsa and Zinoviy Shtokalko. Later he joined an ensemble with D. Kravchenko and Hryhory Bazhul. In 1950 he emigrated the United States. He performed in an ensemble directed by S. Hanushevsky which recorded an album of UPA songs in 1952. In 1972 he organized a Bandurist Capella made up of members of the First Ukrainian Division who lived in NY. He also performed in a quartet with Roman Levytsky. Moved to NY where he became director of the New York School of Bandura. Played on a bandura made by Vasyl' Hlad from Gloucester.

Died 7/V/1985.



Volodymyr Yurkevych

Students

A. Horniatkevych, A. Stusyk, V. Kovar, M. Stocko

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Paul Konoplenko-Zaporozhetz

Konoplenko-Zapozhnetz, Paul (Павло Конопленко-Запорожець) (b. Ukraine - died Winnipeg, Canada) - Canadian Kobza player.

Konoplenko originally procured his kobza from bandurist Vasyl' Potapenko (Danylo Potapenko) in Kyiv before the revolution in 1902. At that time the instrument was 50 years old.

Konoplenko had studied violin under professor Karbulka and guitar in Odessa under an Italian teacher Spetsi. He joined the Sich riflemen and retreated with the Ukrainian forces to Poland. He continued to perform throughout Europe in the mid war years. After WWII he emigrated to Canada, settling in Winnipeg where he continued to perform kobzar repertoire on his kobza.

In 1961 Paul Konoplenko-Zaporozhetz recorded a disc of kobza music for the Folkways label, which can be downloaded from the Smithsonian website ^[1] ^[2]

Konoplenko's instrument had eight strings strung along the neck and four treble strings strung on the soundboard. The tuning used was reminiscent to that of the seven-string Russian guitar tuning (open G tuning).

Konoplenko was the author of a number of books about the history of the bandura, koza and kobzars published in Canada

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P. Konoplenko-Zaporozhetz's kobza.

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-

Diaspora Bandurists

Michael Andrec

Michael Andrec (born 1968 in Toledo, Ohio) is a Ukrainian-American bandurist and composer in a variety of styles,^[1] primarily for the bandura.^[2] He is an active member of Julian Kytasty's New York Bandura Ensemble, and the Experimental Bandura Trio.^[3]

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<http://www.artukraine.com/kobzars/trio.htm>

Peter Deriashnyj

Peter Deriashnyj	
	
Peter Deriashnyj ^[1] and his wife Nila	
Background information	
Birth name	Peter Fedorovich Deriashnyj (Петро Федорович Деряжний)
Born	July 2, 1946
Origin	Calden, Germany
Genres	Ukrainian folk, dumas and classical music
Occupations	bandurist, composer, conductor
Instruments	bandura
Notable instruments	
Kharkiv-style bandura	

Peter Deriashnyj, (born 2 July 1946 in Calden, Germany) is a Ukrainian Australian bandurist, composer of secular and sacred music, and choral conductor. He specializes in the Kharkiv style of bandura playing, but also plays folk and rock guitar.

Deriashnyj grew up in Newcastle N.S.W. and moved to Sydney to further his professional career and musical education. He studied music theory, composition and voice in Sydney and later became conductor of the Hnat Khotkevych Ukrainian Bandurist Ensemble (1972–), the Boyan Ukrainian Choir (1982–1996), the Suzwittia Women's Ensemble (1986–1991), the Strathfield Orthodox Parish choir (1980–2007); and musical director and conductor of the Ivasiuk Folk Ensemble (1984–2000).^[2] ^[3]

Early life

Kharkiv style bandurist Deriashnyj was born in Calden, Germany in 1946. He emigrated to Australia with his parents, Fedir and Maria and sister Lidia. In November 1950 they arrived in Melbourne on the passenger liner *Goya* initially living in migrant camps in Bonegilla and Nelson Bay before settling in Newcastle, New South Wales. After completing his education in Newcastle he moved to Sydney in 1966 to pursue studies in electrical engineering at the Sydney Institute of Technology graduating in 1972,^[4] also formal musical studies in classical guitar, music theory, composition and voice.

At age 10, Deriashnyj began to learn to play the bandura from his father, a known performer on and maker of banduras Fedir Deriashnyj. At age 17 he began to study guitar. He and fellow musician, violinist and guitarist Victor Marshall formed a folk trio in Newcastle called the "Folk City Singers" firstly with Maria Pekovnic and later with alto voiced Helen Cummins from 1964 to 1966. Deriashnyj and Marshall then moved to Sydney to continue their folk singing careers and through advertising found opera trained contralto, Dorothy Window who also was experienced in folk singing. The trio worked to develop their vocal harmony, guitar and performing techniques from

1966 to 1968.^[5]

Hnat Khotkevych Ukrainian Bandurist Ensemble

In July 1968 he began to study the Kharkiv style of bandura from Hryhory Bazhul who in the early 1930s in Ukraine had studied bandura under Hnat Khotkevych. In 1969 he wrote his first composition for the bandura "Krai Kozachiy", followed by "Zaspivayu" to the words by Taras Shevchenko, and "Slava Otamanu".^[4] He also began to write arrangements of traditional songs for the Kharkiv style bandura. He gave up guitar for bandura, and in 1971 he became the artistic director of a small group of young bandurists originally formed by Hryhory Bazhul, the Hnat Khotkevych Ukrainian Bandurist Ensemble of Sydney. Under Deriashnyj's direction the group expanded in numbers and included choral vocals in their



The Hnat Khotkevych bandurist ensemble under the direction of P. Deriashnyj - Melbourne, 1971.

performances. Their first solo concert took place in 1969 in Wollongong, dedicated to the Ukrainian bard Taras Shevchenko. In 1971 he also formed the Sydney School of Bandura to introduce the younger generation to the art of this instrument.^[6] Students of the School of Bandura were able to learn both the Kharkiv style and the Chernihiv style but since Kharkiv banduras were difficult to procure and the more plentiful Chernihiv type banduras were being brought from Ukraine, gradually more students played the Chernihiv style. (Dr. V. Mishalow – verifiable by archival photographs) The Sydney School of Bandura was the only one in Australia to teach the Kharkiv style. (Dr. V. Mishalow).^[7]

From 1970 the Bandurist Ensemble toured the eastern states in Australia with concerts and performances and as a quartet performed in Perth, Hobart, Adelaide, Melbourne and Geelong. In 1978 the quartet recorded an LP entitled *Bandura and Song*. The members of the quartet were Neonila Babchenko-Deriashnyj (soprano), Lidia Deriashnyj-Beal (alto) and Peter Chochula (bass).^{[4] [7]}

Choral conducting

Early in 1982 he joined the Boyan Choral Society of Sydney. In November he became assistant conductor. In January 1983 the artistic director Vasyl Matiash fell ill and the choir became Deriashnyj's responsibility. Under his direction it performed at the annual Ukrainian Independence Day celebration. In 1984 and 1985 Deriashnyj travelled overseas to study choral conducting in Edmonton, Canada under maestro Wolodymyr Kolesnyk and Zenon Lawryshyn. On his return from Canada he founded a youth choir called the Ivasiuk Folk Ensemble.^[8]

By 1986 Deriashnyj became a significant cultural figure within the Ukrainian Diaspora in Sydney, as the artistic director of the Ukrainian Bandurist Ensemble, the Ivasiuk Folk Ensemble, the Boyan National Choir and the Suzwittia Women's Ensemble. He also conducted the church choir of the parish of the Holy Intercession in Strathfield, simultaneously.^[9]

Deriashnyj studied music theory, composition and the voice privately, under Daisy Hooker. Based on the aptitudes and experience gained as an altar boy, where he was exposed to sacred choral music of the Ukrainian Orthodox church, he acquired a love for Byzantine style "a cappella" choral singing and turned his skills to composing sacred

works. His first composition "Christ is risen" (1981) was followed by "Bless the Lord, o my soul" (1983) Psalm 103, the first antiphon of the Orthodox liturgy. (Latter composition reviewed by composer Serhij Eremenko, Canada, August 1984.^[10] In 1984, Deriashnyj prepared a concert in memory of Ukrainian songwriter Volodymyr Ivasiuk who lost his life in suspicious circumstances. A standing ovation from the audience for what was a "moving concert" (quote A. Myrozhnik) confirmed it's appeal and the participants embarked on forming a new vocal ensemble in Sydney N.S.W.^[11] In 1985 he directed the Ivasiuk Folk Ensemble in rehearsals for a commemorative recording of Ivasiuk's compositions, which were adapted to a choral style performance with orchestral accompaniment. After two years work, the combined Hnat Khotkevych Ukrainian Bandurist Ensemble of Sydney and the Ivasiuk Folk Ensemble gave concerts in Sydney and Melbourne where Deriashnyj's concept of choral-choreographic "montages" with pastoral themes (Harvest, Spring, Karpathia, Christmas, Vechornitsi) from Ukrainian village life were featured. The montages became their "signature" in performances at the annual Shell Folkloric Festivals held in the Sydney Opera House (1978–1990) and Ukrainian community venues.^[10]

In 1988 the ensembles and choirs under his direction celebrated the Millenium of Christianity in Ukraine with concert performances in Brisbane, Sydney, Newcastle and Wollongong, and Canberra.^[9] In 1992, he took leave of absence from these performing groups in order to concentrate on improving his Kharkiv style bandura technique and composition. In 1996 he again returned to direct the Ivasiuk Folk Ensemble working with this ensemble until 2000. He continued to direct at the parish of the Holy Intercession until 2007.^[10]

Duet performances

From 2000, he and wife Neonila performed as a duet throughout Australia. In 2008 they were invited to Ukraine by the Kobzar's Fraternity to perform in the "Ukraina Palace of Culture" in commemoration of Ukrainian Independence and 5th anniversary of the founding of the Kobzar's Union.(7 November 2008) The performance was followed by a tour of Ukraine to demonstrate their Kharkiv style bandura to the Ukrainian bandurist fraternity. In Rivne they were presented with an award for their contribution to the development of the Kobzar artistry in the diaspora (15, 16 November 2008).^[12]

Twice In 2009 they travelled to Brisbane, Queensland, where they sang the Divine Liturgy and gave concert recitals with their banduras at special commemorations for the St. Andrews Ukrainian Orthodox Church of the Kyivan Patriarchate (9 August, 27 September, 20 December) In 2010, during the visit to Australia of His Eminence Dimitri, Metropolitan of Lviv and Sokal, they sang the high mass (arhiyereyska) in Brisbane and Newcastle Orthodox parishes. At the Divine Liturgy in Newcastle they were awarded a patriarchal citation for service to the Orthodox Church and the Ukrainian people by the Metropolitan on behalf of the His Holiness Filaret Patriarch of Kiev and all of Rus-Ukraine.^[13]

In 2010 they travelled to Canada to conduct and sing for the first Divine Liturgy for the Ukrainian Orthodox Church of the Kyivan Patriarchate, in the Parish of St. Peter and Paul in New Westminster and to perform in Canada's National Ukrainian Festival at Dauphin, Manitoba, and in the Kiev Pavilion at the Folklorama Festival in Winnipeg.^[13]

Both Deriashnyj and his wife are the most experienced Kharkiv style bandurists in the Ukrainian diaspora with more than 40 years of experience. Deriashnyj continues to compose works to the words of Australian–Ukrainian poets and the poems of A. B. Paterson.

Repertoire

Almost all of Deriashnyj's repertoire for the Kharkiv style bandura was arranged by him. Apart from Ukrainian folk songs, he has also adapted and arranged several contemporary folk songs by singer song writers: Bob Dylan, John Denver, Gary Shearston and John Williamson.^[8]

Tours

- Australia (East Coast) (1970–72) with Khotkevych Bandurist Ensemble of Sydney
- Australia (1978–79) with quartet of bandurists
- North America (1984–85) solo – Edmonton, Winnipeg, Toronto, Montreal, NY, Washington
- Italy (1985) solo – Rome
- Australia (1986) Melbourne with Khotkevych Bandurist Ensemble of Sydney and Ivasiuk Folk Ensemble
- Australia (1988) Melbourne, Canberra, Brisbane, Newcastle, Wollongong with Khotkevych Bandurist Ensemble of Sydney and Ivasiuk Folk Ensemble
- Ukraine (2003) Duet with Neonila – Kharkiv, Velyka Pysarivka, Kiev
- Ukraine (2008) Duet with Neonila – Kiev, Stritivka, Rivne, Kharkiv ^[10]
- Canada (2010) Duet with Neonila – Vancouver, Dauphin, Winnipeg ^[14]

Compositions

Songs and choral works for Kharkiv bandura style

- Land of the Kozaks – Край козачий(1969) – words by V. Masliak
- Glory to the Otaman – Слава Отаману (1969) – words unknown author
- Hamaliya – Гамалія (1969) – words T. Shevchenko
- Hope – Надія (1971) – words Lesia Ukrainka
- Heneralovi Chupryntsi (1972) – incomplete – words Marko Boyeslav
- Nochuvaly Naudamaku – Ночували Гайдамаки (1972) – words T. Shevchenko
- I Sing – Заспіваю (1973) – words Taras Shevchenko
- "Duma about Petlura" – "Дума про Петлюру" – words by kobzar Ivan Kuchuhura Kucherenko^[2]
- Kobza and song – Кобза і пісня (1978)(Bandura and song) – words by A. Yuriniak*
- Flag of Ukraine – Прапор України (1978) – words Ivan Danilchuk (Canadian poet)
- Oh song, oh song – Пісне, пісне (1978) – words Zoya Kohut (Aust. Poetess)
- Blue eyes – Очі сині – words P. Vakulenko
- Beyond the village – За селом (1982) – words Bozhena Kovalenko (Aust. poetess)
- Oh my maples – Клені, мої клени (1986) words Svitlana Kuzmenko and Stefania Hurko (Canadian Poets)
- About mother – Про матір – words Ivan Smal-Stotskiy (Australian poet)
- Murmur from Chihirin – Гомін з Чигрину (1987) – words M. Ch.
- Farewell – Прощання (1987) – words Bozhena Kovalenko (Aust. poetess)
- Zazhurylasia smereka – Зажурилася смерека (1987) – poem about V. Ivasiuk smuggled out of Ukraine
- A prayer for Ukraine – Молитва України (1998) – words Tetiana Domashenko
- Cranes – Лелеки (1998) – words Basil Onyfrienko (Aust. Poet)
- Song for Sahaydachnoho – Пісня про Сагайдачного (1998) incomplete – words Basil Onyfrienko (Australian poet)
- Mohutniy Volodartsi (1999) – words Ludmila Sarakula (Australian poetess)
- Ballad about an eagle – Балада про орла (1999) – words Tetiana Voloshko (Australian poetess)
- The Milky Way – Чимацький шлях (2000) – words Klava Roshko (Aust. poetess)
- Song for the Bandura – Бандурі (2008) words Lubov Zabashta

