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The Art Songs of Kyrylo Stetsenko: Ukrainian Lyric Diction Guide

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Abstract

The genre of Ukrainian art song represents a significant body of work to be discovered. Yet, in the twenty-first century Ukrainian art song repertoire still remains one of the less explored genres of the Eastern European music, mainly due to the political factors playing a significant role in the history of Ukraine.

The present monograph serves as a reference guide for singers interested in performing Ukrainian art song. A brief history of Ukrainian art song will explore the development of song as a genre at a certain period in time: the importance of folk song tradition before Byzantine Christianity, the influence of Greek chant during Christianization of Ukraine, the westernization of Ukrainian music, due to Polish and Austrian domination, and finally the birth of Ukrainian classical music with Mykola Lysenko in the second half of the nineteenth century.

A significant number of Ukrainian composers have contributed to Ukrainian art song. This monograph explores the art song of Kyrylo Stetsenko (1882-1922), who was a key figure in the development of the genre. The biography of the composer, detailed analysis of his complete art songs and their poetry, as well as IPA transcriptions and translations of his songs will serve as an indispensable resource for singers interested in learning Ukrainian art song. In addition, a lyric diction guide to Ukrainian pronunciation provides an explanation of the pronunciation of the IPA symbols and ensures an authentic and professional performance of Ukrainian art song.

Keywords

Kyrylo Stetsenko, Ukrainian Art Song, Ukrainian History, Ukrainian Poetry, Ukrainian Lyric Diction Guide, Ukrainian IPA
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1 See Appendix 3.5.
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Preface

Being a native Ukrainian speaker and having an opportunity to study at a Canadian university has given me a unique chance to promote Ukrainian art song to English-speaking performers and the public. Canada has the largest Ukrainian diaspora in the western world; over one million people. This creates an important potential audience and demand for the interest in Ukrainian art song. This fact became one of the main reasons why I decided to research Ukrainian art song as the topic of my monograph.

In the process of the online search for resources for studying and performing Ukrainian song, Professor John Hess mentioned the Ukrainian Art Song Project. Since that moment, the Ukrainian Art Song Project has become the main source of my inspiration for the monograph. I was fascinated by the scope of their activity. The founder of the project, Pavlo Hunka, a famous British bass-baritone set a goal of recording and publishing a Ukrainian song anthology of over 1,000 art songs by 26 Ukrainian composers. So far, the Ukrainian Art Song Project has recorded over 350 art songs. The musical scores of these art songs are accessible on the Ukrainian Art Song Project website and can be downloaded for free.

Thanks to the Ukrainian Art Song Project, I was able to gain access to the scores and recordings of the Ukrainian art songs and prepare a Ukrainian art song recital. In the process of coaching the singers, the need for a lyric diction guide to Ukrainian pronunciation became evident. While the Ukrainian Art Song Project supplies the scores with transliteration of the pronunciation, transliteration is not idiomatic to ensure proper diction and provides no explanation of the pronunciation of the transliterated symbols and
text. The Ukrainian diction guide provided in this monograph will fill this gap and become a useful resource for singers learning the Ukrainian songs.

During the preparation time for the Ukrainian song recital, I selected the repertoire by the three Ukrainian art song composers – Mykola Lysenko (1842-1912), Krylo Stetsenko (1882-1922), and Yakiv Stepovyi (1883-1921). These three composers were the ones who brought Ukrainian song to the level of art song. I decided, in my monograph, to create a resource for singers to prepare performances of Ukrainian art song using the works of one Ukrainian composer as a template. Due to the limited space for the monograph, I was restricted to only one of these composers. My first choice was the songs of Kyrylo Stetsenko. He was also the composer whose songs were first recorded by Pavlo Hunka, who calls Kyrylo Stetsenko “an accessible-to-all composer; very melodic, equal in piano and voice, extremely expressive, who chose very clear and direct texts.”

Indeed, these aspects of Kyrylo Stetsenko’s songs make his songs a good choice for those singers who wish to start familiarizing themselves with the Ukrainian art song repertoire. The Appendix 2 in this monograph provides IPA transcriptions and translations of the poetry of the complete art songs of Kyrylo Stetsenko. The monograph serves as a template for a future, larger project: a complete anthology of Ukrainian art song.

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Chapter One: Introduction: Context for Studying and Performing Ukrainian Art Song

Ukrainian classical music, including Ukrainian art song, is not well known or performed outside Ukraine. There are hundreds of songs waiting to be studied and performed. *The Dictionary of Ukrainian Composers* by Ihor Sonevytsky lists 522 Ukrainian composers around the world, with 73 of them composing in the genre of Ukrainian art song. Yet, Ukrainian art song remains virtually unknown to Western performers and audience.

Political factors play a crucial role in the lack of access to the printed sources of Ukrainian music. Ukraine, as a part of the Soviet Union for over 70 years, was forced to keep its cultural and musical activity within its borders. Before that, the domination of the Russian empire from the eighteenth until the twentieth century suppressed the development of the Ukrainian language in education, music, arts, and culture. A clear example of such suppression was a decree issued by Tsar Alexander II in 1876. The decree banned the use of the Ukrainian language in print. It was forbidden to import foreign books in the Ukrainian language, stage theatrical plays, or publish music with Ukrainian text. The perceived superiority of the Russian language and culture in the Russian Empire as well as in the Soviet Union granted wider access to the works of Russian composers, while the music of composers of other republics remained marginalized. To this day, many music works of now free and independent Eastern European countries remain to be rediscovered. Ukraine is one of these countries.

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The North American public is familiar with only some part of the East European art song repertoire. For example, the well-known Guide to Art Song Style and Literature by Carol Kimball provides information about Russian art songs along with the following Eastern European countries: Poland, Czechoslovakia, Hungary, Romania. It provides no information about Ukrainian art songs. While Ukrainian art song is well-known, appreciated, and widely performed in Ukraine, it is virtually unknown to performers and the public in the Western world, with the possible exception of Ukrainian carols, which one can find through online resources. “The Carol of The Bells”, originally named “Shchedrik”, composed by the Ukrainian composer, Mykola Leontovych, it is now one of the most popular Christmas carols worldwide and readily available.

Until very recently, one could not find any recent printed editions of the scores of Ukrainian art song composers. The old scores that exist are in the Ukrainian language without any transliteration or transcriptions. For those who are not familiar with the Cyrillic alphabet, it is virtually impossible to understand and read the scores. Audio recordings are also scarce. One can find some recordings online, but the search criteria need to be entered in Ukrainian to achieve useful results. A lack of comprehensive singers’ guides for Ukrainian diction or anthologies of Ukrainian art songs with song transcriptions and translations for English speakers make familiarization with Ukrainian art song difficult, if not impossible.

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5 Carol Kimball, Guide to Art Song and Literature (Milwaukee: Hal Leonard, 2006), viii, x.
6 One can find arrangements of the carol on numerous websites, for example www.sheetmusicplus.com.
7 Available editions of the scores are Soviet editions, for example, V. D. Kyreika, P. G. Tychyna, Kyrilo Stetsenko: Zibrannia Tvoriv in five volumes (Kyiv: Muzyczna Ukraina, 1965).
8 For example, to find the recording of Ukrainian art songs on YouTube, one should do an entry “українські солоспіви”, which literary means Ukrainian solo songs. That entry will show multiple results that one can not find using the English language.
To be able to read the Ukrainian language in the score, one needs to know the Cyrillic script and the rules of Ukrainian pronunciation. The lyric guide to Ukrainian pronunciation with song text translation and transcription included in this monograph will be very useful. For example, a series of helpful guides and song texts are written for studying the songs of Russian and Czech composers by, amongst others, Laurence Richter, Timothy Cheek, Natalia Challis, Jean Piatak and Regina Avrashov. These guides include song texts with phonetic transcriptions, literal and idiomatic English translations, and pronunciation guides.

Presently, only one printed resource is available for studying Ukrainian lyric diction for English speaking singers. This article, “Ukrainian Vocal Repertory and Lyric Diction,” by Leslie De’Ath provides an overview of Ukrainian vocal repertoire, lists important Ukrainian art song composers, and explains the basic rules of the Ukrainian phonological system. A more comprehensive guide for studying Ukrainian art song would be a valuable resource for those performers interested in singing Ukrainian vocal repertoire.

During the domination of the Russian empire and the Soviet Union the popularization of Ukrainian art music in the Western world was achieved solely by the efforts of the Ukrainian diaspora. With Ukraine finally gaining its independence in 1991 and opening its borders, Ukrainian music is slowly becoming known outside the former Soviet Union. The free access to the Ukrainian archives with information on the lives and

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works of Ukrainian composers has prompted Western musicians and musicologists to research and publish works about Ukrainian composers and their output.\textsuperscript{10}

A dissertation on Mykola Lysenko written by Filenko Taras in 1998, “Ethnic identity, music, and politics in nineteenth-century Ukraine,” explores the composer’s musical contribution towards establishing a national culture.\textsuperscript{11} Following this dissertation, a book, \textit{World of Mykola Lysenko}, by Filenko Taras and Bulat Tamara was published in Canada by the Ukraine Millennium Foundation in 2001. It is a comprehensive study of the composer’s life and works with multiple historical documents and composer’s photographs.\textsuperscript{12}

The Ukrainian Music Society of Alberta is an organization in Canada that preserves, promotes and develops Ukrainian music in the diaspora. Its members organize seminars and workshops, performance events and concerts to foster the appreciation for and respect of Ukrainian music.\textsuperscript{13}

The Ukrainian Millennium Foundation, founded in 1983 in Edmonton, Alberta spreads knowledge about the Ukrainian composers among the Ukrainian diaspora and in the Western world. In addition, this organization funds numerous projects relating to Ukrainian musicology that are promoted by other organizations in Alberta and Canada.

\textsuperscript{10} These are some of the sources on the Ukrainian composers:


\textsuperscript{12} Taras Filenko and Tamara Bulat, \textit{The World of Mykola Lysenko} (Edmonton: Ukraine Millennium Foundation, 2001).

such as the University of Alberta Folklore Project, the Luminous Voices and Spiritus choirs in Calgary, the Ukrainian Music Society of Alberta for various projects.\textsuperscript{14}

The most extensive Ukrainian art song project was launched in 2004 in Toronto, by a British bass-baritone of Ukrainian descent, Pavlo Hunka. The goal of the project was to record 1000 art songs by 26 Ukrainian composers. So far, 350 art songs by composers Mykola Lysenko, Yakiv Stepovyi, Kyrylo Stetsenko, Stefania Turkewich, and Vasyl Barvinsky have been recorded. One can find the scores of selected composers on the Ukrainian Art Song Project website and download them for free. The scores include translation and transliteration of the lyrics of the songs.\textsuperscript{15} Nevertheless, a crucial element is still missing from the chain of learning any Ukrainian art song: a proper lyric guide to Ukrainian pronunciation. The Ukrainian Art Song Project supplies the scores with transliteration of the pronunciation, which is different from the IPA transcription commonly studied and used by singers. Transliteration is not specific enough to ensure proper diction. It also does not provide an explanation of the pronunciation of the transliterated symbols and text. In the circumstances described above, unless a singer is a Ukrainian native speaker or has a native Ukrainian vocal coach to help him or her with pronunciation and interpretation, the performance of a song will most likely be highly inaccurate. For this reason, access to a detailed guide to Ukrainian diction and pronunciation is an indispensable source to ensure an authentic and professional performance.

\textsuperscript{14} Ukraine Millennium Foundation, \url{https://www.charitydir.com/charities/119273407RR0001} (accessed March 16, 2018).
This monograph serves as an attempt to fill the gap in the study of Ukrainian art song by providing a comprehensive Ukrainian lyric diction guide for singers. The practical application of the guide is based on the complete IPA transcription and translation of the songs of Kyrylo Stetsenko, a key figure in the development of Ukrainian art song as a genre of classical music. The monograph also includes a comprehensive analysis of the Kyrylo Stetsenko’s art songs, and will be of significant use to those singers interested in learning and performing the Ukrainian art song. This monograph will also serve as the starting point for a future anthology of Ukrainian art song.
Chapter Two: History of Ukrainian Art Song

2.1 Ukrainian Vocal Music Before Byzantine Christianity

Song has always played a significant role in the culture and everyday life of the Ukrainian people. Diverse types of songs existed in the territory of Ukraine (the Kyivan Rus) before the Christian era. Songs accompanied pagan rituals and dominated all aspects of the culture. Some of these ancient ritual songs are still preserved in Ukrainian folklore to this day. For example, calendar songs are connected to a specific season – koliadky (winter songs), vesnianky (spring songs), kupalski (summer songs). Family ritual songs are sung for specific family events such as weddings and funerals. Funeral songs are recitative-like (Figure 2.2), while wedding songs are rhythmically driven and strophic (Figure 2.1). 

![Figure 2.1 A Wedding Song “Гарна сваха, гарний сват” (“Good Matchmakers”)](www.proridne.com)

16 The Kyivan Rus was a federation of East Slavic principalities. The ancestors of Russians, Byelorussians, Ukrainians, and Carpatho-Rusins originated in this federation. The Kyivan Rus existed between the 10th and 13th centuries. It fell apart with the invasion of the Mongols.


Ukrainian folk song has particular musical characteristics: the pentatonic scale, textual and melodic unity, fast rhythms and syncopation, and musical borrowing. The pentatonic scale forms the basis of Ukrainian folk music structure. The majority of Ukrainian folk songs are composed using just five notes of a scale instead of the traditional seven notes (Figure 2.3). “Чом ти не прийшов? (“Why didn’t you come?”) is a song sung by a girl who is waiting for her beloved to come. She asks what the reason of her beloved not coming to see her: “Didn’t you have a horse? Didn’t you know the path? Or did your mother not let you go to see me?”. The song features a melody built on a pentatonic scale in D minor. The melodic motion is stepwise, expressing a sad character.

This song describes an old Ukrainian wedding tradition of buying new boots and presenting them from the bridegroom to the mathmakers.


The song is originally from the Western part of Ukraine, Zakarpattya. Death is depicted in the image of a bird, a duck, that crosses the river to get to the other side. The song is written in parlando, recitative-like manner. The words are sung to the repetitive pitches. The repetitive semi-tone and whole-tone melodic motions imitate the weeping and lament.
Textual and melodic unity is another prominent feature of Ukrainian folk song. In Figure 2.3 the melody closely follows the contour of the text alternating between 3/4 and 2/4 meters to accommodate the text.

![Figure 2.3 “Чом ти не прийшов?” (“Why Didn’t You Come?”)](accessed Jun 16, 2018).

Ukrainian folk songs are built on harmonic triads with frequent fourth and fifths incorporated into the melodic gestures. Figure 2.1 features an E flat major harmonic triad as the basic melodic gesture of the song, around which the song melody is built.

Prominent melodic gestures are built on fourth and fifth intervals. Figure 2.4 “В кінці греблі шумлять верби” (“The Willow Trees Rustle at the Dam”) is another Ukrainian folk song that features the characteristics described above. It tells the story of a young girl who lost her beloved one. The willow trees that she had planted with him are still with her, but not the loved one. The song is composed in E minor with the melody built on the tonic triad. The song starts and ends with fourth and fifths interval melodic gestures.

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Fast rhythms and syncopation are typical for humorous Ukrainian folk songs. In Figure 2.1, the wedding song features sixteenth-note rhythmic figures expressing the exciting character of a wedding song. Figure 2.5 “Люди їдуть по ліщину” (“The People Go to Gather Hazelnuts”) uses syncopation as a means of creating humorous effect. Syncopation is especially typical for the Ukrainian folk songs of the Western Ukraine. The close relationship of Ukrainians with their Hungarian neighbours led to the borrowing of certain musical elements. Syncopation is one of those musical elements. Another Hungarian element borrowed by the Western Ukrainians is a minor scale with a raised fourth degree (Figure 2.2).  

The nomadic Asiatic people travelling through the territory of former Kyivan Rus, as well as Mongolian domination (1240-1480) influenced Ukrainian folk music and gave it a distinct oriental character. One can hear this in the peculiar chromaticism, leading

tones, and harmonic scales. The song in Figure 2.6 features the Dorian mode with the sixth raised degree and the harmonic minor with a raised seventh degree.

Figure 2.5 “Люди ідуть по ліщину” (“The People Go to Gather Hazelnuts”) 23

Figure 2.6 “Сива зозуленька.” (“A Grey Cuckoo”) 24


2.2 Influence of Christianity

A new genre of vocal music started to develop with the Christianization of the Kyivan Rus in 988 A.D. Christianity had an impact on every aspect of cultural life of the Kyivan Rus. Vladimir’s son, Yaroslav the Wise, facilitated the translation of Greek sacred texts into the vernacular. The Rus monks travelled to Greece and lived in Greek monasteries studying with the Greek monks. This prompted musical and cultural exchange between the two peoples. In Orthodox churches of Greece, as well as in the former lands of the Eastern Roman Empire, Byzantine chant was used in church services. Byzantine chant is based on the neum notation, and uses eight modes or tones, one for every day of the week (First, Second, Third, Fourth, Plagal of the First, Plagal of the Second, and Plagal of the Third) and one for the festal period (the Grave Mode). The Rus monks borrowed the concept of modes, as well as neum notation. Neum notation was converted into the so called Znamenny chant – chanting by signs (it was notated with znamyarny and kriuk – staffless signs and hooks, similar to western neumes). The most prominent feature of Znamenny chant is the way its notation records “transition of the melody, rather than notes.” The hooks represent a means of coding the mood and tempo of a chant.

In the sixteenth century at the Union of Brest (1596), a town on the Polish-Ukrainian-Belarusian border, the Ukrainian orthodox priests declared their allegiance to the Roman pope. The Orthodox dogmas were replaced with Catholic ones, but the institution of married priesthood, the Greek language, and the Byzantine liturgy remained

intact. The Russian orthodox church, on the other hand, elected its own bishop. The church adopted a policy of isolation from the western influences, including music. The church on the state level controlled both religious and sacred music. This continued until Peter the Great (1672-1725) broke its dominion and let contemporary music into its court in 1696, after his eighteen-month journey through the Western European countries.

2.3 Westernization of Ukrainian Music

In Ukraine, unlike Russia, between the fifteenth to eighteenth centuries folk music and secular music flourished. New styles of folk songs developed. The lyric-epic dumy, so called heroic ballads, were sung by blind musicians, kobzari. The songs were free, recitative-like improvisations accompanied by the lute. Bylyny and lyric-epic narratives glorified the heroic deeds of Ukrainian knights. The most well known of these songs is Slovo o polku Ihorevim. A street art of lirnyky (skomorokhy) entertained the people with jokes, songs, and tricks. The political and cultural ties of Ukraine with the West promoted the development of polyphonic choral music, which later became one of the staples of Ukrainian vocal music. The need for notating the complex multi-voiced pieces led to the development of the five-line staff called Kyivan notation. Books of polyphonic a capella works were compiled. The catalog of the Lviv Brotherhood from 1697 lists 267 polyphonic works for up to twelve voices composed by numerous Ukrainian composers.

29 Ibid., 222.
32 Ibid., 7.
In 1707 the first collection of polyphonic liturgical songs called *Irmologion* was printed, and quickly spread throughout Ukraine, reaching Moscow.\(^{33}\) The most prolific composers of Ukrainian church choral music of that time were Maksym Berezovsky (1745-1777), Dmytro Bortniansky (1751-1825), and Artem Vedel (1767-1808).\(^{34}\) The works of these composers represent “The Golden Age” of the Ukrainian choral music. The text of the liturgical songs was written in Old Church Slavonic, and sometimes Russian. Choral music continues to play an important role in the Ukrainian communities. Especially popular are the choral arrangements of Ukrainian folk songs which display elaborate variations of the original folk melodies.\(^{35}\)

In the eighteenth century Ukrainian music was centered around the main cultural centers, universities and monasteries. The most notable of these were in Kyiv, the Kyiv Mohyla Academy, and in Pochayiv, the Pochayiv Monastery. The residences of aristocracy and members of the upper class were other places where Western European music was heard and appreciated. Hetman Kyrylo Rozumovsky in Hlukhiv (1750-1764) supported his own orchestra and theatre, which performed Western European operas, symphonic works, and art songs.\(^{36}\) The oldest and the largest library of musical scores existing today in Ukraine belonged to the library of Kyrylo Rozumovsky. The musicians

As stated in the in the article by Roccasalvo, the reproduction of 1709 Lviv *Irmologion* can be found at the library of the Center of Eastern Christian Studies at the University of Scranton in Pennsylvania.


