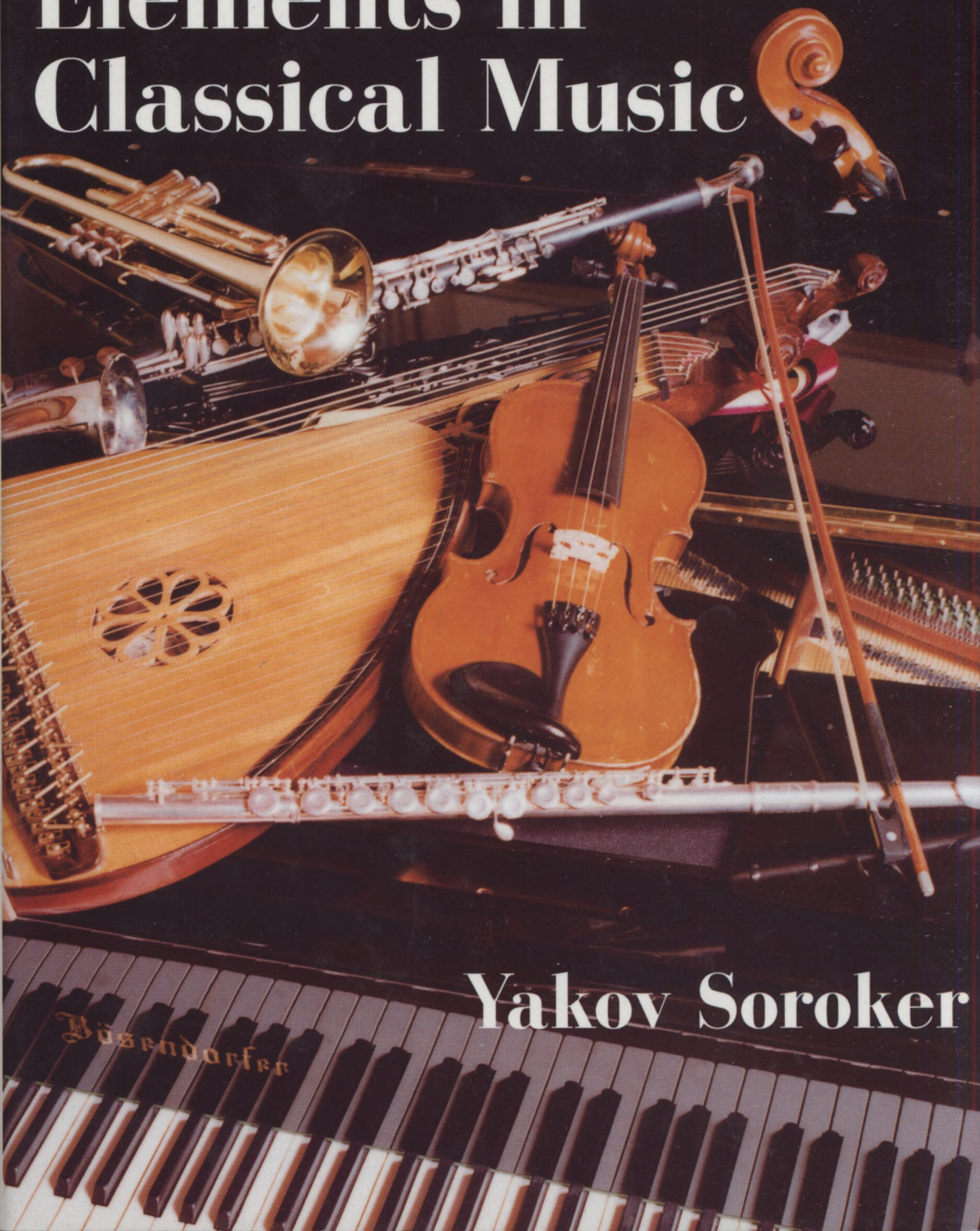
Ukrainian Musical Elements in Classical Music



Yakov Soroker

Ukrainian Musical Elements in Classical Music

This monograph is the first comprehensive account of the influence of Ukrainian motifs on the classical music of Europe and Russia from the eighteenth century through the first half of the twentieth. Going beyond earlier, fragmentary treatments that considered direct Ukrainian borrowings by classical composers, Yakov Soroker analyzes Ukrainian elements in the musical language of the composers and regions under study. Beginning with a survey of the modes, melodies and rhythms characteristic of Ukrainian folk music, Soroker discusses the role of these elements in the works of the Viennese classical school, nineteenth-century German, Austrian and Hungarian composers, Frédéric Chopin and later Polish composers, Béla Bartók, and Russian composers, including such major figures as Musorgsky, Tchaikovsky, Rimsky-Korsakov, Rakhmaninov, and Prokofiev, and lesser lights such as Khandoshkin, Serov and Kabalevsky.

Drawing on a vast musical literature and a lifetime of study, Soroker demonstrates the significant influence of Ukrainian themes, often wrongly identified as "Russian," "Hungarian," "Gypsy,"

Continued on back flap

Ukrainian Musical Elements in Classical Music

Ukrainian Musical Elements in Classical Music

Yakov Soroker

Translated by Olya Samilenko
Edited by Andrij Hornjatkevyč

КІУС CIUS
Canadian Institute of Ukrainian Studies Press
Edmonton 1995 Toronto

Canadian Institute of Ukrainian Studies Press
University of Alberta
Edmonton, Alberta
T6G 2E8 CANADA

University of Toronto
Toronto, Ontario
M5S 1A1 CANADA

Copyright © 1995 Canadian Institute of Ukrainian Studies
ISBN 1-895571-06-5

Canadian Cataloguing in Publication Data

Soroker, Yakov
Ukrainian musical elelements in classical music

Translation of: Ukrainski elementy v tvorchosti kompozytoriv-kliasykiv.
Includes bibliographical references and index.
ISBN 1-895571-06-5

1. Music - History and criticism. 2. Folk music - Ukraine - Influence. I. Horniatkevych, Andrii.
II. Title.

ML3690.S67 1995 781.6'816291791 C95-930468-1

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the copyright owner.

Printed in Canada

Table of Contents

Introduction 1

Several Melodic Phrases Characteristic of Ukrainian Folk Music 5

Classical Composers 15
- Franz Joseph Haydn 15
- Luigi Boccherini 19
- Wolfgang Amadeus Mozart 21
- Ludwig van Beethoven 25
- Johann Nepomuk Hummel 35
- Carl Maria von Weber 37
- Franz Liszt 39
- Johann Landwehr 43
- Johannes Brahms 45
- Felix Petyrek 47

Polish Composers 50
- Frédéric Chopin 50
- Stanisław Moniuszko 58
- Karol Szymanowski 60
- Other Polish Composers 64

Béla Bartók 69

Russian Composers 76
- Ivan Khandoshkin 76
- Mikhail Glinka 79
- Aleksandr Dargomyzhsky 85
- Aleksandr Serov 89
- Modest Musorgsky 92
- Pëtr Tchaikovsky 96
- Nikolai Rimsky-Korsakov 105
- Sergei Taneev 109
- Aleksandr Glazunov 111
- Sergei Rakhmaninov 111
- Reinhold Glière 115
- Nikolai Miaskovsky 116

Sergei Prokofiev 117
Dmitrii Kabalevsky 122
Conclusion 125
Notes 126
Select Bibliography 137
Index of Folk Songs 141
Index 145

Introduction

The presence of Ukrainian elements in the music of non-Ukrainian composers and the ties of such composers with Ukrainian culture have been the subject of considerable scholarship. Borys Kudryk, Bernard Scharlitt, Andrei Budiakovsky, Mikhail Pekelis, Jan Prosnak, Stefaniia Pavlyshyn, Aristide Wirsta, Myroslav Antonovych, Wasyl Wytwycky, and Roman Sawycky are but a handful of scholars who have made significant contributions in this area.[1] Nevertheless, their works contain certain inaccuracies. Several of these scholars treat the topic from a narrow perspective, ignoring the presence of Ukrainian elements in the *musical language of the epoch and region*, as well as the influence exerted by these components on the language of professional composers. Dealing only with *direct Ukrainian borrowings* by European classical composers from Bach to Schubert, the aforementioned scholars have failed to address the broader issue of the presence of Ukrainian elements in the music of classical composers of other nationalities.

The influence of folklore on classical European music, whether it be direct or, as is more frequently the case, subliminal, is a generally acknowledged phenomenon. The Viennese composers Haydn, Mozart, and Beethoven, as well as the Romantic composers Weber, Schubert, Liszt, and Brahms often relied on the music of Eastern countries for inspiration. To a certain extent this can be explained by "geopolitical" factors. Many of the major composers of Western Europe lived in the Austro-Hungarian Empire, which included territories (and peoples) of Hungary, Bohemia, Slovakia, Ukraine, Poland, Romania, Serbia, and Croatia. It is difficult to imagine an enlightened resident of the Austro-Hungarian Empire of that time, particularly one knowledgeable about music, as ignorant of the folklore of these regions, including Ukrainian folklore. Western musicians who borrowed Ukrainian themes or musical phrases without being aware of the existence of Ukrainian music or, for that matter, of the Ukrainian nation often misidentified Ukrainian folklore as "Russian."[2] They referred to Ukrainian music as "Russian," "Hungarian," or, in some cases, "Turkish."

Composers of Western, Central, and Eastern Europe sought novel themes and images in what they considered the exotic folklore of the Austro-Hungarian Empire. An examination of the musical legacy of these composers suggests that the quest for dance genres often led them to Hungarian, Gypsy, and Romanian music, whereas the search for lyrical themes (particularly of a melancholy strain) led them to Ukrainian folklore and the Ukrainian musical idiom.

Ample proof exists that Ukrainian music was known in Europe as early as the

sixteenth century. Melodies of Ukrainian songs with translations of their lyrics into German, French and English appeared in print in the second half of the eighteenth century. A collection of musical scores to Russian and Ukrainian folk songs with an English translation of the lyrics was published in London in 1816. English translations of Ukrainian dumy and theoretical works on them appeared in 1840. A Polish translation of the popular Ukrainian folk song, "Oi ne khody, Hrytsiu, ta na vechernytsi" (Oh, Hryts', Don't Go to Evening Parties; attributed to Maria Churai), was published in 1822 in Lviv and reprinted in German translation in 1848. There is evidence to suggest that this song was widely known in other countries, including France (as early as the beginning of the 1830s), the Czech and Slovak lands, Belgium, and even the United States. Equally well known was the song "Ikhav kozak za Dunai" (The Cossack Rode beyond the Danube; music and words by Semen Klymovsky).[3]

Furthermore, a large body of works by German, Austrian, Hungarian, Polish, Russian and other composers is based on original Ukrainian folkloric material and will be discussed in subsequent chapters, while an equally large number of musical works reflects the composers' subconscious use of such Ukrainian elements as intonation or the Ukrainian idiom. When examined, these elements yield a wealth of interesting information.

Ukrainian folklore with its "stereotypic" formulas existed in the musical environment of the Austro-Hungarian Empire along with Austrian, German, Hungarian, Czech, Croatian, and other folklore. It left its own unique imprint on the *musical language of the epoch.* It became part of the contemporary musical language of classical composers, who, ever sensitive to their environment, utilized the Ukrainian idiom in their works.

To our knowledge no fundamental research has ever been done in Western or Eastern Europe on the ties between Ukrainian folklore and idiom and classical music. In contemporary Ukraine the study of this topic was officially discouraged because of Russian chauvinism.

This book, therefore, appears to be the first monograph on the subject and, as such, does not pretend to be exhaustive in scope or completely free of inaccuracies. Nevertheless, if this modest work arouses the reader's interest and encourages specialists to pursue the study of the relationship between Ukrainian music and classical music, the author will consider his goal to have been attained.

In conclusion I would like to express my gratitude to the musicologist and bibliographer Roman Sawycky, who read my work and offered helpful recommendations and advice.

Note on Transliteration

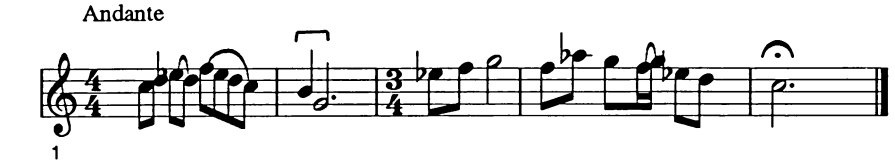
In the main text of this work, the names of East Slavic composers and scholars have been transliterated in simplified form, with no marking of hard or soft signs. In bibliographic references, as well as in transliterated titles of songs and dance melodies throughout the work, the Library of Congress system has been followed: the soft sign is marked with an apostrophe, while the Ukrainian *apostrof* and the Russian hard sign (*tverdyi znak*) are marked with a double apostrophe.

Several Melodic Phrases Characteristic of Ukrainian Folk Music

Despite the infinite variety of modes, melodies, and rhythms in Ukrainian folk music, there is a set of standard features typical of Ukrainian folk music both in Ukraine proper and beyond its borders. We shall attempt to identify these features in a broad selection of Ukrainian folk melodies[4] and to trace their presence both in Ukrainian folklore and in the music of classical composers.

It should be noted that the features occurring most frequently in musical folklore are not always the ones considered the most characteristic or typical of the genre. In other words, the index of quantity does not always correspond to that of quality. It is therefore incorrect to say that a particular motif encountered in musical folklore is more characteristic than another simply because it occurs more frequently. On the contrary, a motif that occurs comparatively less regularly may ultimately become stereotypical because of the vividness of its theme or the expressiveness of a certain national feature. For example, the most common melodic phrase in Ukrainian folk melodies is the descending minor tetrachord. It was discovered in more than 20 per cent of the melodies examined in this work. This indicates that one in five Ukrainian folk melodies definitely contains this musical phrase. Nevertheless, owing to its melodic neutrality, its relatively subdued theme, and its frequent occurrence in the musical folklore of other countries, the descending minor tetrachord has never been perceived as a uniquely Ukrainian folkloric motif.

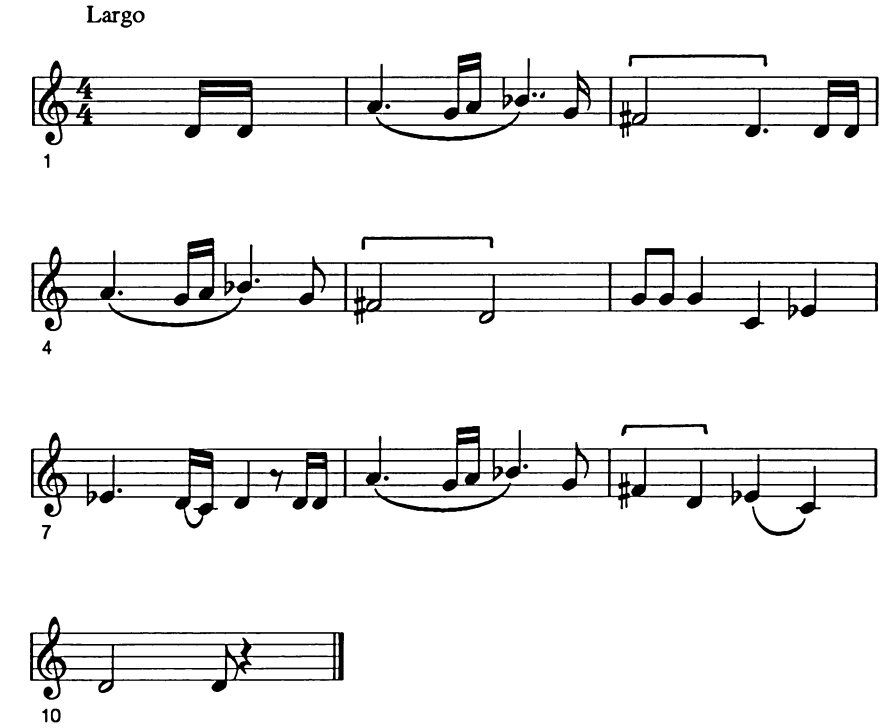
Another example is the melodic phrase characterized by the movement of the leading tone (most frequently in the harmonic, less frequently in the melodic minor) not up to the tonic, but unexpectedly down to the dominant of the mode. As a rule, the cadence on that sound is encountered relatively seldom, in only about six per cent of the Ukrainian melodies examined. Nevertheless, because of its uniqueness and vivid thematicism, it became a stereotypical Ukrainian melodic phrase. It occurs in the song "Oi ishov kozak z Donu dodomu" (The Cossack Rode Home from the Don; recorded by Lysenko):



Example 1

Several other melodies appear in this cycle: "Pobratavsia sokil" (The Falcon Made Friends; Serov), "V slavnim horodi Pereiaslavi," (In the Famous City of Pereiaslav; Práč); "Oi ty, dube kucheriavyi" (Oh, You Oak with the Bushy Crown; Lysenko); "Ta bodai ta stepovaia mohyla," (The Grave in the Steppe; Lysenko); "Tuman, tuman po dolyni" (The Fog in the Valley; Lysenko), and others.

Occasionally, the repetition of a given turn gives rise to the leitmotif of the song, as in the case of "Oi hore tii chaitsi ta hore nebozi" (Oh, Woe to the Lapwing, Woe to the Poor One; Bihdai):



Example 2

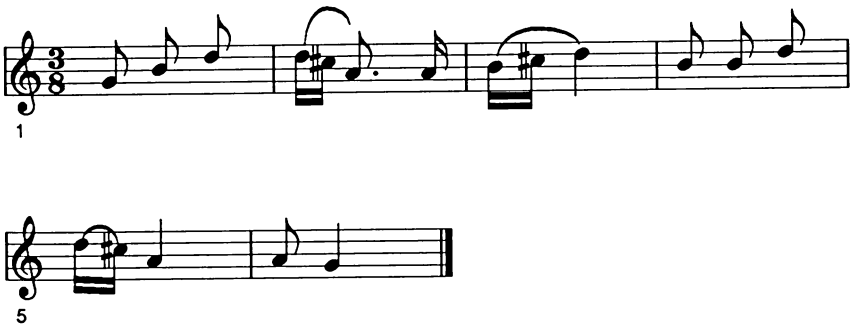
Other examples include "Oi zakhod', iasneie sontse" (Oh Set, Bright Sun; D. Revutsky), and "Iak pidu ia, molodaia" (When I, a Young Woman, Go; Lysenko).

The "leading tone down a third," frequently encountered in the melodies of Boccherini, Chopin, and Tchaikovsky, forms an inextricable part of the musical language of these disparate composers.

One melodic phrase characterized by movement employing the sounds of a minor triad (with a frequency of approximately 7.5 per cent) became a stereotype, particularly in songs belonging to "urban musical folklore," despite its relative thematic neutrality. Several folk songs come to mind for which this melodic turn is characteristic: "Oi svity, misiachen'ku" (Oh Shine, Moon; Kvitka); "Kolykhala ia dytynon'ku malen'ku" (I Rocked the Little Child; I. Kolessa); "Oi zapyv kozak" (The Cossack Took to Drink; Lysenko); "Ohlian'sia, Hanusen'ko" (Look Around You, Hanusen'ka; Kolberg); "Oi z-za hory kam"ianoi" (Beyond the Rocky Mountain; Leontovych); and "Oi sama zh bo ia, sama" (I'm All Alone; D. Revutsky). (Prokofiev's adaptation of this melodic turn in his Second Violin Concerto is discussed below.)

The Lydian major with its "fixed" intonation of the tritone (augmented fourth) of the tonic sound of the fourth degree is related primarily to "coarse" peasant images of the village in classical European music. This is particularly characteristic of Haydn and his folk-like peasant themes.

In Ukrainian folk music the Lydian major is comparatively less common. It is more frequently encountered in Polish folklore (particularly dance folklore) and in the works of the Polish composers Chopin, Moniuszko, and Szymanowski, although interesting examples of melodies with this sharp-sounding interval do exist in Ukrainian folklore as well. As a rule, they are encountered in the western regions of Ukraine and very probably originated under the influence of Polish folklore. Examples include "My do pana idemo" (We Go to the Master; Kolberg):

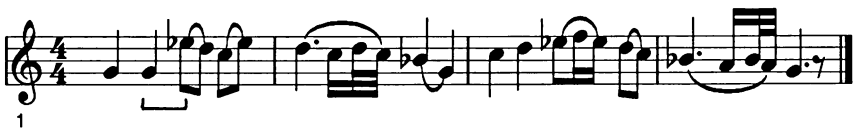


Example 3

Other examples include: "Iak ia maiu zelenoiu buty" (How Can I Be Green?; Liudkevych); "V nashim sadi posadzhena hrushka" (A Pear Tree is Planted in Our Garden; F. Kolessa); "Oi vesna, vesnytsia" (Oh, Spring, Springtime; Kvitka); and "Zhuro moia, zhuro" (Grief, My Grief; F. Kolessa).

Some characteristically Ukrainian melodic phrases, as well as rhythmic "formulas," belong either to a definite song and dance genre, such as the *hopak, kozachok*, or *kolomyika*, or to the musical folklore of the Hutsul region, Transcarpathia, Volhynia and other parts of Ukraine. The presence of similar "fixed" characteristics in the melos and rhythms of classical composers (Haydn, Beethoven, Weber, Hummel, Brahms, and others) leads one to believe that there is a definite relationship between their music and the folk music of Ukraine.

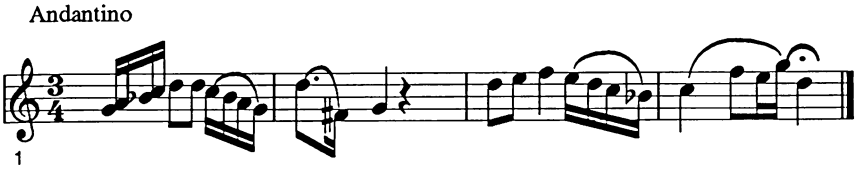
One melodic stereotype or, more accurately, a typical interval characteristic of the Ukrainian idiom—the ascending minor sixth—is also associated with the cycle of melodies of "urban folklore." This interval in a given melodic environment most frequently symbolizes an exclamation. Such is the cry from the innermost depths of the soul evoked by the word "stepu" in the line "sered *stepu* shyrokoho" (amid the wide *steppe*) of Shevchenko's "Zapovit" (The Testament), which was set to music by Hordii Hladky. It seems remarkable that the two-tone motif, the ascending minor sixth, should be thematically more expressive than the multi-tone ones. This proves once again that neither quantity of sound nor breadth of the melodic turn of phrase is the determining factor. This is evidenced by the song "Dobre bulo zhyty" (Life Was Good; Revutsky).



Example 4

Others include: "Da koly b meni dolia" (If Only I Had Good Fortune; Lysenko); "Propyv vivtsi pry horivtsi" (I Drank Away My Sheep; Sorochynsky); "Zapriahaite, khloptsi, koni" (Harness the Horses, Boys; Zarevych); "Iz-za hory svit bilen'kyi" (The Land is White beyond the Mountain; Bihdai), "Oi ne svity, misiachen'ku" (Don't Shine, Moon; Lysenko); and "Oi ne puhai, puhachen'ku" (Don't Hoot, Little Owl; Rubets). Composers who were fond of "Oi ne puhai, puhachen'ku" include Tchaikovsky, Taneev, and Prokofiev.

Turns of the Lydian mode (the natural minor with the augmented sixth degree) are frequently encountered in Ukrainian dumy. Sometimes this mode is even termed the "duma mode" in Ukrainian music. It is present in the song "Okh i povii, buinyi vitre" (Blow, Mighty Wind; Lysenko):

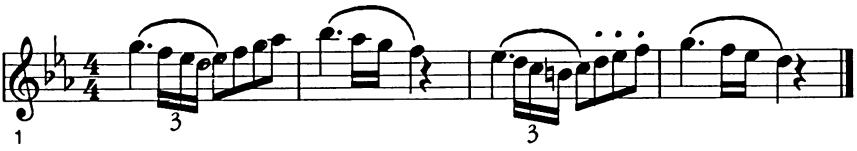


Example 5

Other examples include: "Oi letila zozulen'ka" (The Cuckoo Was Flying; Kvitka); "Zhurbo zh moia, zhurbo" (Sorrow, My Sorrow; Liudkevych); and "Idut' tataron'ky chornymy shliakhamy" (The Tatars Ride along Dark Paths).

The changing mode is a highly characteristic phenomenon in the music of the Slavic peoples, particularly the Ukrainians and, to a large extent, the Czechs. Change of mode is virtually the most typical feature of Dvořák's *Slavonic Dances* and works by many other Czech composers. A reflection of this feature in Ukrainian musical folklore is the widely known dance melody "Oi lopnuv obruch" (The Ring Has Burst), whose two phrases are respectively in the major and the parallel minor. The following Ukrainian melodies contain different types of modal changes: "Oi dyv-dyv, bilodan" (The Strange *Bilodan*), "Oi khodyla divchyna berezhkom" (The Girl Walked along the River Bank); "Oi pidu ia luhom" (I Will Walk through the Meadow); "Khodyt' turchyn po rynochku" (The Turk Walks through the Marketplace); "Nikoly tam nema dobra" (There Is Never Any Goodness There); the dance melody "Harnen'ka molodychka" (The Comely Young Married Woman); and "O Bozhe mii mylostyvyi" (O Kind-Hearted God).

In essence, the changing mode is an integral part of the language of many composers, not only of Slavs like Moniuszko, Chopin, and Tchaikovsky, but also of Mozart. Like many of Mozart's works, the Trio for Piano, Clarinet and Viola (K. 498) reflects the Ukrainian musical idiom:



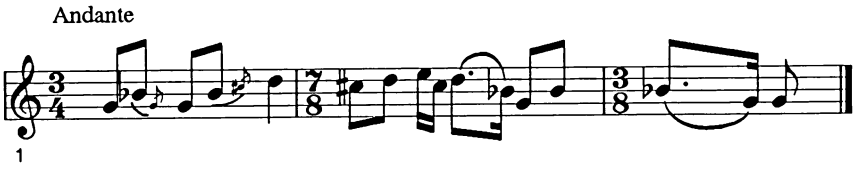
Example 6

A large number of melodies containing an augmented second exist in Ukrainian song and dance folklore, but almost never does one encounter melodies with two augmented seconds. Melodies with an augmented second occur predominantly in the western regions of Ukraine—the lands of the Hutsuls and Lemkos, as well as Transcarpathia—but they also proliferate in other parts of the country.

It was once fashionable to assume that certain peculiarities encountered in the

musical folklore of the Slavs (such as musical phrases with various whimsical embellishments) were influenced by Eastern music. (Tchaikovsky, for example, subscribed to this notion.) Now it is generally believed that the so-called "non-European" elements are autochthonous, not foreign in origin.

Theoreticians give various names to modes with an augmented second. There is a term, the "Ukrainian hexachord," for the mode G, A, B, C-sharp, D, E, which is widespread in Ukrainian folklore. Others consider this sound spectrum with the addition of the note D to be a "Hutsul mode." An example of this is "Chyi to pluzhok" (Whose Plough Is That; rec. by Bozhansky).



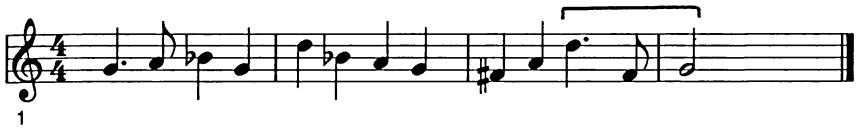
Example 7

Here are a few songs based on a Hutsul mode from the *Western* regions of Ukraine: "Po hori pavon'ka khodyt'" (A Peacock Walks on the Mountain; Liudkevych); "Vse popid luhy" (Ever in the Meadows; I. Kolessa); "V chysten'kim poli" (In a Clear Field; Kolberg); "Oi popid horu dvi zozulen'ky" (Two Cuckoos at the Foot of a Mountain; I. Kolessa); and "Oi plyvala shvydka rybka" (A Quick Fish Swam; Liudkevych). And here are some melodies from the *Central* regions of Ukraine, also based on the "Hutsul mode": "Svity misiachen'ku z-za hory" (Shine, O Moon, from behind the Mountain; Lysenko); "Pokhyleie derevo kalyna" (The Bent Guelder Rose Tree; Verkhovynets); "Daiesh mene, mii baten'ko" (You Give Me Away in Marriage, My Father; Bihdai); and "Ziishov iasnyi misiats'" (The Bright Moon Has Risen; Demchenko).

Thus, an examination of a broad selection of Ukrainian folk songs and dance tunes proves that the "Hutsul mode" is widespread throughout Ukraine and is not merely a peculiarity of the Hutsul and adjacent regions.

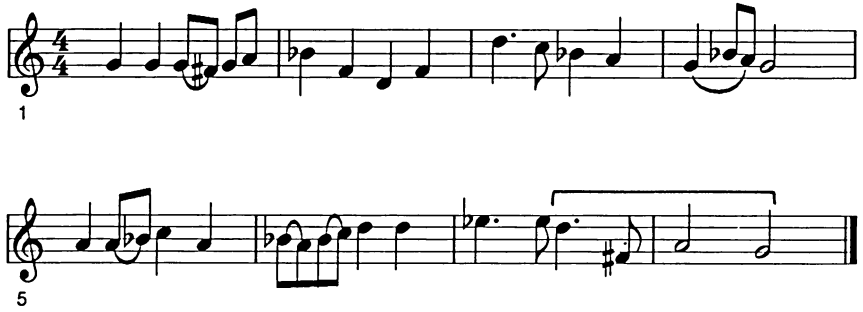
There are also quite a few tunes (enough to consider the feature exhibited in them as typical) in which two alternating modes—the Hutsul and the Dorian minor—are combined.

Ukrainian folk music is characterized by a melodic phrase which, because of its high degree of expressiveness and ethnic specificity, has become a "signature" melody among Ukrainian songs in general.[5] It occurs mostly in two versions. Let us tentatively call these "a" and "b." "A" is characterized by a descending minor sixth with a direct resolution (often a cadence resolution) into the tonic. An example of "a" is "Oi ne khody, Hrytsiu, ta na vechernytsi" (Oh, Hryts', Don't Go to Evening Parties).



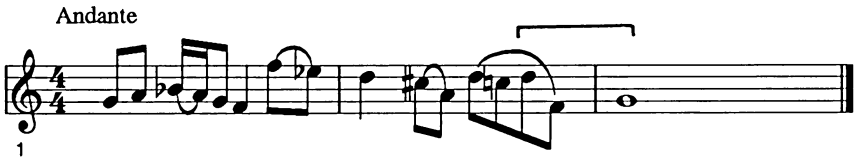
Example 8

An example of the "b" variant is the descending minor sixth with a resolution into the tonic by means of the II degree, heard in the song "Veselyvsia kozachen'ko" (A Cossack Was Merry).



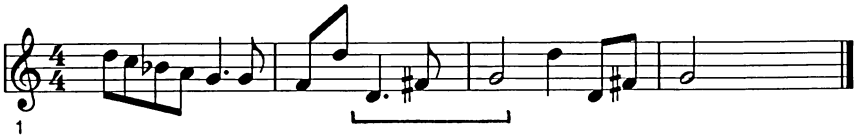
Example 9

I shall call this musical stereotype the "melodic turn of the Hryts' song."[6] In addition to the aforementioned "a" and "b," the melodic turn of the Hryts' song is encountered in many other variants, both melodic and stylistic. It always exists within a unique melodic framework (since the song itself is unique). Here are a few examples. Sometimes (infrequently) the descending sixth is not a minor, but a major (natural minor, instead of harmonic), as in the song "Hei, ta khto lykha ne znaie" (Who Hasn't Had His Share of Woe), recorded by Taneev. Here is the conclusion of this song:



Example 10

Quite common is the repetition of the main intervals, as in the songs "Oi kazala meni maty" (My Mother Told Me) and "Hei, na hori dub" (There's an Oak on the Hill):



Example 11

The Hryts' sequence has qualities that once again confirm its importance as a "signature" intonation of the Ukrainian idiom. Unlike the Hutsul mode, this sequence is not regional, but generally Ukrainian. Thus, in the Kyiv region we have: "Oi na bidu, na hore kozak urodyvsia" (For Trouble and Woe a Cossack Was Born); "Oi shche ne svit, oi shche ne svitaie" (It Is Not Yet Sunrise); "Ziishlo sontse vesnianeie" (The Spring Sun Has Risen); "Viiut' vitry, viiut' buini" (The Stormy Winds Are Blowing); and "Oi dobraia hodynon'ka bula" (The Time Was Good); etc. In Eastern Ukraine there are: "Oi i zrada, chorni brovy" (Dark Eyebrows Betray); "Oi kryknula lebedon'ka" (The Swan Cried Out); "Divchyno kokhana, zdorova bula" (My Greetings to You, Beloved Maiden); "Ta ikhav chumak z-za Donu" (An Ox-Cart Driver Came from beyond the Don); and others. In the Chernihiv area: "Netiaho, oi netiazhen'ko moia" (Oh, My Impoverished Darling); "Chy ty chula, nen'ko moia" (Mother of Mine, Have You Heard); "Vylitaly orly z-za krutoi hory" (Eagles Flew from beyond the Steep Mountain); "Oi ty, bahachu" (Oh, You Rich Man), "Homin, homin po dibrovi" (A Clamour over the Grove); "Na kalynu viter viie" (The Wind Blows on the Guelder Rose); etc. In the Kuban region, we have: "Oi u poli krynychen'ka, vydno dno" (There's a Well in the Field, One Can See the Bottom); "Zazhurylys' chornomortsi" (The Black Sea Cossacks Have Grown Sad); "Oi u poli richen'ka bystraia" (A Rapid River Runs through the Field); "Pishla baba na bazar'" (A Woman Went to Market); "U p"iatnytsiu na bazari" (Friday at the Market); "Ikhav kozak za Kuban'" (A Cossack Rode beyond the Kuban, a version of "Ikhav kozak za Dunai," A Cossack Rode beyond the Danube), and others.

Also, from Volhynia we have: "Oi u poli krynytsia" (There Is a Well in the Field), "Popid iarom pshenychen'ka iara" (Spring Wheat Grows near the Ravine); "Oi znaty, khto liubyt' pol'ku" (One Knows Who Loves a Polish Woman); "V mylomu zakutochku" (In a Dear Little Nook); "Iak bylyna ta topolia" (Like a Blade of Grass and the Poplar); "Pomalu, malu, chumache, hrai" (Play Slowly, Ox-Cart Driver); "Oi ziidy, ziron'ko vechirniaia" (Rise, Evening Star). In different areas of Galicia, such as the Lemko region, we have: "Ne boitesia, moia myla" (Don't Be Afraid, My Dear One); "Tam na hori zymnyi viter duie" (A Cold Wind Blows on a Hill); "Ei ia, Bozhe mii" (O My God); "Oi tam na hori maliuvaly maliari" (On the Hill Painters Were Painting); "Tam na hori dva dubyky" (Two Oaks Stand on a Hill); "De zh ty idesh, Oleno" (Where

Are You Going, Olena); and "Dzevchyno moia, napoi mi konia" (Water My Horse, Girl of Mine). In the Pokutia region: "Tykho, tykho Dunai vodu nese" (Slowly Flow the Waters of the Danube); "Oi u poli serbyn ore" (A Serb is Ploughing in the Field), "Oi tam za haiom, za zelenen'kym" (Beyond the Green Grove); "Oi zatsvila cheremshyna zrisna" (The Chokecherry Tree Has Blossomed); "Iedna hora vysokaia, a druhaia nyz'ka" (One Mountain Is High, the Other Low); "Ia zvidsy hora, ia zvidsy druha" (One Mountain Here, Another There); and "Napyimosi, kumko" (Let's Have a Drink, My Good Woman). In the Pidhiria region: "Po hori pavon'ka khodyt'" (A Peacock Walks on the Mountain), "V moho bat'ka krasna divon'ka" (My Father Has a Beautiful Daughter); "Oi pid hóru dvi zazulen'ky iachmin' zhnut'" (At the Foot of the Mountain Two Cuckoos are Harvesting Rye); "Oi ikhala Kateryna" (Kateryna Was Riding); "Tam u poli kernychen'ka" (There's a Well in the Field); "Pishla tuha za tuhoiu" (Sorrow Followed Sorrow), and others.

In central Galicia, in the Lviv region, we have: "Oi volosie tvoie prydalosia na moie" (Your Hair Is Like Mine), "Hei, huk, maty, huk, tam zhovniary idut'" (Oh, Here Come the Soldiers); "Sam sym tego ne vymyslial" (I Didn't Make It Up); "Oi zaplachesh divchynon'ko" (You Will Cry, Girl); "Oi de zh taia sadovyna" (Oh, Where's That Orchard); "Oi tam z sadu i vynohradu" (From the Vineyard, from the Grapes); and "Zakuryvsi v lisi dym" (There's Smoke in the Forest).

In Transcarpathia: "Oi na horon'tsi dva holubochky" (Two Doves on a Hill); "V seredu siam narodyla" (I Was Born on a Wednesday), and others. There are examples even in Yugoslavia: "Luhom idu, konia vedu" (I Walk through the Meadow Leading My Horse). Incidentally, this popular song is well known in different versions wherever Ukrainians live.

This list of examples, which is far from exhaustive, serves to indicate the broad proliferation of the melodic turn of the Hryts' song. The intonation is indigenously Ukrainian and highly characteristic of the Ukrainian idiom in general. Furthermore, it appears that this turn is not only unique but, quantitatively speaking, extremely widespread. It appears in approximately six per cent of the melodies examined, a high percentage compared to other turns. Some scholars of Ukrainian music have already addressed the unique character and expressiveness of the Hryts' refrain. Aleksandr Serov, for example, in his article "Muzyka ukrainskikh pesen" (The Music of Ukrainian Songs), gives a detailed analysis of the song "Hei, huk, maty, huk, de kozaky p"iut'" (There Is Noise, Mother, Where the Cossacks Are Drinking), and refers to the aforementioned turn as a "phrase." In a somewhat sentimental and pretentious style, Serov observes that "the refrain exudes a spirit of freedom that transports the listener to the steppes and is mixed with the sorrow of some unexpected tragedy."[7] Incidentally, the song "Po malu-malu" (Slowly, Slowly) is also analyzed in Serov's article. This song, too, "exudes a spirit of freedom," but Serov pays no

attention to it.

In a book devoted to the work of Haydn, the Leningrad musicologist Iulii Kremlev traces the origin of the Hryts' refrain in the music of Haydn, Mozart, and Beethoven and asserts that "this phrase became a veritable emotional aphorism in sound!"[8] However, Kremlev does not examine the aphorism's national folkloric roots.

As we shall see, the melodic turn of the Hryts' song was further assimilated by such composers as Haydn, Boccherini, Mozart, Chopin, and Brahms, becoming an essential component of their music.

Classical Composers

Franz Joseph Haydn
(1732-1809)

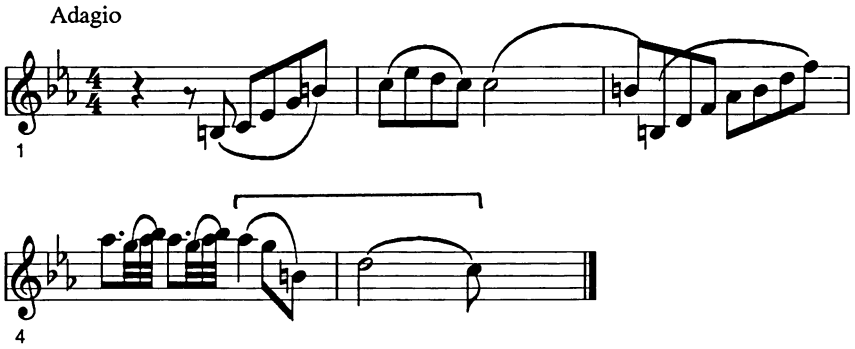
Elements of folklore are manifested in Haydn more strongly and clearly than in other composers of the Viennese school of classical music. In this sense Haydn is one of the precursors of the Romantic epoch, with its cult of ethnic and national elements and its passion for reproducing local colour. Some scholars appropriately refer to Haydn as a "peasant composer." Much has been written about his ties with Croatian,[9] Hungarian and Austrian folklore, but his compositions are permeated with the sounds of Ukrainian folk music as well.

Haydn adopted the musical language of his epoch and geographic region. The Ukrainian musical idiom constituted an integral part of that language. Haydn was born in Austria, near the former Yugoslavia, in the village of Rorau (Trstnik in Croatian). A large Ukrainian population lived in that village (to this day tens of thousands of Ukrainians continue to reside in the region), and its music was thus well known.

Haydn, like Mozart and Beethoven, was on friendly terms with Andrii Rozumovsky [Andrei Razumovsky], the Ukrainian-born Russian ambassador to Vienna, and benefited from the latter's patronage. Dmitrii Golitsyn, Rozumovsky's predecessor, was also on friendly terms with Haydn. During visits to London, Haydn became acquainted with the vice-chancellor of Russia, Viktor Kochubei, also a Ukrainian. It may well be that Haydn learned about the musical folklore of the distant Russian Empire from these educated men, with their strong interest in music.

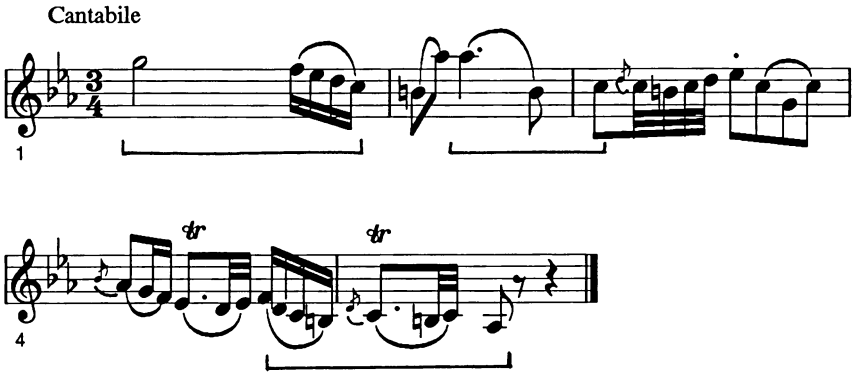
A careful analysis of Haydn's music suggests that the melodic and other stereotypes of Ukrainian folklore and idiom were hardly unknown to him. This has already been noted by scholars. Aleksandr Serov, analyzing the Ukrainian *vesnianka* or spring-welcoming folk song "Oi tam na morizhku" (There on the Green Grass), and revelling in its beauty and originality, observes that the latter contains "something closely related to the melodies in some of Haydn's quartets."[10]

The so-called "melodic turn of Hryts'" is rather frequently encountered in Haydn's intonations, as for example in the basic theme of the third movement of the String Quartet no. 20, op. 9, no. 2:



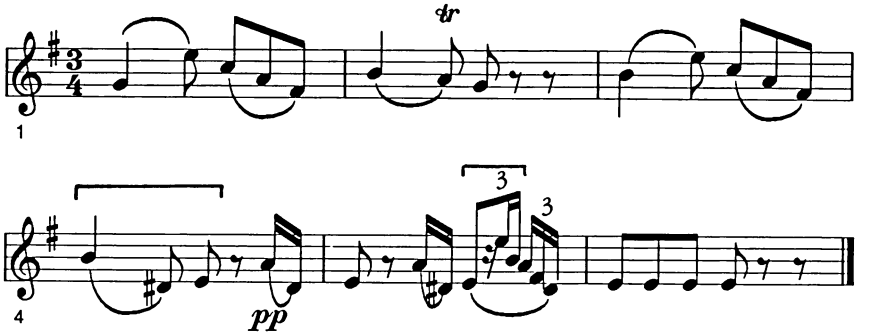
Example 12

Moreover, the central theme in this portion of the quartet is based on elements resembling Ukrainian music:



Example 13

In another quartet, no. 25, op. 17, no. 1, the familiar melodic turn is heard again:

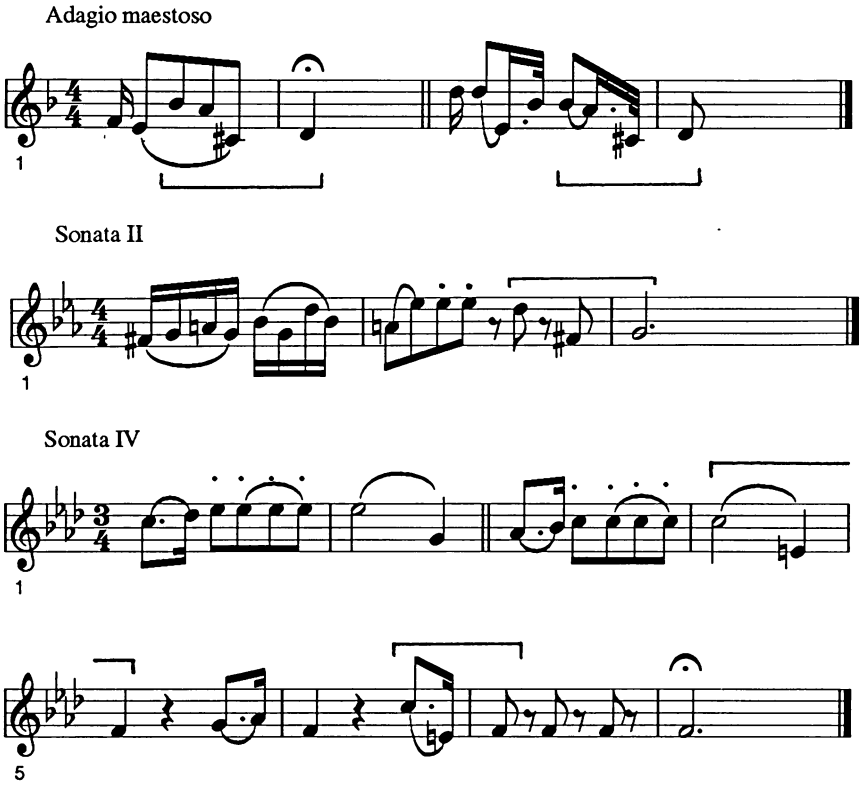


Example 14

It is important to note that in both the aforementioned quartets the Ukrainian themes are inserted to create a dramatic effect. In both quartets Ukrainian themes appear as lyrical culminations of slow-moving phrases occurring at the very *beginning* of Quartet no. 20, and at the very *end* of Quartet no. 25.

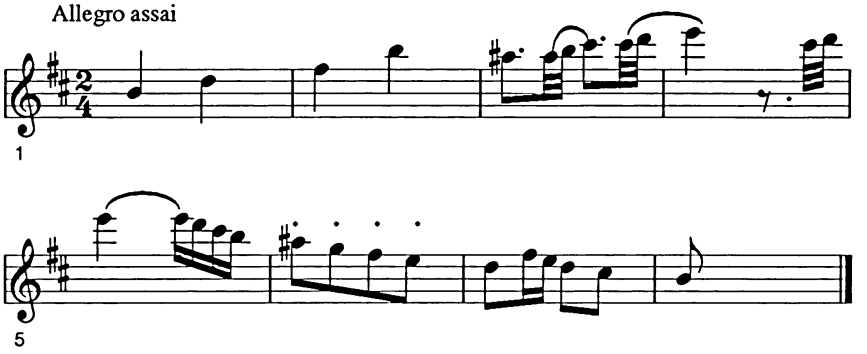
The Saviour's Seven Last Words on the Cross is justly considered one of Haydn's most profound and immortal compositions. It was first composed in 1785 in the Passion genre for orchestra, at the behest of the Cathedral of Cádiz in Spain. In 1787 it was adapted for string quartet (op. 51). During the years 1794-6 Haydn reworked it into an oratorio. All this attests to the composer's deep attachment to the work.

In *The Saviour's Seven Last Words* the melodic phrases, the "melancholy lyricism" related to the Ukrainian themes of Haydn's epoch, are frequently heard. The "melodic turn of Hryts'" appears in almost all the parts, or "sonatas," as the composer called them, of *The Saviour's Seven Last Words*. For example:



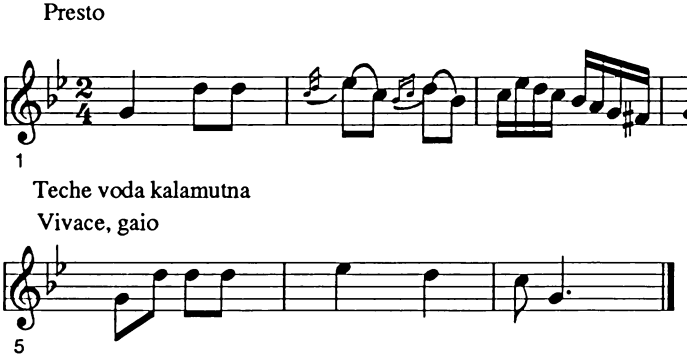
Example 15

Many of the dance phrases in Haydn's music, which the composer calls "Hungarian," are in fact related to Ukrainian folklore. It is sometimes difficult to establish whether they are predominantly Hungarian or Ukrainian. This difficulty, for example, is evident in the finale, which Haydn named "Rondo all'ungherese," of the D Major Piano Concerto. I refer to the lyric episode in B minor in the finale, which is similar to Ukrainian melodic phrases with their characteristic augmented second:



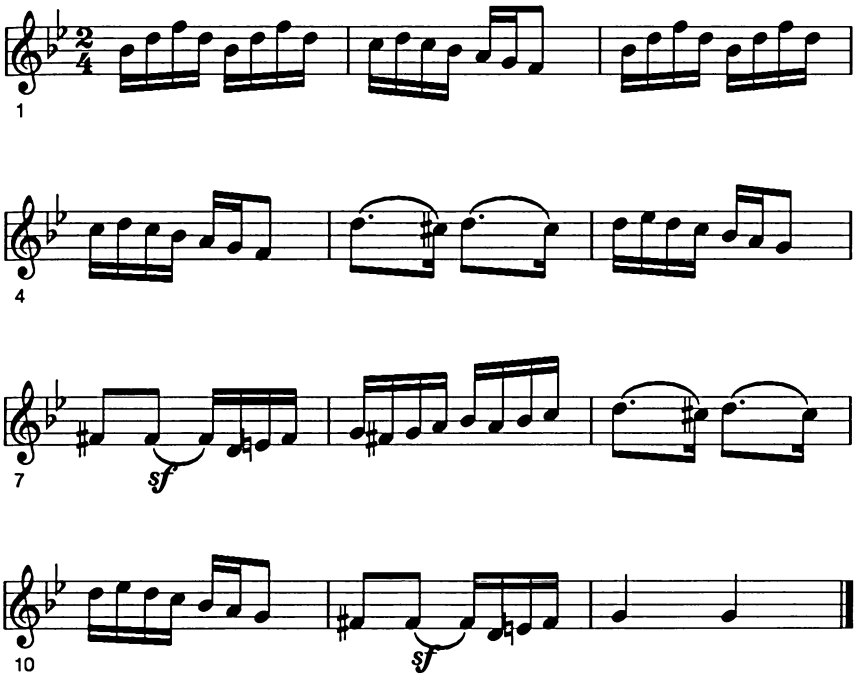
Example 16

"Rondo all'ungherese" is an even starker example. One of the movements of this Piano Trio in G Major, composed in 1795, is extremely close to the Ukrainian Transcarpathian folk song "Teche voda kalamutna" (The Muddy Water Flows):



Example 17

The second movement of the same portion of the trio is as follows:



Example 18

Similarly, the intonation and themes recall many Western Ukrainian dances.

Finally, lyrical intonations related to Ukrainian examples appear in the Andante with Variations for piano, one of Haydn's late works, composed in 1793 under the obvious influence of his younger contemporary, Mozart. This work is particularly significant in the context of the present monograph, for it is characterized by the play of harmonic and natural minors, which is integral to the Ukrainian melos.