- Song for Otaman Zelenoho – Пісня про Отамана Зеленого(2009) – words Mykola Shcherbak

Sacred music for choir

- Christ is risen (1981)
- The Great Litany (1982)
- First Antiphon – Bless the Lord, O my soul (1983)
- Lord's Prayer (1984)
- The Small Litany No. 1, 2, 3 (1985–86)
- The Great Eucharistic Prayer (1986)
- Tropar for St. Volodymyr (1988) Commemorating millennium of Christianity in Ukraine
- It is Right in Truth – Dostoyno ye (1988)
- Father and Son – Otsia i Sina (1996)
- The Holy Communion Hymn – (1986)
- Second Antiphon – Only Begotten Son (1997) Dedicated to Maria and Fedir Deriashnyj
- Third Antiphon – The Beatitudes (1997)
- Small Litany for the Catechumens (1998)
- Pridite poklonimos (1998)
- The Thrice-Holy Hymn – Sviatyi Bozhe (1998)
- Aliluyia, Glory to Thee, o Lord(1998)
- The Creed (1998)
- The Dismissal (1999)
- The Annunciation (1999)
- We have seen the True Light (2000)
- The Lords Prayer (2001) in memory of victims of 11 September 2001 terrorist attacks
- God with us (2005)

Instrumental arrangements

- Chariots of fire – music by Vangelis (for 3 banduras)
- Shchedryk – music by Mykola Leontovych (for 3 banduras)

Recordings

- "Bandura and Song" – featuring bandura quartet and guitarist Victor Marshall. Producer Peter Ilyk.
- "Songs of Volodymyr Ivasiuk" – sung by the Ivasiuk Ukrainian Folk Ensemble; accompaniment by the Sydney Bandurist Ensemble and Victor Burak on piano ^[15]

Bandura students

The first four students of the Sydney School for Bandura were taught initially by Hryhory Bazhul privately at his residence. As students developed technique and repertoire they performed in the School Ensemble and later were incorporated into the Khotkevych Ensemble as well. Notable students include Victor Mishalow – Kiev/Chernihiv style.^[16]

Awards

- The Taras Shevchenko medal (Bronze) – (Spilka Vizvolenyia Ykrayini 1986) for contribution to music in Australia
- The Taras Shevchenko medal (Gold) – (Spilka Vizvolenyia Ykrayini 1988) for contribution to music in the diaspora
- The Kozak Cross of Glory (Bronze) – (Free Kozaks of Australia) for service to the community
- The Kozak Cross of Glory (Silver) – (Free Kozaks of Australia) for service to the community
- The Kozak Cross of Glory (Gold) first order – (Free Kozaks of Australia 2005) – for service to the community
- The Kozak Cross of Glory (Gold) second order – (Free Kozaks of Australia 2008) – for service to the community
- The AFUO medal (Silver) – (Australian Federation of Ukrainian Organisations 1983?) for service to the community in the arts
- The AFUO medal (Gold) – (Australian Federation of Ukrainian Organisations 1988) for service to the community in the arts
- Citation for contribution to art of bandura in diaspora – (Ukraine 2008) Rivne, National Kobzar's Union ^[17]
- Patriarchal citation for service to the Orthodox Church of the Kyivan Patriarchate in the diaspora – Awarded by His Eminence Metropolitan Dimitri 2010.^[13]

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- *The Free Thought* – Ukrainian Newspaper, Sydney (Nov. 1969, Dec. 1969, Feb. 1970, Mar. 1970, Apr. 1970, July 1970, Aug. 1970, No. 339, Sep. 1970, No. 1097, Feb. 1971, Mar. 1971, No. 1125, No. 1126, No. 1139, Sep. 1971, No. 1155, No. 1176, June 1972, Aug. 1972, No. 1163, No. 392, No. 1128, No. 1152, Nov. 1972, No. 1495, No. 1498, No. 1503 No. 1693–94, No. 1546, No. 1548, No.1542–42
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- *Ukrainian Conductors - "Peter Deriashnyj"* LLC Books Memphis Tennessee USA 2010
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- [8] "Ukrainian Conductors" LLC Books, 2010 p35
- [9] (Music and Fate, A. Myrozhnik pp. 148–9)
- [10] "Ukrainian Folk Musicians" LLC Books, 2010 p93
- [11] (Music and Fate, A. Myrozhnik p. 147) also (Free Thought Aug 1984)
- [12] "Ukrainian Folk Musicians" LLC Books, 2010 p94
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- [16] "Ukrainian Conductors" LLC Books, 2010 p40
- [17] "Ukrainian Folk Musicians" LLC Books, 2010 p100

Jurij Fedynskyj

Jurij Fedynskyj (born 1975) is a Ukrainian-American folk singer, kobzar and bandurist as well as a composer, producer, luthier, sound engineer, cultural activist and educator.^[1]

Fedynskyj was born in the United States, but moved to his ancestral homeland, to Kiev, Ukraine after the Fall of the Soviet Union to practice the kobzar tradition and to form musical ensembles dedicated to traditional Ukrainian music.^[2]

He performs on the fretless kobza, a reconstruction of Ostap Veresai's original instrument; the traditional kobzar bandura, a reconstruction of Hnat Honcharenko's instrument; the basolia, or three string smallish folk cello; the bubon, or large Hutzul bass drum; as well as the modern piano, electric guitar, and drums.

Initially, Fedynskyj studied classical piano under Henry Doskey as well as the modern and traditional bandura under Julian Kytasty. He is one of the founding members of the Experimental Bandura Trio, along with Julian Kytasty and Michael Andrec. Fedynskyj studied with the Ukrainian Bandurist Chorus in Detroit, USA. He collaborated with the Ukrainian ska-punk band Haydamaky. He is the founder of the Kiev based ensembles Karpatiany (along with Valeriy Hlyadunets) Run Through the Jungle, and Khoreya Kozatskiy (along with Taras Kompanichenko).^[3] He is a member of the Kobzar Guild.^[4]

Fedynskyj is also a maker of early music instruments used for vocal accompaniment, specific to Ukrainian culture, such as the Veresai kobza, kobzar bandura, panska bandura, Mamayivska kobza, lira, torban, and husli. He conducts expeditions in search of surviving instruments, creating an archive. He concertizes/lectures extensively^[5] throughout Ukraine both solo and with his ensembles.^[6]

Films

- *Comeback* 2009 by Serhiy Tsymbal and Nataliya Fitsych; a documentary film on Ukraine's traditional music revival, focusing on the work of Mykhailo Tafiychuk, Drevo (Poltava), Natalka Polovynka, and Jurij Fedynskyj. Nominated for European film awards, Prix Europa, Berlin, 2009.
- *Kobzar* 2008 featured on *Zakryta Zona*; a documentary film on Jurij Fedynskyj's cultural activity in Ukraine, focusing on his work reviving the kobzar tradition, his musical projects, and musical instrument researching and making. Featured at film festival Lev, 2009, L'viv.

Recordings

- *Three Kindred Brothers* 2009. Reconstruction of Ukrainian kobzar *dumy* (sung epic poems) and dances, derived from wax cylinder recordings from folkloric expeditions conducted by Filaret Kolessa, Lesya Ukrainka, and Mykola Lysenko, of the kobzars Mykhailo Kravchenko, Ostap Veresai, and Hnat Honcharenko, as performed on reconstructions of their original instruments
- *Khoreya Kozatskiy* 2008. Creative reconstructions of Ukrainian early music specific to different historic eras such as Middle-age, Renaissance, Baroque, Romantic
- *Karpatiyany* 2004. World-music setting to Ukrainian folk music. Modern instruments such as electric guitar, electric fiddle, bass, drums combined with Ukrainian tradition folk instruments such as tsymbaly, sopilky, kobza, bandura, drymba
- *Run Through the Jungle* 2004. American country-blues standards
- *Jurij Fedynskyj bandurist-composer* 2000. Modern composition for solo modern bandura. Inspired by the experimental work of Zinoviy Shtokalko, French Impressionists, and folk dance rhythms
- *Experimental Bandura Trio* 1998. experimental composition for modern bandura trio

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Julian Kytasty

Julian Kytasty (Ukrainian: Юліян Китасти́й) is a Ukrainian-American composer, singer, kobzar, bandurist, flute player and conductor. He was born January 23 1958 in Detroit, Michigan, in the family of refugees.

His first studies were in the Ukrainian Bandurist Chorus, in which his father, uncles and grandfather played in and conducted before him. He has been a resident of New York since 1980. He moved there to found the New York Bandura Ensemble (which also at various times included minimalist composer-bandurist Michael Andrec, composer-lutenist Roman Turovsky-Savchuk, vocalists Gisburg and Natalia Honcharenko, and kobzar Jurij Fedynskyj), and began a career as a solo artist and bandura teacher that has taken him all over the world, from the Inuit lands to Patagonia. In 1989 he was invited to tour Ukraine, performing over a hundred concerts as a soloist as well as with a bandura ensemble.

Julian Kytasty holds a Masters degree in music (Composition, Theory and Voice) from Concordia University in Montreal (his undergraduate studies were in military history). He is the author of original compositions and arrangements that have entered the standard repertoire of bandurists around the world.

He has also created and conducted avant-garde music for instrumental groups, choirs, and incidental music for dance and theatrical performances, notably for New York's Yara Arts Group^[1]. Julian is a frequent speaker on the bandura and its tradition.

He has been a guest lecturer at many universities including Yale, Harvard, Wesleyan, and the University of California.

Julian has recorded for London's *November Music* label: *Black Sea Winds - Music of the Kobzari of Ukraine*. He also has collaborated with Canadian singer Alexis Kochan and their ensemble *Paris to Kyiv* on two CDs, Chinese pipa player Wu Man, Mariana Sadovska, Brave Old World and has recorded with his own group *The Experimental Bandura Trio*.

External links

- Yara Arts Group^[1]
- Selections from *Black Sea Winds*^[2]
- <http://torban.org/kytasty>
- <http://torban.org/bandura-downtown>




The Experimental Bandura Trio - Jurij Fedynskyj, Julian Kytasty and Michael Andrec

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Victor Mishalow

Victor Mishalow	
 <p>Victor Mishalow - bandurist</p>	
Background information	
Born	April 4, 1960 Sydney, Australia
Genres	Folk, Classical
Occupations	Composer, Bandurist, conductor, pedagogue
Instruments	Bandura
Years active	1974 -

Victor Mishalow (Ukrainian: Віктор Мішалов) (born April 4, 1960) is an Australian born Canadian bandurist, and educator. He is also known as a composer, conductor, and musicologist^[1].

Biography

Born April 4, 1960, in Sydney, Australia, he graduated from the Sydney University B.A. (1984) with a double major in Musicology and Ethno-musicology, continuing post-graduate studies at the Sydney College of Advanced Education Dip. Ed. (1986) in music education, the and Kiev Conservatory (1988) (M.Mus)^[2]. In February 2009 he successfully defended his Candidate of Science (equivalent to PhD) dissertation on the "Cultural and artistic aspects of the genesis and development of performance on the Kharkiv bandura" at the Kharkiv State Academy of Culture. His opponents were Dr Igor Matsiyevsky from the Saint Petersburg Conservatory and Dr Mykola Davydov from the Kiev Conservatory^[3].



V. Mishalow performing with the Ukrainian Bandurist Chorus.

Mishalow began studying the bandura in 1970 initially with Peter Deriashnyj playing in the Hnat Khotkevych Ukrainian Bandurist Ensemble and from 1974 with Hryhory Bazhul in Sydney. He was the first in Australia to do his practical HSC music performance exam at Carlingford High School on the bandura.

In 1978 he received grants and scholarships from the Australia Arts Council and the NSW Premier's department to undertake advanced studies in bandura in North America where he studied under Peter Honcharenko, Peter Kytasty, Hryhory Kytasty, Vasyl Yemetz and Leonid Haydamaka^[4] .. In 1979 he received a scholarship from attend the Kiev Conservatory where he studied bandura under Professor Serhiy Bashtan, conducting under Professor Mykola Shchokol, and voice under Professor Maryna Yehorychev. While in Kiev he also attended evening classes at Kiev University and privately studied traditional *kobzar* art under Heorhy Tkachenko^[3]



V. Mishalow performing with the Sydney International Orchestra under the direction of Tommy Teacho.



V. Mishalow and the Canadian Bandurist Capella.

Mishalow has performed widely throughout Australia, North America and Europe. He has been associated with a variety of artists, and artistic groups such as the Tommy Teacho International Orchestra, the Toronto Symphony Orchestra and Orchestra Toronto, the Sydney Theatre Company, the Ukrainian Bandurist Chorus and numerous dance companies.

In 1988 he settled in, Toronto, Canada.

In 1991 he founded the Canadian Bandurist Capella in Toronto from his private bandura students.