\(^{36}\) Kyrylo Rozumovsky was a head of Ukrainian state (part of Russia at that time) who ruled from 1750-1764.
in his court established the so-called *Hlukhiv School of Music*, which produced the above-mentioned composers of “The Golden Age”, M. Berezovsky and D. Bortniansky. Both of them received their education in St. Petersburg, Russia, and Bologna, Italy and composed in the genres of opera, symphony, chamber music, and most notably, sacred choral works.\(^{37}\)

2.4 *Art Song as a New Genre of Ukrainian Classical Music*

From 1772 to 1918 Western Ukraine went from Polish to Austrian domination. The rest of Ukraine remained under the power of the Russian Empire.\(^{38}\) With Vienna being a center of music culture in Europe at that time, Ukrainian music experienced significant Western influence on its own music culture. For example, in the famous cathedral of St. George in Lviv, an orchestra and a choir were added to the traditional cantorial singing during the religious services.\(^{39}\) At the same time the Western genre of art song made its way to Ukrainian performers and audiences. In Ukraine, as well as throughout the Western and Eastern Europe, the art song genre was closely associated with the idea of a national identity. It reflected the language, poetry and culture of its people.\(^{40}\) In Germany the art song genre was represented by Franz Schubert, followed by Robert Schumann, Johannes Brahms, Hugo Wolf, and others; in France the French *mélodie* was made famous by Gabriel Fauré and Claude Debussy; in Russia P. Tchaikowsky and M. Mussorgsky composed the Russian *romance*; in Ukraine, it was Mykola Lysenko followed by his devoted students Kyrylo Stetsenko and Yakiv Stepovyi.


Art song composers used the poetry of their national poets, but in order for Ukrainian art song composers to use their national poetry, they had to break the law.

Due to the decree by Alexander II in 1876 it was forbidden to import foreign books in the Ukrainian language, stage theatrical plays, and publish music with Ukrainian text in it.\textsuperscript{41} As a result of these cruel decrees, many Ukrainian scholars were forced to emmigrate.

The last area of Ukrainian cultural activity in Ukraine was Lviv. In Lviv (Western part of Ukraine, known as Galicia), under the more liberal Austrian regime, Ukrainian authors still had an opportunity to publish their works, cherishing, preserving, and enriching Ukrainian art song for future generations.

2.4.1 Mykola Lysenko

Mykola Lysenko (1842-1912) was fascinated with the richness of Ukrainian folk song and nurtured his love for folk song through his music studies at Leipzig conservatory under Reinicke and Richter and at St. Petersburg Conservatory under Rimsky-Korsakoff. Upon graduation Lysenko devoted himself to establishing and developing of the Ukrainian national school of music. In 1904 he opened his own School of Music and Drama, the only Ukrainian advanced music school at that time. Its famous graduates included future Ukrainian composers Kyrylo Stetsenko, Oleksander Koshyts, Lev Revutsky, and Mykhailo Mykysha.\textsuperscript{42}

\textsuperscript{41} Serhiy Plokhy, \textit{The Gates of Europe: A History of Ukraine} (New York: Basic Books, 2015), 167. In his book \textit{The Gates of Europe} Serhiy Plokhy explains the situation with the status of the Ukrainian language in the second half of the nineteenth century: “In May 1867 the Emperor Alexander II issued a decree known as the Ems Ukase. This decree was proceeded by another one, so called “Valuev directive” that stated that “there was not, is not, and cannot be any special Little Russian Language (referring to the Ukrainian language). The Ukrainian language, culture, and identity came to be seen as a threat to the very unity of the Russian nation”. The ban was lifted during the revolutionary events of 1905-1907.

Lysenko’s musical output is of various forms and genres. His music is compiled in twenty volumes, comprising operas and operettas, piano compositions, choral works, symphonic works, chamber music, and arrangements of more than five hundred folk songs. Yet, art song holds the most prominent place in his compositions. In total he wrote 133 art songs. Mykola Lysenko’s inspiration for writing art song came from two sources: Ukrainian folk songs and Ukrainian poetry. Folk song reflects the life of Ukrainian people, their life strivings, inner feelings and emotional state. Ukrainian folk songs are of various kinds and describe every aspect of people’s lives, including humorous songs, historical songs, Cossack songs and ballads, lullabies, Christmas songs, so called kolyadki and tschedrivki, lyrical songs, patriotic songs, ritual songs, and many more. All of them are characterized by idiosyncratic melodies and rhythms. In arranging the folk songs, Mykola Lysenko preserved their tonal and rhythmic folk elements.

Mykola Lysenko set music to the poetry of Ukrainian national poets Ivan Franko, Lesia Ukrainka, Oleksandr Oles, as well as German poet Henrich Heine and Polish poet Adam Mickiewicz. The poetry of the Ukrainian poets is characterized by the expression of deep human feelings of love, desperation, regret, parting, and treachery. Lysenko imitates with the melody the original rhetorical contour of the poetic line, embellishing it with a harmonically rich and romantic accompaniment. While the early songs are

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43 In the period of 1950-1959 a twenty-volume edition of the works of Mykola Lysenko was published in the Soviet Union. It was dedicated to the 110th anniversary of Lysenko’s birthday. M.V. Lysenko, Zbirannya Tvoriv: u 20 t., redkollegiya M.I. Verykivskyi ta in. (Kyiv: Mystetstvo, 1950-1959).
characterized by extensive preludes and postludes, his later songs have simpler accompaniments.\textsuperscript{44}

The musical language in Lysenko’s songs features ornamented melodic lines, non-traditional for European art song meter and rhythm, chromatically rich harmonies, and unexpected shifts of tonal centers.\textsuperscript{45} Lysenko combined the Western European romantic style of art song composition with peculiar Ukrainian folk elements.

2.4.2 Yakiv Stepovyi

Not all of the Ukrainian art song composers were directly influenced by the folk song tradition. Yakiv Stepovyi (1883-1921), a student of Lysenko, was a Ukrainian composer whose artistic ideals were built on a modernist idiom. He was a master of the musical miniature, and famous for his art songs, choral works, instrumental works, and chamber music. Yakiv Stepovyi studied at the St. Petesburg conservatory under Rimsky-Korsakoff and Liadv. Living in the heart of the Russian empire, Stepovy took an active political position during the revolutionary years of 1905-1907 when the tsarist troops opened fire on the peaceful demonstration of workers in St. Petersburg.\textsuperscript{46} This political upheaval caused hundreds of thousands of workers to go on strike in the territory of Ukraine. Under the workers’ pressure Tsar Nicholas II issued a manifesto granting certain freedoms to Ukrainians, among them the freedom of press, speech, religion, and assembly. The Ukrainian language was declared one of the independent Slavic languages and no longer a dialect of Russian any more. Eighteen new periodicals in Ukrainian

\textsuperscript{44} Y. A. Bodak and L. M. Solovey, \textit{Ukrainian and Foreign Musical Literature} (Vinnytsia: Nova Knyga, 2011), 78.
appeared. Various musical, cultural, and various educational organizations emerged during the revolution.  

In 1905-1907 Stepovyi composed a cycle of art songs called Барвінки (Periwinkle), Op. 3-4. The songs were set to verses by the famous Ukrainian revolutionary poets Taras Shevchenko, Lesia Ukrainka, and Ivan Franko. The songs are all thematically different. Some of them dwell on social problems such as the struggle for people’s freedom and democratic values, while other songs in the cycle are lighter in content and imitate Ukrainian folk songs, even though they are set to the words of Ukrainian poets, and not original folk texts.

In 1907 Stepovyi composed another song cycle to the poetry of Oleksandr Oles entitled Пісні настроїв (Moods), Op. 6. In 1911 Stepovyi set three poems to the verses of a fifteen-year-old poet named Maksym Rylsky, Op. 8. Both poets, Oles and Rylsky would later become giants of the twentieth-century Ukrainian literature. Nevertheless, a Ukrainian publisher refused to publish Stepovyi’s songs saying that “his music was removed from the folk idiom and, therefore, un-nationalistic.”

Each of Stepovyi’s art songs is unique. He managed to find specific musical means to highlight poetry. His songs feature new and innovative compositional techniques for Ukrainian composers at that time as well as prominent features of Ukrainian folk song: the composer manipulates tonality, major and minor modes, and direct modulation; he uses the minor scale with a raised fourth degree, Phrygian and

48 More information about significant Ukrainian poets and their works can be found in the following book: C. H. Adrusyshen and Watson Kirckonnell, The Ukrainian Poets (Toronto: University of Toronto Press, 1961).
Dorian modes, unusual harmonies and unresolved dissonances. With his exquisite art songs Yakiv Stepovyi inspired future modern composers of this genre such as Myroslav Skoryk and Myroslav Volynsky.\textsuperscript{50}

\subsection*{2.5 Ukrainian Composers Under the Stalin Regime}

The years 1930 to 1960 were not productive in the development of Ukrainian art song, because the oppressive regime under Stalin did not allow the artistic and creative freedom for Ukrainian composers. They had to follow a socialist doctrine and praise the Communist party with their works. All compositional activity was censored and closely monitored by the Ministry of Culture.\textsuperscript{51} The art song genre was considered western, hence foreign. The vocal choral genre of “массовая песня” (the songs for the masses) was encouraged as a means of national propaganda.\textsuperscript{52} Composers who did not follow the cultural policy of the communist regime fell into disgrace and were persecuted. For example, Vasyl Barvinsky (1883-1963), a composer and a director of Lysenko Institute in Lviv, was exiled to labour camp in Mordova. All of his scores were publicly burnt. In 1958 he was released and returned to Lviv. He spent the rest of his life trying to restore his works. The songs that survived feature a post-romantic and impressionistic idiom.

Other composers were luckier and managed to leave the country and emigrate. Stefania Turkewich (1898-1977) emmigrated to England after studying in Germany and

\textsuperscript{52}Ihor Sonevtsky and Natalia Palidvor-Sonevtska, \textit{Dictionary of Ukrainian Composers} (Lviv: Union of Ukrainain Composers, 1997), 10.
Austria. Her art songs were composed in post-romantic, atonal, and expressionistic styles. Some of her songs were inspired by Ukrainian folk melodies. Nestor Nyzhankyvsky (1893-1940) emigrated to Austria. In his music he combined “Western European traditions with Ukrainian musical culture.”

2.6 Composers of Avant-garde and Postmodern School of Ukrainian Music

With the denunciation of Stalin’s cult by Khrushchev in 1956, Soviet musical society began to experience a relative freedom of expression. Composers began to experiment with different compositional techniques influenced by twentieth-century Western composers, including Schoenberg, Webern, Nono, Boulez among others. As a result, a new avant-garde and post-modern school of music appeared led by such composers as Vitalii Hubarenko (1934-200), Valentin Silvestrov (b. 1937), Leonid Hrabovsky (b. 1935), Lesya Dichko (b. 1939), Myroslav Skoryk (b. 1938), and Yevhen Stankovych (b. 1942).

2.6.1 Valentyn Silvestrov

Ukrainian composer Valentyn Silvestrov (b. 1937) composes piano, orchestral vocal, and choral works. His compositions are performed worldwide by leading orchestras and prominent musicians. His art song output includes songs and song cycles for voice and piano as well as chamber music with voice and other instruments. His songs are composed predominantly to texts of Russian and Ukrainian poets. Among the most

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Silvestrov is a prize winner of the following competitions: Koussevitzky Composition Prize (1967), First Prize in the competition of the Internationale Gaudeamus Muziekweek in Amsterdam (1970), and the Taras Shevchenko National Prize from the government of Ukraine (1995).
well-known of them is *Silent Songs*. In this cycle his style of piano-voice interaction is unique. The main dynamic markings in *Silent Songs* are *piano* and *pianissimo*. The scores indicate explicit and extraordinarily detailed markings and directions for the artists in unexpected places (such as *rit.* on a sustained piano chord). The songs are retrospective and meditative. The music embodies the composer’s deep feelings and thoughts. Silvestrov explores the effect of a sounding word and the music accompaniment that envelopes the word. With it he creates a world of infinite music. He invites the listener to live in it and experience its effect. For him it is not the ending result that matters, but the actual process of being in music and with music. He calls his style “metamusic” or metaphorical music, because he creates sensory images with the word and sound.\(^{55}\)

Another group of art song composers including Oleksandr Bilash, Volodymyr Veremenich, Bogdan Yanivsky and Volodymyr Ivasiuk composed songs that became popular among Ukrainians. They based them on folk themes, combining the lyrical melody with modern dance rhythms. In doing this they created a new genre of popular Ukrainian songs.

### 2.6.2 Myroslav Volynsky

Nevertheless, there were still composers who remained loyal to the classical genre of art song. The most prolific of them is Myroslav Volynsky (b. 1955). A graduate of the Lviv National Conservatory, he composes in numerous genres: opera, chamber music, piano music, choral works, and art song. His art songs range from miniatures to

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monumental works. In them one can hear the influence of Wagner, Mahler, and Strauss as well as Ukrainian composer B. Lyatoshinsky and Russian composer D. Shostakovich. He composed numerous art songs on texts to Ukrainian, Russian, and German poets as well as three song cycles to verses of Ukrainian poets: *To the Eternal Theme, Our Nights*, to poetry by A. Volynska, and *My Song*, to poetry by Oleksandr Oles. The latter cycle *My Song* is a grand forty-minute work consisting of fourteen songs. It is a dramatic composition that involves singing as well as a spoken dialogue. Set to the words of Oleksandr Oles, the cycle expresses hopelessness, misery, and inability to accept the whole tragedy of human life controlled by the totalitarian regime.

Throughout the centuries, the composers of Ukrainian art song closely adhered to the Ukrainian folklore tradition, combining it with the best musical practices of the Western European School. They composed songs inspired by the verses of the great Ukrainian poets who depicted the life, history, and culture of the Ukrainian people. Ukrainian art song is famous for its musical sincerity, expressivity, and its subtle depiction of human feelings. It is as filled with lyricism as the Ukrainian language itself.

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Chapter Three: Kyrylo Stetsenko

Kyrylo Stetsenko, a famous student of Mykola Lysenko, continued his teacher’s work in the implementation of folk song materials in Ukrainian classical music. He followed the Eastern European national movement led by Smetana and Dvořák and stood at the foundation of a “new school” of national music.58 Stetsenko is considered a master of choral music and art song. He composed over 100 choral works and 42 art songs. In his art songs Stetsenko reflected the ideas of social and political injustice, nature, love (often unrequited), suffering, exile, despair, hope, and resilience during hardship.59 The central element of Stetsenko’s songs is folklore. The incorporation and use of the folk element is so extensive that some of his songs are considered a part of Ukrainian folk repertoire.60 The composer set most of his songs to the texts of Ukrainian writers, dramatists, and poets. He chose the finest poems of the most prominent Ukrainian poets Taras Shevchenko, Ivan Franko, Lesia Ukrainka, Oleksander Oles among others.61 Stetsenko used poetry and music as medium for reflection of his life, the life of his country and its people.

59 Ibid.
60 “Evensong”, “And the Peaceful Hose”, “A Winding Path” come very close to the Ukrainian folk tradition.
61 More information on the Ukrainian poets can be found in the following book: C. H. Andrusyshen and Watson Kirckonnell, The Ukrainian Poets (Toronto: University of Toronto Press, 1961).
3.1 Biography of Kyrylo Stetsenko

Kyrylo Stetsenko had a short, but prolific life, serving the Ukrainian people with his musical talent. The composer’s legacy is a reflection of his nation’s life and spiritual strivings. Kyrylo Stetsenko was among the most prolific and influential Ukrainian national composers of the twentieth century. Along with M. Leontovich, O. Koshys, S. Liudkevich, Kyrylo Stetsenko continued the national musical traditions of their teacher M. Lysenko, the founder of the Ukrainian school of classical music. 62

Kyrylo Stetsenko was born on May 24, 1882, in the village of Kvitki in Kaniv region in the central Ukraine. It was the territory of Ukraine where the eighteenth-century national liberation movement against serfdom was the most powerful. The memory of those events was still fresh among the people in the middle of the nineteenth century and served as a source of inspiration for writers, composers, and artists. Based on those historic events, the famous poems “Haidamaki” and “Taras’s Night” were written by the great Ukrainian poet and writer Taras Shevchenko. 63

Kyrylo Stetsenko was raised in a large, but poor family. His father Grigoriy Mykolayovych Stetsenko was a painter and earned an income by painting icons in orthodox churches. He was an amateur musician, who sang and played the violin. The composer’s mother was from a religious family. She had a beautiful voice, knew many songs, and often sang with her husband. From early on Kyrylo Stetsenko was fond of singing and painting, and he was especially drawn to folk songs.

Kyrylo Stetsenko’s formal music education began in a local church choir at seven years of age. In 1892 with the help of his uncle, Danylo Gornyanskyi, Kyrylo Stetsenko

63 Liu Parchomenko, Kyrylo Stetsenko (Kyiv: Muzychna Ukraina, 2009), 7.
moved to Kyiv and started studying in the art school of M. I. Murashko. At the same time, he attended the Sophyiv clerical school. During his studies of art and music, Stetsenko’s love for music prevailed. His natural musicality, perfect pitch and good musical memory attracted the attention of his pedagogues. In 1895, at the early age of thirteen, he started directing the choir at the school. In 1897 Stetsenko graduated from the clerical school as a choir director.

Following graduation, Stetsenko entered a clerical seminary to study for the priesthood. Even though his true interest was in music, for financial reasons, he had no choice but to start his studies in the clerical seminary. While studying in the seminary, to support himself, he worked as an assistant choir director of the St. Michael’s Golden-Domed Monastery. The monastery had an extensive music library with holdings from the fifteenth century up to modern times. There was a large collection of religious compositions by D. Bortniansky, M. Berezovsky, A. Vedel, M. Lvov, G. Lomakin, S. Davidov, M. Glinka, M. Rimsky-Korsakoff, P. Tchaikovsky, and other composers. Stetsenko spent most of his time in the library studying the scores of these composers. He used his position as choir director in the monastery as an opportunity to try out his newly composed choral works. Since the new works were not necessarily the setting of religious texts, he had to hide the true authorship of his works (performing folk and secular music was not approved in the clerical seminary). Studying in the theological seminary Stetsenko’s true passion was music, not the priesthood. He took an active part in secret circles that were formed around the idea of developing Ukrainian national music.

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64 Liu Parchomenko, Kyrylo Stetsenko (Kyiv: Muzychna Ukraina, 2009), 10.
65 Ibid., 11.
culture. The members of these secret circles were reading the forbidden Ukrainian literature and discussing the problems of the Ukrainian civil movement.

In 1899 a meeting with M. Lysenko changed the life of Kyrylo Stetsenko. Stetsenko enrolled in Lysenko’s Capella, a choir that regularly toured throughout Ukraine. Lysenko noticed the music talent of Stetsenko and appointed him his assistant conductor. While touring with the choir, Stetsenko had the opportunity to study Ukrainian folk song and the choral works of Ukrainian, Russian, and Western European composers. This exposure to the great variety of musical styles inspired Stetsenko to write his own choral transcriptions of Ukrainian folk songs.

In 1902 Kyrylo Stetsenko was appointed as a choir director at the Theological Seminary which, at the time, had one of the best choirs in Kyiv, famous for its beautiful voices, manner of singing, and traditions of performing religious music repertoire. Inspired by the Lysenko’s music ideas, Stetsenko expended the choir’s repertoire and the scope of its activity. Besides religious works, Stetsenko included in the repertoire transcriptions of Ukrainian folk songs and classical works. These were the first attempts of the seminary students to spread Ukrainian national music among public. In 1900-1902 Stetsenko continued composing choral arrangements of Ukrainian folk songs. These arrangements quickly became popular among singers and were performed as a part of the regular choir repertoire. Stetsenko’s name became famous among Ukrainian writers, poets, and composers. Mykola Lysenko said about Stetsenko: “He is who will replace me after my death”.

66 Liu Parchomenko, Kyrylo Stetsenko (Kyiv: Muzychna Ukraina, 2009), 12.
67 Ibid., 14.
68 Ibid., 15.
During that time Stetsenko started working on his opera *The Captive* (Полонянка). The composer was exploring Ukrainian characters in the fight against the Turks and Tartars. Unfortunately, only one act of the opera was finished, although Stetsenko later repurposed some of its music in his other works. An aria from this opera became one of Stetsenko’s art song: “The Crow Caws”.

The years 1905-1907 were turbulent ones in the life of Kyrylo Stetsenko and his country. It was the time of the workers’ uprisings against the Russian tsarism. Stetsenko took an active social and political position defending the people’s right for national and cultural identity. He expressed his views in his compositions. The art songs such as “Testament” and “Blooms and Tears” depict the life, hardships, and struggle of Ukrainian people. In these compositions Stetsenko refers to the heroic character of Prometheus and the Ukrainian national hero, Karmeliuk, as symbols of the eternal battle between good and evil forces.

The teaching activity of Kyrylo Stetsenko was based on the principles of “truth, beauty, kindness for the benefit of the Ukrainian people.” He incorporated these ideas in his teaching materials for children and students. In 1906 he published a repertoire book of Ukrainian folk songs for school called “The Echo”. This event did not go unnoticed by the Russian censorship, which considered the book a threat to the tsarist regime. In 1906-1907 Ukrainian cultural circles underwent massive searches by the Russian police. As a result, many Ukrainian publishers, journalists, and writers were arrested. Stetsenko was transferred from Kyiv to a small town near Donetsk, away from his family and his

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musical life. There he had to stop his pedagogical and publishing activity for some time. Finally, in 1908 with the help of O. Koshys, Stetsenko received a position as a voice teacher in the gymnasium in the town of Bila Tserkva.