A survey of the Ukrainian themes in Haydn's music is not complete without a mention of the fact that Taras Shevchenko loved Haydn's music. On 5 February 1858, the great poet wrote in his diary: "Divine Haydn! Divine music!"[11]

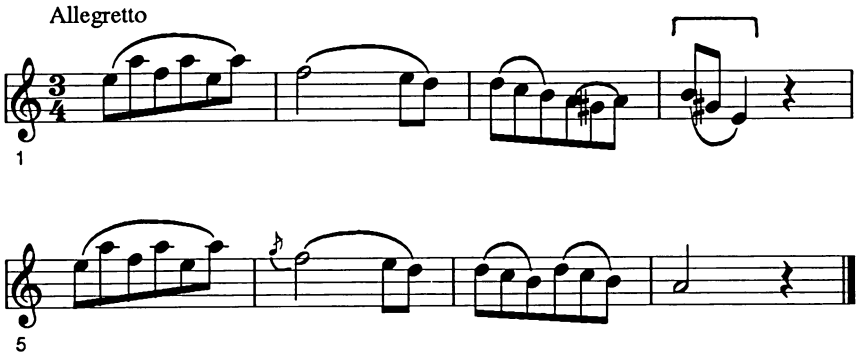
Luigi Boccherini
(1743-1805)

This Italian cellist and composer had many concert engagements in Europe, particularly in Vienna. After many years as a court musician in Germany, Boccherini moved to Madrid, where he resided until his death. Boccherini's

numerous compositions are distinguished by lyricism and a melodiousness that was deeply influenced by the nourishing streams of Italian, Spanish, and Austrian folk music. The great Mozart was doubtless acquainted with the works of his elder contemporary (who outlived him) and, according to scholars, was even influenced by him.

Boccherini's numerous works reveal elements of Ukrainian music, a fact that can be explained by the composer's fondness for folk music and his travel to countries where Ukrainian songs were well known by that time. It should be kept in mind that the stylistic features and aesthetic principles of Boccherini's musical compositions include lyricism and a heartfelt sadness evocative of the Ukrainian musical idiom.

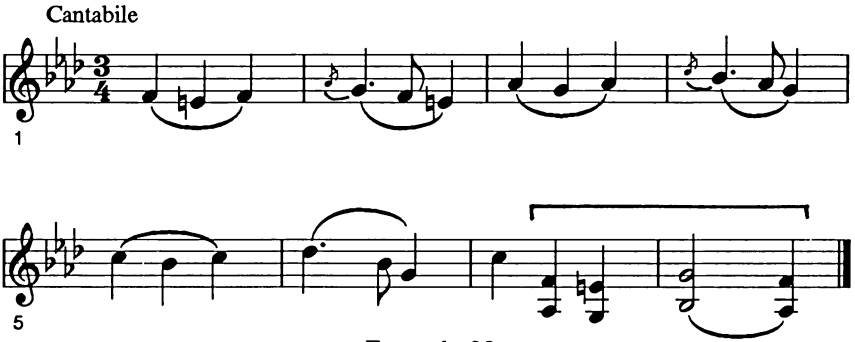
Two themes taken from Boccherini's duets for two violins are illustrative of this. The first is from Duet no. 1:



Example 19

It has already been mentioned that it is characteristic for the leading tone in Ukrainian refrains to move not up to the tonic, but, contrary to expectation, down to the dominant of the mode, with a cadence ending on that sound.

A different example is from Duet no. 3:



Example 20

This particular variation of the "melodic turn of the Hryts' song" is rather widespread in Ukrainian folklore.

Wolfgang Amadeus Mozart (1756-1791)

Mozart's use of folkloric elements is more generalized than Haydn's. In Mozart's works, the lyrical and philosophical basis is more important than musical genre. Still, Mozart was interested in the exotic, as is suggested by the well-known finale, Rondo alla turca in A Major for piano. The so-called "Turkish" element here consists primarily in the presence of the bass drum, which adds a humorous touch evocative of a masquerade.

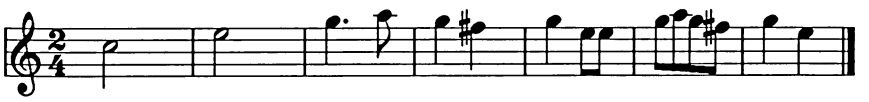
A more obvious example of Mozart's use of folkloric elements is the finale of the Fifth Violin Concerto in A Major. Some scholars have found elements of Hungarian folklore in this piece, although the Romanian scholar George Breazul maintains the primacy of its Romanian origins.[12]

A rare example of Mozart's direct use of folk melody is the incorporation of a Czech folk song into the music of the ballet *Les petits riens.*

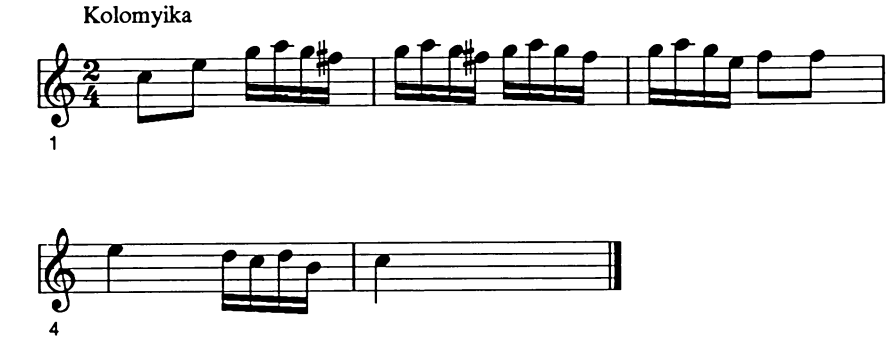
The genesis of the "eastern" themes in the opera *The Abduction from the Seraglio* has long been of interest to Mozart scholars. Mozart's Russian biographer, Aleksandr Oulibischeff, writing on two of the choruses of this opera, notes: "Many melodic phrases or modulations of *The Abduction from the Seraglio* suggest that Mozart knew our folk songs. It is possible that the composer heard Russian songs at the home of that great music lover, Prince Golitsyn, whom he visited frequently in Vienna."[13]

In his book *Ukrains'ka narodnia pisnia i vsesvitnia muzyka* (The Ukrainian Folk Song and World Music), Borys Kudryk notes a similarity between a theme from *The Abduction from the Seraglio* and a very well-known western Ukrainian *kolomyika*:

Mozart



1

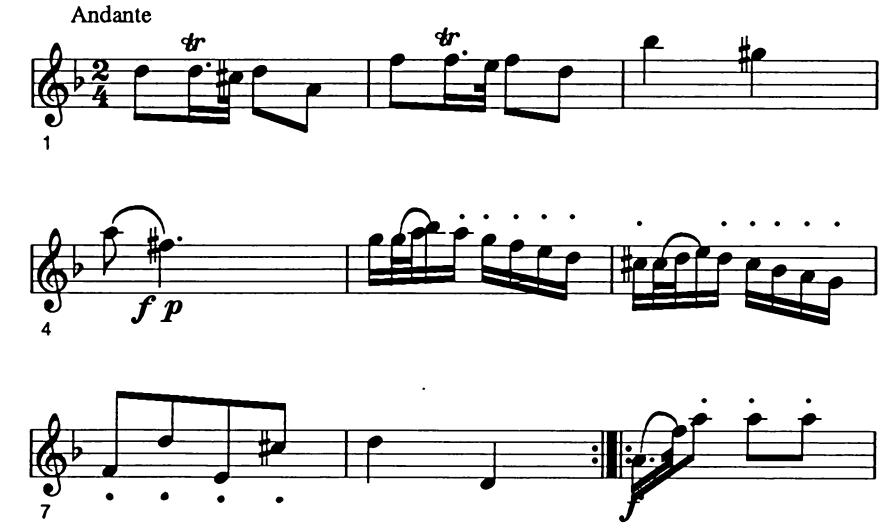


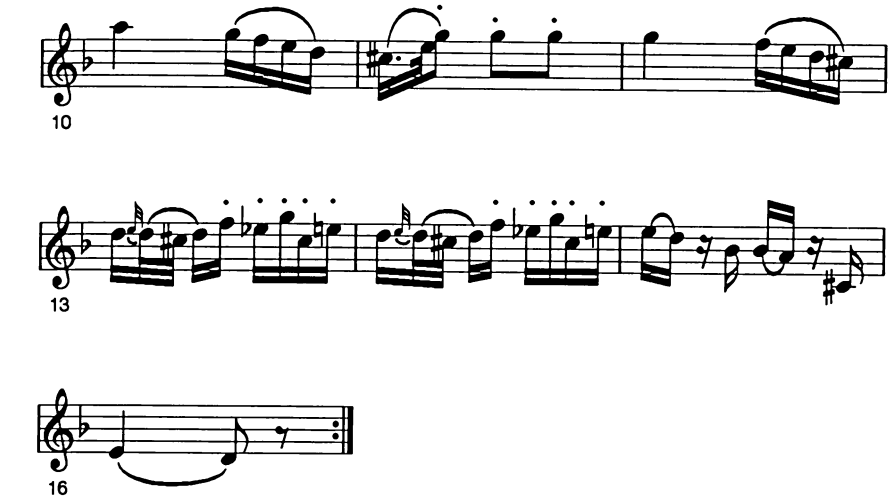
Example 21

The intonation of the Lydian fourth (F-sharp in C major) is common to both the opera and the folk song.

In a letter to his father dated 24 November 1781, Mozart reported that he had obtained some popular Russian songs and was expecting to play them, as well as use them as a basis for musical variations.[14] Unfortunately, it is not clear whether Mozart ever carried out his plan. The fact remains, however, that the composer's knowledge of the material clearly was not superficial. Once again, one must remember that in Mozart's day, as well as in our own, the terms "Russian music" or "Russian songs" included Ukrainian music and were often synonyms for it.

Mozart's Divertimento no. 17 in D Major (K. 334, composed either in 1779 or 1780), particularly the theme of the second movement, offers convincing proof of his familiarity with the intonations of Ukrainian music:

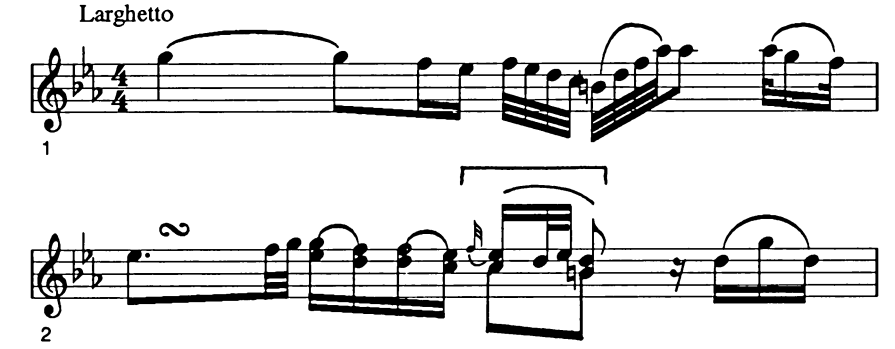


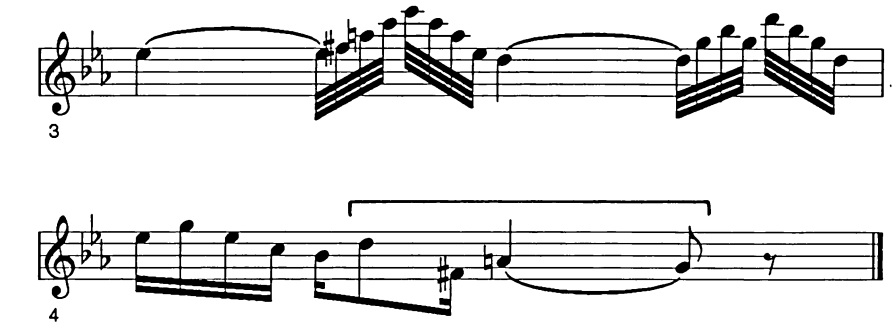


Example 22

This Mozartian theme is so characteristically Ukrainian in spirit and structure of intonation that there is no need to point out its particular features, such as the melodic turns present in literally every measure and motif.

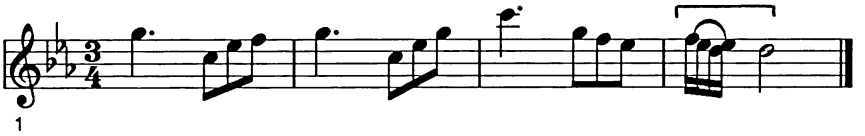
Here is another work composed by Mozart six years later—the Piano Concerto in C Minor (K. 491):





Example 23

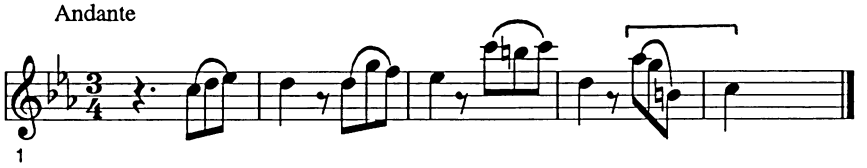
Here we have two refrains somewhat less typical of the Ukrainian melos. The distinctive Ukrainian "decorative pattern" heard in the second measure of Example 23 may be compared with a similar "decorative pattern" in the song "Viiut' vitry" (The Winds Blow):



Example 24

A similar turn exists in many other Ukrainian melodies, as for example in the song "Oi u poli mohyla" (In the Field Stands a Grave, *UNM* 6453).

Another peculiarity of Mozart's concerto and of the Ukrainian melos is the "turn of the Hryts' song," apparent in Example 23 (at the end of the period) and included in the slow movement of the Sinfonia Concertante for violin and viola with orchestra (K. 364):



Example 25

Ludwig van Beethoven (1770-1827)

There is ample evidence to suggest that the great German composer was greatly interested in musical folklore, particularly that of Eastern Europe. A famous dictum appeared in one of Beethoven's "conversation books" at a time when his hearing began to fail him. "I believe that the hunt for folk songs is better than the hunt for people, which preoccupies certain celebrated heroes," he wrote in probable reference to Napoleon's conquests, which he vehemently opposed.

Although on the whole Beethoven travelled less extensively than either Haydn or Mozart, he was nevertheless a frequent visitor to Prague, Karlovy Vary, Buda, and other cities of Austria-Hungary. Those of Beethoven's compositions that contain pronounced Hungarian characteristics are familiar to all music lovers. More specifically, the Hungarian style of music known as *verbunkos*[15] appears in the overture to *King Stephen* and in the finale of the Third Symphony. It forms the basis of the main theme of the funeral march in the Third Symphony and of the finale of the Seventh Symphony. Beethoven's "conversation books" contain references to Wallachian-Romanian songs and dances published in 1781 in *The History of Transalpine Dacia* by Franz Joseph Sulzer, a book that Beethoven certainly knew.[16]

Slavic influences on Beethoven's music were quite significant, a fact recognized by almost all Beethoven scholars. According to Aleksandr Serov, "the Slavic element was first manifested in many of Haydn's compositions and then in more pronounced fashion in Beethoven's works, especially in the three quartets, op. 59, dedicated to Count Rozumovsky, as well as in numerous piano sonatas."[17] Half a century later Franjo Žaver Kuhač, the Croatian composer and scholar, examined the influence of Croatian folklore on the music of Haydn and Beethoven. He established the Croatian origins of the main theme of the first movement of Beethoven's Sixth Symphony, the *Pastoral*. The Russian composer Aleksandr Glazunov also wrote about the elements of Slavic folklore in Beethoven's work and the latter's ability to transform the musical intonations of various ethnic groups. "In considering Beethoven the typical embodiment of Germanic genius, I am amazed at the sensitivity with which he grasps the musical character of peoples foreign to him. No German presented the East as accurately as he did in the dance of the dervishes in *The Ruins of Athens*. In the overture to *King Stephen* he vividly expressed the Hungarian national coloration."[18] Glazunov indicated the presence of Slavic themes in such compositions as Twelve Variations for Piano and the string quartets dedicated to Rozumovsky.

We know of at least three compositions by Beethoven based on Ukrainian folk melodies. The composer himself noted this fact in the titles of the respective compositions listed below:

1. An arrangement of the song "Ikhav kozak za Dunai" (The Cossack Rode beyond the Danube) for voice with piano, violin and violoncello. This appeared as no. 19 in the collection *Twenty-three Songs of Various Nationality*, compiled by Beethoven in the years 1815-16, published posthumously in 1941 in Leipzig, and reissued in 1959 in Moscow.[19]

2. An arrangement of the same song, "Ikhav kozak za Dunai," for piano with ad libitum accompaniment by flute or violin, included as no. 7 in the collection *Zehn variirte Themen* (*Ten National Airs Varied*), op. 107, composed in 1817-19 and published in 1819-20.

3. An arrangement of an original Ukrainian folk song for piano and ad libitum accompaniment for flute or violin, listed as no. 3 in the aforementioned collection *Zehn variirte Themen*, op. 107.[20]

It should be noted that the collections *Twenty-three Songs of Various Nationality* and *Ten National Airs Varied* were prepared by a mature composer during the last phase of his creative life.

We shall attempt to analyze the folkloric sources of these three compositions.

"Ikhav kozak za Dunai" was a very popular folk song in the second half of the eighteenth century, both in Ukraine and surrounding areas. Subsequently it became known in other European countries and even outside Europe. The author of the lyrics is commonly considered to have been a Cossack in the Kharkiv regiment of Semen Klymovsky; it is probable that he composed the melody as well. In Russia the song first appeared in the second edition of Jan Bohumir Práč's collection published in 1806 (it was not published in the first edition of 1790), but it had become a true folk song considerably earlier. Oddly enough, the song, whose score and lyrics were in Ukrainian, was first published not in the Russian Empire but in France in 1797 or 1798 in the third volume of *Journal d'Airs Italiens, Français et Russes avec accompagnement de guitare par J.B. Haindglaise*.[21]

One can identify several channels through which Beethoven could have familiarized himself with Ukrainian folklore, and particularly with the aforementioned melodies that he adapted:

1. Andrii Rozumovsky (see below) could have acquainted Beethoven with these melodies by singing or playing them.

2. There is much evidence that Beethoven was familiar with J.B. Práč's collection of folk songs. It is also quite possible that he had access to the three publications of the collection issued during his lifetime in 1790, 1806, and 1815. These undoubtedly could be found in the well-stocked library of Andrii Rozumovsky, which was readily accessible to Beethoven.

3. Many authors contend that Ukrainian folk songs were known in Germany and Austria because they were sung by Ukrainian servants—often quite talented singers—who accompanied their masters on journeys to various European resorts such as Baden-Baden, as well as by Cossacks who participated in campaigns

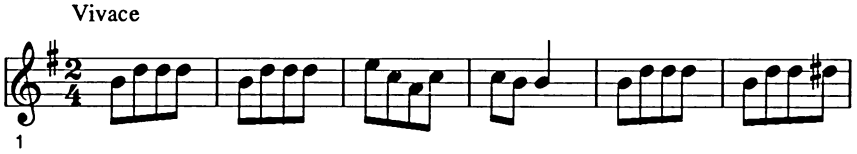
against the armies of Napoleon.

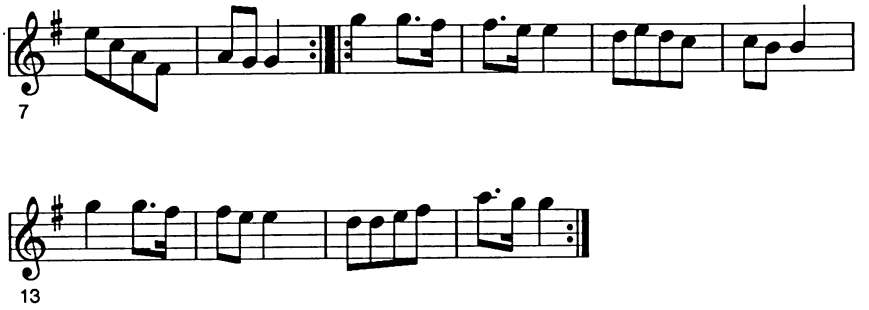
4. Finally, according to Beethoven's pupil, Karel Czerný, a Czech by birth, Beethoven constantly read articles on the folk music of Eastern Europe in the newspaper *Allgemeine musikalische Zeitung* and subscribed to score supplements offered by the paper.

In the *Twenty-three Songs of Various Nationality,* the song "Ikhav kozak za Dunai," entitled "Air cosaque"[22] (Cossack Song), is also designated as "ukrainisch" (Ukrainian). Its German title is "Schöne Minka, ich muss scheiden" (Beautiful Minka, I Must Part). In some redactions there is an additional subtitle, "Der Kosak and sein Mädchen" (The Cossack and His Girl). The text was translated from the Ukrainian by the poet Christoph August Tiedge, a good friend of Beethoven who corresponded with him regularly. Beethoven in turn shared many of his innermost thoughts in his correspondence with Tiedge. Two variations on the song "An die Hoffnung" (To Hope) for voice and piano (op. 32 and 94) were set to music by Beethoven to the words of this poet.

It is interesting to note that the German translation of the text of "Ikhav kozak za Dunai," completed by Tiedge in 1808, was first published in the book *Taschenbuch zum geselligen Vergnügen für 1809* (Pocket Book for Convivial Enjoyment for 1809) and was one of the poet's most popular works, which brought him fame in Germany.

In *Ten National Airs Varied,* the song designated no. 3 is entitled "Air de la Petite Russie" (Song of Little Russia). Unfortunately, Beethoven failed to identify the folkloric prototype. "Ikhav kozak za Dunai" was designated no. 7 and appears to have been a favourite of the composer, who reworked it twice. This time the song (owing, perhaps, to an error on the part of the publisher rather than the composer himself) was incorrectly entitled "Air russe" (Russian Song). Here is Beethoven's variation on the theme called "Air de la Petite Russie" (Song of Little Russia):



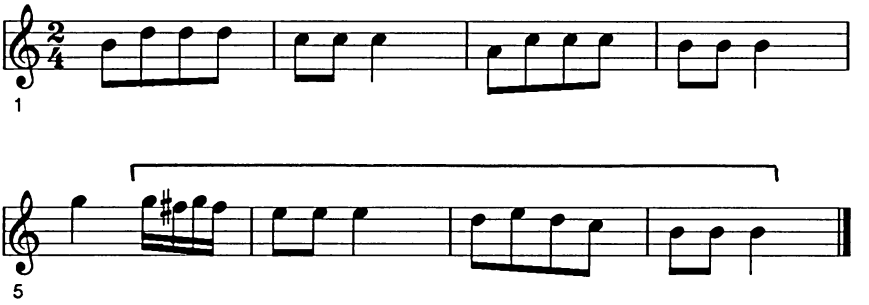


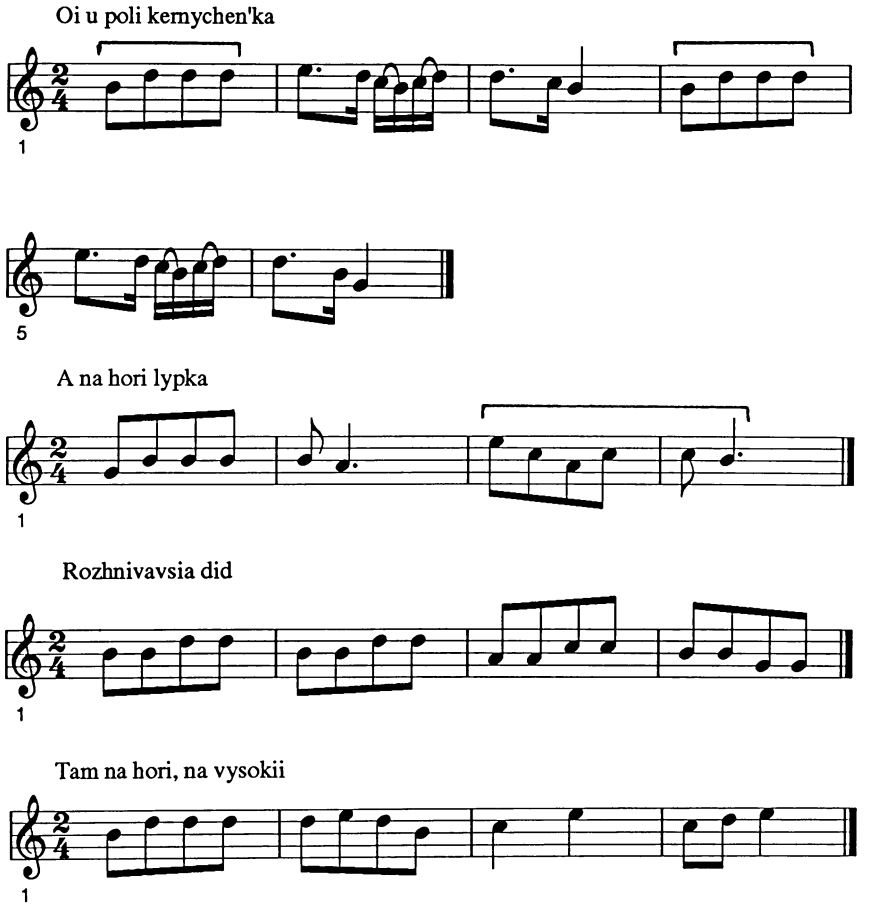
Example 26

It is not difficult to discover features in the song that are common to the many dance melodies of Ukrainian folklore, particularly the first of the two periods constituting the song, which resembles the *kolomyika* in structure.

Unfortunately, I have been no more successful than my predecessors in establishing conclusively the folkloric roots of Beethoven's works. Nevertheless, many Ukrainian folk melodies contain elements, such as intonational refrains, that are of interest to us. The following fragments contain melodic refrains that are close to Beethoven's themes:

Tuman iarom kotyt'sia



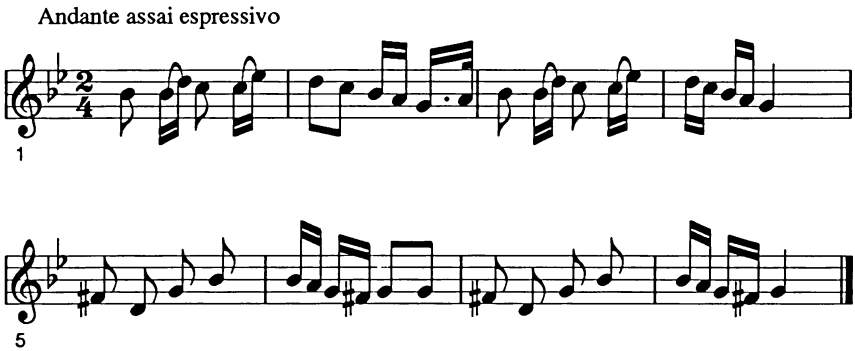


Example 27

The melodic "kernel" and the initial few bars of the song on which Beethoven worked are characteristically Ukrainian. Many other examples of the very same melody exist in Ukrainian folklore, for example: "Nashcho meni kuda khodyty" (Why Must I Go Anywhere?); "Pletu pletenytsiu" (I Weave a Basket); "Pytalasi maty dochky" (The Mother Asked the Daughter); "Holub, holubochok" (My Little Dove), "Khodyt' zhuchok po dolyni" (The Little Beetle Walks in the Valley); "Pryletily dva sokoly" (Two Falcons Have Come); "Mamko moia stareneika" (My Dear Old Mother); "Chy ty chula, chy ty chula" (Have You Heard?); "Spivanochky, hulianochky" (Singalongs); and "Oi vyidu ia na vozero" (I Shall Go Out to the Lake). These songs are respectively designated in *UNM* as 6383, 6876, 7069, 7495, 3829, 3837, 3370, 4759, 5197, and 5199.

Two songs (2 and 3) from the collection *Twenty-three Songs of Various Nationality* deserve closer study. Like the first song in the series, they were long

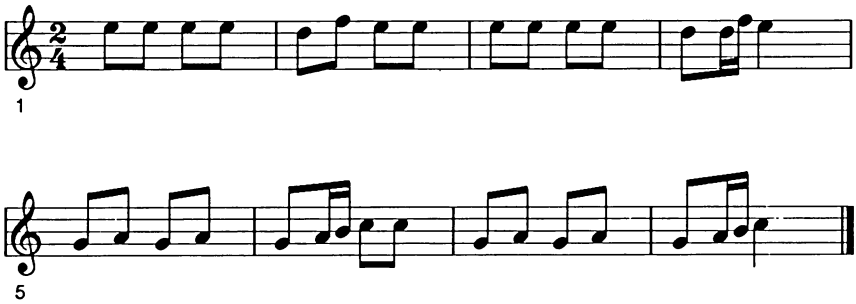
incorrectly considered to be Russian. Song no. 2 appeared in the collection as "Vo lesochke komarochkov mnogo urodilos'" (In the Forest There Were Many Mosquitoes):



Example 27a

Two very typical features of the Ukrainian musical idiom are present. The first is the shift in mode from the major to the parallel minor. The second is the movement of the leading tone down to the dominant. The song "Vo lesochke..." is virtually identical to the Ukrainian song "Oi na dvori metelytsia" (There Is a Snowstorm Outside), which exists in *UNM* as nos. 2861, 7421, 7453 and 8947.

Song no. 3 is called "Kak poshli nashi podruzhki" (When Our Girlfriends Went Away).



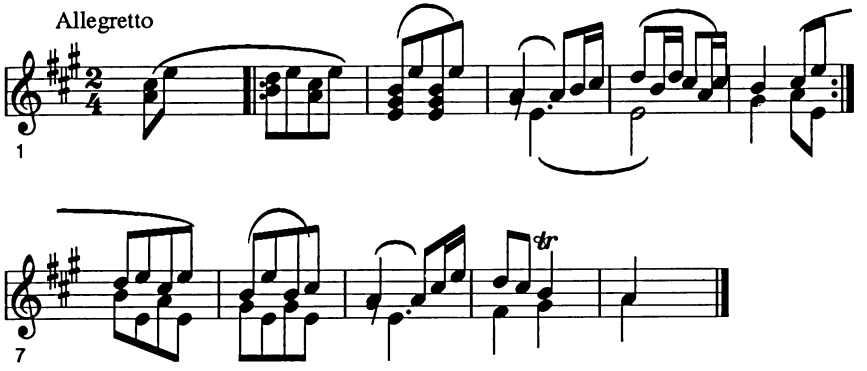
Example 27b

The Russian scholar Viacheslav Paskhalov pointed out the similarity of the latter to the Ukrainian song "Od Kyieva do Luben'" (From Kyiv to Lubni).[23]

Beethoven's Twelve Variations on a Russian Dance for piano or clavichord (1796) are particularly interesting in light of this discussion.

The theme varied by Beethoven was borrowed from *Das Waldmädchen* (Forest Girl), a ballet by the Czech composer Pavel Vranický, who lived in Austria. The ballet was performed in Vienna in 1796, the same year that Twelve

Variations on a Russian Dance appeared. Vranický, in turn, had borrowed the melody from the Croatian composer and violinist Ivan Mane Jarnović, who was a court musician in eighteenth-century Russia. Here is the theme of the dance as it was contrived by Beethoven:[24]

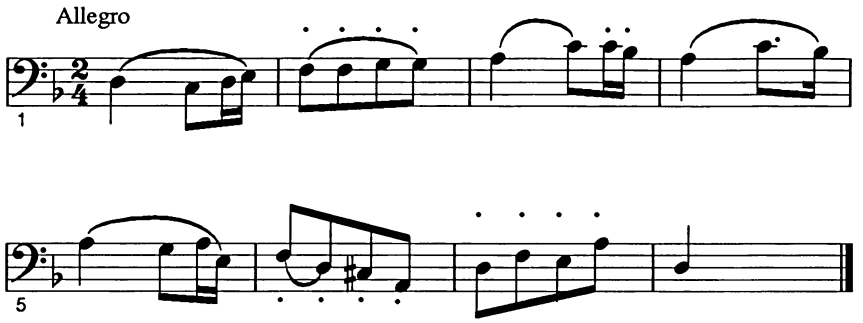


Example 28

The theme of Beethoven's Twelve Variations is commonly considered to be that of the Russian folk dance called the *Kamarinskaia*, which exists in numerous variants. The melody was passed down to Vranický from Jarnović, and only subsequently to Beethoven. It is possible that the melody may, in fact, be similarly traced to Ukrainian folklore (see section on Glinka).

Among Beethoven's most splendid works are the three string quartets, op. 59, dedicated to Andrii Rozumovsky. A few words must be said about this highly erudite individual, who played such an important role in the history of European music.

Count (and later Prince) Andrii Rozumovsky was the son of Kyrylo Rozumovsky, the last hetman of Ukraine.[25] Andrii Rozumovsky, the Russian ambassador to Austria-Hungary, resided for many years in Vienna. He was musically gifted, played the violin reasonably well, kept a string quartet and at one time even an entire symphony orchestra. He was also the owner of a well-stocked library of music scores and books. Rozumovsky was both patron and friend to several members of the Vienna Group, including Haydn, Mozart, and Beethoven. The three quartets, op. 59, were commissioned by and dedicated to Rozumovsky, whereas Beethoven's Fifth and Sixth Symphonies were dedicated both to Rozumovsky and to Prince F. J. von Lobkowitz. The quartets of op. 59 in F Major, E Minor, and C Major were composed in 1805-6. The folk song "Akh, talan li moi, talan" (Oh, Fortune, My Fortune) was used as the main theme in the finale of the first quartet:



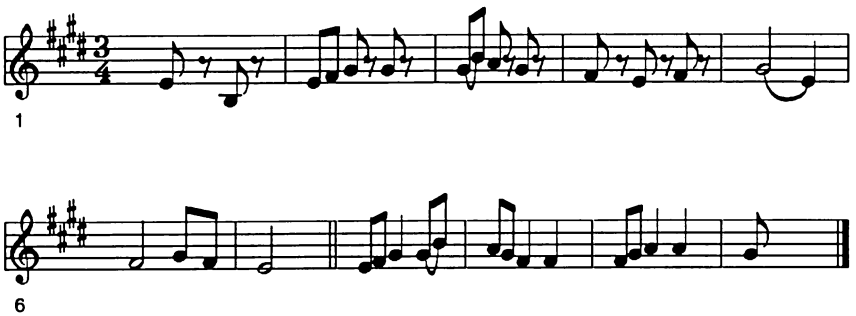
Example 29

This song, first published in the first edition of Práč's 1790 collection, has traditionally been considered a Russian folk song, although one of its basic features indicates a kinship with the Ukrainian melos, namely a changing modality: the first theme is in a major key, the second in the parallel minor.

Incidentally, the changing mode is typical not only of Ukrainian music, but also of the music of other Slavic peoples. More characteristic of Ukrainian melodies is the transition of the leading tone not into the tonic, but into the dominant (see measures 6-7 of Example 29).

Paskhalov was justified in writing that "although Práč does include the song 'Akh, talan li moi, talan' in the category of Russian songs, the melodic structure betrays its Ukrainian origins...."[26] The author also observes that Beethoven preferred Ukrainian folk songs to Russian ones. "The reason for this preference is clear," adds Paskhalov. "It lies in the closeness of Ukrainian melodies to the European musical system."[27]

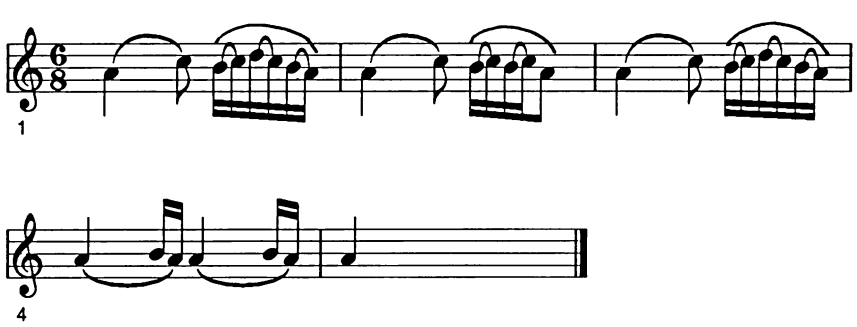
In the third movement of the E-minor Quartet (no. 2 in the cycle we are analyzing), one can hear the strains of the folk song "Uzh kak slava na nebe" (Like Heavenly Glory), sometimes called "Uzh kak slava tebe" (Like Praise of You), or simply "Slava" (Glory):[28]



Example 30

In the first line of the example cited is Beethoven's version of the song "Slava." In the example below is the Ukrainian folk song "V nedilen'ku po obidi" (Sunday Afternoon, *UNM* 1803). The juxtaposition suggests a similarity between the two melodies. It also indicates that the songs "Talan" and "Slava," considered "purely" Russian, have their origins in the Ukrainian melos.

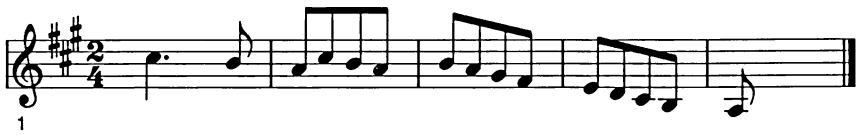
In the second movement of the C Major Quartet (the third in op. 59), there are at least two themes resembling Ukrainian songs. The main theme is developed in the elegiac genre. Here the intonation of the repeating augmented second is particularly audible (the role played by this interval in the modal system of Ukrainian folk music was cited earlier). The second theme is vividly reminiscent of the *vesnianka* (spring-welcoming song):[29]



Example 31

Slavic as well as Hungarian elements can be heard in the Scherzo Quartet, op. 130. Romain Rolland, a leading expert on Beethoven, has called this music "Hungarian-Slavic."

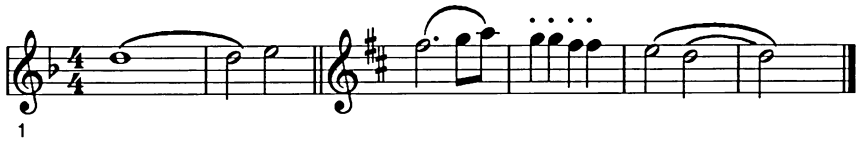
Some of the themes of Beethoven's symphonies yield valuable information on the presence of Slavic elements in Beethoven's works. Thus, in the finale of the Seventh Symphony, one of the themes unquestionably reflects the Hungarian style of the *verbunkos* (reworked more than once by Beethoven), while another reveals a similarity with the Ukrainian idiom. This was observed in the article "Ukraine" written for the encyclopedia *Die Musik in der Geschichte und Gegenwart* (Music in History and the Present) by the scholar Myroslav Antonovych, although I would maintain that it is more appropriate to limit the discussion to "Hungarian-Ukrainian" elements.



Example 32

Aleksandr Glazunov's article on the Slavic features in some of Beethoven's themes has already been cited. Glazunov maintains that "there is one episode—the trio in the scherzo of Beethoven's Ninth Symphony—where the *Slavic* element is present to such an extent that it seems to have been written by a *Russian* composer."[30]

According to Rostislav Hofman in his book *Un siècle d'opéra russe* (A Century of Russian Opera [Paris, 1946]), the theme that Glazunov designated as Beethoven's



Example 33

has features (and perhaps even origins) in common with the well-known Ukrainian song "Zanadyvsia (Oi vnadyvsia) zhuravel'" (The Crane Got the Urge), usually referred to as "Zhuravel'" (The Crane) and, by analogy, with all the Ukrainian folk melodies related to this song. ("Zhuravel'" is discussed in greater detail in the section on Tchaikovsky).

The presence of a "Slavic episode" in the Ninth Symphony, the last and grandest of all Beethoven's symphonies, is of great significance in terms of the entire composition. Moreover, contrary to tradition, the Slavic theme is repeated at the very end of the scherzo, rendering somewhat inaccurate the use of the term "Slavic episode." A similar phenomenon occurs in the third movement of Brahms's Second Symphony, where a Slavic—in my view, Ukrainian—theme echoes as an "epilogue."

Finally, a few words on the finale of Beethoven's Sonata in G Major, op. 30, no. 3 for violin and piano. The vivid folk-dance refrains and the dedication of the three sonatas of op. 30 to the Emperor of "all the Russias," Alexander I, have prompted scholars to seek elements of folklore in this work. The French theoretician Marcel Herwegh writes that the finale of the Sonata in G Major contains "folk scenes, including a depiction in the Flemish style of the peasant dance, the *kozachok*."[31] Herwegh compares the rhythmic pattern of the *hopak* and several other Ukrainian dances with the rhythmic framework of the main

themes in the finale of the sonata and concludes that the two are related. As an example Herwegh offers the *kozachok*, a variation on the theme of a popular Ukrainian dance, which was used by Dargomyzhsky in his composition "Malorossiiskii kozachok" (Little Russian *Kozachok*—see Example 73). The existence of Ukrainian elements in this particular work proves that Beethoven was indeed familiar with them. Yet Romanian and Hungarian rhythms and intonations can be detected with equal clarity, suggesting that the composer was also familiar with Romanian and Hungarian music.[32]

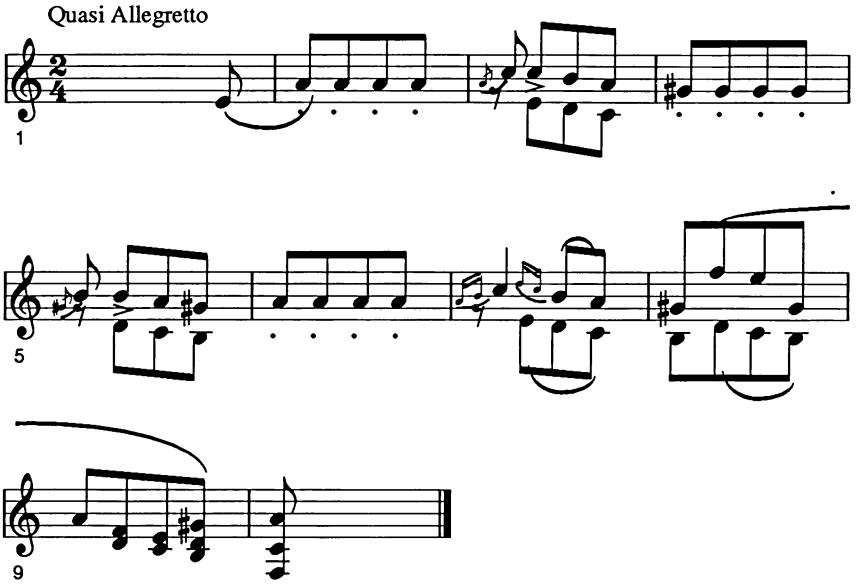
Beethoven's music evokes in listeners a myriad of direct and indirect associations with ethnic images. It is instructive to note the reaction of Paul Tinel, the Belgian musicologist, to a performance of Beethoven's *Fidelio*. Deeply impressed by the Slavic character of the concluding chorus, Tinel suggested to the impresarios of the production that the final chorus of *Fidelio* be turned over to Ukrainian singers. His suggestion, however, was rejected.[33]

Johann Nepomuk Hummel (1778-1837)

This Austrian composer, pedagogue, pianist and native of Bratislava was a student of Mozart and Salieri. Like Haydn, he was a *Kapellmeister* in the orchestra of the Hungarian princes Esterházy in Eisenstadt, and subsequently resided in Stuttgart and Vienna. Hummel's many works were extremely popular in their day. Frédéric Chopin created his first opuses under the influence of Hummel's music. Hummel's Septet was among Chopin's most beloved pieces. In 1822 Hummel went on a concert tour to Moscow and St. Petersburg, and for this particular occasion created a fantasy for piano, choir and orchestra based on folk themes that he called "Polimelos."

Hummel's Trio, op. 78 in A Major for piano, flute and violoncello, composed in 1818, is particularly germane to our discussion. It was published during the composer's stay in Vienna, but was subsequently consigned to oblivion. A copy of the first edition is preserved at the Bayerische Staatsbibliothek in Munich. It was only in 1968 that a new version of the trio was published in London on the basis of the earlier work and became part of the repertoire of chamber ensembles.

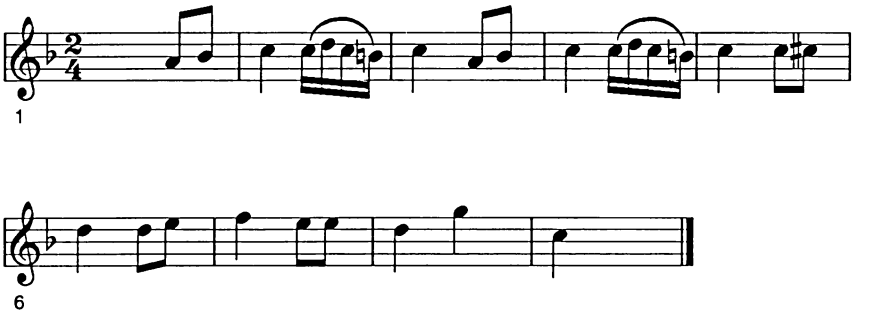
Hummel's Trio, op. 78, consists of an introduction and a theme with seven variations. Several neutral themes are utilized in the introduction, followed by the main theme, represented by the Ukrainian song "Ikhav kozak za Dunai" (The Cossack Rode beyond the Danube):



Example 34

The first of the seven variations on the main theme is almost entirely a piano solo, with the theme given in syncopated rhythm. The second is a dance scherzo. The third is something akin to "cavalry jumps," owing to the triplets that permeate the entire variation. The fourth is lyrical in nature and written in a major key, but has a contrasting (*energico*) middle. The fifth is a solo for flute. The sixth is once again written in the major key and possesses some characteristics of a nocturne. The seventh and final variation (*vivace assai*, 6/8 time) recalls a tarantella.

Hummel's Trio, op. 22, for piano, violin and violoncello concludes with a finale entitled "Rondo alla Turca." As we know, a century ago some musicians living in Central Europe, despite their erudition, tended to describe as "Turkish" any music that did not sound European to them. Not even Mozart and Beethoven were free of this prejudice, even though their so-called "Turkish Marches" contain not a trace of Turkish music. Here is the theme of the rondo that Hummel, following in the footsteps of his predecessors, inaccurately called "alla Turca," even though the strains of a Ukrainian *hopak* can clearly be heard in it:



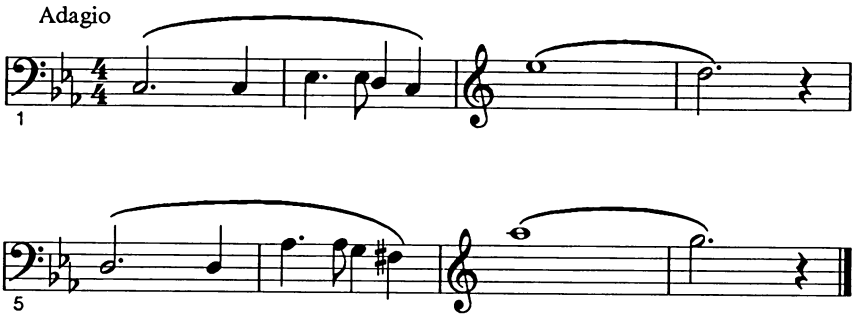
Example 35

In the finale of another of Hummel's Trios, op. 9, no. 7, for the same set of instruments, the concluding portion is called "Rondo alla Russa" and is based on the theme of the Russian dance, the *Kamarinskaia* (discussed in the section on Glinka).

Carl Maria von Weber (1786-1826)

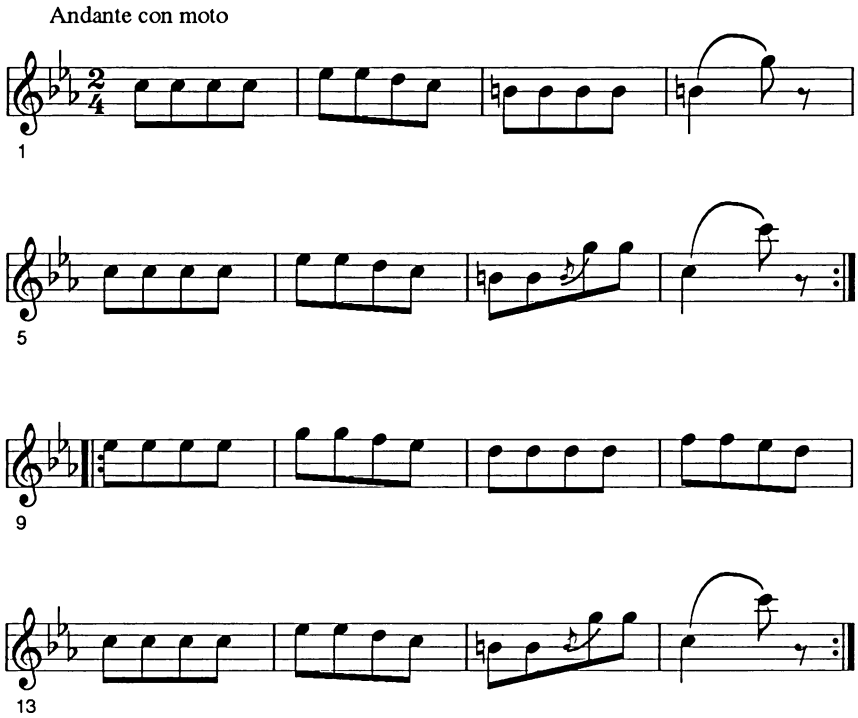
Weber was one of the first Romantic composers to utilize musical and literary folklore widely in his compositions. The folklore he drew on was predominantly German—medieval legends of knights, but also Oriental tales (much beloved by the Romantics), historical imagery refracted through the prism of folk art, and, of course, every variety of folk music. In all probability, Weber was the first composer to draw on Norwegian themes (in his Nine Variations for Violin and Piano on the Theme of a Norwegian Song, op. 22, 1808) as well as gypsy folklore (Seven Variations for Piano on the Theme of a Gypsy Song, op. 55, 1817).

