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The Art Songs of Kyrylo Stetsenko: Ukrainian Lyric Diction Guide

Olena Bratishko

The University of Western Ontario

Supervisor

Nolan, Catherine

The University of Western Ontario

Co-Supervisor

Hess, John

The University of Western Ontario

Graduate Program in Music

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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.”² 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.

² From the correspondence of Melanie Turgeon with Pavlo Hunka as cited in Melanie Turgeon, “Broken Harp Strings: The Art Songs of Kyrylo Stetsenko and the Ukrainian Art Song Project,” *Kyiv-Mohyla Humanities Journal* 4 (2017): 89, <http://kmhj.ukma.edu.ua> (accessed February 15, 2018).

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.³ 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.⁴ To this day, many music works of now free and independent Eastern European countries remain to be rediscovered. Ukraine is one of these countries.

³ Leslie De' Ath, "Language and Diction: Ukrainian Vocal Repertory and Lyric Diction." *Journal of Singing* 61, 3 (2005): 280.

⁴ More information on the history and politics in Ukraine can be found in the book by Serhiy Plokhyy, *The Gates of Europe: A History of Ukraine* (New York: Basic Books, 2015).

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.⁵ 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.⁶

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.⁷ 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.⁸ 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.

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, *Kyrylo Stetsenko: Zibrannia Tvoriv in five volumes* (Kyiv: Muzychna Ukraina, 1965).

⁸ For example, to find the recording of Ukrainian art songs on YouTube, one should do an entry “українські сольні пісні”, 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.⁹ 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

⁹ Laurence R. Richter, *Tchaikovsky’s Complete Song Texts* (Bloomington: Indiana University Press, 2002).
 Jean Piatak & Regina Avrashov, *Russian Songs and Arias* (Washington: Pst. Inc., 1991).
 Timothy Cheek, *Singing in Czech* (Lanham: Rowman & Littlefield, 2015).
 Natalia Challis, *The Singer’s Rachmaninoff* (New York: Pelion Press, 1989).

works of Ukrainian composers has prompted Western musicians and musicologists to research and publish works about Ukrainian composers and their output.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.¹¹ Following this dissertation, a book, *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.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.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

¹⁰ These are some of the sources on the Ukrainian composers:

Taras Filenko, and Tamara Bulat, *The World of Mykola Lysenko* (Edmonton: Ukraine Millennium Foundation, 2001).

Peter J. Schmeiz, *Such Freedom If Only Musical: Unofficial Soviet Music During the Thaw* (Oxford University Press, 2009).

Ihor Sonevtskyi, Ihor, and Natalia Palidvor-Sonevtska, *Dictionary of Ukrainian Composers* (Lviv: Union of Ukrainain Composers, 1997).

¹¹ Taras Filenko, “Ethnic identity, music, and politics in nineteenth-century Ukraine: The world of Mykola Lysenko.” 1998. Ph.D. diss., University of Pittsburgh, <https://www-lib-uwo-ca.proxy1.lib.uwo.ca>. (accessed February 19, 2017).

¹² Taras Filenko and Tamara Bulat, *The World of Mykola Lysenko* (Edmonton: Ukraine Millennium Foundation, 2001).

¹³ Ukrainian Music Society of Alberta, <http://umsacanada.com> (accessed February 10, 2017).

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.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.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.

¹⁴ Ukraine Millennium Foundation, <https://www.charitydir.com/charities/119273407RR0001> (accessed March 16, 2018).

¹⁵ Ukrainian Art Song Project, <http://www.ukrainianartsong.ca/welcome-to-the-library-2> (accessed February 10, 2017).

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.¹⁶ 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).¹⁷

ГАРНА СВАХА, ГАРНИЙ СВАТ



Figure 2.1 A Wedding Song “Гарна сваха, гарний сват” (“Good Matchmakers”) ¹⁸

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.

More information about the history of Ukraine in various periods of its existence can be found in the book by Serhiy Plochy, *The Gates of Europe: A History of Ukraine* (New York: Basic Books, 2015), 41.

¹⁷ Ihor Sonevtskyi and Natalia Palidvor-Sonevtska, *Dictionary of Ukrainian Composers* (Lviv: Union of Ukrainian Composers, 1997), 6.

¹⁸ Gnat Tantsura, *Pisni Yavdochy Zuyichy. Zapys.* (Kyiv: Naukova Dumka, 1965), www.proridne.com (accessed June 16, 2018).

Parlando Воловці. (Д. 3.)

53. 

Плаве качка по Ти-си-нѣ, пла-ве качка по Ти-си-нѣ,
 мам-ко мо- я, не лай ме- нѣ, мам-ко мо- я, не лай ме-нѣ.

Залаешъ ми въ злу годину, (2 х)
 Самъ не знаю, де погину.
 Погину я въ чужімъ краю.
 Хто ми буде брати яму?
 Будуть брати чужѣ люде,
 Та ци тобѣ жаль не буде?

Figure 2.2 A Funeral Song “Плаве качка” (“A Duck Floats”) ¹⁹

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.

¹⁹ D. Zador, Yu. Kostyo, P. Myloslavskiy, *Narodni Pisni Pidkarpatskych Rusyniv*. (Uzhgorod: Podkarpatske Vydavnistvo Nauky, 1944), 51. <https://uk.wikipedia.org/wiki/> (accessed June 16, 2018). 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.

ЧОМ ТИ НЕ ПРИЙШОВ

Помірно

Чом ти не при_шов, як мі_сяць зі_шов?

Я те_бе че_ка_ла. Чи ко_ня не мав,

чи стеж_ки не знав, ма_ти не пус_ка_ла?

Figure 2.3 “Чом ти не прийшов?” (“Why Didn’t You Come?”)²⁰

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.

²⁰ “Why Didn’t You Come?”, www.proridne.com (accessed June 16, 2018).

261. **В кінці греблі шумлять верби**
 Повільно

В кін - ці греб - лі шум - лять вер - би, що я на - са - ди - ла...
 Не - ма то - го ко - за - чень - ка, що я по - лю - би - ла.

Figure 2.4 “В кінці греблі шумлять верби” (“The Willow Trees Rustle at the Dam”) ²¹

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). ²²

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

²¹ Gnat Tantsura, *Pisni Yavdochy Zuyichy. Zapys.* (Kyiv: Naukova Dumka, 1965), www.proridne.com (accessed June 16, 2018).

²² Edward Kilenyi, “The Theory of Hungarian Music,” *The Musical Quarterly* 5, 1 (1919): 28.

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.

Люди їдуть по ліщину
(жартівлива)

Тернопільська обл., Борщівський р-н, с.Іване-Пусте.
Записали Леопольд Яценко та Михайло Гуць

Ходою
♩ = 105

1. Лю - ди ї - дуть по лі - щин - ну, гей, да - на, гей, да - на, гей!
гей!
А я ї - ду по дів - чи - ну,
гей, да - на, гей, да - на, гей, та й да - на! // гей!