In 1910, due to the health problems, Stetsenko moved to the small town of Tvyriv. There in the beautiful countryside he had an opportunity to restore his health and devote himself to his compositional activity. In Tvyriv, Stetsenko composed in a variety of genres: children’s opera, cantata, liturgies, choral folk arrangements, and art songs. But in 1911 the material hardships and lack of financial stability forced Stetsenko to accept the position of a priest in the village of Golova-Rusa. As a result, during this period from 1911 to 1917 the composer’s musical output decreased. Financial scrutiny, dissatisfaction with the priesthood, and new censorship restrictions against Ukrainian publishers created an unfavourable atmosphere for Stetsenko’s compositional work. The only positive experience from this period of life for Stetsenko was his friendship with the great Ukrainian choral master Mykola Leontovych. Leontovych lived and worked in the small nearby town of Yampil. The composers’ similar life situations, solidarity in the socio-political standpoint, and mutual love for the Ukrainian folk music united them. Stetsenko was fond of Leontovych’s compositions and sent several of them to his friend, O. Koshys, who conducted a choir in Kyiv University. One of these works was the now world-renowned Christmas song “Carol of the Bells”. It was first performed in 1916 by the Kyiv university student choir. From that time on, the works of Mykola Leontovych drew the attention of artistic circles and the public and became frequently performed and loved by Ukrainian audiences.

When the Russian October revolution began, in 1917, Stetsenko moved to Kyiv. The composer became actively involved in political life of that time working for
Ukrainian independence. When the Ukrainian National Republic was established in 1917, Stetsenko received a position in the Ministry of Music Education. Together with Oleksander Koshyts, he established the Ukrainian Republican Kapelle consisting of 100 singers. One group of singers toured Europe and North America, and the other group promoted national awareness and unity throughout Ukraine. In 1919 during the Prague tour the Kapelle was recognized as the best choir in Europe. From 1917 until 1924 the choir performed 900 concerts around the world. In 1922 during the concert in Mexico City around 32,000 people audience was present. In 1918-1919 the Ministry of Education supported the development of music culture in Ukraine. Music conservatories and schools received funding from the state; establishing new musical departments at the universities. The Ministry of Education funded the publishing house for new publications of Ukrainian music. In 1918 Stetsenko developed a music curriculum for schools and published three editions of the school textbook for singing. Many works by Leontovych, Stepovyi, Stetsenko, and other Ukrainian composers were published in the newly renovated publishing house, “Dniprosoyuz”. In June 1918, for the first time during the composer’s life, an entire concert of Stetsenko’s compositions was performed. It was a remarkable success and promoted Stetsenko’s fame as a composer throughout Ukraine.

In 1920 the Communists and Bolsheviks took power and the composer fell out of favor with the Soviet authorities. To support his family financially, Stetsenko once again had to leave Kyiv to work as a priest in the small village of Vepryk. But even there, in a small town, the composer continued his cultural and music activity. In Vepryk, Stetsenko

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72 Liu Parchomenko, Kyrylo Stetsenko (Kyiv: Muzychna Ukraina, 2009), 48.
founded a choir and a theatre; he gave piano lessons to the village children and conducted lectures in Ukrainian art, music, literature, and history. In 1921 the composer supported the foundation of the Ukrainian Autocephalous Orthodox Church, where the liturgical masses were conducted in the Ukrainian language. Stetsenko’s active cultural work abruptly ended in the spring of 1922 when he contracted typhus while attending the sick in the village and died at the age of 39. 10,000 people attended Stetsenko’s funeral. During the farewell evening in the Kyiv Opera Theatre dedicated to the composer’s life, P. Kozytskyi said about Stetsenko: “He was a true singer of his nation. With his music Stetsenko revealed the soul of the Ukrainian people and became its voice.”

75 Liu Parchomenko, Kyrylo Stetsenko (Kyiv: Muzychna Ukraina, 2009), 57.
3.2 The Art Song of Kyrylo Stetsenko and Its Poetry

Kyrylo Stetsenko was fond of contemporary Ukrainian poets. Forty out of his forty-two art songs are set to the words of Ukrainian poets: Taras Shevchenko, Lesia Ukrainka, Oleksander Oles, Volodymyr Samiilenko, Ivan Franko, Panas Myrny, Mykola Vorony, Oleksa Kovalenko, Mykola Mychnevych, Petro Karmansky, Borys Hrinchenko, Mykola Chernyavsky, Maksym Slavinsky, and Evhen Krotevych. The other two songs use the poetry of Russian poets: Konstantin Balmont and Ivan Surikov. The composer’s fascination with the Ukrainian national poets is explained by his deep involvement with the national movement. He implemented the nationalist idea through a number of educational activities. Stetsenko compiled and published several songbooks for school use, incorporating in them Ukrainian folk song tunes. He published the Ukrainian national hymn that led to his exile in 1907. During the exile Stetsenko still continued educational activities teaching local children voice and piano, as well as giving lectures in Ukrainian literature and history. During the Ukrainian republic 1917-1920 Stetsenko was one of the founders of the Ukrainian Republican Kapelle that promoted Ukrainian vocal music worldwide.

3.2.1 The Poetry of Oleksandr Oles

The majority of Kyrylo Stetsenko’s songs are set to the poetry of Oleksander Oles. Being an immigrant to Prague who escaped the Soviet regime, the poetry of Oleksander Oles (1878-1944) is filled with nostalgia for his homeland. While closely following the

76 In Appendix 2, the song by Konstantin Balmont “Enough” will not have IPA transcription, since it uses original Russian verses. This monograph provides Ukrainian Lyric Diction Guide with the rules of pronunciation pertaining to the Ukrainian language. The song by Ivan Surikov “The Willow”, on the other hand, will have an IPA transcription. It uses Russian verses in Ukrainian translation.
news about the Communist arrests, repression of Ukrainian intelligentsia and the famine of his people, Oles wrote poetry expressing indignation, grief, and sorrow while trying to console himself in the themes of nature and the heroic past of Ukraine. In his life abroad Oleksander Oles never truly found comfort, let alone happiness. His three sons fell victims of the Soviet regime. Two of them, Ivan and Taras, were arrested and killed in the repressions in 1934, and Oleg died in a concentration camp in 1944.77

The poetry of Oleksander Oles is very musical. In 1930 the poet published a collection of poems entitled “History of Ukraine in Song”. This is probably one of the reasons why Oleksander Oles is so beloved among Ukrainian composers. Stetsenko composed eighteen songs out of forty-two to the poems of Oleksander Oles: “You Still Love Him”, “O, Be not Surprised”, My Soul Aches”, O, Poplar Tree”, “And You Abandoned”, “To Meet, Only to Part”, “I Caress Her”, “Summer Night”, “Does not the Sun Awaken the Earth”, “Don’t Ask if I Love You”, “Why?”, “The Skies Embrace the Seas”, The Storm Has Passed”, “My Songs”, “At the Cradle”, “This Song is for You”, “My Heart Reawakens”, and “Broken Harp Strings”. The frequent themes of these songs are the scenes of nature and human feelings and experiences. Both themes are omnipresent in Oles’s poems. As is so in romantic poetry, expression of human feelings and nature is depicted in the poems as a source of joy, consolation, longing, and unobtainable dreams.

In his poetry, Oleksandr Oles expressed his nationalist ideas and affiliations metaphorically with the images of music and nature. In the following songs, “The Storm has Passed”, “My Songs” “Broken Harp Strings” (Stetsenko’s last song), “O Poplar

Tree”, “And You Abondened,” the poetry describes repression, exile, and the fight for national identity in Ukraine in the unstable revolutionary times at the beginning of the twentieth century. In these poems one can find images of trembling tears on the flowers, broken harp strings, bird’s wings spattered with blood, buried treasure, and a poplar tree, the last being a symbol of occupied Ukraine.

In “The Storm Has Passed” the poet compares the dew on the flowers with human tears. The song was written in 1918, and is an allegory commemorating the events of the 1917 revolution. In the seemingly joyful and rejuvenated nature after the storm, one can still see the dew on the flowers. Through delayed and avoided resolutions the music shows the ambiguity and doubt in the good outcome of the revolutionary events.

Musically, the song starts uncertainly with chromatic steps in D minor. Each harmonic motion lacks resolution. The awakening of nature takes place gradually (Figure 3.1). A steady upward motion in the accompaniment is supported by clearer and steadier harmonies that lead to the surprising resolution (Figure 3.2).

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78 The musical examples used for this chapter are from the Ukrainian Art Song Project Library https://www.ukrainianartsong.ca/welcome-to-the-library-2.
And finally, the point of arrival is reached. The animato section describes the awakening of nature and the joy around (Figure 3.3).

But as soon as the singer mentions the trembling tears on the flowers, the song returns to its initial minor chromatic harmonies. The song unexpectedly ends on the A major chord instead of a minor one, leaving a listener with a feeling of hope. (Figure 3.4).
Three songs, “My Soul Aches”, “Why?”, and “Summer Nights”, are songs about unattainable dreams. “Summer Nights” is a beautiful musical miniature where a person talks to the acacia tree that fills the summer night air with its aroma. He wonders why he can not be like a gentle tree. Why is his mind full of tormented thoughts? He wishes he could just live, breathe, and enjoy life like the tree does. Stetsenko implements a violin line adding a countermelody to the vocal line, creating a true dialogue of a person and an acacia tree. The vocal and violin lines are supported by a gentle rocking figure in 6/8, expressing a calm summer night atmosphere (Figure 3.5). When the singer talks about the tormented thoughts the accompaniment figure changes to rapid sixteenth notes in parallel chromatic motion adding anguish to the melody. The tempo of the melody speeds up. The composer adds accents over each of the pitches of the vocal and violin lines emphasizing the tormented feelings (Figure 3.6).
Example 3.5 “Літньої ночі” (“Summer Nights”)

Figure 3.6 “Літньої ночі” (“Summer Nights”)

“The Skies Embraced the Seas”, “The Song is For You” (a duet), “O, Be not Surprised”, “My Heart Reawakens”, “Does Not the Sun Awaken the Earth” are love songs. In the major keys of these songs, one can hear some peaceful moments in both composer’s and poet’s lives. Again, the poet finds resemblance between his happy feelings of love and the images of nature. He compares love to a beautiful sun, the wind in May, the enticing flower, the sky and the sea, and the poison that fills the spirit to the brim.
The theme of unrequited love is very common in the poetry of Oleksander Oles. In the songs “You Still Love Him”, “I Caress Her”, “To Meet Only to Part So Soon” the poet describes the unattainable love with an image of a lost dream, a burning heart, a poisoned heart, and a life without goal. In the song “I Caress Her” Stetsenko uses folk-like motives in the vocal melody and dance rhythms in the piano accompaniment to picture the happy feeling of love of a young man to a girl (Figure 3.7).

Figure 3.7. “Пелю її (“I Caress Her”)

His feelings of love are full of joy and happiness and are supported by the piano accompaniment in the major mode. But the feelings of a young girl are different. The minor mode of the piano reveals a girl’s sad heart and thoughts for the loved one whom she had lost (Figure 3.8).

Figure 3.8 “Пелю її (I Caress Her).
3.2.2 The Poetry of Lesia Ukrainka

Another poet beloved by Stetsenko and many other Ukrainian composers was Lesia Ukrainka. Her poetry is very musical, and just by reading it sounds like the poetry is singing. A prolific poet, Ukrainka was also a talented pianist and ethnomusicologist. Her knowledge of music helped her in collecting and notating folk songs. In 1917 she published a collection of 150 Ukrainian folk melodies. Song as a personification of the poet’s dreams and hopes holds a special place in her poetry. In her drama “A Forest Song” the main hero playing a flute awakens the nature from its deep winter sleep and enchants a forest beauty, Mavka. Lesia Ukrainka composed a poetic elegy and devoted it to her favorite musical instrument, the piano. Her first book of poetry is called *On the Wings of a Song*. A psychological portrait of the main heroine in her prose work *Loud Strings* was inspired by the song “Ich grolle nicht” by Robert Schumann.79

“I Stood and Listened to the Spring”, “To Become the Song”, “I Gaze at the Bright Stars” are set to the verses of the great poet, Lesia Ukrainka. The first two songs demonstrate song as a personification of human ideals and aspirations: “I Stood and Listened to the Spring” and “I Would Like to Become a Song”. In the first song spring is singing to a young girl about love, youth, joy and hope. One can hear an echo of the vocal melody in the accompaniment expressing the same personification of a heroine’s wishes. The vocal line and piano accompaniment feature embellishments reminding one of a bird’s singing (Figure 3.9).

In the song “I Would Like to Become a Song”, a young girl sings about her desire to become a song to be able to travel the world and carry the echo of her dreams to transparent waves, booming sea, and the bright stars. The verses are set to a passionate accompaniment full of octaves and arpeggios expressing the excitement of the heroine. Stetsenko sets the poem to the melody in alternating 6/8 to 9/8 meter in order to preserve the original meter of the verses. The song ends with a powerful and extensive piano postlude in a dramatic ff. It features the melodic line in octaves and arpeggiated piano accompaniment imitating the surging waves of the sea (Figure 3.10).
3.2.3 The Poetry of Taras Shevchenko

Taras Shevchenko (1814-1861) is considered “the foremost poet of Ukraine”, and is to Ukrainian people as Shakespeare is to English and Goethe to German people. Born a serf and orphaned at an early age, Shevchenko managed to gain freedom due to his extraordinary talent as a painter. He studied painting and engraving in the St. Petersburg Academy of Art. Meanwhile, he taught himself literature and poetry. Shevchenko’s most famous collection of poems called Kobzar (Folk Minstrel) was written in 1840 and glorified the past of the Ukrainian Cossacks. During a trip to Ukraine in 1844, Shevchenko saw the poor and oppressed conditions of his people and expressed his feelings in protest of the tsarist regime in the collection The Three Years (1843-1845). Shevchenko’s sympathy with the nationalistic Ukrainian circles was not unnoticed by the tsarist regime: he was exiled for ten years of military servitude to the remote part of Russia. He was forbidden to write and paint. In 1857 he was granted amnesty by Alexander II and allowed to finish his studies in St. Petersburg. He earned the title of

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academician at the Imperial Academy of Art. Shevchenko died at age forty-seven. He was buried according to his own wishes in the town of Kaniv on the Dnieper River. Until this day his burial place remains the place of pilgrimage for Ukrainians from around the world. In his poetry Shevchenko described the glorious past of Ukraine, the present hardships of the Ukrainian people, and called upon the Ukrainian nation to struggle with its oppressor for free and a better future for the generations to come.

Stetsenko set the following songs to the verses of Shevchenko: “The Setting Sun”, “Testament”, “Golden and Precious”, and “Float, Dear Swan”. Out of these songs “Float, Float, Dear Swan” is probably one of the widely known of Kyrylo Stetsenko’s songs. The poem tells of a village girl in the nineteenth century who is waiting for her beloved in vain. Years pass by and people gossip about her still not being married. Even her dear mother is ready to kill her if she is left without a spouse. The poem is full of desperation, sorrow, and pain. It creates a picture of psychological struggle with gradually developing emotions from a timid complaint to utter despair. One can hear this in the music, which starts with a gentle, lyrical, folk-like melody in the piano that is taken over by the voice (Figure 3.11). The girl is speaking to nature, specifically, a swan and a poplar tree, to help her find a beloved. The gradual development of emotions is shown through the setting of the poem. Whenever the strophe starts with repeating words Stetsenko changes the melody creating increasing intensity. He does this by constantly changing the meter from 5/4 to 4/4 to 3/4, enriching harmonic palate by the raised third and fourth degrees, and adding melismatic chromatic figures (Figure 3.11). Every new phrase sounds more intense than the previous one.

A contrasting major section describes a beloved who is somewhere on the other side of the sea, singing and walking, not knowing of the grief of a poor girl waiting for him (Figure 3.12). When the focus changes to the inner feelings of the girl the melody modulates back to minor. The culmination of this song features an intense piano accompaniment and an almost desperate scream from a singer on a fortissimo high A (Figure 3.13). The girl calls to her mother and to God in despair. The song ends with the same motive with which it began, capturing the hopelessness and unhappy fate of the poor village girl.

*Figure 3.11 “Плавай, плавай лебедонько” (“Float, Float, Dear Swan”)*
The setting of “Testament” by Stetsenko is reminiscent of the old Ukrainian genre *dumy* (a recitative-like improvisation accompanied by the lute). The song is the actual last will and testament of the great poet to the Ukrainian people. Shevchenko reminds his countrymen to fight for the freedom of Ukraine to cherish the memory of Shevchenko in a new independent state: “Bury and arise, tear asunder the chains, and with the blood of your enemy besprinkle the freedom. And in the big, new, and free family do not forget to remember me with a kind and quiet word!” The setting of the text is strophic. The song starts in D minor with a piano introduction that evokes rolled chords on the lute (Figure 3.14).
The vocal melody is doubled by the piano creating a rich harmonic voicing resembling a choral hymn. The melody is, simple with folk-like elements, with intervals of thirds and fourth (Figure 3.15). By setting the verses strophically and incorporating Ukrainian folk-song elements Stetsenko highlights the importance of the poet’s words, their meaning and value for a listener.

### 3.2.4 The Poetry of Volodymyr Samiilenko

Volodymyr Samiilenko (1864-1925) was a poet for two of K. Stetsenko’s songs: “Evensong” and “Old King Cole”. Samiilenko was a Ukrainian poet, dramatist, and translator. During the period of Ukrainian statehood, he served in the Ukrainian National
Republic Ministries of Education and Finance. In 1919 he was transferred to Galicia (the Western part of Ukraine) working for the Ukrainian National Government. In 1924 he returned to Kyiv, where he worked as an editor in a literary publishing house. In his poetry Samiilenko expressed feelings of love for his native land: a land with a rich heritage suffering under the Russian oppression. Many of his poems explored the role of an artist and art in people’s lives. His poems “Song”, “Elegy”, “The poetry will never die” called the artist to serve humanity with his or her art. A frequent theme in the poetry of Samiilenko was the description of nature and intimate feelings. Quite a few of his poems are satirical, and the poet used satire to criticize his contemporaries for their pretend “patriotism, high-sounding phrases and lack of deeds.”

Samiilenko translated into Ukrainian Homer's Iliad, Dante's Divine Comedy, dramas by Molière, Tristan, P.-A. de Beaumarchais, and poems by P.-J. de Béranger, G. Byron, and many others.

The setting of “Evensong” by Stetsenko is considered a gem in Ukrainian art song. It has become one of the most beloved songs of Ukrainian people and is treated as a Ukrainian folk song. For years, this was the signature sign-off tune at the end of each broadcasting day for Ukraine’s State Radio. The poetry is a child’s description of a sunset. The child wonders why the sun is setting. He asks the sun naively if it is tired or upset. He begs the sun to shine more. Stetsenko set the strophes in a gentle rocking lullaby meter of 6/8 with a simple transparent accompaniment that harmonically evolves with the poetic description of the sun. The simple and folk-like melody closely follows the inflection of the text (Figure 3.16).

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83 Ibid., 247.
The composer enriches the harmonic palate of the accompaniment by adding a stepwise descending chromatic figure. This slow, almost unnoticeable motion creates a picture of a setting sun (Figure 3.17). Each strophe ends on a tonic chord emphasizing the fifth scale instead of the tonic. It again describes the child’s wish for the sun not to rest. The stepwise chromatic passage in the accompaniment leads to the beginning of a new strophe (Figure 3.18).
In contrast to the poetic nature description in “Evensong”, “Old King Cole” is a parody of the Russian tsar Nicholas II and his oppressive anti-democratic policy. The text of the song is a translation of the rhyme “Le roi d’Yvetot” written by Pierre-Jean de Béranger in post-revolutionary France in 1813. Samiilenko used irony to criticize the tsar’s policy. The verses that “glorify” the tsar for his “good” deeds are instantly commented upon by even more praises, for example: “He had not wish to conquer land, neighbours he met with outstretched hand. There was but one rule he’d employ, the goal of life was to enjoy! His subjects never shed a tear, until his death brought cries sincere. Ah, ah, ah, oh, oh, oh, oh! King Cole was merry – oh!”. Stetsenko set the poem in a modified strophic form emphasizing the importance of the words over melody. Even though Stetsenko preserves the overall contour of the melodic line, he skillfully modifies it to word paint the poetry. For example, in the third verse the melody is ascending in satirical semitones, when the poetry tells about drinking habits of the tsar (Figure 3.19).

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In the sixth verse when the poetry describes the pub where the tsar’s portrait hangs on the wall, “the drinking” semitone ascending scale is used once again. Each verse ends with an ironic comment and praises the tsar’s deeds, imitating laughter. The piano accompaniment imitates laughter with tremoli and mordents to amplify the ironic effect (Figure 3.20).