Weber composed Variations for Piano, op. 40, on the theme of the Ukrainian folk song, "Ikhav kozak za Dunai" (The Cossack Rode beyond the Danube). Written in 1815, it bears the title "Variations sur un air Russe 'Schöne Minka'." The work consists of an introduction in which the "silhouette" of the theme is introduced:



Example 36

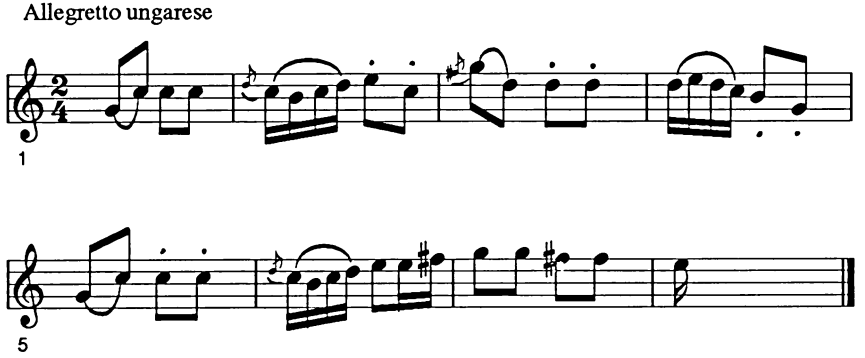
The introduction is followed by a somewhat transformed melodic theme. It is not clear whether Weber himself altered the Ukrainian song to suit his needs or whether this is one of the many variants that existed in Germany during Weber's time:



Example 37

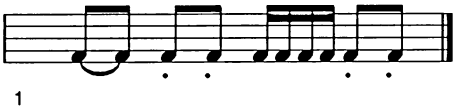
Another work composed by Weber in 1809 and, incidentally, published only in 1933, is "Andante e Rondo ungarese per l'Alto Viola solo con gran

Orchestra."[34] There is also a version for bassoon and orchestra. Here we have a typical instance of a Ukrainian dance melody mislabelled as Hungarian:



Example 38

The following rhythmical pattern seems to be present in the most common Ukrainian dances:



Franz Liszt
(1811-1886)

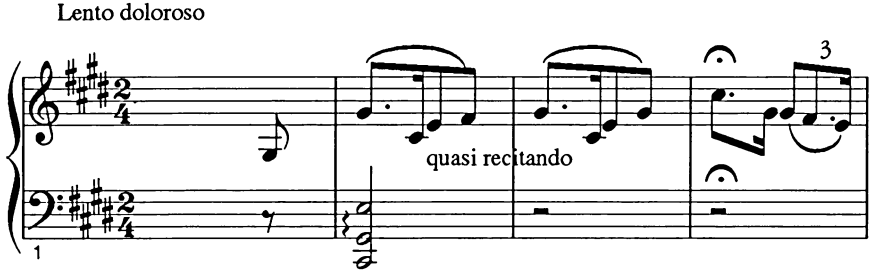
Liszt travelled many times to Ukraine, where he gave numerous concerts in several cities, particularly in the 1840s. In February 1847 he gave a performance in Kyiv, in July six concerts in Odessa, and in September he performed in Ielysavethrad. In January 1848 Liszt made a concert tour of Zhytomyr, Lviv and Chernivtsi. In Kyiv he became acquainted with Karolina Iwanowska, the daughter of a Polish landowner, who bore the title Princess Sayn-Wittgenstein by her first marriage and became Liszt's de facto wife.

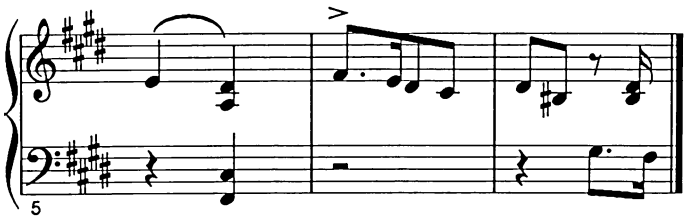
From the autumn of 1847 to the beginning of 1848 the composer stayed at the Princess's estate in Voronyntsi, located south-west of Kyiv in Podilia. Here Liszt began composing such major works as the Dante Symphony (completed in 1856) and the first of thirteen symphonic poems, entitled "Ce qu'on entend sur la montagne" (What One Hears on the Mountain, completed in 1857), based on a poem by Victor Hugo.

One may assume that Liszt, who always exhibited a keen interest in folk music and its performers, took advantage of his relatively brief sojourn at the Ukrainian estate of Karolina Sayn-Wittgenstein to listen to many Ukrainian folk songs performed by various folk artists and professional musicians, including gypsy ensembles. As a rule, gypsy musicians were extremely talented, and their repertoire consisted of songs and dances of various peoples, including the Ukrainians. Liszt's piano cycle "Glanes de Woronince" (Ears of Grain of Voronyntsi) clearly reflects the use of folklore.

Liszt himself wrote of first having heard the Ukrainian and Polish melodies of the cycle "Glanes de Woronince" sung a cappella by gypsies.[35]

The cycle consists of three pieces. The first is entitled "Ballade d'Ukraine" (Ukrainian Ballad), marked *Allegretto pastorale (Dumka),* and is based on the Hryts' song. Liszt's use of the ballad genre in the title suggests not only obvious familiarity with the melody, but also with the legend behind it. The legend of the poisoning of a beloved but faithless lover by his mistress (possibly the Ukrainian folk poetess Maria Churai) was well known in Ukraine and neighbouring countries. The second piece is entitled "Mélodies polonaises" (Polish Melodies), and the third "Complainte Dumka" (The Complaint). The latter is a treatment of Maria Churai's poem, "Viiut' vitry" (The Winds Are Blowing). The Hryts' song is reworked by Liszt in the spirit of the Romantic ballad. The second piece, "Polish Melodies," is based on folk tunes and on the melody of Chopin's song "Życzenie" (The Wish) from the cycle of songs for voice and piano, op. 74. In the third piece, taking great liberties, the composer alters the rhythm of "Viiut' vitry" from the triple metre of the original to duple:





Example 39

The cycle "Glanes de Woronince" was first published in Leipzig in 1849. It was dedicated to Princess Maria Sayn-Wittgenstein, Karolina's daughter by her first, unhappy, marriage. (Maria Sayn-Wittgenstein was brought up by Liszt in Weimar and later founded the Liszt Museum in that city.)

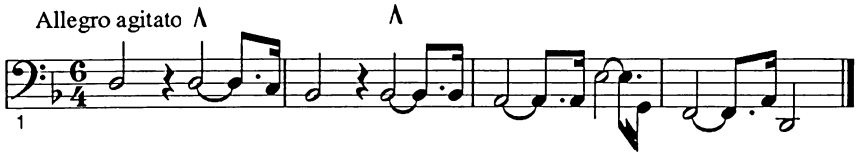
The prominent Hungarian composer and pianist showed a constant interest in themes and subjects connected with Ukraine and its history. In his collection for piano, "Études d'exécution transcendante" (Transcendental Etudes), the fourth étude is entitled "Mazeppa" and is based on the poem by Victor Hugo from that writer's cycle, "Eastern Motifs." This étude is dedicated to the great French poet. The idea of writing it came to Liszt in his youth, but it was not until 1847 that the final version (completed several years earlier, in 1840), entitled "Mazeppa," was published. In 1851 Liszt subjected the étude to yet another revision for piano, and thus it became his sixth symphonic poem, also called *Mazeppa*. This work, first performed in 1854 and subsequently published in 1856, was dedicated to Karolina Sayn-Wittgenstein.[36]

The personality and biography of the Ukrainian hetman Ivan Mazepa has traditionally attracted many writers, composers, and artists of various nationalities, including Byron, Pushkin, Voltaire, Hugo and the Polish writer Juliusz Słowacki. The French artist Antoine Charles Horace Vernet produced an entire series of paintings dedicated to Mazepa. In 1830 the German composer Carl Loewe published his piano arrangement of Hugo's poem about Mazepa. The image of the famous hetman was further immortalized in Tchaikovsky's opera *Mazepa*. Other musical compositions on the theme of Mazepa include an eponymous opera by the Pole Henryk Jarecki (based on Słowacki's text), another opera by the French composer Maria-Felicie de Grandval, written in 1892, and a cantata by the Spanish composer Felipe Pedrell.[37]

It should be noted, however, that only a single episode from Mazepa's youth was the source of inspiration for most of the authors mentioned above, including Hugo and Liszt. Voltaire gave a description of this episode in his *History of Charles XII;*[38] it subsequently became the basis of Hugo's poem and was then set to music by Liszt and many other composers.

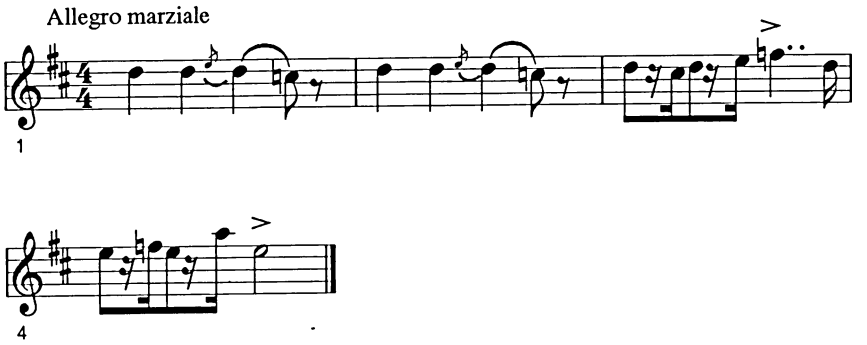
By general consensus, *Mazeppa* is one of Liszt's most remarkable works. It stands as a brilliant illustration of his talents as a symphonic composer. The

initial sound is unique—a wild and shrill chord consisting only of two fourths—a minor and a perfect—preceded by an explosive *tirata* vividly suggestive of a lash driving a wild horse into the wilderness. All the themes and images of the symphonic poem are pictures in the true sense of the word. Two themes are of particular interest. The main theme personifies Mazepa himself, while the secondary theme, presented in a folk genre, is taken from one of the other episodes. The main theme is essentially a heroic march played by lower brass instruments, trombones and tubas, to evoke the image of the *bogatyr* (the hero of Russian and Ukrainian legends and folk tales):[39]



Example 40

The secondary theme exhibits the features of a campaign march and folk dance. It relates in equal measure to the Hungarian and Ukrainian musical idioms, partially through the use of the natural minor:



Example 41

Liszt addressed an aspect of Ivan Mazepa's character that has not been widely studied—the hetman's talent as an artist and poet. Aleksandr Pushkin, by no means an impartial judge of Mazepa's character, depicted the latter in the narrative poem *Poltava* from the viewpoint of great-power imperialism. Yet the same work illuminates another side of Mazepa's character in the description of the young Maria, Kochubei's daughter, who loved Mazepa:

> ...ona vsegda pevala
> Te pesni, koi on slagal,
> Kogda on beden byl i mal,
> Kogda molva ego ne znala.[40]

(She always sang
The songs he penned
When he was poor and low in rank,
When gossip his ears would not bend).

In his commentary on the poem, Pushkin observed, "According to legend, Mazepa is said to have written several songs, which to this day remain in the collective memory of the people. Kochubei in his denunciation [to Peter I] also refers to a patriotic *duma* that supposedly was composed by Mazepa. It is remarkable in more than just the historical sense."[41] Pushkin clearly had a high opinion of Mazepa's artistic gifts.

Incidentally, Filiaret Kolessa draws our attention to a composition that has been ascribed to Mazepa entitled "Pisnia pro chaiku" (Song about the Lapwing), observing that "this song could be interpreted as an allegorical representation of Ukraine."[42]

Finally, let us recall Liszt's treatment of the "Galician Dances" by the Polish composer Juliusz Zarębski, a student of the great Hungarian musician. In the late 1870s he dedicated himself to music and studied the piano with his *maître* in Rome, Weimar and Budapest. He penned the cycle "Polish Dances" for piano four hands, the first series of which was entitled "Three Galician Dances," op. 2, and was dedicated to his mother. It is apparent that in their day these dances enjoyed great success, judging by the fact that they were frequently transcribed by various authors for piano two hands, two pianos eight hands, etc. In 1881 Liszt adapted Zarębski's "Galician Dances" for a large symphony orchestra. They were published in 1890 after the death of the Polish composer.[43]

Johann Landwehr
(1826-1863)

In a book devoted to the relationship between classical composers and Ukrainian music, it is important to note the achievements in this area of the humble but worthy German musician, Johann Landwehr. From 1852 to 1857 he lived on the estate of the Polish count Bolesław Potocki in Nemyriv, Ukraine. There he worked as a music teacher, kapellmeister, composer, organist, and librarian. From 1857 to the end of his brief life Landwehr lived and worked in Brussels.

Landwehr composed dozens of works, including church music, symphonies, an operetta, a piano trio, a string quartet, choruses, solo romances, and pieces for orchestra, piano and violoncello. The composer was also a skilled violoncellist. About fifty of his compositions were published in Vienna and Brussels and frequently performed during his lifetime. Louis Brassin, a well-known French

pianist of the day, was one of the artists who performed Landwehr's piano and chamber compositions.

While in Nemyriv, Landwehr was a correspondent for the *Neue Wiener Musikzeitung*. In January 1855 and July 1857 this periodical carried a series of articles by Landwehr concerning the state of church music in Nemyriv. Landwehr sent his articles from Brussels to the *Allgemeine Musikalische Zeitung* in Leipzig. His notes and critical reviews, as well as reviews of Landwehr's own compositions by other critics, were published in the Belgian newspapers *Le guide musical* and *La nouvelle gazette de musique.*

Landwehr kept a diary during the years he spent in Ukraine. It was passed down to his descendants and is a source of much biographical material on the composer. Landwehr is also mentioned in the *Słownik muzyków polskich* (Dictionary of Polish Musicians). The Ukrainian newspaper *Shliakh peremohy* (Way to Victory, Munich, 29 September 1985) published a brief note (signed P.S.) about Landwehr and his descendants living in Germany.

The five years Landwehr spent in Ukraine left a strong impression on him. As a sensitive musician he was deeply affected by Ukrainian folklore, which he came to know quite well. His familiarity with Ukrainian folklore resulted in several compositions, most of which unfortunately have been lost. We refer, in the main, to two variations on the overture and interlude from the "Little Russian" operetta, *Natalka Poltavka* (Natalka, The Girl from Poltava), the popular work of Ukrainian classical music, which was first performed in Poltava in 1819. Based on a play by Ivan Kotliarevsky, the operetta employed Ukrainian folk themes subsequently reworked by various composers, including Adam Berezicki, Alojz Jedlička, Opanas Markovych (also from Nemyriv), and Matvei Vasiliev, to name but a few. Landwehr's name may also be added to the list.[44] In 1889 Mykola Lysenko based his own opera, *Natalka Poltavka,* on Kotliarevsky's play.

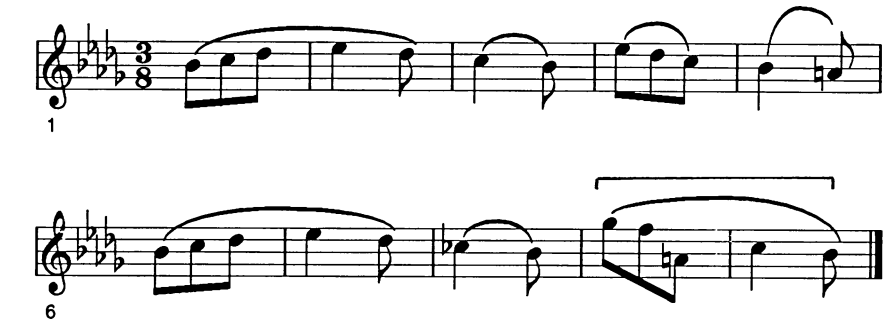
In his book *Trysta rokiv ukrains'koho teatru, 1619-1919* (Three Hundred Years of the Ukrainian Theatre, 1619-1919), Dmytro Antonovych gives an extremely flattering review of Landwehr's rendition of *Natalka Poltavka*: "Count Potocki's kapellmeister, Johann Landwehr, wrote a new musical score for a fourteen-piece orchestra and even composed an overture based on the motif of this work. According to Opanas Markovych, Landwehr's work, based on a masterly treatment of the original, enjoyed a resounding success. Landwehr's rendition was performed in 1862 in Chernihiv (following his departure from Ukraine a year before his death—Y.S.). Lysenko unquestionably composed the score for his *Natalka Poltavka* on the basis of Landwehr's."[45]

Johannes Brahms
(1833-1897)

Born in Hamburg, Germany, Brahms lived the greater part of his life in Vienna, which he came to consider his true home. Everything that has been said earlier of Haydn, Mozart and Beethoven in terms of their relationship to folklore is equally true of Brahms. Almost all Brahms's dances in the finales of his sonata-symphonic series reflect the Hungarian dance idiom. For Brahms, as for the other composers, transformations are extremely characteristic—the development of a fiery, temperamental Hungarian dance melody into a bold heroic march, sometimes mixed with shades of drama and tragic pathos.

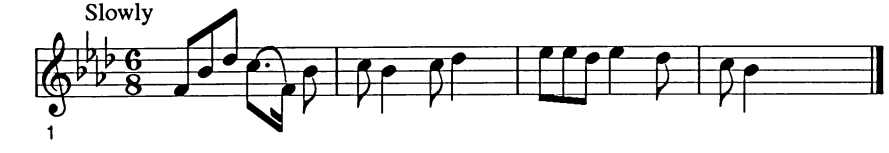
The music of Brahms's epoch included, among other influences, elements of Ukrainian folklore and culture. This general tendency left an imprint on the composer's work. Let me cite several examples, above all the fourth in the series of Variations on a Theme of Haydn, op. 56a, composed in 1873. The presence of Ukrainian themes is clearly discernible if we compare this piece with several Ukrainian songs for the feast of Ivan Kupalo, traditionally celebrated in Ukraine on the summer solstice:

Brahms



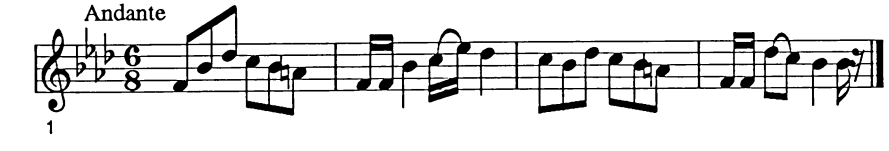
Malaia nichka Petrivochka

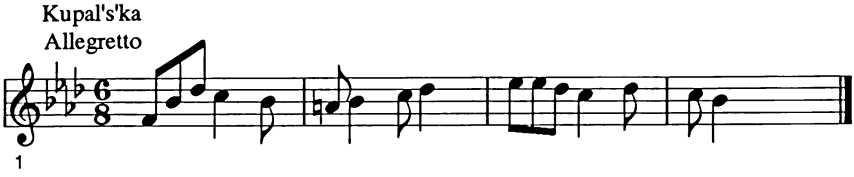
Slowly



Petrivchanka

Andante

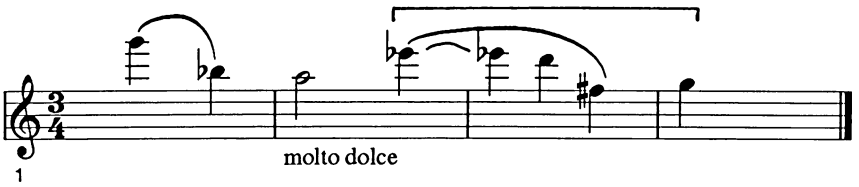




Example 42

The observant reader has no doubt noticed that the Brahms melody in question concludes in typical Ukrainian fashion, that is to say, in the melodic turn of the Hryts' song.

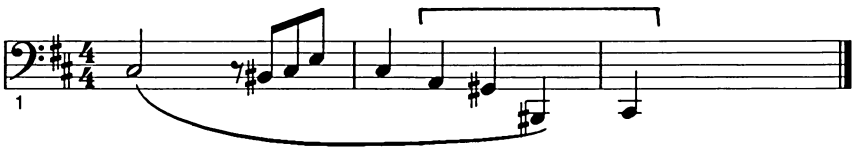
In Brahms's unparalleled masterpiece, the Second Symphony (1877), this motif is also heard not once, but in two of the symphony's movements, where it serves an important dramatic function. The third (penultimate) movement of the symphony, in the style of a scherzo, concludes with a short but expressive "afterword" based on the Hryts' refrain:



Example 43

This laconic episode impresses one (as was undoubtedly the composer's intention) with the fact that it contains material not previously found in any of the themes comprising the work, namely the melodic element presented as an accentuated period of sound—a simultaneous rendition of an octave by the first and second violins and violas (a textural element). Lastly, it is marked *molto dolce* (very gently), which one seldom encounters in Brahms.

The presence of the Hryts' refrain in the finale of the symphony's fourth movement is both curious and, I believe, not accidental. It occurs during an episode of the performance of the main theme in the minor key (violas and violoncellos):



Example 44

Felix Petyrek
(1892-1951)

Felix Petyrek was an Austrian pianist and composer. In his music Petyrek frequently utilized the folklore of various peoples, including Greeks, Jews, Japanese, and Arabs. He fell under the influence of two major, but very different masters of twentieth-century music—Gustav Mahler and Béla Bartók.

Petyrek wrote and published a collection entitled *24 Ukrainische Volksweisen für Klavier zu zwei Händen* (Twenty-four Ukrainian Folk Melodies for Piano Two Hands; Vienna and Leipzig: Universal Edition, 1920). The short introduction to the collection was given in both Ukrainian and German, as were the title page, the title of each piece, tempo indications, and even individual remarks throughout the musical score. It should be noted that this "bilingualism" was a relatively isolated phenomenon in Europe, which suggests that the collection was intended for music lovers, professional and otherwise, who knew Ukrainian. The age-old practice of annotating musical scores exclusively in Italian was disrupted by the nineteenth-century Romantics, who began making such notations in their native tongues as an affirmation of nationalist and patriotic sentiments. Following in Schumann's footsteps (his remarks had been written in German), Debussy and Ravel wrote their comments in French. Petyrek was perhaps the first non-Ukrainian composer to have given his markings in the Ukrainian language.

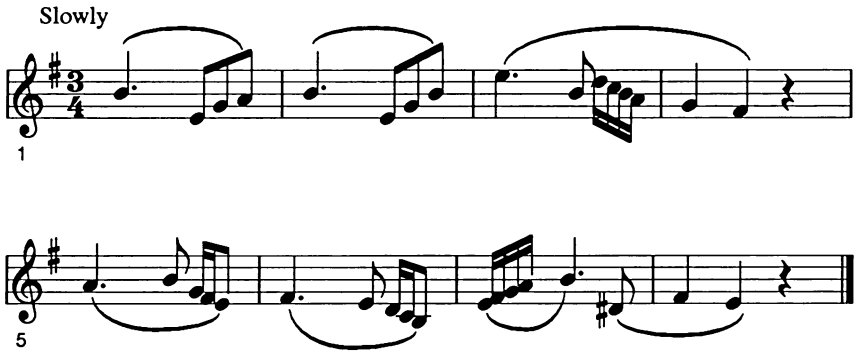
In the aforementioned introduction, the composer indicates that he is conveying the melodies just as he heard them sung by the people. Elsewhere he draws his musical selections from existing texts. (For example, no. 19, "Zhuravli" [Cranes] is clearly not an original folk song, but a borrowing from a collection entitled *Sim pisen' dlia voiakiv* [Seven Songs for Warriors, Vienna, 1915].)

Twenty-four Ukrainian Folk Melodies opens with the anthem "Shche ne vmerla Ukraina" (Ukraine Lives On). As is the case with some other pieces in the collection, this work is not of folkloric but of literary origin, although Petyrek did not indicate this. The words of the anthem were written by Pavlo Chubynsky; the melody by Mykhailo Verbytsky (in 1863). (Verbytsky's melody was based on intonations and refrains of Ukrainian folk songs, such as the descending minor tetrachord in cadence.) In 1918 "Shche ne vmerla Ukraina" was declared the national anthem of Ukraine. Petyrek was responsible for the harmonization of the melody, which is performed in the elevated style of an anthem.

A few words on several other pieces in the collection. The second piece is entitled "Pisnia rezervistiv" (Song of the Reservists), which bears no resemblance to Ukrainian folklore either in name or musical attributes. Most probably it is of literary origin. But here, too, there is no mention of either the author or the source of the melody.

"Kazhut' liudy, shcho-m shchaslyva" (People Say I'm Happy, no. 3) is really a rendition of the highly popular song "Viiut' vitry" (The Winds Are Blowing), attributed to Maria Churai. Petyrek's theme is the same one already encountered in the well-known version by Lysenko and Liszt ("Glanes de Woronince").

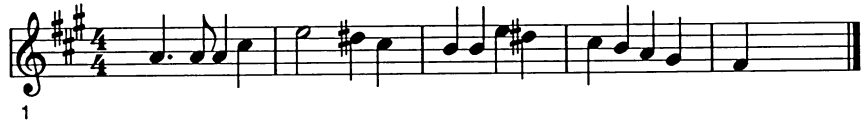
Only the figuration in the third measure, added by the composer himself, appears to be new (and, in our view, not entirely successful):



Example 45

It should be pointed out that there are many songs in Ukrainian folklore which bear the title "Viiut' vitry, viiut' buini" (The Winds Blow, the Winds Rage). *UNM*, for example, contains seven melodies with this title. As for the song "Kazhut' liudy, shcho-m shchaslyva" (People Say I'm Happy), it does, in fact, exist in Ukrainian folk music, but its melody has nothing in common with the song "Viiut' vitry."

No. 10 of the series is the Hryts' song. Here, too, the author deserves to be reproached for an attempt to "improve" on the original folkloric source by transforming the melody and harmony of the second phrase. Here is how this phrase sounds in Petyrek's piece. As in other instances, I reproduce only the melody, without the harmonic accompaniment:



Example 46

In the second and third measures, instead of the expected D, we encounter a D-sharp with a corresponding deviation of the melody into E Major.

Sometimes the composer attempts to imbue a piece with a particular generic character that he wishes to emphasize. For example, the eleventh piece, "Stoit' iavir nad vodoiu" (The Sycamore Stands by the Water), reflects characteristics of the barcarole (in the spirit of Schubert, no less), while the march "Hei, ne

dyvuites'" (Don't Be Amazed, no. 17) is reworked in the Liszt style, and no. 21, "Hei, v nashomu seli" (Hey, in Our Village), is in the style of a scherzo.

The title of song no. 20, "Kolomyiky," may be considered something of a misnomer. As is well known, the *kolomyika* is a Ukrainian song and dance genre in two-four time with a characteristically quick tempo and a humorous bent to the music. None of these features is present in no. 20. Furthermore, it is unclear to me whether the author resorted to the use of a folkloric source. Most probably his point of departure was either a lullaby or, more likely, a romance.

Although the Austrian composer's efforts to utilize the treasures of Ukrainian folk music are praiseworthy, the fact remains that he does not always live up to his own promise in the introduction to present the songs "as he heard them from the mouths of the people themselves." Petyrek's treatment of the songs, written with a sound knowledge of and feel for the piano, as well as an awareness of the vast possibilities of this instrument, occasionally appears excessively mannered in such areas as the harmonic accompaniment and supporting voices (the latter are not always rendered in the spirit of folk tradition).

Such stylistic excesses not only do not add to the folkloric tradition, but actually detract from it, as is particularly evident in nos. 5, 8, 15, 17, and 24. Those of Petyrek's versions where an economy of means is observed, such as nos. 3, 10, and 21, benefit from a comparison with the others.

In addition to the collection *Twenty-four Ukrainian Folk Melodies,* other compositions by Felix Petyrek may be mentioned, such as *Ten Slavic Folk Songs* for solo voice accompanied by string trio, and *Slavic Peasant Wedding* for mixed chorus, published in Vienna in 1932.

Polish Composers

Frédéric Chopin
(1810-1849)

The work of Frédéric Chopin, the great Polish composer and one of the most prominent national artists, illustrates a still unresolved dilemma of the relationship between the national and the personal, the universal and the individual. Paradoxically, Chopin's music, reflective of the national spirit of Poland, is not fundamentally folkloric in nature. In this respect Edvard Grieg was a direct follower of Chopin, and even maintained that it was the latter who "taught him how to write in Norwegian." Only rarely, during the early stages of his career, did the great Polish composer employ original folk melodies. But ultimately he went beyond this. Imbued with the very essence and spirit of Polish music, he created his own personal and profoundly individual, yet deeply nationalistic musical language, which we recognize as the Chopin idiom.

Unlike other national artists, Chopin had no interest in collecting, recording, studying or arranging folk music, or in ethnomusicology. This fact makes it difficult to discuss the presence of Ukrainian elements in Chopin's musical legacy, although, as experts on Chopin have long since ascertained, such elements do exist.

Bernard Scharlitt, a Polish scholar who wrote in German, was one of the first to make this claim. Scharlitt wrote several fundamental studies on Chopin and his work that were published in the period 1890-1910. Although Scharlitt touched upon the question of Ukrainian influences in Chopin's work, he unfortunately failed to provide sufficient evidence by way of concrete examples and references corroborating their presence. Most frequently he referred to such influences in the nocturnes.[46]

Scharlitt's views on the subject were contradicted by Zdzisław Jachimecki, another Polish expert on Chopin, who maintained that had such influences existed, a prominent expert on Ukrainian music—and on that of Chopin—such as Filiaret Kolessa would surely not have missed them.

Meanwhile others, like the German scholar Hugo Leichtentritt (who, incidentally, was born in Poland), and the Pole Jarosław Iwaszkiewicz maintained, on the basis of their analyses of Chopin's music, that Ukrainian *dumky* had undoubtedly left their mark on the composer's melodics, particularly in the

nocturnes. This hypothesis is embraced by others as well, including the Ukrainian scholars Borys Kudryk and Stefaniia Pavlyshyn and the Polish scholars Seweryn Eugeniusz Barbag, Zofia Lissa (both of whom were natives of Lviv), and Jan Prosnak.

Chopin was not the first Polish composer to have been exposed to the influence of Ukrainian music, a fact of which he was well aware. Before him there had been Antoni Milwid, Franciszek Lessel, and Józef Ksawery Elsner (the latter was Chopin's teacher). Many of Elsner's compositions, such as the theatrical set-piece "People's Militia, or a Battle with the Cossacks," contain Ukrainian musical motifs.

Another Chopin predecessor influenced by Ukrainian music was Prince Antoni Henryk Radziwiłł. The prominent composer, violoncellist, and patron was on friendly terms with Goethe, Beethoven (who dedicated his *Namensfeier* [Name-Day] Overture, op. 115, to Radziwiłł), and Chopin (who wrote his Introduction and Polonaise for Violoncello and Piano, op. 3, for Radziwiłł, and dedicated his Trio, op. 8, to him). Of special interest to us is Radziwiłł's adaptation of the Ukrainian *dumka* with variations for the well-known singer Henriette Sontag. The orchestration for this piece was done by none other than Chopin himself. Chopin noted this fact in a letter of 5 June 1830 to his friend Tytus Woyciechowski.[47] Unfortunately, we have been unable to ascertain to which Ukrainian *dumka* Chopin was referring in his letter.

Chopin's biography, the memoirs of his contemporaries and the stories of many individuals reveal his ties with Ukrainian music and impressions of Ukraine that he acquired directly or through friends. These impressions go back to the early period of Chopin's career, before his journey abroad.

It was, above all, on the streets of Warsaw that Chopin had occasion to hear Ukrainian folk melodies. It was there, before huge crowds, that he heard Ukrainian folk songs performed by Ukrainian bandurists and *lira* players whose predecessors had served in the courts of Polish kings and magnates centuries earlier. The name of one *lira* player, Matvii Dziubynsky, is mentioned in the memoir literature. In addition, Ukrainian dances, above all the *kozak* and *kozachok*, were very popular at balls given by the Polish gentry and intelligentsia.

Jarosław Iwaszkiewicz, in his monograph on Chopin, touches more than once on the subject of Polish-Ukrainian relations and Chopin's interpretation of the latter. Many Polish magnates who owned land in Ukraine had Ukrainian peasants in their service and transcended class barriers in borrowing Ukrainian music, of which they were exceedingly fond.

In the 1820s Chopin frequently spent his summers at the Ukrainian estate of his friend Tytus Woyciechowski in Poturzhyn, where he encountered Ukrainian folk music. That this music left a lasting impression on the composer is attested by its presence in many of his works, particularly those of a lyrical nature.

Chopin's contacts with Ukraine extended to friendship with Polish poets who had been born there—Stefan Witwicki, Wojciech Grzymała, and particularly Józef Bohdan Zaleski. The latter was a prominent representative of the so-called "Ukrainian School" of Polish poetry. A significant portion of Zaleski's legacy consists of *dumky* on Ukrainian history, nature, and folklore. These include *Złota duma* (Golden Duma), "Duch stepów" (Spirit of the Steppes), and "Pochód zbarażski" (Campaign of Zbarazh). The content of "Dumki hetmana Kosińskiego" (*Dumky* of Hetman Kosiński), written by Zaleski in his twenties, is almost identical to the well-known poem by Semen Klymovsky, "Ikhav kozak za Dunai" (The Cossack Rode Beyond the Danube).

Chopin knew and valued the *dumky* and other works of Zaleski and Witwicki. He employed their texts in his songs for voice and piano (see below).

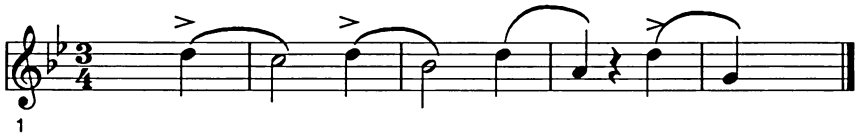
In our efforts to shed light on the far from simple question of Ukrainian influences on Chopin, we should not forget that Polish and Ukrainian musical folk art have many features in common. To this day works exist that have yet to be definitively assigned to one people or the other, and continue to provoke disagreement among scholars.

In addition, as is true of the music of all peoples living in close geographical proximity, Ukrainian music influenced Polish music and vice versa. For example, it has been commonly held that Polish melodies were influenced by the often melancholy and soulful lyrical songs of Ukraine. Conversely, not a few Ukrainian melodies, particularly dance tunes, bear the mark of Polish folk music, with its characteristically sharp rhythms.

The greater portion of Chopin's legacy—the mazurkas, polonaises, kujawjaks, krakowiaks, and obereks—are based on rhythms adapted from Polish folk music, whereas other works, particularly lyrical ones, such as the nocturnes, occasionally reveal the influence of Ukrainian lyricism filtered through the prism of Chopin's imagination.

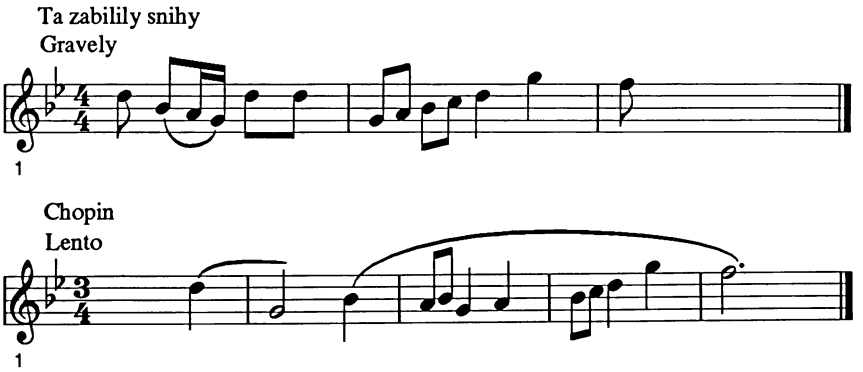
A Ukrainian influence can also be inferred in Chopin's preference for the minor mode. Despite the great diversity of harmonies in Polish and Ukrainian music, the fact of the matter is that the minor mode is more frequently found in Ukrainian music and is more characteristic of the latter than of Polish music.

Under close scrutiny many other melodic, harmonic, and textural (and, less frequently, metrical and rhythmical) specificities of Chopin's music prove to be analogous to Ukrainian folk music. The descending minor tetrachord—something of a sine qua non in Ukrainian songs—is frequently encountered in Chopin's works. One example is the Nocturne in G Minor, op. 15, no. 3 (1833), whose Ukrainian origins have been noted by such Chopin scholars as Bernard Scharlitt, Jarosław Iwaszkiewicz, and Wasyl Wytwytcky. Here is an episode from a nocturne with the characteristically Ukrainian descending minor tetrachord:



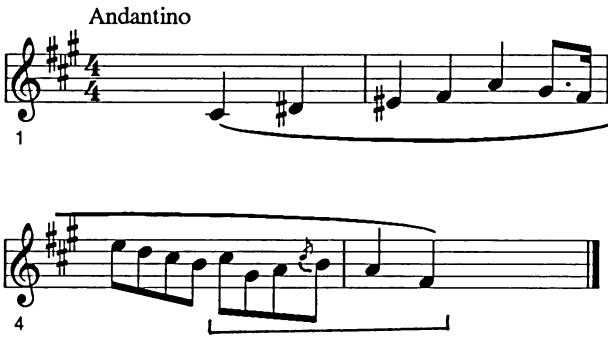
Example 47

It is not only the presence of the descending minor tetrachord that links the Nocturne in G Minor to the Ukrainian idiom. There is also a relationship between the main theme of the nocturne and the Ukrainian folk song "Ta zabilily snihy" (White Snows Have Come):[48]



Example 48

Sometimes the descent toward the minor tonic (both in Chopin's work and in Ukrainian folk music) takes on other characteristics, as in this example from the Nocturne in D-sharp Minor, op. 48, no. 2:



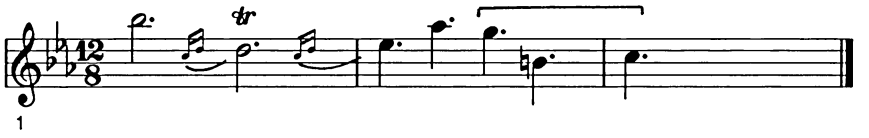
Example 49

Another intonation typical of the Ukrainian idiom is the movement of the leading tone (most frequently in the minor) not upward to the tonic, but

downward to the dominant. Something of this sort can be heard in the second measure of the Nocturne in G Minor, op. 37, no. 1, as well as in Chopin's song "Melancholia," op. 74, no. 13.

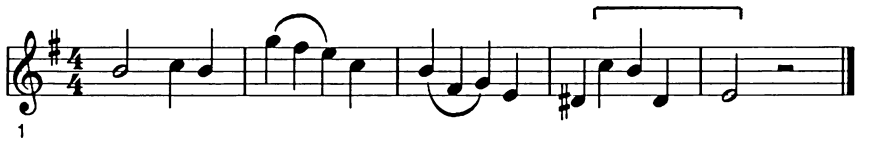
The same should be said of variations in modality, which are common in Ukrainian folk music and make themselves apparent in Chopin's Mazurkas in C Minor, op. 30, no. 1; D Major, op. 30, no. 2; C-sharp Minor, op. 30, no. 4; D Major, op. 33, no. 2; C-sharp Minor, op. 50, no. 3; C Major, op. 56, no. 2; A Minor, op. 68, no. 2; in the song for voice and piano "Wiosna" (Spring), op. 74, no. 2, and others. It should be noted that harmonic variations are typical not only of the Ukrainian musical idiom, but equally of the Polish, Czech, and Russian.

The uniquely Ukrainian Hryts' refrain is also present in the intonational repertoire of Chopin's works. It can be heard in the nocturnes in F Minor, op. 55, no. 1 (measure 19), and in E-flat Major, op. 55, no. 2 (measures 2 and 3):



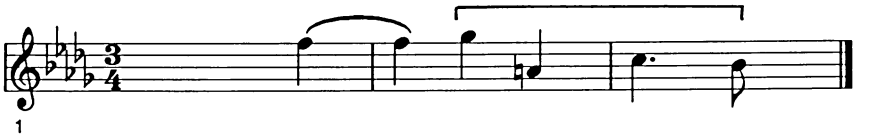
Example 50

The same melodic motif occurs in the songs for voice and piano, op. 74: "Drinking Song," "Handsome Youth," and "Melody":



Example 51

The motif also occurs in some mazurkas, as for example in A Minor, op. 7, no. 2 (measures 7 and 8); F Minor, op. 7, no. 3 (measures 15 and 16); A-flat Major, op. 7, no. 4 (measure 4); and the Mazurka in C-sharp Minor, op. 50, no. 3 (measures 6 and 7). The melodies of the Mazurka in B-flat Minor, op. 24, no. 4 (measures 10 and 12) also reflect this motif:

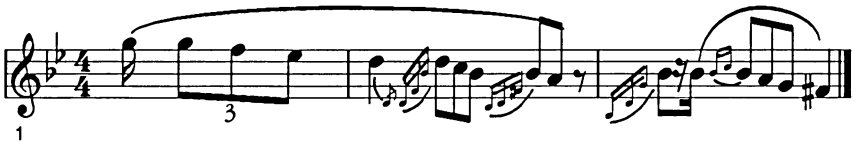


Example 52

In speaking of the similarity between Ukrainian songs and the given example, I have in mind the movement of the leading tone not toward the tonic, but through

the second tone of the mode. The difference from the melodic turn of the Hryts' song lies in the transition of the fifth of the mode not directly, but through the sixth tone.

Another unique characteristic of Chopin's music concerns the style of piano playing, which also may very well be traceable to Ukrainian folklore. The frequent grace-notes in Chopin's works are associated with the strumming of the bandura. These can be heard in the Nocturne in G Minor, op. 37, no. 1, to which we alluded earlier:

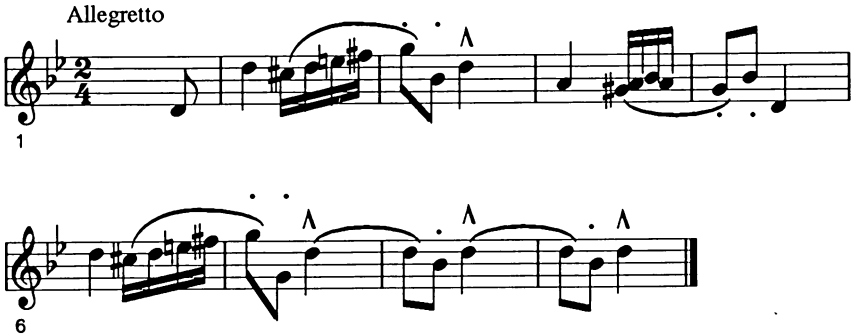


Example 53

At the end of the same nocturne, one can almost hear the strumming of bandura strings (or, perhaps, the sound of a hammer dulcimer).

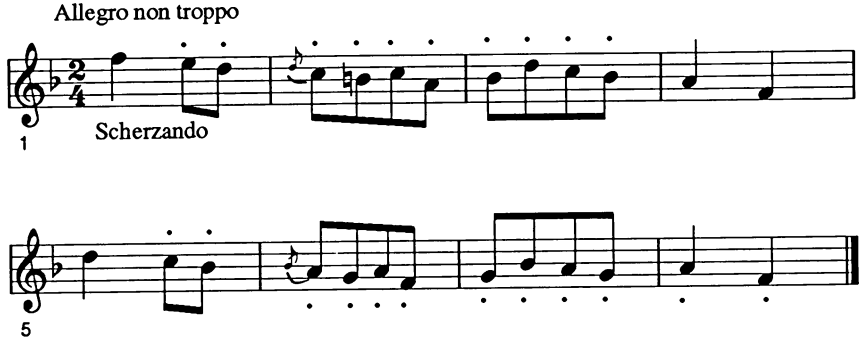
In completing the present analysis, let us examine several additional compositions demonstrating the presence of "Ukrainianisms" in Chopin's works. It is not always easy to isolate those elements that identify a musical work as Ukrainian. Sometimes only the refrains may be related to Ukrainian music or reminiscent of it. At times, we may only be able to define this relationship in terms of a barely perceptible intonational similarity, an image, tone, nuance, or detail. In his analysis of the Ukrainian song "Po malu-malu" (Slowly, Slowly), Aleksandr Serov, rightly noting its similarity to Polish songs, observes that "the song seems to reverberate with elements of Chopin's music."[49]

Chopin's op. 1, Rondo for Piano (1825), especially the principal refrain, reflects features of Ukrainian dances. Even more obvious are the attributes of the *kozachok* in the finale of another early composition, the Trio, op. 8, for piano, violin and violoncello (1829):



Example 54

The theme of "Rondo à la Krakowiak," op. 14, for piano (1829) suggests similarities with the *kolomyika* dance genre:

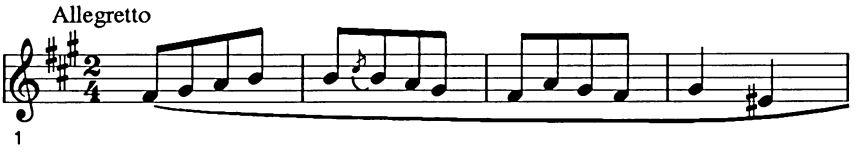


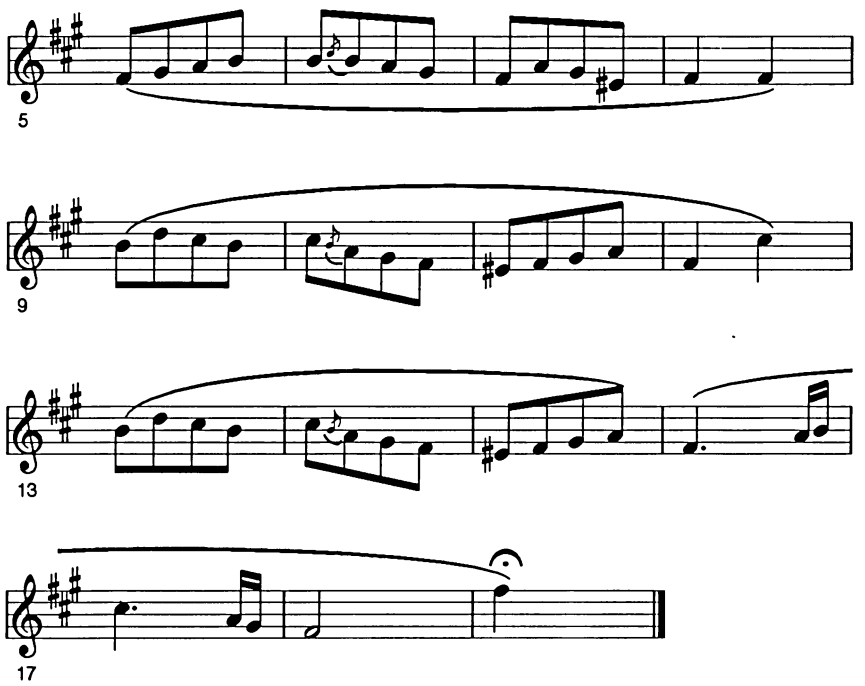
Example 55

The theme of the rondo is that of a symmetrical, "four-part" folk dance melody. The period consists of two four-measure phrases, of which the first is in the form of a "question" and the second, the "answer." However, the "answer" does not culminate in the expected F-F, but in the unexpected repetition of the end of the first phrase A-F. It is precisely this surprise that introduces the element of humour into the work, which Chopin clearly intended to convey with his notation, "scherzando!" and which is reflected in the form and content of Ukrainian *kolomyikas*.

Belonging to a completely different musical classification are the lyrical Ukrainian romances associated with the themes of the first and second movements of the First Piano Concerto (1829-30) and the études in E-flat Minor, op. 10, no. 6 (the études of this opus were composed in the late 1820s and early 1830s).

It is interesting to examine the Fantasia on Polish Airs for piano and orchestra, op. 13 (1829). This is the only work by Chopin in which the composer's use of Polish themes is indicated in the score itself.[50] A neutral introduction is followed by a section entitled "Aria," which is based on the Polish folk song "Już miesiąc zaszedł" (Moon Behind the Clouds). Only thereafter is the main theme of the composition developed. The composer calls it "Thème de Charles Kurpiński."





Example 56

Evidently, it was from one of his predecessors, the Polish composer Karol Kazimierz Kurpiński, that Chopin learned of this melody. Chopin had known Kurpiński's works from the age of seven. In many respects the piece is a Ukrainian *dumka*.

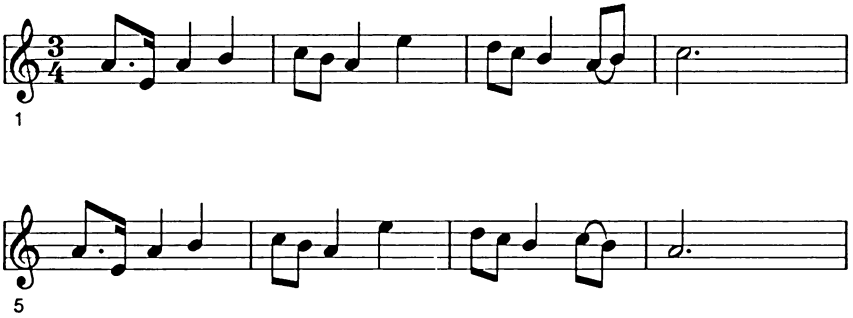
Finally, a few words about Chopin's songs. It is common knowledge that Chopin penned nineteen songs for voice and piano, op. 74 (1829-1840), which are usually referred to in earlier editions as "Polish Songs." All are set to lyrics by Polish poets. Ten are based on the poetry of Stefan Witwicki, four on that of Bohdan Zaleski (as noted earlier, both poets were personal friends of Chopin), and two on works of Adam Mickiewicz.

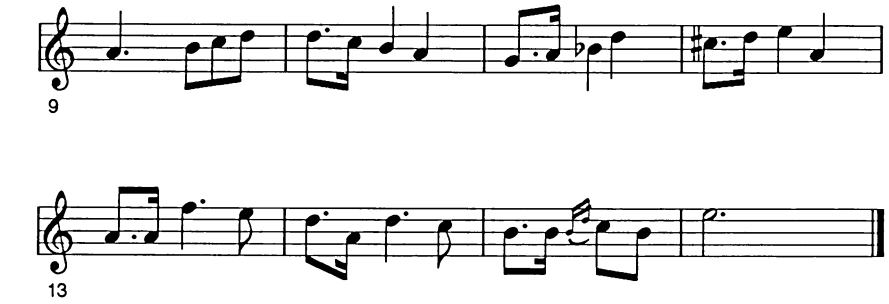
Noteworthy are the songs "Narzeczony" (Betrothed, op. 74, no. 15, 1831), based on lyrics by Witwicki, and "Dwojaki koniec" (Double Ending), subtitled "Duma" (op. 74, no. 11, 1845), based on lyrics by Zaleski. The songs are important for several features besides the presence of Ukrainian elements. The melody of the song "Narzeczony" is close to Ukrainian dance refrains, while the melodic contours of "Dwojaki koniec" (the song concerns the death of a Cossack) evoke the memory of Ukrainian lyrical melodies with hints of sentimentality, which in Poland were known by the inexact name of *dumy*.

Stanisław Moniuszko (1819-1872)

Moniuszko was born near the city of Minsk in Belarus into a family of impoverished Polish gentry. As a child he discovered and fell in love with the folk music of Poland, Belarus, Ukraine, and Lithuania. Moniuszko studied in Warsaw, Minsk and Berlin. In addition to operas (including the first Polish national opera, *Halka*), operettas, church music, and choral works, the composer wrote no fewer than 400 songs. Two hundred fifty of these were incorporated into the so-called *Śpiewnik domowy* (Songbook for Home Use). Melodious, simple in language, and vividly expressive of the national spirit, the songbooks were extremely popular in their day. They contain several *dumki*, a genre that was obviously much beloved by the composer. *Dumki* may be found in his operas *Flis* (Raftsman) and *Straszny dwór* (The Haunted Manor). In *Śpiewnik domowy* there is even a song entitled "Pożegnanie z Ukrainą" (Farewell to Ukraine).