He has been awarded the title of Merited Artist of Ukraine by Ukrainian president Leonid Kuchma in October, 1999^[5] .. In August 2009 he was awarded the Order of Merit by Ukrainian president Viktor Yushchenko and the Medal of "Cossack Glory" from the Hetman of the Ukrainian Cossacks for his services to Ukrainian musical culture^[3]

Recordings

Solo

- 1982 - Bandura - Yevshan, 1017
- 1985 - Bandura 2 - Yevshan, 1035
- 1986 - The Classical Bandura - Freefall, Free-002
- 1988 - Cossack songs of the 17-18th century - Yevshan, 1050
- 1989 - The Classical Bandura - Yevshan,
- 1990 - The Best of Bandura - Yevshan, 1070
- 1997 - Bandura Magic - Yevshan, 1153 [Download music here](#) ^[6]
- 1998 - Bandura Christmas Magic - Yevshan, 1154

Compilations

- 1983 - The Huldre Folk ^[7]
- 1984 - The Huldre Folk - Adelaide Folk Festival ^[7]
- 1984 - The Huldre Folk - In concert
- 1985 - Victor and Yuri - The Huldre Folk
- 1985 - True Believers (with Paul Hemphill) - Freefall ^[8]
- 1986 - Victor and Yuri in Concert at the National Folk Festival
- 1987 - The Drover's Dog (with Paul Hemphill) - Freefall ^[8]
- 1988 - The NorthWest Folklife Festival - Volume 10
- 1988 - The Huldrefolk Live in London ^[7]
- 1991 – 20 years of Folklife CD (Seattle, USA)
- 1993 - Other Worlds - The Ukrainian Bandura - Jack Straw Productions JSPOW3
- 1996 - V. Kikta - Oratorio "Sacred Dnipro" (with Toronto Symphony Orchestra and Canadian-Ukrainian Opera Chorus).
- 1999 - A Union of Strings CD - (Toronto, Canada)
- 2001 - Strings of Soul - Canadian Bandura Foundation
- 2002 - Under the Skin (with Maia Kuze) - SMK Productions, SMKCD-0004

Videos

- 2001 - Playing the Bandura - Yevshan, YV 201

Film music

- 1988 - Kobzar Viktor Mishalow (Kiev television documentary films)
- 1990 - Sledovat' na sever mozhhet (Director Stanislav Klymenko)
- 1998 - Millennium (Dir: H. Kuchmiy) national Film Board
- 2001 - Strings of Soul (Canadiana Bandura Foundation)
- 2005 - Chervonyj Renaizan
- 2009 - William Vetzal - Bandura maker

Compositions

V. Mishalow received the Australian Composers Fellowship Award from the Australia Arts Council in 1986.

Classical works

- String trio (1977)
- String quartet (1983)
- Sonata (v-ln & piano) (1984)
- Sonata (piano) (1984)
- Rhapsody on Ukrainian folk themes (sym. orchestra) (1985)
- Slavonic Dance (sym. orchestra) (1986)
- Bandura concerto (1998) (3 movements)
- Elegy for William (2007) String trio

For bandura solo-

- Spring song (1977)
- Ukrainian rhapsody (1981)
- Crimean fantasy (1983)
- 24 etudes for the Kharkiv bandura (1984)
- Carpathian rhapsody (1988)
- Christmas fantasy (1991)
- The Bakhchisarai Fountain (1998)

- Folk-song variation sets («Взяв би я бандуру», «Ой не ходи Грицю», «Waltzing Matilda», «Greensleeves», «Гайдук»).

Vocal- Numerous vocal and choral works.

Selected articles

- Мізинець В. - Про долю кобзарів у Радянській Україні //«Bandura», 1985, №11/12, - С.31-37
- Мізинець В. - Корифей кобзарського мистецтва (Про І. Кучеренка) //«Bandura», 1985, №13/14, - С.45-48
- Мізинець В. - Микола Домонтович //«Bandura», 1986, №17/18, - С.55-57
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Bandura makers

Chernihiv Musical Instrument Factory

The **Chernihiv musical instruments factory** was a factory founded in 1933 making stringed instruments. It is named in honour of Pavel Postyshev.

History

The Chernihiv musical instruments factory was opened in 1933. Initially it made pianos, balalaikas, mandolins, guitars and domras. There is evidence that 5 banduras were made there before the war by Mykhailo Yerchenko in the late 1930s. These instruments were probably diatonic Kharkiv style banduras. In time more instruments were made at the factory by Mykola Martynchuk.

In 1950 the factory began to manufacture banduras, initially using the construction plans of Chernihiv bandura maker - Olexander Kornievsky. This series of instruments were made until 1954 by maker Ivan Hladlin, who worked with makers Oleksander Shulaikovsky, Mykola Martynchuk and Oleksiy Kilochytsky.

In 1954 the factory began to making banduras designed by Ivan Skliar. The Skliar bandura design was agreed upon in 1952. In 1953 the factory began to manufacture 100 banduras a month. This serially made instrument had no mechanism and the form was based on a design drawn out by Opanas Slastion.

Up until that time a special workshop for the manufacture of banduras existed in Kiev. This workshop was initially set up by Hryhory Paliyivetz and after his arrest was directed by Tuzychenko. After the war it was directed by Ivan Skliar and primarily made instruments for the Kiev Bandurist Capella and associated bandurist ensembles. Because the makers were experienced bandura makers and the conditions in Chernihiv at the factory were much better for the drying, storage of materials it was decided that all of these craftsmen would move to Chernihiv. A special workshop was established at the factory for these craftsmen. In 1955 the first concert banduras with mechanism were made. Initially some 10 concert banduras were made a year, and special written permission was required from the Ministry of Culture in order to obtain such a bandura.

Although Skliar made the greatest contribution to developing the Kiev style bandura made at the Chernihiv factory instrument, other craftsmen left their impact as well. The method of placing a colored decoration around the side of the bandura was developed by Oleksy Kilotsky. The unique one sided head was suggested in the early 1960s by bandurist Andry Omelchenko. The Taras Shevchenko bas-relief was designed by D. Vasiliev.



Chernihiv made Kornievsky style bandura, made by Ivan Hladlin.

In order to gain access to hard currency funds the factory began to manufacture instruments for export. In the late 1960s the first orders for banduras arrived from North America. This became a very positive factor in the development of the bandura.

The Kiev experimental workshop which moved to Chernihiv also made orchestral banduras. They also made chromatic tymbaly also designed by Ivan Skliar with the help of Oleksander Nezovybat'ko. The craftsmen in the workshop making the concert instruments were allowed to sign their names to the instruments: Oleksander Shulkovsky, Oleksy Kilotsky, Iosif Mentej, Volodymir Mentej, Mykola Yeshchenko, Sofia Zolotar. The head of the experimental workshop was Oleksander Shlionchyk.

In 1967 the factory began work on manufacturing Skliar's latest creation - the Kiev-Kharkiv bandura. All together they made 8 instruments without mechanism. Unfortunately, due to the untimely death of Ivan Skliar in 1970, the manufacturing process for the instrument was not perfected and the Kiev-Kharkiv bandura was dropped from further production.

Up until 1978 the factory has made 26000 pianos, 110,000 balalaikas and guitars using over 3,4000 cubic meters of wood. The manufacturing of banduras has used 500 cubic meters of willow. Approximately 30,000 banduras had been made by 1991.

The use of willow in bandura backs and bodies has cause great problems for the factory as this is not a commercial wood. Keeping in mind that it takes a willow 20-30 years to grow to the size that it can be used, a substitute had to be found. In the 1970s the factory began making instruments whose backs were made of poplar. This however meant that the instruments did not have as nice a tone as the previously made instrument. The backs of these instruments were somewhat heavier because poplar had a tendency to easily split. Only the concert banduras continued to use willow for instrument backs when it was available.

In time the experimental workshop manufactured 200 concert banduras a year. Each maker made 1.5-2 instruments a month. These instruments were better finished and were made of better quality material. In the 1980s there were 10-12 makers. Today there is only one master craftsman - Petrenko.

Current situation

In the period of economic restructuring the factory has shrunk from 1600 workers to 68. It no longer manufactures musical instruments but has rearranged its affairs to manufacture coffins for an Italian firm. The production of pianos is also under question. Some authorities feel that Ukraine does not need a piano manufacturing facility. In 2008 it had become an automobile servicing centre.

The manufacturing of banduras has ground to a standstill. Apparently there are still 2 makers in Chernihiv who still make banduras in their own homes and charge \$850 US (1999) per instrument.

In 2007 the price of a Kiev concert bandura from the factory is currently \$2000 US.



Ivan Kezla - bandura maker at the special workshop for concert banduras.



Bass Chernihiv bandura

More disturbing is that all the banduras in the museum collection at the factory have been stolen. Some of the instruments were truly unique. Some have surfaced for sale at an asking price of \$6000.

Bandura models

The following are the most common banduras made by the Chernihiv factory with their 1988 price in roubles in order to compare the instruments.

- Children's bandura (48 R)
- Prima Chernihiv bandura (86 R)
- Concert Chernihiv bandura (220 R)
- Hand made Concert Chernihiv bandura (350-420 R)
- Hand made Concert Chernihiv bandura with Shevchenko Bar relief. (450-550 R)

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Trembita Musical Instrument Factory

"Trembita" Musical Instrument Factory in Lviv

History

The Lviv factory of musical instruments known as "Trembita" is primarily a factory for the manufacture of guitars and mandolins. A workshop for the serial production of banduras was established there and since 1964 the factory has produced various types of banduras designed by Professor Vasyl Herasymenko.

Bandura manufacturing

Soviet period

Banduras were made at the factory back in 1948. These early instruments were set up for production by Oleh Hasiuk. Some 19 instruments were made. These instruments were diatonically tuned with 34 strings, however they did not have sufficient volume and did not allow the player to play in different keys easily.

Continual serial manufacture of banduras was set up in 1964. Vasyl Herasymenko developed an acceptable model instrument and also developed a serial process for the mass production of banduras.

From 1964-68 some 300 experimental instruments were produced. These instruments became known as the "Lviviankas" . The first models had 58 strings which included 17 bass strings. This particular instrument differed from counterparts made at the Chernihiv Musical Instruments Factory in that the body of the instrument was made of bent glued sections like that of a



Banduras hanging up in various states of production being made at the Lviv factory

mandolin, rather than hewn out of a solid piece. These glued sections were made out of curly maple rather than the more traditional willow. The reason for this change in was because the willow used for the backs of the hewn banduras - was not a commercial material and was difficult to obtain.

Children's sizes were later also developed by Vasylyl Herasymenko and a series of these instruments were also manufactured at this time.

Later further refinements meant that a 15 bass instrument was developed having the same range. This new instrument eradicated many of the minor defects which appeared in the previous models.

Herasymenko developed an ingenious mechanism which rapidly and easily retuned the instrument.



Bending iron for the sides of the bandura



Aluminum mould for the gluing of the backs of the bandura

In 1975-84 the Lviv factory, on the basis of the 15 bass instrument began to serially manufacture concert instruments with a mechanism. All in all some 80 numbered banduras were produced.

In 1976 the magazine "Narodna Tvorchist' ta etnohrafia" reported that the Lviv experimental factory was planning to manufacture 2300 instruments a year. In 1979 it was reported that they were planning to manufacture 3000 instruments per year. The minister of industry D. Babenko stated that the number of concert banduras with mechanisms manufactured will grow to 1500 in 1980. Unfortunately the plans were not fulfilled.



Lviv early mechanism 1976

Later production of concert bandura stopped completely because the factory was unable to obtain lathes of suitable quality to manufacture the mechanism parts.

In order to overcome this problem in 1984 Herasymenko simplified the design of the mechanism, and also redesigned and simplified production. This required him to alter the shape of the instrument and as a result the quality of the sound produced by these instruments changed.

This redesigned instrument had a mechanism whose levers were placed at the end of the instrument and began to be produced in 1985.

This redesigned instrument had a mechanism whose levers were placed at the end of the instrument and began to be produced in 1985.

In 1988 Herasymenko began work on a children's concert instrument with mechanism. Initially he set up production of a standard children's size instrument and an instrument with concert mechanism. This instrument is of smaller size, continuing to have 15 basses, but having only 56 strings rather than 58 with a range up to top G.

Post Ukrainian independence

In the 1990s after the proclamation of Ukrainian independence the economy changed from a Soviet to being market driven one. Many factories could not make the transition and closed down. Others had their production had dwindled to a trickle. Of the 17 factories that manufactured musical instruments only the Lviv factory is remained open, however production grown to a trickle.

Of the original 8-12 craftsmen there are only 3 men were left in the bandura section of the factory. Many trained craftsmen left to go to facilities where the pay was more lucrative and the fine skills were not required. Recently there were major problems when one of the craftsman who made the fine details for the mechanism died and a new craftsman had to be found and trained.

As the economy of Ukraine continued to sink to new lows, efforts were made to separate the bandura workshop from the factory. Many of these efforts were detrimental to the ongoing function of the bandura workshop as they often did not take into account many of the hidden factors and costs involved in manufacturing banduras. The bandura workshop was as a result for many years supported by the manufacturing of guitars.

In 1997 only 14 banduras were made.

In 1999 only 24 banduras were made and the bandura making section of the factory only remained open only due to orders from North America.

After 2000 orders began to be received which stopped the factory from closing the bandura workshop.

In 2006 the President of Ukraine - Viktor Yushchenko released 10 million Hryvni for the support of bandura art in Ukraine. As a result groups which had for many years been without instruments or had required new instruments were able to place orders for banduras. The sudden change has had its detrimental effects on bandura manufacturing. Currently there is a 3 year wait for orders, the price of banduras has tripled according to market demand and there is a perceptible change in the quality of the instruments being manufactured.

Bandura types and models

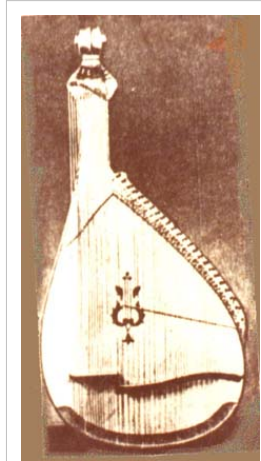
Previous models

- Diatonic bandura (1948)
- Prima bandura (17 basses) (1964)
- Prima bandura (15 basses)
- Prima bandura (15 basses) with mechanism.
- Children's size bandura

Current models

Currently 4 models are available

- 3/4 size bandura
- 3/4 size bandura with mechanism
- Full size bandura
- Full size bandura with mechanism



Original Lviv bandura -
1964.