The overall mood of the song is cheerful, dancelike, but pompous at the same time. The song is composed in a style of a Ukrainian national dance “hopak”, a dance that is usually written in 2/4 and incorporates march-like rhythm. Stetsenko indicates *andante marziale* as a tempo marking, which adds to the importance of the subject matter of the song.
3.2.5 The Poetry of Mykola Vorony

Stetsenko set one poem “Morgana” by Mykola Vorony (1871-1938), a Ukrainian writer, poet, actor, director, and political activist. He was a founding member of the Central Rada (Parliament) of Ukraine and a founder of the Ukrainian National Theatre in 1917. In 1920 Vorony rejected the ideals of the October revolution and immigrated to Poland. In 1926 he returned to the Soviet Union but was quickly repressed and murdered by the Stalin regime. Vorony’s poetry is thematically varied. It includes lyrical, intimate, nationalistic, and urban poetry. However, there is one quality that unites his writing: the musicality of his verses. This is why he was so popular among Ukrainian art song composers. Vorony was heavily influenced by French symbolists, Arthur Rimbaud and Stéphane Mallarmé among others. In his poetry, Vorony used biblical, legendary, and mythological heroes, drawing parallels between the mythical and real world.86

In the song, Morgana represents a mythical image of love. She is a queen of fairies and a queen of a kingdom of dreams. The poem tells a story of love between an elf and a fairy queen, but the love the poet is describing is as fleeting and ethereal as the heroes themselves. It is “unearthly” love. The hero, an elf, is trying to touch the queen or at least see her image, but she is as unreachable as a vision. Stetsenko sets the text to a constantly moving and fleeting melodic line, that sounds transparent, light and airy, like an image of a fairy queen. The accompaniment alternates between 12/8 and 9/8 meter that reminds one of the flight of a fairy and an elf. It is constantly modulating from one key to another and lacks a definite resolution. The harmonic effect of these modulations creates the image of an unreachable and ethereal world (Figure 3.21).

In his art songs Kyrylo Stetsenko closely adhered to the Ukrainian folklore tradition, combining it with the best musical practices of the Western European School. He composed songs inspired by the verses of the great Ukrainian poets who depicted the life, history, and culture of the Ukrainian people. The poetry and music of Kyrylo Stetsenko’s art songs embrace a wide range of human emotions and life’s joys and sorrows. The songs examine timeless questions about life and death, love and betrayal, joy and disappointment. These themes of the past remain relevant in the present. An exquisite musical language employed by Stetsenko adds to the poetic beauty and rhetorical strength of the poetry. The songs of Kyrylo Stetsenko serve as a bridge between past and future generations, preserving the country’s heroic past that will never be forgotten.

Figure 3.21 "Моргана" ("Morgana")
Chapter Four: Lyric Diction Guide to Ukrainian Pronunciation

Ukrainian is an East Slavic language spoken by about 40 million people around the world as their native mother tongue. The most populous Ukrainian communities are found in Belarus, Moldova, Poland, Slovakia, Russia, Argentina, Australia, Brazil, Canada, and USA. Ukrainian uses Cyrillic script, as do many other East and South Slavic languages. There are some exceptions to this: for example, Polish, Croatian, Romanian, Slovenian and Czech use Latin script. Cyrillic and Latin scripts are based on different writing systems. Cyrillic is derived from the Greek uncial script that was later formalized by the two Byzantine brothers, Saints Cyril and Methodius. Latin script is based on the letters of the classical Latin alphabet and is the basis of the International Phonetic Alphabet.

4.1 Ukrainian Alphabet

The Ukrainian version of the Cyrillic alphabet is called abetka [a ‘betka] from the vernacular of the names of the first two letters [a] and [bɛ]. It consists of 33 letters (Figure 4.1).

<table>
<thead>
<tr>
<th>Letter</th>
<th>Transliteration</th>
<th>IPA</th>
<th>Definition and example</th>
</tr>
</thead>
<tbody>
<tr>
<td>А, а</td>
<td>A</td>
<td>a</td>
<td>dark /a/ as in “father”</td>
</tr>
<tr>
<td>Б, б</td>
<td>b</td>
<td>b-bʲ</td>
<td>/b/ as in “boat”; /bʲ/ as in “beautiful”</td>
</tr>
<tr>
<td>В, в</td>
<td>V</td>
<td>v-vʲ</td>
<td>/v/ as in “vase”; /vʲ/ as in “veal”</td>
</tr>
<tr>
<td>Г, г</td>
<td>H</td>
<td>ĥ</td>
<td>/ĥ/ is a voiced counterpart of /x/</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Letter</th>
<th>Pronunciation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Г, г</td>
<td>g-gʲ</td>
<td>/g/ as in “gate”; /gʲ/ as in “geese”</td>
</tr>
<tr>
<td>Д, д</td>
<td>d-dʲ</td>
<td>/d/ is dental as in Italian</td>
</tr>
<tr>
<td>Е, е</td>
<td>e</td>
<td>Corresponds to English /e/ as in “ten”</td>
</tr>
<tr>
<td>Є, є</td>
<td>jɛ</td>
<td>/jɛ/ as in “yes”</td>
</tr>
<tr>
<td>Ж, ж</td>
<td>йз-йзʲ</td>
<td>/jz/ as in “measure” with more rounded lips; /jzʲ/ as in French “agité”</td>
</tr>
<tr>
<td>З, з</td>
<td>z</td>
<td>/z/ as in “zoo”</td>
</tr>
<tr>
<td>И, и</td>
<td>i</td>
<td>An indermediate sound between English /ɪ/ as in “pin</td>
</tr>
<tr>
<td>І, і</td>
<td>ji</td>
<td>Corresponds to English /jɪ/ as in “feed”</td>
</tr>
<tr>
<td>Й, й</td>
<td>j</td>
<td>Corresponds to English /j/ as in “try” and “year”</td>
</tr>
<tr>
<td>К, к</td>
<td>k-kʲ</td>
<td>/k/ is unaspirated as in “scar”</td>
</tr>
<tr>
<td>Л, л</td>
<td>l-lʲ</td>
<td>/l/ as in English syllable final “ball”</td>
</tr>
<tr>
<td>М, м</td>
<td>m-mʲ</td>
<td>/m/ as in “meadow”; /mʲ/ as in “muse”</td>
</tr>
<tr>
<td>Н, н</td>
<td>n-нʲ</td>
<td>/n/ is dental as in Italian</td>
</tr>
<tr>
<td>О, о</td>
<td>ɔ</td>
<td>Open /ɔ/ as in “door”</td>
</tr>
<tr>
<td>П, п</td>
<td>p-pʲ</td>
<td>Like in English “spot”, Ukrainian /p/ is not aspirated; /pʲ/ as in “pea”</td>
</tr>
<tr>
<td>Р, р</td>
<td>r-rʲ</td>
<td>A flipped /r/ in speaking; a rolled /rʲ/ in singing.</td>
</tr>
<tr>
<td>С, с</td>
<td>s-sʲ</td>
<td>/s/ as in “sun”; /sʲ/ as in “sea”</td>
</tr>
<tr>
<td>Т, т</td>
<td>t-tʲ</td>
<td>Ukrainian /t/ is dental as in Italian, and non-aspirated</td>
</tr>
<tr>
<td>У, у</td>
<td>u</td>
<td>/u/ as in English “moon”</td>
</tr>
<tr>
<td>Ф, ф</td>
<td>f-fʲ</td>
<td>/f/ as in “fight”; /fʲ/ as in “fee”</td>
</tr>
<tr>
<td>Х, х</td>
<td>x-xʲ</td>
<td>Similar to German Ach-Laut; there is no English counterpart to /xʲ/</td>
</tr>
<tr>
<td>Ц, ц</td>
<td>ts-tsʲ</td>
<td>/ts/ as in “oats”</td>
</tr>
<tr>
<td>Ч, ч</td>
<td>tj-tjʲ</td>
<td>/tʃ/ as in “chase”; /tʃʲ/ as in “cheese”</td>
</tr>
<tr>
<td>Ш, ш</td>
<td>Sh</td>
<td>ʃ-ʃ</td>
</tr>
<tr>
<td>Щ, щ</td>
<td>Shch</td>
<td>ʃɬʃ</td>
</tr>
<tr>
<td>ъ</td>
<td>ʃ</td>
<td>ʃ</td>
</tr>
<tr>
<td>Ю, ю</td>
<td>Ju</td>
<td>ju</td>
</tr>
<tr>
<td>Я, я</td>
<td>Ja</td>
<td>ja</td>
</tr>
</tbody>
</table>

Figure 4.1 Ukrainian Alphabet Comparative and Explanatory Chart

The Ukrainian language is phonetic. Each letter corresponds to one sound. A brief look at the Ukrainian alphabet reveals a similarity with the Latin script. Even though the alphabet has many characters that are also found in Latin script, in Cyrillic they correspond to different sounds. For example, the Ukrainian letter "B" is not pronounced /b/ as in the English alphabet, but /v/; the Ukrainian letter “H” is not English /h/, but Ukrainian /n/ sound. In addition to that, there are letters that denote the same sound in both alphabets, like letter “T”, but the manner of its articulation is different. Ukrainian /t/ is dental, while English /t/ is alveolar. Ukrainian letter “Г” denotes different sounds in Ukrainian and Russian. In Ukrainian it is pronounced /ɦ/, while in Russian it is the sound /ɡ/. Such phonetic peculiarities of the Ukrainian language require detailed explanation and proper IPA spelling of the pronunciation.

Musical scores of Ukrainian art songs present the song texts either in Cyrillic script or in Latin transliteration. Appendices 1.2 and 1.3 give examples of Kyrylo

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90 There are three main dialects in Ukraine: northern, southeastern, and southwestern. The following chart is based on the standard Ukrainian pronunciation, which comprises the northern belt of the southeastern dialects. More information on the dialects of Ukraine can be found at the following website: George Yuriy Shevelov. “Standard Ukrainian.” Internet Encyclopedia of Ukraine. http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CS%5CT%5CStandardUkrainian.htm (accessed October 16, 2018).

91 Please, refer to Appendix 1.1 for a descriptive venn diagram showing Greek, Latin, and Cyrillic letters.
Stetsenko’s song “I Stood and Listened to the Spring” in two different editions. Appendix 1.2 is a score of the song from the Soviet edition. It uses only Cyrillic text. Appendix 1.3 is a score of the same song provided by the Art Song Project that incorporates the Latin transliteration as a text together with the Cyrillic script.

A transliteration is a systematic graphemic substitution without observing the rules of pronunciation. In North America the most commonly used system of transliteration of the Cyrillic script is the Library of Congress system. The Latin transliteration can be very helpful for the beginner singers or those not familiar with the Cyrillic script. Undoubtedly, providing transliteration in the scores of the Ukrainian art songs grants their wider accessibility to the performers, but at the same time it may impede the accuracy of authentic pronunciation. It does not provide the correct pronunciation of the Ukrainian sounds. Those singers not familiar with the rules of Ukrainian diction may pronounce the transliterated symbols without the idiomatic flavour of the language. Having IPA transcriptions in the scores alongside with Ukrainian text facilitates better understanding of the correct language pronunciation and improves accuracy for an authentic performance. Appendix 2 provides the IPA transcription of the forty-two songs of Kyrylo Stetsenko’s art songs for singers’ use while studying Ukrainian art song.

Figure 4.1 presents the Ukrainian alphabet characters with transliteration and IPA transcriptions alongside. The definitions and examples for the pronunciation of the Ukrainian sounds in the table are based on standard North-American English. One immediately notices the difference between transliteration and IPA transcription symbols.

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The IPA provides more accurate information about the quality of the pronounced sound. This is obvious from the quality of the Ukrainian vowels, which is not indicated by transliteration. Reading the transliteration symbols, one might assume that Ukrainian uses close /e/, bright /a/, and close /o/ – in reality, it is completely the opposite. Unless a singer is familiar with the phonetic qualities of the Ukrainian vowels, the pronunciation will be highly inaccurate. For this reason, this Ukrainian diction guide will be a useful resource for singers who want to familiarize themselves with the Ukrainian language pronunciation and eventually, authentically perform the Ukrainian art song repertoire.

4.2 Vowels

<table>
<thead>
<tr>
<th>Vowels</th>
<th>/ɑ/</th>
<th>/ɛ/</th>
<th>/ɨ/</th>
<th>/ɨ/</th>
<th>/ɔ/</th>
<th>/u/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diphthongs</td>
<td>/jɑ/</td>
<td>/jɛ/</td>
<td>/ji/</td>
<td>/jɔ/</td>
<td>/ju/</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 4.2 Vowels*

There are six pure vowel phonemes /ɑ/, /ɛ/, /ɨ/, /ɨ/, /ɔ/, /u/ in the Ukrainian language. Most of the vowels have their counterparts in the English language. /ɑ/ is pronounced dark, as in “father”; /ɛ/ is open and corresponds to English one as in “ten”; /ɨ/ is close as in English “feed”; /ɨ/ is stable as in “noon”. The stressed and unstressed position of the vowels are not crucial to their quality in the Ukrainian language. Even though in speech, a slight modification of the vowel is possible depending on its position within the word, it does not change the meaning of the word. 

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93 More information on Ukrainian vowels, as well as phonetic system, can be found in the following book: Ivan Zilynsk’yj, *A Phonetic Description of the Ukrainian Language* (Cambridge: Harvard University Press, 1979), 35.

94 Ukrainian [ɛ] in unstressed syllable may sound more like an [i] as in нєрбá [vɛ(i)r ’ba] (willow).
The Ukrainian phoneme /ɨ/ is considered the most challenging Ukrainian vowel for pronunciation by English speakers. For those familiar with the Russian language and pronunciation, the Ukrainian sound /ɨ/ is very similar to the Russian one. However, the letters for the sound are indicated differently (Russian is “ы” and Ukrainian is “и”). In the IPA they are both indicated with the same phonetic symbol /ɨ/. Phonetically /ɨ/ is a high central vowel. For English speakers the best way for understanding the pronunciation of this sound is to produce an intermediate sound between English [ɪ] and [ɛ] with [ɪ] having a slightly lower jaw and less rounded lips.95

4.3 Diphthongs

Besides the six pure vowels in the Ukrainian language, there are five diphthongs that use five of the vowels for their pronunciation.96 As seen in Figure 4.3, the following diphthongs are formed by combining the semi-vowel /j/ with the corresponding vowel. /j/ should be pronounced briefly as a glide with the intention of air moving towards the vowel.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Я, я</th>
<th>С, е</th>
<th>І, ī</th>
<th>Йо, ъо</th>
<th>Ю, ю</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diphthong</td>
<td>/ja/</td>
<td>/je/</td>
<td>/ji/</td>
<td>/jo/</td>
<td>/ju/</td>
</tr>
</tbody>
</table>

*Figure 4.3 Diphthongs*

Depending on the position of a diphthong in a word, they can be pronounced as a diphthong with a j-glide or as its corresponding pure vowel with a preceding palatalized

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96 Diphthongs are vowels accompanied by a change in tongue position and/or lip configuration during their articulation. More information on the diphthongs and Ukrainian can be found in the following book: Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), xiv.
consonant - һ/禺, ɦ/э, ɦ/ɨ, ɦ/ɔ, ɦ/у.\(^\text{97}\) When the letters я, є, ю, and a combination йо, юо immediately follow a consonant, they indicate the palatalization of the preceding consonant. For example: по морю [pɔˈ mɔry] (on the sea), про нього [pɾɔˈ nɔgɔ] (about him), синє море ['sinje mɔre] (blue sea), сяйво ['sʲajvo] (light). Letter І, ї indicates a diphthong /jɪ/ and is used in a word initial position or after a vowel.

When я, є, ю, and йо combination are used in a word initial position, after a vowel, or followed by the apostrophe, these letters represent diphthongs with a j-glide. For example: його [jəˈɦɔ] – him, юність [ˈjunistʲ] – youth, в'янути [ˈvjanutɪ] – to wither.

For a singer it is crucial to know the distinction between the instances of diphthong pronunciation and palatalized consonants. It ensures idiomatic Ukrainian diction and authentic performance.

4.4 Apostrophe

The use of an apostrophe is closely linked with the use of the diphthongs. The apostrophe ‘ is not considered a part of the alphabet, but it plays an important role in the orthography and pronunciation.\(^\text{98}\) The presence of the apostrophe denotes when the actual j-glide happens and is pronounced, as opposed to consonant palatalization. For example, the word в'янути (to wither) mentioned above is indicated in the IPA with the j-glide ['vjanuti] and hence, is pronounced as a diphthong. Whereas another word with the same

\(^{97}\) J-glide is a voiced palatal glide represented by IPA phoneme /j/. It is also called an off-glide. For more information, refer to Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), xiv.

letter “я” after the consonant, but without apostrophe, will have a consonant palatalization with no j-glide: міняти [mi 'nʲatɪ] (to exchange).

4.5 Consonants

There are twenty-one consonants in the Ukrainian language. They can be divided into five groups by the place of their articulation: labials, post-alveolar sibilants, dentals, alveolar, glottals, and laryngeal.\(^99\)

<table>
<thead>
<tr>
<th>Labials</th>
<th>Б,б; П,п; В,в; М,м; Ф,ф</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post-alveolar</td>
<td>Ж,ж; Ч,ч; Щ,щ</td>
</tr>
<tr>
<td>Alveolar</td>
<td>Р,р</td>
</tr>
<tr>
<td>Dentals</td>
<td>Д,д; З,з; Л,л; Н,н; С,с; Т,т; Ц,ц</td>
</tr>
<tr>
<td>Velars</td>
<td>Г,г; К,к; Х,х</td>
</tr>
<tr>
<td>Glottal</td>
<td>Г,г</td>
</tr>
</tbody>
</table>

*Figure 4.4 Consonants*

The ways of pronunciation of the Ukrainian consonants are given in the Figure 4.4 above. The Ukrainian letter Г, г /ɦ/, though, requires special attention. It does not exist in Russian, but does exist in Czech and Ukrainian. In order to understand its pronunciation, it is important to differentiate two pairs of Ukrainian consonants: К, к and Г, г pronounced as voiceless and voiced /k/ and /г/, and Х,х and Г, г pronounced as voiceless and voiced /x/ and /ɦ/, even though /x/ is a velar consonant and /ɦ/ is a glottal consonant. Understanding that /ɦ/ is a voiced counterpart of /x/ makes it easier to pronounce, for example вгору [ˈvɦɔrʊ] – upward. The sound /ɦ/ is also variable depending on context.

For example, it turns into /x/ before /k/, like in легкий [ˈlɛxkij] – easy. Timothy Cheek in *A Guide to Czech Lyric Diction and Vocal Repertoire* suggests the following ways of pronouncing this sound: “try strongly exclaiming “heavens” or fogging up a mirror with a breath and without changing anything else, add voicing’. His advice is helpful for singers studying Ukrainian vocal repertoire.

### 4.5.1 Palatalization

As seen in the Figure 4.1 above, one of the most important aspect of the Ukrainian phonetics pertaining to its consonants is palatalization. Palatalization is a change in the manner or place of articulation of consonants. In transliteration it might be indicated by the syllable stress symbol or an apostrophe symbol, none of which is entirely correct and might be quite confusing. There is no complete agreement as to the nature of Ukrainian palatalization. Some linguists call it semi-palatalization. Since there is no special symbol for semi-palatalization, I have chosen to indicate all of the affected consonants with a superscript j-glide symbol: “ч“.

In Ukrainian there are nine dental consonants that create nine palatalized phonemes – /dʲ/, /tʲ/, /zʲ/, /nʲ/, /lʲ/, /rʲ/, /sʲ/, /tsʲ/, /dzʲ/. The palatalization of these phonemes is quite strong, and they are considered as separate phonemes. If English speakers neglect the palatalization of these phonemes, they may change the meaning of a word. For example, the word тин [tin] means “fence” whereas тîнь [tinʲ] means “shadow”. The palatalization of all the other consonants is weaker and is

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sometimes referred to as “softening”\textsuperscript{104} or “semi-palatalization”.\textsuperscript{105} Both semi-palatalization and palatalization requires experience and sophistication to pronounce idiomatic palatalized sounds. For plosive, nasal, lateral, and affricates, the palatalization happens when the blade of the tongue touches the hard palate. When /rʲ/ is palatalized, the blade of the tongue is raised, and the body of the tongue is moved forward.

In Ukrainian orthography palatalization occurs in the following cases:

<table>
<thead>
<tr>
<th>Palatalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always before i</td>
</tr>
<tr>
<td>Before й, я (unless preceded by the apostrophe)</td>
</tr>
<tr>
<td>Before the soft sign “ь”. Note, that the soft sign is not indicated in the IPA transcription.</td>
</tr>
</tbody>
</table>

\textit{Figure 4.5 Palatalization}

For simplification and ease of reading the IPA of the art songs by Kyrylo Stetsenko in Appendix 2, the palatalization symbol /ʲ/ will not be used for indication the palatalization after “i”. The reader must know that the palatalization before this vowel is always the case and never has exceptions. Additionally, the palatalization of the consonants before “i” occurs instinctively to native English speakers. What does not happen instinctively is the awareness between the palatalized consonants and the palatal j-glide. Leslie De’Ath, in the article “Ukrainian Vocal Repertory and lyric Diction,” draws a comparison between the pairs of Italian consonants – /ɲ/ - /nj/ and /ʎ/ – /lj/. The


palatalized /ɲ/ and /ʎ/ have a single point of articulation rather than the dental consonants followed by a glide. The English word “key” /ki/, with no movement of the tongue, will be distinct from “cute” [kjut], where the movement of the tongue occurs. In the same way Ukrainian palatalized consonants have one point of articulation as in міняти [mi 'nʲətɪ] (to exchange) as opposed to a consonant with a j-glide as in в’янути [ʼvjənutɪ] (to wither). This distinction is crucial in understanding the subtle aspect of palatalization in Ukrainian. Correct pronunciation of palatalized consonants and consonants with j-glide will insure an authentic performance of Ukrainian art songs.