The opera *Halka*, whose libretto was inspired by the peasant revolt in Podhale in 1846, includes "Tańce" (Dances), which are based on the *Góral* (Polish mountaineer) idiom. The dances appear somewhat artificial in comparison with their prototypes. The melodic structure of the song "Dumka Jontka" (Jontek's *Dumka*) in Act IV of the opera is especially popular with music lovers, and is reminiscent of both Polish and Ukrainian folk songs:



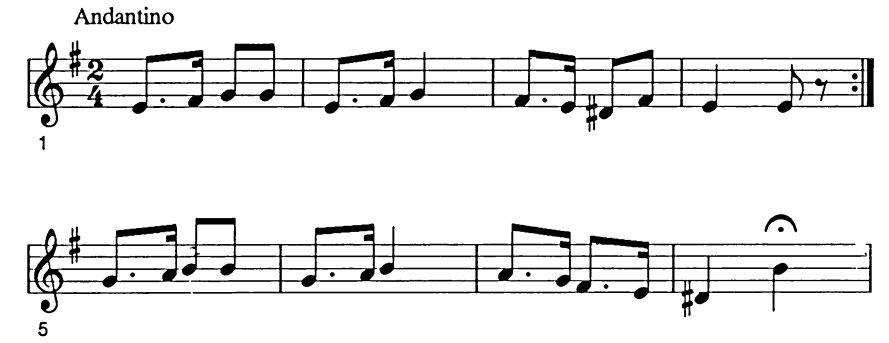


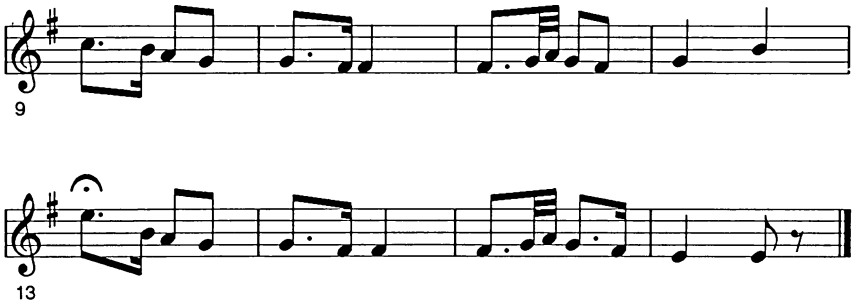
Example 57

"Halka's aria and Jontek's *dumka* became an integral part of Polish and Ukrainian culture, along with works of folklore," writes the contemporary musicologist Valentina Konen.[51] One can agree with her opinion completely.

Moniuszko also wrote the music for *Karpaccy górale* (Carpathian Mountaineers), a play by Józef Korzeniowski based on the folklore of the Ukrainian mountaineers.[52]

Among the more popular vocal works of Stanisław Moniuszko, also part of the *Śpiewnik domowy*, is "Kozak" (The Cossack), a romance for voice and piano written in 1849. The song is based on a poem by the Russian poet Vladimir Benediktov and concerns the demise of a Cossack warrior in a foreign land. The thoughts of the dying Cossack revolve around his mother, family, and friends of his youth. "Let me be accompanied to my final resting place by none other than my comrades-in-arms" is the Cossack's dying wish:





Example 58

The song exhibits many features of the urban romance, including a modal shift from E Minor to G Major, the movement of the melody (associated with emotional sighs) upward by a diminished sixth, and a conclusion in a descending minor tetrachord. The "harsh" intonations of the Russian gypsy romance are also audible in the last four measures of "Kozak."

Moniuszko's romance, "Kozak," appeared in several editions. Frequent changes were made to accommodate the second and third voices a cappella and with piano accompaniment. It was also adapted for male and mixed chorus. Seven arrangements for piano were made by various composers. Two adaptations of the Romance for violin and piano were also made (by Mieczysław Karłowicz and the brothers Henryk and Józef Wieniawski—the latter two also wrote a version for violoncello and piano), as well as a version for string quartet.

Karol Szymanowski
(1882-1937)

Karol Szymanowski, the most prominent Polish composer after Chopin and Moniuszko, was born in the village of Tymashivka in Kherson province, Ukraine. His family had lived in that region for a long time. Throughout his life, Szymanowski visited Ukraine frequently and maintained close ties with fellow artists and friends who lived in the country. Szymanowski's musical education commenced in Ielysavethrad, the home of his uncle, Gustaw Neuhaus. (Heinrich Neuhaus, the latter's son and a prominent pianist and professor, subsequently became a close friend of Szymanowski and was the first to perform his series of piano compositions.) The young composer worked for some time as a music teacher in Ielysavethrad. Szymanowski completed his musical education at the Warsaw conservatory.

From 1913 on, Szymanowski frequently travelled to Zakopane, which, in a sense, was the "capital" of Podhale in the Tatra Mountains between Poland and

Slovakia. He lived there for long periods of time, particularly during the winter months. The dances, songs, and folk art of the Polish mountaineers left a lasting impression on Szymanowski and had a definite impact on his later works. Particularly significant in this respect are the works comprising the "*Góral* cycle," as it is sometimes called. The latter includes the ballet *Harnasie*, a vocal-choreographic poem written in 1923-32 (the Polish *Harnasie* corresponded to the *opryshky,* western Ukrainian insurgents of the eighteenth century), 20 mazurkas for piano (1924-6), *Stabat Mater* (1925-6), the Second Violin Concerto (1932-3), and other works.

Of great significance was the composer's friendship and subsequent artistic collaboration with the noted Polish ethnographer Adolf Chybiński. Their first meeting took place in 1920 in Lviv at the home of Mieczysław Sołtys, then director of the conservatory. On that occasion Chybiński played the melodies of Polish mountaineers for Szymanowski, who listened attentively and committed them to memory.

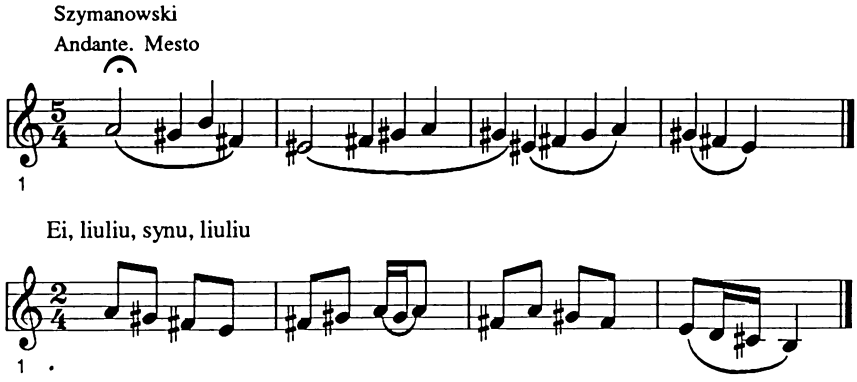
Szymanowski, like Béla Bartók, was greatly infatuated with the "primitive" folklore of Poland, and it is quite possible that he may have been encouraged in this direction by the great Hungarian composer and scholar of folk music himself. In an article, "O muzyce góralskiej" (On the Music of Polish Mountaineers, 1924), Szymanowski (who, incidentally, authored numerous journalistic pieces), wrote, "I would like the young generation of Polish musicians to understand what a treasure we have in the so-called Polish 'barbarism,' which I am convinced is the means whereby our anemic music can be infused with new blood."[53]

The similarities between Polish and Ukrainian folk music have already been examined in the section on Chopin. There the focus was primarily either on Ukrainian urban musical folklore or on the folklore of the central provinces of Ukraine, both of which are reflected in Chopin's music, just as German, Austrian, and Hungarian urban folklore is reflected in the music of Weber, Schubert, Liszt and other Romantic composers. Szymanowski in his Polish mountaineer cycle seems to rely on a musical folklore that is much more organically rooted in the ancient village culture of the Lemko, Boiko, Hutsul, and Transcarpathian regions. During the nineteenth century the folklore of these areas was virtually unknown to musicians.

According to Bartók, some genres of ancient Hungarian village music may be traced to the western Ukrainian dance, the *kolomyika*. In addition, there is evidence suggesting that intonational patterns of Lemko folklore are organically woven into the fabric of the songs of Polish mountaineers. This is occasionally apparent in Szymanowski's own versions of these songs.

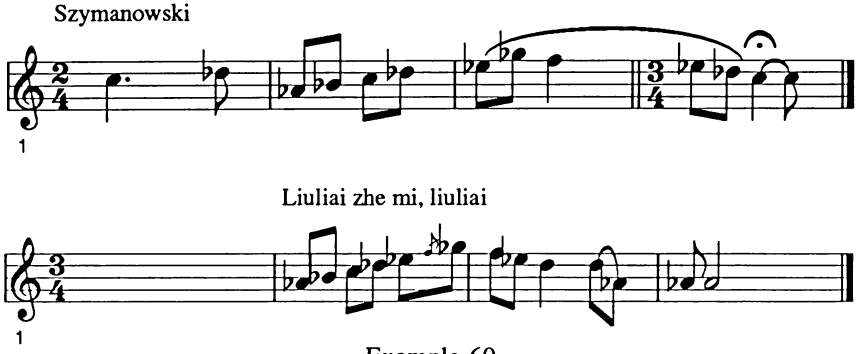
Unfortunately, it cannot be established with certainty that Szymanowski consciously borrowed from Ukrainian folk music. There is no existing evidence, for example, that he was familiar with Lemko folk music. But such a possibility

should not be dismissed, given the composer's long and enduring ties with Ukraine. In any case, it cannot be denied that certain works in the Polish mountaineer cycle exhibit similarities with Lemko musical folklore. For example, the theme of the first part of the cantata *Stabat Mater* may be compared with the Ukrainian lullaby, "Ei, liuliu, synu, liuliu" (Rock-a-bye, My Son, *UNM* 3525) recorded in the Prešov region of the western Carpathians:



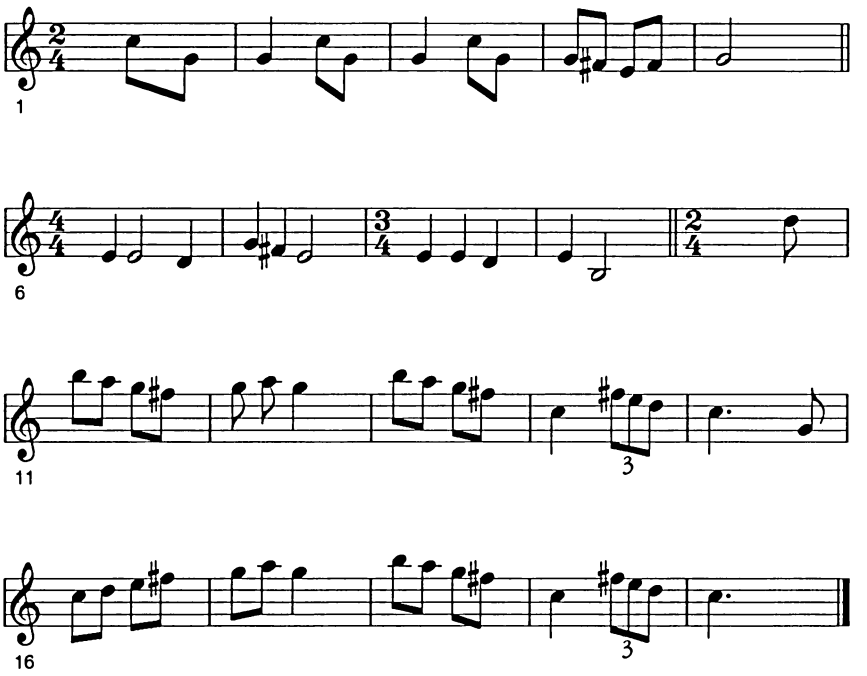
Example 59

Variations of this song are well known and reflect similarities with Szymanowski's theme. Here is the main theme of the last (sixth) part of the same cantata, which can be compared with another Ukrainian lullaby, "Liuliai zhe mi, liuliai" (*UNM* 988), recorded by Kolessa in the Lemko region:



Example 60

One can point out similarities in the harmonic-melodic specificities of *Góral* and Ukrainian musical folklore. The Lydian tetrachord, for example, is quite common in both traditions and is most frequently descending. Here, for example, are several themes from the ballet *Harnasie*, one of Karol Szymanowski's most representative works about the Polish mountaineers:



Example 61

In the aforementioned example the shrill and singular intonation of the triad is deliberately repeated, becoming a leitmotif of the ballet.

There are other features linking *Góral* and Lemko folklore, including frequent fermatas and imitative supporting voices that recreate the effect of a mountain echo.

Other Polish Composers

It seems appropriate to compile a short list of less prominent Polish composers who, in one way or another, were concerned with Ukrainian folklore, its thematics, subject matter, and images, as well as a list of authors of theoretical works dealing with aspects of Ukrainian music. The names of the composers and scholars are given below in alphabetical order:[54]

Bańkiewicz, Wincenty (?—1861). Violinist and composer. Bańkiewicz studied in St. Petersburg and was the musical director and conductor of the theatre orchestra in Zhytomyr, where he subsequently passed away. Among his works is the "Fantasia on Themes of Ukrainian Melodies."

Bankowski, Dionizy of Berdychiv (mid-nineteenth century). Amateur composer. His works include: "Handzia—tsiatsia molodychka" (Handzia, the Comely Young Matron), "Kozak-ukrainets'" (Ukrainian Cossack), and "Zhurba kozaka" (Cossack's Sorrow).

Baszny, Józef (?—1844). Composer, flutist and voice instructor. Died in Lviv. Baszny wrote an article "On the Music of Little Russia in Connection with the Songs Collected by Alojz Jedlička."

Biernacki, Nikodem (1826-92). Violinist and composer. Author of a *kolomyika* for violin and composer of "Galician Folk Songs."

Chojnacki, Henryk (1817-94). Composed a dance for piano entitled "Ukrainka" (Ukrainian Girl).

Dobrzyński, Ignacy Feliks (1807-67). Author of the play *Recollections of Ukraine*, op. 64 (1853).

Dusiacki, Kazimierz Stanisław Rudomina (first half of the seventeenth century). Lutenist and composer. Studied music in Bologna. Dusiacki is credited with being the first to write down the score of the Ukrainian *kozachok* for lute. The score was preserved in the Berlin State Library under the name "Dusiacki-Buch."

Dziewulski, Eugeniusz (b. 1893). Composer. Studied in Kyiv under Reinhold Glière, where he also performed as a conductor. His compositions include a cycle of Hutsul folk songs.

Freyer, August (1803-83). Wrote variations for the organ on themes from Dmytro Bortniansky's liturgical works, op. 3.

Friemann, Witold (b. 1899). Wrote songs based on Taras Shevchenko's lyrics, all written in 1917: "Zozulia" (Cuckoo); "Oi liuli, liuli, moia dytyno" (Rock-a-bye, My Baby); "Divcha liube" (Beloved Girl); "Pantofel'ky" (Little Slippers); "Dumy moi" (My Reflections); and "Spohady" (Recollections).

Gall, Jan Karol (1856-1912). Composer, conductor, and music critic. Gall's works attracted Liszt's attention. From 1884 he intermittently lived and worked in Lviv, settled there in 1896 and lived in the city until the end of his life. Gall adapted folk songs, including Ukrainian ones, for chorus. In 1903 he published a collection of *150 Songs for Male and Mixed Chorus*, including Ukrainian songs.

Gawlas, Jan (b. 1901). Wrote many compositions based on Beskyd folklore, including three "Beskyd Songs," op. 16 (1946); two "Beskyd Songs," op. 17 (1947); "Beskyd Dances" for orchestra (1948); "Kaczok," a Beskyd dance, op. 25 (1952); "Na sałasz," op. 27 (1953; called "Beskyd Ballet" by the composer), and others.

Grossman, Ludwik (1835-1915). Composed a Ukrainian Suite for orchestra.

Jarecki, Henryk (1846-1918). Composer, conductor, pedagogue and student of Moniuszko. From 1873 to 1900 Jarecki was the conductor of the Lviv Opera. His operas were performed there, including *Mazepa* (libretto by Juliusz Słowacki), which premiered in 1876. Another of Jarecki's compositions, *Duma ukraińska* (Ukrainian *Duma*, libretto also by Słowacki), is a three-part cantata for choir and orchestra. Included in its third part is the Hryts' theme.

Jarecki, Tadeusz (1889-1955). Composer, son of Henryk Jarecki. Born in Lviv and died in New York. Studied in Lviv, Moscow (under Taneev), and Switzerland. Among other compositions, he wrote the Ukrainian Rhapsody, op. 22, for piano trio.[55]

Jaroński, Feliks (1823-95). Adapted the Ukrainian folk song "Handzia—tsia-tsia molodychka" (Handzia, the Comely Young Matron) and wrote a piano piece, "Ukrainian *Shumka*."

Jasiński, Marceli (pseudonym *Józef Doroszenko*) (dates unknown). His compositions include *dumkas*, *shumkas*, and *kozachoks* for piano.

Kocipiński, Antoni (1816-66). A Polish composer who devoted a significant portion of his work to Ukrainian themes. Among them is the collection *Pisni, dumky i shumky rus'koho narodu na Podoli, Volyni i Malorosii* (Ruthenian Songs, *Dumkas* and *Shumkas* in Podilia, Volhynia and Little Russia). The collection was published in two editions with more than a hundred melodies in each, many of which were subsequently adapted for the piano by Romuald Zientarski.

Koffler, Józef (1896-1943-4?). Composer and musicologist. Koffler was born in Stryi, Galicia, and died with his family in the Warsaw ghetto (or, according to other sources, in Ojców, Poland). He studied in Vienna under Guido Adler and Arnold Schönberg. Koffler was the first Polish composer to adopt the dodecaphonic system of composition. From 1928 to 1941 he was a professor of musical theory and composition in Lviv. He edited the Polish musical journals *Orkiestra* and *Echo*. Koffler's compositions include "Ukrainian Études" for string quartet, op. 27.

Kolberg, Henryk Oskar (1814-90). Prominent ethnographic folklorist and composer. Among his instructors was Józef Elsner, Chopin's teacher. Kolberg recorded more than 15,000 melodies from various regions of Poland and neighbouring areas. Ukrainian musical folklore is to be found in several volumes of his monumental work, *Pieśni ludu polskiego* (Songs of the Polish People), including those entitled *Wołyń* (Volhynia), *Lubelskie* (Lublin Region), *Przemyskie* (Przemyśl Region), *Chełmskie* (Chełm Region), and *Pokucie* (Pokutia). An article entitled "On the Collection of Ukrainian Folk Melodies" is one of his numerous theoretical works.

Kondracki, Michał (pseudonym *Konrad*) (b. 1902). Wrote, among others works, the article "Muzyka Huculszczyzny" (Music of the Hutsul Region).

Korytyński, Albin (mid-nineteenth century). Composer and voice teacher. Korytyński lived and worked in Drohobych (western Ukraine), and his compositions include "Płacz za Ukrainą" (Lament for Ukraine).

Lessel, Franciszek (1780-1838). Pianist, composer, pedagogue, architect, and student of Haydn in Vienna. Lessel's Variations for Piano, op. 15, no. 1, on the theme of "Ikhav kozak za Dunai" (The Cossack Rode beyond the Danube), were published several times.

Liersz, Jan (pseudonym *Jerzy Harald*, b. 1916). Arranged nearly one hundred folk melodies, including Ukrainian ones.

Lipiński, Karol Józef (1790-1861). Noted violinist and composer who was favourably compared with Paganini. He adapted Ukrainian folk melodies from the collection of Wacław Zaleski (Wacław of Oles'ko) for piano and voice and published them under the title *Pieśni polskie i ruskie ludu galicyjskiego* (Polish and Ruthenian Songs of the Galician People). He also published a collection entitled *Pieśni ukraińskie z nutami* (Ukrainian Songs with Notes).

Macura, Władysław (1896-1935). Composed a "Hutsul Suite" for orchestra.

Maklakiewicz, Jan Adam (1899-1954). Also composed and published a "Hutsul Suite" for violin and piano.

Mierczyński, Stanisław (1894-1952). Studied Ukrainian folklore and published an article entitled "Muzyka Huculszczyzny" (Music of the Hutsul Region).

Noskowski, Zygmunt (1846-1909). One of his three pieces for violin and piano, op. 22, is called "Taniec ukraiński" (Ukrainian Dance). Noskowski's op. 26 includes "Piosenka ukraińska" (Ukrainian Ditty). Op. 33 constitutes the cycle "Melodie ukraińskie" (Ukrainian Melodies).

Obniski, Stanisław (a.k.a. *Obiński*) (second half of the nineteenth century). Set Shevchenko's poetry to music.

Palester, Roman (b. 1907). Composer. Born in Sniatyn, Galicia. Studied in Lviv (under Mieczysław Sołtys) and in Warsaw. In 1947 he emigrated to France. Hutsul motifs resonate in his orchestral composition "Taniec z Osmołody" (Dance from Osmołoda).

Puchalski, Włodzimierz (1848-1933).[56] Pianist, composer, and noted pedagogue. Puchalski established a piano school in Kyiv that became renowned in Europe. In 1876 he became a professor at the Kyiv School of Music, and subsequently served as professor and director of the Kyiv Conservatory. His musical legacy includes a "Ukrainian Fantasia" for orchestra.

Rogowski, Ludomir Michał (1881-1954). Wrote a piece for oboe, clarinet and string quartet called "Ukrainka" (Ukrainian Woman).

Roguski, Gustaw (1839-1921). Also composed a piano piece entitled "Ukrainka" (Ukrainian Woman).

Rychling (Bartoszewski), Wincenty Wacław (1841-96). Published a collection of Ukrainian folk melodies, including *kolomyikas*.

Sołtys, Adam (1890-1968). Composer and conductor. Lived and died in Lviv. He was professor and director of the Lviv Conservatory of Music. Included in his musical legacy are songs for mixed chorus a cappella based on Ukrainian folk poems. He also composed seven Polish and Ukrainian folk songs for chorus.

Sołtys, Mieczysław (1863-1929, father of Adam). Composer, conductor, and pedagogue. Lived his entire life in Lviv, where he was professor and director of the Conservatory of Music. For many years he headed the Galician Musical Society. One of his noted compositions is the opera *Maria, powieść ukraińska* (Maria, a Ukrainian Tale), with a libretto by Antoni Malczewski.

Stojowski, Zygmunt Denis Antoni (1870-1946). Composer. Among his compositions is the "Fantastic *Kozachok*" for piano.

Wielhorski, Aleksander (1899?-1952). Composer, pedagogue, music critic, and author of the theoretical study *On Ukrainian Music*.

Wieniawski, Henryk (1835-80). Noted violinist and composer and one of the best-known virtuosi of his time. Among many works written in the form of variations, Wieniawski composed variations for violin and piano on the theme of "The Cossack Rode beyond the Danube." Together with his brother Józef, a noted pianist, Wieniawski composed a piece for the aforementioned instruments entitled "Kozak i dumka" (Cossack and *Dumka*).

Witwicki, Józef Dominik (1810-80). Pianist and composer who wrote a large number of works on Ukrainian themes. These include "Myśli nad brzegiem Borystena" (Thoughts on the Banks of the Borysthenes, op. 32—Borysthenes is the ancient name of the Dnieper); "Na falach Dniepra" (On the Waves of the Dnieper); "Ukrainka" (Ukrainian Woman, a romance based on a Ukrainian folk song); and variations on the theme of the Ukrainian folk song "Zibralysia burlaky" (The Day Labourers Gathered). All were written for piano.

Wolicki, Konstanty (1805-63). Wrote the collection *Pieśni ukraińskie* (Ukrainian Songs).

Zaręba, Władysław (1833-1902). Composer and pedagogue. Born in Podilia province, died in Kyiv. Zaręba studied with A. Kocipiński in Kamianets-Podilskyi. From 1862 he lived in Kyiv. He published a song cycle, *Muzyka do Kobzaria* (Music for the *Kobzar*), based on the poetry of Taras Shevchenko. He also published transcriptions of Ukrainian folk songs, including several "Dumky-Shumky" for piano. Certain authors consider Zaręba a Ukrainian rather than a Polish musician.

Zarębski, Juliusz (1854-85). Pianist and composer. Born and died in Zhytomyr. Franz Liszt was one of his teachers. Liszt arranged his student's piano composition, "Tańce galicyjskie" (Galician Dances), for symphony orchestra. The work enjoyed great success in its day (see section on Liszt above). In addition, Zarębski composed a *kolomyika* for piano four hands.

Zawadzki, Michał (1828-87). Pianist and composer. Wrote "Dwanaście dumek ukraińskich" (Twelve Ukrainian *Dumkas*) and forty-five Ukrainian dances, the *chabarashkas*.

Zientarski, Romuald (1829-74). Composed a romance for voice and piano entitled "Ukrainiec" (The Ukrainian).

Béla Bartók
(1881-1945)

Toward the end of the first decade of the twentieth century, the prominent Hungarian composer and folklorist Béla Bartók discovered a rich trove of ancient village folk melodies, including Hungarian, Romanian, Slovak, Ukrainian and other melodies previously unknown to musicians. This treasury of folklore became the basis for Bartók's subsequent work, as well as the subject of his scholarly research.[57] Examples of Ukrainian musical folklore were recorded and scrupulously studied by Bartók, occasionally serving as material for musical compositions. Bartók's collection numbers approximately 11,000 folk melodies, 200 of which are Ukrainian. The numbers are not definitive, since not all of Bartók's collection has been published. Among his works is a collection of eighty-one western Ukrainian songs, now preserved in the music library at Columbia University in New York City.[58]

Bartók expressed a lively interest in Ukraine and its culture. He maintained a close relationship with the leading figures of Ukrainian music—Vasyl Barvinsky, Anton Rudnytsky, Iulii Meitus, and, above all, Filiaret Kolessa, with whom he formed a close friendship and conducted a regular correspondence. Bartók visited Ukraine several times, notably in 1929 and 1936, and gave piano concerts in Kharkiv and Odessa. The Kharkiv newspaper *Literatura i mystetstvo* (Literature and Art) published an interview with Bartók on contemporary Ukrainian musical culture, which he gave in Ukrainian on 12 January 1929.

Bartók reworked several Ukrainian folk melodies, including "A ferj keserve" (The Husband's Grief) for voice and piano.[59] He also transcribed a cycle of three Ukrainian folk songs: "Ta ne sia mam" (I Was Not), "Ne budu ia vodu pyty" (I Will Not Drink the Water), and "Chy my khloptsi" (Shall We, Boys).[60] These works were all composed in the United States not long before Bartók's death in 1945.

Bartók's interest in Ukrainian folklore is also attested by his Rhapsody no. 2 for Violin and his *44 Duos for Two Violins,* discussed below.

Bartók wrote two rhapsodies for violin with piano accompaniment and adapted them for violin and orchestra (he also adapted the First Rhapsody for violoncello and piano). The two rhapsodies were written in 1928 at the request of two prominent Hungarian violinists, József Szigeti and Zoltán Székely, who wished to expand their repertoire with compositions by their fellow countryman. The First and Second Rhapsodies were dedicated to these two artists and were first performed by them.[61]

In his two rhapsodies Bartók further developed the Liszt tradition (Liszt's rhapsodies—nineteen Hungarian, one Spanish and one Romanian—have achieved universal popularity), but, in fact, he departed somewhat from his convictions of that time. It is known that Bartók was the discoverer of archaic, pristine strata

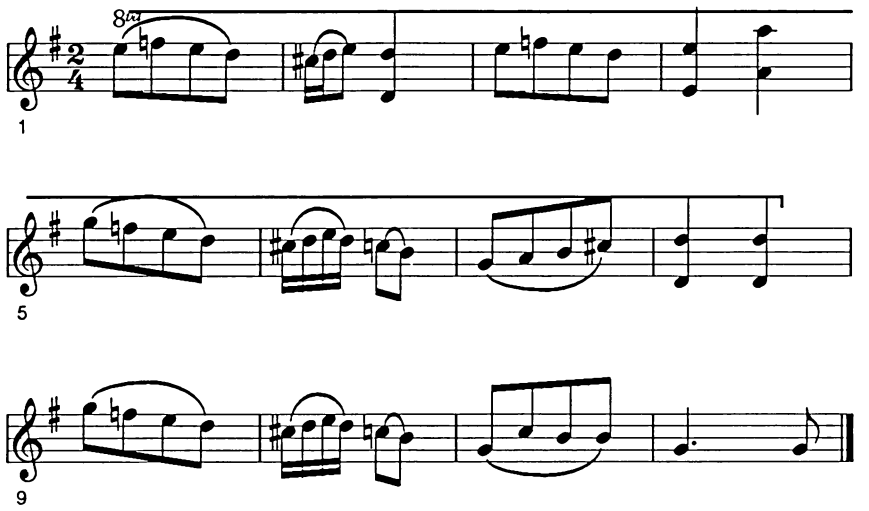
of folk music (of which Liszt and his contemporaries knew nothing), and, at the beginning of his creative work, ignored *urban* folklore in favour of *rural* (peasant) folklore, because the former, according to the young Bartók, was unoriginal and contaminated.

The musical style of the *verbunkos*, made famous by Liszt and other composers of the nineteenth century, is encountered, albeit in somewhat altered form, in both of Bartók's rhapsodies. The traditional bipartite form in these rhapsodies—*lassú* (slowly) and *friss* (rapidly)—is equally reminiscent of Liszt's rhapsodies. (Bartók underscored his "reconciliation" to the style of the *verbunkos* ten years later by employing the unambiguous title "Verbunkos" for the first part of his trio "Contrasts.")

The two rhapsodies, prior to their publication, were performed from a handwritten score bearing the subtitle "Volkstänze" (Folk Dances), which was later omitted from the published variant. This may have been due to an oversight on the part of the editor. The subtitle was restored in the 1967 edition of the Second Rhapsody.

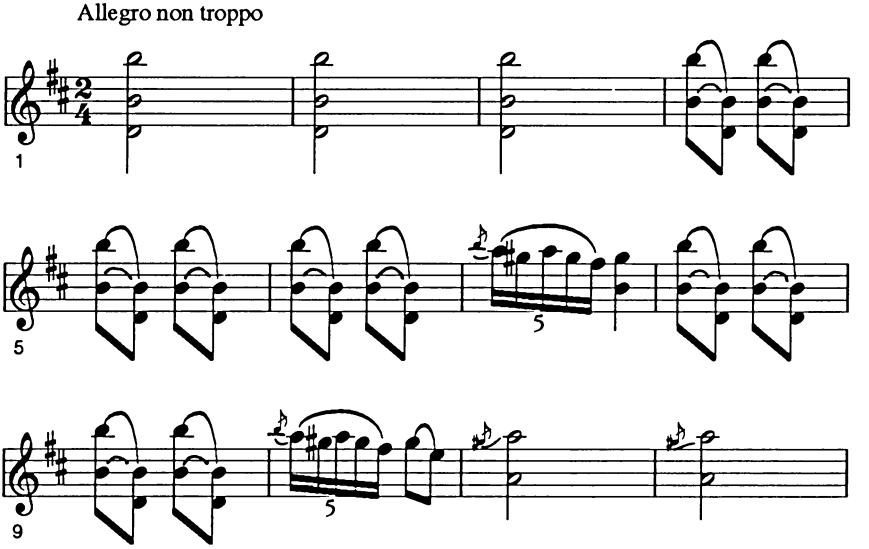
Following the performance of both rhapsodies (the premiere of the Second Rhapsody took place on 19 November 1928, and of the First on 22 November 1929), the Romanian composer and scholar Octavian Beu asked Bartók to specify the folk themes employed in these works. Bartók replied in a letter dated 10 January 1931: "Both rhapsodies contain themes that differ in their national sources. I did not specify them consciously, and I can only say that in the First [Rhapsody] I utilized Romanian and Hungarian themes, while in the Second Rhapsody I utilized Romanian, Hungarian, and *Ruthenian* ones" (emphasis mine—Y.S.).[62]

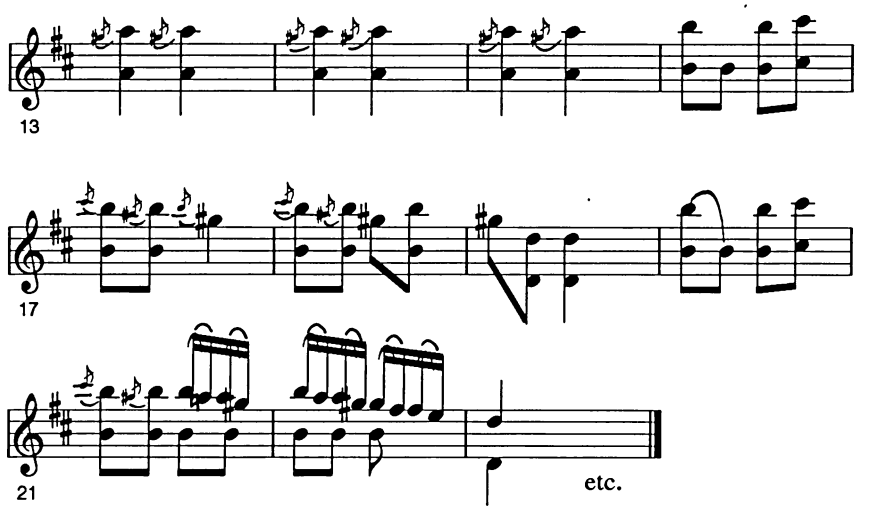
László Somfai, the Hungarian scholar, identified a series of folklore sources for the two Bartók rhapsodies in an article "On the Ruthenian Episode of Bartók's Second Rhapsody for Violin." This identification became possible when Bartók's seminal three-volume *Rumanian Folk Music* was edited by Benjamin Suchoff and published in 1967 by Nijhoff. It contained 13 of the 15 themes from both rhapsodies. Thirteen of the themes from the two rhapsodies come from Romanian sources that can be found in the third volume of Bartók's *Rumanian Folk Music*, but the two remaining themes are Ukrainian. A number of scholars, including Izrail Nestev, have identified one of these themes as Ukrainian in origin. Nestev notes in his monograph *Béla Bartók*, "In both rhapsodies the linkage of Hungarian and Romanian modal intonational elements is original (the Second Rhapsody even contains the Western Ukrainian *kolomyika* theme)."[63] The latter is given below:



Example 62

In addition to the cited theme, the Second Rhapsody contains yet another Ukrainian theme, more precisely, a Ukrainian episode that encompasses a whole group of themes. It was László Somfai who first directed attention to the Ukrainian theme in the author's original manuscript.[64] The reference is to the *Allegro non troppo* episode in the *friss* section:

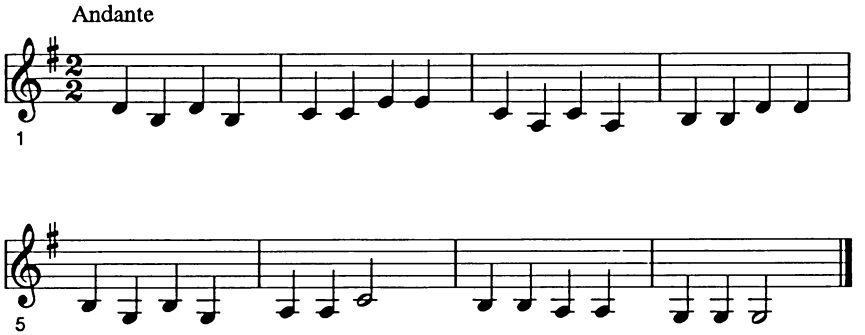




Example 63

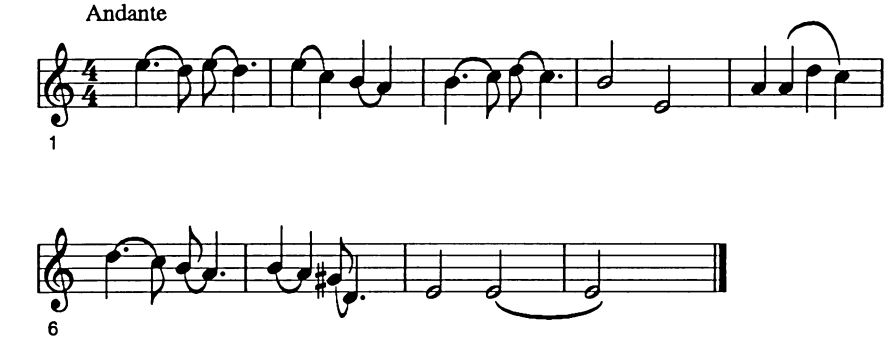
44 Duos for Two Violins, composed in 1931, consists of four notebooks, each containing eleven short easy pieces. Although, like many of Bartók's compositions of the same type, the 44 duets were designed for young students, the high artistry of the miniatures has earned them the attention of accomplished performers.

Only two of the 44 duets, no. 35 and no. 36, are based on original themes; the rest on folkloric ones. The collection includes three Ukrainian themes. Below I give the Hungarian title and its translation, as well as the basic melody of each. No. 2 is called "Kalamajkó" (*Kolomyika*):



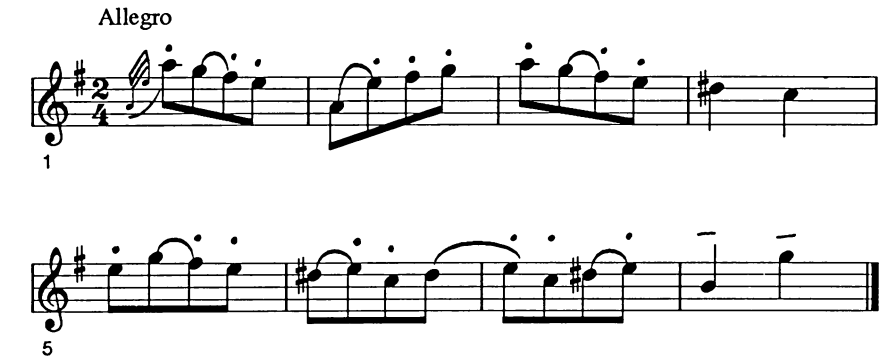
Example 64

No. 10 is "Rutén nóta" (Ruthenian Song):



Example 65

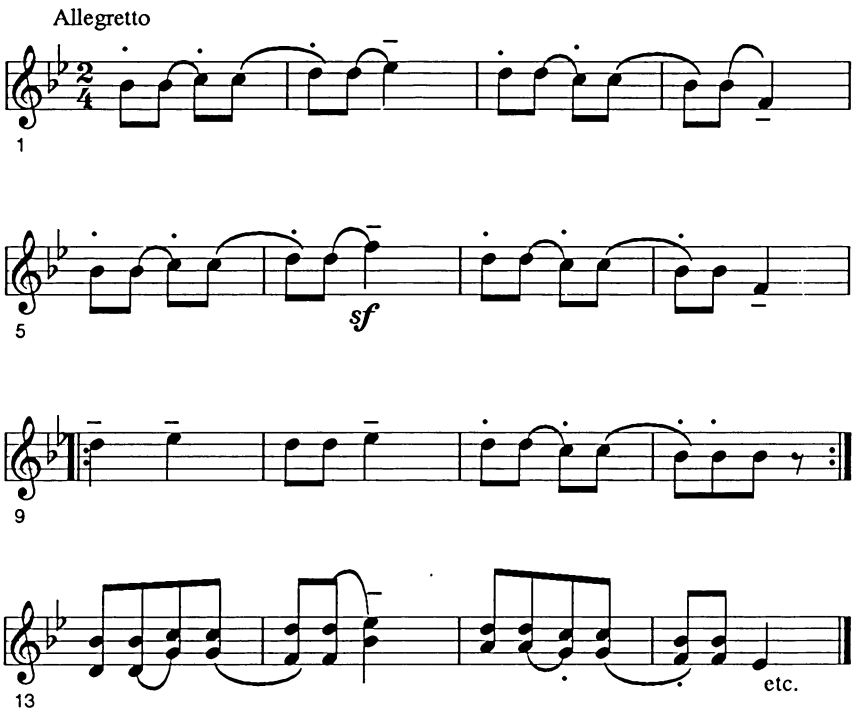
No. 35 is "Rutén kolomejka" (Ruthenian *Kolomyika*):[65]



Example 66

According to the author's commentary on the score, the theme of "Ruthenian *Kolomyika*" was his own. Bartók's knowledge of Ukrainian—particularly western Ukrainian—folklore was such that he invariably desired not merely to include folk melodies as he found them, but to compose original ones for his works in the spirit and style of authentic musical folklore. An example of this is the aforementioned "Ruthenian *Kolomyika*" from the *44 Duos for Two Violins*. It may be noted that Bartók considered the *kolomyika* the most typical of all western Ukrainian musical genres.

In 1936 Bartók composed his Petite Suite for piano and marked it for inclusion in the *44 Duos for Two Violins*. The suite consists of five pieces; the fourth is called "Oroszos" ("Kleinrussich" in German and "Ruthenian Dance" in English). This piece is an adaptation of Duo no. 16, initially called "Burleszk" by the composer. Below is the melody as it initially appeared in the *44 Duos,* followed by the new harmonic rendition of Petite Suite:



Example 67

It is possible (but by no means certain) that Bartók was not sure from which folkloric source he had taken this music. It may be that while subsequently composing the Petite Suite he recalled the Ukrainian origin of the "Burleszk" theme and corrected his previous oversight.

Bartók subscribed to the view that the musical cultures of various peoples, including their folklore, interact and influence each other. Although Bartók was a Hungarian patriot and a peerless expert on Hungarian folk music, beloved by him above all else, he was far from being a narrow-minded nationalist. For example, in writing about the interrelationships between Hungarian and Slovak music, he noted, "In the past, we [Hungarians] took more from the Slovaks than we gave them."[66]

Attempting to trace the ancient roots of Hungarian folk songs, Bartók observed: "This is how the course of development may be traced... I am guided more by intuition than knowledge): Ukrainian 'kolomyika' > Hungarian shepherds' song > recruitment music (in the style of the *verbunkos*—Y.S.) > modern Hungarian folk song. It is precisely this course of development, if it is accurate, and not the quantity of songs influenced by Ukrainian music that would make the Ukrainian influence [on Hungarian music] significant."[67]

Tiberiu Alexandru, the Romanian ethnofolklorist and follower of Bartók, made a study of the same problem and concluded that *verbunkos* music influenced the Kuruc songs (*kuruc-nóták* in Magyar; the Kurucs are one of Hungary's ethnic minorities). The Kuruc songs, in turn, "propagated" from the ancient shepherds' songs (more correctly, swineherds' songs—*kanász-nóták*), while the latter can be traced back to the Ruthenian (Ukrainian) *kolomyikas*.[68]

Russian Composers

Ivan Khandoshkin
(1747-1804)[69]

Khandoshkin was one of the most original musical talents of the second half of the eighteenth century. Many wrote about his Ukrainian origins, including the noted journalist and critic Fedor Koni (in the journal *Pantheon*, no. 4, St. Petersburg, 1850). The musicologists Grigorii Fesechko and Izrail Iampolsky were able to establish certain essential biographical facts about Khandoshkin and his predecessors on the basis of church documents and other archival sources.

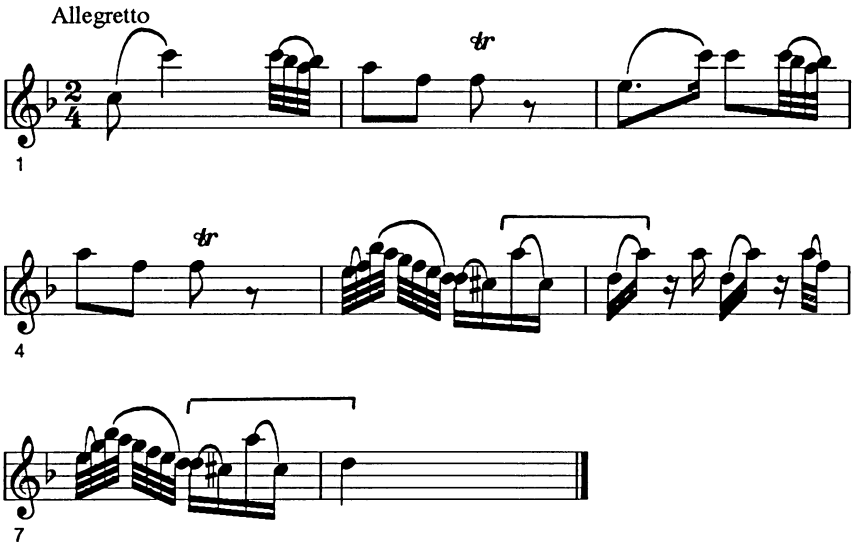
Ostap Lukianovych Khandoshkin, the composer's father, was a Ukrainian from the village of Velykyi Pereviz in Myrhorod *uezd* (regiment), Poltava province. His ancestors had been Cossacks of peasant stock. Ivan Khandoshkin's grandfather and great-grandfather were serfs of Hetman Danylo Apostol. In the 1720s Lukian Khandoshkin obtained his freedom. Ostap, the composer's father, was taken to St. Petersburg in the 1740s, as were many musically talented Ukrainian children. There he first sang in a chorus and subsequently learned to play the French horn. Eventually, he became a music teacher.[70] In 1747, probably in St. Petersburg, his son Ivan Khandoshkin was born. In time he became a virtuoso violinist, composer, conductor, teacher, and collector of folk music.

The largest and clearly the best part of Khandoshkin's compositions is based on Russian and Ukrainian folk songs and dances. He produced more than 50 such compositions, but, regrettably, not all of them have been found. Thanks to the efforts of the aforementioned scholars, several published and unpublished collections of songs with variations by Khandoshkin have been brought to light. They were written in the period 1783-96 and are preserved in the libraries of Moscow and Leningrad. Among them are: *Shest' rossiiskikh pesen dlia dvukh skripok s variatsiiami, sochinenie G-na Khandoshkina* (Six Russian Songs for Two Violins, with Variations, Composed by Mr. Khandoshkin. In all likelihood, they represent the composer's first opus); *Chansons Russes variées pour violon...composées par Jean Handochkine, à St. Petersburg; Shest' starinnykh russkikh pesen s prilozhennymi k onym variatsiiami dlia odnoi skripki i al'to-violy, sochinennye v pol'zu liubiashchikh igrat' sego vkusa muzyku pridvornym Kamer-Muzykantom Ivanom Khandoshkinym, izdannye zhe izhdiveniem*

knigoprodavtsa Fridrikha Meiera v Sanktpeterburge (Six Old Russian Songs with Variations for One Violin and Alto Viola, Composed for the Benefit of Those Who Love to Play This Type of Music by Court Musician Ivan Khandoshkin, and issued by the Publisher Friedrich Meier in St. Petersburg; probably Khandoshkin's second opus); and *Tri russkie pesni s variatsiiami dlia skripki i basa* (Three Russian Songs with Variations for Violin and Bass). Moreover, several melodies, among them "Kozachok," apparently penned by Khandoshkin, were included in Johann Daniel Hörstenberg's *Music Lovers' Pocket Book for 1796*. Hörstenberg himself was a composer and publisher.

In the above collections Ukrainian and Russian folk songs are frequently encountered in Khandoshkin's variations and deserve further comment.[71] They include "Akh talan li moi, talan" (Oh, Fate, My Fate). As mentioned earlier, this song was very widely known in its day and was first published in J. B. Práč's collection in 1790. It reflects the basic features of the Ukrainian musical idiom, particularly the changing mode with the first phrase in the major and the second in the parallel minor. The movement of the leading tone in the middle of the phrase proceeds down to the dominant instead of up to the tonic. It should be noted that this song attracted the attention of many composers, including Beethoven.

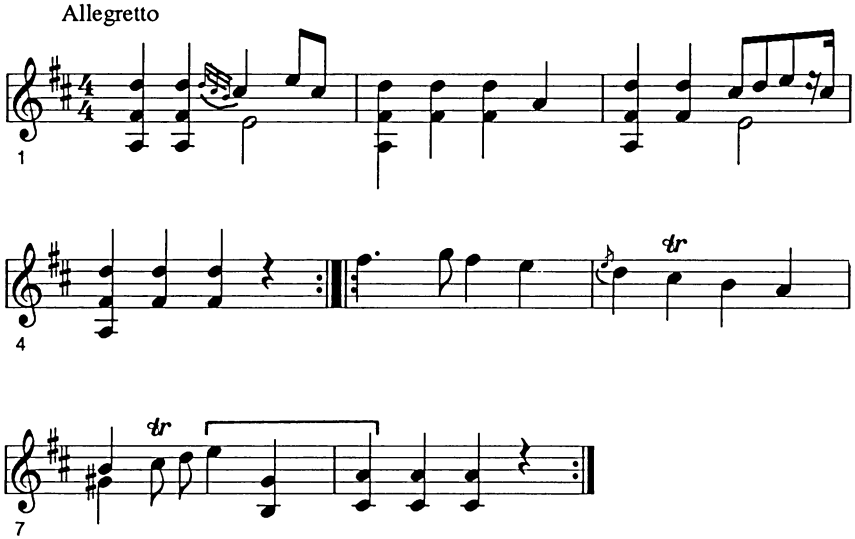
"Vyidu li ia na rechen'ku" (Shall I Go to the River) is usually considered a Russian folk song. However, it contains intonations suggestive both of Ukrainian urban folk song and the Hryts' refrain, so typical of the Ukrainian idiom:



Example 68

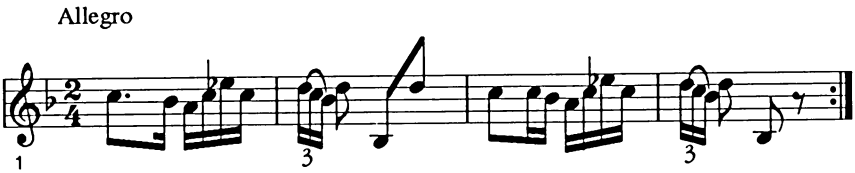
"Kosari" (Reapers) was reworked by Khandoshkin even before its appearance

in folk-song collections. Khandoshkin's arrangement appears as no. 10 in his manuscript collection of 18 songs with variations. The manuscript is preserved in the rare book section of the library of the Moscow Conservatory of Music under the call numbers No. 2, D-135-44. Here is the theme of "Kosari" in Khandoshkin's interpretation:



Example 69

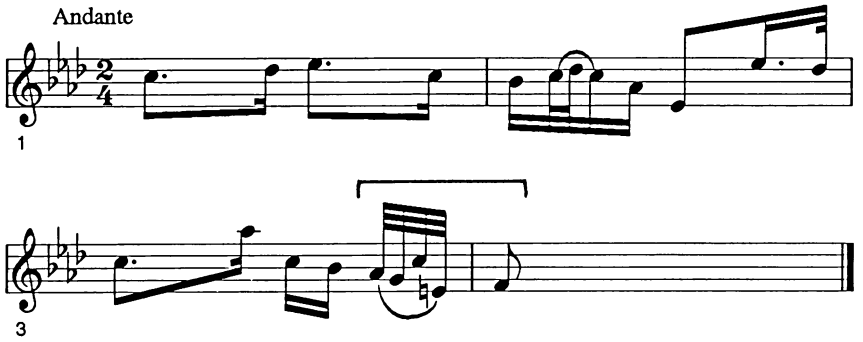
In 1795, in all likelihood after the song was adapted by Khandoshkin, "Kosari" appeared in the fourth section of a collection compiled by Vasyl Trutovsky, a Ukrainian singer and collector of folk melodies. He gave it the title "Oi pislala mene maty zelenoho zhyta zhaty" (Oh, My Mother Sent Me to Reap Green Wheat). At the time this was a well-known Ukrainian folk melody. Its Ukrainian character is conclusively established by the closing phrase, again the Hryts' refrain, this time in a major key and not in the minor, as is usual for Ukrainian folk music.



Example 70

"Kozachok" appears in several of Khandoshkin's collections, sometimes, for unknown reasons, without a title. Proof that this is a Ukrainian melody is hardly necessary. The unnamed song included as no. 7 in the above-mentioned

manuscript contains the same typical Ukrainian turn of phrase noted previously.



Example 71

The song "Ne bushuite, vetry buinye" (Do Not Storm, Wild Winds) and the variations on the theme "Dorogaia ty moia matushka" (My Dear Mother) and "To teriaiu, chto liubliu" (I Lose What I Love) reverberate with yet another frequently encountered intonation—the leading tone down a third.

Ultimately, there can be no doubt that Khandoshkin was well acquainted with many features of Ukrainian folk music and had an excellent grasp of its particularities, even though he himself was born and lived far from Ukraine. Khandoshkin manipulated this artistic material as if he himself were its creator. In this he was akin to other classical composers who based their creations on the folklore of their own people, as well as of others. It is not difficult to ascertain the sources of Khandoshkin's knowledge. First of all, there was his father, a professional musician and native Ukrainian who had spent his childhood in Ukraine. Furthermore, at that time Ukrainian folk music had already become part of musical life in both capitals of the Russian Empire. Its refrains reverberated everywhere—in the salons and courts of the nobility, at folk dances, and in marketplaces. All this could not escape the attention of such an astute musician as Ivan Ostapovych Khandoshkin.