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

Сива зозуленько

Опр. Філарет Колесса
зб. “Обрядові пісні”, 1973 р.

Помірно

Си - ва зо - зу - лень - - ко, не лі - тай ра - нень - ко,
не лі - тай ра - нень - ко, не куй жа - - - ліс - нень - ко.

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

²³ Choir “Homin,” Ukrainian Songs. “People Go to Gather Hazelnuts”, <https://homin.etnoua.info/novyny/ljudy-jidut-po-lishchynu/> (accessed June 16, 2018).

²⁴Charakternytska Nauka, Ukrainian Folk Song “A Grey Cuckoo,” <http://характерництво-спас.укр/ua/traditions/pisni/siwa-cuckoo-do-not-fly-utrechkom.html> (accessed June 16, 2018).

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.²⁵ Neum notation was converted into the so called *Znamenny chant* – chanting by signs (it was notated with *znamya and kriuk* – staffless signs and hooks, similar to western neumes).²⁶ 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.²⁷

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

²⁵ Orthodox Wiki, “Byzantine Chant,” https://orthodoxwiki.org/Byzantine_Chant (accessed June 19, 2018).

²⁶ Joan L. Roccasalvo, “The Znamenny Chant.” *The Musical Quarterly* 74, 2 (1990): 220.

²⁷ Orthodox Wiki, “Znamenny Chant,” https://orthodoxwiki.org/Znamenny_Chant (accessed June 19, 2018).

intact.²⁸ The Russian orthodox church, on the other hand, elected its own bishop.²⁹ 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.³⁰

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.³¹ 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.³²

²⁸ Serhiy Plokyh, *The Gates of Europe: A History of Ukraine* (New York: Basic Books, 2015), 87.

²⁹ *Ibid.*, 222.

³⁰ Marina Ritzareva, "Russian Music Before Glinka: A Look from the Beginning of the Third Millennium," *Israel Studies in Musicology Online*, www.biu.ac.il (accessed January 29, 2018).

³¹ Ihor Sonevtskyi and Natalia Palidvor-Sonevytska, *Dictionary of Ukrainian Composers* (Lviv: Union of Ukrainian Composers, 1997), 6.

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

³³Joan L. Roccasalvo, “The Znamenny Chant.” *The Musical Quarterly* 74, 2 (1990): 217-241. 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.

³⁴ Wasyl Wytwytsky, “Maksym Berezovsky.” *Internet Encyclopedia of Ukraine*, <http://www.encyclopediaofukraine.com> (accessed January 29, 2018).

Marko Robert Stech and Wasyl Wytwycky, “Dmytro Bortniansky.” *Internet Encyclopedia of Ukraine*, <http://www.encyclopediaofukraine.com> (accessed January 29, 2018).

Ihor Sonevtsky, Marko Robert Stech, “Artem Vedel.” *Internet Encyclopedia of Ukraine*, <http://www.encyclopediaofukraine.com> (accessed January 29, 2018).

³⁵ Leslie De’Ath, “Language and Diction: Ukrainian Vocal Repertory and Lyric Diction.” *Journal of Singing* 61, 3 (2005): 280.

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.

³⁷ Ihor Sonevtskyi and Natalia Palidvor-Sonevytska, *Dictionary of Ukrainian Composers* (Lviv: Union of Ukrainian Composers, 1997), 8.

³⁸ Serhiy Ploky, *The Gates of Europe: A History of Ukraine* (New York: Basic Books, 2015), 133.

³⁹ Ihor Sonevtskyi and Natalia Palidvor-Sonevytska, *Dictionary of Ukrainian Composers* (Lviv: Union of Ukrainian Composers, 1997), 8.

⁴⁰ Wasyl Sydorenko, Liner notes for *Kyrylo Stetsenko: The Art Songs*, Pavlo Hunka, Albert Krywolt. Copyright Cuo, 2006, 2 compact discs.

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.⁴¹ As a result of these cruel decrees, many Ukrainian scholars were forced to emigrate. 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.⁴²

⁴¹ Serhiy Plokyh, *The Gates of Europe: A History of Ukraine* (New York: Basic Books, 2015), 167. In his book *The Gates of Europe* Serhiy Plokyh 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 preceded 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.

⁴² Wasyl Wytwycky, "Lysenko Drama and Music School," *Internet Encyclopedia of Ukraine*, <http://www.encyclopediaofukraine.com> (accessed May 15, 2016).

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.⁴³ 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

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, *Zibrannya Tvoriv: u 20 t.*, redkollegiya M.I. Verykivskiyi ta in. (Kyiv: Mystetstvo, 1950-1959).

characterized by extensive preludes and postludes, his later songs have simpler accompaniments.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.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 Liadov. 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.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

⁴⁴ Y. A. Bodak and L. M. Solovey, *Ukrainian and Foreign Musical Literature* (Vinnytsia: Nova Knyga, 2011), 78.

⁴⁵ Dagmara Turchyn-Duvirak, Liner Notes for *Mykola Lysenko: Art Songs*, Pavlo Hunka, Albert Krywolt. Copyright Cuo, 2010, 6 compact discs.

⁴⁶ John-Paul Himka, "Revolution of 1905," *Internet Encyclopedia of Ukraine*, <http://www.encyclopediaofukraine.com> (accessed May 16, 2016).

appeared. Various musical, cultural, and various educational organizations emerged during the revolution.⁴⁷

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.⁴⁸ 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."⁴⁹

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

⁴⁷ John-Paul Himka, "Revolution of 1905," *Internet Encyclopedia of Ukraine*, <http://www.encyclopediaofukraine.com> (accessed May 16, 2016).

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).

⁴⁹ *Ukrainian Art Song Project*, "Yakiv Stepovyi," <http://www.ukrainianartsong.ca> (accessed May 1, 2016).

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.⁵⁰

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.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.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) emigrated to England after studying in Germany and

⁵⁰ More information on these composers can be found on the following websites: *The Music of Myroslav Skoryk*, <http://dumamusic.com/composers/myroslavskoryk.html> (accessed July 30, 2018).

Dudaryk Choir’s Music Library, “Myroslav Volynsky,” http://library.dudaryk.ua/ua/authors/~Volynskyy_Myroslav (accessed July 3, 2018).

⁵¹ Peter J. Schmeiz, *Such Freedom If Only Musical: Unofficial Soviet Music During the Thaw* (Oxford: Oxford University Press, 2009).

⁵²Ihor Sonevtsky and Natalia Palidvor-Sonevtska, *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 Nyzhankivsky (1893-1940) emigrated to Austria. In his music he combined “Western European traditions with Ukrainian musical culture.”⁵³

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.⁵⁴ 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

⁵³ *Ukrainian Art Song Project*, “Nestor Nyzhankivsky,” <http://www.ukrainianartsong.ca> (accessed May 1, 2016).