4.5.2 Gemination

Gemination is a consonant lengthening, meaning that a doubled consonant is pronounced for a longer period of time than its single variant. In Ukrainian gemination appears within the morpheme boundaries, wherever prefixation or suffixation occurs. It always happens between vowels and is indicated in orthography by doubling of consonants. The geminated consonants are treated as two identical phonemes and are pronounced the same way as in Italian, by slightly prolonging the first consonant. For example, in a word життя [ţi 'tʲə] (life), the consonant /t/ → /tʲ/ is palatalized before [я] and is doubled.

The role of gemination in any language is emphasizing the meaning of a word by giving it more prominence through lengthening its consonants. It is particularly important in singing, as it serves one of the ways of expressing emotions and feelings through the text to create a compelling performance.

107 Morpheme is the smallest grammatical unit of the language. It can function as an independent word or as a part of a word, such as a root, a prefix, or a suffix.
4.5.3 Assimilation

Assimilation is the influence of two adjacent consonants on each other, in the process of which one sound is pronounced more like the other. In Ukrainian, there exist certain rules of regressive assimilation, which occur in the consonant clusters (a sequence of consonants without intervening vowels) within words as well as between them. These rules include regressive voicing and devoicing, assimilation by place and manner of articulation, and regressive palatalization. The most frequent types of assimilation are as follows:

- A voiceless consonant followed by a voiced one becomes voiced: /tʲ/ → /dʲ/ before /b/ as in боротьба [borɔtʲ 'ba] – fight
- A voiced consonant becomes voiceless when followed by a voiceless consonant: /vʲ/ → /fʲ/ before /s/ as in в той [f tɔj] – in that or as in все [fse].
- There is no final devoicing in Ukrainian: хліб [xlib] – bread.
- Dentals followed by the soft consonants become palatalized: /sʲ/ → /sʲ/ before /nʲ/ as in пісня [pisʲnʲ 'a] – song.

4.6 Stress

Similar to English, stress in the Ukrainian language is free, as opposed to fixed. It can fall on different syllables, regardless of its distance from the end of the word.

Stress in Ukrainian is achieved by increasing the volume on a stressed syllable rather than

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109 Examples of consonant clusters in English can be as follows: split ([spl] – a sequence of three consonants) or between the syllables as in handspring ([ndspr] cluster). In Ukrainian consonant clusters occur much more often than in English.
lengthening it. For a singer, it is crucial to know the placement of stress in a word. It affects the inflection of a phrase, dynamics, and rubato. As one can see, there are many rules with which one must be acquainted to prepare Ukrainian song texts. A singer must have a knowledge of IPA and the rules of pronunciation to facilitate the learning process of the songs and to make the process more enjoyable and accurate.

Appendix 2 contains the texts of Kyrylo Stetsenko’s songs with the rules of Ukrainian pronunciation applied. Each song has a Ukrainian text printed in Cyrillic, IPA, word for word translation. Having IPA transcription alongside the Cyrillic text is especially significant for singers who begin to familiarize themselves with Ukrainian art song repertoire. It facilitates a quicker learning process of Cyrillic letters, ensures accuracy of pronunciation, and an authentic performance of the songs.

111 Appendix 2 provides IPA transcription of Kyrylo Stetsenko’s art songs with stresses marked in all the words.
Chapter Five: Conclusion

The goal of this monograph is to explore Ukrainian art song, its history, and prominent composers of the genre, particularly Kyrylo Stetsenko. To make Ukrainian art song more accessible to performers and eventually public, the Ukrainian lyric diction guide provides rules for pronunciation of the Ukrainian alphabet. The study of Ukrainian pronunciation is done on the basis of the forty-two art songs of Kyrylo Stetsenko, one of the key figures of the Ukrainian classical music.

The history of Ukrainian art song goes centuries back to the folklore traditions of pagan society, where a song was an indispensable part of every day life. Simple folklore songs describing important life events still remain alive and popular in Ukraine. Folklore melodic fragments become interwoven in the tapestry of Ukrainian art songs and have become a part of their musical national identity.

The poetry of Ukrainian poets is another integral part of Ukrainian art song. Kyrylo Stetsenko uses the poetry of the famous Ukrainian national poets Taras Shevchenko, Lesia Ukrainka, Oleksander Oles, Volodymyr Samiilenko among others. The verses of these poets vividly and powerfully depict the life, history, and culture of the Ukrainian people.

An inseparable element of Ukrainian art song is the Ukrainian language itself. Performing Ukrainian art songs requires understanding the basic principles of the phonetics of the language. The Ukrainian lyric diction guide for singers provides comprehensive information on the main components of the Ukrainian phonetics: vowels, consonants, diphthongs, gemination, apostrophe, and stress. It explains palatalization, one
of the most important and difficult aspects of Ukrainian phonetics. The comparative and explanatory chart of the Ukrainian alphabet (Figure 4.1) provides explanation and comparison of the transliteration and IPA symbols commonly used by singers. The chart explains the correct pronunciation of the Ukrainian sounds geared towards the English-speaking performers.

Appendix 2 provides the translations and IPA transcriptions of Kyrylo Stetsenko’s forty-two art songs. Certain features of Kyrylo Stetsenko’s art songs such as lyricism, accessibility, expressivity, clear and direct texts, and equality of voice and piano make Stetsenko’s songs an excellent choice for those singers who wish to start familiarizing themselves with the Ukrainian art song repertoire. The Ukrainian lyric diction guide, IPA transcriptions and literal translations of Kyrylo Stetsenko’s songs ensures singers will present an authentic and professional performance.

This study promotes the significant genre of Ukrainian art song among the English-speaking performers and the public. It fills a gap in the study of Ukrainian art song by providing historical context and a comprehensive Ukrainian lyric diction guide for singers. The monograph establishes a methodology for a future larger project: a comprehensive anthology of the Ukrainian art song.

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Online resources:


Appendix 1.1: Venn Diagram Showing Greek, Latin, and Cyrillic Letters

[Diagram of Venn diagram showing Greek, Latin, and Cyrillic letters, accessed October 15, 2018.]
Appendix 1.2: Score with Cyrillic Lyrics of K. Stetsenko Song “I Stood and Listened to the Spring”\textsuperscript{114}

\textsuperscript{114} For the full compilation of Stetsenko’s art song scores refer to V.D. Kyreika and P. G. Tychyna, Kyrylo Stetsenko: Zibrannia tvoriv in five volumes (Kyiv: Muzychna Ukraina, 1965).
Appendix 1.3: Score with Cyrillic Lyrics and Transliteration of Kyrylo Stetsenko Song “I Stood and Listened to the Spring”\textsuperscript{115}

27. Стояла Я і Слухала Весну

\textit{27. Stojala Ja i Slukhala Vesnu}

For Stetsenko’s scores of art songs with transliteration refer to the website [https://www.ukrainianartsong.ca/stetsenkoa](https://www.ukrainianartsong.ca/stetsenkoa).

\textsuperscript{115}
Appendix 2: Word-for-Word Translations and IPA Transcriptions of Kyrylo Stetsenko’s Art Songs

Плавай, плавай, лебедонько. Float, Dear Swan.
(lyrics by Taras Shevchenko)

Плавай, плавай, лебедонько, по синьому морю!
['plavaj 'plavaj lebe 'denukə pə si 'nomu 'morju] Swim, swim, little swan on the blue sea!

Рости, рости, тополенько,
['rosti 'rosti tɔpɔ 'lepja fə 'vŋurə ta 'vŋuru] Grow, grow, little poplar, always upward and upward.

Рости гнучка та висока до самої хмари,
['rosti 'nutʃka tə vi 'saka da sa 'majj 'xmari] Grow pliant and tall up to the very cloud,

Спитай Бога чи діжду я,
['spitaj bɔɦa tʃi diʒ 'du ja tʃi ne 'diʒdu 'pari] Ask God whether will await I, or will not await pair?

Рости, рости, подивися за синє море,
['rosti 'rosti podi 'viʃa za si 'nejə 'məre] Grow, grow, look beyond the blue sea,

По тім боці — моя доля, по сім боці — горе...
[po tim 'botsi 'majja 'dəɭə po sim 'botsi 'ɦore] On that side [is] my fate, on this side [is] grief...

Там десь милій, чорнобривий, співає, гуляє,
[tam desl 'milij tʃɔrnɔ 'briviɲ spiva 'je fu 'laʃe] There somewhere [my] beloved, black-browed, sings, walks,

А я плачу, літа трачу, його виглядаю.
[a ja 'platʃu 'liṭa 'traʃu 'joʃə viŋla 'duʒu] But I weep, [my] years waste, for him look forward.

Скажи йому, моє серце, що сміються люди;
['skɔzi 'jomu 'majje 'sertse fəsə smi 'jutisə 'ludi] Tell him, my heart, that laugh people;

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Скажи йому, що загину, коли не прибуде!

Tell him, that [I] will die, if [he] does not come!

Сама хоче мене мати в землю заховати...

My own wants me mother into the ground to bury…

А хто ж її головоньку буде доглядати?

And who her dear head will take care of?

Хто догляне, розпитає, на старість поможе?

Who will take care, will ask, and in old age help?

Мамо моя! Доле моя!.. Боже милий, Боже!

Mother my! Fate my!.. God dear, God!

Подивися, тополенько! Як нема — заплачеш,

Look, dear poplar! If not there — you will weep,

До схід сонця, ранесенько,

Before the rise of the sun, early,

Рости ж серце тополенько, все вгору та вгору!

Grow, heart-poplar, always upward and upward!

Плавай, плавай, лебедонько, по синьому морю!

Swim, swim, little swan, on the blue sea!

Квітчані сльози. Blooms and Tears.

(lyrics by Borys Grinchenko)

Сонечко ясне встає, теплим промінням своїм

The dear sun bright rises, with warm rays its

Гладить квітки та пестить, сльози обсушує їм.

Strokes flowers and caresses, [their] tears dries them [flowers].
Сльози бринять у квіток чисті, як перли ясні:
[ 's\l\'z\i \ b\r\i 'n\a\t\i \ u \ k\v\i \ t\a\k \ 't\i\s\t\i \ j\a\k \ 'p\e\r\l\ i \ j\a\s \ 'n\i]
Tears quiver on the flowers pure, like pearls clear:

Сон їм негарний приснився, плакали квіти у сні.
[ s\o\n \ j\i\m \ n\e \ 'f\a\r\n\i\j \ p\r\i\s \ 'n\i\v\i\s\i \ 'p\l\a\k\a\l \ 'k\v\i\t\i \ u \ s\n\i]
A dream to them not nice was dreamed, cried the flowers in [their] sleep.

Може їм снилися ми, наше життя без надій,
[ 'm\o\s\e \ j\i\m \ 's\n\i\l\i\s\i \ m\i \ 'n\a\f\e \ z\i \ 't\a \ b\e\z \ n\a \ 'd\i\j]
Perhaps they dreamed of us, our life without hopes,

Кров і кайдани й брехня, голод і холод тяжкий...
[ k\r\o\v \ i \ k\a\j \ 'd\a\n\i \ j \ b\r\e\x \ n\a \ 'h\o\l\o\d \ i \ 'x\o\l\o\t \ t\a\z \ 'k\i\j]
Blood and shackles and lies, hunger and cold severe…

Хто ж би того не злякався? Після тих сніщів страшних,
[ x\t\o \ z\ b\i \ t\o \ 'n\o \ n\e \ z\l\a \ 'k\a\v\s\i \ 'p\i\s\l\a \ t\i\x \ 's\n\i\f\i\f \ s\t\r\a\f \ 'n\i\x]
Who would of that not be scared? After those nightmares terrible,

Дося вони ще тремтять, дося ще сльози у них...
[ 'd\a\s\i \ v\o \ 'n\i \ f\l\e \ t\e\r\m \ 't\u\a\t\i \ 'd\a\s\i \ f\l\e \ 's\l\'z\i \ u \ n\i\x]
Till now they still tremble, till now still tears they have.

Вечірня пісня. Evening Song.
(lyrics by Volodymyr Samiilenko)

Тихесенький вечір на землю спадає,
[ t\i \ 'x\e\s\e\n\k\i\j \ 'v\e\t\f\i\r \ n\a \ 'z\e\m\l\u \ s\p\a \ 'd\a\j\e]
The quiet evening on the earth falls,

І сонце сідає в темнеський гай.
[ i \ 's\a\n\t\s\i \ 'd\a\j\e \ f \ t\e\m \ 'n\e\s\e\n\k\i\j \ 'h\a\j]
And the sun sets in the dark grove.

Ой сонечко ясне, невже ти втомилось,
[ 'e\j \ 's\a\n\e\t\f\k\a \ 'j\a\s\n\e \ n\e \ 'z\e \ t\i \ f\t\o \ 'm\i\l\a\s\i]
O sun bright, can it be that you are tired,

 Чи ти розгнівилось? Іще не лягай!
[ t\j i \ r\o\s\f\h\n\i \ 'v\i\l\a\s\i \ i \ 'f\t\f\e \ n\e \ 'l\a \ 'h\a\j]
Or did you become angry? Do not lie down!

Світи ще годину, бо рано ще спати,
[ s\v\i \ t\i \ f\t\f\e \ f\o \ 'd\i\n\u \ b\o \ 'r\a\n\o \ f\t\f\e \ 's\p\a\t\i]
Shine for one more hour, for it is early to sleep,
Милуй нас як мати, теплом обгортай.
[ mi 'luj nas jak 'mati tep 'lm əbɦɔr 'taj]
Grace us like a mother, in warmth enfold.

Ой сонечко ясне…

Не слухає сонце, за гору сідає
[ ne 'sluxajɛ 'sɔntse za ' fiŋu si 'daje]
Does not listen the sun, behind the hill [it] sets

І нам посилає на всю ніч: прощай!
[ i 'nam poʃi 'laʃe na fiʃu 'niʃtʃ prɔʃ 'tʃaj]
And to us sends for all the night: adieu!

Ой сонечко ясне…

**Ти все любиш його. You Still Love Him.**
*(lyrics by Oleksandr Oles)*

Ти все любиш його безнадійно, моє щастя і сестро моя...
[ ti fse 'lubif ja 'ho bezna 'diʃnə ma 'je 'ftʃastʃa i 'sɛstrə mo 'ja]
You still love him hopelessly, my happiness and sister mine…

О, для мене ти рідна подвійно, бо люблю безнадійно і я...
[ o dlə 'mɛn ti 'ridna pod 'vijino bo lub 'fu bezna 'diʃnə i ja]
Oh, for me you [are] dear doubly, for love hopelessly also I…

Будем разом ридати по мрії, ти по ньому, а я по тобі,
[ 'budem 'razəm ri 'dati po 'miʃi ti po 'nɔmə a ja po tə 'bi]
[We] will together cry over dreams, you over him, and I over you,

Доки серце в огні спопеліє, доки очі погаснуть в журбі.
[ 'dɔki 'sɛrtə v əh ni spɔpe 'lije 'dɔki 'stfi po 'fiːnətu v ʒur 'bi]
Until the heart in fire turns to ashes, until eyes will be put out in grief.

**Хто постукає в моє серце. My Heart Reawakens.**
*(lyrics by Oleksander Oles)*

Хтось постукав в моє серце... О, який знайомий стук!
[ xtɔʃi poʃ 'tuŋav v 'maʃə 'sɛrtə ɔ ja 'kij zna 'jɔmij 'stuk]
Someone knocked at my heart...Oh, what a familiar knock!

Скільки він навіяв смутку, дивних спогадів і мук...
[ 'skil̥ki vin na 'vijav 'smutku 'diɲix 'spɔhadiʋ i muk]
How much it brought out sadness, strange memories and torment…
Скільки він розлив тривоги, і проміння, і тепла...
[ 'skil\'ki vin r\'z\' liv t\'ri 'v\'ofi i pr\'a 'min\':a i t\'ep 'la ]
How much it spilled anxiety, and rays and warmth...

О, невже любов ця знову несподівано прийшла?
[ \'\v\'e\'v \'\v\'af t\'s\'a 'zm\'nu n\'es\'p\'a 'div\'a p\'ri\' \f\'a ]
Oh, can it be love this again unexpectedly has come?

**O, не дивуйся. Oh, Be Not Surprised.**
*(lyrics by Oleksander Oles)*

О, не дивуйсь, що ніч така блакитна...
[ \'\v\'e\'v di 'vu\'js\' f\'\v\'a n\'it\'f t\'a 'ka bl\'a 'kit\'na] Oh, do not wonder, that the night [is] so bright blue...

Що вийдеш ти, то знала ніч оця,
[ \f\'\v\'i\'jd\'e\'s t\'i t\'o 'zm\'\a n\'i\'t\'f \\'o 't\'s\'a] That will come out you, that knew night this,

І через те вона така привітна,
[ i 't\'f\'e\'r\'e\'s t\'e\' v\'o 'n\'a t\'a 'ka pri 'vit\'na] And therefore it [is] so welcoming,

Така ясна і ніжна до кінця...
[ t\'a 'ka j\'a\'s 'n\'a i 'n\'i\'z\'n\'a d\'o k\'i\'n 't\'s\'a] So bright and tender to the end...

О, не дивуйсь, що пахощі навколо,
[ \'\v\'e\'v di 'vu\'js\' f\'\v\'a 'p\'a\'ks\f\'i n\'af 'k\'o\'b] Oh, do not wonder, that scents all around,

Що мов зомлілі, дивляться квітки,
[ \f\'\v\'o m\'\o\'v z\'o\'m 'l\'i\'l\'i 'd\'i\'v\'\l\'a\'t\'s\'a k\'v\i\'t 'k\'i] that as though fainted, look the flowers,

Ця ніч твоє квітчає чоло
[ t\'s\'a n\'i\'t\'f t\'v\'o 'je k\'v\i\'t 'f\'a\'je f\'\o 'l\'a] This night your covers with flowers forehead

І з них тобі одній плете вінки.
[ i z n\'i\'x t\'o 'b\'i \'o\d 'n\'i\'j p\'l\'e t\'e v\'i\'n 'k\'i] And from them for you alone weaves wreaths.

О, не дивуйсь, що безліч зорь на небі,
[ \'\v\'e\'v di 'vu\'js\' f\'\v\'a 'b\'e\'z\'l\'i\'t\'f z\'o\r\' n\'a 'n\'e\'b\'i] Oh, do not wonder, that miriads of stars in the sky,
Що так прозора срібна мла,
[ftʃɔ tak prɔ 'zɔɾə 'sɾɪbna mла]
That so transparent the silvery mist,

Ця ніч ясна вбиралася для тебе
[ts'ɑɾ a nɪtʃ jas 'nə vbi 'ɾalaʃə dɬɑ 'tebə]
This night bright dressed itself for you

І срібло це для тебе розлила.
[i 'sɾɪblɔ tʃ ɬɑ 'tebe ῦɾəzli 'la]
and silver this for you has poured.

Болить душа. My Soul Aches.
(lyrics by Oleksander Oles)

Болить душа моя, болить... Пекучий біль її проймає...
[bo liʃ du 'ja mə 'ja bo liʃ] pe 'kutʃiʃ bɪli ji 'ji prɔj 'maje]
Aches soul my, aches… Burning pain it penetrates…

А день за днем пливе, біжить, а там і смерть страшна чекає...
[a dɛnɬ ə dəm plij 've bi 'ʒiʃi a təm i smɛrtʃ strəf 'nə tʃə 'kæʃə]
Yet day after day floats, runs, and there death terrifying awaits…

Я жив... а що кому зробив? Куди я дів чуття і думи,
[a ʒiə a ftʃə kə 'mu zɾə 'biv] ku 'di ja di vʃuːtə i 'dumi]
I lived… but what for whom did [I]? Where did I hide feelings and thoughts,

Коли й чиє життя зогрів, кого на світ я вивів з стуми?
[kə li j ʃi 'je ʒil'tə zəfi 'rɪv kə 'ɾɔ nə svit ja 'vivis ʃə'stumɨ]
When and whose life warmed [I], whom into the world I led out from grief?

Бажав я тільки і співав про ніч землі, про сяйво неба
[ba 'ʒav ja 'tɪlki i spi 'vav prə nɪtʃ ʃɛm 'li prə 'ʃəjvə 'nɛba]
Wished I only and sang about the night of the earth, about the light of the sky

І в люди пісню посилав за мене здійснити, що треба.
[i v ɬuɬi 'piʃnu ɬəsi 'lavr zə 'mɛnɛ zdɪj 'ʃnɪti ftʃɔ 'tɾeba]
And to people the song [I] sent instead of me to do, what’s needed.