Mikhail Glinka
(1804-1857)

Frequent contact with Ukrainian music left an indelible imprint on the compositions of this composer, often considered the father of Russian classical music.

At the beginning of 1837 Glinka was appointed conductor of the St. Petersburg Court Choir. In the spring of 1838 Glinka, in the company of four other individuals, three of whom were musicians from his choir, was dispatched to Ukraine to select 20 musically gifted boys to sing in the choir.

The four- to five-month journey through Ukrainian towns and villages left a deep impression on the composer's creative consciousness. Glinka met with singers and musicians, some of whom he already knew, and spent many hours attentively listening to their performances. The artistic impressions, the beauty of the Ukrainian landscape, the musically gifted Ukrainians, and the warm reception given him everywhere prompted Glinka to call Ukraine a "blessed land."[72] He subsequently wrote about this in his autobiography, *Zapiski* (Notes), first published in 1870 after his death, and in letters to Mykola Markevych and Nestor Kukolnik.[73]

Although Glinka and his assistants visited numerous cities, including Chernihiv, Kyiv, Poltava, Okhtyrka, Kharkiv and environs, it was Kachanivka in the Borzna district, Poltava province, that became the "headquarters" of this musical expedition. The remarkable Kachanivka estate, which played such an important role in Ukrainian culture, was owned by Hryhorii Tarnovsky.

The Kachanivka estate was purchased by Catherine II, and over the years passed from one owner to another until it was inherited by Hryhorii Tarnovsky, a Ukrainian landowner, patron and music lover who had befriended Glinka in St. Petersburg. After inheriting Kachanivka, Tarnovsky devoted himself to remodelling the estate. He ordered major repairs to the church, which was located on the grounds of the estate. He also organized a serf orchestra and choir. The doors to Tarnovsky's house were always open to visitors and the estate was frequented by none other than Taras Shevchenko, as well as by Vasyl Shternberg, the Ukrainian painter and friend of the poet.

Shternberg was in Kachanivka during Glinka's visit. In the *Zapiski*, Glinka warmly refers to Shternberg as "our talented painter and very engaging young man." During his stay in Kachanivka during the summer of 1838, Shternberg completed several paintings that have been preserved to this day, including "Mikhail Glinka in Kachanivka, Composing Finn's Ballad" and "A Musical Gathering in Kachanivka." Shternberg also completed a portrait of the Ukrainian poet Viktor Zabila, whose poetry was the basis of two of Glinka's well-known songs.

Glinka himself participated in evening concerts of Ukrainian and Russian songs at Kachanivka. "Sometimes, a four-voice chorus sang Ukrainian songs," wrote Glinka, "and, at times, Petro Skoropadsky, Tarnovsky's neighbour, would give an authentic rendition of some *chumak* [travelling trader] song. He was an uncommon man, even though the host called him a simple Cossack (probably because in his dress and demeanour Skoropadsky really did resemble a common Cossack...) although in actual fact... he was extremely well educated and knowledgeable in the arts."[74]

That summer a big concert was held in the church. The concert included selections from the opera *Ruslan and Liudmila*, certain portions of which had been written, or revised, in Ukraine. Glinka conducted. Among the performers

were singers, Ukrainian boys, who had just been selected to go to St. Petersburg. Some of them, according to Glinka, "were blessed with such a fine ear for music that they had no difficulty following any interval at all."[75] Other singers included members of Tarnovsky's chorus, as well as the subsequently famous Ukrainian singer and composer, Semen Hulak-Artemovsky.

By way of thanking Tarnovsky for his gracious hospitality, Glinka prepared a musical surprise, a cantata entitled "Gimn khoziainu" (Hymn to the Host). It was performed during a farewell banquet on the eve of the composer's departure from Kachanivka.

Glinka's visit to Ukraine is associated with a pivotal moment in the creative life of Semen Hulak-Artemovsky. It will be recalled that Glinka was both an expert on vocal music and a good singer himself. He devoted a significant portion of his time to giving voice lessons both in Russia and abroad and wrote many texts for the instruction of singers.

Glinka met the 25-year-old Hulak-Artemovsky in Kyiv. The latter was singing with the choir of the Kyiv Vicar and possessed an excellent baritone that was still untrained. Glinka suggested that Hulak-Artemovsky continue his studies with him, and the latter gladly agreed. ("He was much beloved by his friends," wrote Glinka, "and when he was leaving Kyiv, they saw him off with tears in their eyes.")[76] Upon arriving in St. Petersburg, Hulak-Artemovsky began to study voice with Glinka and in time became his friend. With Glinka's help Hulak-Artemovsky attained professional success and, after further study in Italy, achieved the status of a first-class soloist, his portrayal of Ruslan in the opera *Ruslan and Liudmila* having greatly contributed to this achievement. In subsequent years Hulak-Artemovsky also composed music.[77]

Another contemporary who played a critical role in the composer's creative life was Mykola Markevych.[78] Markevych was a Ukrainian poet, historian, and ethnofolklorist. He compiled collections of Ukrainian folk melodies and was a pianist and publicist. As a boy he attended the St. Petersburg Boarding School for the Nobility, where he had enrolled in 1817, a year before Glinka. At the boarding school Markevych and Glinka formed a close friendship that lasted throughout their lives.

Markevych was also Glinka's collaborator on many projects. He co-authored the libretto for *Ruslan and Liudmila*. Markevych also adapted Pushkin's ballad "Finn" for Glinka's opera, a project that he completed during the summer of 1838, when he and Glinka were both guests at Kachanivka. It was during that same summer that Glinka composed the music for the "Finn" aria, which bears the date, "Kachanivka, 25 June."

Mykola Markevych was one of the most enlightened cultural figures of his time. Taras Shevchenko knew him well and held him in high esteem. His poem in honour of Markevych begins with the lines:

Bandurist, you grey eagle!
You have it good, my brother:
You have wings, you have power...

One of the first romances written by a professional composer on the words of Shevchenko, "Nashcho meni chorni brovy" (Of What Use to Me Are Dark Eyebrows), a *dumka*, was composed by Markevych.

For many years, beginning with his boarding-school days and extending to the period of his stay at the Tarnovsky estate, Mykola Markevych kept a detailed diary. He was exceptionally perceptive and, even in his youth, displayed literary talent. Markevych made regular entries in his diary on his impressions of boarding-school life.[79]

Despite the time that he spent at a Russian boarding school in St. Petersburg, Markevych remained a Ukrainian patriot at heart (without becoming a chauvinist). This is evident in the following excerpt from his *Zapiski*: "I do not know who was the first to conceive of forming societies [among the students]. The main society...was the Little Russian society. Every Ukrainian had the right to join (obviously, besides Markevych, there were other Little Russians at the school) unless he was a spy or an informer, in which case neither his place of birth nor his lineage could help him.... Those who drank wine were excluded from the list of inductees. Then they decided to accept good and honest people, regardless of nationality, into the Little Russian society. Lëvik (Lev Pushkin) was accepted because Aleksandr (Pushkin) was his brother; Glinka because of his music."[80] It is interesting that Markevych, who was genuinely fond of Glinka, would occasionally call him by the Ukrainian version of his name, Mykhailo.

Markevych was one of the guests invited to the Tarnovsky estate in the summer of 1838. He frequently participated in musical events and took this occasion to acquaint his old friend Glinka more closely with Ukrainian music. The following entry appears in his diary for 23 June 1838: "I am inviting the priest Ioann Persydsky to Kachanivka with his psaltery; Glinka would like to hear him."[81]

In one of his letters Mykola Markevych describes an interesting detail of Glinka's trip to Ukraine. He relates that at that time Glinka was exposed to an old genre of Ukrainian folk music, a so-called processional march, characterized by humour and grotesque performances by the participants. They were composed and performed by an ancient musical guild, the "krokosmaisters." This word, intentionally humorous, is made up from the Ukrainian *krok* (step) with the Greek ending "os" and the German *Meister* (artist, master craftsman). The phrase was intended to evoke associations with other established musical professions and titles, such as *Kapellmeister* (maestro di cappella), *kontsertmaister* (concert master), and *khormaister* (chorus master).

In the letter, Markevych writes to his friend Sergei Sobolevsky:[82] "You don't know how important the rank of *krokosmaister* is in Ukraine. If you cannot aquaint yourself with it in the towns of Poltava or Chernihiv provinces, then ask Glinka. He has noted everything and knows everything. *He even composed a krokosmaister march, which all of you will hear during the performance of the opera* 'Ruslan and Liudmila'[83] (Emphasis mine—Y.S.).

Thus, Markevych's letter provides sufficient evidence that "Marsh Chernomora" (Chernomor's March) was composed by Glinka under the impression or influence of the *krokosmaister* genre. This is particularly likely because Markevych, as Glinka's close friend and confidant, would have been privy to many of his creative ideas and plans. "Chernomor's March" remains one of the most vivid and unique pieces of Glinka's music. It is one of the earliest examples of the adaptation of a system of extra-tonality in classical music. Its success is reflected by the fact that in 1843, shortly after the first performance of *Ruslan and Liudmila*, Liszt composed his own piano version of "Chernomor's March."[84] The further study of *krokosmaister* music would undoubtedly yield new perspectives on Glinka's music in general and on the Ukrainian roots of "Chernomor's March" in particular.

As a result of his visit to Ukraine, Glinka composed two songs to the words of the Ukrainian poet, Viktor Zabila. "The Little Russian poet Viktor Zabila also visited Kachanivka on occasion," recorded Glinka in his *Zapiski*. "During the time he was there, I wrote the musical score for two of his Little Russian songs, 'Hude viter' (The Wind Is Howling) and 'Ne shchebechy, soloveiku' (Don't Trill, Nightingale)."[85]

Aleksandra Orlova, an authority on the life and work of the composer, correctly observed that these compositions were the "result of Glinka's close contact with Ukrainian songs."[86] It has often been noted that both songs are based on characteristically Ukrainian folklore. Moreover, when asked by his friend Petro Dubovsky about the origin of the song "Hude viter," the composer himself stated: "I composed the music. If it resembles Little Russian folk motifs, I am not to blame."[87]

During his travels throughout Ukraine Glinka composed several important works, including arias for *Ruslan and Liudmila* and a number of romances.

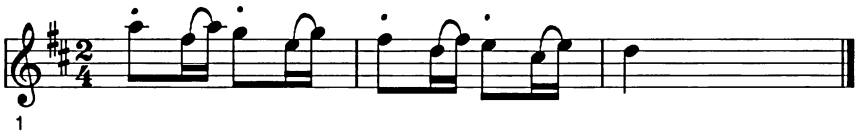
In 1853, after completing the classical operas *A Life for the Tsar (Ivan Susanin)* and *Ruslan and Liudmila*, Glinka began work on the programmatic symphony *Taras Bul'ba*, based on Gogol's novel. His plan was to intertwine Ukrainian folk themes with his own original music composed in the spirit of the Ukrainian musical idiom. (It is interesting to recall Glinka's telling remark to Aleksandr Serov, who later wrote it down, that "the people are the ones who create music; we artists only do the arranging.") Serov was on friendly terms with Glinka and held numerous discussions with him concerning his plans. He relates that the composer chose a theme very close to the song "Hei, huk, maty,

huk" (There Is Noise, Mother) for the first part of the *Taras Bul'ba* symphony, even though he may not have heard the song previously.[88] Balakirev, another of Glinka's admirers, wrote down from memory fragments of *Taras Bul'ba* that the composer frequently played for him on the piano. Regrettably, this first historic effort to compose a programmatic symphony on the theme of *Taras Bul'ba* was not brought to fruition by Glinka.

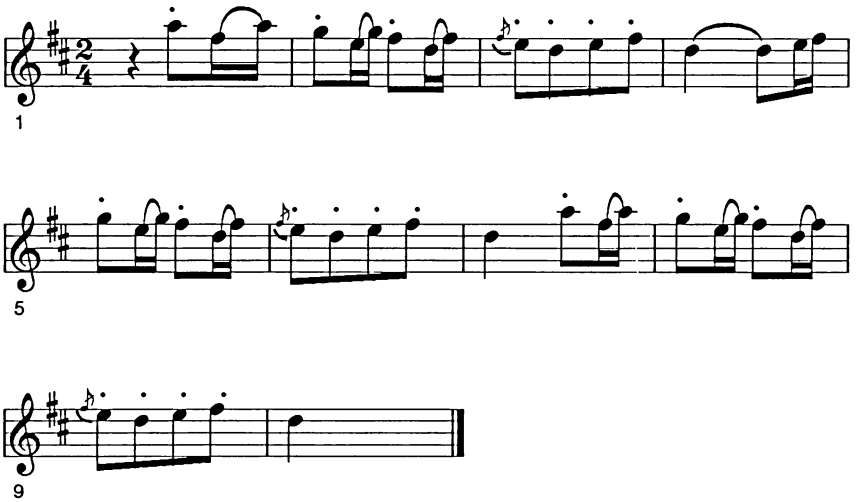
The discussion of Glinka's association with Ukrainian music is not complete without the mention of one of the composer's principal works, the Fantasia on Themes of Two Russian Songs—Wedding and Dance (1848) for orchestra, also known as the *Kamarinskaia*. The *Kamarinskaia* occupies centre stage in Glinka's musical legacy. Tchaikovsky once observed that from the kernel of this composition springs all of Russian symphonic music, "like the oak from the acorn."

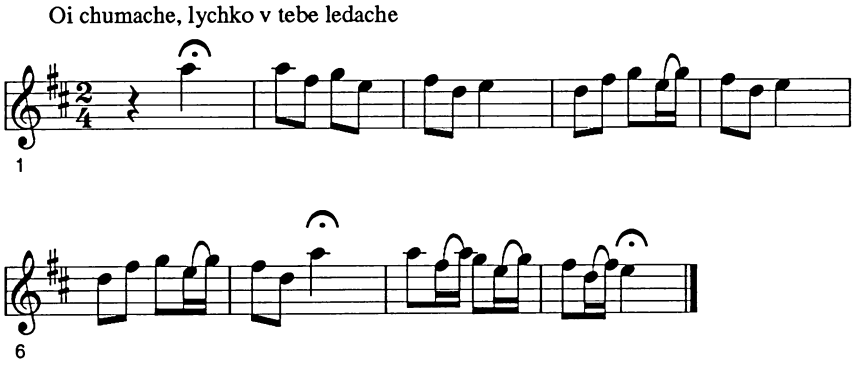
The *Kamarinskaia* is based on two folk themes, the song "Iz-za gor, gor vysokikh" (From beyond the High Mountains) and, of course, the *Kamarinskaia* itself, which is a dance melody. Careful analysis of this composition discloses elements of Ukrainian melodies, intonations, and musical idiom, as well as certain phrases characteristic of Ukrainian folklore. A comparison of the themes in the *Kamarinskaia* with several Ukrainian folk melodies further substantiates this conclusion:

Oi hai, hai zelenen'kyi



Glinka





Example 72

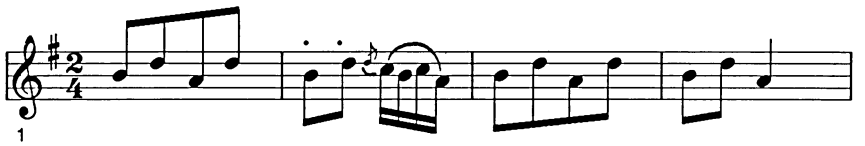
There are grounds to believe that a number of composers, including Glinka, as well as Beethoven and Weber, having assimilated a certain melody into their works (in this case the *Kamarinskaia*), were inspired by its Ukrainian variations no less than by its Russian themes. However, not being musical theorists or historians, they were not interested in the national origins of the musical material that passed through their hands.[89]

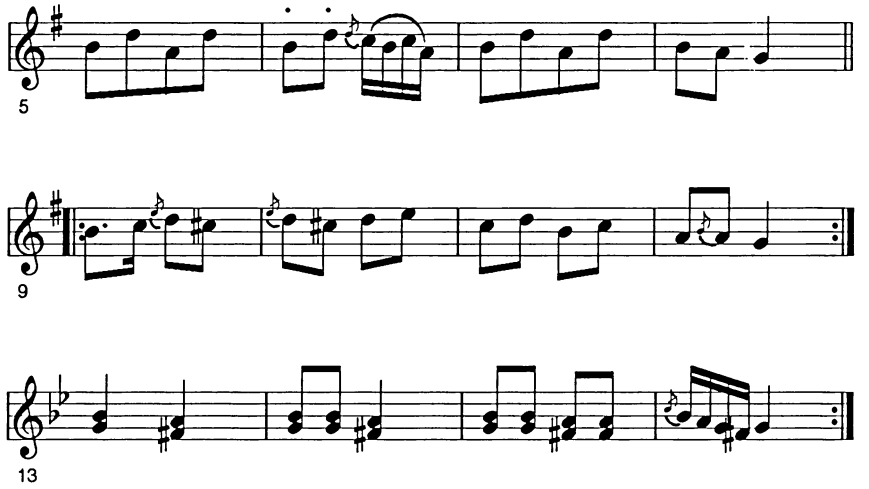
Aleksandr Dargomyzhsky (1813-1869)

Together with Glinka, Dargomyzhsky is considered the founder of Russian classical music and one of the originators of realist opera. The quest for authentic themes, subjects and images led him to the rich storehouse of peasant musical folklore, which ultimately had a great impact on his artistic style and manner of composition. "I want sound clearly to express the word. I want truth," he wrote.

From his youth, and even childhood, the future composer was attracted by Ukrainian folk music and found that many of its features, such as sharp characterization, vivid imagery, humour tinged with elements of the grotesque, and irony coincided with his own aesthetic ideals.

Dargomyzhsky's archives contain an unpublished manuscript entitled "Cosaque"[90] that he composed at age eleven.

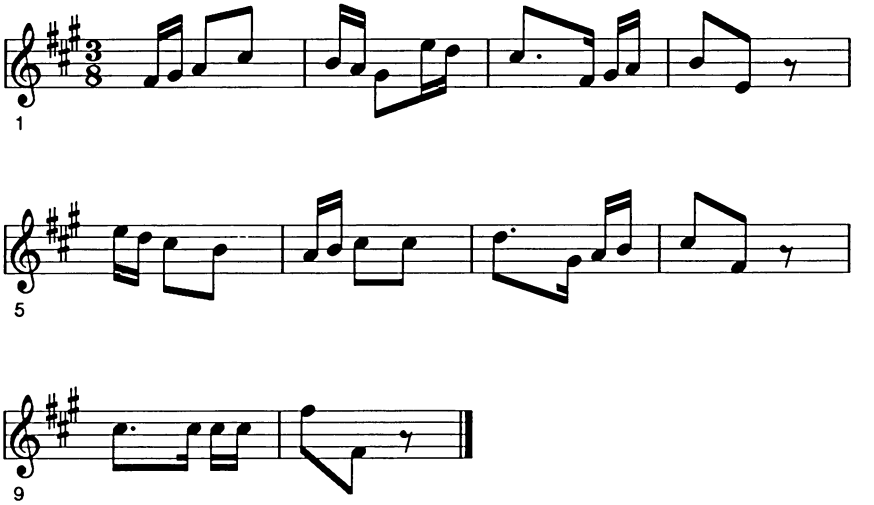




Example 73

Many years later, this piece became the foundation for one of the significant compositions of the mature Dargomyzhsky, *Malorossiiskii kazachok* (Little Russian *Kozachok*).

In addition, the young composer wrote several songs on verses by his mother, née Princess Maria Kozlovskaia, who had been an aspiring poetess in her youth. Among them was the song "V temnu nochku" (On a Dark Night, 1830s):



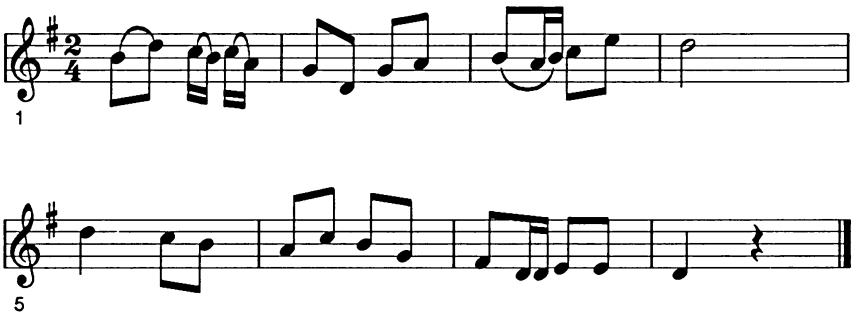
Example 74

This melody embodies characteristics of Ukrainian song and is derived from

several folk songs, including "Po tim botsi po ostrozi" (On the Other Side of the Stockade, *UNM* 3668), "Klykala nevistka" (The Daughter-in-law Was Calling, *UNM* 4266); "V slavnim horodi Pereiaslavi" (In Glorious Pereiaslav, *UNM* 5280); and "Oi zatsvila cheremshyna, na nii dribne sertse" (The Bird-cherry Tree Blossomed, *UNM* 6923).

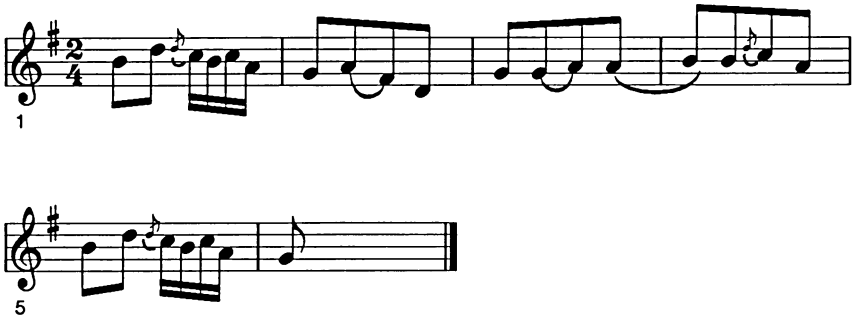
As a mature composer, during the 1850s, Dargomyzhsky also collected folk melodies. Specifically, he recorded 16 Russian, two Ukrainian, one Turkish, one Greek, and one Serbian folk songs. The two Ukrainian songs were, "To ne bude krashche, to ne bude lipshe, iak u nas na Ukraini" (Nowhere Is It Finer, Nowhere Is It Better Than in Our Ukraine) and "Oi na hori to zhnetsi zhnut'" (The Reapers Reap on the Hill). The first song can be found in one of Andrii Markevych's collections. Dargomyzhsky's version, however, differs somewhat, suggesting that he may not have been aware of Markevych's collection. The second (a version of the latter, see *UNM* 6822), was published no earlier than 1896, in Iakym Bihdai's collection. Thus, the distinction of having recorded the song first belongs to Dargomyzhsky.

An important page in the history of music belongs to the so-called *russkie pesni* (Russian songs), a genre of vocal lyrics popular in the nineteenth century. This genre was also cultivated by Dargomyzhsky. It should be noted that the genre emerged and developed under the impetus not only of Russian, but also of Ukrainian musical folklore. Its roots were in the villages and, to an even greater extent, in the towns. It is this second fact that is responsible for the other name by which the genre is known—*gorodskoi romans* (urban romance). An example of the latter is Dargomyzhsky's song "Devushka-devitsa" (Maiden Girl):



Example 75

Here is the Ukrainian song "Hrechanyky" (Buckwheat Cakes):



Example 76

There is no question that the two melodies are similar. This dance melody, published under the title "Oi ia kozak Zakharenko" (I Am the Cossack Zakharenko, *UNM* 10502), in all likelihood first appeared in 1839 in Aleksandr Aliabiev's collection *Shest' ukrainskikh pesen* (Six Ukrainian Songs). Subsequently, it appeared in Mykola Markevych's collection *Iuzhno-rus'ki pisni z holosamy* (Songs from Southern Rus' with Voices), published anonymously in Kyiv in 1857, under the title "Pishla maty na selo" (Mother Went to the Village). In 1866 Aleksandr Serov composed the symphonic piece "Hrechanyky" (Buckwheat Cakes), based on the same melody. This is the title under which the song is best known today.

Although Dargomyzhsky was not a symphonic composer, he nevertheless composed several orchestral works based mostly on folk songs and dances. These included *Bolero* (1839), *Chukhonskaia fantaziia* (Finnish Fantasia, 1867), and the most remarkable of his symphonic works, the Little Russian *Kozachok*, with the subtitle *Fantaziia* (1864).

Dargomyzhsky's *Kozachok* has the sense of having been written by a composer who was very familiar with the vivid characteristics of this genre. The humour of the piece contains elements of the grotesque, satire, and caricature. (The same pertains to some of Dargomyzhsky's songs, such as "Cherviak" [Worm] and "Tituliarnyi sovetnik" [Titular Counsellor]). The features described are characteristic not only of Ukrainian music in general, but, on a broader level, of Ukrainian art as well. *Malorossiiskii Kozachok* consists of two parts, a slow introduction and a spirited dance. This may reflect the influence of Glinka's *Kamarinskaia*. The theme in the introduction was, in a sense, Dargomyzhsky's tribute to his older contemporary, Glinka. It represents a slightly altered version of the song "Hude viter vel'my v poli" (The Wind Blows Strongly in the Field), which was composed by Glinka a quarter of a century before *Kozachok*:

Example 77

The dance portion of *Kozachok* is based on a melody almost identical to "Cosaque," composed 40 years previously by the young Dargomyzhsky (see Example 73).

Many humorous images in Russian classical music, such as the depiction of the minstrels Skul and Eroshka in Borodin's *Kniaz' Igor'* (Prince Igor) and Bobyl and Bobylikha in Rimsky-Korsakov's *Snegurochka* (Snow Maiden), can be traced to the *Kozachok*.

The finale of Tchaikovsky's Second Symphony, with its Ukrainian theme, "Zhuravel'" (The Crane), also evolved out of Dargomyzhsky's *Kozachok*. The first work published by Tchaikovsky in 1868 was a transcription of Dargomyzhsky's work for piano two hands. In subsequent years Tchaikovsky wrote frequent and harsh critiques of the operatic innovations introduced by this composer, especially in the mostly recitative opera *Kamennyi gost'* (The Stone Guest). Tchaikovsky, however, continued to admire *Kozachok*. Reviewing a concert given in March 1875, Tchaikovsky singled out Dargomyzhsky's "engaging *Kozachok*," which received "unanimous public demands for an encore!"[91]

Dargomyzhsky's creative plans included the opera *Mazepa*. The composer's archives, which, unfortunately, were unavailable to the author, contain several sketches for this unfinished work.

Aleksandr Serov (1820-1871)

Serov was both a musical scholar and a composer whose works, particularly his operas, though generally modest in artistic attainments, nevertheless provided a bridge from the earlier classicists, Glinka and Dargomyzhsky, to the succeeding generation of Russian composers represented by Musorgsky, Tchaikovsky, and Rimsky-Korsakov.[92]

Both as a composer and scholar of music, Aleksandr Serov frequently turned to Ukrainian music and its underlying folklore with sincere interest, knowledge, and love. He was one of the first professionals to advocate the preservation of folk culture in order to prevent the impoverishment and destruction of the original sources. He argued for the disclosure and emphasis of the original beauty of folk sources. Serov the music critic could not reconcile himself to adaptations done in poor taste whose only goal was to achieve a single

superficial effect at the expense of the simplicity and naturalness of the original. He dubbed this *shchegol'stvo* or "showing off." Serov fully subscribed to Gogol's tenet that folk art is characterized by "the lofty wisdom of simplicity."

Serov was vehemently opposed to the practice of providing folk melodies with inappropriate orchestral or piano accompaniments. He sarcastically labelled this practice "German." "The German fashion of song accompaniment," he wrote, "is about as appropriate as a frock or a white vest cut in the French or German fashion on the stately figure of a robust waggoner, or a Parisian crinoline on the ample, uncorseted figure of some village beauty, some Odarka or Hannusia."[93]

Serov himself composed a number of adaptations of Ukrainian folk songs. They stand as the artistic reaffirmation of his theoretical position. To the article "Muzyka ukrainskikh pesen" (The Music of Ukrainian Songs), he appended his own arrangements of six folk songs for voice and piano, including "Pobratavsia sokil" (The Hawk Made Friends), "Hei, huk, maty, huk, de kozaky p"iut'" (There Is Noise, Mother, Where the Cossacks Are Drinking), "Khata moia rublenaia" (My Log House), "Po malu-malu" (Slowly, Slowly), "Oi kolys' buly iarii pshenytsi" (Once There Was Spring Wheat), and "Oi tam na morizhku" (Oh, There on the Grass).

"The songs that appear here," explained Serov, "are the fruits of Opanas Markovych's labour.[94] With the greatest possible accuracy he recorded them from the very mouths of the people. His excellent ear verified the harmonic treatment of every single song."[95] Thus, the composer not only obtained the melodies of the songs from the Ukrainian musician who recorded them, but also consulted with the latter concerning the piano accompaniment and harmonization of each song.

Serov's article was first published in St. Petersburg in 1861 in the journal *Osnova* (Foundation). It was undoubtedly one of the earliest works devoted to the Ukrainian folk song. Serov is credited with being the first to publicize the aforementioned songs, which subsequently gained popularity and respect among professional musicians and music lovers alike. (Even in a collection as extensive as Zinovii Lysko's *Ukrains'ki narodni melodii,* a number of songs are identified as being "from Serov.") The six Ukrainian songs adapted, annotated, and published by Serov were subsequently reissued several times (in particular by Mystetstvo Publishers, Kyiv, 1954).

Whether Serov's article satisfied the requirements for "an in-depth critical study of the music of Ukrainian songs" (as the author contended) is an altogether different question. More than likely it did not. For despite Serov's sincerity and obeisance before Ukrainian national creativity, many of his analyses suffer from superficiality and even dilettantism, which his enthusiastic tone cannot conceal.

In his discussion of the song "Hei, huk, maty, huk" (There Is Noise, Mother), Serov takes note of the second phrase, based on the motif of the Hryts' refrain. Although he is taken with the beauty and expressiveness of this melodic phrase

and finds in it images analogous to man's surroundings and the human soul, he unfortunately does not acknowledge its national particularity and its proliferation throughout Ukrainian folklore. He also fails to take note of the fact that the same phrase occurs in the song "Po malu-malu" (Slowly, Slowly), which he addresses on the very next page of the article.

It should also be mentioned that Serov shared the widely held view of his day that the song "Ikhav kozak za Dunai" (The Cossack Rode beyond the Danube) was not truly Ukrainian, but "was brought to Ukraine," perhaps from Italy. Subsequently this view was refuted by historians and theoreticians of music. Serov, however, supported his theory by arguing that "in the song 'Ikhav kozak' the leading tone is encountered in the minor key, which is foreign to folk music."[96]

After publishing his article with its appended six Ukrainian folk songs, Serov continued to arrange Ukrainian folk songs, e.g., "Oi Moroze, Morozenku" (Oh, Morozenko),[97] "Oi na richtsi" (Oh, on the River), and others. Altogether he adapted five songs for orchestra and chorus. Four of them were performed during a memorial concert for Taras Shevchenko in 1861, the year of the poet's demise. Serov's musical legacy includes still another set of six Ukrainian songs adapted for a cappella chorus.

Serov made use of his scholarly findings on Ukrainian music in his compositions. In 1852 in the southern Crimea, where he was serving as an official in the ministry of justice, Serov conceived of a three-act opera on the theme of Gogol's *Maiskaia noch'* (May Night). Having completed almost all the three acts, Serov remained essentially dissatisfied with the opera, because the music did not express national characteristics vividly enough. He subsequently observed that "the subject demanded *Ukrainian* music (the emphasis on "Ukrainian" is Serov's).... This was an impossible step for a beginning composer to take, and the enterprise was set aside."[98] Serov himself destroyed the manuscript of *Maiskaia noch'*. Ukrainian subjects continued to attract him, and he attempted to write operas based on Gogol's novellas *Noch' pered Rozhdestvom* (Christmas Eve) and *Taras Bul'ba*, as well as *Mazepa*, based on Pushkin's narrative poem, *Poltava*. His plans also included the operas *Haidamaky* and *Sava Chalyi*. All these conceptions, however, were only partially realized.

Serov's completed Ukrainian works included the orchestral pieces "Hopak" and "Hrechanyky" (Buckwheat Cakes, 1866) and "Pliaska zaporozhtsev" (Dance of the Zaporozhian Cossacks, 1867). The first two works were prepared for the projected but unfinished opera *Christmas Eve*. The last was for *Taras Bul'ba*. "Hrechanyky" was based on the melody of a well-known Ukrainian dance. ("Hrechanyky" and the corresponding musical example are discussed in the chapter on Dargomyzhsky). Serov's song "Iz sela do sela" (From Village to Village), set to lyrics from Taras Shevchenko's poem "Haidamaky," is commonly dated to the 1870s. In all probability it was composed earlier, when

Serov was thinking of writing an opera on the subject.

Modest Musorgsky (1839-1881)

Modest Musorgsky was a leading representative of realism in opera. Although his creative legacy is not large, most of Musorgsky's compositions are true masterpieces. It is all the more intriguing that many of the latter are related to Ukrainian themes. It can be asserted without fear of contradiction that Musorgsky, more than any other Russian classical composer, succeeded in transforming Ukrainian music in his compositions and immersing himself in its character and style.

Musorgsky was also an accomplished pianist who performed as a soloist and, more frequently, as an accompanist. From June to October 1879 he went on a concert tour of Ukrainian cities with the singer Daria Leonova. Performances were given in Poltava, Ielysavethrad, Kherson, Odessa, and various towns in the Crimea. The composer, with his characteristic attention to detail, observed the daily life of the Ukrainian population and revelled in the beauty of the countryside. Above all, he wrote down the folk songs he heard. According to various sources, including extant manuscripts, Musorgsky recorded no less than 37 Ukrainian melodies. In a letter from Poltava dated 30 July 1879, he wrote to his friends: "If only you could behold the countryside of Little Russia, breathe its invigorating air and hear the songs wafting across the fields...."[99] There is also ample evidence to suggest that long before his trip to Ukraine the composer became interested in Ukrainian music, literature, and language. It is quite probable that this interest emerged in the mid-1870s, when he began thinking about composing his most Ukrainian work, the opera *Sorochinskaia iarmarka* (Sorochyntsi Fair). Ukrainian words and expressions appear in his letters: "bo" in place of the Russian "ibo" (because), "khor divchat" (girls' chorus), "zdoroven'ki bud'te" (farewell).[100]

Shevchenko's name is mentioned in an autobiographical sketch of 1880 written by Musorgsky in the third person. Shevchenko is singled out by the composer as one of the cultural figures who "activated his mental faculties" (Musorgsky's expression—"vozbudil ego mozgovuiu deiatel'nost'"). Elsewhere in the same autobiographical sketch is a postscript in Musorgsky's hand, with the notation "N.B." and a description of the type of compositions he wrote during that period. These included a "Hopak" on Shevchenko's lyrics:[101]

"Oi hop, hopaka!
Poliubyla kozaka,
Ta rudoho, ta staroho,

Lykha dolia taka."
(Oh, hopping to the hopak!
I fell in love with a Cossack,
But an old one with a ruddy complexion
My fate brings me dejection.)

These words begin a section of Shevchenko's "Haidamaky" (Haidamaks) that Musorgsky set to music (Russian translation by Lev Mei). The composer referred to this composition as a "painting in song" and considered the "Hopak" to be one of his most "vividly original" pieces. Taking his cue from the poet, who makes every jest in the Cossack woman's monologue more sarcastic than the next, Musorgsky uncovers the subtext rather than the text of the monologue. He achieves a powerful artistic effect through the juxtaposition of what appear to be two incongruous genres—the folk dance and the lullaby. The result is no longer a musical scene tantamount to a genre painting, but an intensely dramatic work.

In the same year, 1866, Musorgsky composed his second vocal piece, initially called "Pesnia Iaremy" (Iarema's Song), to words from the second section of "Haidamaky":

"Oi Dnipre mii, Dnipre, shyrokyi ta duzhyi!
Bahato ty, bat'ku, u more nosyv
Kozats'koi krovy; shche ponesesh, druzhe!"
(O Dnieper, my Dnieper, wide and strong!
You have carried to the sea, my father,
Much Cossack blood; you have yet to carry much, my friend.)

The music was based on verses translated by Lev Mei. It is said that thirteen years later the composer had occasion to visit Ukraine and, enriched by new impressions, especially the majesty of the Dnieper, he composed a second version of "Iarema's Song" under the title "Na Dnepre" (On the Dnieper).

Originally, both "Hopak" and "On the Dnieper" were written for voice with piano. However, both songs have also been arranged for voice with orchestra. The second song was arranged by the noted conductor Igor Markevich, a Ukrainian by ancestry.

The opera *Sorochinskaia iarmarka* (Sorochyntsi Fair) encountered difficulties. Musorgsky first conceived of it in 1874. According to many sources, he was thinking of composing a "Ukrainian role" for the singer Osip Petrov, who was Ukrainian by ancestry, and "whose rare talent he sincerely admired" (Stasov). Incidentally, the libretto for the planned opera was written by Musorgsky himself, with, as he put it, "the generous assistance of the brilliant Anna Vorobeva-Petrova," the wife of Osip Petrov.

The composer was aware of the serious difficulties that awaited him in

composing this opera. It was clear that the work had to be completely different from his two previous operatic masterpieces, *Boris Godunov* and *Khovanshchina*. At the same time, Musorgsky intended the opera to express his aesthetic ideal of "music as the living embodiment of living man." After a year of work, overcome with doubts, Musorgsky decided to discontinue his project. Writing about this in April 1875, he stated:

> I have declined to write a [Little Russian] opera. The reason for this refusal is the inability of a Russian to become a Little Russian. It is not possible for him to master the Little Russian recitative,[102] with all the details and particularities of the musical contours of Little Russian speech. I have preferred to lie less and speak the truth more. In an opera on non-historical subject matter, dialogue plays a more important role than in historical operas... because in it there are no major historical events to obscure the playwright's blunders and carelessness. Playwrights lacking skill in dialogue construction avoid scenes dealing with everyday subject matter in historical operas. I know the Great Russian somewhat. His devious nature veiled by benevolence is no mystery to me; neither are the sorrows that torment his soul.[103]

Still more obstacles remained in the composer's path. The completed sections of the opera revealed Musorgsky's innovative use of artistic devices, which in turn provoked the displeasure of conservative listeners and even of Vladimir Stasov and César Cui, Musorgsky's fellow members of "The Five." Musorgsky shared his thoughts concerning this in a letter to a friend:

> During the first performance of the second act of *Sorochyntsi Fair*, I became convinced of the elementary inability of the musicianers from the disintegrated "Five" to comprehend Little Russian humour. The coldness of their expressions and demands chilled my very soul... It is not possible that I was totally wrong in my artistic endeavors, it is simply not possible... If you want an excerpt from one of the many comments made by the aforementioned musicianers concerning my work, here it is: 'the dialogue consists of the sorriest, commonest prose, worthless and verging on the ridiculous, whereas, musically, the performers act very seriously, delivering their speeches somewhat self-importantly...' But this is the very essence of Gogol's humour. The concerns of travelling traders and village merchants, though insignificant to us, are presented with the fullest measure of sincere truth. *Sorochyntsi Fair* is not an opera buffa, but a true comic opera...moreover, the first one at that.[104]

Overcoming his reservations, Musorgsky soon resumed his work on *Sorochyntsi Fair*. In his performances throughout Ukraine, he played piano transcriptions of excerpts from the future opera. The concerts and the music were a success, and the composer was encouraged and reassured. "*Sorochyntsi Fair*," he wrote in a letter from Yalta on 10 September 1879, "evoked the greatest admiration in Yalta and throughout Ukraine. Ukrainian men and women recognized the music of *Sorochyntsi Fair* as truly national in character. I myself

became convinced of this after the opera was put to the test on Ukrainian soil."

In his final years Musorgsky lived in abject poverty. A group of friends and admirers decided to provide him with financial support. His benefactors requested that he complete the opera by a certain deadline, and in the summer of 1880 there appeared an announcement of preparations for the opera's premiere. Musorgsky's death in 1881, however, cut short the work on *Sorochyntsi Fair.*

After Musorgsky's death, musicians of different generations, including César Cui, Anatol Liadov, and Pavel Lamm, inspired by the incomparable originality and artistic power of Musorgsky's musical images, made attempts to complete the opera. Their efforts achieved varying degrees of success.

Ultimately, *Sorochyntsi Fair* was the most Ukrainian of all the works produced by a non-Ukrainian composer of that era. Musorgsky incorporated into it no fewer than 13 genuine Ukrainian folk melodies, including "Vdol' po stepiam" (Along the Steppes), "Oi chumak, ty dochumakovalsia" (O Travelling Trader, You Went Too Far), "Oi ru-du-du," "Oi ty, divchyna" (Oh, Girl), "Utoptala stezhechku cherez iar" (I Trampled a Footpath through the Ravine)—the latter two melodies set to Shevchenko's lyrics—"Otkoli zh ia Brudeusa vstretila" (Since I Met Brudeus), "Zelenen'kyi barvinochok" (Green Periwinkle), "Na berezhku stavka" (On the Bank of a Pond), and others. (All titles are given in the composer's Russian.)

Musorgsky's well-known symphonic piece, *Ivanova noch' na Lysoi gore* (Night on Bald Mountain), first written in 1867, was revised during the composer's work on *Sorochyntsi Fair.* Two of its movements, "Sonnoe videnie parubkov" (The Young Men's Dream) and "Hopak veselykh parubkov" (Hopak of the Happy Young Men), became part of the opera. The "Hopak" in this work is, in all probability, one of the most famous examples of this Ukrainian dance genre created by a non-Ukrainian composer. Many orchestras incorporated the "Hopak" into their repertoire. There is also a large number of arrangements and treatments of this song for various instruments. The famous composer-pianist Sergei Rakhmaninov made a gramophone record of his transcription of the "Hopak" for piano. Rakhmaninov and Samuil Dushkin prepared two adaptations of it for violin and piano. Among many others who made various adaptations of this song was Joachim Stutschewsky, who adapted it for violoncello and piano.[105]

Modest Musorgsky's ties with this particular Ukrainian dance are immortalized in Ilia Repin's dedication to the composer of the painting "Hopak v drevnem Zaporozh'e" (Hopak in Old Zaporizhia).

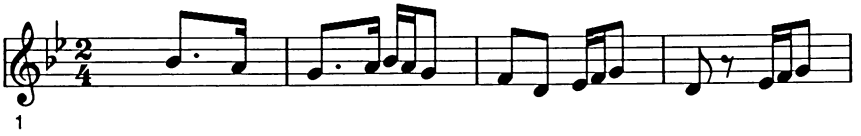
Pëtr Tchaikovsky
(1840-1893)

Tchaikovsky, the most famous of Russian composers, was strongly influenced by Ukrainian music, particularly by Ukrainian folk songs. This is the conclusion reached by most scholars who have studied his works. One of them correctly calls Tchaikovsky "the greatest melodist of his day," and notes that the sources of his melodies are to be found in "Russian, Ukrainian, and Italian folk songs."[106]

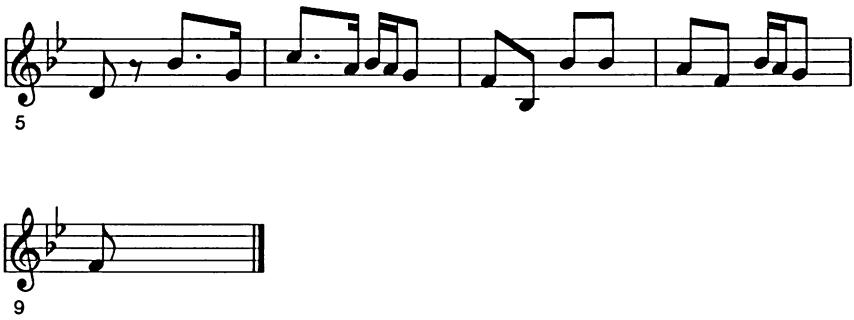
In her study "Rid Chaikovs'koho na Urali" (Tchaikovsky's Family in the Urals), V. Proleeva writes that the composer's family "has its origin among Ukrainian Cossacks. The composer's grandfather had a typically Ukrainian surname, Chaika, and only the next generation started calling itself Tchaikovsky... The fact that Chaika's surname became Tchaikovsky in bureaucratic documents is typical of the development of Ukrainian surnames in the eighteenth century."[107]

Tchaikovsky was born in what is today Votkinsk, in Viatka province, and from the age of ten he lived and studied in St. Petersburg. He often visited Ukraine, particularly Kamianka (Cherkasy province), where his sister, Aleksandra (Davydova by marriage), lived and where there is now a museum dedicated to him. The composer also visited Brailiv (Podilia), where the estate of his patron, Nadezhda von Meck, was located and where, by his own report, he spent the happiest days of his life. In memory of those days Tchaikovsky composed three pieces for violin and piano, op. 42—"Méditation," "Mélodie" and "Scherzo," in the summer of 1878. They are grouped under the general title *Souvenir d'un lieu cher* (Remembrance of a Dear Place).

Tchaikovsky's earlier works include a string quartet on a Ukrainian theme, Allegro in B-flat Major. The theme, it is believed, was based on a song Tchaikovsky heard a gardener sing in Kamianka:



1

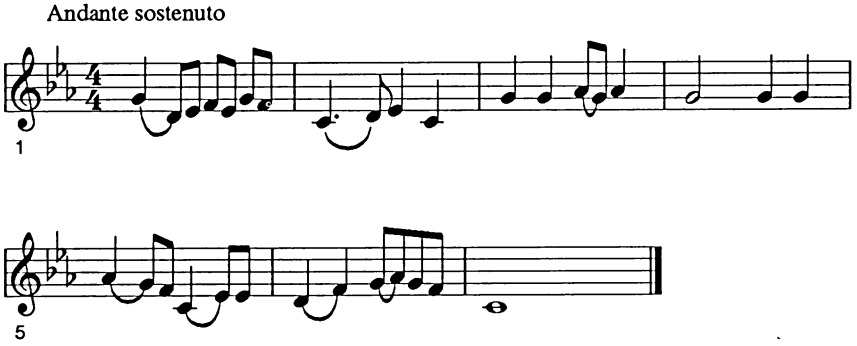


Example 78

(The theme of Tchaikovsky's Humoresque for piano, which also exists in a version for violin and piano, was developed from the aforementioned Ukrainian source.) The juvenile quartet was performed at a student soirée at the St. Petersburg Conservatory of Music in 1865, but was published only in 1940 in Moscow. Two years after composing the juvenile quartet Tchaikovsky adapted it for piano, and, by the composer's own admission, it became his "first-born," op. 1. He called it "Scherzo à la Russe," following the unfortunate practice widespread in Imperial Russia of ascribing Russian titles to Ukrainian works.

The second of Tchaikovsky's seven symphonies (op. 17, first edition published in 1872, second in 1880) is generally and quite justifiably known as the "Ukrainian" or "Little Russian" Symphony.[108] The Second Symphony was composed almost entirely in Kamianka. All four of its movements are based either on original Ukrainian song and dance folklore or on themes composed in the style of the latter.

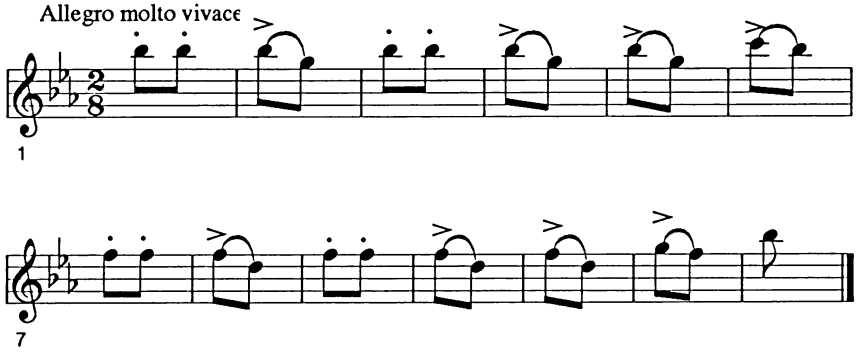
The theme in the introduction to the first movement is nothing other than the Ukrainian version of the folk song "Vniz po matushke, brattsy, po Volge" (Down Mother Volga, Brothers; *UNM*, 8923).



Example 79

The folk song undergoes a large number of variations in the introduction and

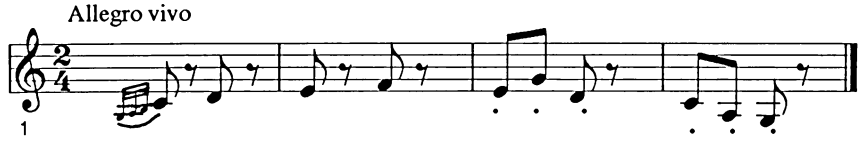
performs an important role in maintaining the imagery of the secondary theme and the coda of the first movement. The same theme appears in modified form in the second movement of the symphony, where it represents the lyrical counterpoint to the main march theme. The march theme was composed by Tchaikovsky at the beginning of the 1870s for the "Wedding Procession" in the opera *Undina* (Water-sprite). The score of this opera ultimately fell short of the composer's expectations, and he destroyed it. The third movement, the Scherzo, contains a dance melody Ukrainian in spirit:



Example 80

The humorous scherzo style of this composition is achieved through the clever interplay of stresses counter to the rigid rules of symmetry: first on the weak measure and later, unexpectedly, twice in succession on the strong and weak measures.

The finale, the apparent contextual centre of the symphony, is dominated by the Ukrainian dance song "Zhuravel'" (The Crane). (In collections of folk songs it is referred to by many names, including "Zanadyvsia zhuravel'" (The Crane Got the Urge), and "Oi vnadyvsia zhuravel'.") This song appears in the main theme of the Second Symphony's finale:



Example 81

Material from "Zhuravel'" serves as the basis for the slow beginning of the finale. Elsewhere in the finale, the theme is reworked in 14 variations and the basic motif is stated no fewer than 24 times. In the course of its development, the theme is heard in various melodic and polyphonic "combinations" (in the canon, in connection with the secondary lyrical part, and in an unexpected

repetition at the end of the variations, etc.).