⁵⁴ Dan Albertson and Ron Hannah, “Valentyn Silvestrov,” *The Living Composers Project*, <http://www.composers21.com/compdocs/silvestv.htm> (accessed May 27, 2016).

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 Vermenich, 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

⁵⁵ Valeria Tsenova and Svetlana Savenko, *Underground Music from the Former USSR: Valentin Silvestrov's Lyrical Universe*, trans. Romela Kohanovskaya (Amsterdam: Harwood Academic Publishers, 1998), 78.

monumental works.⁵⁶ 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.⁵⁷

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.

⁵⁶ *Ukrainian Art Song Project*, “Myroslav Volynsky,” <http://www.ukrainianartsong.ca> (accessed May 17, 2016).

⁵⁷ Dudaryk Choir’s Music Library, “Myroslav Volynsky,” http://library.dudaryk.ua/ua/authors/~Volynskyy_Myroslav (accessed July 3, 2018).

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.

⁵⁸ Melanie Turgeon, “Broken Harp Strings: The Art Songs of Kyrylo Stetsenko and the Ukrainian Art Song Project,” *Kyiv-Mohyla Humanities Journal* 4 (2017): 87, <http://kmhj.ukma.edu.ua> (accessed February 15, 2018).

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. Koshyts, 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

⁶² Liu Parchomenko, "Kyrylo Stetsenko," *Biblioteka Ukrainського Svitа*, <http://1576.ua/people/3607> (accessed February 9, 2018).

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.⁶⁴ 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).⁶⁵ 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

⁶⁴ Liu Parchomenko, *Kyrylo Stetsenko* (Kyiv: Muzychna Ukraina, 2009), 10.

⁶⁵ *Ibid.*, 11.

culture.⁶⁶ 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.⁶⁷

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.⁶⁸ 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.⁶⁹ 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."⁷⁰ 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.⁷¹ Stetsenko was transferred from Kyiv to a small town near Donetsk, away from his family and his

⁶⁹ John-Paul Himka, "Revolution of 1905," Internet Encyclopedia of Ukraine, <http://www.encyclopediaofukraine.com> (accessed May 16, 2016).

⁷⁰ Liu Parchomenko, *Kyrylo Stetsenko* (Kyiv: Muzychna Ukraina, 2009), 19.

⁷¹ "Russian Revolution of 1905-1907," History of Ukraine, <http://ukrmap.su/en-uh10/1066.html> (accessed July 31, 2018).

musical life. There he had to stop his pedagogical and publishing activity for some time. Finally, in 1908 with the help of O. Koshyts, 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. Koshyts, 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.⁷² 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.⁷³ 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

⁷² Liu Parchomenko, *Kyrylo Stetsenko* (Kyiv: Muzychna Ukraina, 2009), 48.

⁷³ Melanie Turgeon, "Broken Harp Strings: The Art Songs of Kyrylo Stetsenko and the Ukrainian Art Song Project," *Kyiv-Mohyla Humanities Journal* 4 (2017): 88, <http://kmhj.ukma.edu.ua> (accessed February 15, 2018).

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.⁷⁴ 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

⁷⁴ Melanie Turgeon, "Broken Harp Strings: The Art Songs of Kyrylo Stetsenko and the Ukrainian Art Song Project," *Kyiv-Mohyla Humanities Journal* 4 (2017): 88, <http://kmhj.ukma.edu.ua> (accessed February 15, 2018).

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.⁷⁶ 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

⁷⁷ O. Kaminchuk, “Neoromantic, Symbolist, or Romantic,” *Dyvoslovo*, 12 (2004): 46-49, www.md-eksperiment.org (accessed June 28, 2018).

Tree”, “And You Abandoned,” 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.

8

mf

ли, і сон-це теп-ле і лас-ка - ве спи-ни-ло по - гляд на зем - лі. _____
 ly, i son-tse tep-le i las-ka - ve spy-nu-lo po - hljad na zem - li. _____

mf

Figure 3.1 “Гроза пройшла” (“The Storm has Passed”) ⁷⁸

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).

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>.

12

Figure 3.2 “Гроза пройшла” (“The Storm has Passed”)

And finally, the point of arrival is reached. The animato section describes the awakening of nature and the joy around (Figure 3.3).

Animato

24 *più f*

— Лі-та-є ра - дість, — щас - тя сві - те, — дзве-нять пташ-ки в са -
 — *Li-ta-je ra - dist', — shehas-tja svi - te, — dzve-njat' ptash-ky v sa -*

Figure 3.3 “Гроза пройшла” (“The Storm has Passed”)

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).

31

p

rit.

а сльо-зи ще трем тять на них.
a sl'o-zy shche trem tjat' na nykh.

p

rit.

Figure 3.4 “Гроза прошла” (“The Storm has Passed”)

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).

7 *p* *poco cresc.*

C. Ду-ха-ють ти-хо а-ка-ці-ї ніж-ні, з лег-ка ко-ли-шуть-ся в су-ті-ні сріб-ній,
Du-kha-jut' ty-kho a-ka-tsi-ji nizh-ni, z leh-ka ko-ly-shut'sja v su-ti-ni srib-nij,

Скр. *p*

ф-п *poco cresc.*

Example 3.5 “Літньої ночі” (“Summer Nights”)

21 *mf* *f* *Piu mosso*

C. Чом я ска-жіть не а-ка-ці-я ніж-на, на-що дум-ки ме-не спа-лю-ють, му-чать?
Chom ja ska-zhit' ne a-ka-tsi-ja nizh-na, na-shcho dum-ky me-ne spa-lju-jut', mu-chat'?

Скр. *f*

ф-п *sf* *f* *Piu mosso*

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 shows a musical score for the song "I Caress Her" (Пе-щю ї-ї). The score is in G major and 2/4 time. It features a vocal line (C) and a piano accompaniment (Ф-п). The vocal line starts with a measure rest, followed by a melody of eighth and quarter notes. The piano accompaniment consists of a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand. The lyrics are: Пе-щю ї-ї зо-ву сво-є-ю, ці-лю-ю жа-лу- Pe-shechu ji-ji zo-vu svo-je-ju, tsi-lu-ju zha-lu.

Figure 3.7. “Пещю 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 shows a musical score for the song "I Caress Her" (Во-на ж за-мис-ле-на). The score is in G major and 2/4 time. It features a vocal line (C) and a piano accompaniment (Ф-п). The vocal line starts with a measure rest, followed by a melody of eighth and quarter notes. The piano accompaniment consists of a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand. The lyrics are: Во-на ж за-мис-ле-на крізь сльо-зи все Vo-na zh za-mys-le-na kriz' sl'o-zy vse.

Figure 3.8 “Пещю 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 awakes 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).

⁷⁹ Irina Tschukina, "The Music World of Lesia Ukrainka," *Ukrainian Format*, <http://mvdruk.kiev.ua>, (accessed June 28, 2018).

Larghetto ***p***

Сопран

Larghetto Сто - я - ла я і слу - ха - ла вес -
Sto - ja - la ja i slu - kha - la ves -

Форте-п'яно

p

4

С.