Ой чого ти, тополенько, не цвітеш. Oh, Poplar Tree.
(lyrics by Oleksander Oles)

Ой, чого ти, тополенько, не цвітеш?
[æj tʃə 'ɦɔ ti tɔ ɾələnky ɬɛ tsvi tʃɛʃ] Oh, why you, o poplar, do not bloom?
Чом пожовклу головоньку, хилиш, гнеш?
Why a yellowed head, [you] lower, bend?

Чом з вітрами парубками, не шумиш?
Why with the winds lads, don't [you] rustle?

А змучена засмучена, все мовчиш?
But tired saddened, always are silent?

Тільки часом до хмароньки скажеш ти,
Only sometimes to the cloud will say you,

“Ой, хмаронько, ой чаронько не лети.
“Oh, little cloud, oh enchanting one do not fly.

Зірви з мене це листячко, це листячко-
Tear off from me these leaves, this leaf-

Без краси. У рідну родиноньку,
Without beauty. To native land,

На милую Вкраїноньку віднеси!...
To dear Ukraine carry away!...

І ви покинули... And You Abandoned.
(lyrics by Oleksandr Oles)

I ви покинули... и ви пішли... І в найми душі віддали,
And you abandoned... And you left... And into servitude [your] souls surrendered,

I клад, що вам діди сховали, на скибку хліба проміняли...
And the treasure, which for you forefathers hid for a piece of bread [you] traded...
Цигани ви, Цигани ви!
[ tsi 'ʃani vi tsi 'ʃani vi]
Gypsies [are] you, Gypsies [are] you!

А там в землі, який там скарб лежав, і скільки струн в собі ховав...
[a tam v zem 'li ja 'kij tam skarb le 'ʒav i 'skilʃki strun f so 'bi xo 'vav]
And there in the ground, what there a treasure lay, and how many strings in itself it hid...

Які б то звуки розігнулись, коли б ви дивних струн токрунулись!...
[ja 'ki p tɔ 'zvuki rəʐit 'nulisɨ kɔ li b vi 'divnix strun tɔr 'knulisɨ] What sounds would emerge, if you had those strange strings stroke!...

Не варті ви, не варті ви...
[ne v'artɨ vi ne v'artɨ vi]
Not worthy [are] you, not worthy [are] you...

І часом чує ліс в пітьмі нічній, як десь на кобзі золотій
[i 'tʃasam 'tʃuʃe lis f pɨt 'mi nɨtʃ 'nij jak dɨʃ na 'kobzi zɔl 'tij] And sometimes hears the forest in the dark night, how somewhere on a kobza golden

Струна застогне і порветься, і стогін скаргою поллється.
[stru 'na zas 'tʃinʃ i pɐ 'vetsɨ i 'stʃin 'skarhɔju pɔ 'lɛtsɨ] A string will groan and tear, and a groan with a complaint will pour forth.

О де ж ви єсть? О де ж ви єсть?
[ɔ de ʒ vi jɛʃi ɔ de ʒ vi jɛʃi] Oh where you are? Oh where you are?

Зустрітися, щоб зразу розлучитись. To Meet, Only to Part So Soon. (lyrics by Oleksander Oles)

Зустрітися щоб зразу розлучитись, щоб бідне серце отруїть,
[zus 'tritisɨ fʃɔp 'zrau rəɬu 'tʃitisɨ fʃɔb 'bɪdne 'sɛrtʃə stru 'jitɨ] To meet in order to immediately part, in order a poor heart to poison,

Щоб більш ніколи не зустрітися і вічно втратою болить.
[fʃɔb bɨʃʃ ni 'kɔli nɛ zus 'tritisɨ i 'vitsna 'vtratʃu bɔ 'liʃi] In order never again to meet and forever with the loss to ache.

Зустрітися, щоб скрізь тебе шукати, для чогось жити, не маючи мети...
[zus 'tritisɨ fʃɔp skrɪzɨ te 'be fu 'kati dɨla 'tʃɨʃɨ ʒiŋ ɲɛ 'məjutʃɨ mɛ 'tɪ] To meet, in order everywhere for you to search, for something to live, not having a goal...

Складать пісні тобі і знати, що їх повік не вчуєш ти...
[sklə 'datɨ pis 'ni tɔ 'bi i 'znatɨ fʃɔ jɪx pɔ 'vɪk ɲɛ 'vʃuʃʃ tɪ] To write songs to you and to know that them never will hear you...
Пещу її.
(**I Caress Her.**
*(lyrics by Oleksander Oles)*)

Пещу її, зову своєю, цілую, жалую її,
[ 'peʃtʃu ji 'ji zo 'vu svo 'jeju tsi 'luju 'zalu ju ji ji]
[І caress her, call my own, kiss, comfort her,

В полях, в гаях гуляю з нею співаю їй пісні свої.
[ f po 'lax v na 'jæx nu 'læju z 'neju spi 'væju ji jip 'ni svo 'jii]
[In fields, in meadows walk with her sing to her songs my.

Вона ж, замислена, крізь слізи все журно дивиться кудись,
[ vɔ 'na ʒ za 'mislenə krizi 'slozi fse 'zurnə 'divitsə ku 'disi]
[She, thoughful, through tears always mournfully looks somewhere,

Немов шукає по дорозі того, що стратила колись...
[ nɛ 'maʃ fu 'kaʃə po də 'rəzi tɔ 'hɔ fʃə 'stratilə kə 'lis]
[As though searching on the way the one, whom she had lost once…

Літньої ночі. **Summer Night.**
*(lyrics by Oleksander Oles)*

Дихають тихо акації ніжні,
[ 'dɪxæju tɪnxə a 'katsiʃi 'niznɪ]
[Breathe quietly the acacias tender,

Злегка колишуться в сутіні срібній,
[ 'zlefiʃka ə 'lɪfutʃə f 'sutini 'sriбиɲi]
[Lightly sway in twilight silver,

Дивляться мовчки на місяць, на зорі
[ 'dɪvliʃtʃə f 'svit niʃm ə 'nimsətʃə na zɔri]
[Look silently at the moon, at the stars

Дивляться в світ, ним ясним зачаровані...
[ 'dɪvliʃtʃə f 'svit niʃm zatʃə 'ravanə]
[Look at the world, by its brightness enchanted…

Чом я, скажіть, не акація ніжна,
[ 'tʃəm ja ska 'ziʃə nɛ a 'katsiʃə 'niznə]
[Why [am] I, tell, not an acacia tender,

Нашо думки мене спалюють, мучать?
[ 'nætʃə dum'ki me nə 'spaljuʃtʃi 'mutʃat]
[Why thoughts me burn, torment?]
Чом я не можу забутись остатки,
[†tɔm ja ne ′mɔzu za ′butis′ ɔs ′tɪlki]
Why cannot I forget myself to the point,
Щоб лише міг я дивитись і дихати?
[′ʃʃɔb ′lɪʃ ′miŋ ja di ′vitiʃ i ′dɪxatɪ]
That only could I look and breathe?

**Хіба не сонце ти прекрасне? Does Not the Sun Awaken the Earth?**
*(lyrics by Oleksander Oles)*

Хіба не сонце ти прекрасне,
Щоб лише міг я дивитись і дихати?
[ xɪ ′ba ne ′sɔntʃi ti pɾeŋ ′ræsne ʃʃɔ ′budɪtɪ ′zɛmlju f tʃæs ves ′ni]
Are not the sun you most beautiful, that awakes the earth in time of spring?

Хіба не вітер ти майовий що навіває срібні сни?
[ xɪ ′ba ne ′vɪtər ti ma ′jɔvɪʃ ʃʃɔ nəvi ′væjə ′srɪbni sni]
Are not the wind you of May that elicits silvery dreams?

І ще хіба тії отрути моя душа не повна вщерть?
[ i ʃʃɛ xi ′ba ti ′dʒi at ′rʊti ma ′ja du ′ja ne ′pəʊvna vʃʃɛrtɪ]
And yet of that poison my soul is not full to the brim?

**Порвалися струни. Broken Harp Strings.**
*(lyrics by Oleksander Oles)*

Порвалися струни на арфі... І арфа сумує німа,
[ pɔr ′valisə ′struni na ′arfi i ′arfa su ′muje ni ′ma]
Tore the string on the harp...And the harp mourns mute,

В других виклика вона слюзи і плаче сама.
[ v dru ′hɪx vɪlki ′ka vʊ na ′slozi i ′plætʃɪ sa ′ma]
In others evokes it tears and cries itself.

Сміюсь, жартую, співаю, не скаржусь на долю зовсім
[ smi ′juʃə ′jɑr ′tjuʃ spi ′væju ne ′skærʒus ′na ′dɑlu zæf ′sɪm]
[I] laugh, joke, sing, do not complain at fate at all

І б’ю по розірваних струнах на серці моїм.
[ i bju pə ra ′zɪrvaŋɪʃ ′strunæ na ′sɛrtʃi ma ′jɪm]
And pluck on the broken strings on heart my.
Моргана. Morgana.
(lyrics by Mykola Vorony)

Ви цариця прозорих, як марево, фей, ви Моргана прекраснa;
[vi tsa 'rītsə prə 'zorix jak 'mərəvə fəj vi mor 'həna prək 'rasna]
You are the queen of transparent, like a dream, fairies, you Morgana the beautiful;

А я ельф, білий ельф, я мов усміх лілей, мов та мрія неясна.
[a ja əlf 'bili̯ əlf ja məv 'usmix li 'lej məf ta 'mri̯a nə 'jasna]
And I am an elf, a white elf, I [am] like the smile of lilies, like that dream unclear.

Ми, гойдаючись, линемо в легкім танку по незнаному краю,
[mi ɦəj 'dajutfəsi 'linemo v 'leksam tən 'ku po nəz 'nənəmu 'kraju]
We, rocking, flow in a light dance through an unknown land,

Я промінням сплітаю мережку тонку і ваш стан обвиваю.
[ja prə 'minːam spli 'taju me 'rəʃku tən 'ku i vaʃ stan əbvi 'vəju]
I with rays weave a cloth fine and your waist enwrap.

Я співаю вам пісню, співаю без слів, ніби тільки зітхання,
[ja sp i'vəju vəm 'pisnə spi 'vəju bəs sliə 'nəbi 'ti̯li̯ki zit 'xanəːa]
I sing you a song, sing without words, as if only sighs,

Ніби шепіт душі я вкладаю в той спів неземного кохання.
['nəbi 'ʃepit du 'fi ja ʃkla 'daju f təs spiv nəzə 'mənəhə kə 'xanəːa]
As if whispers of [my] soul I put into that singing of unearthly love.

Я так ніжно дивлюсь на богиню мою, на краснію Моргану...
[jə tək 'nijŋə di 'vlas na ba 'ʃiŋə mə 'ju na kra 'sunə mər 'hənu]
I so tenderly look at goddess my, at the beauty Morgana...

Я за вами лечу, я ваш образ ловлю - і в тім образі тану...
[jə za 'vami le'tʃu ja vaʃ 'ʃbrəz ləv 'lu i f tɪm 'ʃbrazi 'tanu]
I after you fly, I your image capture - and in that image melt...

Не смійся. Don’t Laugh.
(lyrics by Oleksa Kovalenko)

Не смійся ти із мене, чорнобровка, бо прийде час і ти зазнаєш тути,
[ne 'smijʃa ti iz 'mene tʃormə 'briva bə 'prijdə tʃas i ti həz 'nəjəʃ 'tuhi]
Do not laugh you at me, black-browed girl, for time will come and you will know sorrow,

Не цілий вік цвіте краса ваблива, і не втечеш і ти від зла й нарути...
[ne 'tsilij vik tsvi 'tə kru 'sa vəb 'liva i ne vəz 'tʃəʃ i ti vid zla j na rufi]
Not forever blooms beauty enticing, and will not escape and you from evil and mockery…
Let people chat, for they jealous have become,

[Нехай люди балакають, бо їм заздро стало,]
[ne 'xaj 'ludi ba 'lakajut bo jim 'za`dzroe 'stalb]
Let people chat, for they jealous have become,

But with me a young [man] marry to prepare.

[But with me a young заміж собирайся.
[ta za 'mene mob 'dlsko 'zamiʃ səbi 'rajsə]
But with me a young [man] marry to prepare.

Do not worry, [dear] girl, to sorrow do not have resort

[Не журися, дівчинонько, в тугу не вдавайся
[ne 'juɾisja 'divtʃɔ na 'tebe f se 'li 'slava 'stala]
Do not worry, [dear] girl, to sorrow do not have resort

And did not know I happiness even for a moment. Give my words you faith,

[I] love you without end and

[Люблю тебе без краю і без міри, і в серцеві нощу тебе єдину...
[lyub 'lu te 'be bez 'kraju i bez 'miri i f 'serτstevi no 'fu te 'be je 'dinu]
[I] love you without end and without limit, and in [my] heart [I] carry you alone…

Why, Dear Girl, Have You Become So Sad?

(lyrics by Mykola Mychnevych)

Ой чого ти, дівчинько, та засумувала. Why, Dear Girl, Have You Become So Sad?

[Ой чого ти, дівчинько, та засумувала?
[ɔj tʃɔ 'ho ti divtʃi 'naʃko ta zasumu 'valə]
Ой чого ти, дівчинько, та засумувала?

[Чи не того що на тебе в селі слава стала?
[tʃi ne 'təɯa tʃfə na 'tebe f se 'li 'slava 'stala]
Is it not because on you in the village ill fame has come?

[Не журися, дівчинько, в тугу не вдавайся
[ne ʒu 'risə diftʃi 'nɔŋko f 'tuʃu ne vədə 'vajʃə]
Do not worry, [dear] girl, to sorrow do not have resort

And you will fold

[І ти складеш в гіркій задумі руки, і втратять геть огонь весели очі...
[i ti skla 'dɛf v hir 'kij za 'dumi 'rüki i 'vtratʃi 'hɛtʃi ɔ 'hɔnbi və 'səli oʃtʃi]
And you will fold in bitter thoughts hands, and will lose entirely fire [your] happy eyes…

[Не муч мене, моя ти люба зоре,
[ne mɔtʃ me 'nɛ mo 'ja ti ˈlubə ˈzore bo j tək me 'nɛ vsʰ 'ho prɪ 'bilo ˈɦore]
Do not torment me, my you dear star, for already me entirely has beaten down grief,

[Ой чого ти, дівчинько, та засумувала.
[Oy chɔtʃi ti, dивчинькo, tə zasumu vələ]
Oй чого ти, дівчинько, та засумувала?

[зиґхнеш не раз, коли обступлять муки, коли минут літа палкі дівочі
[zit 'xneʃ ne ras ko 'li æp 'stuplətvi 'muki ko 'li mi 'nutli ti pəl ki di 'vɔtʃi]
[You] will sigh not once, when surround [you] torments, when pass the years passionate maiden

And you will fold in bitter thoughts hands, and will lose entirely fire [your] happy eyes…
Що ти бідна сиротина парубка придбала...
[ Štʃ ĭ bɪdnə sıro tina parupka prid bala] That you poor orphan a young man has acquired…

Хай про тебе люди кажуть недобрі речі,
[ xaʃ prə tʃeb tʃuɗi kɐʑuŋ ne dɔbriji rɛtʃi] Let about you people say unkind things,

Ти ж від щирого їм серця плюнь у самі очі.
[ ti j ʒi vɨd tʃʃirɔŋ hɪm ʃɛrtsa ʃluŋ u sami ʃtʃi] You with a sincere them heart spit into [their] very eyes.

В душі моїй слюзі. My Soul Weeps.
(lyrics by Panas Myrny)

В душі моїй слюзі, а в серденьку туга,
[ v du ʃi mɔ jɪʃ sɬɔzɪ ɹf ʃɛrdɛŋˈku tʃuʃɪ tʃ mɐ ʃɛrɛ mə ʃɛ ʃtv] In soul my tears, and in [my] heart longing, [do] you know from what [are] they?

Невже не озвешся ти серцем до друга,
[ nev ʒə nɛ slˈvɛʃa tʃ mɐ ʃɛrtʃɛm do ʃrʊʃə] Will not respond you with heart to a friend,

До його гіркої нудьги? Озвись, моє диво!..
[ də jə ˈʃɔ hɪr kəʃi nʊdɪ ˈʃi zə ˈvɪʃɨ mə ˈʃe dɪvə] To his bitter longing? Respond, my wonder!

Із туги німої я кобзу гучну ізроблю…
[ iz tʃuʃi ni məʃi ja kɔbzu hʊtʃ nu izrɛb ˈlu] From longing mute I a kobza loud will make…

А слюзи гіркії нудьги за тобою в пісні голосні переллю!
[ a sɬɔzɪ hɪr ˈkɪʃi nʊdɪ ˈʃi zə tə ˈbaju ʃf ʃɪs ni ʃələs ˈni ɬɛɾtʃə ] And tears bitter of longing for you into songs loud [I] will pour!

Й пісні голосні ті тобі я на схову до серця твоїого віддам…
[ j ʃɪs ni ʃələs ni tə ˈbi ja na ˈʃʊəvu də ʃɛrtsə tʃə ʃɔhə viˈdəm] And songs loud those for you I for safekeeping to heart yours will give…

Хай зна, полохливе, якою нудьгою отут упиваюся я сам.
[ xaʃ zna ɾɔləʃ ˈlɪvə ja kəʃu nʊdɪ ˈʃɔhə ˈtʊt upi ˈvəʒuʃ ʃa səm] May [it] know, amorous [one], with what longing here drink I alone.
Як зоря вечірня. *Like the Evening Star.*
*(*lyrics by Panas Myrny)*

Як зоря вечірня за місяцем ясним тиняється всходи, небога,
[ 'jak 'zɔrə və 'tʃiɾnə za 'mʲiʃətʃem 'jastəm ti 'nʲaʃtʃə 'isʊdi ne 'bɔtʃa]
Like the star evening after the moon bright wanders everywhere the poor one,

То так за тобою, мій любий спокоєю, я серцем слідкую, як мога.
[ 'to tɑk za tə 'boju mij 'lubʲiʃ/præ 'kəju ja 'sɛɾtʃəm 'ʃlʲit 'kjuʃu jak 'mɔfə]
Just so after you, my beloved peace, I with heart follow, as possible.

Що зірньці горе, місяць вдвое, ніщо не зведе їх до купи…
[ 'ʃʃɔ 'zʲiɾnʲtsi 'ʃəɾe miʂə 'ʃtʃiɾə vi'dvɑʃ nʲi 'ʃʃɔ ne z∀ 'də jɪʃ də 'kʌpi]
What for the star sorrow, for the moon doubly so, nothing will bring them together…

А моєму серцю ще гірша скорбота: зійдемось, розлучать нас люди.
[ 'a mə 'ʃɛmu 'ʃɛɾtsɨ ʃʃɛ 'hɪɾʃə skɔr 'bɔta zʲiʃ 'dəməsʲ rɑz 'lutʃɑtʲ nəs 'lʊdɨ]
But for my heart even greater sorrow: [we] will come together, will separate us people.

Забудь мене. *Forget Me.*
*(*lyrics by Petro Karmansky)*

Забудь мене, дивись байдуже, як я поволі з туги в’яну,
[ 'za 'budʲɨ me 'nʲe di 'viɕ bɨj 'duʐj ʃak ja pɔ 'vɔli s 'tufi vʃanju]
Forget me, look indifferently, as I slowly from sorrow wither,

І не питай мене, чи дуже ятряться в серці давні рані.
[ 'i nʲe pi 'taj me 'nʲe tʃi 'duʐj ʃat 'vʌtsə f 'ʃɛɾtsɨ 'dɔvni 'rani]
And do not ask me, if much hurt in [my] heart old wounds.

Хіба ти винна, що недоля між нас поклала яр розлуки?
[ 'ʃʃi bi 'ba ti 'vʲin.nə ʃʃɔ ne 'dɔɬə miʃ nɔs pʃ k ʃlala jać rɑz 'lʊki]
Are you guilty, that misfortune between us has laid a chasm of separation?

Кого розлучить люта доля, у того в серці лютир муки.
[ 'kə 'ʃʃo rɑz 'lutʃiɾ 'lʊta 'dɔɬə u 'tʃɔfə f 'ʃɛɾtsɨ 'lʊti 'mʊki]
Whom separates evil fate, that one has in the heart fierce torments.

Забудь, не плач, що ти не в сили отерти сліз з очей каліки,
[ 'za 'budʲɨ nə ʃluʃtʃ ʃʃɔ ti nʲe f 'silʲi ʃ ʃtɛɾtʲ slʲiz tʃ ʃʃɛjk kə 'liki]
Forget, do not cry, that you are not able to wipe the tears from the eyes of a cripple,

Вони самі присхнуть в могилі... Забудь мене, забудь на віки!
[ 'va 'ni sa 'mi pris 'xnutʲ v ma 'fi̱li zə 'budʲɨ me 'nʲe za 'budʲɨ nə 'viki]
They by themselves will dry in the grave... Forget me, forget forever!
Заповіт. Testament.
(lyrics by Taras Shevchenko)

Як умру, то поховайте мене на могилі,
[ jak um 'ru to paxe 'vajte me 'ne na mo 'hili]
When [I] die, then bury me on a burial mound,

Серед степу широкої на Вкраїні милій:
[ 'seret 'stepu ji 'rokoch na vkr 'jini 'milij]
Amid the steppe wide in Ukraine beloved:

Щоб лани широкополі і Дніпро, і кручи
[ fitf u 'ni firko 'pali i dip 'ro i 'krutfi]
So that fields wide and the Dnipro, and steep slopes

Було видали — було чути як реве ревучий!
[ bu 'lo 'vidno bu 'lo 't'uti jak re re 'vutfi]
Can be seen, — can be heard how roars the roaring one!