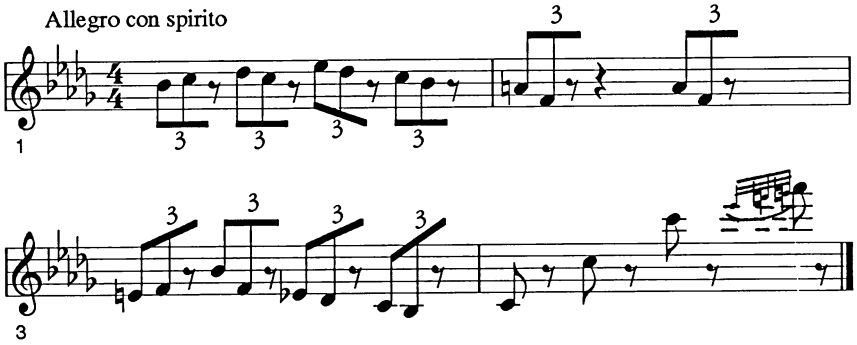
The Second Symphony is one of the most beloved of Tchaikovsky's compositions. It appeals to both the listening public and to scholars. Professor Valerian Revutsky, the theatre historian, recalls listening to a conversation between his uncle, the famous Ukrainian composer Lev Revutsky, and Tchaikovsky's nephew, Aleksandr Davydov. The two were discussing Tchaikovsky's "Ukrainian" compositions, and Revutsky complimented the composer on the "magnificently developed theme of the finale in his Second Symphony."[109]

Tchaikovsky often held forth on the Ukrainian nature of the Second Symphony. He wrote, half in jest, half seriously: "The honour for the success [of the Second Symphony] I owe not to myself, but to the real composer of the noted work, Petr Gerasimovich, an elderly waiter in Kamianka. When I was composing and playing 'Zhuravel" on the piano, he would constantly come up to me and sing under his breath: 'Taky-taky dybe, taky-taky shchyple' (Thus-thus He Is Walking; thus-thus He Is Nipping)."[110]

In addition to its outstanding artistic qualities, Tchaikovsky's Second Symphony is noteworthy as an important milestone in the composer's creative biography. It is a well-known fact that Tchaikovsky, on the one hand, and his contemporaries—the members of "The Five" (Balakirev, Borodin, Cui, Musorgsky, Rimsky-Korsakov, and the group's ideologue, Stasov)—onthe other, espoused different and in many ways antithetical aesthetic positions with respect to the national essence of musical art, the treatment of folklore, and programmatic music. "The Five" exhibited a reverential attitude toward "pristine" folklore, and felt that the integrity of the initial recording of folkloric material should be preserved. Tchaikovsky, on the other hand, strove to meld folklore with the achievements of European musical culture, and, in so doing, achieved excellent results. His detractors unfairly accused him of cosmopolitanism for treating folklore, including Ukrainian folklore, in the "German manner." Members of "The Five," particularly Balakirev and Stasov, attempted to win Tchaikovsky over to their side. They suggested plans and subjects for future compositions, but Tchaikovsky did not become a member of the group, remaining true to his own aesthetic ideals to the end. Nevertheless, the Second Symphony bears palpable traces of the influence of the Stasov-Balakirev faction, a fact regarded by the latter with no small satisfaction. This influence is illustrated by the abundance of folkloric references in the musical score. Still, no external influence is so strong as to obscure the identity of the composer of the work. The national basis, the generic quality of the music, the humour, the lyrical imagery—all reveal the hand of the creator of the Sixth Symphony and *The Queen of Spades*.

Another outstanding work that can be called Ukrainian is Tchaikovsky's First Piano Concerto, op. 23, 1875 (the second revision was published in 1879, the

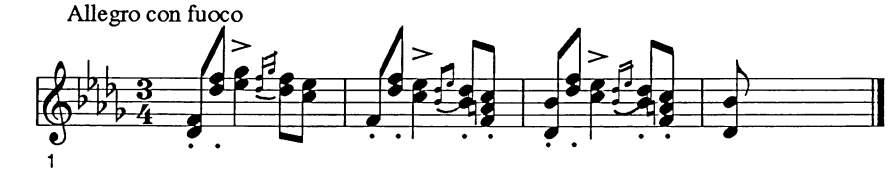
third in 1888). The composer's brother and biographer, Modest Tchaikovsky, wrote that the theme of the first part of the concerto was adapted from "melodies sung by blind Ukrainian *lira* (hurdy-gurdy) players at the marketplace in Kamianka."[111] Tchaikovsky's version of the "*lira* harmonies" is given below:



Example 82

As we see, this melody is in effect a transformation of the Ukrainian folk song "Oi ishov kozak z Donu dodomu" (The Cossack Came Home from the Don, *UNM* 3995, 5727-9) from a lyrical melody into a scherzo-fantastic one. It has been known for many years and included in many collections of folk melodies, including those compiled by Aliabiev, Jedlička, Markevych, Lysenko, and Filiaret Kolessa. The opening motif of the song is present in many other folk melodies, including: "Za lisamy, za horamy" (Beyond Woods and Hills, *UNM* 1025), "Ikhav kozak z Ukrainy" (The Cossack Rode from Ukraine, *UNM* 1026-7), "Pid horoiu derkach dere" (The Rail Chirps at the Foot of the Hill, *UNM* 1036), "Sokil, sokil, mamuneiko" (Falcon, Falcon, Mommy, *UNM* 1916), "Netiaho, netiaho" (Poor Devil, *UNM* 2214), "A vzhe tobi, Marusen'ku" (As for You, Marusen'ka, *UNM* 2421), "Oi pora vzhe, pora" (It's Time, It's Time, *UNM* 2682), and "Oddala mene moia matinka" (My Mother Forced Me into Marriage, *UNM* 3512). This list could readily be extended with many other examples, suggesting that we are dealing with one of the most popular Ukrainian folk melodies.

The finale of the First Piano Concerto is based on another Ukrainian folk song, the *vesnianka* (spring song) "Vyidy, vyidy, Ivanku" (Come Out, Come Out, Ivanko, *UNM* 5645):

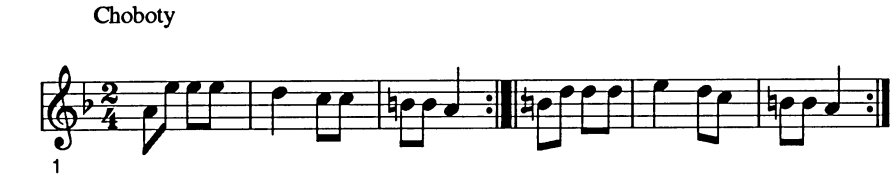


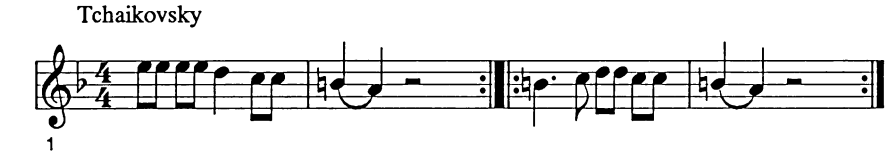
Example 83

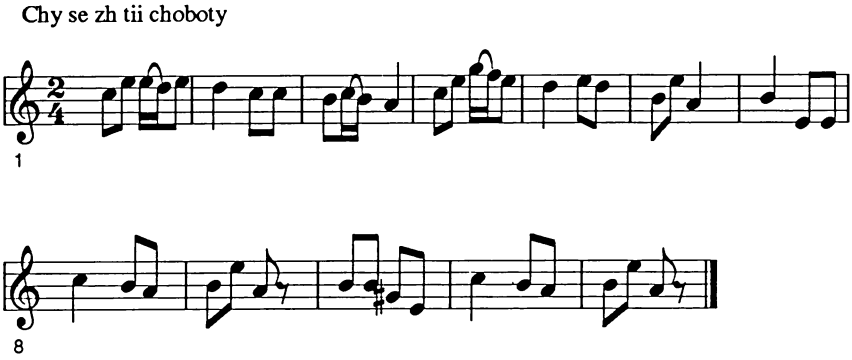
In this composition, in contradistinction to the first movement, the folk melody does not undergo any changes, and the dance quality, so characteristic of the spring-song genre, is preserved by the composer. Subsequently, the basic theme so accurately quoted by Tchaikovsky is amplified by two additions, which are in fact modifications of the melody itself.

In addition to the Second, Tchaikovsky also composed another, no less outstanding, symphony, in which a folkloric theme, though handled differently, fulfills an important image-bearing function and carries its assigned dramatic weight. This is the Fourth Symphony, op. 36, 1877-8, which ends with the Russian folk song "Vo pole berezyn'ka stoiala" (The Birch Stood in the Field).

Klaus-Peter Koch, a contemporary German musicologist, offers some interesting observations with regard to the genesis of this folk song. In his article on the ties between East Slavic and Central European musical folklore of the sixteenth to nineteenth centuries,[112] Koch presents several variations of the Ukrainian dance melody "Choboty" (Boots) that are, without question, related, if not identical, to the Russian song "Vo pole berezyn'ka stoiala":







Example 84

In his study of folk melodies, Koch demonstrates by numerous examples that the "basic melodic structure of the dance 'Choboty' goes back to the sixteenth century."[113] He advances the hypothesis that the Russian song "Vo pole berezyn'ka stoiala" had its genesis in the variations of the "Choboty" melody, which was well known and written down long before the Russian song.[114]

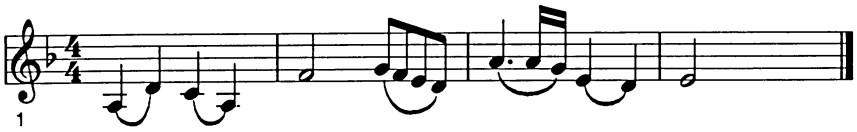
In all likelihood Tchaikovsky borrowed the theme for the finale of his Fourth Symphony from Rimsky-Korsakov's *100 russkikh narodnykh pesen* (One Hundred Russian Folk Songs, 1877). Tchaikovsky composed the Fourth Symphony in the years 1877-8.[115]

Tchaikovsky also employed Ukrainian themes in two of his operas, *Mazepa* and *Cherevichki* (Shoes).

Tchaikovsky conceived of the opera *Mazepa*, based on Pushkin's narrative poem, *Poltava,*[116] in his beloved Kamianka. The opera was begun in 1881 and completed in 1883. The score contains significant passages stylized by the composer in the Ukrainian spirit. These include Maria's arioso, the *hopak* in Scene 1, and Mazepa's monologue, "Tikha ukrainskaia noch'" (Quiet Night in Ukraine), in Scene 2.

Cherevichki (Shoes) represents the second version of the opera *Kuznets Vakula* (Blacksmith Vakula, 1887). It is based on Gogol's *Noch' pered Rozhdestvom* (Christmas Eve). Tchaikovsky called it a "comic-fantastic" opera. Instead of exploiting the folkloric elements indigenous to the original story, Tchaikovsky focuses on the lyric motif of the love story of Vakula and Oksana, the opera's main characters. Oksana's arioso "Tsvela iablon'ka v sadochke" (The Apple Tree Blossomed in the Orchard) in Scene 2 is based on an authentic Ukrainian folk song. The intonations of Ukrainian music are also adapted to the chorus of carolling peasants (there is an especially effective episode in Act 2, Scene 2). Also in Act 2, the image of the Devil is presented against the rhythmic background of the *hopak*, the "Devil's *hopak*," as Abraham Gozenpud puts it. Vakula's aria "Slyshit li, devitsa, serdtse tvoe" (Does Your Heart Hear, Lass),

written in the *duma* genre, is also an authentic Ukrainian folk song, "Oi ne puhai, puhachen'ku" (Don't Hoot, Little Owl):



Example 85

In the duet between Oksana and Solokha in the last act, Solokha's part is permeated with the intonations of the Ukrainian folk lament (*holosinnia*). Finally, "Pliaska zaporozhtsev" (Dance of the Zaporozhians), which is essentially a *kozachok*, is the climax of Scene 3 of the opera.

As a composer of romances, Tchaikovsky utilized traditional images of Ukrainian nature, Ukrainian poetry, and particularly Taras Shevchenko's verses (in Russian translation).

"Malorossiiskaia pesnia" (Little Russian Song) by the Russian poet Ivan Surikov was set to music by Tchaikovsky in a romance entitled "Ia li v pole da ne travushka byla" (Was I Not a Blade of Grass in the Field, 1880). Taras Shevchenko's very popular "Sadok vyshnevyi kolo khaty" (Cherry Orchard by the House), or "Vechir" (Evening), as it appeared in Mei's translation, was transformed into a romance by Tchaikovsky. Incidentally, the poet himself, who was very fond of "Sadok vyshnevyi," frequently wrote out the text in his friends' albums under the heading "Vechir."

Tchaikovsky was also an editor of Ukrainian classical music. The St. Petersburg Court Capella commissioned him to edit 117 of Dmytro Bortniansky's religious compositions. The completed work was published in ten volumes (Moscow, 1881-2) by Peter Jurgenson. Unfortunately, Tchaikovsky failed to appreciate the depth and originality of the material he edited, as is evident from his letters to Jurgenson.

Authentic Ukrainian folkloric music was not foreign to Tchaikovsky. In 1874 he had the opportunity to hear Ostap Veresai, the renowned bandurist and bard. As a journalist and critic, Tchaikovsky spoke out against the pseudo-patriotic and false ethnicity that he deplored in music. In one of his many critical articles, Tchaikovsky compared the latter with the genuine folk art of Veresai. According to Tchaikovsky, the true folk song can be heard either directly from the "people themselves" or by "summoning from the depths of the rural backwater gifted folk singers, such as Ostap Veresai, who during the past year has gained considerable recognition in St. Petersburg."[117]

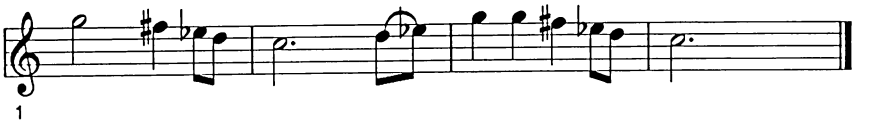
In his first published critical article, "Po povodu 'Serbskoi fantazii' g. Rimskogo-Korsakova" (Reflections on Rimsky-Korsakov's 'Serbian Fantasy,' 1868), Tchaikovsky discussed matters germane to folkloric influences in music.

The article was an analysis of a composition based on Serbian themes: "We do not know to what degree Rimsky-Korsakov had the right to call this fantasy *Serbian*. If the motifs upon which this composition is built are indeed Serbian, then it would be interesting to know why these melodies reflect so vividly the influence of eastern music on the national creativity of the Serbs."[118]

As a young composer and inexperienced music critic, Tchaikovsky inadvertently fell victim to certain notions that have been disproved by contemporary scholarship. According to these notions, certain "non-European" musical features, such as asymmetrical rhythm, modality that does not correspond to the major and minor keys (to which the European ear was unaccustomed), chromaticism, and a preponderance of melisms were of necessity exotic and "came from the East."

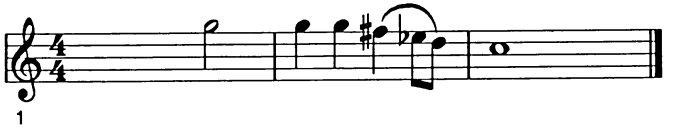
Today scholars generally feel that what distinguishes the music of the Southern Slavs from European or, more correctly, Central European music is an autochthonous character that developed from antiquity in a specific national environment.

In 1876, eight years after writing the aforementioned article, Tchaikovsky composed "Marche slave" (op. 31). It is one of his three symphonic marches, and its theme is the Ukrainian folk song "Vmer bat'ko nash" (Our Father Has Died):



Example 86

The song is based precisely on those intonations that sounded to the young composer's ear like "vivid examples of the influence of eastern peoples' music." The augmented second, the characteristic intonation of the "Marche slave," is encountered in many Ukrainian folk melodies. The folk song "Oi zakladavsia ta chornen'kyi voron" (Black Raven, *UNM* 7226) is a good example of this type of intonation and is especially close to the theme of the "Marche slave":



Example 87

Nikolai Rimsky-Korsakov (1844-1908)

The leading Russian composer, pedagogue, conductor, and musical theorist Rimsky-Korsakov was a member of the artistic group "Moguchaia kuchka" (The Five). His aesthetic credo was developed under the influence of folk art and the transcription of folk songs, such as *100 russkikh narodnykh pesen* (One Hundred Russian Folk Songs, 1875-6), *40 narodnykh pesen* (40 Folk Songs, 1875-82), and *Russkie narodnye pesni perelozhennye na narodnyi lad* (Russian Folk Songs Transcribed in the Folk Manner, 1879). "These studies," wrote Rimsky-Korsakov, "subsequently had an enormous impact on the development of my compositions."[119]

Rimsky-Korsakov was always interested in the music of the various nationalities of the Russian Empire. He had a special interest in Ukrainian music and composed two works of unsurpassed quality based on Ukrainian folklore. These are two of his fifteen operas, *Maiskaia noch'* (May Night, 1878-9), and *Noch' pered Rozhdestvom* (Christmas Eve, 1894-5), as well as the unfinished *Malorossiiskaia fantaziia* (Little Russian Fantasia) for orchestra. The operas were based on Gogol's eponymous stories.

May Night is a lyric comic opera that can be considered, with equal validity, to be both a fairy tale-fantasy and an opera based on scenes from everyday life. The "multi-generic" character of the opera does not detract from its outstanding qualities. Its main feature is the artistic adaptation of patriarchal life and ancient customs, with their unrivalled poetry. The libretto, written by the composer himself, preserves not only the plot, but also the spirit of the story embodied in the richness of Gogol's language. The music is based solidly on authenic Ukrainian folk songs and dance melodies. In many instances both the original melodies and the words of songs, translated into Russian, are preserved.

The music of *May Night* is based on songs sung by the church choir during Trinity Week, and the ring-dancing scene constitutes the dramatic focal point of the opera. This becomes apparent with the first song, a work for double chorus entitled "Proso" (Millet), based on the Ukrainian spring song "A my proso siialy" (We Sowed Millet). The folk text is left intact in the opera. The traditional opening aria of the protagonist, Levko, is based on the well-known song "Sontse nyzen'ko, vechir blyzen'ko" (The Sun is Low, the Evening Nigh). The orchestral accompaniment to the song imitates both the timbre and the strumming of the Ukrainian *kobza*. The same occurs in the accompaniment to "Pesnia pro Holovu" (Song about Holova). The accompaniment to Levko's song in Act 3, "Oi ty misiatsiu" (Oh, You Moon), is suggestive of the strumming of bandura strings.

The scene in which Hanna and Levko meet includes the traditional Trinity refrain "Oi zavem venki ta na vse sviatki" (Let's Weave Wreaths for the

Holidays). Here, too, the original folk text is preserved. The scene with the drunken Kalenyk is adapted to the rhythm and melody of the *hopak.*

The historical song "Maksym kozak Zalizniak" (The Cossack Maksym Zalizniak) opens Act 2. The trio in this act is based on the somewhat altered folk song "Oi zarzhy, voronyi koniu" (Neigh, Black Steed). In the same act a women's chorus performs the Ukrainian mermaid song "Marinka, moia divka" (Marinka, My Girl), along with the text of another Ukrainian song, "Porokh, porokh po dorozi" (Dust on the Road).[120] From this point to the end of Act 3, a chorus of young men is heard singing "Sviata nedilia, zeleni sviatky" (Holy Trinity Sunday) to the melody of the spring song "Iak zazhenu zaitsia" (When I Corner a Rabbit).

May Night premiered in St. Petersburg in 1880. In 1896, two world-famous artists performed in the opera: Sergei Rakhmaninov was the conductor and Fëdor Chaliapin starred in the role of Holova.

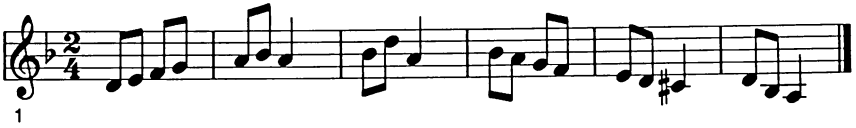
This opera was very favourably received by the first audiences, and to this day it remains among the works of Rimsky-Korsakov included in the repertoire of most major performing companies. Although it was generally well received by music critics, there was nevertheless some adverse and, indeed, justifiable criticism concerning the manner in which the composer incorporated Ukrainian national elements into the opera. Some musical critics, like Joel Engel, felt that Rimsky-Korsakov may not have been entirely successful in preserving the authenticity and integrity of the national elements: "With all...its beauty, *May Night* nevertheless does not fully succeed as a Little Russian opera. One senses that the opera was written by a composer who was not born in Ukraine. It is true that Rimsky-Korsakov utilizes Little Russian folk songs and develops them with his customary skill, but they frequently take on Russian features. Thus, the hero of *May Night* is transformed from the Little Russian peasant Levkó into the Russian Lëvka...."[121]

Rimsky-Korsakov's second Ukrainian opera, *Noch' pered Rozhdestvom* (Christmas Eve), for which the composer wrote his own libretto, was based on Gogol's short story of the same title. Tchaikovsky had also used the same literary model for his opera *Cherevichki* (Shoes), and Rimsky-Korsakov had long hesitated to begin work on his own composition while his famous contemporary was still alive. Tchaikovsky, Rimsky-Korsakov, and many other composers were attracted to Gogol's stories not only because the subjects were virtually created for the operatic stage, but also because of the opportunity to draw on the treasure-trove of Ukrainian musical folklore. Gogol himself once exclaimed, "Oh, what an opera could be created from our [Ukrainian] national motifs!"

Work on the opera did not begin until 1894. Rimsky-Korsakov conceived of it as a fairy tale-fantasy based on the pagan superstitions and rituals of bygone times, not as a lyrical work on themes of daily life, which was what Tchaikovsky had intended his opera to be.

Christmas Eve is subtitled "Byl'-koliadka" (Old Carol-Fable) and bears the epigraph: "The fairy tale is a fable, the song is true," which seems to hint at the composer's intent. With regard to the content, character, and style of the opera he was preparing, Rimsky-Korsakov wrote, "In ancient times, the birth of the sun was celebrated at Christmastime, when it turned to begin its movement into summer. This turn, however, coincided with the strongest frosts, blizzards, and snowstorms, as well as the frenetic play of evil spirits and witches." In the opera the struggle between the good and evil forces of nature is reflected and "projected" onto the struggle between the forces of good and evil within people themselves.

The whole score is permeated with folk melodies, but old carols predominate. In Act 1 we find the carol "Ho-ho-ho, koza, ho-ho-ho, sira" (Ho, ho, Grey Goat), which also served as the main theme of the Little Russian Fantasia (see below). In Scene 1 the duet of the godparents, Chub and Panas, "Net, poidem my ko d'iaku" (No, Let's Go See the Deacon) is a rendition in the minor key of the song "Oi ru-du-du," originally in the major. The change from major to minor not only does not detract from the national spirit of the music, but enhances the humorous tone:



Example 88

A large choral ensemble ensues in Scene 4. Two musical themes, the aforementioned carols and the song "Sviatyi vechir" (Holy Night), are initially heard separately, representing boys and girls respectively. The melodies proceed to meld into one. Numerous borrowings from folk music are much in evidence. In Act 2, Scene 1, for example, Chub and Solokha's song is based on the folk song "Hei, chumache" (Hey, Travelling Merchant).

Most of the folk songs heard in the operas *May Night* and *Christmas Eve* were borrowed by Rimsky-Korsakov from Oleksander Rubets's collections, *216 narodnykh ukrainskikh napevov* (216 Ukrainian Folk Melodies; Moscow, 1872) and *100 ukrainskikh narodnykh pesen* (100 Ukrainian Folk Songs; Moscow and Leipzig, 1889).[122]

Rubets was a Ukrainian folklorist and musical theoretician. He was a professor at the St. Petersburg Conservatory of Music and Rimsky-Korsakov's personal friend. *Christmas Eve* contains such authentic carols from Rubets's collection as "Pavochka khodia, pir"iechko ronia" (The Peacock Walks, His Feathers Drop), "Koliaduiu, koliaduiu" (I Am Carolling), and "Oi siv Khrystos" (Oh, Christ Has Ascended His Throne).

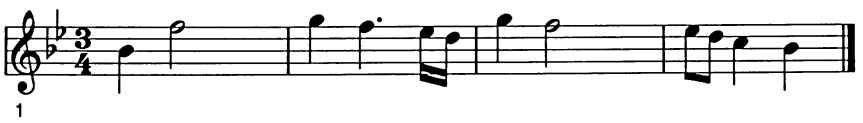
Like the orchestration of *May Night*, *Christmas Eve* is replete with tasteful and clever simulations of folk instruments. For example, in the carols, the *lira* (hurdy-gurdy) is suggested by pedal points and open fifths. In the final Act 4, Oksana's arioso is based on two Ukrainian songs similar in their melodic line: "Letila strila ta v kinets' sela" (The Arrow Flew to the End of the Village) on the words "Vriad li est' drugoi takoi parubok, chtoby byl prigozh, kak Vakula moi" (There Is No Other Lad as Suitable as My Vakula) and "Vyidy, vyidy, Ivanku" (Come Out, Come Out, Ivanko). The latter, as noted previously, also became the basis for the main theme of the finale of Tchaikovsky's piano concerto.

Rimsky-Korsakov's operas are distinguished by the fact that their characters are depicted by means of folk musical themes and associated with specific genres. Thus, Panas is characterized by the carol; Chub and Solokha by the travelling merchant's song; and Holova by the lyrical melody of "Iak pishov ia do divchyny" (When I Visited My Girl).

The production of *Christmas Eve* in 1895 was delayed by interesting circumstances. Gogol's cast of characters included Catherine II, who in Rimsky-Korsakov's opera was called to appear on stage. Since such exploitation of the image a monarch was forbidden by Russian law, the composer was forced to go to great lengths to secure the necessary permission from the censors to proceed with the performance.

Rimsky-Korsakov also composed a symphony on a Ukrainian theme, *Malorusskaia fantaziia* (Little Russian Fantasia), which, unfortunately, was never completed. It was begun in 1887 at the same time as the composer was working on such orchestral works as the *Capriccio Espagnol* and *Scheherazade*. The notebook outline of the Little Russian Fantasia, comprising 10 pages of sketches and 14 pages of orchestral score, is preserved in the Rimsky-Korsakov archive of the St. Petersburg State Public Library.[123]

Four folk melodies were Rimsky-Korsakov's special favourites. Three were borrowed from Rubets's collection *216 ukrainskikh narodnykh napevov* (216 Ukrainian Folk Melodies) and one from Lysenko's collection *Molodoshchi* (Days of Youth).[124] The Rubets melodies "Ho-ho-ho, koza, ho-ho-ho, sira" (Ho, ho, Grey Goat, *UNM* 483), and "Oi ty, kote, ne hudy" (Cat, Don't Wail, *UNM* 9000), were somewhat altered by the composer. "Kozachok" was not included in his collection of Rubets's melodies and may have been recorded by the composer directly from Rubets. The Lysenko melody is a fragment of the spring ballad identified as no. 11 in the collection:



Example 89

Nikolai Rimsky-Korsakov was a great pedagogue who taught many composers. They included the founder of Ukrainian classical music, Mykola Lysenko, who studied with him in the years 1874-6. The Ukrainian composers Hryhorii Davydovsky and Iakiv Stepovy (Iakymenko) were also among his students.

Sergei Taneev (1856-1915)

A student of Nikolai Rubinshtein and Tchaikovsky (as well as a friend of the latter), Taneev is one of the great Russian composers. He was also a gifted pianist, theoretician of music, and professor. His interests and activities included the recording, transcription, and harmonization of folk melodies. In his own musical compositions he frequently drew on the language of folk music and made "phonographic expeditions" (as they were called then) to the Caucasus, Ukraine, and other places. He wrote an article, "O muzyke gorskikh tatar" (On the Music of Mountain Tatars, 1886), based on previously unknown folklore.

As a scholar Taneev came to the conclusion that the peoples of Eastern Europe needed to develop their own music, and not passively follow models created by Western European schools. Taneev saw East European folk music as playing a leading role in the achievement of this aim. He wrote, in a letter to Tchaikovsky on 6 August 1880, "The Dutch based their compositions on folk songs; the Gregorian chants, which formed the basis of Italian compositions of the sixteenth century, began as folk melodies; Bach created German music from the chorales, which, again, were folk melodies... We need to appreciate this and turn our gaze to the people...."[125]

Ukrainian musical folklore occupies an honoured place in Taneev's ethnofolkloric work. His writings include:

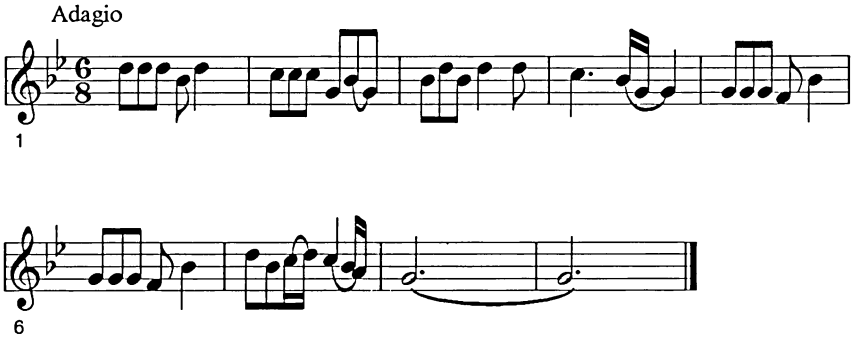
1) 27 Ukrainian folk songs, recorded and arranged during the 1880s.

2) 8 "Little Russian" songs from N.A. Iashchuk's collection, harmonized by Taneev (*Trudy Muzykal'no-etnograficheskoi komissii*, vol. 4, Moscow, 1912).[126] These include the songs: "Stoit' iavir zelenen'kyi" (There's a Green Sycamore), "Oi pomahai Bih, pane hospodariu" (God Help the Master), "A de ide Zeliman" (Where Zeliman Goes), "Oi ne rosty krope, ne rosty zelenyi" (Don't Grow, Fennel, Don't Grow Green), "Na hori verba" (The Willow Is on the Hill), and "Vzhe sontse nyzen'ko" (The Sun Is Already Setting). The titles of two addi-

tional songs could not be established. All the aforementioned songs from Taneev's scores were published in *UNM.*

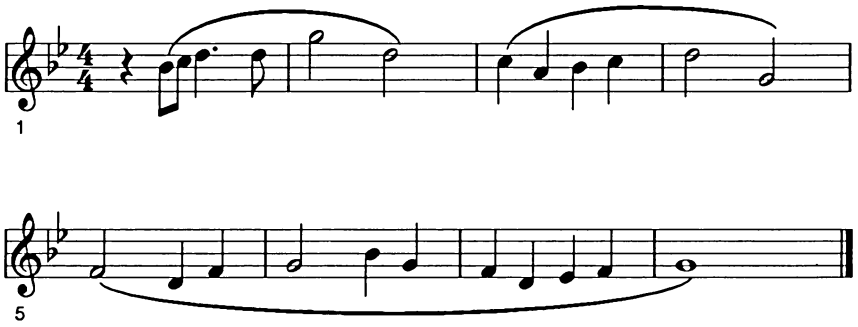
3) S.I. Taneev. *Ukrainskie narodnye pesni* (Ukrainian Folk Songs). Recordings and Arrangements. Moscow, 1958. (43 songs).

As a leading polyphonist, Taneev most frequently prepared polyphonic arrangements of folk melodies, including Ukrainian ones. "Oi ne puhai, puhachen'ku" (Don't Hoot, Little Owl) was one of his most successful transcriptions of a folk song for piano. It attracted the attention of both Tchaikovsky and Prokofiev. "Oi voly moi, tai polovii" (My Tawny Oxen) is another song transcribed by Taneev. The score of this song appears as no. 7447 in the *UNM* collection:



Example 90

The melody of this song is similar to the accompanying theme of the finale of Taneev's Third Symphony, 1884:



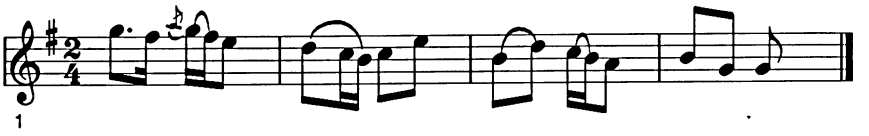
Example 91

Aleksandr Glazunov (1865-1936)

Aleksandr Glazunov was a Russian composer, pedagogue, conductor, and student of Rimsky-Korsakov. From 1905 to 1928 he directed the St. Petersburg Conservatory of Music. In 1928 he emigrated permanently to France.

Although few connections exist between his work and Ukrainian music, they deserve closer investigation. In a letter written on 30 December 1883, Glazunov indicated that he intended to "write a musical portrait entitled 'Hopak' after Gogol's story, *Sorochinskaia iarmarka* [Sorochyntsi Fair]. For the present, only the theme for a violin solo has been conceived, which sets all the characters dancing at the end of the story."[127] Apparently, the "musical portrait" was not completed, and the violin solo mentioned by the composer remained in unpublished form.

The third of Glazunov's seven string quartets is entitled "Slavic" (1886-8). The finale, under the heading "Slavianskii prazdnik" (Slavic Holiday), is based on the Ukrainian *hopak*:



Example 92

Sergei Rakhmaninov (1873-1943)

The whole musical world knows Sergei Rakhmaninov as a remarkable pianist, composer, and conductor. He was born in Novgorod *gubernia* and studied in St. Petersburg and Moscow. Although he frequently travelled to Ukraine as a pianist and conductor, most often of his own compositions, Rakhmaninov's contacts with Ukrainian music and culture were by and large episodic. Thus, in 1892 the nineteen-year-old artist performed in Kharkiv. A year later the opera *Aleko*, composed by Rakhmaninov to satisfy diploma requirements, premiered in Kyiv. In 1898 and 1900 he gave concert tours in the Crimea. From 1911 through 1917, almost every year, Rakhmaninov gave concerts in a number of Ukrainian cities, including Kyiv, Kharkiv, Katerynoslav, Kremenchuk, and Poltava. After 1917 the composer emigrated permanently to the United States.

As a pianist Rakhmaninov typically accompanied Nina Koshyts, the famous singer of Ukrainian descent. Rakhmaninov devoted six romances of his op. 38

to her, and she was the first singer to perform them. Incidentally, Nikolai Metner and Sergei Prokofiev also dedicated vocal compositions to Koshyts.

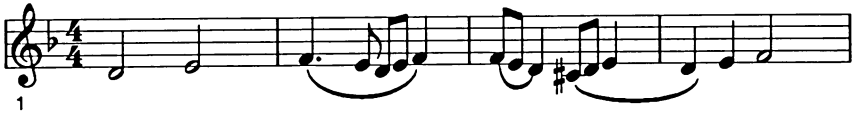
The Ukrainian elements in Rakhmaninov's music, along with features of Russian music and the music of other ethnic groups, can be detected only indirectly, in an altered and adapted form.

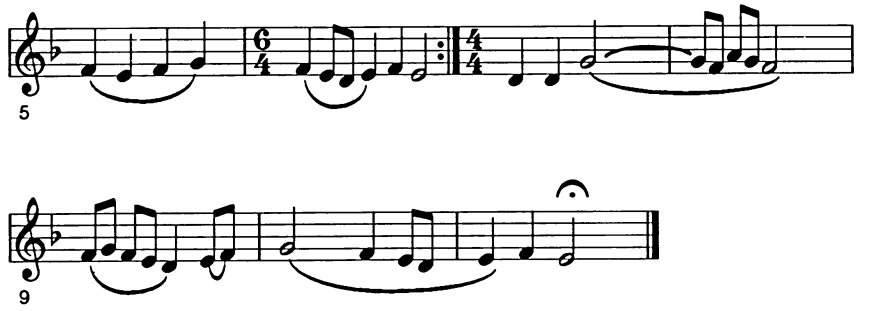
Students of Rakhmaninov's music have previously identified the connections with old liturgical melodies in the composer's magnificent melodic revelations. This includes the expanded "continuous" breathing, so typical of his melodies, as demonstrated in the main theme of the first movement of the Third Piano Concerto (1909).

Joseph Yasser, the American musicologist and conductor, undertook an in-depth study of the concerto. Yasser was born in Odessa and was a friend of Rakhmaninov during their youth.[128] In the early 1930s he asked the composer to answer certain questions pertaining to the aforementioned theme of the concerto. Without stating his suppositions, Yasser wrote to Rakhmaninov, asking the composer whether the theme might have been related to some secular folk or liturgical sources. In the event that it was original, was it possibly the composer's intention to render it in a folk or liturgical style? In a letter dated 30 April 1935, Rakhmaninov replied, "The main theme of my Third Concerto is not derived from folk songs or church sources. It simply 'came out' that way! ...At the same time, I find that, despite my intentions, this theme acquired a song-like or chant-like quality."

Basing his conclusions on contemporary scientific theories, including Freudian psychoanalysis, Yasser argued convincingly that certain musical elements had penetrated the composer's subconscious. Years later they "surfaced" as conscious factors in his creative activity.[129] The musical memories hidden in the depths of the subconscious may have been of folk origin or excerpts from works of professional composers. Both exerted an influence, and may even have been the basis of unconscious imitation. It is always difficult to discover the source of such material.

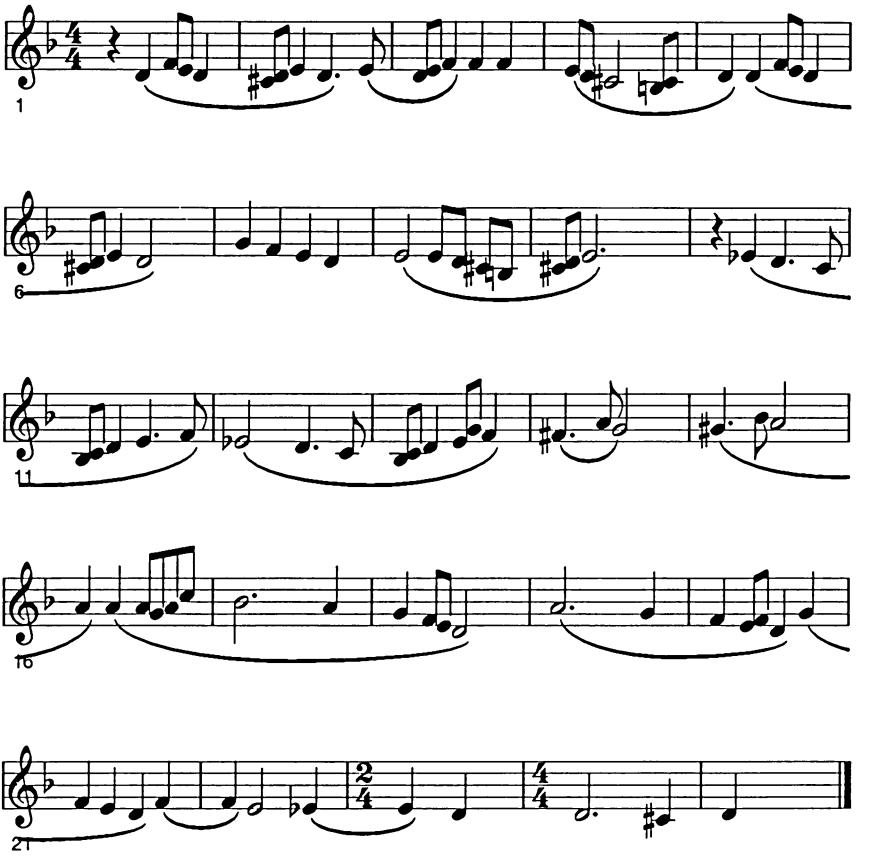
The American scholar calls two melodies "interdependent." The first of these is the Kyivan *znamennyi* chant[130] entitled "Hrob tvoi, Spase, voiny strehushchii" (Soldiers Guard Thy Tomb, O Saviour), which was regularly performed at matins at the Caves Monastery in Kyiv:[131]





Example 93

The second is the theme from the first movement of Rakhmaninov's Third Concerto:



Example 94

In both instances the melodic nucleus is the motif based on the thirds D-E-F.

Incidentally, the *shchedryk*, the ingeniously simple Ukrainian folk song, is based on three similar sounds. The *shchedryk* motif is also present in Rakhmaninov's theme (see the twentieth bar of Example 94). Both themes contain traces of Ukrainian motifs, although these are imperceptible at first glance. Moreover, the theme of "Hrob tvoi, Spase" includes phrases very reminiscent of Ukrainian ballads, as in the seventh and eighth bars of Example 93. It should be noted that Russian and, to an even greater extent, Caucasian intonations reverberate in Rakhmaninov's theme in addition to Ukrainian motifs. This is a general characteristic of Rakhmaninov's melodies, as well as those of other Russian classical composers, such as Glinka, Balakirev, and Borodin.

Returning to the question of how the phrases of the Kyivan *znamennyi* chants found their way into Rakhmaninov's subconscious, it should be pointed out that we do not know whether Rakhmaninov ever visited the Caves Monastery in Kyiv and heard precisely those chants. In either case, the fact remains that Rakhmaninov, the composer of *Liturgiia sviatogo Ioanna Zlatousta* (Liturgy of St. John Chrysostom), *Vsenoshchnoe bdenie* (All-Night Vigil) and the vocal piece *Iz Evangeliia ot Ioanna* (From the Gospel according to St. John), was very well acquainted with Orthodox liturgical music, which he loved. The chant "Hrob tvoi, Spase," well known at the time, is one of the most representative pieces of this type of liturgical music. In his other liturgical compositions, mentioned above, Rakhmaninov also utilized his own versions of old chants. Thus, Joseph Yasser's hypothesis is quite admissible.

The list of Rakhmaninov's romances, a genre that displays his musical talent in all its glory, is embellished by several compositions to lyrics by Taras Shevchenko. The cycle of romances in op. 8 (1893) includes "Duma" and "Poliubila ia na pechal' svoiu" (I Fell in Love to My Sorrow), both translated into Russian by the poet Aleksei Pleshcheev. The latter is a romance "in the folk spirit" and, in a sense, a response to Tchaikovsky's romance "Ia li v pole da ne travushka byla" (derived from a song by the poet Ivan Surikov entitled 'Malorossiiskaia pesnia'). The second cycle, in op. 26 (1906), includes the romance "Ia opiat' odinok" (I Am Alone Again), in Ivan Bunin's translation.

In 1899 Rakhmaninov completed an arrangement of the Ukrainian folk song "Choboty" (Boots) for mixed a cappella chorus. It was published posthumously in Moscow.[132] This is the very same popular Ukrainian song mentioned in the Tchaikovsky section of the present monograph in connection with the finale of the Fourth Symphony.

This brief survey of Rakhmaninov's Ukrainian influences may be concluded by noting that the composer prepared a well-known transcription of Musorgsky's "Hopak" and that he began the opera *Mazepa* but, unfortunately, did not complete it.

Reinhold Glière[133] (1875-1956)

This composer, conductor, and pedagogue was born in Kyiv. From 1913 until the 1920s, he was professor and director of the Kyiv Conservatory of Music. There he taught, among others, two of the most prominent modern Ukrainian composers, Lev Revutsky and Borys Liatoshynsky. As a composer Glière was academically oriented; some even consider him to have been an epigone of the nineteenth-century Romantics. His student, Liatoshynsky, on the other hand, was a bold innovator. Nevertheless, Liatoshynsky always displayed the greatest respect and gratitude toward his teacher, as is apparent from his memoirs.[134] Liatoshynsky's dedication to Glière is also evident in his completion and orchestration of his mentor's unfinished work, the Violin Concerto, op. 100—more precisely, a one-movement sonata allegro. It should be recalled that Sergei Prokofiev, another leading innovator, also studied with Glière in his youth and retained feelings of respect and friendship toward the latter throughout his lifetime.

As a composer Glière constantly availed himself of the riches of Ukrainian music. In the ballet *Zaporozhtsy* (1921), based on Ilia Repin's canvas "Zaporozhtsy pishut pis'mo sultanu" (Zaporozhian Cossacks Write a Letter to the Sultan), Glière uses the song "Zasvystaly kozachen'ky" (The Cossacks Whistled) as the secondary theme. Another Ukrainian melody reworked by Glière in the same ballet is the dance tune in the *hopak* genre "Z toho chasu, iak zhenyvsia" (Since I Married).

The sailors' dance "Oi iabluchko, kudy kotyshsia" (Apple, Where Do You Roll, *UNM* 7833) is the leitmotif of the ballet *Krasnyi mak* (The Red Poppy, 1927), which in its second edition was renamed *Krasnyi tsvetok* (The Red Flower, 1957).

In 1939, on the occasion of the one hundred twenty-fifth anniversary of Taras Shevchenko's birth, Glière composed the symphonic poem *Zapovit* (Testament) in memory of the poet. The slow introduction to the poem begins with the well-known song composed by Hordii Hladky to the words of Shevchenko's "Zapovit." With the passage of time, the song became something of an unofficial Ukrainian national anthem. The secondary theme of Glière's composition is the folk song "Oi ta ishov kozak z Donu" (The Cossack Came from the Don).

Glière's symphonic compositions include *Torzhestvennaia uvertiura* (Festive Overture, 1937). One of the overture's themes is the song "Oi khmeliu zh mii, khmeliu" (Oh, My Hops). In all honesty, it should be noted that this symphonic work was composed as an act of obeisance before the Soviet establishment.

Although folkloric themes are not characteristic of the music of Glière's ballet *Taras Bul'ba* (1951-2), the entire work is written in the Ukrainian song and dance idiom. The same must be said of certain other Glière compositions,

particularly the concertos for voice and orchestra (1943), and of the violin concertos (mentioned earlier).

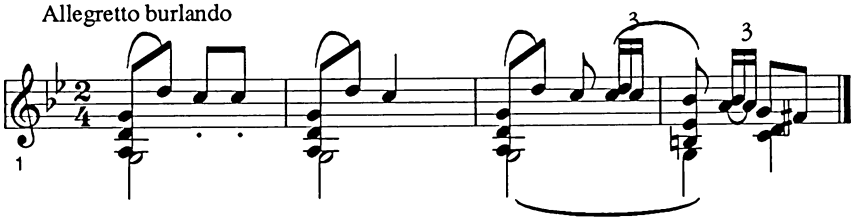
Finally, Glière's contribution to Ukrainian musical culture is expressed in his editing of two operas by Mykola Lysenko, *Natalka Poltavka* (Natalka from Poltava) and *Chornomortsi* (Black Sea Cossacks).

Glière was an astute scholar of Ukrainian music and folklore. His use of the national musical idiom generally appears very natural. "Ukrainianisms" are organically woven into the fabric of his compositions and do not create the impression of being decorative incrustations.

Nikolai Miaskovsky (1881-1950)

This Russian composer, writer, and professor of music, who trained more than 80 composers, occupies a prominent place among contemporary symphonists. Miaskovsky wrote 27 symphonies, instrumental concertos, and other compositions. In 1948 Miaskovsky, along with other leading composers and representatives of Russian and Soviet musical culture, was denounced by Communist party authorities as an "anti-people formalist." Unable to withstand the false charges against him, Miaskovsky fell ill and soon died.

During World War I, Miaskovsky served as a military engineer with the Russian Army on the south-western front. He subsequently recalled, "The war greatly enlarged my storehouse of internal and external impressions and at the same time, for some reason, illuminated certain thoughts of mine about music. Most of my musical sketches at the front had, if not an entirely clear, then at least a much more 'objective' character. (Many of those themes later appeared in the Fifth Symphony, including a Ruthenian carol recorded near Lviv.)"[135] In another excerpt he describes the same musical theme as "an extremely ingratiating, rollicking Galician carol in piquant chromatic fourths of the following type":



Example 95

"Listeners always give high praise to the Lento and Scherzo."[136] The theme of the preceding Galician carol is used in the third movement (Scherzo) of the Fifth

Symphony. The carol that attracted Miaskovsky is similar, but not identical to the carols included in the *UNM* collection as nos. 198 and 2298.

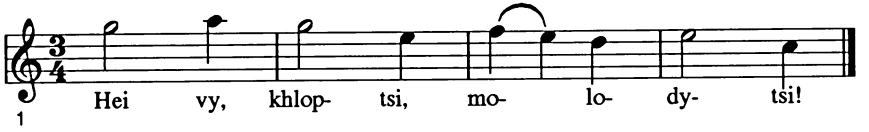
The Scherzo of the Fifth Symphony became extremely popular with the general public and professional musicians alike. Several arrangements of this scherzo exist, including an arrangement for piano two and eight hands and one for brass orchestra.

Sergei Prokofiev (1891-1953)

Prokofiev was one of the great Russian composers of the twentieth century. He was the musical descendant of Glière, Liadov, Rimsky-Korsakov, and Taneev. For many years he performed as a concert pianist, generally playing his own compositions.

He was born in Ukraine in the village of Sontsivka in Katerynoslav province (today the village of Krasne in Donetsk oblast, where the Sergei Prokofiev Museum is located). Prokofiev spent his childhood in Sontsivka, where his father, an agronomist, ran the estate. The young musician's first teacher, not counting his mother, was Reinhold Glière, who had been especially invited from Moscow for the purpose of instructing the young man. Glière later recalled, "The evenings brought to us the harmonious sounds of beautiful Ukrainian songs sung by peasants returning from the fields. I think that these early childhood impressions must have penetrated the soul of the young boy, who was so sensitive to beauty. Undoubtedly, they facilitated his artistic development and formed the basis of his creative consciousness. Furthermore, the musical impressions of childhood provided the future composer with a deep and refined mastery of the language of folk music. This capability expressed itself fully and vividly in many of the compositions that he wrote throughout his lifetime."[137]

Prokofiev himself wrote about the Sontsivka period, "He [Glière] took the Ukrainian theme:[138]



Example 96

and spent a long time improvising upon it, at first lyrically, then stormily, ranging across the entire keyboard. All were in ecstasy."[139] Prokofiev recalled (citing the score) that his teacher improvised on the theme of the song known in Katerynoslav as "Oi vy, khloptsi, molodytsi" (Oh, You Boys and Young Women). In other variations it was known as "Balamute, idy z khaty" (Trouble-

maker, Leave the House) or "Oi na hori snih bilen'kyi" (There's White Snow on the Hill). Prokofiev noted:

> Glière frequently improvised on the song 'Hei, vy, khloptsi' (Hey, You Boys). I liked this theme, but when it came to my own compositions, I eschewed folklore in favour of my own melodies. The same was true of the folk songs in Sontsivka. On Saturday nights and Sundays I would frequently hear village girls singing. Whether it was because the Sontsivka region was musically impoverished or because the goat-like voices of the village divas grated on my ears, I never paid attention to them and cannot recall any of the songs. It is possible that they left an unconscious impression on me.[140]

It is interesting to consider Prokofiev's Ukrainian influences from the viewpoint of Dmytro Kyslytsia, a philologist and expert on the Ukrainian language. In an article entitled "Pro osoblyvosti movy sela Sontsivka (Donets'ka oblast')" (Characteristics of the Language of the Village of Sontsivka [Donetsk oblast])," he observed:

> New Russian settlers [in Sontsivka] rapidly lose their language and assimilate with the native Ukrainians. (Children and young people do so immediately upon arrival.) This certainly pertains to children born in the village. The son of the Muscovite Sergei Aleksandrovich Prokofiev, who administered the estate in Sontsivka for 33 years, the prominent future composer Sergei Sergeevich Prokofiev, spoke only in Ukrainian with the children and inhabitants of the village.[141]

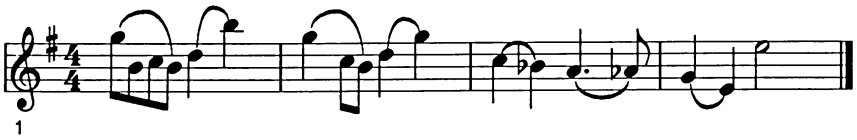
Izrail Nestev, the author of fundamental studies of Prokofiev's works, compares Prokofiev's "Ukrainianisms" with those of Musorgsky, Tchaikovsky, and Rimsky-Korsakov. He astutely observes that the latter three composers, born in the northern Russian provinces, had greater difficulties with Ukrainian themes than Prokofiev, who was born in Ukraine and "could draw on the personal impressions of his childhood and youth."[142]

Thus, there are several contradictory views regarding the relationship between Prokofiev's music and Ukrainian folklore. If one recalls Prokofiev's own belief that "genuine, good music has its roots in folk songs," then, obviously, the question posed can only be answered by a careful analysis of the products of such "roots"—the composer's Ukrainian works.