Lviv early concert bandura



Lviv 3/4 size bandura

Future models

In 2000 they intend to enlarge their production and including a new Kharkiv bandura with mechanism in its manufacturing plans.

A number of experimental diatonic Kharkiv banduras have been made.

Prototypes of an electric bandura with internal pickups have been developed and are planned for production.



Kharkiv concert bandura
constructed by V.
Herasymenko

External links

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Antin Paplynsky

Antin Paplynsky (Ukrainian: Антоній Паплинський; Anatoniy ?) (1870?- 1919-20?)

Kyivan musical instrument maker who crafted banduras from 1905-1918. Rumoured to have been shot by the Bolsheviks in 1919 or 1920. Paplynsky's instruments had 32-34 strings and were diatonically tuned. He was a popular bandura maker because of the quality of his instruments. In 1909 he received a Grand Prix award at the World Trade Exhibition held in Paris. His instruments were sought after not only in Ukraine, but in Russia and Canada.

Instruments

Paplynsky's instruments were very well crafted. They were extremely light but produced a rich and bright sound. Unfortunately, few instruments have survived. Those instruments which have can fetch up to \$5000 in private sales.



A. Paplynsky

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Bandura which was sent to Winnipeg by A. Paplynsky

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A postcard from Paplynsky to V. Shevchenko in Moscow detailing the fact that he had sent instruments and textbooks to Canada in 1916.

William Vetzal

William "Bill" Vetzal (Василь Вецал) (May 15, 1943 -)

Born in Oshawa, Ontario, Canada, Vetzal is a full-time bandura designer and manufacturer.

Vetzal studied the art of bandura making from the Honcharenko brothers in Detroit in the 1970s. Since then he has made over 480 instruments, many of which have incorporated significant design improvements in the construction and the system of mechanisms used to retune the instrument.^[1] As a result of consistent efforts in fine craftsmanship with the incorporation of contemporary technologies Vetzal has become the leading maker of banduras in the world.

Vetzal has made instruments for the Ukrainian Bandurist Chorus^[2]^[3], the Canadian Bandurist Capella^[4] and many notable concert bandurists in North America. His instruments are sent out to Ukraine. He has also passed on his bandura making skills and knowledge to Ukrainian craftsmen such as A. Zayaruzny, R. Hrynkiv and Ye. Ptashkin who have traveled to Canada to study under him.

Vetzal has had orders for instruments from around the world, including Ukraine. Instruments made by him are being used by prominent bandurists in Ukraine such as Volodymyr Yesypok and Volodymyr Voyt.

In addition to banduras, Vetzal has also made numerous other Ukrainian folk instruments including kobzas, tsymbaly, sopilkas, volynka-bagpipes, lira- hurdy-gurdies.



W. Vetzal and Kharkiv-style bandura.

Web Site

- Vetzal Bandura ^[5]

Galleries and museums

- Victor Mishalow's bandura museum ^[6]

Television

- Video segment on Vetzal from Kontakt Ukrainian Television Network ^[7]

Literature

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Kiev-style concert bandura made by W. Vetzal.



Children's size banduras designed made by W. Vetzal.



W. Vetzal in his workshop making banduras.

Ensembles

Russian Archeological Congress

A series of **Russian Archeological Congresses** began in 1867. The aim of these conferences was to discuss and to make public studies dealing with matters of antiquity and ethnography. The Conferences were held in a different city every three years.

The IIIrd Archeological Congress

The 3rd Archeological Congress was held in Kiev in 1873 and featured performances by the renowned kobzar (traditional Ukrainian Cossack bard) - Ostap Veresai.

The XIIth Archeological Congress

See 12th Archeological Congress for more detail The XIIth Archeological Congress was held in Kharkiv in 1902, and again featured kobzar and bandurist performances and detailed discussions of this traditional art form.

The XIIIth Archeological Congress

The XIIIth Archeological Congress took place in Yekaterinoslav (modern Dnipropetrovsk) in 1905.

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Prague Bandurist Capella

The **Prague Bandurist Capella** was a musical ensemble formed in 1924 by Ukrainians living in Czechoslovakia featuring performers on the bandura.

After the occupation of Ukraine by the Bolsheviks, many Ukrainians moved to the West. In Prague they established a cultural and intellectual centre.

Vasyl Yemetz also moved to the West, initially to Berlin and later to Prague. In Prague he established a number of bandura schools in Prague and Podebrady in 1923-25.



Prague Bandurist Capella 1924

Over 100 banduras were made in Podebrady by Romanenko and Dovzhenko. The school had over 50 students.

In time, from the better students a second Bandurist Capella was established in 1924. Among the members were Mykhailo Teliha and future Ukrainian President in exile Mykola Levytsky. The capella was made up of 15 or 16 bandurists and gave numerous concerts in Prague and its environs.

Reviews of the Capella's performances were published in music magazines in Ukraine, often quite negative regarding its repertoire. In general, the reviewers described the repertoire as too folkly and village-oriented. Still, these reviews did stimulate the formation and government support of the bandurist capella movement in Ukraine.

Repertoire

The Soviet Ukrainian magazine "Muzyka" #2, 1925 gave a review of the first concert of the Prague Bandurist Capella which took place 13 September 1924 and included the program:

I Kobza and the kobzars - speech by V. Yemetz

II

1. Nema v sviti pravdy - kant - Capella
2. Kynu kuzhil' na polyciu - Capella
3. Plyve sonce nad Orelliu - I. Khvorostenko
4. Zasytaly kozachen'ky - M. Zhyrkov
5. Zalizniak - M. Teliha

III

1. Oj na hori vohonq horyt' - R. Zavors'kyj
2. Oj Moroze, Morozen'ku - Capella



Prague Bandurist School 1923

3. Oj shchoh to za shum uchynyvsia - Capella
4. Hopak - Capella
5. Oj, za hayem, hayem - Capella

All the orchestrations were done by V. Yemetz.

In 1926 a book of 12 pieces for the bandura was published in Prague.

Participants

Members of the Capella and students of the school included:

- A. Biletskyj
- Petro Buhayiv (Mykola Burhaj)
- Nina Burtakova
- Hryhoryj Dovzhenko - bandura maker that Yemetz knew from Moscow.
- Oleksander Dutka (and daughter) - moved to Chernivtsi where he continued to make banduras.
- Vasyl' Harmiga (Farmiga?)
- Maria Hasiuk
- Il'ko Havryliuk
- Mykola Hudzij
- Rostyslav Kaplynskyj
- I. Khvorostenko
- H. Khomenko
- Yukhym Klevchutskyj - originally from Central Ukraine, later moved to Ternopil where he taught Z. Shtokalko.
- Pan'ko Konoushynsky
- Stepan Koshchuk
- Petro Koshchuk
- Yevhen Koshchuk
- Kulish
- Andriy Kyst' - later moved to the USA, performed with Avramenko.
- Mykola Levytsky - Later moved to France.
- Liashenko
- Lisevych - Originally from Central Ukraine. Moved to Lviv and taught bandura there.
- Ivan Lokshynsky
- K. Mohyla - a student of medicine, later director of the Prague capella after Yemetz
- Petro Nepokypnyj - Bandura maker. Later lived in Bratislava.
- Vasyl' Oblomskyj
- M. Omelchenko - taught bandura in Prague. Studied piano in Vienna.
- I. Romanenko - bandura maker in Podiebradakh
- Rostyslav Pazanivskyj - moved to Canada - St Catherines.
- Maria Shostak - originally from Kuban. Later moved to Lviv and taught bandura there.
- Volodymyr Shmorhun
- Volodymyr Shul'
- K. Stetsiurenko
- Dmytro Stopkevych
- A. Syvokin'
- Serhiy Tarulia
- Zavorytskyj, Panas (Zavorskyj R. - soloist of the capella
- Zhyrkov, M. - soloist of the capella

- Vsevolod Zmiyenko

Sources

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Kiev Bandurist Capella

The Kiev Bandurist Capella (Ukrainian: Київська капела бандуристів, *Kyivs'ka kapela banduristiv*) is a male vocal-instrumental ensemble that accompanies its singing with the playing of the multi-stringed Ukrainian folk instrument known as the bandura.

The group was initially known as the Kobzar Choir and was established in August 1918 under the direction of the renowned bandurist virtuoso Vasyl Yemetz. Despite an intermittent periods of non-activity, the group continues to actively perform to this day.



Student bandurist ensemble from Kiev, c. 1908, directed by Mykhailo Domontovych.

History

Preamble

The idea of organizing a bandura ensemble came to V. Yemetz after seeing a performance by four *kobzars* in Okhtyrka: Ivan Kuchuhura Kucherenko, Pavlo Hashchenko, Petro Drevchenko and Oleksander Hamaliya on 20 August 1911. In some of the pieces, the *kobzars* were joined by the lira player Sampson Vesely. This performance seemed to have been the catalyst for the formation of the first Kobzar Choir.

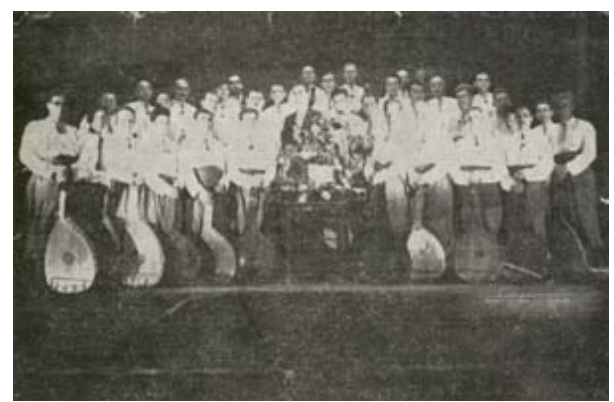
Initially, Yemetz tried to organize a Bandurist Capella in Kharkiv from his students in 1913. His next attempt was with his students in the historic Kuban region in 1913-1914 in Yekaterinodar, but none of these attempts were fully successful. This could have been possibly due to the youth and inexperience of Yemetz himself. In 1914, Yemetz travelled to Moscow where he had the chance to see the bandura ensemble that was organized by Vasyl Shevchenko. He was also aware of the student bandura ensemble organized by Mykhailo Domontovych in Kiev in 1905.

Organization

In April 1917, Yemetz first visited Kiev travelling there as a delegate to the First Ukrainian Congress. After a brief return to Kharkiv, he settled in Kiev. In May 1918, he placed advertisements in the Kievian newspapers *Vidrozhennia*, *Robitnycha hazeta* and *Narodna volia* asking for interested persons to approach him with the intent of organizing a *kobzar* ensemble.



The Kiev Bandurist Capella, 1925.



The Kiev Bandurist Capella under the direction of D. Balatsky, 1937.

A number of bandurists answered these advertisements and they had their initial gathering in June of that year. Altogether 18 people came to the first meeting. Each had varied playing levels, musical knowledge, and technical proficiency. Each played different styles of bandura made by various makers. The Chernihiv-style was chosen over the Kharkiv-style by Yemetz as being easier for every one to initially master. A standard tuning had to be chosen which initially also proved problematic. Some of those initially interested dropped out because they could not read music and thought that playing from music was not traditional.

The group was initially known as the Kobzar Choir (*Kobzarsky khor*) and later Kobzar Capella (*Kapela Kobzariv*). Yemetz states that the word bandurist was not used at all at that time.

First performance

After a few months of rehearsing, the ensemble was ready for their concert début. This also proved problematic because none of the bandurists had the money to pay the rent required for a concert hall in Kiev. This obstacle was overcome by the direct intervention of Hetman Pavlo Skoropadsky. Before their first independent concert, they had a chance of performing as a group at the Hetman's Palace. After hearing them perform, Hetman Skoropadsky was so moved that he made sure that the rental fee was paid for the use of the second largest hall in Kiev after the Opera Hall - the Bergonie Theatre (now known as the *Lesya Ukrainka Theatre*). The première concert of the Kiev Kobzar Choir took place on 3 November 1918.

The program given by Yemetz for the first concert included the following pieces:

1. Kozatskiy pokhid (*Hey nu khloptsi do zbroyi*) arrangement V. Yemetz - (Instrumental)

2. Pro Morozenka (*solo*)
3. Ta lita orel - arrangement V. Yemetz
4. Duma - Pro smert' kozaka bandurysta (*solo*)
5. Hey na hori ta zhentsi zhnut' - arrangement V. Yemetz
6. My hajdamaky
7. Ya siohodni shchos' duzhe sumuyu (*solo*)
8. Vyklyk - Arrangement V. Yemetz - Instrumental
9. Hopak (by M. Kropovnytsky) - Instrumental
10. Tarasova nich (*solo*) - V. Yemetz
11. Oy shchozh to za shum - uchynyvsia - arrangement V. Yemetz
12. Kyselyk (*solo*)
13. Ta vzhe rokiv dvisti
14. Hey ne dyvuyte dobriyi liudy
15. Oy za hayem, hayem
16. Horlytsia - Instrumental
17. Hrechanyky

"Kozatskiy Pokhid (*Hey nu khloptsi do zbroyi*)" and "Vyklyk" are still played by many bandurists in North America although the pieces are often ascribed to bandurist Mykhailo Teliha, a Kuban Cossack and a member of this initial Kobzar Choir. Teliha was also a student of Vasyl Yemetz. These works were recorded by Teliha by a Polish record company "Syrena Elektro" and were published in a collection of bandura works in Prague in 1926.

The concert was a resounding success. The music section of the Directive of Culture and Art of the Ministry of Education of Ukraine commissioned a project to fund the chorus, open a bandura school, a hostel for blind *kobzars*, a workshop for the manufacture of banduras, and the formation of a *kobzar* museum.

Other concerts followed in the Shuliavka neighbourhood and in what is now known as the Kiev Philharmony on European Square of Khreschatyk. Yemetz was also invited to teach bandura at the Ukrainian Music Institute in Kiev which later became the Kiev Conservatory. Numerous performances followed for the members in the Ukrainian Army.

Their final performance took place at a concert dedicated to the memory of Taras Shevchenko in Kiev in 1919. After this, the political situation in Kiev changed dramatically and the group disbanded. Yemetz travelled to Prague where he established a bandura school and a second bandurist chorus in 1923 which initially received excellent reviews in the Soviet Ukrainian music magazines in 1925.