Як понесе з України у синє море
[ jak pane 'se z ukr 'jini u sin'e 'more]
When carries from Ukraine into the blue sea

Кров ворожу, — отоді я і лани, і гори
[ krav vo 'razu ca 'di ja i la 'ni i nori]
Blood of enemies, — then I both fields, and hills —

Все покину і полину до самого Бога
[ vse po 'kinu i po 'linu do sa 'mofo bofo]
All will leave behind and will fly to the very God

Молитися. А до того — я не знаю Бога!
[ mo 'liti̱sə a do 'təho ja ne 'znaju bofo]
To pray. But until then — I do not know God!

Поховайте та вставайте, кайдани порвіте,
[ paxe 'vajte ta vsta 'vajte kaj 'dan par 'vite]
Bury and arise, chains tear away,

І вражою, злою кров’ю волю окропіте!
[ i 'vrazəju zloju kravju vəlju oksr 'pite]
And with enemy, evil blood freedom besprinkle!

І мене в сім’ї великий, в сім’ї вольний, новий,
[ i me 'ne f sim 'ji ve 'likij f sim 'ji vəl'nij novij]
And me in the family large, in the family free, new,
Ne zabudьте пом’янути незлим, тихим словом!
[ ne za ’bud’tє pəm’ja ’nuti nez ’lim ’tixim ’slvom]
Do not forget to mention with an kind, quiet word!

Сонце заходить, гори нервють. The Setting Sun.
(lyrics by Taras Shevchenko)

Сонце заходить, гори нервють, пташечка тихне, поле німіє,
[ ’sontsə za ’xo’dit’ ’frɔj ’nijut’ ’ptəsfət’kə ’tixnə ’pole ni ’mjɛ]
The sun sets, hills get dark, the little bird gets quiet, the field becomes mute,

Единь люди що одпочинуть, а я дивлюся і серцем лину
[ ra ’dijut’ ’ludi ʃtʃə ətrə ’ʃinut’ ə ja div ’lusə i ’sərtʃəm ’linu]
Rejoice people that [they] will have rest, but I look and with [my] heart fly

В темний садочок на Україну. Лину я лину, думу гадаю, і ніби серце одпочиває.
[v ’tem niʃ sa ’dəcχək na ukra ’jinu ’linu ja ’linu ’dumu fiə ’daju i ’nibi ’sərtʃə ətrəfə ’vaje]
To a dark orchard in Ukraine. Fly I fly, a thought ponder, and as if [my] heart rests.

І золотої, й дорогої. And Golden, and Dear.
(lyrics by Taras Shevchenko)

І золотої, й дорогої мені, щоб знали ви, не жаль
[i zəlɔ ’tɔdji j dəɾə ’nɔjɪ me ’ni ʃtʃɔb ’znɑli vi ne zəl]
And golden, and dear to me, that may know you, [I am] not sorry

Моєї долі молодої. А іноді така печаль
[ mɔ ’jeji dəli məlɔ dədʒi a ’inidi ta ’kə pə ’ʃəl]
For my fate youthful. But sometimes such a sorrow

Оступить душу — аж заплачу! А ще до того, як побачу
[ ɔs ’tupit’ ’duʃu əz zap ’lafu a ʃtʃə də ’təhɔ jak pə ’batʃu]
Overwhelms [my] soul — [I] even cry! And even more to that, when [I] see

Малого хлопчика в селі: мов одірвалось од гіллі,
[ ma ’ləhɔ ’xlɔptʃika f sə ’li məv ədɪr ’vulɔs əd fi ’li]
A little boy in the village: as if torn off a branch,

Одно- однісіньке під тином сидить собі в старій рядині...
[ əd ’nɔ əd ’nisim/kə pɪt ’tınɔm si ’dɪtɪ si ’bi f ’stərij rəd ’nini]
Completely alone beneath the hedge sits by himself in old clothes…

Мені здається, що ніколи воно не бачитиме волі,
[ me ’ni zəd ’jetʃə ʃtʃə ni ’kɔli və ’nɔ ne ’batʃtɪmə ’vɔli]
To me [it] seems, that never he will see freedom,
Come, people, early, come out of the fog!

Ходіть, люди, порану, 

"Come, people, from houses, from the field! Here is being forged a better fate."

And in that smithy a blacksmith forges, and the blacksmith has a heart warm,

And he forges and sings, all to the smithy he calls:

To be taken into Moscow’s army…

The Blacksmith.

(lyrics by Ivan Franko)

So will be taken into Moscow’s army…

Kovář. The Blacksmith.

У долині село лежить, понад селом туман дріжить,

In the valley a village lies, above the village a fog trembles, 

A на горбі край села стоїть кузня немала,

And on the hill near the village stands a smithy not small, 

A в тій кузні коваль клепле, а в ковалиє серце тепле,

And in that smithy a blacksmith forges, and the blacksmith has a heart warm,  

A він клепле та й співа, всіх до кузні зива:

And he forges and sings, all to the smithy [he] calls:

"Ходіть, люди, з хат, із поля! Тут кується краща доля."

“Come, people, from houses, from the field! Here is being forged a better fate."

Ходіть, люди, порану, вибивайте з туману!”

Come, people, early, come out of the fog!”
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Та тумани хитаються, понад селом згущаються,
[та ту ‘ма ни xi ‘та джутс’a ‘поная se ‘лом цзу ‘фта джутс’a]  
But the fogs sway, above the village [they] thicken,

Розляглися по полях, щоб затьмити людям шлях.
[розвиах ‘лис’a ро ‘лакс фтєб зата ‘мити ‘лудам флекс]  
[They] spreaded over the fields, to darken for people the path.

Щоб закрити їм стежини ті, що вгору йдуть з долини
[фтєб зак ‘рити jim стє ‘зіні ті фтєб ‘внору jдут z do ‘ліни]  
To close to them the pathways those, who upward go from the valley

В тую кузню, де куют ясну зброю замість пут.
[f ‘тужу ‘кузнє дє ку йут ‘жасну ‘збра жу ‘замист пу]  
To that smithy, where is forged bright weapon instead of shackles.

Я хотіла б я піснею стати. To Become a Song.  
(lyrics by Lesia Ukrainka).

Я хотіла б я піснею стати у сюю хвилину ясну,
[хо ‘тила b ja ‘піснеju ‘стати u ‘сужу xvi ‘лину йас ‘ну]  
I would like a song to become in this moment bright,

Щоб вільно по світу літати, щоб вітер розносив луну.
[фтєб ‘вильно ро ‘світу лі ти фтєб ‘вітер роз ‘носив лу ‘ну]  
In order freely around the world to fly, so that would the wind carry around the echo.

Щоб геть аж під яснії зорі полинути співом дзвінким,
[фтєб фіту аз pid ‘жасній жорі ро ‘лінуті ‘співвм дзвин ‘ким]  
That away up to the bright stars to fly with song ringing,

Упали на хвилі прозорі, бути над морем хибким.
[u ‘пасті нa ‘гвіли про ‘зорі бу ‘йаті нaд ‘мoрэм xip ‘ким]  
To fall on the waves transparent, to glide above the sea unstable.

Лунали б тоді мої мрії і щастя моє таємне,
[лу ‘намі p тo ‘ді мo ‘йи ‘мрiji i ‘фтaст’a мo ‘je taјem ‘не]  
Echo would then my dreams and happiness my secret,

Ясніші, ніж зорі яснії, гучніші, ніж море гучне.
[jas ‘нiй ni з ‘зорі йас ‘нiй нiт ’нiй ni з ‘мoрэ нiт ’не]  
Brighter, than the stars bright, louder, than the sea booming.
Стояла я і слухала весну. I Stood and Listened to the Spring.  
(lyrics by Lesia Ukrainka)

Стояла я і слухала весну, весна мені багато говорила,  
[sto 'jala ja i 'sluxala ves 'nu ves 'na me 'ni ba 'fiatɔ hɔɔv 'rila]
Stood I and listened to the spring, spring to me spoke a lot,

Співала пісню дзвінку, голосну, та знов таємно тихо шепотіла.  
[spi 'vala pis 'nu dzvin'ku θɔls 'nu ta znov ta 'jemnɔ 'tixɔ fepɔ 'tɪlã]
Sang a song ringing, loud, and again mysteriously quietly whispered.

Вона мені співала про любов, про молоді, радість, надії,  
[vɔ 'na me 'ni spi 'vala prɔ lu bov prɔ 'məldəfʃi 'radəsti na 'dijɔ]
It (spring) to me sang about love about youth, joy, hopes,

Вона мені переспівала знов те, що давно, давно мені співали мрії.  
[vɔ 'na me 'ni prɛrspi 'vala znov te tʃɔ dav 'nɔ dav 'nɔ me 'ni spi 'vali 'mriji]
It to me sang again that long ago to me had sung the dreams.

Дивлюсь я на яснії зорі. I Gaze at the Bright Stars.  
(lyrics by Lesia Ukrainka)

Дивлюсь я на яснії зорі, смутні мої думи, смутні.  
[diːv 'lʌsɪ ja na 'jəsnɨj ˈɔːri smʌt 'ni moʊ ˈdiːjɪ 'dʌmɪ smʌt ˈni]
Look I at the bright stars, sad [are] my thoughts, sad.

Сміються байдужі зорі холодним промінням мені.  
[smi ˈjuːtsə bʌj ˈdʊzi jɪ ˈɔːri kə lədəm prə mɪnɨm me ˈni]
Laugh the unconcerned stars with cold rays at me.

Ви, зорі, байдужі зорі, колись ви інакші були,  
[vi ˈɔːri bʌj ˈdʊzi jɪ ˈɔːri kə ˈlɪsɪ vi i ˈnəkʃɪ bu ˈli]
You, oh stars, uncircerned stars, once you different were,

В той час коли ви мені в серці солодку отруту лили.  
[f tɔj fəs kə ˈli vi me ˈni f ˈsərtse sə ˈlɔtku ət ˈrʊtu li ˈli]
At that time when you to me in the heart sweet poison poured.

I тихая хатиночка. And the Peaceful House.  
(lyrics by Borys Hrinchenko)

І тиха хатиночка в зелені садку,  
[i ˈtɪkɔja xa ˈtɪnɔtʃkɑ v zɛ ˈlɛnim sɑt ˈku]
And quiet house [is] in the green orchard,
Й вродливая дівчинька в квітчастім вінку,
And a beautiful girl in a flowery wreath,

І доленька щасливая...
And the fate happy…

Чому день по дню минає,
Why day after day passing by?

Понурилась хатиночка,
Has sunk the house,

Змарніла вже дівчинька,
Has withered already the girl,

А доленьки щасливої чи то й не було,
And fate happy did not happen,

Чи горе те, мов хвилями,
Has grief that, as though by waves,

В душі журбу посіяло,
Into souls sorrow has sowed,

Без доленьки, без воленьки бідуємо ми!
Without fate, without will live in poverty we!

І тільки нам зостається ця пісня смутна,
And only for us remains this sad song,

Нагадує про долю минулу вона.
Reminds of fate passed it.

І поки ще співатимем ті муки пісні,
And while still [we] will sing those tormented songs,
Цар горох. Old King Cole.
(lyrics by Volodymyr Samiilenko)

Колись був славний цар Горох, в історії незнаний.
Once there was a famous tsar Pea, in history unknown.

Без слави добре спав за трьом, немов простий підданий.
Without glory well slept for three, as though a simple subject.

Щодня державу об'їздив,
In a hut lived he, well ate times about five a day,

В хатинці жив він, добре їв із п'ять на днину,
Every day [his] realm [he] rode around for that [he] had a horse.

Не згаснуть для нас для кращих ні червоних
Did not have armed soldiers, but kept he two dogs, just so.

Ах- ах- ах- ах- ах- ох- ох- ох! Який був добрый цар Горох! Ох ох!
Ah- ah- ah- ah- oh- oh- oh- oh! What was [a] good tsar Pea! Oh oh!

И пив воду, за те ж усе своє життя
And drank absolutely not water, for that all his life

За благо пив народу. З вина він брав собі дохід
For the good drank of thy people. From wine he took for himself an income
The people there frequents to drink, and as soon as that portrait sees, cries out.

Народ туди вчащає пить, и талякї той портрет уздрить, кричить.

Níxto ne vmissão bi tak, як він, подобатись дівчатам.

Nobody could so, like him, to be appealing to girls.

Мабуть, його не без причин піддані звали татом.

Probably, him not without reason subjects called dad.

Він не бажав нових країн і був сусіда тихий,

He did not desire new lands and was a neighbour quiet, 

З законів тільки й мав один, що кожний жив для втіхи.

Of laws only had one, that each lived for enjoyment.

Народ при йому сліз не знав і вперше, як його ховав, ридав.

The people during his [rule] tears did not know and for the first time, when him buried, cried.

Портрет його, як знаєм ми, ще приховався до нині,

Portrait his, as know we, still preserved nowadays,

Тепер він вивіска корчми найкрашої в країні.

Now he [is] a sign of a tavern the best in the land.

Оригінал від бочки глек, та й пив, правильно, при обід.

Per barrel a jug, and drank, properly, at lunch.

На рік разів чотири- п’ять за городом учив він рать, стрілясть.

Every year times four-five outside the city taught he the troops, to shoot.

Він не бажав нових країн і був сусіда тихий,

He did not desire new lands and was a neighbour quiet, 

З законів тільки й мав один, що кожний жив для втіхи.

Of laws only had one, that each lived for enjoyment.
Тихо гойдаються. Quietly They Sway.
(lyrics by Mykola Chernyavsky)

Тихо гойдаються в синьому морі іскорки- зорі,
[ 'tɪkɔ ʰʊj ʼdajutsʰa f 'sinʰmu ʼmɒri ʼiskɔrki ʼzɔri]
Quietly sway in the blue sea sparks- stars

Ніби купається в хвилі блискучій рій їх летючий.
[ 'nibi ku ʼpqjetsʰa f 'xvili blis ʼkutʃiʃ rɪʃ le ʼtʊʃʃiʃ]
As if bathes in the wave sparkling a cluster of them flying.

Скелі здіймаються, ще не остиглі, темні, похили.
[ 'skelʲ dʑiʃ ʼmajutsʰa tʃə ne əs ʼtʃɪlʲi ʼtemni po ʼxili]
Cliffs rise, yet not cooled down, dark, inclined.

В чорній міжтир’ї десь світло палає і погасає…
[ f 'tʃornim miʃ ʼhirji desʲ ʼsvitɬ pa lajɛ i poʃa ʼsaje]
In the black ravine somewhere a light burns and dies out…

Чуєте пісню на тихому морі, в синім просторі?
[ 'tʃuʃete pʲisˈnɨ nu ʼtɪxəmɯ ʼmɒrʲi f 'sinim prəʃ ʼtɔrʲi]
Do you hear the song on the quiet sea, in the blue expanse?

Слухайте: ось вона знов обізвалась і увірвалася.
[ 'slʊxaʃtɛ əʃ vɔ ʼna znov əbɪz ʼvalasʲ i uvɪr ʼvalasʲ]
Listen: here it again sounded and broke off.

Човен малюється в морі на хвилі геть за півмілі.
[ 'tʃoven ma ʼpqjetsʰa v ʼmɒrʲi na ʼxvili hɛtʲ za pʲɪv ʼmiɬi]
The boat appears in the sea on a wave away a half mile.

Хто, безталанний, там хоче вловити долю у сіті?
[ xʲtɔ bɛtʃa lɐn:iʃ tɑm ʼxɛtʃə vlo ʼviʃi ʼdaɬu u ʼsiti]
Who, ill-fated, there wants to catch fate in a net?

Тихо купаються в синьому морі іскорки- зорі.
[ 'tɪkɔ ku ʼpqjetsʰa f 'sinʰmu ʼmɒri ʼiskɔrki ʼzɔri]
Quietly bathe in the blue sea sparks- stars.

Тихо гойдається піна там ніжна, вся білосніжна.
[ ʼtɪkɔ ʰʊj ʼdajetsʰa ʼpɪnə tam ʼnʲnɑ ʃʃa bɪɬ ʼsnʲnɑ]
Quityly sways a foam there gentle, all snow-white.

Пісня далека ледве лунає, мов завмирає…
[ ʼpʲisˈnə da ʼlekəja ʼledvɛ lu ʼnajɛ mɔv zʊvmi ʼrɑjɛ]
A song distant barely sounds, as if dies away…
Націо, нашо тобі питати. Don’t Ask if I Love You.
(lyrics by Oleksander Oles)

Націо, нашо тобі питати, чи я люблю тебе, чи ні...  
Чи я люблю тебе, не знаю, спитай вночі у срібних зір,

Весною вслухайся в шелест гаю, вдивися в даль з зелених гір.
In spring listen closely to the rustle of the grove, look into the distance from green mountains.

Чи я люблю тебе, не знаю, спитай вночі у срібних зір,
Чи я люблю тебе, не знаю, спитай вночі у срібних зір,

Весною вслухайся в шелест гаю, вдивися в даль з зелених гір.
In spring listen closely to the rustle of the grove, look into the distance from green mountains.

Чи я люблю тебе, не знаю, спитай вночі у срібних зір,

Весною вслухайся в шелест гаю, вдивися в даль з зелених гір.
In spring listen closely to the rustle of the grove, look into the distance from green mountains.

Чи я люблю тебе, не знаю, спитай вночі у срібних зір,
Де ніжки твої ластівками літають...
Where feet your like swallows fly…

Де руки лілеї на зустріч комусь
Where hands-lilies in meeting to someone

Квітки лісові простягають?
Flowers of the forest stretch out?

Чому не літаю я вітром в гаю,
Why do not fly I like the wind in the grove,

Схопив би на крила я пташку свою,
Catch would [I] on wings a bird mine,

Одніс би за гори, за море.
Would carry away beyond the mountains, beyond the sea.

Небо з морем обнялося. The Skies Embraces the Seas.
(lyrics by Oleksander Oles)

Небо з морем обнялося, море в небі розлилося...
The sky with the sea embraced, the sea into the sky poured itself…

Цілий світ вони забули, і в туманах потонули…
The whole world they forgot, and into fogs sank…

Марив я з тобою бути, наші рідні душі скути,
Dreamed I with you to be, our kindred souls are bound together,

Та, як небо, ти синіла і в думках кудись летіла...
But, like the sky you turned blue and in thoughts somewhere flew…
**Гроза пройшла. The Storm Has Passed.**
*(lyrics by Oleksander Oles)*

Гроза пройшла... Зіткнули трави, квіткі головки підняли,
[флар 'за пра ж 'ла зит'нчлі 'трав квит 'кі фі лвкі під'н 'лі]
The storm has passed... Have sighed the grasses, the flowers [their] heads have raised,

І сонце тепло і ласкаве спинило погляд на землі.
[i 'сантс 'тепл і лас 'кав сп 'ніб 'підліда н а зем 'лі]
And the sun warm and gentle has paused [its] gaze on the earth.

Здаля розпізнули тумани, знов ясно, пахощі, тепло...
[zда 'ла роз віяліс туман 'мен нів 'жасн пакст 'фі теп 'ло]
From afar have cleared the fogs, again bright, scents, warmth...

Спинилась кров, замовкли рани, прибите серце ожило.
[сп 'ніл а 'кров за 'мавкл 'рани пр 'біт 'сертс ьзі 'л]
Has stopped the blood, have silenced the wounds, the stricken heart has come alive.

Літає радість, щастя світе, дзвенять пташки в садах рясних,
[ли 'та ж радист 'фаст 'світ 'дзве 'ніт пта 'ж кі ф са 'дакс 'нікс]
Flies joy, happiness shines, ring the birds in orchards abundant,

Сміються знову трави, квіти, а слюзи ще тримять на них.
[спі 'утс 'нів 'трав квіт і 'слюзи 'трем 'тат на нікс]
Laugh again the grasses, flowers but tears still tremble on them.

**Пісні мої. My Songs.**
*(lyrics by Oleksander Oles)*

Як зграя радісна пташок, легкі і сніжнобілі,
[jак 'згаржа 'радисна пта 'жок лє 'кі і 'синэ 'біли]
Like a flock of joyous birds, light and snow-white,

Пісні мої під небом десь літали і дзвеніли
[pис 'ни ма 'дж під 'небом дес 'лі 'таль i дзве 'ніли]
Songs my beneath the sky somewhere flew and rang

І з неба кликали вони до братства до любові...
[i z 'неба 'клікал в о ні до братства до лю 'бові]
And from the sky called they to brotherhood to love...