ну. Вес - на ме - ні ба - га - то го - во - ри - ла, спі -
ти. Ves - na me - ni ba - ha - to ho - vo - ru - la, spi -

Ф-п

Figure 3.9 “Стояла я і слухала весну” (“I Stood and Listened to the Spring”)

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).

Figure 3.10 “Хотіла б я піснею стати” (“I Would Like to Become a Song”)

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.⁸⁰ 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

⁸⁰ C. H. Adrusyshen and Watson Kirckonnell, *The Ukrainian Poets* (Toronto: University of Toronto Press, 1961), 87.

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.⁸¹ 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, 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.

⁸¹ C. H. Adrusyshen and Watson Kirckonnell, *The Ukrainian Poets* (Toronto: University of Toronto Press, 1961), 88.

Lento cantabile Кырыло Штєсенко

Сопран

Форте-пиано

С.

ф-п

Lento cantabile

p

7

росо rit.

a tempo

3

p

a tempo

Пла - вай, пла-вай, ле - бе - донь-ко, по си - ньо - му мо - рю!
Pla - vaj, pla-vaj, le - be - don'-ko, po sy - n'o - tu to - riu!

Figure 3.11 “Плавай, плавай лебедонько” (“Float, Float, Dear Swan”)

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.

21 *p cantabile assai e legato*

C. Там десь ми - лий, чор - но - бри - вий спі - ва - є, гу - ля - є,
 Там des' tu - lyj, chor - no - bry - vuj spi - va - je, hu - lja - je,

Ф-П

Figure 3.12 “Плавай, плавай лебедонько” (“Float, Float, Dear Swan”)

37 *ff vigoroso*

C. Ма - мо мо - я! До - ле - мо - я!.. Бо - же - ми - лий, Бо - же!
 Ма - то то - ја! Do - le - то - ја!.. Во - zhe - ту - lyj, Во - zhe!

Ф-П

Figure 3.13 “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).

Sostenuto

Figure 3.14 “Зановим” (“Testament”)

7 *p*

c.

1. Як ум-ру то по-хо-вай - те ме - не на мо - ги - лі,
 1. *Jak um - ru to po - kho - vaj - te me - ne na mo - hy - li,*
 2. Щоб ла-ни ши - ро-ко-по - лі, і Дніп-ро, і кру - чи
 2. *Shchob la - ny shy - ro - ko - po - li, i Dnip ro, i kru - chi*
 3. По - хо-вай - те та вста-вай - те, кай - да-ни пор - ві - те
 3. *Po - kho - vaj - te ta vsta - vaj - te, kaj - da - ny por - vi - te*
 4. І ме - не в сі - м'ї ве - ли - кій, в сі - м'ї воль - ній, но - вій,
 4. *I me ne v si - mji ve - ly - kij, v si - mji vol' - nij, no - vij,*

ф-п

Figure 3.15 “Зановим” (“Testament”)

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."⁸² 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.⁸³

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.⁸⁴ 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).

⁸² C. H. Adrusyshen and Watson Kirckonnell, *The Ukrainian Poets* (Toronto: University of Toronto Press, 1961), 247.

⁸³ *Ibid.*, 247.

⁸⁴ Wasył Sydorenko, Liner notes for *Kyrylo Stetsenko: The Art Songs*. Pavlo Hunka, Albert Krywolt. Copyright Cuda, 2006, 2 compact discs, 34.

5 *p*

C. 

1. Ти - хе сень-кий ве-чір на зем-лю спа- да - - є _____
 1. *Ty - khe-sen' - kuj ve-chir na zem-lju spa-da - - je, _____*
 2. Сві - ти ше го-ди-ну, бо ра-но ще спа - - ти, _____
 2. *Svi - ty shche ho-dy-nu, bo ra-no shche spa - - ty, _____*
 3. Не слу-ха - є сон-це, за го-ру сі- да - - є _____
 3. *Ne slu-kha - je son-tse, za ho-ru si-da - - je _____*


Ф-п 

Figure 3.16 "Вечірня пісня" ("Evensong")

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).

9

C. 

— і сон - це сі - да - є в тем - не - сень - кий гай. _____
 — *i son - tse si - da - je v tem - ne - sen' - kuj haj. _____*
 — ми - луй нас як ма - ти, теп - лом об - гор - тай. _____
 — *my - luj nas jak ma - ty, tep - lom ob - hor - taj. _____*
 — і нам по - си - ла - є на всю ніч: про - шай! _____
 — *i nam po - sy - la - je na vsju nich: pro - shchaj! _____*

Ф-п 

Figure 3.17 "Вечірня пісня" ("Evensong")

24 *a tempo* *p*

C. *гай!*
гай!

Ф-П *a tempo* *p*

CODA

Figure 3.18 "Вечірня пісня" ("Evensong")

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'Yvtot" written by Pierre-Jean de Béranger in post-revolutionary France in 1813.⁸⁵ 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, 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).

⁸⁵ Wasyl Sydorenko, Liner notes for *Kyrylo Stetsenko: The Art Songs*. Pavlo Hunka, Albert Krywolt. Copyright Cuda, 2006, 2 compact discs, 16.

38 *poco a poco cresc.*

-ро - ду. З ви - на він брав со - бі до - хід від боч - ки глек, тай
 -ro - du. Z vy - na vin brav so - bi do - khid vid boch - ky hlek, taj

ф-п *poco a poco cresc.*

Figure 3.19 “Цар Горох” (“King Cole”)

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).

18 *f*

спав. Ах ах ах ах ох ох ох ох! Я - кий був доб рий
 спав. як. Як. Akh akh akh akh okh okh okh okh! Ja - kyy був доб рий_

ф-п *f*

Figure 3.20 “Цар Горох” (“King Cole”)

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).

⁸⁶ Ivan Koshelivets, “Mykola Vorony,” *Internet Encyclopedia of Ukraine*, accessed June 28, 2018, <http://www.encyclopediaofukraine.com>.

5

C. крас - на; а я ельф, бі-лий ельф, я мов у-сміх лі -
 kras - na; a ja el'f, bi - lyj el'f, ja mov u-smikh li -

Ф-п

7

C. лей, мов та мрі-я не - яс - на.
 lej, mov ta mri-ja ne - jas - na.

Ф-п

Figure 3.21 "Моргана" ("Morgana")

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.

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.⁸⁷ 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.⁸⁸

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).⁸⁹

Letter	Transliteration	IPA	Definition and example
А, а	A	ɑ	dark /ɑ/ as in “father”
Б, б	b	b-bʲ	/b/ as in “boat”; /bʲ/ as in “beautiful”
В, в	V	v-vʲ	/v/ as in “vase”; /vʲ/ as in “veal”
Г, г	H	ɦ	/ɦ/ is a voiced counterpart of /x/

⁸⁷ Solomija Buk, Ján Mačutek, and Andrij Rovenchak, “Some properties of the Ukrainian writing System,” 1, <https://arxiv.org/ftp/arxiv/papers/0802/0802.4198.pdf> (accessed January 21, 2017).