Membership

Yemetz states that the Kobzar Choir initially had 7 only members:

- V. Yemetz (director), moved to Prague, then the United States.
- Hryhoriy Kopan (1887—1938), a student of V. Potapenko; arrested and shot in 1938.
- Khvedir Dibrova, Kuban Cossack; shot in 1919.
- Fedir Doroshko (1888—1938), arrested and shot in 1938.
- M. Panchenko, arrested and disappeared, later presumed shot.
- Andriy Slidiuk, post office worker; shot in the spring of 1919 in Starokonstantynivka.
- Mykhailo Teliha, Kuban Cossack; emigrated to Prague, shot by Germans in 1942.

Yemetz does not remember the participation of Oleksiy Dziubenko (who by other accounts joined the Kiev Bandurist Chorus in 1925) nor Hryhoriy Andriychyk, Josyp Snizhniy, or Vasyl' Potapenko.

Bandurist and professor Mykola Shchokol gives the names of the members of the reconstituted group formed in 1923 as:

- Hryhoriy Andriychyk, arrested in 1937.
- Fedir Doroshko, shot 1938.
- Hryhoriy Kopan, shot 1938.
- M. Panchenko, arrested and disappeared
- Marko Kashuba, also a student of V. Potapenko and the organizer of a bandurist chorus in Kharkiv in 1925. Arrested and shot in 1938.
- H. Tsebrenko, shot in 1938.

Of the original members whom Yemetz remembered, only three were in the re-established group: Doroshko, Kopan and Panchenko.

The fate of the participants of the first Kiev Kobzar Choir does not seem to be a very happy one:

- Hryhoriy Kopan (1887—1938), a student of V. Potapenko; was arrested by the GPU in 1930 and again on 19 March 1938. He was shot on 28 April 1938 at 23.00.
- Fedir Doroshko, arrested on 15 February 1937 as a leader of a counter-revolutionary group and shot on 28 April 1938 at 23.00.
- Andriy Slidiuk, post office worker; was shot by the Bolsheviki in the spring of 1919.
- Khvedir Dibrova, Kuban Cossack from Krasnodar, and student of Vasyl Yemetz. Shot in 1919.
- M. Panchenko, arrested and later disappeared.
- Mykhailo Teliha (1900—1942), Kuban Cossack; emigrated to Prague, and later performed throughout Western Ukraine and Poland. He was shot by the Nazis in 1942 with his poetess wife Olena in the Babi Yar massacre in Kiev.

The only one that survived and did not die a violent death was director Vasyl Yemetz (1891—1982), who emigrated from Ukraine, moved to Prague and then settled in the United States.

There are no known photographs of the first Kiev Bandurist Capella known as the Kobzar Choir, however a photograph of a poster from 1919 was included in Omelchenko's Candidates dissertation on the history and development of the bandura.

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-

Poltava Bandurist Capella

The **Poltava Bandurist Capella** was vocal-instrumental ensemble who accompanied themselves on the multi-stringed Ukrainian bandura. It was initially established in February 1925, based on a male church choir who sang in the Ukrainian Autocephalous Orthodox Cathedral in Poltava under the direction of Fedir (Khvedir) Popadych. The ensemble was disbanded in October 1934.

History

The Capella's first rehearsals as a bandurist ensemble were sponsored by the HubSelBud (Regional Village Housing organization). The formation of the Poltava Bandurist Capella was inspired by a visit to Poltava by the *kobzar* (itinerant Ukrainian bard) Ivan Kuchuhura Kucherenko who was also their first instructor. It was also inspired by a performance by the Kiev Bandurist Capella and also information in the press of the establishment of a bandura school and Bandurist Capella in Prague.

Initially the members of the group played on borrowed instruments. One of the major problems of these instruments was trying to keep them in tune as many had wooden tuning pegs which were not reliable. They performed part of their concerts without bandura accompaniment, sometimes accompanied by the piano. The only member of the Capella who had prior experience with the bandura was Danylo Pika who had taken some bandura lessons from Opanas Slastion.

From 21 December 1926 until 1 October 1928, the ensemble was known as the "Bandura Studio of the Poltava Region Bureau of Political Education". Its first performance took place at the opening of the Taras Shevchenko monument in Poltava in 1926.

After a successful performance in Odessa the eleven members of the Capella ordered new banduras and in 1927 received new semi-chromatic Kiev type instruments made by Poltava bandura maker M. Domnenko.

In 1928, despite the amateur status of the Capella and the fact that they could only perform in their free time from work, the Capella had some 85 works in their repertoire which they accompanied by bandura and piano. The ensemble gave 249 concerts before 122,825 listeners performing in Poltava and regions, the Donbas, Odessa, Kharkiv, Kremenchuk, Romny, Kherson and Mykolayiv.

On 1 October 1928, the Capella was chosen by the People's Commissariat for Education to work with bandura specialist Hnat Khotkevych to form a special experimental studio for the development of bandura technique and repertoire. The members switched over to diatonic Kharkiv instruments made by Poltava bandura maker - Hryhory Paliyevetz. The Capella had its name changed to the "Exemplary Bandura Studio of UKRFIL".

The eleven members of the Studio were joined by a twelfth - Ivan Boretz in 1928, who came to study at the studio from the Kharkiv Bandurist Capella.



Poltava Bandurist Capella 1927 with Kiev style instruments made by M. Domnenko.



The Poltava Bandurist Capella 1931 with Kharkiv style banduras made by H. Paliyevetz.

The studio functioned for 18 months. Each week Volodymyr Kabachok would travel to Kharkiv from Poltava to pick up the weeks assignments from Khotkevych. Khotkevych would visit once a month to review the progress of the students. The technique of the members of the Capella grew considerably and the new repertoire composed and arranged by Hnat Khotkevych opened up new aspects of the bandura previously never explored. Over 20 new pieces were prepared. These included such works as the "Poem about Bayda", and the "Duma: Storm on the Black Sea".

At the completion of the studio period with Hnat Khotkevych the group had a concert examination in Kharkiv at the Korolenko Library Auditorium on 22 January 1930, attended by musical dignitaries of Ukraine. After a successful performance the members began to work professionally as artists in a full-time capacity. After the performance the Capella was renamed "The State Exemplary Bandura Capella of the Ukrainian SSR".

In 1930 concerts were planned with the Capella being accompanied by a symphonic orchestra. Khotkevych made preparations composing a number of works for the Capella with full symphonic accompaniment. The performance however did not take place. This period coincides with a growing period of anti-Ukrainian actions by the Soviet government.

In 1931, after a successful performances in Moscow, the ensemble was chosen to be the first artistic group from the Soviet Union to tour North America. In order to prepare for a tour of the United States the received new instruments with tuning mechanism and dampening mechanisms made by Hryhorij Paliyevetz. Despite a deposit of \$15,000 being paid, the announced tour did not take place.

Instead, the group was exploited mercilessly by UkrFil giving some 28 concerts a month. Most of the concerts took place in areas which had little interest in the bandura and bandura music. Severe restrictions were also place on the repertoire.

For a brief time however, the ensemble was extremely popular and demonstrated the direction for further development of the bandura for many years to come.

Persecution

In 1932 Hnat Khotkevych fell out of favour with the authorities. His compositions and arrangements were removed from the list of allowed works for performance in Ukraine. The members of the Capella also came under considerable pressure, being repeatedly taken for questioning by the NKVD (the Soviet secret police).

In January 1934 the artistic director, Volodymyr Kabachok, was arrested after a concert by the Capella in Kiev and did not return back to the group. With his arrest most of the scores used by the Capella which included many original handwritten manuscripts composed and arranged by Hnat Khotkevych specifically for the group were confiscated. With Kabachok's arrest the directorship of the Capella fell to Danylo Pika, who was not as strong an administrator. After many months of not being paid (from January-October) the Capella was forced to disband in October 1934.

In 1935 some of the members moved to Kiev and worked under the protection of the Dumka Chorus and its conductor - Nestor Horodyvenko. In March 1935 some of the members of the Poltava Bandurist Capella participated



New Kharkiv banduras made by H. Paliyevetz for the Poltava Capella in 1931 for the North American tour. Note the retuning and dampening mechanisms.



Poltava Bandurist Capella 1932 p.

in the formation of a new larger Kiev Bandurist Capella under the direction of Mykola Mykhailov.

Recordings

Under the direction of Volodymyr Kabachok the Poltava Bandurist Capella recorded a number of records. In 1933 the following songs were released in editions of 2500 copies:

- Pip ta Popadia - arr. by H. Khotkevych #2578
- Na horodi Verba riasna - arr. Demutsky #2582
- Horlytsia - #2379
- Oi ty ziron'ko vechirniaia - arr. Lysenko #2580
- Ohirochky - arr: Studnytsky #2581
- V misiatsi ilui vypala porosha arr. H. Khotkevych - #2583

These same recordings were re-issued in 1934 in 2000 copies.

Legacy

Despite its short history, the legacy of the Poltava Bandurist Capella is significant. It pioneered the Kharkiv style of playing the bandura within a bandurist capella which allowed the use of unique technical devices not possible on other instruments. The repertoire was symphonic in its concept and implementation. Refinements in instrument construction developed by member's of the Capella can be seen in instruments being constructed today.

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Combined Bandurist Capella

The **Combined Kiev Bandurist Capella**, also known as the **Ukrainian State Exemplary Bandurist Capella**, was a Ukrainian bandurist ensemble in the Soviet Union which existed from 1935 to 1941, until it was disbanded due to World War II.

A few months after the liquidation of all of the professional bandurist capellas in October 1934, a reversal of policy took place.

A call came from Moscow for performing ensembles from Ukraine to perform at the Decade of Ukrainian Culture in Moscow. It was decided in February 1935 to form a new group established by combining the musicians of the former Kiev Bandurist Capella, the Poltava Bandurist Capella and the Bandurist Capella of the Kiev Philharmonia.

The artistic director for this new larger bandurist capella was Mykola Mykhailov, the former director of the Kiev capella. His assistant was Danylo Pika, the former director of the Poltava Bandurist Capella. In March, the capella received a new title: "The Ukrainian State Exemplary Bandurist Capella".

Members included:

From the Poltava Capella:

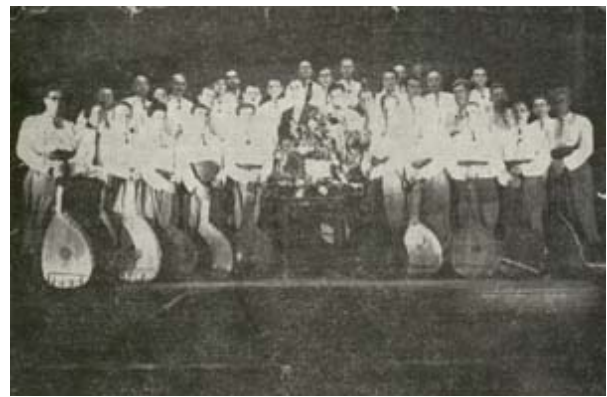
- Yakiv Kladovyj
- A. Kononenko (at that time was under arrest but joined later) later joined the post-war Kiev Capella
- T. Medvediv - died at the front in the first days of WWII
- S. Miniajlo - later joined the post-war Kiev Capella
- P. Miniajlo - emigrated with the Shevchenko Capella
- H. Nazarenko - emigrated with the Shevchenko Capella
- Yosyp Panasenko - emigrated with the Shevchenko Capella
- Danylo Pika - assistant director - died at the front in the first days of World War II
- Yakiv Protopopov - emigrated with the Shevchenko Capella, died in Germany

From the Kiev Philharmonia Bandurist Capella:

- Olesiy Dziubenko - later joined the Shevchenko Chorus but returned to Ukraine.
- A. Fed'ko - arrested in 1937
- O. Kostetsky
- M. Mykhailiv - director of the group
- T. Pivko - emigrated with the Shevchenko chorus
- V. Pokhyl
- O. Shleyuk
- I. Tsybuliv - arrested in 1937

Members from other bandura groups included:

- E. Bazylevsky
- D. Balatsky - arrested in 1937
- V. Charivnyj - postwar Kiev Capella
- S. Hnylokvas - arrested in 1937. Postwar Kiev Capella, from the radio chorus.



The Combined Bandurist Capella 1937 p. under the direction of D. Balatsky

- Hr. Kytastyj - emigrated with the Shevchenko Capella (1937)
- O. Ponomarenko
- Ya. Savchenko (V)
- M. Yarovyj - joined in 1936

The director of the new group was Zakhariy Aronsky, Administrator: I Nedolia.

In 1936 the Combined Capella performed in Moscow at the Decade of Ukrainian Culture in Moscow and recorded a number of disks there.

Mykhailov, however, died in 1937 during a tour of the Caucasus, in Tashkent. His death from angina was thought to have been suspicious.

In 1937 the group was made up of 24 members. By 1938, the group had grown to 44 artists.

In 1939, the ensemble was sent on a tour of Western Ukraine with a Ukrainian nationalistic program commemorating the 125th anniversary of Taras Shevchenko. The program was known as Slovo Tarasa. It included songs which had previously been banned by the Soviet censors and was specifically geared to entice the Western Ukrainian population to embrace the Soviet administration. The program however was not allowed to be performed in the areas that were previously formally part of the Soviet Union.

In 1941, the Nazi attack on the Soviet Union came when the Kiev Bandurist Capella was performing for the miners in Kryviy Rih. They returned through the chaos to Kiev where, on July 8, 1941, the chorus was disbanded and most of its members were mobilized. Within days some of the members, such as Danylo Pika and Mykola Opryshko, were killed on the front. It is interesting to note that Russian ensembles did not suffer the same fate. They remained intact to perform in front of the Soviet troops.

1935-1941 conductors

Mykola Mykolayovych Mykhajlov (director 1935-36) was previously a member of the Kiev Capella from 1932 and director in 1934. He was a graduate of the Lysenko Music Institute. Became the conductor/director of the combined group from February 1935, until his death 16 July 1936 in Tashkent during the tour of the Caucasus from angina. His assistant was Danylo Pika.