Та час, пронесочись, бризнув на їхні крила крові.
[та тфас про 'нєс/тфіс бріз 'нув на 'жини 'кріла 'кро 'ві]
But time, flying past, spattered on their wings blood.
В’ється стежка. A Winding Path.  
(lyrics by Maksym Slavinsky)

В’ється стежка поміж житом, поросла травою,  
Winds the path among the rye, overgrown with grass,

Там колись щовечір      літом я ходив з тобою.  
There once every evening in summer I walked with you.

Грає вітер       колосками, нахиля їх долі.  
Plays the wind with the wheat stalks, bends them to the ground.

Я прийшов сюди з сльозами тяжкої недолі.  
I came here with tears of grave misfortune.

Стану    плакати - ридати за тобою, мила.  
[I] will start to cry, weep after you, dear.

В’ється стежка поміж житом, поросла травою,  
Winds the path among the rye, overgrown with grass,

Хожу- брожу, нужу світом, тяжко за тобою.  
[I] walk, wander, languish through the world, long for you.

Верба. The Willow.  
(lyrics by Ivan Surikov)

Ходить вітер, ходить буйний, по полю гуляє,  
Goes the wind, goes the violent, through the field roams,

і     вербу  він край дороги низько нахиляє.  
And the willow it by the road low bends.
Гнеться, гнеться сиротина, захисту не має,
[ 'fnets'ia 'fnets'ia sırə 'tina 'zaxistu ne 'maje]
Bends, bends the orphan, protection does not have,

Всюди поле, ніби море, скільки зір сягає.
[ 'fsudi 'pole 'nibi 'məre 'skı̆/ki zır s/a 'fəje]
Everywhere the field, as though the sea, as far as the sight reaches.

Сонце спалює промінням, дощик поливає,
[ 'sɔntsə 'spaljuje prə 'min/əm 'dəftʃik pəli 'vəje]
The sun burns with the rays, the rain pours,

Буйний вітер із сіроми листя обриває.
[ 'bujnɨj 'vɨtər iz si 'ɾəmi 'listə əbri 'vəje]
The violent wind from the poor orphan [its] leaves tears off.

Гнеться, гнеться сиротина, нічим захиститись,
[ 'fnets'ia 'fnets'ia sırə 'tina 'nitʃim zaxis 'tʲɨtisɨ]
Bends, bends the orphan, with nothing to defend itself,

Всюди поле, ніби море, тирсою покрите.
[ 'fsudi 'pole 'nibi 'məre 'tɨɾsəju pək 'ɾɨtə]
Everywhere the field, as though the sea with spear-grass is covered.

Хто ж вербу ту, сиротину, в полі на просторі
[ 'xtə ʒ 'vərбу tu sırə 'tɪnə f 'pəli na prəs 'tɔrɪ]
Who willow that, the orphan, in the field in the open

Посадив тут при дорозі на біду, на горе?
[ pəsa 'dif tут prə 'ɾəzi na bi 'du na 'fəɾə]
Planted here by the road for misfortune, for grief?

Гнеться, гнеться сиротина, нема для її слова,
[ 'fnets'ia 'fnets'ia sırə 'tina ne 'ma dəə 'ʃij 'sləvə]
Bends, bends the orphan, there is no for it word,

Всюди поле, ніби море, море без одмови...
[ 'fsudi 'pole 'nibi 'məre 'mərə bes əd 'məvɨ]
Everywhere the field, as though the sea, the sea without borders…

Кряче ворон. A Raven Caws.
(lyrics by Evhen Krotevych)

Кряче ворон чорний, кряче, на могилі завиває.
[ 'krʲatʃə 'vɔɾon ˈfɔrniˈj ˈkrʲatʃə na mo ˈhili zaviˈvəje]
Caws the raven black, caws, on the burial mound wails.
Україна стогне, плаче, слізами дрібними ридає.
[ukra 'jina 'stɔfnɛ̃ 'platʃɛ slizj 'mi drib 'nimi ri 'daʃɛ]
Ukraine groans, weeps, with tears fine sobs.

Гей! Ви милі козаченьки! Слави доброї шукали,
[hej vi 'mili kəza 'tsɛŋki 'slavj 'dɔbrɔjɪ fʊ 'kali]
Hey! You dear Cossacks! Glory good [you] sought,

Не довелося погуляти, у невільнники попали...
[nɛ dɔvɛ 'laʃi ðəhu 'lati u nɛ 'vilɲiki po 'pali]
It did not happen to make merry, into captivity fell…

Ваші білі рученьки у кайдани закували,
['vaʃi 'bilijɪ 'rʊʃɛŋki u kaj 'dɑnɨ zɑku 'vɑli]
Your white hands into chains were locked,

Силу й славу вашу добру
['ʃɪlʊ j 'ʃləvu 'vaʃu 'dɔbru 'ʒlii 'tʊrki zapsu 'vɑli]
Strength and glory your good evil Turks spoiled.

Нет достає, браття, волі ворогам своїм помститись...
[nɛ dɔs 'tɔlo bɾatjɪ 'vəli vɔɾɔ 'ʃam svɔ 'ʃɪm prə stɪtɪs]
Did not suffice, brothers, the freedom to your enemies to revenge…

Довелося у кайданах вік гіркий, тяжкий прожити.
[dɔvɛ 'laʃə u kaj 'dɑnæx vɪk fiɾ 'kij tʃɑz 'kij prə 'ʒitɪ]
[You] had in chains [your] life bitter, hard to live.

Стогнутий, тужить козаченьки, неньку рідну споминають,
['stɔfnutɪ 'tʊzatɪ kəza 'tsɛŋki 'nɛŋku 'ridnu spɔmi 'naujɪt]
[They] groan, languish the Cossacks Mother[land] own recall,

Споминають братів милях, що у січі там гуляють.
[spɔmi 'naujɪtɪ bɾa tɪv 'mɪlɪʃ jɨʃə u si tʃi tam fʊ 'bəuʃɪt]
Recall brothers dear, who at the Sich there walk.

Кряче ворон чорний, кряче, пугач сивий завиває.
['kɾatʃɛ vɔɾɔn tʃɔrniʃj 'kɾatʃɛ 'puʃaʃɪj 'sɪvɪj zɔvi 'vɑʃɛ]
Caws the raven black, caws, the owl gray howls.

Україна стогне, плаче, слізами дрібними ридає.
[ukra 'jina 'stɔfnɛ̃ 'platʃɛ slizj 'mi drib 'nimi ri 'daʃɛ]
Ukraine groans, weeps, with tears fine sobs.
Над колискою. At the Cradle.
(lyrics by Oleksandr Oles)

Спи, мій малесенький, спи, мій синок... Я розкажу тобі безліч казок!
[spi mij ma 'lesenkij spi mij si 'nak ja raskaa 'zu to 'bi 'bezlitf ka'zak]
Sleep, my little one, sleep, my little son... I will tell you countless tales!

Нащо ж ти віченки знову розкрив? Спи, моя пташко, то вітер завив.
['naf'tsâ 3 ti 'vitfnski 'znâvv ãs 'kriv spi ma 'ja 'ptâsko to 'viter za 'viv]
Why did you your eyes again open? Sleep, my birdy, it’s the wind howled.

Стогне і виє... уже він давно, б’ється і стука у наше вікно...
['stfûnû i 'viye u 'zë vin dav 'no 'bjetâsâ i 'stuka u 'nafe vik 'nâ]
Groans and howls already it long, bangs and knocks at our window...

Геть, розбишако, в далекі степи! Спи, моя ластівко, солодко спи!
[fiet'rozbi'fâkâ v da 'lekî stî 'pi spi ma 'ja 'lastivkâ 'solotkâ spi]
Away, ruffian, into far steppes! Sleep, my swallow, sweetly sleep!

Ось уже й вітер зовсім занизимів... Мабуть, заснути під намет полетів...
[âs 'zë j 'viter zôf 'sim zani 'miv 'mabut' zas 'nut' pid na 'mét pôt 'tiv]
Here already the wind is almost mute... May be [it] to sleep flew under the shed...

Холодно зараз в лісах і лугах, все потонуло в глибоких снігах.
['xâldnô 'zaraz v li 'sax i lu 'fiôks fes pôto 'nulb v fili 'bôks sô 'fiôks]
[It’s] cold now in the woods and meadows, everything drowned in deep snow.

Бігають зайчики мерзнуть, третмять, затишок хочу собі відшукати.
[ 'biha∫ut' 'zaj'tfiski 'merznut' trem 'tâut' 'zatîfak 'xotjut' sô 'bi vitfu 'katû]
Run the rabbits freeze, tremble, a cozy spot [they] want for themselves to find.

Ось вони вгляділи кущін стійть. Годі! Давно вже лисичка там спить.
[âs vâ 'ni 'vHledilî 'kuftfik skô 'jitû 'fôdi dav 'no vôz li 'sit'kâ tam 'spîtv]
Here they spotted a bush standing. Alas! Long ago a fox there sleeps.

Кинулись знову кудись на грядки, ой там ночують голодні вовки.
['kînuHsî 'znâvv ku 'disî na frád 'ki õj tam no 'tšûtjut' ôô 'lôdnî vôv 'ki]
[They] dashed again somewhere into the garden beds, oh, there sleep hungry wolves.

Краще ви в поле біжить за лісок... Знайдете там ви соломки стіжок.
['kra∫fîv õf 'pôle bi 'zi'tû za li 'sôk 'zna∫dete tam vî sô 'lômkî stî 'zêk]
Better you into the field run beyond the wood... Will find there you a stack of hay.

Глибше забійтесь, зарийтесь в снопки, щоб не знайшли вас голодні вовки...
[ 'flîpû za 'bijtesâ za 'rijtesâ f snôp 'ki 'ftôf ne znaj 'fîlî vás ôô 'lôdnî vôv 'ki]
Deeper nestle, burrow into the haystacks, that will not find you the hungry wolves...
Спі ж, мій малесенький, годі гулять... Зайчики білі давно уже сплять.

[ спі ж мій ма ’лесенький ’нді фіш ’лю ’фіш ’білі д’ав ’чє ’сп’лут]  
Sleep, my little one, enough playing... Rabbits white long already sleep.

Ця пісня – тобі. This Song is for You.  
(lyrics by Oleksander Oles)

Наталю, Наталю! Ця пісня тобі! Удвох ми цю пісню складаєм,  
[ наталю наталю тс’я ’піс’н’я т’о ’бі уд ’вок мі тс’о ’піс’н’у скла ’дайєм]  
Natalia, Natalia! This song [is] for you! Together we this song compose,

Удвох по тобі ми зітхаєм в журбі, удвох безнадійно кохаєм.  
[ уд ’вок ро т’о ’бі мі зит ’хайєм в зур ’бі уд ’вок безна ’дйєка ко ’хайєм]  
Both after you we sigh in sorrow, both hopelessly love.

Я знаю, що він зачарує тебе, у його і струни і звуки...  
[ я ’знажу [ф’о вин зата’я ’рує т’о бе u ’жоц i ’струн i ’звуки]  
I know, that he will enchant you, he has both strings and sounds...

Розкаже хіба моє слово слабе про все моє щастя і муки?  
[ рос ’каце xi ’ба ma ’жє ’слов сла ’бє про sе м’о ’жє ’ф’аста i ’мукі]  
Tell can my word weak about all my happiness and grief?

Я знаю, поет переможе мене, бо ледве торкнусь я ліри,  
[ ja ’знажу ро ’ет пере ’моє м’е ’нє бо ’ледве т’о ’кнуса ja ’ліри]  
I know, the poet will defeat me, for barely will touch I the lyre,

В ту ж мить моя ліра огнем спалахне, тому, що люблю я без міри!  
[ фту з мит м’о ’жл ’ліра ф’і ’нєм спало ’змен ’т’о ’му [ф’о ’луб ’л’и ja ’без ’мірі]  
In that very moment my lyre in fire will ignite, because love I without measure!

Наталю, Наталю! Ця пісня тобі! Удвох ми цю пісню складаєм,  
[ наталю наталю тс’я ’піс’н’я т’о ’бі уд ’вок мі тс’о ’піс’н’у скла ’дайєм]  
Natalia, Natalia! This song [is] for you! Together we this song compose,

Удвох по тобі ми зітхаєм в журбі, удвох безнадійно кохаєм.  
[ уд ’вок ро т’о ’бі мі зит ’хайєм в зур ’бі уд ’вок безна ’дйєка ко ’хайєм]  
Both after you we sigh in sorrow, both hopelessly love.

Вночи на могилі. At Night on The Burial Mound.  
(lyrics by Borys Hrinchenko)

Вночи на могилі високій стою і дивлюсь навкруги:  
[ внo ’ф’и нa мo ’ф’ілі в’ й ’с’кій ст’о ’жу i див ’лус’ наз’кру ’ф’і]  
At night on the burial mound high [I] stand and look around:
Степи тільки мріють широкі та з далеко мріють темні луги.
[ ste 'pi 'tikli 'mrijutʲ fi 'rɔki ta z 'daleza 'mrijutʲ 'temni lu 'fi]
The steppes only gleam wide and from afar gleam the dark meadows.

І крає того степу зникає в туманових хвилях ясних,
[ i kraj to 'fɔ 'stepu zni 'kaʃe f tu 'manɔvix 'xfil'ax jas 'nix]
And the edge of that steppe disappears in foggy waves bright

А місяць сріблом обливає їх з неба в проміннях своїх.
[ a 'mis'atsʲ 'sriblɔm obli 'vaje jix z 'nebə f prɔ 'min'ax svɔ 'jix]
The moon with silver pours over them from the sky in beams its.

І серце полинує бажає туди, аж до краю степів,
[ i 'sertsə pɔ 'linutʲ ba 'zaʃe tu 'di aɔ dɔ 'kraju ste 'piv]
And the heart to fly wishes there, very to the edge of the steppes,

Туди, де ще воля гуляє, де галас людський не гучнів.
[ tu 'di de [fe 'vɔla fu 'laj de 'ľolas lut 'skij ne fiut [niv]
There, where still freedom roams, where noise human has not sounded.

Там тільки кістки ті козачі та кров’ю полита земля,
[ tam 'tilki kis 'tki ti kɔ 'zaʃfi ta kɾɔ 'vju pɔ 'lita zem 'lɐ]
There [are] only bones those of cossacks and with blood soaked the land

Здається мені, що неначе зміцніла б там сила моя.
[ zda 'jetsa mə 'ni fʃə nə 'natʃe zmitʃ 'nila p tam 'sila mə 'ja]
It seems to me, as though would restore there strength my.

Там волю діді боронили і там поховали її,
[ tam 'vɔlu di 'di bɔɾɔ 'nili i tam poxo 'vali ji 'ji]
There freedom forefathers defended and there [they] buried it,

Я вірю: святі їх могили розбуркали б сили мої.
[ ja 'viru svə 'tʃi jix mo 'filii rɔz 'buriʃli p 'sili mo 'ji]
I believe: sacred their graves would stir up forces my.

І мовчки стою на могилі, стою і дивлюсь навкруги:
[ i 'mɔftʃki stə 'ʃu na mo 'hili stə 'ʃu i div 'lusj naʃkru 'fi]
And silently [I] stand on the burial mound, stand and look around.

Біліють степи, як біліли, чорніють далекі луги...
[ bi 'mrijutʲ ste 'pi jak bi 'lili tfɔr 'nijutʲ da 'leki lu 'fi]
Grow white the steppes, as whitened [before], grow black the distant meadows...
Appendix 3.1: Recital Program January 2015

March 18, 2015
4 p.m., Mindekirken Lutheran Church, Minneapolis, MN
Olena Bratishko, piano

Tel jour telle nuit
Bonne journée
Une ruine coquille vide
Le front comme un drapeau perdu
Une roulotte couverte en tuiles
À toutes brides
Une herbe pauvre
Je n'ai envie que de t'aimer
Figure de force brûlante et farouche
Nous avons fait la nuit

F. Poulenc
(1899-1963)

Sei Ariette
Malinconia ninfa gentile
Vanne, o rosa fortunata
Bella Nice, che d'amore
Almen se non poss'io
Per pieta, bel'idol mio
Ma rendi pur contendo

V. Bellini
(1801-1835)

Gesang (An Sylvia)
Im Abendroth
An die Laute
Heidenröslein
Der Musensohn

F. Schubert
(1797-1828)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts (Collaborative Piano) degree.
Appendix 3.2: Recital Program March 2016

March 17, 2016
6 p.m., von Kuster Hall
Olena Bratishko, piano

Brentano Lieder, op. 68

R. Strauss

An die Nacht

Ich wollt ein Sträusslein binden

Säusle, liebe Myrthe

Als mir dein Lied erklang

Amor

Lied der Frauen

Coração que en prisión

J. Nin

Minué cantado

(1879-1949)

El amore s como un niño...

Alma, sintamos

Tirana

Intermission

Ariettes oubliées

Cl. Debussy

C’est l’extase

Il pleure dans mon coeur

L’ombre des arbres

Chevaux de bois

Green

Spleen

Do not sing, my beauty, to me, op. 4, no. 4

S. Rachmaninoff

Dream, op. 8, no. 5

(1873-1943)

How long, my friend, op. 4, no. 6

Here it’s so fine... op. 21, no. 7

Spring waters, op. 14, no. 11

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts (Collaborative Piano) degree.
Appendix 3.3: Recital Program February 2017

February 11, 2017
6 p.m., von Kuster Hall
Olena Bratishko, piano

Sonata in G major, BWV1027
1. Adagio
2. Allegro ma non tanto
3. Andante
4. Allegro moderato

J. S. Bach
(1685-1750)

Trio in E-flat major, K. 498
1. Andante
2. Menuetto
3. Rondeaux: Allegretto

W. A. Mozart
(1756-1791)

Intermission

Sonata for viola and piano
1. Impetuoso
2. Vivace
3. Adagio

R. Clarke
(1886-1979)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts (Collaborative Piano) degree.
Appendix 3.4: Recital Program March 2017

K. Stetsenko’s Art Songs: Ukrainian Lyric Diction Guide

March 24, 2017
6 p.m., von Kuster Hall
Presented by Olena Bratishko

Part 1: Introduction to Ukrainian Lyric Diction

Socio-historic background of Ukrainian art song

Available resources for studying Ukrainian art song

Some aspects of Ukrainian language and pronunciation

Correlation between transliteration and IPA

Part 2: K. Stetsenko and his art songs

- Plavai, plavai, lebedon’ko (Float, Dear Swan)
- Litn’oi nochi (Summer Nights)
- Groza proyshla (The Storm has Passed)
- Stoyala ya i sluchala vesnu (I Stood and Listened to the Spring)
- Morgana (Morgana)
- Vechirnya pisnya (The Evensong)
- Zabud’ mene (Forget Me)
- Nebo z morem obnyalosia (The Sky Embraced the Sea)

This lecture recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts (Collaborative Piano) degree.
Appendix 3.5: Ukrainian Art Song Recital Program

February 13, 2017
6 p.m., MB 242
Olena Bratishko, piano
Allison Walmsley, soprano
Ariane Meredith, mezzo-soprano
Grayson Nesbitt, tenor
Patrick Bowman, baritone

Teche voda z pid yavora (Past a Maple to a Dell)  M. Lysenko
Plavai, plavai, lebedon’ko (Float, Dear Swan)  K. Stetsenko
Litn’oi nochi (Summer Nights)  K. Stetsenko
Step (An Endless Steppe)  Y. Stepovyi
Groza proyshla (The Storm has Passed)  K. Stetsenko
Do morya (To the Sea)  Y. Stepovyi
Yak pochuesh v nochi (My Despair)  Y. Stepovyi
Ne grai! (Play, Those Songs No More)  Y. Stepovyi
Ni, ne spivay pisen’ veselych (Do not Sing Happy Songs)  Y. Stepovyi

Plyve choven (The Boat Drifts)  M. Lysenko
Vechirnya pisnya (The Evensong)  K. Stetsenko
Zabud’ mene (Forget Me)  K. Stetsenko
Dolyny spliat’ (The Valleys Slumber)  Y. Stepovyi
O slovo ridne (O Cherished Word)  Y. Stepovyi
Stoyala ya I sluchala vesnu (I Stood and Listened to the Spring)  K. Stetsenko
Ziron’ka vechirnyaya (Evening Star)  Y. Stepovyi
Zemle, moya vseplodiushchaia maty (O Mother Earth)  Y. Stepovyi
Nebo z morem obnyalosia (The Sky Embraced the Sea)  K. Stetsenko
Za sontsem khmaron’ka plyve (The Floating Cloud)  M. Lysenko
Curriculum Vitae

Name: Olena Bratishko

Post-secondary Education and Degrees:

The University of Wisconsin-Milwaukee
2006-2009, B.F.A

The University of Wisconsin-Milwaukee
2010-2013, M.M.

The University of Western Ontario
2015-2018, D.M.A.

Related Work Experience:

Project Assistant
The University of Wisconsin-Milwaukee
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Teaching Assistant
The University of Western Ontario
2015-2018