Prokofiev left Russia in 1918 on assignment—obtained after much travail—from the People's Commissariat of Education. The "assignment" would last fourteen years. During his time abroad, Prokofiev wrote a series of compositions, several of which were based on folklore. They included the ballet *Skazka pro shuta* (Tale about a Jester), based on Russian folk tales, and "Uvertiura na evreiskie temy" (Overture on Jewish Themes). In 1930 the French National Opera Theatre commissioned him to write a ballet. This led to the score for *Na Borisfene* (On the Borysthenes [Dnieper]), which was written to the composer's own scenario. The ballet premiered at the Paris Grand Opera, but was not a success, despite its "colourful Ukrainian background," as one reviewer wrote.

Incidentally, today it is clear that the ballet's failure was not at all due to the music, now performed as an orchestral suite, but to the incompetence of the producer and director. To this day the ballet *On the Borysthenes* has neither been staged nor its score published in Russia. The music is known only through the aforementioned suite, which was recorded by an orchestra conducted by Gennadii Rozhdestvensky.

Yet even such limited exposure to the music of the ballet provides a basis for appreciating this sample of Prokofiev's lyricism. Later he produced other works in the same vein, including *Romeo and Juliet*, *Cinderella*, and the Seventh Symphony. The ballet *On the Borysthenes* derived much from Slavic, particularly Ukrainian, sources, which is particularly evident in its mellifluous themes. One such theme occurs in the prelude:



Example 97

Other themes are reflected in "Pomolvka" (Engagement) and the Epilogue.

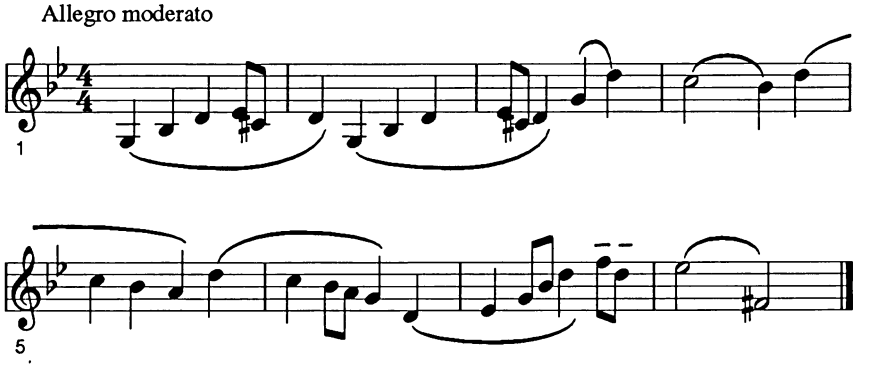
Prokofiev stayed abroad until 1932, travelling to the United States, Germany and France. The motives behind this lengthy absence were subjected to various interpretations. Prokofiev returned to his homeland a prodigal son prepared to embrace obediently the Soviet themes prescribed by Party authorities. He thought this would bring him the success and recognition he so greatly desired, but soon realized that he had made a great error. Many of the works composed abroad were officially declared "products of the decadent West." Prokofiev, whose ties with Western music were so solid, was, like any other Soviet citizen, forbidden to travel beyond the borders of the Soviet empire.

Nevertheless, the composer was obstinate and determined. He courageously tackled Soviet themes and composed an entire series of opuses which, he thought, would secure the approbation of those in power. Included in this number were the suite *Pesni nashikh dnei* (Songs of Our Times), which told of the "happy life" of workers and collective farmers; the cantata *K 20-letiu Oktiabria* (On the 20th Anniversary of October), which was composed to the words of Marx, Engels, Lenin, and Stalin; the cantata *Zdravitsa* (Song of Praise), written in commemoration of Stalin's sixtieth birthday; and others in a similar vein, including *Pesnia o Voroshilove* (Song about Voroshilov) and *Stakhanovka* (Stakhanovite Woman). These works, born of necessity, were so far removed from true art that they brought Prokofiev neither the recognition he desired nor, one must suppose, artistic gratification. In 1948 Prokofiev, together with other leading composers, including Shostakovich, Miaskovsky, and Khachaturian, was

charged and condemned by communist authorities for "formalism," "alienation from the people" and other similar transgressions.

It would be wrong to say that after his return to the USSR Prokofiev's compositions were inspired by opportunism. During this period, the composer overcame adverse circumstances to create remarkable works that rank today as classics. These include *Lieutenant Kije*, the ballets *Romeo and Juliet* and *Cinderella*, the symphonic tale *Peter and the Wolf*, and the last three symphonies (Fifth, Sixth and Seventh), as well as a number of sonatas for piano, violin, and violoncello.

The presence of Ukrainian motifs is clearly apparent in one of Prokofiev's most magnificent compositions, the Second Violin Concerto (1935). The quest for themes for this concerto, specifically for the first movement, led him, as it did many other Russian composers, to the repository of Ukrainian vocal art. A good example is the imagery of the basic theme of the main section of the concerto's first movement:



Example 98

The melodiousness; the staid, *duma*-like movement of the melody; the elegiac quality; the concealed quintuple metre; the movement across the notes of a minor triad; the augmented fourth degree of the mode—all these features are manifestations of the Ukrainian idiom. To imbue the theme with epigraphic significance, the composer renders it with a violin solo. (It is possible that Prokofiev recalled the device he employed in the Third Piano Concerto, related in spirit, which begins with an underscored soulful note played by a clarinet solo.) Further on, the "Ukrainian" theme in G minor periodically reappears, each time revealing a different facet and ultimately becoming the leitmotif of the concerto's first movement.

In 1939 Prokofiev completed the opera *Semen Kotko* based on Valentin Kataev's novel, *Ia—syn trudovogo naroda* (I'm the Son of Working People), with a libretto by Kataev and Prokofiev. The subject of the opera, civil war in Ukraine, was concocted according to the recipes of socialist realism and requires

no discussion. Prokofiev composed the music for this work with great seriousness and dedication, diligently studying collections of Ukrainian folk songs. This was not done with the aim of inserting certain "ready-made" themes, which would have been incompatible with his style of composition. Nevertheless, there were exceptions. The characterization of Frosia, the opera's young heroine, was accomplished through the folk song "Oi ne puhai, puhachen'ku" (Don't Hoot, Little Owl), with almost no revision. But even when he borrows, Prokofiev remains unique. He adapts by "intoning" folk melodies as if they were his own. ("Intone" is a term Prokofiev himself used in this case, and in another similar situation).

On Kataev's suggestion, the tragic partisan burial scene was set to the text of Shevchenko's "Zapovit" (Testament), which serves as the basis of the composer's melody. Thus, Prokofiev joined the ranks of composers who wrote music to the immortal words of this poem.[143] In 1941 Prokofiev included the "Zapovit" chorus in his Orchestral Suite, op. 81-v.

Snatches of Ukrainian folk music are audible in many of the opera's scenes. They reverberate in the duet between Semen and Frosia in Act 3, in the wedding chorus, and in most of the recitatives based on intonations and rhythms of the Ukrainian vernacular. Prokofiev clearly remained true to the traditions established by Musorgsky, but also ventured farther. The musical language of the opera is such that it is next to impossible to distinguish genuine Ukrainian themes from Prokofiev's original inventions. In addition, Prokofiev utilized the lyrics of several folk songs for which he composed his own melodies. These include "Oi vy, starosty" (Oh, You Elders); "I shumyt', i hude" (It's Howling, It's Squalling); and "Rano-ranen'ko" (Early in the Morning).

The premiere of *Semen Kotko* has a rather sad history, so typical of Soviet culture. The first version of the libretto, true to the party ideology of the time, depicted the Germans as occupiers and torturers. Moreover, the opera was being prepared by the Stanislavsky Theatre in Moscow when its director, the famous Vsevolod Meyerhold, was arrested at the height of the rehearsals and soon thereafter shot as an "enemy of the people." The rehearsals continued uninterrupted. Shortly thereafter, the political situation changed abruptly. Following the Molotov-Ribbentrop pact, the Germans unexpectedly changed from enemies into good friends. The libretto had to be hurriedly amended. Thus the Germans were expunged, and nameless "plunderers" and "enemies" took their place.

Despite all this, the music of *Semen Kotko* remained the same, joining the ranks of outstanding artistic creations and of musical Ucrainica.

Two other, less significant, works by Prokofiev also deserve mention here. They are the music for the films *Kotovsky* and *Partizany v stepiakh Ukrainy* (Partisans on the Ukrainian Steppes). (As always, our concern lies only with the music, not with the historical accuracy or aesthetic value of the films.) As far as we know, the scores for *Kotovsky* and *Partizany* have not been published. The

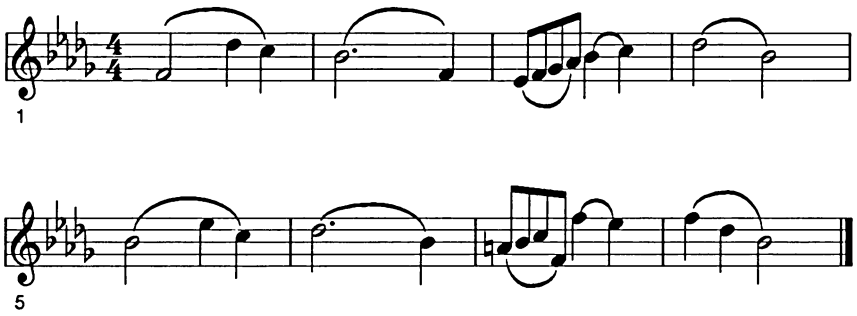
manuscripts are held in the Prokofiev archives in the Central State Archives of Literature and Art in Moscow.

Prokofiev's music for the film *Kotovsky* is harsh and in places deliberately grating. Nevertheless, the main theme of the film resounds vividly and boldly against the background of "negative" images, and represents the youthful, ever regenerating forces of the people. It is based on the Ukrainian idiom. *Partizany* contains quotations from *Semen Kotko*, including the Ukrainian steppe theme, which in the opera serves as the introduction to Act 1. It contains a leitmotif, so typical of film music, in this case excerpts from the song "Ikhaly kozaky iz Donu dodomu" (The Cossacks Were Coming Home from the Don), more specifically its refrain, "Oi ty, Haliu" (Oh, Halia).

Dmitrii Kabalevsky (1904-1987)

This Russian composer, pedagogue, and musicologist was trained in Miaskovsky's classes. For many years Kabalevsky actively promoted music appreciation. He published articles in the press and delivered lectures, often to young people. In one of his lectures Kabalevsky stated, "It is no secret that...Soviet Russian music was enormously enriched by the music of other peoples, particularly the Ukrainians. We recall the great impact of Ukrainian music on...Lev Knipper's work, *Poliushko* (The Steppe).[144] I found Ukrainian songs extremely useful to me when I was writing *Narodnye mstiteli* (The People's Avengers) and the Violin Concerto."[145]

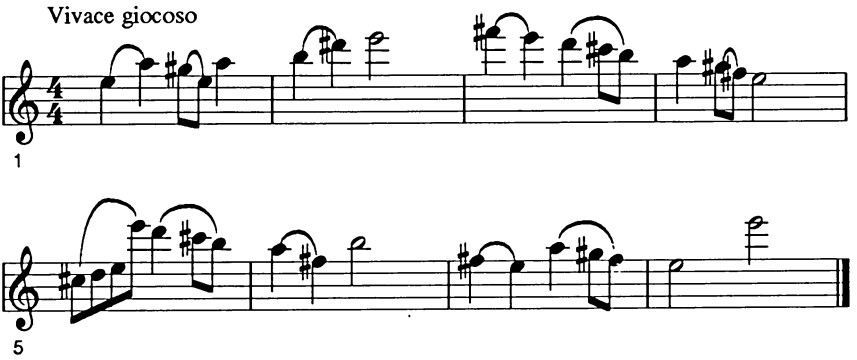
Kabalevsky's Violin Concerto was composed in 1948 and is almost completely based on Ukrainian themes. The secondary theme of the first movement is the somewhat altered folk song, "Oi u Kyievi ta na horodyshchi" (In Kyiv Town). The original melody, recorded by Lysenko (*UNM* 7393), is in four beats, 4/4 time, but Kabalevsky's version is in three beats, 3/4 time. Although the theme of the second movement is not folkloric in nature, it is remarkably close to the lyrical Ukrainian "urban romances":



Example 99

The melody contains two signal features of the Ukrainian urban romance—the movement of the melody up to the minor sixth and along the sounds of the minor triad.

Finally, one of the themes of the concerto's finale is derived from another Ukrainian song, "Kozachen'ko vpyvsia" (The Cossack Became Drunk). Here is its folkloric prototype, *UNM* 3121 (the melody also exists in other variations, such as "Zelenyi dubochku" [Little Green Oak, *UNM* 7513]):



Example 100

Kabalevsky made some minor changes in the song, but left intact such basic components as the characteristically piercing Lydian fourth (augmented fourth in major mode).

This survey of Kabalevsky's Ukrainian compositions may be concluded with the mention of two minor variations for piano, op. 51, nos. 4 and 5 (1952), and the score for the film *Shchors* (1938-9). The piano variations are based on the Ukrainian folk melodies "Vy, muzyky, khloptsi dobri" (You Musicians Are Good Fellows) and "Kotyku siren'kyi" (Grey Cat). In the film *Schors*, produced by Oleksandr Dovzhenko, the composer utilized an entire series of Ukrainian folk themes, including *dumy*. The funereal music in the scene of Bozhenko's

internment is based on Hladky's melody for Shevchenko's "Zapovit" (Testament).

Conclusion

This work has investigated the extent to which Ukrainian folklore and the Ukrainian musical idiom influenced the work of classical composers. In addition, it proposes the hypothesis that a musical language, like a literary one, exists and constitutes an essential component in the works of professional composers.

The musical language of the epoch we have discussed, from the second half of the eighteenth through the beginning of the twentieth century, absorbed a myriad of folkloric elements and musical idioms of the peoples inhabiting Central and Eastern Europe. This included the music of the Ukrainian people, which is clearly to be heard in the works of the composers who lived during this period.

Finally, this work, devoted to Ukrainian musical folklore, has attempted to demonstrate its influence on European classical music and to establish the credibility of Ukrainian folk music as an art form of global significance.

In his day Taras Shevchenko expressed the capacity of the folk song to embody high national and universal ideals:

> "Nasha duma, nasha pisnia
> Ne vmre, ne zahyne...
> Ot de, liude, nasha slava,
> Slava Ukrainy!"
>
> (Our *duma*, our song
> Will not die, will not perish...
> It is our real glory,
> The glory of Ukraine!)

Notes

1. References to the works of these authors are included in the Select Bibliography appended to the present monograph.
2. A typical example is a collection published toward the end of the nineteenth century by the Ukrainian musician Ievsevii Mandychevsky [Eusebius Mandyczewski], entitled *28 Russian Folk Songs*. The book, written in German, includes two Ukrainian songs, but this fact is not reflected in the title.
3. Hryhorii Nud'ha, "Pro Semena Klymovs'koho i ioho pisniu," *Radians'ke literaturoznavstvo*, no. 4 (1960).
4. The 9,077 melodies examined by the author are to be found in Zinovii Lys'ko, *Ukrains'ki narodni melodii,* vols. II-VIII (New York, Jersey City and Toronto, 1964-86). This collection is henceforth abbreviated *UNM*, followed by the number assigned to each song. Five hundred melodies not included in *UNM* were also studied. All conclusions are based on this folkloric material.
5. "Signature" musical turns of phrase ["fixed" or stereotypical to the point of being catch tunes for identifying indigenously Ukrainian music] are present in the musical folklore of every people, a phenomenon recognized by professional and amateur musicians alike.
6. I was prompted to call this musical stereotype "the melodic turn of the song 'Oh, Hryts'...'" (or the "Hryts' refrain") because of its widespread popularity among Ukrainian folk songs. Taras Shevchenko, for example, mentions it repeatedly in his works. "Stane sobi pid kalynu, zaspivaie *Hrytsia*" (She'll stand under the guelder rose tree and sing the Hryts' song), he writes of Kateryna, heroine of the eponymous poem. Another of Shevchenko's heroes, Perebendia, "zaspivaie *Hrytsia* ta *vesnianku*" (will sing the Hryts' song and the song of spring). Finally, in the poem "Do Osnov"ianenka," the narrator writes, "Nekhai shche raz poslukhaiu, iak te more hraie, iak divchyna pid verboiu Hrytsia zaspivaie" (Let me listen once more to the sound of the sea, and a girl singing the Hryts' song under the willow tree).
7. Aleksandr Serov, "Muzyka ukrainskikh pesen," *Izbrannye stat'i* (Moscow and Leningrad, 1950), 1:119.
8. Iulii Kremlev, *Iozef Gaidn* (Moscow, 1972), 117.
9. The abundance of Croatian influences on Haydn's work prompted the scholar and composer Franjo Žaver Kuhač to call Haydn a Croatian composer.
10. Aleksandr Serov, "Muzyka ukrainskikh pesen", *Izbrannye stat'i*, 1:128.
11. Taras Shevchenko, *Povna zbirka tvoriv v 5-ty tomakh* (Kyiv, 1939), 5:213. Shevchenko was musically gifted and sang well, performing mainly Ukrainian folk songs. His diary and correspondence contain many allusions to music and classical composers, including Mozart, Haydn, Chopin, Glinka, and Musorgsky.
12. George Breazul, *La bicentenarul naşterii lui Mozart* (Bucharest, 1957).
13. Aleksandr Oulibischeff, *Nouvelle biographie de Mozart* (Moscow, 1844), 2:376.

14. See Ludwig Schiedermair, *Die Briefe W.A. Mozart's* (Munich and Leipzig, 1914).
15. *Verbunkos*, from the Hungarian "verbuvál"—to enlist. *Verbunkos* was a style of Hungarian instrumental music played at the conscription of soldiers into the Austro-Hungarian army. In the eighteenth century this musical style became extremely popular thanks to masterly performances by gypsies. The style was also adapted in works by such composers as Haydn, Mozart, Beethoven, Berlioz, Brahms, Liszt, and Bartók.
16. F.J. Sulzer, *Geschichte des transalpinischen Daciens* (1781). Beethoven's interest in folklore brings to mind the following incident. Although in the composer's day the term "Austrian" music (or folklore) was almost never used, or used interchangeably with "German" music, Beethoven did at one time send the editor Nikolaus Simrock two sketches of folk songs he had heard that he specifically called "Austrian folk songs" (see Beethoven's letter of 18 March 1820 to Simrock in Ludwig van Beethoven, *Briefe: Eine Auswahl* [Berlin, 1974]. It is all the more regrettable, given this fact, that Beethoven was seldom able to distinguish between Russian and Ukrainian elements and, like many of his contemporaries, tended to refer to things Ukrainian as "Little Russian." The tendency to ignore Ukrainian influences on Beethoven's art persists to this day. Thus, in his article "Beethoven und das Volkslied" (Erfurt, 1952), Günther Kraft entirely omits any mention of such influences.
17. Aleksandr Serov, *Izbrannye stat'i*, 1:277.
18. Aleksandr Glazunov, *Pis'ma, stat'i, vospominaniia* (Moscow, 1958), 469.
19. Beethoven's collection, *Twenty-three Songs of Various Nationality*, contains, in addition to the Ukrainian song, adaptations of three Russian, five Tyrolian, three Spanish, one Venetian, two Portuguese, two German, one Swiss, two Polish, one Danish, one Swedish and one Hungarian folk song.
20. In the collection *Zehn variirte Themen,* in addition to two Ukrainian songs, there are adaptations of two Tyrolean and six Scottish folk songs.
21. Hryhorii Nud'ha, "Pro Semena Klymovs'koho i ioho pisniu."
22. Beethoven occasionally gave his works French titles.
23. Viacheslav Paskhalov, "Russkaia tematika v proizvedeniiakh Betkhovena," *Iz istorii sovetskoi betkhoveniany* (Moscow, 1972), 126.
24. The same melody forms the basis for the finale of J.N. Hummel's Trio, op. 96, no. 7, "Rondo alla Russa."
25. Kyrylo Rozumovsky's bow before Empress Catherine II is mercilessly ridiculed by Taras Shevchenko in his poem "Nevol'nyk" (entitled "Slipyi" in its second edition). It should be noted that Andrii Rozumovsky's obeisance toward tsarism was rewarded with numerous honours, including Counsellor to the Emperor of all the Russias, Senator, Knight of the Order of St. Andrew, Knight of the Order of Aleksandr Nevsky, and bearer of the Grand Cross of St. Vladimir, first class.
26. Viacheslav Paskhalov, "Russkaia tematika," 122.
27. Ibid., 126.
28. The many composers who have employed this song include Anton Rubinstein, Musorgsky, Tchaikovsky, Rimsky-Korsakov, Glazunov, Arensky, and Rakhmaninov.

29. The Belarusian musicologist Nina Iudenich writes that the aforementioned theme can be traced to Belarusian and Ukrainian harvest songs. She suggests that Beethoven became acquainted with these melodies not through a literary collection, but at musical gatherings held at the home of Andrii Rozumovsky. See Nina Iudenich, "Narodno-zhanrovye elementy v strunnykh kvartetakh Betkhovena," *Liudvig van Betkhoven: Sbornik statei k 200-letiiu so dnia rozhdeniia* (Leningrad, 1970), 160.
30. Aleksandr Glazunov, *Pis'ma, stat'i, vospominaniia* (Moscow, 1958), 470. It should be pointed out that Glazunov errs in identifying the terms "russkoe" (Russian) and "slavianskoe" (Slavic), for it is clear that although "Slavic" encompasses "Russian," the reverse is not necessarily the case.
31. Marcel Herwegh, *Technique d'interprétation sous forme d'essai d'analyse psychologique expérimentale, appliquée aux Sonates pour piano et violon de Beethoven* (Paris, 1926), 111.
32. Yakov Soroker, *Skripichnye sonaty Betkhovena* (Moscow, 1963).
33. Paul Tinel, "Beethoven et les mélodies populaires russes," *Bulletin de la classe des Beaux-Arts* (Brussels, 1958), 28.
34. Weber's "Andante e Rondo ungarese" was recorded by violist Ernst Wallfisch for Cambridge Records, MA-01701. The conductor was Wilhelm Brückner-Rüggeberg.
35. Franz Liszt, *Gesammelte Schriften,* cited according to Iakov Milshtein, *F. List* (Moscow, 1956), 1:529. It should be mentioned that Liszt himself rated gypsy art highly and in 1859-60 wrote a book entitled *Des bohémiens et de leur musique en Hongrie.*
36. Liszt dedicated "Dance Moments" (a cycle of eight pieces for piano), "Six Polish Songs" adapted for piano, and other works to Karolina Sayn-Wittgenstein.
37. Cf. Aristide Wirsta, "Über einige fundamentale Gemeinsamkeiten zwischen abendländischer Tonkunst und ukrainischer Musik," *Beiträge zur Musikgeschichte Osteuropas* (Wiesbaden, 1977).
38. Voltaire relates a legend about the young Ivan Mazepa, who fell in love with a Polish noblewoman while serving as a page at the court of Jan Casimir. According to this legend, the woman's husband, discovering his wife's infidelity, ordered Mazepa tied to a wild horse brought from the Ukrainian steppes. When the horse was released, it headed for its native steppes, dragging Mazepa with it. Mazepa was subsequently taken in by Cossacks who earlier had joined him in raids against the Tatars; they then elected him hetman.
39. In his book *Simfonicheskie poemy F. Lista* (Moscow, 1974), the Moscow musicologist Georgii Krauklis offers an interesting analysis of the music of Liszt's *Mazeppa.* In my view, Liszt should not be chided for presenting Mazepa in a light different from that of official Soviet historiography. Krauklis calls Ivan Mazepa the "ill-starred hetman of Ukraine" and expresses his regret that the "forceful and sternly beautiful music of the poem's main theme (Mazepa's) was not assigned to a more deserving hero" (p. 83).
40. Aleksandr Pushkin, *Sobranie sochinenii* (Moscow, 1960), 3:196.
41. Ibid., 236.
42. Filiaret Kolessa, *Ukrains'ka usna slovesnist'* (Lviv, 1938, repr. Edmonton, 1983), 372.

43. *Słownik muzyków polskich* (Warsaw, 1964-7), 2:201.
44. As noted earlier, an entire series of Ukrainian works by Landwehr, including the orchestral fragments of *Natalka Poltavka*, is missing. They are reportedly housed in the Institute of Art History, Folklore and Ethnography of the Ukrainian National Academy of Sciences in Kyiv. Relatives of Landwehr have repeatedly attempted to gain permission to peruse the works, but without success.
45. Dmytro Antonovych, *Trysta rokiv ukrainskoho teatru, 1619-1919* (Prague, 1925), 70.
46. Bernard Scharlitt was prompted, if such an expression may be used, by emotional rather than scholarly concerns. Like many non-Ukrainian writers before him, Scharlitt wrote ecstatically about Ukrainian folk music, including the *dumky*, "The latter are still little known in the world of music. Only a small part have been published. But when the inexhaustible repository finally comes to light, the strands leading from it to Chopin's music will be illuminated as well. Features will come to light that link his nocturnes with the wellsprings of Ukrainian song" (cited from an article by Wasyl Wytwycky, "Ukrains'ki vplyvy u Shopena," *Dilo*, 3-8 May 1934).

    Scharlitt continues with a discussion of similar links between Chopin's music and Ukrainian folklore, and refers to the presence in the former of *zhurba*. This Ukrainian word has a number of meanings, among them grief, sadness, mournfulness, and anxiety.
47. *The Book of the First International Congress Devoted to the Works of Frédéric Chopin* (Warsaw, 1963), 355.
48. This song is is to be found in the collection *Zoloti kliuchi* (Kyiv, 1964), 2d ed. Like the nocturne, the song is in G Minor.
49. Aleksandr Serov, "Muzyka ukrainskikh narodnykh pesen," *Izbrannye stat'i*, 1:123.
50. In addition to the Fantasia on Polish Airs, we know of only two works by Chopin based on original folk melodies. Both are variations for piano. The first is a variation on the song "Der Schweizerbub" (The Swiss Boy) in E Major (1826-7). Although the song appears by all accounts to be Swiss in origin, the composer called his work "Variations sur un air national allemand." The second variation, in A Major, is on the Neapolitan song "The Carnival of Venice" (1829).
51. Valentina Konen, *Istoriia zarubezhnoi muzyki* (Moscow, 1965), 517.
52. Józef Korzeniowski was a Polish writer born in Brody, Galicia. His drama, *Karpaccy górale,* concerns the Ukrainian peasantry in the Austro-Hungarian Empire.
53. Adolf Chybiński, *Karol Szymanowski a Podhale* (Cracow, 1958), 36-7. It is difficult to say whether Szymanowski read Bartók's early ethnofolkloric works, which were programmatic in nature. Most probably he did not, since they appeared in 1913 and 1924 respectively in the Romanian and Hungarian languages, which Szymanowski apparently did not read. Only in 1925 did Bartók's study *A magyar népdal* (Hungarian Folk Song) come out in German, a language that Szymanowski knew. Szymanowski and Bartók concurred, reaching their conclusions at about the same time, that ancient, "unadulterated" peasant art held great value for the contemporary composer.

54. The information presented in this section is taken from various sources, including *Słownik muzyków polskich* (Warsaw, 1964-7). The names and titles of musical and literary works are given in translation, except for Ukrainian works, whose titles are given in the original. Unfortunately, it has not always proved possible to find all the requisite information about the works cited (e.g., performers, opus numbers), and this section does not pretend to be exhaustive.
55. Information on the Ukrainian works of Tadeusz Jarecki, Józef Koffler, and Roman Palester is taken from Roman Sawycky, "Vsesvitnia muzyka i ukrains'kyi melos," *Suchasnist'*, no. 1 (1985).
56. An entry for Puchalski is to be found in the Soviet *Muzykal'naia entsyklopediia* (Moscow, 1978), 4:491. Puchalski is called a "Soviet musician," but his nationality is not given. According to some sources, Puchalski was a Ukrainian.
57. Bartók began recording folk melodies as a 23-year-old in 1904. His collecting soon became systematic. In 1906 *20 magyar népdal* (20 Magyar Folk Songs), the "first-born" of Bartók's collecting efforts, appeared in print. It was co-authored by Zoltán Kódaly, Bartók's faithful associate. In 1913 the study *Cântece populare româneşti din comitatul Bihor (Ungaria)* (Popular Romanian Folk Songs from the Bihor Komitat [Hungary]) was published, while the major work *A magyar népdal* (Hungarian Folk Songs), which included 320 melodies, was completed in 1921 and published in Budapest. It appeared in German translation in 1925.
58. Izrail' Nest'ev, *Bela Bartok* (Moscow, 1969), 779. (I was unable to establish what ultimately became of this collection.)
59. Janos Demény, ed., *Bartók Béla levelei* (Budapest, 1951), xiv.
60. *The New Grove Dictionary of Music and Musicians* (London, 1980), 2:222.
61. The trio "Contrasts" is dedicated to József Szigeti and the clarinetist Benny Goodman, whereas Bartók's Second Concerto for Violin is dedicated to Zoltán Székely.
62. László Somfai, "On the Ruthenian Episode of Bartók's Second Rhapsody for Violin" (in Hungarian), *Muzsika*, Budapest (March, 1971).
63. Izrail' Nest'ev, *Bela Bartok*, 424. Nest'ev's use of the word "even" (*dazhe*) sounds inappropriate here, for it is known that Bartok eagerly and frequently borrowed from Ukrainian folklore. In the present monograph an attempt is made to shed some light on this issue.
64. For some reason, Somfai does not write in this article about the *kolomyika* theme in the Second Rhapsody. His article should have been entitled "On Two Ruthenian Episodes of Bartók's Second Rhapsody," since the composer himself writes in the letter to O. Beu about the Ruthenian themes (in the plural) of his work.
65. It is interesting to note that Bartók called duet no. 2 "Kalamajkó," giving the Ukrainian genre in its Hungarian transcription, while the title of duet no. 35 is closer to the original Ukrainian, "Kolomejka."
66. Béla Bartók, *Népzenénk és a szomszéd népek népzenéje* (Folk Music of the Magyars and Neighbouring Peoples; Budapest, 1934), 17.
67. Ibid., 27-8. The use of the caret (horizontal and pointed to the right), indicating "had influence on," is Bartók's.
68 Tiberiu Alexandru, *Béla Bartók despre folclorul romînesc* (Bucharest, 1958), 64-5.

69. In devoting a chapter of this monograph to Ivan Khandoshkin, the author considers himself fully justified in viewing Khandoshkin not only as an ethnically Ukrainian composer, but also as the founder of the Russian violin school and a composer of Russian classical music. It is interesting to note that one of the first musical biographical dictionaries, E.L. Gerber's *Neues historisch-biographisches Lexicon der Tonküstler* (Leipzig, 1812), includes only two composers of the Russian Empire of that time—Dmytro Bortniansky and Ivan Khandoshkin, both Ukrainians by nationality.
70. Izrail' Iampol'skii, *Russkoe skripichnoe iskusstvo* (Moscow and Leningrad, 1951), 80. Iampol'skii notes that "Ukrainian musicians, particularly singers whose skills were in demand at court and in theatres, were constantly being 'exported' from Ukraine."
71. The Russian musicologist Lev Raaben devotes a chapter to Khandoshkin in his *Istoriia russkogo i sovetskogo skripichnogo iskusstva* (Leningrad, 1978), 28-33. The title page indicates that the book is authorized by the Soviet Ministry of Culture for use as a text in music colleges. Repeatedly underscoring the Russian roots, style and character of Khandoshkin's works, Raaben fails to say anything either about Ukrainian elements in the composer's music or about his Ukrainian origins.
72. In a letter to Nestor Kukolnik sent on 26 May 1838 from Chernihiv.
73. Nestor Kukolnik was a Russian playwright and poet, as well as the author of texts to many of Glinka's vocal works. Kukolnik also wrote a story about the Ukrainian composer Maksym Berezovsky (1844).

    Markevych is discussed in greater detail below.
74. Mikhail Glinka, *Zapiski,* 131.
75. Ibid., 128.
76. Ibid., 130.
77. Aleksandr Serov, composer and music writer, had occasion to hear Hulak-Artemovsky at the beginning of the latter's career. Serov wrote about Hulak-Artemovsky's performance in the principal role of Ruslan in the opera *Ruslan and Liudmila*, "Artemovsky's performance was dazzling; although by nature he is a gifted singer, his voice is still in need of considerable refinement." (Serov, *Izbrannye stat'i*, 1:155.)

    Amazingly, in the entry for Glinka in *Muzykal'naia entsiklopediia* (Moscow, 1973), 1:1003, Hulak-Artemovsky is relegated to the category of Russian singers.

    It is appropriate to mention another remarkable singer, Osip Petrov. A Ukrainian by origin, Petrov was Glinka's friend and co-worker. He was the first to perform (and his performance was indeed first-class) the part of Susanin in the opera *A Life for the Tsar*. He also played the roles of Ruslan and Farlaf in *Ruslan and Liudmila*. Petrov performed in many other operas. In the same Soviet *Muzykal'naia entsiklopediia* (Moscow, 1978), 4:277, Petrov is called "the founder of the vocal-stage theatre school." As in the case of Hulak-Artemovsky, Petrov's Ukrainian origins are not mentioned. It is only in the reference book *100 oper*, ed. Mikhail Druskin (Leningrad, 1964), 325, that this omission is rectified.
78. The original surname of this Ukrainian intelligentsia family was Markovych. Mykola's father, Andrii, was also an expert on folklore. In 1857 he published in St. Petersburg a monograph entitled *25 ukrainskikh narodnykh pesen dlia golosa*

i fortepiano (25 Ukrainian Folk Songs for Voice and Piano). Mykola's grandson, Igor Markevich, was a conductor, pedagogue, composer and music writer. He was one of the foremost music specialists of our time.

79. Markevych subsequently wrote his *Zapiski* (with the intention of publishing them) on the basis of diaries that have not survived to our day and may have been partially destroyed. His plans for publication were not fulfilled, and the manuscript is housed in the Markevych Archives at the Institute of Russian Literature, Russian Academy of Sciences (See Aleksandra Orlova, "Gody ucheniia Glinki," *M.I. Glinka. Issledovaniia i materialy* [Leningrad and Moscow, 1950], 72).
80. Aleksandra Orlova, "Gody ucheniia Glinki," 81.
81. Aleksandra Orlova, "Poezdka Glinki na Ukrainu," *M.I. Glinka. Issledovaniia i materialy* (Leningrad and Moscow, 1950), 240.
82. Sergei Sobolevsky, poet, bibliographer and editor, was a school friend of both Markevych and Glinka at the Boarding School for the Nobility. He was also on friendly terms with Pushkin and Prosper Mérimée.
83. Orlova, "Poezdka," 240. Markevych's letter is dated 30 August 1838 and therefore must have been written soon after Glinka's departure from Kachanivka on 13 August of that year. The original text of the letter is preserved in the Sobolevsky Archives at the Central State Literary Archives in Moscow.
84. Serov, *Izbrannye stat'i*, 1:158. Serov recalls that Glinka was extremely flattered when Liszt played a masterly adaptation of "Chernomor's March" at one of his concerts.
85. Mikhail Glinka, *Zapiski* (Leningrad, 1953), 132.
86. Orlova, "Poezdka," 233.
87. Nikolai Findeisen, ed., *Pis'ma M.I. Glinki* (St. Petersburg, 1893), 409. The melody of Glinka's "Hude viter" was somewhat altered by Aleksandr Dargomyzhsky in the introduction to his orchestral fantasy, *Malorossiiskii kazachok*.
88. Serov, *Izbrannye stat'i*, 1:119.
89. The theme of the *Kamarinskaia* can also be heard in the introduction to the third act of Rimsky-Korsakov's opera *Snegurochka*. One can only regret that the composer, who was also a serious scholar of folklore and extremely knowledgeable about Ukrainian folk music, did not investigate the sources of this popular melody.
90. Cf. Mikhail Pekelis, *Dargomyzhskii i narodnaia pesnia* (Moscow and Leningrad, 1951). This typically Ukrainian dance melody was utilized by many composers. It is interesting to note that Daniel Steibelt, the German pianist and composer who flourished at the beginning of the nineteenth century in Russia, wrote a piano fantasia entitled "Razrushenie Moskvy" (The Destruction of Moscow) dedicated to the events that transpired in Russia during the Napoleonic Wars. The last episode of the fantasia, entitled "Radost' pobeditelei—russkie pliaski s variatsiiami" (The Victors' Joy—Russian Dances with Variations) actually constitutes seven variations on the theme of the *kozachok* itself. It was not only a German living in Russia who made the mistake of calling a Ukrainian dance "Russian," but also the Soviet historian and researcher Vladimir Muzalevsky, who wrote, "As a basis for the seven great variations Steibelt used a Russian dance melody" (Vladimir Muzalevskii, *Russkaia fortepiannaia muzyka* [Leningrad and Moscow, 1949], 139). It was only the more conscientious Pekelis who, in his book *Dargomyzhskii i narodnaia*

pesnia, indicated the Ukrainian source of this theme.

91. Pëtr Chaikovskii, *Muzykal'no-kriticheskie stat'i* (Moscow, 1953), 258.
92. I consider it appropriate to give some biographical information about Serov that was not usually mentioned in the Soviet Union. The composer's mother was Jewish by birth, while his wife, faithful co-worker and biographer, Valentina Serova, née Bergman, was Jewish by nationality. Their son was the famous painter Valentin Serov.
93. Aleksandr Serov, "Muzyka ukrainskikh pesen," *Izbrannye stat'i*, 1:113.
94. Opanas Markovych, the Ukrainian collector of folk songs and amateur composer, was among the composers of the music to Kotliarevsky's *Natalka Poltavka.*
95. Serov, "Muzyka," 115.
96. Serov, "Muzyka," 87 and 96.
97. "Oi Moroze, Morozenku" is a well-known historical song about the Cossack Morozenko. Many versions exist in the song collections of Mykola Lysenko, Klyment Kvitka, Stanislav Liudkevych, and Henryk Oskar Kolberg.
98. Serov, *Izbrannye stat'i*, vol. 1.
99. Modest Musorgskii, *Literaturnoe nasledie* (Moscow, 1971), 1:245.
100. Musorgskii, *Literaturnoe*, 221.
101. Musorgskii, *Literaturnoe,* 268.
102. Musorgsky followed Dargomyzhsky in creating "recitative" or "declamatory" operas, which were characterized by vocal music written not to a rhymed libretto, but to a prose text. An example is *Zhenit'ba* (The Marriage), Musorgsky's unfinished opera based on Gogol's short story.
103. Musorgskii, *Literaturnoe*, 1:189.
104. Musorgskii, *Literaturnoe*, 1:234-5.
105. Joachim Stutschewsky, the Israeli cellist, composer, pedagogue and music writer, was born in Ukraine. Stutschewsky wrote many works, including some of a pedagogical nature, which have been translated into many languages and are known to cellists, students and concert performers alike.
106. Andrei Budiakovskii, *P.I. Chaikovskii. Simfonicheskaia muzyka* (Leningrad, 1935), 103.
107. *Il'ia Petrovich Chaikovskii* (Izhevsk, 1979), 8 and 15.
108. The largest contemporary musical encyclopedia, *Grove's* (18:630), calls Tchaikovsky's Second Symphony "Little Russian." The symphony is also referred to by this name in other contemporary works.
109. Valeriian Revuts'kyi, "Spohady pro kompozytora Levka Revuts'koho," *Slovo*, 9 (Edmonton, 1981).
110. Budiakovskii, *P.I. Chaikovskii*, 58-9.
111. Modest Chaikovskii, *Zhizn' P.I. Chaikovskogo* (Moscow and Leipzig, 1901), 1:466.
112. Klaus-Peter Koch, "Iz sposterezhen' nad skhidnoslov"ians'kymy i seredn'oievropeis'kymy muzychno-fol'klornymy zv"iazkamy u XVI-XIX stolittiakh," *Ukrains'ke muzykoznavstvo*, 14:151-67. Koch's article was translated from the German into Ukrainian by Oleksandr Pravdiuk, who also wrote the opening remarks and prepared the text for publication.

113. Koch, 155.
114. Koch, 159.
115. Incidentally, the song "Vo pole berezyn'ka stoiala" was known prior to Tchaikovsky's Fourth Symphony. In 1843 Glinka wrote the Tarantella in A Minor for piano on the theme of this song, but it is doubtful that Tchaikovsky was familiar with the lesser works of his predecessor.
116. For further comments on the plot and treatment of historical events in Pushkin's narrative poem, *Poltava*, see the chapter on Liszt in the present work.
117. Pëtr Chaikovskii, *Muzykal'no-kriticheskie stat'i*, 288.
118. Ibid., 27.
119. Nikolai Rimskii-Korsakov, *Letopis' moei muzykal'noi zhizni* (St. Petersburg, 1909), 143.
120. In translating the lyrics of Ukrainian folk songs into Russian, Rimsky-Korsakov leaves some Ukrainian words and expressions in the original, for example, "porokh," the Ukrainian word for dust, instead of the Russian "pyl'."
121. Iulii Engel', *Glazami sovremennika* (Moscow, 1971), 264. Joel [Iulii] Engel' was a music critic in Moscow who reached the pinnacle of his career during the first two decades of the twentieth century. In the early 1920s, prompted by Zionist feelings, Engel' left Russia and emigrated to what was then Palestine, where he became one of the pioneers of musical culture in the new Jewish state.
122. Oleksander Rubets served as a model for the pipe-smoking Zaporozhian Cossack in Repin's painting depicting Cossacks writing a letter to the Turkish Sultan (1880-91).
123. Vera Obram, "'Malorossiiskaia fantaziia' N.A. Rimskogo-Korsakova," *Rimskii-Korsakov*, vol. 2 (Moscow, 1954).
124. Mykola Lysenko, *Molodoshchi. Zbirnyk tankiv ta vesnianok...* (Kyiv, 1875).
125. *Pamiati Sergeia Ivanovicha Taneeva 1856-1946,* ed. Iu.D. Engel' (Moscow and Leningrad, 1947), 147.
126. Nikolai Iashchuk was a Belorussian ethnographer and folklorist. He was a professor at Moscow University and at the University of Minsk. Many of his works are dedicated to an examination of Ukrainian folklore, including "Malorusskaia svad'ba v Kornitskom prikhode Konstantinovskogo uezda, Sedletskoi gubernii" (1885), and "Zametka o starykh rukopisnykh pesennikakh, dobytykh iz Volynskoi gubernii" (1888).
127. Glazunov, *Pis'ma, stat'i, vospominaniia*, 50.
128. Joseph Yasser, "The Opening Theme of Rachmaninoff's Third Piano Concerto and Its Liturgical Prototype," *Musical Quarterly*, no. 7 (1969). Other works by Yasser on Rakhmaninov include the article "Moe obshchenie s Rakhmaninovym" in *Pamiati S.V. Rakhmaninova* (New York, 1946).
129. One recalls Sergei Prokofiev, who, recreating images of a childhood spent in a Ukrainian village, particularly songs sung by local girls that initially did not make an impression on him, noted, "Possibly, the songs penetrated my subconscious" (Prokof'ev, *Avtobiografiia* [Moscow, 1973], 106).
130. *Znamennyi* chant is a genre of Orthodox church music, as well as an ancient system of signs by means of which, beginning in the seventeenth century, such melodies

were notated.

131. *Notnyi obikhod Kievsko-Pecherskoi Uspenskoi Lavry. Chast' I. Vsenoshchnoe bdenie* (Kyiv, n.d.) The melody mentioned here is included in this undated publication. Apparently the book first came out in 1830-40 and was reprinted many times without change. A much earlier version of this melody is found in the *Hirmologion* of 1728.
132. Cf. Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (New York, 1956). The editors were assisted by Sophia Satina, Rakhmaninov's widow.
133. Glière can be considered a Ukrainian composer only in a qualified sense of the word. A Jew by nationality, he not only contributed in no small way to Ukrainian music, but also to Russian, Uzbek, and Azerbaijani musical culture.
134. Cf. Reingol'd Glier, *Stat'i, vospominaniia, materialy* (Moscow and Leningrad, 1965-6), 2 vols.
135. Nikolai Miaskovskii, *Stat'i, ocherki, vospominaniia* (Moscow, 1964), 2:16.
136. Ibid., 406-7.
137. Sergei Prokof'ev, *Materialy, dokumenty, vospominaniia*, 2d ed. (Moscow, 1961), 355.
138. This example is copied from a facsimile of Prokofiev's manuscript.
139. Prokof'ev, *Materialy*, 71.
140. Ibid.
141. *Novi dni*, no. 406 (December 1983), 29.
142. Izrail' Nest'ev, *Zhizn' Sergeia Prokof'eva* (Moscow, 1973), 434.
143. It is regrettable that the list of authors of texts used by Prokofiev in his compositions (*Avtory siuzhetov i tekstov sochinenii S. Prokof'eva: Notograficheskii spravochnik* [Moscow, 1962], 151-9) excludes Taras Shevchenko, whose lyrics, as we have seen, served as the basis for Act 4, Scene 5 of the opera *Semen Kotko*.
144. Lev Knipper's song "Poliushko" was first written for the Fourth Symphony with chorus (1933), and quickly became popular with the public. It is based on the Ukrainian musical idiom.
145. *Sovetskaia muzyka*, no. 1 (1961): 20.

Select Bibliography

Texts in Ukrainian and Russian

Antonovych, Dmytro. *300 rokiv ukrains'koho teatru, 1619-1919*. Prague, 1925.

Bartok, Bela. *Narodnaia muzyka Vengrii i sosednikh narodov*. Moscow, 1966.

Budiakovskii, Andrei. *P.I. Chaikovskii. Simfonicheskaia muzyka*. Leningrad, 1935.

Chaikovskii, Pëtr. *Muzykal'no-kriticheskie stat'i*. Moscow, 1953.

Engel', Iu.D. *Glazami sovremennika. Izbrannye stat'i o russkoi muzyke, 1898-1918*. Moscow, 1971.

Evseev, Sergei. "Taneev i narodnaia muzyka." *Pamiati Sergeia Ivanovicha Taneeva, 1856-1946*. Moscow and Leningrad, 1947.

———. *Narodnye i natsional'nye korni muzykal'nogo iazyka S. Taneeva*. Moscow, 1963.

Fesechko, G. *Ivan Evstaf'evich Khandoshkin*. Leningrad, 1972.

Glazunov, Aleksandr. *Pis'ma, stat'i, vospominaniia*. Moscow, 1958.

———. *Issledovaniia, materialy, publikatsii, pis'ma*. 2 vols. Leningrad, 1959-60.

Glier, Reingol'd. *Stat'i, vospominaniia, materialy*. 2 vols. Moscow and Leningrad, 1965-6.

Glinka, Mikhail. *Letopis' zhizni i tvorchestva*. Moscow, 1952.

———. *Zapiski*. Leningrad, 1953.

Iampol'skii, Izrail'. *Russkoe skripichnoe iskusstvo*. Moscow and Leningrad, 1951.

Iudenich, Nina. "Narodno-zhanrovye elementy v strunnykh kvartetakh Betkhovena." *Liudvig van Betkhoven, 1770-1970*. Leningrad, 1970.

Kalyna, Zoia. *O. Sierov i ukrains'ka narodna pisnia*. Kyiv, 1946.

Koch, Klaus-Peter. "Iz sposterezhen' nad skhidnoslov"ians'kymy ta seredn'o-ievropeis'kymy muzychno-fol'klornymy zv"iazkamy u XVI-XIX stolittiakh." Ed. and tr. O. Pravdiuk. *Ukrains'ke muzykoznavstvo*, no. 14. Kyiv, 1979.

Kolessa, Filiaret. *Ukrains'ka usna slovesnist'*. Lviv, 1938, repr. Edmonton, 1983.

Konen, Valentina. *Istoriia zarubezhnoi muzyki*. Moscow, 1965.

Krauklis, Georgii. *Simfonicheskie poemy F. Lista*. Moscow, 1974.

Kremlev, Iulii. *Friderik Chopin. Ocherk zhizni i tvorchestva*. 3rd ed. Moscow, 1971.

———. *Iozef Gaidn.* Moscow, 1972.

Kudryk, Borys. *Ukrains'ka narodnia pisnia i vsesvitnia muzyka.* Lviv, 1927.

Lys'ko, Zinovii. *Ukrains'ki narodni melodii.* 8 vols. New York, Jersey City and Toronto, 1964-86.

Maichyk, Ivan. "Lemkivs'ki melodii u symfoniiakh i sonatakh," *Zhovten',* no. 6 (1966).

Markevich, Nikolai. *Ukrainskie melodii. S predisloviem o malorossiiskoi narodnoi poezii i primechaniiami k ukrainskim narodnym melodiiam.* Moscow, 1831.

———. *Narodnye ukrainskie napevy, polozhennye na fortepiano.* Moscow, 1840.

Miaskovskii, N.Ia. *Stat'i, ocherki, vospominaniia.* 2 vols. Moscow, 1964.

Mil'shtein, Iakov. *F. List.* 2 vols. Moscow, 1956.

Musorgskii, Modest. *Literaturnoe nasledie.* Ed. A.A. Orlova and M.S. Pekelis. 2 vols. Moscow, 1971.

Muzalevskii, Vladimir. *Russkaia fortepiannaia muzyka.* Leningrad and Moscow, 1949.

Nest'ev, Izrail'. *Bela Bartok. Zhizn' i tvorchestvo.* Moscow, 1969.

———. *Zhizn' Sergeia Prokof'eva.* Moscow, 1973.

Nud'ha, Hryhorii. "Pro Semena Klymovs'koho i ioho pisniu." *Radians'ke literaturoznavstvo,* no. 4 (1960).

Obram, Vera. "Rimskii-Korsakov i narodnaia pesnia." *Rimskii-Korsakov. Issledovaniia, materialy, pis'ma.* Vol. 1. Moscow, 1953.

———. "'Malorossiiskaia fantaziia' N.A. Rimskogo-Korsakova." *Rimskii-Korsakov. Issledovaniia, materialy, pis'ma.* Vol. 2. Moscow, 1954.

Orlova, Aleksandra. "Poezdka Glinki na Ukrainu." *M.I. Glinka. Issledovaniia i materialy.* Leningrad and Moscow, 1950.

———. "Gody ucheniia Glinki." *M.I. Glinka. Issledovaniia i materialy.* Leningrad and Moscow, 1950.

———. *Trudy i dni M.P. Musorgskogo.* Moscow, 1963.

Paskhalov, Viacheslav V. "Russkaia tematika v proizvedeniiakh Betkhovena." *Iz istorii sovetskoi betkhoveniany.* Ed. N.L. Fishman. Moscow, 1972.

Pekelis, Mikhail. *Dargomyzhskii i narodnaia pesnia. K probleme narodnosti v russkoii klassicheskoi muzyke.* Moscow and Leningrad, 1951.

Prokof'ev, Sergei. *Materialy, dokumenty, vospominaniia.* 2d ed. Moscow, 1961.

———. *Avtobiografiia.* Moscow, 1973.

Rimskii-Korsakov, Nikolai. *Letopis' moei muzykal'noi zhyzni.* St. Petersburg, 1909.

Sawycky, Roman. "Vsesvitnia muzyka i ukrains'kyi melos." *Suchasnist'*, no. 1 (285), 1985.

Serov, Aleksandr. "Muzyka ukrainskikh pesen." *Izbrannye stat'i.* Vol. 1. Moscow and Leningrad, 1950.

Shteinpress, Boris. "Muzyka Gaidna v Rossii pri zhizni kompozitora." *Muzykal'noe ispolnitel'stvo*, no. 6. Moscow, 1970.