Dmytro Yevhenovych Balatskyj (director 1937-38) (born 1902, died 1981) completed his studies at the Kiev Muz-dram institute in 1929. Director of the Kiev Bandurist Capella 1937-38. Arrested in 1938. Returned to Ukraine from Siberian Exile in 1947 moving to Odessa where he worked as a choral conductor. Author of the song "Rozpriahajte khloptsi koni".

Danylo Pika (director 1938-41). With the removal (arrest) of Balatsky, Pika again had a chance to become the artistic director of the chorus. Although he did not have a formal music education, he had for many years been the concertmaster of the Capella. Pika prepared the first "Slovo Tarasa" program in 1939 to coincide with the Shevchenko Jubilee and the tour of the recently acquired Western Ukrainian lands.

References

Ukrainian Bandurist Chorus

The Ukrainian Bandurist Chorus (Ukrainian: Українська Капела Бандуристів ім. Т. Г. Шевченка; full name: *Ukrainian Bandurist Chorus of T. H. Shevchenko in Detroit*) is a semi-professional male choir which accompanies itself with the multi-stringed Ukrainian folk instrument known as the bandura. It has been a resident of Detroit, USA since 1949.

History

Some sources trace the history of the Ukrainian Bandurist Chorus back to the formation of the Kiev Kobzar Choir by bandurist Vasyl Yemetz in Kiev in 1918; however, the history of the Kiev Bandurist Capella had numerous starts and stops and periods in which it did not function. Despite the fact that many of the member of the Ukrainian Bandurist Chorus were members of previous bandurist capellas, the history of the Ukrainian Bandurist Chorus can be traced without interruption from its formation in Kiev in 1941.

Pre-history

The Kiev Bandurist Capella was originally established in August 1918 by bandura virtuoso Vasyl Yemetz with 8 bandurists. It was then known as the "Kobzar Choir" and gave its first performance on November 3, 1918. The situation in Kiev was politically unstable and the ensemble ceased performing in March, 1919. With the change over to a Bolshevik government a number of the members were shot. Others emigrated to the West.

The capella was re-established after a 4 years break in 1923, once again with 8 members, however only 2 (Fedir Doroshko and Hryhory Kopan) were from the original "Kobzar Choir". During the brief period of Ukrainianization the ensemble grew to become extremely popular, however, in the 1930s the political situation in Ukraine changed. Many bandurists underwent various forms of political repression: some being arrested and sentenced to periods of incarceration, others to exile. In October 1934 the Kiev Bandurist Capella again ceased to exist after its members had not received any pay for a period of 10 months.

By 1935 the political situation had once again changed. Many of the drastic steps taken to retard the development of Ukrainian culture were reconsidered, as little was now left to show off any development in Ukrainian culture during the period of Soviet rule. In March 1935 the remaining members of the Kiev Bandurist Capella and the Poltava Bandurist Capella were brought together to form a new Combined Bandurist Capella.

In 1937 another turn in national politics took place. Harassment and arrests started once again. Some bandurists were arrested and a significant number were executed. At the outset of WWII most Soviet musical collectives continued to function giving concerts for the troupes. The Combined Bandurist Capella was however once again disbanded and the members mobilized to the German-Soviet front. A significant number of its members needlessly died in the first few days of the war at the front because of lack of military preparation.



Kiev Bandurist Capella in 1925.



Poltava Bandurist Capella in 1931.

World War II and formation

During the Nazi occupation of Ukraine, attempts were made to re-establish a professional bandurist capella in Kiev by bandurist D. Chernenko. From a number of bandurists who had survived the initial Nazi invasion, a group was formed, initially directed by Hryhory Nazarenko. In the spring of 1941 it applied to the Kiev City Council for permission to have Taras Shevchenko as its patron. In time the artistic directorship was transferred to Hryhory Kytasty with his arrival. The capella toured areas around Kiev and parts of Western Ukraine.



UBC - Directed by V. Bozhyk 1948

In 1942 the Capella made up of seventeen bandurists left Kiev for a tour of Germany. Initially, however, it was interned as a group into a forced labor camp in Hamburg. After numerous representations, the group was released after 5 months incarceration to be used by the Nazis as a morale booster, performing for the Ukrainian OST-Arbeiters (slave-workers from the East) in German work camps.

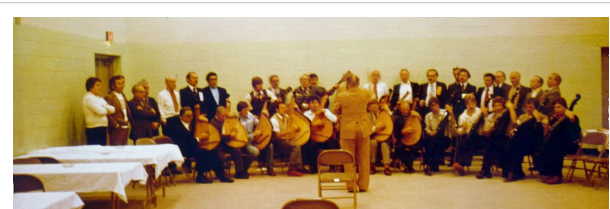
At the end of the war, the Capella found itself in Regensburg.

In order to strengthen the artistry of the capella, Volodymyr Bozhyk, an opera conductor trained in Poland, was invited to become co-conductor. Bozhyk conscripted a number of trained singers and the Capella was transformed from a bandurist capella (where all its members played the bandura) into a bandurist chorus (where only some performers played the bandura).

The chorus continued for a period of time to perform throughout Germany after the war for the many internees living in the displaced peoples (D.P.) camps.

United States

In 1949 the Chorus emigrated to the United States, settling as a group in Detroit. Initially it toured North America attempting to retain a professional performing status; however, this became economically unviable without radically changing the repertoire and artistic direction of the group. The decision was made to not compromise the groups artistic integrity. As a result the Chorus changed from a professional to a semi-professional status, touring North America for only a few weeks each year.



UBC - Directed by conductor Hryhory Kytasty, 1979 Ukrainian Cultura Center, Warren, Michigan

In 1958 the Chorus toured Europe giving concerts in Spain, France, Switzerland, Germany, Holland, Sweden, Denmark, Belgium and England. Despite the highly successful reviews of the Chorus's performances, the tour was not an economic success. As a result, it was not able to return to a fully professional status. The Chorus was left in substantial debt and the conductors Volodymyr Bozhyk and Hryhory Kytasty both left the group after the tour.

The debt was paid off almost single-handedly by the Chorus's manager Peter Honcharenko who also kept the Chorus intact as a viable performing ensemble.

The early 1960s saw a potential crisis in the artistic leadership of the group. This was overcome by the administrative genius of Peter Honcharenko who sought other conductors and saw to it that the group was able to survive this period finding a new purpose promoting Ukrainian music, primarily to the many Ukrainian community enclaves in North America.

In 1968 Hryhory Kytasty returned to the artistic directorship of the Chorus. With new-found energy he enriched the repertoire of the ensemble with new compositions and arrangements and trained a new generation of bandurists. A

new and successful self-funding formula was developed by the chorus' manager. The capella would regularly, usually yearly, release a new record and go on tour promoting the recording, alternating from east or west coasts of North America. In 1981, the Chorus under the direction of H. Kytasty toured Australia.

After the passing of Hryhory Kytasty in 1984, the artistic direction of the Chorus was taken over by Wolodymyr Kolesnyk, who had recently defected from Ukraine where he had been the director of the Kiev Opera. Kolesnyk elevated the Chorus to a new professional level in vocal and instrumental performance. Under his directorship the Chorus toured Ukraine twice in 1991 and 1993.

Oleh Mahlay took over the artistic directorship of the Chorus in 1996, becoming the youngest artistic director in the Chorus' history. Under his leadership the Chorus toured Ukraine twice, as well as North America and Europe and re-energized the membership. His numerous recordings with the Chorus include a Christmas repertoire, a Divine Liturgy, and Hryhory Kytasty's "Battle of Konotop". Mahlay also has continued to be involved with the Kobzarska Sich Bandura Camps in Emlenton, Pennsylvania which are sponsored by the UBC.

Adrian Bryttan became the Chorus' artistic director in 2008-2010.



Instrumental soloist performing with the Ukrainian Bandurist Chorus

Conductors

- **Hryhoriy Nazarenko** (1942) Formally the youngest member the Poltava Bandurist Capella (from 1925), and later concertmaster of the Combined Bandurist Capella formed in Kiev in 1935 - he initiated the formation of the Ukrainian Bandurist Chorus and in particular the use of Taras Shevchenko as its patron. He was its first director for the first 3 concerts in Kiev and Zhytomyr. When Hryhory Kytasty, who was the assistant conductor of the Combined Kiev Bandurist Capella joined, the directorship was transferred to him. Nazarenko became assistant conductor until he left the Chorus with the Honcharenko brothers to form the Leontovych Bandura Chorus in 1946.
- **Hryhory Kytasty** (1942–45, 1945-47 co-conductor, 46-48, 49-50, 1953-55 co-conductor, 58 co-conductor, 68-84) Member of Kiev Bandurist Capella from 1935. Assistant conductor of the Combined Kiev Bandura Capella from 1937.
- **Volodymyr Bozhyk** (1945–47, 50-52, 53-55 co-conductor, 56-57, 58 co-conductor) From 1945-47 co-director and co-conductor with Hryhory Kytasty. He was invited to become co-conductor of the Capella if he could add his singers to the chorus. Conductor from 1950-52. Co-conductor 1953-58.
- **Petro Potapenko** (1959—61), conductor. Assistants: Ye Ciura and I. Kytastyj
- **Ivan Zadorozhny** (1962), conductor
- **Ivan Kytasty** (1963), co-conductor. Conducted the Capella in 1963
- **Yevhen Ciura** (1963)
- **Petro Potapenko** (1959—60,61,65), conductor. Assistants: Ye. Ciura and I. Kytasty
- **Ivan Zadorozhny** (1962, 65—6), conducted. Assistant: Ye Ciura
- Ivan Kytasty and Yevhen Ciura (1967). Co-conductors
- **Hryhory Kytasty** (1968—83)
- **Yevhen Ciura** (1984). Concert in Windsor
- **Wolodymyr Kolesnyk** (1984—1996)
- **Oleh Mahlay** (1996—2008)
- **Adrian Bryttan** (2008-2009)
- **Bohdan Heryavenko** (2010-Present)

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External links

- Official site ^[2]

Leontovych Bandurist Capella

The **Leontovych Bandurist Capella** was a male choir whose members accompanied themselves using a Ukrainian folk instrument known as a bandura. It was established in the displaced persons camps in Germany in 1946 and had an active performance schedule up until 1949.

In 1946 Hryhory Nazarenko together with the Honcharenko brothers left the Ukrainian Bandurist Chorus and started working on establishing a new bandurist capella. This new capella was formed in the British zone in Germany in the city of Goslar and was called the Leontovych Bandurist Capella after the Ukrainian composer Mykola Leontovych.

The Capella consisted of some 18 members taught and later directed by Hryhory Nazarenko. They played on diatonic Kharkiv-style banduras with the newly developed mechanisms designed by the Honcharenko brothers. Nazarenko busied himself writing out arrangements and repertoire from the works performed by the Poltava Bandurist Capella teaching Kharkiv-style playing. He coached the choir and taught the members to play the bandura, including many of the technical devices developed by Hnat Khotkevych.



The Leontovych Bandurist Capella

Each of the members required instruments. The Honcharenko brothers set up a workshop in the DP camp where they were made and taught some of the members to make banduras.

The establishment of the Leontovych Capella was a very successful experiment. In the 1930s Nazarenko was the concertmaster of the Poltava and later Combined Bandurist Capella. In this capacity he also was in charge of the music library often writing on the orchestral parts for all the performers. Because of this, Nazarenko was able to restore from his own memory a number of works by Hnat Khotkevych.

After successfully touring Germany with numerous concerts, many of the members joined up with the Ukrainian Bandurist Capella when they emigrated to the United States in 1949. Others migrated to England, South America and Australia where they were able to share their knowledge with the Ukrainian communities established there.

Hnat Khotkevych Ukrainian Bandurist Ensemble

The **Hnat Khotkevych Ukrainian Bandurist Ensemble** is a vocal and instrumental Ukrainian folkloric performing ensemble in Sydney, Australia. It was founded in June 1964 by bandurist Hryhory Bazhul and since May 1971 was directed by Peter Deriashnyj.

Origins

At the end of World War II, bandurist Hryhory Bazhul emigrated to Sydney, Australia where he continued to perform for the Ukrainian community. Having had performing success in a number of bandura ensembles in Germany during the post war years (1944–49), he was keen to establish a similar ensemble in Sydney where he had settled on completion of his immigrant contract.^[1]

In 1952, Bazhul advertised in the The Free Thought Ukrainian-language newspaper in an attempt to locate like-minded individuals. Two years later he befriended vocalist Pavlo Stetsenko and began to teach him to play bandura. Over the next 4–5 years another six individuals joined the group and began to develop a bandura technique and repertoire.^[2]

In time, this group of singer-bandurists began performing, initially in Sydney, and then in Melbourne to enthusiastic audiences. To mark the 100th anniversary of Taras Shevchenko death the group gave a series of concerts in Sydney and Melbourne and also produced a recording of four songs from their repertoire.^[1]

By 1963, after some 39 rehearsals (2-3 per month), five individuals of adult age and various levels of musical and vocal ability worked diligently to create a 17-song repertoire. This group had to overcome numerous difficulties related to the establishment of a bandurist ensemble in Australia, such as: manufacturing instruments; the procurement of suitable strings; tuning pegs and tuning keys. All these posed insurmountable problems. The development of repertoire was also an obstacle since no one in the group had suitable experience in arranging vocal works, as was the problem of duplication of musical scores. Repertoire collected by Bazhul from various sources was initially used and gradually all the other problems were overcome by sheer effort, which testifies to the tenacity of this ensemble and its founder. Then unexpectedly personal difficulties saw some of the members leave and now finding itself vocally incomplete the quintet ceased its activities in February 1964.^[2]



Hryhory Bazhul.