⁸⁸ “Latin Script,” Wikipedia, https://en.wikipedia.org/wiki/Latin_script (accessed July 31, 2018).

“Cyrillic Script,” Wikipedia, https://en.wikipedia.org/wiki/Cyrillic_script (accessed July 31, 2018).

⁸⁹ Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), viii-ix.

Г, г	G	g-g ^j	/g/ as in “gate”; /g ^j / as in “geese”
Д, д	D	d-d ^j	/d/ is dental as in Italian
Е, е	E	ε	Corresponds to English /ε/ as in “ten”
Є, є	Je	jε	/jε/ as in “yes”
Ж, ж	Zh	ʒ-ʒ ^j	/ʒ/ as in “measure” with more rounded lips; /ʒ ^j / as in French “agité”
З, з	Z	z	/z/ as in “zoo”
И, и	Y	i	An intermediate sound between English /ɪ/ as in “pin” and /ε/ as in “net”
І, і	I	i	Corresponds to English /i/ as in “feed”
Ї, ї	Ji	ji	Corresponds to English diphthong /ji/ as in “yeast”
Й, й	J	j	Corresponds to English /j/ as in “try” and “year”
К, к	K	k-k ^j	/k/ is unaspirated as in “scar”
Л, л	L	l-l ^j	/l/ as in English syllable final “ball”
М, м	M	m-m ^j	/m/ as in “meadow”; /m ^j / as in “muse”
Н, н	N	n-n ^j	/n/ is dental as in Italian
О, о	O	ɔ	Open /ɔ/ as in “door”
П, п	P	p-p ^j	Like in English “spot”, Ukrainian /p/ is not aspirated; /p ^j / as in “pea”
Р, р	R	r-r ^j	A flipped /r/ in speaking; a rolled /r/ in singing.
С, с	S	s-s ^j	/s/ as in “sun”; /s ^j / as in “sea”
Т, т	T	t-t ^j	Ukrainian /t/ is dental as in Italian, and non-aspirated
У, у	U	u	/u/ as in English “moon”
Ф, ф	F	f-f ^j	/f/ as in “fight”; /f ^j / as in “fee”
Х, х	Kh	x-x ^j	Similar to German Ach-Laut; there is no English counterpart to /x ^j /
Ц, ц	Ts	ts-ts ^j	/ts/ as in “oats”
Ч, ч	Ch	tʃ-tʃ ^j	/tʃ/ as in “chase”; /tʃ ^j / as in “cheese”

Ш, ш	Sh	ʃ-ʃ̣	/ʃ/ as in English “shoe”, /ʃ̣/ as in English “she”
Щ, щ	Shch	ʃtʃ	Simultaneous and quick pronunciation of /ʃ/ + /tʃ/ as in “fresh cheese”
Ь	'	j	Soft sign is not pronounced
Ю, ю	Ju	ju	Corresponds to English /ju/ as in “youth”
Я, я	Ja	ja	Like in English “yacht”

*Figure 4.1 Ukrainian Alphabet Comparative and Explanatory Chart*⁹⁰

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 “T” denotes different sounds in Ukrainian and Russian. In Ukrainian it is pronounced /h/, while in Russian it is the sound /g/. Such phonetic peculiarities of the Ukrainian language require detailed explanation and proper IPA spelling of the pronunciation.⁹¹

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

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 Yurii 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.⁹² 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.

⁹² Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), xii.

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

Vowels	/ɑ/	/ɛ/	/i/	/i/	/ɔ/	/u/
Diphthongs	/ja/	/je/		/ji/	/jo/	/ju/

Figure 4.2 Vowels

There are six pure vowel phonemes /ɑ/, /ɛ/, /i/, /i/, /ɔ/, /u/ in the Ukrainian language.⁹³ 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”; /i/ is close as in English “feed”; /u/ 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.⁹⁴

⁹³ More information on Ukrainian vowels, as well as phonetic system, can be found in the following book: Ivan Zilynsk'kyj, *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 верба́ [vɛ(i)r 'bɑ] (willow).

The Ukrainian phoneme /i/ is considered the most challenging Ukrainian vowel for pronunciation by English speakers. For those familiar with the Russian language and pronunciation, the Ukrainian sound /i/ 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 /i/. Phonetically /i/ 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.

Letter	Я, я	Є, є	Ї, і	Йо,ьо	Ю, ю
Diphthong	/ja/	/je/	/ji/	/jo/	/ju/

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

⁹⁵ Leslie De'Ath, “Language and Diction: Ukrainian Vocal Repertory and Lyric Diction.” *Journal of Singing* 61, 3 (2005): 285.

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 - /jɑ/, /jɛ/, /ji/, /jɔ/, /ju/.⁹⁷ When the letters я, є, ю, and a combination йо,ьо immediately follow a consonant, they indicate the palatalization of the preceding consonant. For example: по морю [pɔ 'mɔɾju] (on the sea), про нього [pɾɔ 'nʲɔɲɔ] (about him), синєє море ['sinʲɛjɛ 'mɔɾɛ] (blue sea), сяйво ['sjajvɔ] (light). Letter Ї, ї indicates a diphthong /ji/ 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 [jɔ 'hɔ] – him, юність ['junistʲ] – youth, в'янути ['vjɔnuti] – 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.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 ['vjɔnuti] 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.

⁹⁸ Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), xx.

letter “я” after the consonant, but without apostrophe, will have a consonant palatalization with no j-glide: мІНЯТИ [mi 'nʲati] (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

Labials	Б,б; П,п; В,в; М,м; Ф,ф
Post-alveolar	Ж,ж; Ч,ч; Ш,ш; Щ,щ
Alveolar	Р,р
Dentals	Д,д; З,з; Л,л; Н,н; С,с; Т,т; Ц,ц
Velars	Ґ,ґ; К,к; Х,х
Glottal	Г,г

Figure 4.4 Consonants

The ways of pronunciation of the Ukrainian consonants are given in the Figure 4.4 above. The Ukrainian letter Ґ, ґ /fɪ/, 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 Ґ, ґ pronounced as voiceless and voiced /k/ and /g/, and Х, х and Г, г pronounced as voiceless and voiced /x/ and /fɪ/, even though /x/ is a velar consonant and /fɪ/ is a glottal consonant. Understanding that /fɪ/ is a voiced counterpart of /x/ makes it easier to pronounce, for example впро́пу [ˈvɦɔɾu] – upward. The sound /fɪ/ is also variable depending on context.

⁹⁹ Ivan Zilynsk'kyj, *A Phonetic Description of the Ukrainian Language* (Cambridge: Harvard University Press, 1979), 36.