Soroker, Yakov. *Skripichnyi kontsert Dmitriia Kabalevskogo.* Alma-Ata, 1961.

———. *Skripichnoe tvorchestvo Sergeia Prokof'eva.* Moscow, 1965.

———. "Serhii Prokof'iev i ukrains'kyi fol'klor." *Narodna tvorchist' ta etnohrafiia*, no. 1 (1966).

———. "S. Prokof'iev i ukrains'ka muzyka." *Muzyka*, no. 4 (1971).

———. "Ukrains'ki motyvy v tvorchosti S. Prokof'ieva." *Suchasnist'*, no. 9 (1981).

———. "Ukrains'ki intonatsii v muzytsi zakhidno-evropeis'kykh kompozytoriv-kliasykiv." *Suchasnist'*, no. 1-2 (1984).

———. "Liudvig van Betkhoven ta syn ostann'oho ukrains'koho het'mana." *Tserkva i zhyttia,* nos. 31-34 (1987).

Vytvyts'kyi, Vasyl' (Wytwycky, Wasyl). "Ukrains'ki vplyvy u Shopena." *Dilo,* 3-8 May 1934.

———. "Slidamy ukrains'koi tematyky u tvorchosti Serhiia Prokof'ieva." *Novi dni* (November 1973).

Texts in Other Languages

Alexandru, Tiberiu. *Béla Bartók despre folclorul romînesc.* Bucharest, 1958.

Beethoven, Ludwig van. *Briefe: Eine Auswahl.* Berlin, 1974.

Breazul, George. *La bicentenarul naşterii lui Mozart.* Bucharest, 1957.

Chybiński, Adolf. *Karol Szymanowski a Podhale.* Cracow, 1958.

Herwegh, Marcel. *Technique d'interprétation sous forme d'essai d'analyse psychologique expérimentale, appliquée aux Sonates pour piano et violon de Beethoven.* Paris, 1926.

Iwaszkiewicz, Jarosław. *Chopin.* Cracow, 1956.

Kraft, Günther. "Beethoven und das Volkslied." *Ludwig van Beethoven. Eine Festausgabe zum Gedenkjahr 1952.* Erfurt, 1952.

Lederer, F. *Beethovens Bearbeitungen schottischer und anderer Volkslieder.* Bonn, 1934.

Oulibischeff, Aleksandr. *Nouvelle biographie de Mozart.* Moscow, 1844.

Pawliszyn, Stefania. "Elementy melodyki ukraińskiej w twórczości Chopina." *The Book of the First Congress Devoted to the Works of Frédéric Chopin.* Warsaw, 1963.

Prosnak, Jan. "Elementy berżeretki francuskiej, 'sztajerka' i folkloru ukraińskiego w twórczości Chopina." *The Book of the First Congress Devoted to the Works of Frédéric Chopin.* Warsaw, 1963.

Sawycky, Roman. "The 'Kozak Love Song' Heard 'Round the World'." *The Ukrainian Weekly*, 11 and 18 October 1981.

———. "Bartók and Ukraine." *The Ukrainian Weekly,* 27 and 29 November 1981.

———. "Hryts Theme and Variations." *The Ukrainian Weekly,* 29 January-26 February 1984.

Scharlitt, Bernard. *Friedrich Chopins gesammelte Briefe. Zum erstenmal herausgegeben und getreu ins deutsche übertragen von Bernard Scharlitt.* Leipzig, 1911.

———. *Chopin.* Leipzig, 1919.

Schiedermair, Ludwig. *Die Briefe W.A. Mozart's.* Munich and Leipzig, 1914.

Somfai, László. "Bartók 2. hegedürapszódiájának rutén epizódja." *Muzsika* (Budapest), March 1971.

Tinel, Paul. "Beethoven et les mélodies populaires russes." *Bulletin de la classe des Beaux-Arts.* Académie Royale de Belgique. Brussels, 1958.

Wirsta, Aristide. "Über einige fundamentale Gemeinsamkeiten zwischen abendländischer Tonkunst und ukrainischer Musik." *Beiträge zur Musikgeschichte Osteuropas.* Wiesbaden, 1977.

Yasser, Joseph. "The Opening Theme of Rachmaninoff's Third Piano Concerto and Its Liturgical Prototype." *Musical Quarterly*, no. 7 (1969).

Index of Folk Songs

Polish:

Już miesiąc zaszedł, 56

Russian:

Akh, talan li moi, talan, 31, 32, 33, 77
Dorogaia ty moia matushka, 79
Iz-za gor, gor vysokikh, 84
Kak poshli nashi podruzhki, 30
Ne bushuite, vetry buinyie, 79
To teriaiu, chto liubliu, 79
Uzh kak slava na nebe (Uzh kak slava tebe; Slava), 32, 33
Vniz po matushke, brattsy, po Volge, 97
Vo lesochke komarochkov mnogo urodilos', 30
Vo pole berezyn'ka stoiala, 101, 102
Vyidu li ia na rechen'ku, 77

Ukrainian:

A de ide Zeliman, 109
A my proso siialy, 105
A na hori lypka, 29
A vzhe tobi, Marusen'ku, 100

Balamute, idy z khaty, 117–8

Choboty, 101, 102, 114
Chyi to pluzhok, 10
Chy my khloptsi, 69
Chy se zh tii choboty, 102
Chy ty chula, chy ty chula, 29
Chy ty chula, nen'ko moia, 12

Daiesh mene, mii baten'ko, 10
Da koly b meni dolia, 8
De zh ty idesh, Oleno, 12–3
Divchyno kokhana, zdorova bula, 12
Dobre bulo zhyty, 8
Dzevchyno moia, napoi mi konia, 13

Ei ia, Bozhe mii, 12
Ei, liuliu, synu, liuliu, 62

Handzia—tsiatsia molodychka, 65
Harnen'ka molodychka, 9
Hei, chumache, 107
Hei, huk, maty, huk, 83–4, 90
Hei, huk, maty, huk, tam zhovniary idut', 13
Hei, huk, maty, huk, de kozaky p"iut', 13, 90
Hei, na hori dub, 11
Hei, ta khto lykha ne znaie, 11
Ho-ho-ho, koza, ho-ho-ho, sira, 107, 108
Holub, holubochok, 29
Homin, homin po dibrovi, 12
Hrechanyky, 87

Iak bylyna ta topolia, 12
Iak ia maiu zelenoiu buty, 8
Iak pidu ia, molodaia, 7
Ia zvidsy hora, ia zvidsy druha, 13
Idut' tataron'ky chornymy shliakhamy, 9
Iedna hora vysokaia, a druhaia nyz'ka, 13
Ikhaly kozaky iz Donu dodomu, 122
Ikhav kozak za Dunai, 2, 12, 26, 27, 35, 37, 66, 68, 91
Ikhav kozak za Kuban, 12
Ikhav kozak z Ukrainy, 100
I shumyt', i hude, 121
Iz-za hory svit bilen'kyi, 8

Kazhut' liudy, shcho-m shchaslyva, 48
Khata moia rublenaia, 90
Khodyt' turchyn po rynochku, 9
Khodyt' zhuchok po dolyni, 29
Klykala nevistka, 87
Koliaduiu, koliaduiu, 107
Kolykhala ia dytynon'ku malen'ku, 7
Kosari, 77, 78
Kotyku siren'kyi, 123
Kozachen'ko vpyvsia, 123
Kupal's'ka, 46

Letila strila ta v kinets' sela, 108
Liuliai zhe mi, liuliai, 62
Luhom idu, konia vedu, 13

Maksym kozak Zalizniak, 106
Malaia nichka Petrivochka, 45
Mamko moia stareneika, 29
Marinka, moia divka, 106
My do pana idemo, 7

Na hori verba, 109
Na kalynu viter viie, 12
Napyimosi, kumko, 13
Nashcho meni kuda khodyty, 29
Ne boitesia, moia myla, 12
Ne budu ia vodu pyty, 69
Netiaho, netiaho, 100
Netiaho, oi netiazhen'ko moia, 12
Nikoly tam nema dobra, 9

O Bozhe mii mylostyvyi, 9
Od Kyieva do Luben', 30
Oddala mene moia matinka, 100
Ohlian'sia, Hanusen'ko, 7
Oi chumache, lychko v tebe ledache, 85
Oi de zh taia sadovyna, 13
Oi dobraia hodynon'ka bula, 12
Oi dyv-dyv, bilodan, 9
Oi hai, hai zelenen'kyi, 84
Oi hore tii chaitsi ta hore nebozi, 6
Oi ia kozak Zakharenko, 88
Oi ikhala Kateryna, 13
Oi ishov kozak z Donu dodomu, 5, 100
Oi i zrada, chorni brovy, 12
Oi kazala meni maty, 11
Oi khmeliu zh mii, khmeliu, 115
Oi khodyla divchyna berezhkom, 9
Oi kolys' buly iarii pshenytsi, 90
Oi kryknula lebedon'ka, 12
Oi letila zozulen'ka, 9
Oi lopnuv obruch, 9
Oi Moroze, Morozenku, 91
Oi na bidu, na hore kozak urodyvsia, 12
Oi na dvori metelytsia, 30
Oi na hori snih bilen'kyi, 118
Oi na hori to zhentsi zhnut', 87
Oi na horon'tsi dva holubochky, 13
Oi na richtsi, 91
Oi ne khody, Hrytsiu, ta na vechernytsi, 2, 10
Oi ne puhai, puhachen'ku, 8, 103, 110, 121
Oi ne rosty, krope, ne rosty zelenyi, 109
Oi ne svity, misiachen'ku, 8
Oi pid horu dvi zazulen'ky iachmin' zhnut', 13
Oi pidu ia luhom, 9
Oi pislala mene maty zelenoho zhyta zhaty, 78
Oi plyvala shvydka rybka, 10
Oi pomahai Bih, pane hospodariu, 109
Oi popid horu dvi zozulen'ky, 10
Oi pora vzhe, pora, 100
Oi ru-du-du, 95, 107
Oi sama zh bo ia, sama, 7
Oi shche ne svit, oi shche ne svitaie, 12
Oi siv Khrystos, 107
Oi svity, misiachen'ku, 7
Oi ta ishov kozak z Donu, 115
Oi tam na hori maliuvaly maliari, 12
Oi tam na morizhku, 15, 90
Oi tam za haiom, za zelenen'kym, 13
Oi tam z sadu i vynohradu, 13

Oi ty, bahachu, 12
Oi ty, dube kucheriavyi, 6
Oi ty, kote, ne hudy, 108
Oi u Kyievi ta na horodyshchi, 122
Oi u poli kernychen'ka, 29
Oi u poli krynychen'ka, vydno dno, 12
Oi u poli krynytsia, 12
Oi u poli mohyla, 24
Oi u poli richen'ka bystraia, 12
Oi u poli serbyn ore, 13
Oi vesna, vesnytsia, 8
Oi volosie tvoie prydalosia na moie, 13
Oi voly moi, tai polovii, 110
Oi vyidu ia na vozero, 29
Oi vy, khloptsi, molodtsi, 117, 118
Oi vy, starosty, 121
Oi zakhod', iasneie sontse, 7
Oi zakladavsia ta chornen'kyi voron, 104
Oi zaplachesh divchynon'ko, 13
Oi zapyv kozak, 7
Oi zarzhy, voronyi koniu, 106
Oi zatsvila cheremshyna, na nii dribne sertse, 87
Oi zatsvila cheremshyna zrisna, 13
Oi ziidy, ziron'ko vechirniaia, 12
Oi znaty, khto liubyt' pol'ku, 12
Oi z-za hory kam"ianoi, 7
Okh i povii, buinyi vitre, 8

Pavochka khodia, pir"iechko ronia, 107
Petrivchanka, 45
Pid horoiu derkach dere, 100
Pishla baba na bazar, 12
Pishla maty na selo, 88
Pishla tuha za tuhoiu, 13
Pisnia pro chaiku, 43
Pletu pletenytsiu, 29
Pobratavsia sokil, 6, 90
Po hori pavon'ka khodyt', 10, 13
Pokhyleie derevo kalyna, 10
Po malu-malu, 13, 55, 90, 91
Pomalu, malu, chumache, hrai, 12
Popid iarom pshenychen'ka iara, 12
Porokh, porokh po dorozi, 106
Po tim botsi po ostrozi, 87
Propyv vivtsi pry horivtsi, 8
Pryletily dva sokoly, 29
Pytalasi maty dochky, 29

Rano-ranen'ko, 121
Rozhnivavsia did, 29

Sam sym tego ne vymyslial, 13
Sokil, sokil, mamuneiko, 100
Sontse nyzen'ko, vechir blyzen'ko, 105
Spivanochky, hulianochky, 29
Stoit' iavir zelenen'kyi, 109
Svity misiachen'ku z-za hory, 10

Ta bodai ta stepovaia mohyla, 6
Ta ikhav chumak z-za Donu, 12
Tam na hori dva dubyky, 12
Tam na hori, na vysokii, 29
Tam na hori zymnyi viter duie, 12
Tam u poli kernychen'ka, 13
Ta ne sia mam, 69
Ta zabilily snihy, 53
Teche voda kalamutna, 18
To ne bude krashche, to ne bude lipshe, iak u nas na Ukraini, 87
Tuman iarom kotyt'sia, 28
Tuman, tuman po dolyni, 6
Tykho, tykho Dunai vodu nese, 13

U p"iatnytsiu na bazari, 12

V chysten'kim poli, 10
Veselyvsia kozachen'ko, 11
Viiut' vitry, 24, 40, 48
Viiut' vitry, viiut' buini, 12, 48
Vmer bat'ko nash, 104
V moho bat'ka krasna divon'ka, 13
V mylomu zakutochku, 12
V nashim sadi posadzhena hrushka, 8
V nedilen'ku po obidi, 33
Vse popid luhy, 10

V seredu siam narodyla, 13
V slavnim horodi Pereiaslavi, 6, 87
Vyidy, vyidy, Ivanku, 100, 108
Vylitaly orly z-za krutoi hory, 12
Vy, muzyky, khloptsi dobri, 123
Vzhe sontse nyzen'ko, 109

Zakuryvsi v lisi dym, 13
Za lisamy za horamy, 100
Zanadyvsia (Oi vnadyvsia) zhuravel', 34, 98, 99,
Zapriahaite, khloptsi, koni, 8
Zasvystaly kozachen'ky, 115
Zazhurylys' chornomortsi, 12
Zelenyi dubochok, 123
Zhuravel', 34, 98, 99,
Zhurbo zh moia, zhurbo, 9
Zhuro moia, zhuro, 8
Zibralysia burlaky, 68
Ziishlo sontse vesnianeie, 12
Ziishov iasnyi misiats', 10

Index

Adler, Guido, 66
Alexander I (Tsar of Russia), 34
Alexandru, Tiberiu, 75, 130n. 68 (75)
Aliabiev, Aleksandr, 88, 100
Allgemeine musikalische Zeitung (Leipzig), 27, 44
Antonovych, Dmytro, 44, 129n. 45 (44)
Antonovych, Myroslav, 1, 33
Apostol, Hetman Danylo, 76
Arensky, Anton, 127n. 28 (32)
Austria, 15, 26, 30
Austro-Hungarian Empire, 1, 2, 25, 31. *See also* Austria; Hungary

Bach, Johann Sebastian, 1, 109
Baden-Baden, 26
Balakirev, Milii, 84, 99, 114
Bańkiewicz, Wincenty, 64; *Fantasia on Themes of Ukrainian Melodies*, 64
Bankowski, Dionizy, 64; *Handzia—tsiatsia molodychka*, 64; *Kozak-ukrainets'*, 64; *Zhurba kozaka*, 64
Barbag, Seweryn Eugeniusz, 51
Bartók, Béla, 47, 61, **69–75**, 127n. 15 (25), 129n. 53 (61), 130n. 57 (69), 130n. 61 (69), 130n. 63 (70), 130n. 64 (71), 130n. 65 (73), 130n. 66 (74), 130n. 67 (74); *44 Duos for Two Violins*, 69, 72–3; Petite Suite for piano, 73–4; Rhapsody for Violin, no. 1, 69–70; —, no. 2, 69–70, 71; Rhapsody no. 1 for violoncello and piano, 69; *The Husband's Grief* for voice and piano, 69
Barvinsky, Vasyl, 69
Baszny, Józef, 64
Bayerische Staatsbibliothek (Munich), 35
Beethoven, Ludwig van, 1, 8, 14, 15, **25–35**, 36, 45, 51, 77, 85, 127n. 15 (25), 127n. 16 (25), 127n. 19 (26), 127n. 22 (27), 128n. 29 (33); *Fidelio*, 35; *King Stephen*, 25; *Name-Day Overture*, op. 115, 51; Scherzo Quartet, op. 130, 33; Sonata in G Major, op. 30, no. 3 for violin and piano, 34; String Quartet op. 59, no. 1 in F Major, 31; —, no. 2 in E Minor, 31, 32; —, no. 3 in C Major, 31, 33; Symphony, no. 3, 25; —, no. 5, 31; —, no. 6 (Pastoral), 25, 31; —, no. 7, 25, 33; —, no. 9, 34; *Ten National Airs Varied*, op. 107, 26, 27; *The Ruins of Athens*, 25; Twelve Variations on a Russian Dance for piano or clavichord, 25, 30–1; two variations on the song "An die Hoffnung" for voice and piano (op. 32 and 94), 27
Belarus, 58
Belgium, 2
Benediktov, Vladimir, 59
Berdychiv, 64
Berezicki, Adam, 44
Berezovsky, Maksym, 131n. 73 (80)
Berlin, 58
Berlin State Library, 64
Berlioz, Hector, 127n. 15 (25)
Bertensson, Sergei, 135n. 132 (114)
Beu, Octavian, 70, 130n. 64 (71)
Biernacki, Nikodem, 64; *Galician Folk Songs*, 64
Bihdai, Iakym, 6, 8, 10, 87

Boccherini, Luigi, 7, 14, **19–21**; Duet for two violins, no. 1, 20; —, no. 3, 20
Bohemia, 1, 2
Boiko region, 61
Bologna, 64
Borodin, Aleksandr, 89, 99, 114; *Prince Igor*, 89
Bortniansky, Dmytro, 64, 103, 131n. 69 (76)
Borzna district, 80
Bozhansky (ethnographer), 10
Brahms, Johannes, 1, 8, 14, 34, **45–6**, 127n. 15 (25); Symphony no. 2, 34, 46; Variations on a Theme of Haydn, op. 56a, 45
Brailiv, 96
Brassin, Louis, 43–4
Bratislava, 35
Breazul, George, 21, 126n. 12 (21)
Brückner-Rüggeberg, Wilhelm, 128n. 34 (39)
Brussels, 43, 44
Buda, 25
Budapest, 43
Budiakovsky, Andrei, 1, 133n. 106 (96), 133n. 110 (99)
Bunin, Ivan, 114
Byron, Lord George, 41

Cádiz, 17
Carpathian Mountains, 62
Catherine II (Empress of Russia), 80, 108, 127n. 25 (31)
Caucasus Mountains, 109
Central State Archives of Literature and Art (Moscow), 122
Chaliapin, Fëdor, 106
Cherkasy province, 96
Chernihiv: city, 44, 80; region, 12, 83
Chernivtsi, 39
Chojnacki, Henryk, 64; *Ukrainka*, 64
Chopin, Frédéric, 7, 9, 14, 35, 40, **50–7**, 60, 61, 66, 126n. 11 (19), 129n. 46 (50), 129n. 50 (56); Études in E-flat Minor, op. 10, no. 6, 56; Fantasia on Polish Airs for piano and orchestra, op. 13, 56; Introduction and Polonaise for Violoncello and Piano, op. 3, 51; Mazurka, in A Minor, op. 7, no. 2, 54; —, in F Minor, op. 7, no. 3, 54; —, in A-flat Major, op. 7, no. 4, 54; —, in B-flat Minor, op. 24, no. 4, 54; — in C Minor, op. 30, no. 1, 54; —, in D Major, op. 30, no. 2, 54; —, in C-sharp Minor, op. 30, no. 4, 54; —, in D Major, op. 33, no. 2, 54; —, in C-sharp Minor, op. 50, no. 3, 54; —, in C Major, op. 56, no. 2, 54; —, in A Minor, op. 68, no. 2, 54; Nocturne, in G Minor, op. 15, no. 3, 52–3; —, in G Minor, op. 37, no. 1, 54, 55; —, in D-sharp Minor, op. 48, no. 2, 53; —, in F Minor, op. 55, no. 1, 54; —, in E-flat Major, op. 55, no. 2, 54; Piano Concerto no. 1, 56; *Rondo à la Krakowiak*, op. 14, for piano, 56; Rondo for Piano, op. 1, 55; songs for voice and piano op. 74, *Betrothed*, 57; —, *Double Ending*, 57; —, *Drinking Song*, 54; —, *Handsome Youth*, 54; —, *Melancholy*, 54; —, *Melody*, 54; —, *Spring*, 54; —, *The Wish*, 40; Trio, op. 8, for piano, violin and violoncello, 51, 55
Chubynsky, Pavlo, 47
Churai, Maria, 2, 40, 48
Chybiński, Adolf, 61, 129n. 53 (61)
Columbia University (New York), 69
Crimea, 91, 92, 111
Croatia, 1
Cui, César, 94, 95, 99
Czech lands. *See* Bohemia
Czerný, Karel, 27

Dargomyzhskaia, Maria. *See* Kozlovskaia, Princess Maria
Dargomyzhsky, Aleksandr, 35, **85–9**, 89, 91, 132n. 87 (83), 133n. 102 (94); *Bolero*, 88; *Finnish Fantasia*, 88; Little Russian *Kozachok*, 35, 86, 88, 89; *Maiden Girl*, 87; *On a Dark Night*, 86; *The Stone Guest*, 88; *Titular Counsellor*, 88; *Worm*, 88
Davydov, Aleksandr, 99
Davydovsky, Hryhorii, 109
Debussy, Claude, 47
Demchenko (ethnographer), 10
Demény, Janos, 130n. 59 (69)
Dnieper River, 68, 93
Dobrzyński, Ignacy Feliks, 64; *Recollections of Ukraine*, op. 64, 64
Donetsk oblast, 117, 118
Dovzhenko, Oleksandr, 123
Drohobych, 66
Druskin, Mikhail, 131n. 77 (81)
Dubovsky, Petro, 83
Dushkin, Samuil, 95
Dusiacki, Kazimierz Stanisław Rudomina, 64
Dvořák, Antonin, 9; *Slavonic Dances*, 9
Dziewulski, Eugeniusz, 64
Dziubynsky, Matvii, 51

Echo (Poland), 66
Eisenstadt, 35
Elsner, Józef Ksawery, 51, 66; *People's Militia, or a Battle with the Cossacks*, 51
Engel, Joel, 106, 134n. 121 (106), 134n. 125 (109)
Engels, Friedrich, 119
Esterházy family (of Hungary), 35

Fesechko, Grigorii, 76
Findeisen, Nikolai, 132n. 87 (83)
France, 2, 26, 67, 111, 119
French National Opera Theatre, 118
Freyer, August, 64
Friemann, Witold, 65; *Divcha liube*, 65; *Dumy moi*, 65; *Oi liuli, liuli, moia dytyno*, 65; *Pantofel'ky*, 65; *Spohady*, 65; *Zozulia*, 65

Galicia, 12, 13, 66, 67
Galician Musical Society, 67
Gall, Jan Karol, 65; *150 Songs for Male and Mixed Chorus*, 65
Gawlas, Jan, 65; *Beskyd Dances* for orchestra, 65; *Beskyd Songs*, op. 16, 65; —, op. 17, 65; *Kaczok*, op. 25, 65; *Na sałasz*, op. 27, 65;
Gerber, E.L., 131n. 69 (76)
Germany, 19, 26, 27, 38, 44, 45, 119
Glazunov, Aleksandr, 25, 34, **111**, 127n. 18 (25), 127n. 28 (32), 128n. 30 (34), 134n. 127 (111); String Quartet no. 3 (*Slavic*), 111
Glière, Reinhold, 64, **115–6**, 117, 118, 135n. 133 (115), 135n. 134 (115); *Festive Overture*, 115; *Taras Bul'ba*, 115; *Testament*, 115; *The Red Poppy* (*The Red Flower*), 115; Violin Concerto, op. 100, 115; *Zaporozhtsy*, 115
Glinka, Mikhail, 31, 37, **79–85**, 85, 88, 89, 114, 126n. 11 (19), 131n. 73 (80), 131n. 74 (80), 131n. 77 (81), 132n. 82 (83), 132n. 83 (83), 132n. 84 (83), 132n. 85 (83), 132n. 87 (83), 134n. 115 (102); *A Life for the Tsar (Ivan Susanin)*, 83; *Chernomor's March*, 83; Fantasia on Themes of Two Russian Songs—Wedding and Dance (*Kamarinskaia*), 84–5, 88; *Hude viter vel'my v poli*, 83, 88; *Hymn to the Host*, 81; *Ne shchebechy, soloveiku*, 83; *Ruslan and Liudmila*, 80, 81, 83; *Taras Bul'ba*, 83–4
Goethe, Johann Wolfgang, 51

Gogol, Nikolai, 83, 90, 91, 94, 102, 105, 106, 108, 111, 133n. 102 (94)
Golitsyn, Prince Dmitrii, 15, 21
Goodman, Benny, 130n. 61 (69)
Gozenpud, Abraham, 102
Grandval, Maria-Felicie de, 41
Grieg, Edvard, 50
Grossman, Ludwik, 65
Grzymała, Wojciech, 52

Hamburg, 45
Haydn, Franz Joseph, 1, 7, 8, 14, **15–9**, 21, 25, 31, 35, 45, 66, 126n. 9 (15), 126n. 11 (19), 127n. 15 (25); Andante with Variations for piano, 19; Piano Concerto in D Major, 18; Piano Trio in G Major, 18–9; String Quartet, no. 20, op. 9, no. 2, 15–6, 17; —, no. 25, op. 17, no. 1, 16, 17; *The Saviour's Seven Last Words on the Cross*, 17
Herwegh, Marcel, 34–5, 128n. 31 (34)
Hladky, Hordii, 8, 115, 124
Hofman, Rostislav, 34
Hörstenberg, Johann Daniel, 77
Hugo, Victor, 39, 41
Hulak-Artemovsky, Semen, 81, 131n. 77 (81)
Hummel, Johann Nepomuk, 8, **35–7**, 127n. 24 (31); Trio, op. 9, no. 7 for piano, violin and violoncello, 37; —, op. 22, for piano, violin and violoncello, 36; —, op. 78, in A Major for piano, flute and violoncello, 35
Hungary, 1
Hutsul region, 8, 9, 10, 61

Iampolsky, Izrail, 76, 131n. 70 (76)
Iashchuk, Nikolai, 109, 134n. 126 (109)
Ielysavethrad, 39, 60, 92
Italy, 81, 91
Iudenich, Nina, 128n. 29 (33)
Iwanowska, Karolina. *See* Sayn-Wittgenstein, Princess Karolina
Iwaszkiewicz, Jarosław, 50, 51, 52

Jachimecki, Zdzisław, 50
Jan Casimir (King of Poland), 128n. 38 (41)
Jarecki, Henryk, 41, 65; *Mazepa*, 65; *Ukrainian Duma*, 65
Jarecki, Tadeusz, 65, 130n. 55 (65); *Ukrainian Rhapsody*, op. 22, for piano trio, 65
Jarnović, Ivan Mane, 31
Jaroński, Feliks, 65; *Ukrainian Shumka*, 65
Jasiński, Marceli (pseud. Doroszenko, Józef), 65
Jedlička, Alojz, 44, 64, 100
Jurgenson, Peter, 103

Kabalevsky, Dmitrii, **122–4**; film music, *Schors*, 123; minor variations for piano op. 51, no. 4, 123; —, no. 5, 123; *The People's Avengers*, 122; Violin Concerto, 122
Kachanivka, 80, 81, 82, 83
Kamianets-Podilskyi, 68
Kamianka, 96, 97, 99, 100, 102
Karlovy Vary, 25
Karłowicz, Mieczysław, 60
Kataev, Valentin, 120, 121
Katerynoslav: city, 111, 117; province, 117
Khachaturian, Aram, 119
Khandoshkin, Ivan, **76–9**, 131n. 69 (76), 131n. 71 (77); *Six Old Russian Songs with Variations for One Violin and Alto Viola*, 76–7; *Six Russian Songs for Two Violins, with Variations*, 76; *Three Russian Songs with Variations for Violin and Bass*, 77
Khandoshkin, Lukian (grandfather), 76

Khandoshkin, Ostap (father), 76
Kharkiv, 69, 80, 111
Kherson: city, 92; province, 60
Klymovsky, Semen, 2, 26, 52
Knipper, Lev, 122, 135n. 144 (122); *The Steppe*, 122
Koch, Klaus-Peter, 101–2, 133n. 112 (101), 134n. 113 (102), 134n. 114 (102)
Kochubei, Vasyl, 42–3
Kochubei, Viktor, 15
Kocipiński, Antoni, 65, 68; *Ruthenian Songs, Dumkas and Shumkas in Podilia, Volhynia and Little Russia*, 65
Kódaly, Zoltán, 130n. 57 (69)
Koffler, Józef, 66, 130n. 55 (65); *Ukrainian Études* for string quartet, op. 27, 66
Kolberg, Henryk Oskar, 7, 10, 66, 133n. 97 (91)
Kolessa, Filiaret, 8, 43, 50, 62, 69, 100, 128n. 42 (43)
Kolessa, Ivan, 7, 10
Kondracki, Michał (pseud. Konrad), 66
Konen, Valentina, 59, 129n. 51 (59)
Koni, Fedor, 76
Korytyński, Albin, 66; *Lament for Ukraine*, 66
Korzeniowski, Józef, 59, 129n. 52 (59)
Koshyts, Nina, 111–2
Kotliarevsky, Ivan, 44, 133n. 94 (90)
Kozlovskaia, Princess Maria, 86
Kraft, Günther, 127n. 16 (25)
Krasne, 117
Krauklis, Georgii, 128n. 39 (42)
Kremenchuk, 111
Kremlev, Iulii, 14, 126n. 8 (14)
Kuban region, 12
Kudryk, Borys, 1, 21, 51
Kuhač, Franjo Žaver, 25, 126n. 9 (15)
Kukolnik, Nestor, 80, 131n. 72 (80), 131n. 73 (80)
Kurpiński, Karol Kazimierz, 56, 57
Kvitka, Klyment, 7, 8, 9, 133n. 97 (91)
Kyiv: city, 39, 64, 67, 68, 80, 81, 88, 90, 111, 112, 114, 115; region, 12
Kyiv Caves Monastery, 112, 114
Kyiv Conservatory of Music, 67, 115
Kyiv School of Music, 67
Kyslytsia, Dmytro, 118

Lamm, Pavel, 95
Landwehr, Johann, **43–4**, 129n. 44 (44); *Natalka Poltavka*, 44
La nouvelle gazette de musique (Belgium), 44
Le guide musical (Belgium), 44
Leichtentritt, Hugo, 50
Leipzig, 26, 41, 44, 47, 107
Lemko region, 9, 12, 61, 62
Lenin, Vladimir, 119
Leningrad. *See* Saint Petersburg
Leonova, Daria, 92
Leontovych, Mykola, 7
Lessel, Franciszek, 51, 66; Variations for Piano, op. 15, no. 1, 66
Leyda, Jay, 135n. 132 (114)
Liadov, Anatol, 95, 117
Liatoshynsky, Borys, 115
Liersz, Jan (pseud. Harald, Jerzy), 66
Lipiński, Karol Józef, 66; *Polish and Ruthenian Songs of the Galician People*, 66
Lissa, Zofia, 51
Liszt, Franz, 1, **39–43**, 48, 49, 61, 65, 68, 69, 70, 83, 127n. 15 (25), 128n. 35 (40), 128n. 36 (41), 128n. 39 (42), 132n. 84 (83), 134n. 116 (102); *Dante Symphony*, 39; *Glanes de Woronince*, 40, 41, 48; *Polish Dances*, 43; *Three Galician Dances*, op. 2, 43; *Transcendental*

Études, 41; —, *Mazeppa*, 41–2; *What One Hears on the Mountain*, 39
Literatura i mystetstvo (Kharkiv), 69
Lithuania, 58
Liudkevych, Stanislav, 8, 9, 10, 133n. 97 (91)
Lobkowitz, Prince F. J. von, 31
Loewe, Carl, 41
London, 2, 15, 35
Lviv: city, 2, 39, 51, 61, 64, 65, 66, 67, 116; region, 13
Lviv Conservatory of Music, 67
Lviv Opera, 65
Lysenko, Mykola, 5, 6, 7, 8, 10, 44, 48, 100, 108, 109, 116, 122, 133n. 97 (91), 134n. 124 (108); *Chornomortsi*, 116; *Natalka Poltavka*, 44, 116
Lysko, Zinovii, 90, 126n. 4 (5)

Macura, Władysław, 66; *Hutsul Suite* for orchestra, 66
Madrid, 19
Mahler, Gustav, 47
Makłakiewicz, Jan Adam, 66; *Hutsul Suite* for violin and piano, 66
Malczewski, Antoni, 67
Mandychevsky, Ievsevii (Mandyczewski, Eusebius), 126n. 2 (1)
Markevich, Igor, 93, 132n. 78 (81)
Markevych, Andrii, 87, 100, 131n. 78 (81)
Markevych, Mykola, 80, 81, 82, 83, 88, 131n. 73 (80), 131–2n. 78 (81), 132n. 79 (82), 132n. 82 (83), 132n. 83 (83)
Markovych, Opanas, 44, 90, 133n. 94 (90)
Marx, Karl, 119
Mazepa, Hetman Ivan, 41, 42–3, 102, 128n. 38 (41), 128n. 39 (42)
Meck, Nadezhda von, 96
Mei, Lev, 93, 103
Meier, Friedrich, 77
Meitus, Iulii, 69
Mérimée, Prosper, 132n. 82 (83)
Metner, Nikolai, 112
Meyerhold, Vsevolod, 121
Miaskovsky, Nikolai, **116–7**, 119, 122, 135n. 135 (116); Symphony no. 5, 116–7
Mickiewicz, Adam, 57
Mierczyński, Stanisław, 67
Milshtein, Iakov, 128n. 35 (40)
Milwid, Antoni, 51
Minsk, 58
Molotov, Viacheslav, 121
Moniuszko, Stanisław, 7, 9, **58–60**, 60, 65; *Carpathian Mountaineers*, 59; *Halka*, 58–9; *Raftsman*, 58; *Songbook for Home Use*, 58, 59; —, *Farewell to Ukraine*, 58; —, *The Cossack*, 59, 60; *The Haunted Manor*, 58
Moscow, 26, 35, 65, 76, 97, 103, 107, 110, 111, 114, 117, 121, 122
Moscow Art Theatre, 121
Moscow Conservatory of Music, 78
Mozart, Wolfgang Amadeus, 1, 9, 14, 15, 19, 20, **21–4**, 25, 31, 35, 36, 45, 126n. 11 (19), 127n. 15 (25); Divertimento no. 17 in D Major (K. 334), 22; *Les petits riens*, 21; Piano Concerto in C Minor (K. 491), 23; Rondo alla turca in A Major for piano, 21; Sinfonia Concertante for violin and viola with orchestra (K. 364), 24; *The Abduction from the Seraglio*, 21; Trio for Piano, Clarinet and Viola (K. 498), 9; Violin Concerto no. 5 in A Major, 21
Munich, 35, 44
Musorgsky, Modest, 89, **92–5**, 99, 114, 118, 121, 126n. 11 (19), 127n. 28 (32), 133n. 99 (92), 133n. 100 (92), 133n. 101 (92), 133n. 102 (94), 133n. 103 (94), 133n. 104 (94); *Boris Godunov*,

94; *Hopak*, 92–3, 114; *Iarema's Song*, 93; *Khovanshchina*, 94; *Night on Bald Mountain*, 95; *On the Dnieper*, 93; *Sorochyntsi Fair*, 92, 93–4, 95
Muzalevsky, Vladimir, 132n. 90 (85)
Myrhorod, 76

Napoleon I (Emperor of France), 25, 27
Nemyriv, 43, 44
Nestev, Izrail, 70, 118, 130n. 58 (69), 130n. 63 (70), 135n. 142 (118)
Neue Wiener Musikzeitung (Vienna), 44
Neuhaus, Gustaw, 60
Neuhaus, Heinrich, 60
New York (city), 65, 69
Noskowski, Zygmunt, 67; *Ukrainian Dance*, op. 22, for violin and piano, 67; *Ukrainian Ditty*, op. 26, 67; *Ukrainian Melodies*, op. 33, 67
Novgorod gubernia, 111
Nud'ha, Hryhorii, 126n. 3 (2), 127n. 21 (26)

Obniski, Stanisław (Obiński), 67
Obram, Vera, 134n. 123 (108)
Odessa, 39, 69, 92, 112
Ojców, 66
Okhtyrka, 80
Orkiestra (Poland), 66
Orlov, Aleksandra, 83, 132n. 79 (82), 132n. 80 (82), 132n. 81 (82), 132n. 83 (83), 132n. 86 (83)
Osnova (St. Petersburg), 90
Oulibischeff, Aleksandr, 21, 126n. 13 (21)

Paganini, Niccolò, 66
Palester, Roman, 67, 130n. 55 (65); *Dance from Osmołoda*, 67
Pantheon (St. Petersburg), 76
Paris, 34
Paris Grand Opera, 118
Paskhalov, Viacheslav, 30, 32, 127n. 23 (30), 127n. 26 (32)
Pavlyshyn, Stefaniia, 1, 51
Pedrell, Felipe, 41
Pekelis, Mikhail, 1, 132–3n. 90 (85)
Persydsky, Ioann, 82
Peter I (Tsar of Russia), 43
Petrov, Osip, 93, 131n. 77 (81)
Petyrek, Felix, **47–9**; *Slavic Peasant Wedding* for mixed chorus, 49; *Ten Slavic Folk Songs* for solo voice and string trio, 49; *Twenty-four Ukrainian Folk Melodies for Piano Two Hands*, 47, 49
Pidhiria region, 13
Pleshcheev, Aleksei, 114
Podhale, 60
Podilia region, 39, 68, 96
Pokutia region, 13
Poland, 1, 50, 58, 60, 61, 66,
Poltava: city, 44, 80, 92, 111; province, 76, 80, 83
Potocki, Count Bolesław, 43, 44
Poturzhyn, 51
Práč, Jan Bohumir (Prach, Ivan), 6, 26, 32, 77
Prague, 25
Pravdiuk, Oleksandr, 133n. 112 (101)
Prešov region, 62
Prokofiev, Sergei A. (father), 118
Prokofiev, Sergei S., 7, 8, 110, 112, 115, **117–22**, 134n. 129 (112), 135n. 137 (117), 135n. 138 (117), 135n. 139 (117), 135n. 143 (121); *Cinderella*, 119, 120; film music, *Kotovsky*, 121–2; —, *Partisans on the Ukrainian Steppes*, 121–2; *Lieutenant Kije*, 120; *On the Borysthenes*, 118–9; *On the 20th Anniversary of October*, 119; Orchestral Suite, op. 81-v, 121; Overture on Jewish Themes, 118; *Peter and the Wolf*, 120; Piano Concerto no. 3, 120; *Romeo and*

Juliet, 119, 120; *Semen Kotko*, 120–1, 122; *Song about Voroshilov*, 119; *Song of Praise*, 119; *Songs of Our Times*, 119; *Stakhanovite Woman*, 119; Symphony, no. 5, 120; —, no. 6, 120; —, no. 7, 119, 120; *Tale about a Jester*, 118; Violin Concerto no. 2, 7, 120
Proleeva, V., 96
Prosnak, Jan, 1, 51
Puchalski, Włodzimierz, 67, 130n. 56 (67); *Ukrainian Fantasia* for orchestra, 67
Pushkin, Aleksandr, 41, 42–3, 81, 82, 91, 102, 128n. 40 (42), 132n. 82 (83), 134n. 116 (102)
Pushkin, Lev (brother), 82

Raaben, Lev, 131n. 71 (77)
Radziwiłł, Prince Antoni Henryk, 51
Rakhmaninov, Sergei, 95, 106, **111–4**, 127n. 28 (32), 134n. 128 (112), 135n. 132 (114); *Aleko*, 111; *All-Night Vigil*, 114; *From the Gospel according to St. John*, 114; *Liturgy of St. John Chrysostom*, 114; *Mazepa*, 114; Piano Concerto no. 3, 112, 113; songs op. 8, *Duma*, 114; —, *I Fell in Love to My Sorrow*, 114; song, op. 26, *I Am Alone Again*, 114
Rakhmaninova, Sophia (née Satina), 135n. 132 (114)
Ravel, Maurice, 47
Razumovsky, Andrei. *See* Rozumovsky, Prince Andrii
Repin, Ilia, 95, 115, 134n. 122 (107)
Revutsky, Dmytro, 7, 8
Revutsky, Lev, 99, 115
Revutsky, Valerian, 99, 133n. 109 (99)
Ribbentrop, Joachim von, 121
Rimsky-Korsakov, Nikolai, 89, 99, 102, 103, 104, **105–9**, 111, 117, 118, 127n. 28 (32), 132n. 89 (85), 134n. 119 (105), 134n. 120 (106); *Capriccio Espagnol*, 108; *Christmas Eve*, 105, 106–7, 108; *Little Russian Fantasia*, 105, 107, 108; *May Night*, 105–6, 107, 108; *Scheherazade*, 108; *Serbian Fantasy*, 103–4; *Snow Maiden*, 89
Rogowski, Ludomir Michał, 67; *Ukrainka* for oboe, clarinet and string quartet, 67
Roguski, Gustaw, 67; *Ukrainka* for piano, 67
Rolland, Romain, 33
Romania, 1
Rome, 43
Rorau, 15
Rozhdestvensky, Gennadii, 119
Rozumovsky, Hetman Kyrylo, 31, 127n. 25 (31)
Rozumovsky, Prince Andrii, 15, 25, 26, 31, 127n. 25 (31), 128n. 29 (33)
Rubets, Oleksander, 8, 107, 108, 134n. 122 (107)
Rubinshtein, Nikolai, 109
Rubinstein, Anton, 127n. 28 (32)
Rudnytsky, Anton, 69
Russia, 81, 118, 119
Russian Empire, 15, 26, 31, 79, 97, 105. *See also* Russia
Rychling, Wincenty Wacław (Bartoszewski), 67

Saint Petersburg, 14, 35, 64, 76, 77, 80, 81, 90, 96, 103, 106, 111
Saint Petersburg Boarding School for the Nobility, 81, 82
Saint Petersburg Conservatory of Music, 97, 107, 111
Saint Petersburg Court Choir, 79, 103
Saint Petersburg State Public Library, 108
Salieri, Antonio, 35

Satina, Sophia. *See* Rakhmaninova, Sophia
Sawycky, Roman, 1, 2, 130n. 55 (65)
Sayn-Wittgenstein, Princess Karolina, 39, 40, 41, 128n. 36 (41)
Sayn-Wittgenstein, Princess Maria (daughter), 41
Scharlitt, Bernard, 1, 50, 52, 129n. 46 (50)
Schiedermair, Ludwig, 127n. 14 (22)
Schönberg, Arnold, 66
Schubert, Franz, 1, 48, 61
Schumann, Robert, 47
Serbia, 1
Serov, Aleksandr, 6, 13, 15, 25, 55, 83, 88, **89–92**, 126n. 7 (13), 126n. 10 (15), 127n. 17 (25), 129n. 49 (55), 131n. 77 (81), 132n. 84 (83), 132n. 88 (84), 133n. 92 (89), 133n. 93 (90), 133n. 95 (90), 133n. 96 (91), 133n. 98 (91); *Christmas Eve*, 91; —, *Buckwheat Cakes*, 88, 91; —, *Hopak*, 91; *From Village to Village*, 91; *Taras Bul'ba*, 91; —, *Dance of the Zaporozhian Cossacks*, 91
Serov, Valentin, 133n. 92 (89)
Serova, Valentina (née Bergman), 133n. 92 (89)
Shevchenko, Taras, 8, 19, 65, 67, 68, 80, 81, 82, 91, 92–3, 95, 103, 114, 115, 121, 124, 125, 126n. 6 (11), 126n. 11 (19), 127n. 25 (31), 135n. 143 (121)
Shliakh peremohy (Munich), 44
Shostakovich, Dmitrii, 119
Shternberg, Vasyl, 80
Simrock, Nikolaus, 127n. 16 (25)
Skoropadsky, Petro, 80
Slovakia, 1, 2, 61
Słowacki, Juliusz, 41, 65
Sniatyn, 67
Sobolevsky, Sergei, 83, 132n. 82 (83)
Sołtys, Adam, 67
Sołtys, Mieczysław, 61, 67; *Maria, a Ukrainian Tale*, 67
Somfai, László, 70, 71, 130n. 62 (70), 130n. 64 (71)
Sontag, Henriette, 51
Sontsivka, 117, 118
Sorochynsky, Lev, 8
Soroker, Yakov, 128n. 32 (35)
Spain, 17
Stalin, Joseph, 119
Stanislavsky Theatre (Moscow). *See* Moscow Art Theatre
Stasov, Vladimir, 93, 99
Steibelt, Daniel, 132n. 90 (85)
Stepovy, Iakiv (Iakymenko), 109
Stojowski, Zygmunt Denis Antoni, 67; *Fantastic Kozachok*, 67
Stryi, 66
Stutschewsky, Joachim, 95, 133n. 105 (95)
Stuttgart, 35
Suchoff, Benjamin, 70
Sulzer, Franz Joseph, 25, 127n. 16 (25)
Surikov, Ivan, 103, 114
Switzerland, 65
Székely, Zoltán, 69, 130n. 61 (69)
Szigeti, József, 69, 130n. 61 (69)
Szymanowski, Karol, 7, **60–3**, 129n. 53 (61); *Harnasie*, 61, 62; *Stabat Mater*, 61, 62; Violin Concerto no. 2, 61

Taneev, Sergei, 8, 11, 65, **109–10**, 117; Symphony no. 3, 110
Tarnovsky, Hryhorii, 80, 81, 82
Tatra Mountains, 60
Tchaikovskaia, Aleksandra (sister), 96
Tchaikovsky, Modest (brother), 100, 133n. 111 (100)
Tchaikovsky, Pëtr, 7, 8, 9, 10, 34, 41, 84, 89, **96–104**, 106, 108,

109, 110, 114, 118, 127n. 28 (32), 133n. 91 (89), 133n. 108 (97), 134n. 115 (102), 134n. 117 (103); Allegro in B-flat Major for string quartet, 96; *Blacksmith Vakula*, 102; *Evening*, 103; Humoresque for piano, 97; *Marche slave*, 104; *Mazepa*, 41, 102; Piano Concerto, op. 23, no. 1, 99–100, 108; *Remembrance of a Dęar Place*, op. 42, 96; Scherzo à la Russe, op. 1, 97; *Shoes*, 102, 106; Symphony, no. 2 (*Little Russian*), 89, 97, 98–9, 101; —, no. 4, 101, 102, 114; —, no. 6, 99; *The Queen of Spades*, 99; *Was I Not a Blade of Grass in the Field*, 103, 114; *Water-sprite*, 98
Tiedge, Christoph August, 27
Tinel, Paul, 35, 128n. 33 (35)
Transcarpathia, 8, 9, 13, 61
Trstnik. *See* Rorau
Trutovsky, Vasyl, 78
Tymashivka, 60

Ukraine, 1, 8, 26, 31, 39, 43, 44, 45, 51, 52, 58, 60, 61, 62, 69, 79, 80, 82, 83, 92, 93, 94, 96, 106, 109, 111, 117, 118, 120; Central, 10; Eastern, 12; Western, 9, 10, 66
Union of Soviet Socialist Republics (USSR), 119, 120. *See also* Russia
United States of America (USA), 2, 69, 111, 119

Vasiliev, Matvei, 44
Velykyi Pereviz, 76
Verbytsky, Mykhailo, 47
Veresai, Ostap, 103
Verkhovynets, Vasyl, 10
Vernet, Antoine Charles Horace, 41
Viatka province, 96
Vienna, 15, 19, 21, 30, 31, 35, 43, 45, 47, 49, 66
Volhynia, 8, 12
Voltaire, François Marie Arouet de, 41, 128n. 38 (41)
Vorobeva-Petrova, Anna, 93
Voronyntsi, 39
Votkinsk, 96
Vranický, Pavel, 30–31; *Forest Girl*, 30

Wallfisch, Ernst, 128n. 34 (39)
Warsaw, 51, 58, 60, 66, 67
Weber, Carl Maria von, 1, 8, **37–9**, 61, 85, 128n. 34 (39); *Andante e Rondo ungarese per l'Alto Viola solo con gran Orchestra*, 38–9; Nine Variations for Violin and Piano on the Theme of a Norwegian Song, op. 22, 37; Seven Variations for Piano on the Theme of a Gypsy Song, op. 55, 37; Variations for Piano, op. 40 (*Variations sur un air Russe "Schöne Minka"*), 37–8
Weimar, 41, 43
Wielhorski, Aleksander, 67
Wieniawski, Henryk, 60, 68; *Cossack and Dumka* for violin and piano, 68
Wieniawski, Józef, 60, 68; *Cossack and Dumka* for violin and piano, 68
Wirsta, Aristide, 1, 128n. 37 (41)
Witwicki, Józef Dominik, 68; *On the Waves of the Dnieper*, 68; *Thoughts on the Banks of the Borysthenes*, op. 32, 68; *Ukrainian Woman*, 68
Witwicki, Stefan, 52, 57
Wolicki, Konstanty, 68; *Ukrainian Songs*, 68
Woyciechowski, Tytus, 51
Wytwycky, Wasyl, 1, 52, 129n. 46 (50)

Yalta, 94
Yasser, Joseph, 112, 114, 134n. 128 (112)

Yugoslavia, 13, 15. *See also* Croatia, Serbia

Zabila, Viktor, 80, 83
Zakopane, 60
Zaleski, Józef Bohdan, 52, 57
Zaleski, Wacław, 66
Zaręba, Władysław, 68; *Music for the Kobzar*, 68
Zarębski, Juliusz, 43, 68; *Galician Dances*, 43, 68
Zarevych (ethnographer), 8
Zawadski, Michał, 68; *Twelve Ukrainian Dumkas*, 68
Zhytomyr, 39, 64, 68
Zientarski, Romuald, 65, 68; *The Ukrainian* for voice and piano, 68

2 004333 200005
Код: 43332
Ціна (в грн)
20.00
КНИГАРНЯ т. (044) 238-82-65
АБЗАЦ вул. Стрілецька, 13
Ukrainian Musical Elements in Classical Music ISBN:

Continued from front flap

or "Turkish," on classical music. The text is enriched with one hundred musical examples and a bibliography citing works in several languages. Offering a fresh analytical approach and a wealth of new information, this book is an important contribution to the literature on classical music.

Yakov Soroker

Born in 1920 in Bessarabia, Yakov Soroker studied in Chişinău, then at the Moscow Conservatory with David Oistrakh. He completed his studies at the conservatory in 1955 with a dissertation on Beethoven's violin sonatas, going on to a career as a performer and pedagogue. From 1962 to 1976 he held the chair of music history and theory at the Ivan Franko Pedagogical Institute in Drohobych. He has published more than 100 works, including monographs and articles, particularly on the works of Beethoven and Prokofiev and on the violinists Szigeti, Goldstein, and Oistrakh.

Since 1976 he has lived in Jerusalem.