New generation bandurists

Hryhory Bazhul turned to the younger generation and in June 1964 he began to teach the first younger generation student - George Work, the Kharkiv style bandura. Gradually more young individuals of student age took to learning the difficult art of the bandura minstrels. The attrition rate however for the young inductees was high since there was no peer group to take encouragement and inspiration from.^[3]

With the support of the Ukrainian Scouting movement and the conductor of the Ukrainian Choir Boyan - Vasyl Matiash, young scouts began to learn to play the instrument privately and a new generation of bandurists formed the Khotkevych Ensemble. In time the small group made numerous independent performances and also on many occasions accompanied the Boyan Choir under the direction of Vasyl Matiash. The new youth ensemble also included female participants.^[3]

By 1970 some 19 students had embarked on learning the art, however a core group of some 7 students remained and became known as the Hnat Khotkevych Bandurist Ensemble. They became the backbone of the Ensemble for the next few years. Hnat Khotkevych had taught Hryhory Bazhul to play the Kharkiv style bandura back in Ukraine, and as a mark of respect Bazhul chose to give this new ensemble Khotkevych's name.^[3]

As the group's popularity grew, the Ensemble became the moving force for the development of bandura art in Australia. It became evident that a formal school for learning bandura art in an central location with easy access to public transport needed to be established. Up until 1968 most new students were taught privately by Hryhory Bazhul at his residence in Fairfield West.^[3]



Khotkevych Bandurist Ensemble and Sydney Boyan Choir, Australia, 1968. Vasyl Matiash conductor.

New direction

After moving to Sydney from Newcastle in 1966, Peter Deriashnyj contacted Hryhory Bazhul in July 1967 to pursue studies with the bandura, specifically the Kharkiv style of bandura.^[1]

Deriashnyj joined Bazhul's small group of 5 bandurists in November 1967 and encouraged the existing members to include vocal study into the weekly practice routine. H. Bazhul supported this proposal and elevated him to concertmaster. His first act was to bring all instruments to a concert standard by the renewal of old or rusting strings and repairing of cracked instruments. Throughout 1968 the group worked diligently at combining 4 part vocals accompanied to their own bandura playing. A specific concert repertoire was selected and new bandura parts were written with a mind to the development of vocal and instrumental skills.^[1]

Their first independent concert took place in March 1969 in Wollongong, and was dedicated to the Ukrainian bard Taras Shevchenko. This concert was later repeated in Sydney. The new repertoire including the vocal performance of the Ensemble had an effect on the young Ukrainians in the audience and under Deriashnyj's direction the group attracted talented individuals and continued to expand its repertoire and playing technique. Challenging 4 part (SATB) choral vocals accompanied by 4 bandura parts - 1st and 2nd Kharkiv banduras and 1st and 2nd Chernihiv banduras became the norm.^[3]

From 1970 the ensemble toured the eastern states in Australia continually performing at community functions, historic anniversaries and numerous folkloric and ethnic festivals throughout Australia. In March 1971, ten bandurists with bassist Oless Tindyk gave an important concert in Newcastle dedicated to the bard Taras Shevchenko. At this concert a men's group and a women's group each performed 3 songs from their new repertoire as well as combining for the full ensemble performance - 14 items. The one negative issue to be exposed was a serious disagreement between the performing members as to who had voting rights in financial or performance matters. Of the many festivals the ensemble took part in, the most renowned was the Shell National Folkloric Festival held in the Sydney Opera House - from approx. 1976 to late 1980s when eventually the festival ceased activities. the Ensemble's performances at the National Folkloric Festival were enhanced by the participation of its inter-state members.^[1]

In 1972, with donations received from caroling during the Christmas period and from individuals throughout Australia, Deriashnyj established the Sydney School of Bandura which was located at the Ukrainian Central School in Lidcombe. The funds were used to buy 3 or 4 banduras which were then used to introduce the 10-15 year old generation to the art of bandura. Students of the School of Bandura were able to study in both the Kharkiv style and the Chernihiv style however since Kharkiv banduras were difficult to obtain and more expensive to produce, the more plentiful and relatively inexpensive Chernihiv type banduras began to predominate. The Sydney School of Bandura however was the only one in the diaspora to teach and propagate the Kharkiv style.^[1]

With due consideration for his state of health, Bazhul transferred the leadership of the Ensemble to bandurist Peter Deriashnyj in May 1971. This change did not sit well with some of the bandurists that were still wrestling with membership voting issues, let alone accept a new leader, the result being that the Ensemble lost four experienced members in that year. The new Ensemble, showing so much promise found itself vocally incomplete - at this crossroad the previous group ceased its activities. The four who left were also vocally incomplete and did not



The Hnat Khotkevych bandurist ensemble under the direction of P. Deriashnyj - Melbourne, 1971.

continue as an separate group. Undaunted, Deriashnyj and the remaining dedicated bandurists began to re-group over the next 3–4 years. An experienced and talented group of singer-bandurists was formed and they aspired towards a professional level of performance. All the while Deriashnyj gave weekly tuition to the younger students attending the bandura class at the School for Bandura in Lidcombe.^[3]

All the hard work paid off and in November 1975 the Ensemble together with the students of the Sydney School of Bandura gave a concert entitled "In the footsteps of the minstrels" (Шляхами Кобзарів). The younger students astounded the audience by playing two parts in the bandura accompaniment and singing in two voice harmony. Fedir Deriashnyj, a bandurist and craftsman of banduras from Newcastle also performed works that he learnt from minstrels in Ukraine during the mid 1920's. Apart from a varied repertoire of Ukrainian folk songs, the Ensemble showed the versatility of the bandura by including in its performance contemporary non-Ukrainian songs adapted and arranged by Deriashnyj - "500 Miles" (Hedy West), "Mr. Tambourine Man" (Bob Dylan) and "A Horse with No Name" (Dewey Bunnell).^[3]

This concert had an great positive effect on the Ukrainian younger generation in Sydney. The high quality of the performances and the new repertoire attracted many new students to the group. The numbers of students at the Sydney School of Bandura grew to the point where the Ensemble's committee could no longer cope with the added administrative burden and a parent's committee was established.^[4]

The Khotkevych quartet

In June 1974, finding itself somewhat vocally incomplete, the Ensemble could not celebrate its 10th anniversary with a concert, instead a low key social event took place. Unfortunately, experienced singer-bandurist Lesia Bilash was given a teaching position in country NSW. But simultaneously, a young university student - Peter Chochula with a bass voice showing great potential began to study the art through private tuition from Deriashnyj. Working enthusiastically through 1975, the group developed a good blend with the voices of the four existing members - Neonila Babchenko-Deriashnyj (soprano), Lidia Deriashnyj-Di-Scullo (Alto), Peter Deriashnyj (tenor) and Peter Chochula (bass).^[5]

In Jan. 1976 the quartet's performances came to the attention of recording technician Peter Ilyk after a performance at a Canberra international folk festival. Ilyk suggested the ensemble consider recording its repertoire, especially any fresh compositions or arrangements. The Ensemble embarked on recording an LP with some 12 songs from its repertoire. After some 14 months work the master tape was accidentally erased and recording began a fresh - but with a higher performance standard and much more instrumental and vocal precision and eventually in 1978 the LP entitled *Bandura and Song* was released for sale. The members of the quartet were - Neonila Babchenko-Deriashnyj (Soprano), Lidia Deriashnyj-Beal (alto), Peter Chochula (bass) and Peter Deriashnyj (tenor). The quartet toured Australia with concerts and performances selling its LP to audiences in Perth, Western Australia, Hobart, Adelaide, Melbourne and Geelong.^[6]

All Australian Bandura Seminars

The concert tours and the sales of the LP *Bandura and Song* had a significant effect on bandura enthusiasts in Melbourne, Adelaide and Canberra. Ensembles in these towns that were already in the making renewed their efforts and began an active concert performing career. The banduras for these ensembles came from Ukraine and were of the Chernihiv type - some were even equipped with mechanisms that enabled the rapid changing of the key to which the instrument was tuned. This permitted the performance of more interesting and challenging bandura works.^[6]

In 1981, under the initiative of the musical director of the Sydney School of Bandura Roxolana Mishalow, a federal organization was established and registered known as the Federation of Bandurists in Australia. The organizations mandate was to unite the growing number of bandurists in Australia and to share information. A grant was received from the Australia Arts Council to organize a bandura seminar and to pay for a special guest teacher and performer

from the USA. The seminar took place at Sydney University in January 1982 with Julian Kytasty as guest tutor and lecturer. 38 bandurist from around Australia participated with the final concert being recorded by SBS television.^[7]

In Jan 1984 another seminar was organized by Dr. Igor Yakubovych from Melbourne's "Lesia Ukrainka" Bandurist Ensemble and Peter Deriashnyj, where some 25 students from South Australia, Victoria, New South Wales and Queensland took part. At this seminar a bandurist association called Y.K.C.A - "Ukrainian Kobzarski Seminars in Australia" was formed by students present. Then in Jan 1985, again under the initiative of the Y.K.C.A organisation, the largest of seminars took place in Sydney with some 35 bandurist/students attending.^[8]

1985-1994 The Ivasiuk Folk Ensemble Years

In June 1984 on the occasion of the 5th anniversary of the suspicious death of Ukrainian contemporary composer V. Ivasiuk, the group took part in a remembrance concert in Sydney where many of the younger generation musician, singers, instrumentalists also took part. The success of this concert saw the founding of the Ivasiuk Folk Ensemble by Peter Deriashnyj. For the next 10 years the Khotkevich Bandurist Ensemble worked as a instrumental support ensemble, effectively forming a choir with bandura accompaniment - a bandura capella. In the following years this powerful choral instrumental combination saw concert performances in Brisbane, Newcastle, Sydney, Canberra and Melbourne. The bandura ensemble still performed as an independent group but the combination with the four part choral vocals of the Ivasiuk Folk Ensemble was the high watermark for both groups. At this time much of Deriashnyj's attention was directed toward the Ivasiuk Folk Ensemble so the bandura group's assistant director - Peter Chochulla took on the capella-master role, managing and organising rehearsals.^[9]

Membership

Members of the all-male adult group

- Hryhory Bazhul
- Edward Kulchytsky
- Vasyl Onufrienko
- Pavlo Stecenko
- Stepan Khvyliia
- Pavlo Daineka
- Pavlo Diachenko (bandura craftsman),
- Leonid Denysenko

Members of the new generation Khotkevych Ensemble

- George Wowk
 - Andrew Tesliuk
 - Bohdan Huzij
 - Slavko Shijan
 - Volodymyr Motyka
 - Lesia Bilash
 - Peter Deriashnyj
 - Lydia Tindyk
 - Stefanie Adamovska
 - Bohdan Brakh
 - Lidia Deriashna - Kiev/Chernihiv style
 - Nila Babchenko/Deriashna
 - Petro Chochula
 - Michael Dimitri
-

- Jurij Chomiak
- Alex Tindyk (Bassist)
- Stephan Wasyluk (Bassist)

[10]

Notable Students of the Sydney School for Bandura

- Victor Mishalow - Kiev/Chernihiv style

[11]

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New York Bandura Ensemble

The **New York Bandura Ensemble** is a New York based music ensemble^[1] currently led by singer and bandurist Julian Kytasty. The ensemble is devoted to various forms and styles of Ukrainian music, from Renaissance and Baroque, through authentic folk, to contemporary and avantgarde music, presenting unusual repertoire through its "Bandura-Downtown" concert series^[2]. The ensemble plays an important role in preservation of Ukrainian folk music, as well as in dissemination thereof in North America. It has a longstanding residency at the Ukrainian Museum in New York City^[3], and often collaborates with the Yara Arts Group.

The New York Bandura Ensemble has many different line-ups of musicians, depending on the nature of each project. Its members at various times include

- Julian Kytasty- music director.
- Natalia Honcharenko
- Michael Andrec
- Roman Turovsky^[2]
- Michael Alpert
- Gisburg
- Juriy Fedynskyj
- Ilya Temkin
- Victor Mishalow^[4]

The New York Bandura Ensemble receives support from the Center for Traditional Music and Dance and NYSCA.

History

The ensemble was originally established as a children's ensemble by rev. Serhiy Pastukhiv in 1968. Under his direction the New York School of bandura and with it the New York Bandura Ensemble grew to encompass over 200 musicians and became a significant force in the Ukrainian community in New York.

In 1979 The ensemble was directed by Volodymyr Yurkevych before falling into the capable hands of Julian Kytasty. Under his direction the ensemble has gone through many transformations and recorded a number of CD's.

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Canadian Bandurist Capella

The Canadian Bandurist Capella A vocal-instrumental choral group which combines the sound of a male chorus with the orchestral accompaniment of the multi-stringed Ukrainian Bandura.

The Canadian Bandurist Capella was established in 1991 as a male vocal ensemble that accompanied itself on the bandura by Victor Mishalow. It had its first performance on January 8, 1992. In 1993 it changed its name to the Toronto Bandurist Capella and became changed over to a mixed gender ensemble. In 2001 it once again became an exclusively male ensemble and in 2002 it became incorporated and officially changed its name back to the Canadian Bandurist Capella.



The Canadian Bandurist Capella 2003

The ensemble has grown to become a significant force within the Ukrainian Community in Canada. It unites the talents of some 50 singers and up to 21 instrumentalists-bandurists.

The repertoire of the ensemble has grown and become more sophisticated to encompass not only arrangements of epic historic songs and traditional folk songs, but also sacred music and modern compositions.

The Capella has performed throughout Upper Canada in Toronto, Hamilton, St Catherines, Montreal, Ottawa, Oshawa and is now continuing to expand its activities to other regions of Canada and the United States. It has performed in Manitoba (Winnipeg, Dauphin), Chicago, Soyuzivka, Cleveland, and Yonkers. The ensemble has completed 2 CD recordings.

Recordings

Recently it recorded its second CD with renown Bass-baritone Pavlo Hunka.

Canadian Bandurist Capella Recordings:

1. Debut CD "Canadian Bandurist Capella" (2005) 14 tracks
2. CD "Hraj Kobzarju!" (Граї Кобзарю!) (2008) 12 tracks

Many of the Canadian Capellas concert performances are available on You Tube.