For example, it turns into /x/ before /k/, like in легкий [ˈlɛxkij] – easy.¹⁰⁰ 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’.¹⁰¹ 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.¹⁰² 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: “^j “. ¹⁰³ In Ukrainian there are nine dental consonants that create nine palatalized phonemes – /d^j/, /t^j/, /z^j/, /l^j/, /n^j/, /r^j/, /s^j/, /ts^j/, /dz^j/. 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 [tɪn] means “fence” whereas тинь [tɪn^j] means “shadow”. The palatalization of all the other consonants is weaker and is

¹⁰⁰ Bernard Pompino-Marschall, Elena Steriopolu, Marzena Zygis, “Ukrainian.” *Journal of the International and Phonetic Association*, 47, 3 (Dec 2017): 349-357.

¹⁰¹ Timothy Cheek, *Singing in Czech* (Lanham: Rowman & Littlefield, 2015), 55.

¹⁰² Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), xvi.

¹⁰³ Solomija Buk, Ján Mačutek, and Andrij Rovenchak, “Some properties of the Ukrainian writing System,” 3, <https://arxiv.org/ftp/arxiv/papers/0802/0802.4198.pdf> (accessed January 21, 2017).

sometimes referred to as “softening”¹⁰⁴ or “semi-palatalization”.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 /r/ 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:

Palatalization
Always before i
Before ю, я (unless preceded by the apostrophe)
Before the soft sign “ь”. Note, that the soft sign is not indicated in the IPA transcription.

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 glide. Leslie De’Ath, in the article “Ukrainian Vocal Repertory and lyric Diction,” draws a comparison between the pairs of Italian consonants – /n/ - /nj/ and /ʎ/ – /lj/. The

¹⁰⁴ Leslie De’Ath, “Language and Diction: Ukrainian Vocal Repertory and Lyric Diction.” *Journal of Singing* 61, 3 (2005): 283.

¹⁰⁵ Solomija Buk, Ján Mačutek, and Andrij Rovenchak, “Some properties of the Ukrainian writing System,” 4, <https://arxiv.org/ftp/arxiv/papers/0802/0802.4198.pdf> (accessed January 21, 2017).

palatalized /ɲ/ and /ʎ/ have a single point of articulation rather than the dental consonants followed by a glide.¹⁰⁶ 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 'nʲati] (to exchange) as opposed to a consonant with a j-glide as in в’янути ['vjʌnuti] (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 Geminata

Geminata is a consonant lengthening, meaning that a doubled consonant is pronounced for a longer period of time than its single variant. In Ukrainian geminata appears within the morpheme boundaries, wherever prefixation or suffixation occurs.¹⁰⁷ 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 [ʒi 'tʲi:ʌ] (life), the consonant /t/→/tʲ/ is palatalized before [ʲ] and is doubled.

The role of geminata 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.

¹⁰⁶ Leslie De’Ath, “Language and Diction: Ukrainian Vocal Repertory and Lyric Diction.” *Journal of Singing* 61, 3 (2005): 285.

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.¹⁰⁸ 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.¹⁰⁹ 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 [bɔrɔdʲ ʲbɑ] – fight
- A voiced consonant becomes voiceless when followed by a voiceless consonant: /v/ → /f/ before /s/ as in в той [f tɔj] – in that or as in все [fsɛ].
- There is no final devoicing in Ukrainian: хліб [xlib] – bread.
- Dentals followed by the soft consonants become palatalized: /s/ → /sʲ/ before /nʲ/ as in пісня [ʲpisʲnʲɑ] – 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.¹¹⁰ Stress in Ukrainian is achieved by increasing the volume on a stressed syllable rather than

¹⁰⁸ Danylo Husar Struk, *Ukrainian for Undergraduates* (Toronto: Mosaic Press, 1978), xxv.

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.

¹¹⁰ Ivan Zilynsk'kyj, *A Phonetic Description of the Ukrainian Language* (Cambridge: Harvard University Press, 1979), 185.

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.¹¹¹

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 intertwined 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.¹¹² 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.

¹¹² From the correspondence of Melanie Turgeon with Pavlo Hunka as cited in Melanie Turgeon, "Broken Harp Strings: The Art Songs of Kyrylo Stetsenko and the Ukrainian Art Song Project," *Kyiv-Mohyla Humanities Journal* 4 (2017): 89, <http://kmhj.ukma.edu.ua> (accessed February 15, 2018).

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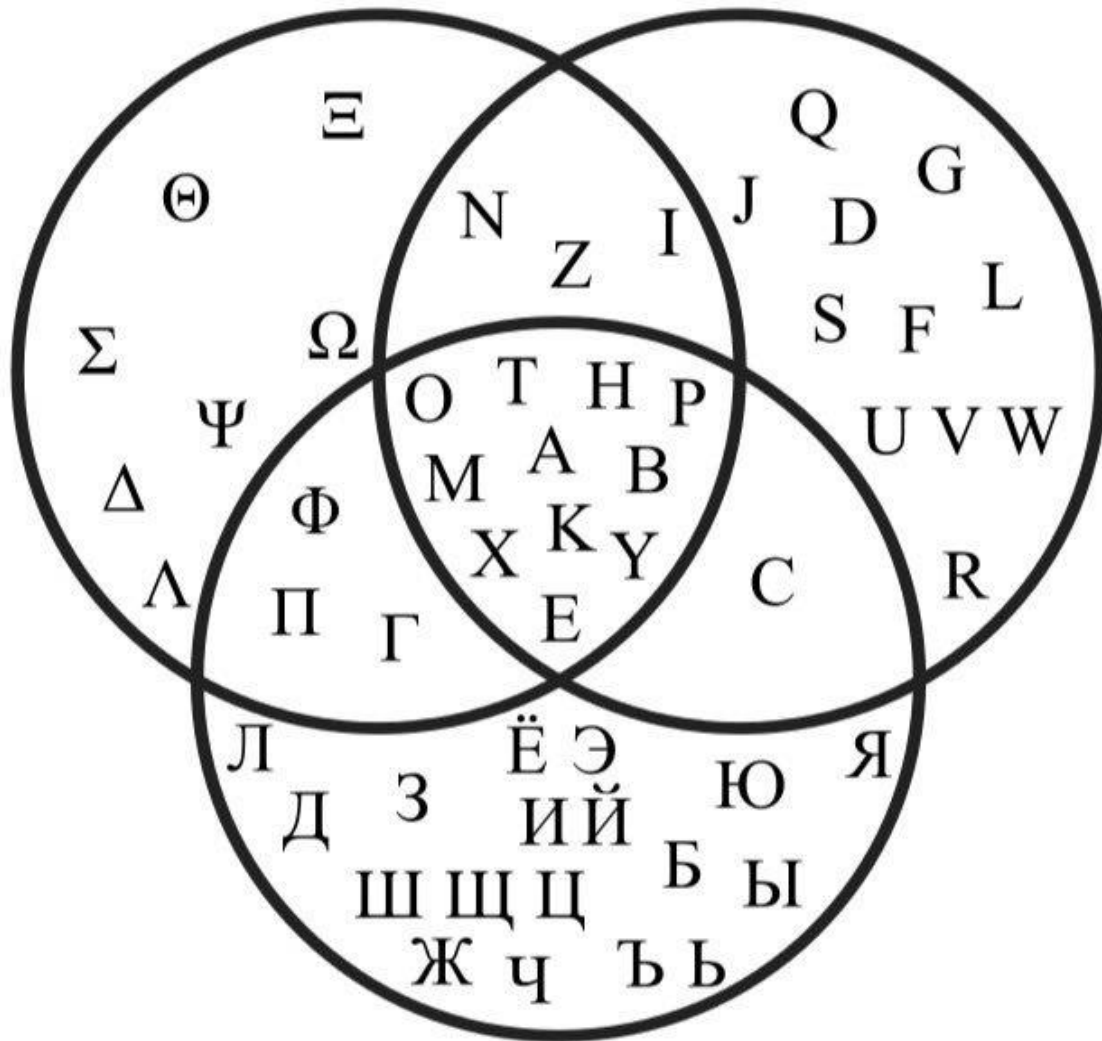
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Appendix 1.1: Venn Diagram Showing Greek, Latin, and Cyrillic Letters ¹¹³