Current direction

The artistic director of the Canadian Bandurist Capella is Merited Artist of Ukraine - Victor Mishalow. Yuriy Petlura is the (Concert Master). In previous years the positions of (Choir Master) and assistant conductor have been filled by Natalia Babycka and Andrii Dmytrovych

The ensemble is striving toward reviving the traditions set by the Poltava Bandurist Capella that developed under the direction of Hnat Khotkevych in the late 1920s and early 1930s. To meet this goal it has ordered specially made Kharkiv style banduras from bandura maker William Vetzal and is training its bandurists to meet the challenges of this style of bandura music.

Chronology

- 1991 - established as a male vocal instrumental ensemble.
- 1992 - changed to a mixed vocal instrumental ensemble
- 2001 - re-established as a male vocal instrumental ensemble.
- 2005 - CD1 "Canadian Bandurist Capella"
- 2008 - CD2 "Hraj Kobzarju!" (Грай Кобзарю!) - (Ottawa, Montreal, London, Winnipeg).
- 2010 - Kozak Glory concert to mark the anniversary of Pylyp Orlyk's constitution. (Toronto, Chicago, Yonkers, Stanford, Soyuzivka)
- 2011 - Slovo Tarasa concert tour to mark the 150th anniversary of Taras Shevchenko - (Chicago, Cleveland, Rochester.)

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External links

- Canadian Bandurist Capella ^[4]

Video - Canadian Bandurist Capella: Live in Chicago (2009)

- http://www.youtube.com/view_play_list?p=853AFDBBA78307E8
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Kobzarska Sich

Kobzarska Sich (Ukrainian: Кобзарська Січ) is a summer music camp devoted to learning bandura and Ukrainian choral music. Kobzarska Sich is held every August at All Saints Camp in Emlenton, Pennsylvania. In its current format, four courses are offered: Bandura Course, Junior Bandura Workshop (for children between the ages of 9 and 11), the Ukrainian Choral Workshop, and the Ukrainian Sacred Music Workshop.

For many years the Ukrainian Bandurist Chorus has sponsored various bandura camps and workshops throughout North America. The first music camp Kobzarska Sich was led in Emlenton, Pennsylvania in 1979 by Hryhory Kytasty, the long-standing conductor of the Ukrainian Bandurist Chorus and inspiration to generations of bandura enthusiasts.



Overview

Kobzarska Sich allows young musicians to study under some of the most accomplished bandurists as well as non-bandurist musicians from around the world, improving their bandura skills and musicianship. Previous camps have featured such prominent instructors as: Hryhory Kytasty, Julian Kytasty, Oleh Mahlay, Taras Lazurkevych, Oleh Sozansky, Ola Herasymenko, Alexis Kochan, Bohdan and Halyna Heryavenko, Halyna Kvitka-Kondratsky and others.

Participants attending Kobzarska Sich's Bandura Course are exposed to an intense personal experience. Participants receive over seven hours of daily individual and group instruction. Formal classroom instruction is offered in the techniques of bandura playing, bandura history, solo and ensemble playing, solo and ensemble singing, music lectures and theory.

All Saints Ukrainian Church Camp has always been home to Kobzarska Sich. Participants live in well kept cabins along the Allegheny River and, in addition to a rigorous music schedule, have an opportunity to enjoy recreational activities such as swimming, tennis, volleyball, baseball, basketball, and other fun activities.

Programs

Bandura Programs

Campers are able to enroll into four different programs, based on experience, age and Interests. Aspiring bandura players between the ages of 9-11 have an opportunity to enroll in one week course.

Those who are 12 years and older have an opportunity to enroll in the full two week Bandura Course. This course focuses on over seven hours of daily group instruction in: the technique of playing bandura, bandura history, solo and ensemble playing and singing, music lectures, and elementary music theory.



Participants of the 2010 Ukrainian Choral Workshop and Bandura Course

Choral Programs

Campers of all ages also have the option to be part of either the Ukrainian Choral Workshop or Sacred Music.

The **Sacred Music workshop** is a four-day seminar that provides an opportunity to sing sacred works by Ukrainian master composers and provides practical pointers for church singers, cantors, and conductors alike relative to common areas of church singing. Listening lectures open up many hidden aspects of sacred music tradition.

The **Ukrainian Choral Workshop** is a one-week intensive and enjoyable workshop focuses on the singing and performance of Ukrainian folk music. Participants take part in various ensembles, private lessons, and are instructed by teachers with extensive backgrounds in Ukrainian vocal music.

Links

- Official Website ^[1]
- 2004 Program Memories ^[2]
- Sample of the 2009 Bandura Course Concert ^[3]

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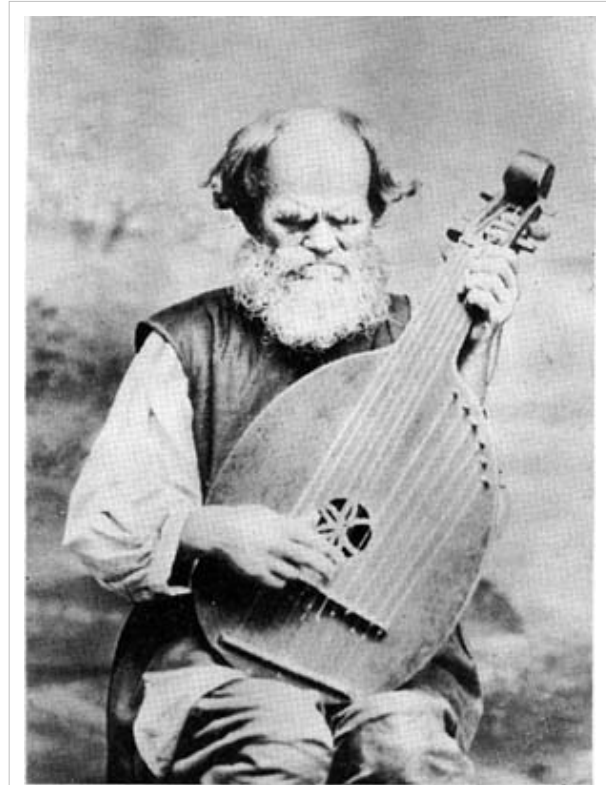
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Repertoire

Duma (epic)

A **Duma** (Ukrainian: дума, plural *dumy*) is a sung epic poem which originated in Ukraine during the Hetmanate Era in the sixteenth century (possibly based on earlier Kievan epic forms). Historically, *dumy* were performed by itinerant Cossack bards called *kobzari*, who accompanied themselves on a *kobza* or a *torban*, but after the abolition of Hetmanate by the Empress Catherine of Russia the epic singing became the domain of blind itinerant musicians who retained the *kobzar* appellation and accompanied their singing by playing a *bandura* (rarely a *kobza*) or a *relya/lira* (a Ukrainian variety of *hurdy-gurdy*). *Dumas* are sung in recitative, in the so-called "duma mode", a variety of the Dorian mode with raised fourth degree.

Dumy were songs built around historical events, many dealing with the military actions in some form.^[1] Embedded in these historical events were religious and moralistic elements. There are themes of the struggle of the Cossacks against enemies of different faiths or events occurring on religious feast-days. Although the narratives of the *dumy* mainly revolve around war - the *dumy* themselves do not promote courage in battle^[2]. The *dumy* impart a moral message in which one should conduct oneself properly in the relationships with the family, the community, and the church^[3]. However, the *kobzari* did not play only religious songs and *dumy*. They also played "satirical songs (sometimes openly scabrous); dance melodies; either with or without words; lyric songs; and historical songs"^[4].



Kobzar Ostap Veresai - One of the finest exponents of *Dumy* in the 19th century

The origin

The relationship between the military and the religion with *dumy* originated in the Cossack rebellion of 1648. Ukraine fell under the control of the Catholic Polish-Lithuanian Commonwealth, that imposed discriminatory measures on the Eastern Orthodox Church. This rebellion was followed by "partition and eventual subjugation of the Ukrainian lands and the Ukrainian church"^[5]. The Cossacks rebelled against the religious oppression and their lands were eventually lost to the oppressor. This causes a great dilemma in the church because the Cossacks were defenders of the faith, and since they lost, and the faith is infallible, the Cossacks themselves must have done something sinful^[6]. This is why *dumy* has a great religious undertone and is a song that tells of death and defeat, not of victory.^[7]

Textual characteristic

Dumy, as an epic, in comparison to other epic forms do not contain elements of fantasy.

Linguistic characteristics

The dominant element of dumy is language. Rhythm is rhetorical, often falling on a verb placed at the end. The use of parallelisms is widespread, epithets are standard, the use of specific numbers is also widespread. The use of archaic forms of language are also popular as is the use of retardation.

Musical characteristics

Melodic characteristics

The melodies of dumy consist of

- repetitive recitative-like passages on one note, changing to a different tone with lingual accent, usually stepwise and occasionally by a 4th
- melodic recitative-like with a falling scallic passages
- melodic closed and semi-closed cadences with characteristic melizma
- a zaplachka based on the word "hey" often very ornate with many melizmatic features paralleling the stylistic features of the melody.
- a slavnoslovia (verbal glorification) at the end of the piece. A summation of the work which in some regions is spoken rather than sung.

Almost all traditional dumy from the Poltava and Slobozhan traditions use a dorian mode with occasionally raised 4th degrees and subseptatonium. The raised 4th often is used as a secondary leading note to the dominant. The appearance of the augmented 2nd between the 3rd and 4th degrees gives the duma an eastern sounding flavour and is used by the performer to add "zhal" (pity) to the work.

Accompanment

Dumy are traditionally sung to an instrumental accompaniment, usually that of a bandura, kobza or lira.

In the Slobozhan tradition the bandura would play most of the notes of the melody with the voice apart from chromatic accidentals and melizma with occasional chords on I, IV and V degrees of the Dorian mode. The instrument would also be used for instrumental preludes, interludes and postludes.

In the Poltava tradition the instrumental accompaniment is much sparser with the player not playing the melody but rather occasional chords based on the tonic and dominant of the Dorian.

In lira accompaniment from Poltava, no melodies are played with the voice during the performance of the duma. Melodic instrumental playing is confined to preludes, interludes and postludes.

No transcriptions or recordings of authentic duma performance by members of the Chernihiv tradition have come down to us.

Discussion regarding other traditions of duma recitations have shown a significant amount of contamination in the 20th century from non-traditional sources which has rendered many of their recordings atypical and unauthentic according to the traditional style in which the kobzari performed dumy.

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Dumka (musical genre)

Dumka (Ukrainian: думка, *dúmka*, plural думки, *dúmky*) is a musical term introduced from the Ukrainian language, with cognates in other Slavic languages. Originally, it is the diminutive form of the Ukrainian term *duma*, pl. *dumy*, "a Slavic (specifically Ukrainian) epic ballad ... generally thoughtful or melancholic in character."^[1] Ukrainian and other Slavic classical composers drew on the harmonic patterns in the folk music of their countries to inform their more formal classical compositions. The composition of dumky became popular after the publication of an ethnological study and analysis and a number of illustrated lectures were made by the Ukrainian composer Mykola Lysenko in 1873 and 1874 in Kiev and Saint Petersburg. The lectures and publication were illustrated by a live performances by the blind kobzar - Ostap Veresai who performed a number of dumy singing to the accompaniment of his bandura. Lysenko's study was the first to specifically study the melodies and the instrumental accompaniment played on the bandura, kobza or lira of the epic dumy.

A natural part of the process of transferring the traditional folk form to a formal classical milieu was the appropriation of the Dumka form by Slavic composers, most especially by Antonín Dvořák. Thus, in classical music, it came to mean "a type of instrumental music involving sudden changes from melancholy to exuberance."^[1] Though generally characterized by a gently plodding, dreamy duple rhythm, many examples are in triple meter, including the popular Op. 72 No. 2 by Dvořák. Dvořák's last and best-known piano trio, No. 4 in E minor, Op. 90, has six movements, each of which is a Dumka; the piece is sometimes called the *Dumky-Trio*.^[2]

Examples

Major examples in the classical repertoire include:

Antonín Dvořák

- *Furiant with Dumka*, Op. 12 (1884) for piano solo
 - *Dumka* (Elegy), Op. 35 (1876) for piano solo
 - Slavonic Dances, Op. 46 and 72, (Three of the sixteen)
 - Violin Concerto in A minor, Op. 53, mvt. 3 - though based on a Furiant, the middle part is a Dumka
 - String Sextet in A, Op. 48 (1878), mvt. 2: "Dumka: Poco allegretto"
 - Piano Quintet No. 2 in A, Op. 81 (1887), mvt. 2: "Dumka: Andante con moto"
 - Piano Trio No. 4 in E minor, Op. 90 (1891) — the *Dumky-Trio*
-

- String Quartet No. 10 in E-Flat Major, Op. 51 - B. 92: II. Dumka. Andante Con Moto

Leoš Janáček

- *Dumka* for violin & piano

Bohuslav Martinů^[3]

- *Dumka* (unnumbered), H. 4 (1909 - Polička, Czechoslovakia), for solo piano
- *Dumka No. 1*, H. 249 (1936 - Paris, France), for solo piano
- *Dumka No. 2*, H. 250 (1936 - Paris, France), for solo piano
- *Dumka No. 3*, H. 285bis (1941 - Jamaica, NY, USA), for solo piano

Pyotr Tchaikovsky

- *Dumka*, Op. 59 (Scenes from a Russian village) for solo piano (1886)

Others

- Anatoly Kos-Anatolsky, *Dumka* and kolomyjka from the opera *Sojchyne krylo*
- Mily Balakirev, *Dumka* in E flat major (1900)
- Vasyl Barvinsky, *Dumka* (1925)
- Alexander Borodin, *Dumka* (from the piano quintet nr.2 in A Major, op. 81)
- Frederic Chopin, *Dumka*, Op. 74 No. 19, KK IVb/9, CT. 147
- Rebecca Clarke, *Dumka*, Duo Concertante for Violin and Viola, with Piano (1941)
- Mykola Lysenko, 2nd piano rhapsody (1877)
- Moniuszko, Jontek's aria from the opera *Halka*
- Modest Mussorgsky, Paraska's aria from the opera *Sorochynsky fair*
- M. Shneider-Trnavsky, *Dumka* and dance for symphony orchestra (1909)
- M. Zawadsky, 12 dumky and 42 shumky
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