¹¹³ Ven diagram showing Greeel, Latin, and Cyrillic letters, https://pl.wikipedia.org/wiki/Plik:Venn_diagram_showing_Greek,_Latin_and_Cyrillic_letters.svg (accessed October 15, 2018).

Appendix 1.2: Score with Cyrillic Lyrics of K. Stetsenko Song “I Stood and Listened to the Spring”¹¹⁴

СТОЯЛА Я І СЛУХАЛА ВЕСНУ

Слова ЛЕСІ УКРАЇНКИ

Larghetto

Сто - я - ла я і слу - ха - ла вес -
 - ну. Вес - на ме - ні ба - га - то го - во - ри - ла, спі -
 - ва - ла піс - ню дзвін - ку, го - лос - ну, то знов та - єм - но - ти - хо ше - по -

dim.

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).

-ті - ла. Во - на ме - ні спі - *mp* *rosso a rosso*
p *rosso a rosso*
cresc. ed. accelerando
 - ва - ла про лю - бов, про мо - ло - до - щі, ра - до - щі, на ді -
cresc. ed. accelerando
 - і, во - на ме - ні пе - ре - спі - ва - ла знов те, що дав - но - дав - *a tempo*
f *a tempo*
 - но ме - ні спі - ва - ли мрі - і. *p* *pp*

Appendix 1.3: Score with Cyrillic Lyrics and Transliteration of Kyrylo Stetsenko Song “I Stood and Listened to the Spring”¹¹⁵

27. Стояла Я і Слухала Весну
27. *Stojala Ja i Slukhala Vesnu*

Леся Українка Кирило Стеценко

Larghetto ***p***

Сопран **Larghetto**

Сто - я - ла я і слу - ха - ла вес -
Sto - ja - la ja i slu - kha - la ves -

Форте-п'яно ***p***

4

ну. Вес - на ме - ні ба - га - то го - во - ри - ла, спі -
ni. Ves - na me - ni ba - ha - to ho - vo - ru - la, spi -

Ф-п

7

ва - ла піс - ню дзвін - ку, го - лос - ну, то знов та - єм - но ти - хо ше - по -
va - la pis - nju dzvin - ku, ho - los - nu, to znov ta - jem - no ty - kho she - po -

Ф-п *dim.*

10

ті - ла.
ti - la.

Ф-п ***p*** ***mp***

¹¹⁵ For Stetsenko's scores of art songs with transliteration refer to the website <https://www.ukrainianartsong.ca/stetsenkoa>.

2

13 *mp* *poco a poco cresc. e accelerando*

C. Во - на ме-ні спі - ва - ла про лю- бов, про мо - ло-до - щі,
 Vo - na me-ni spi - va - la pro lju- bov, pro to - lo-do-shchi,

poco a poco cresc. e accelerando

Ф-п

16 *f*

C. ра - до - щі, на - ді - ї, во-на ме-ні пе - ре-спі-ва-ла знов те,
 ra - do-shchi, na - di - ji, vo-na me-ni pe - re-spi-va-la znov te,

Ф-п

19 *a tempo*

C. що дав - но дав - но ме - ні спі - ва - ли мрі -
 shcho dav - no dav - no me - ni spi - va - ly mri -

Ф-п *a tempo*

21 *p*

C. ї.
 ji.

Ф-п *p* *pp*

Appendix 2: Word-for-Word Translations and IPA Transcriptions of Kyrylo Stetsenko's Art Songs¹¹⁶

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

Плавай, плавай, лебедонько, по синьому морю!
[ˈplavaj ˈplavaj lɛbɛ ˈdɔnʲkɔ pɔ si ˈnʲɔmu ˈmɔrʲu]
Swim, swim, little swan on the blue sea!

Рости, рости, тополенько, все вгору та вгору.
[ˈrɔsti, ˈrɔsti tɔpɔ ˈlɛnʲkɔ fsɛ ˈvɦɔru ta ˈvɦɔru]
Grow, grow, little poplar, always upward and upward.

Рости гнучка та висока до самої хмари,
[ˈrɔsti ˈɦnutʃka ta vi ˈsɔka dɔ sa ˈmɔji ˈɦmari]
Grow pliant and tall up to the very cloud,

Спитай Бога чи діжду я, чи не діжду пари?
[ˈspɪtaj ˈbɔɦa tʃi dɪz ˈdu ja tʃi nɛ ˈdɪzdu ˈpari]
Ask God whether will await I, or will not await pair?

Рости, рости, подивися за синєє море,
[ˈrɔsti ˈrɔsti pɔdɪ ˈvisʲa za si ˈnɛjɛ ˈmɔrɛ]
Grow, grow, look beyond the blue sea,

По тім боці — моя доля, по сім боці — горе...
[pɔ tim ˈbɔtsi ˈmɔja ˈdɔlʲa pɔ sim ˈbɔtsi ˈɦɔrɛ]
On that side [is] my fate, on this side [is] grief...

Там десь милий, чорнобривий, співає, гуляє,
[tam dɛsʲ ˈmilij ˈtʃɔrnɔ ˈbrivij spɪva ˈjɛ ɦu ˈɦajɛ]
There somewhere [my] beloved, black-browed, sings, walks,

А я плачу, літа трачу, його виглядаю.
[a ja ˈplatʃu ˈlɪta ˈtratʃu ˈjɔɦɔ vɪɦlʲa ˈdajɔ]
But I weep, [my] years waste, for him look forward.

Скажи йому, моє серце, що сміються люди;
[ˈskaʒɪ ˈjɔmu ˈmɔjɛ ˈsɛrtɕɛ ʃtʃɔ smi ˈjutʲsʲa ˈɦudɪ]
Tell him, my heart, that laugh people;

¹¹⁶ For poetic translations of the songs refer to Wasyl Sydorenko, Liner notes for *Kyrylo Stetsenko: The Art Songs*. Pavlo Hunka, Albert Krywolt. Copyright Cuda, 2006, 2 compact discs.

Скажи йому, що загину, коли не прибуде!
 ['skaʒi 'jɔmu ftʃɔ za 'ɦinu 'kɔli nɛ pri 'budɛ]
 Tell him, that [I] will die, if [he] does not come!

Сама хоче мене мати в землю заховати...
 ['sama 'xɔtʃɛ 'mɛnɛ 'matɪ v 'zɛmlʲu zaxɔ 'vatɪ]
 My own wants me mother into the ground to bury...

А хто ж її головоньку буде доглядати?
 [a xtɔ ʒ 'jiʒi ɦɔɔ 'vɔnʲku 'budɛ dɔɦilʲa 'datɪ]
 And who her dear head will take care of?

Хто догляне, розпитає, на старість поможе?
 [xtɔ dɔ 'ɦilʲanɛ rɔspi 'taʒɛ na 'starɪstʲ pɔ 'mɔʒɛ]
 Who will take care, will ask, and in old age help?

Мамо моя! Доле моя!.. Боже милий, Боже!
 ['mamɔ 'mɔʒa 'dɔlɛ 'mɔʒa 'bɔʒɛ 'milij 'bɔʒɛ]
 Mother my! Fate my!.. God dear, God!

Подивися, тополенько! Як нема— заплачеш,
 [pɔdi 'visʲa tɔpɔ 'lɛnʲkɔ ʒak nɛ 'ma zap 'latʃɛʃ]
 Look, dear poplar! If not there— [you] will weep,

До схід сонця, ранесенько, щоб ніхто не бачив...
 [dɔ 'sxid 'sɔntsʲa ranɛ 'sɛnʲkɔ 'ftʃɔb nix 'tɔ nɛ 'batʃiv]
 Before the rise of the sun, early, that no one can see...

Рости ж серце-тополенько, все вгору та вгору!
 ['rɔsti ʒ 'sɛrtʃɛ tɔpɔ 'lɛnʲkɔ fsɛ 'vɦɔru ta 'vɦɔru]
 Grow, heart-poplar, always upward and upward!

Плавай, плавай, лебедонько, по синьому морю!
 ['plavaj 'plavaj lɛbɛ 'dɔnʲ kɔ pɔ si 'nʲɔmu 'mɔrʲu]
 Swim, swim, little swan, on the blue sea!

Квітчані сльози. Blooms and Tears.
 (lyrics by Borys Grinchenko)

Сонечко ясне встає, теплим промінням своїм
 ['sɔnɛtʃkɔ 'jasnɛ vsta 'jɛ 'tɛplɪm prɔ 'minʲam svɔ 'jim]
 The dear sun bright rises, with warm rays its

Гладить квітки та пестить, сльози обсушує їм.
 ['ɦladitʲ 'kvɪtkɪ ta 'pestitʲ 'slʲɔzi ɔp 'sufuʒɛ jim]
 Strokes flowers and caresses, [their] tears dries them [flowers].

Сльози бринять у квіток чисті, як перли ясні:
 ['slʌzi bri 'nʌtʌ u kvi 'tɔk 'tʃisti jak 'perli jas 'ni]
 Tears quiver on the flowers pure, like pearls clear:

Сон їм негарний приснивсь, плакали квіти у сні.
 [sɔn jim nɛ 'ɦarnij pris 'nivsʲ 'plakali 'kviti u sni]
 A dream to them not nice was dreamed, cried the flowers in [their] sleep.

Може їм снилися ми, наше життя без надій,
 ['mɔzɛ jim 'snilisʲa mi 'nɔʃɛ zi 'tʲa bɛz na 'diɟ]
 Perhaps they dreamed of us, our life without hopes,

Кров і кайдани й брехня, голод і холод тяжкий...
 [krɔv i kaj 'dani j brɛx 'nʲa 'ɦɔləd i 'xɔlət tʲaz 'kiɟ]
 Blood and shackles and lies, hunger and cold severe...

Хто ж би того не злякавсь? Після тих снищів страшних,
 [xtɔ z bi tɔ 'ɦɔ nɛ zʲɔ 'kavʲsʲ 'pislʲa tix 'sniftʃif straf 'nix]
 Who would of that not be scared? After those nightmares terrible,

Досі вони ще тремтять, досі ще сльози у них...
 ['dɔsi vɔ 'ni ftʃɛ trɛm 'tʲatʲ 'dɔsi ftʃɛ 'slʌzi u nix]
 Till now they still tremble, till now still tears they have.

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

Тихесенький вечір на землю спадає,
 [ti 'xɛsɛnʲkiɟ 'vɛtʃir na 'zɛmlʲu spa 'dɔjɛ]
 The quiet evening on the earth falls,

І сонце сідає в темнесенький гай.
 [i 'sɔntʃɛ si 'dɔjɛ f tɛm 'nɛsɛnʲkiɟ 'ɦaj]
 And the sun sets in the dark grove.

Ой сонечко ясне, невже ти втомилось,
 [ɔj 'sɔnɛtʃkɔ 'jasnɛ nɛv 'zɛ ti ftɔ 'milɔsʲ]
 O sun bright, can it be that you are tired,

Чи ти розгнівилось? Іще не лягай!
 [tʃi ti rɔzɦni 'vilɔsʲ i 'ftʃɛ nɛ ʲɔ 'ɦaj]
 Or did you become angry? Do not lie down!

Світи ще годину, бо рано ще спати,
 [svi 'ti ftʃɛ ɦɔ 'dinu bɔ 'ranɔ ftʃɛ 'spati]
 Shine for one more hour, for it is early to sleep,

Милуй нас як мати, теплом обгортай.
 [mi 'luj nas jak 'mati tɛp 'lɔm ɔbfɔr 'tɑj]
 Grace us like a mother, in warmth enfold.

Ой сонечко ясне...

Не слухає сонце, за гору сідає
 [nɛ 'sluxɑjɛ 'sɔntɛ zɑ 'ɦɔru si 'dɑjɛ]
 Does not listen the sun, behind the hill [it] sets

І нам посилає на всю ніч: прощай!
 [i 'nam pɔsi 'lɑjɛ nɑ fs'u 'nɪftʃ prɔʃ 'tʃɑj]
 And to us sends for all the night: adieu!

Ой сонечко ясне...

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

Ти все любиш його безнадійно, моє щастя і сестро моя...
 [ti fsɛ 'ɦubɪʃ jɔ 'ɦɔ beznɑ 'dɪjnɔ mɔ 'jɛ 'ʃtʃastʲɑ i 'sɛstrɔ mɔ 'jɑ]
 You still love him hopelessly, my happiness and sister mine...

О, для мене ти рідна подвійно, бо люблю безнадійно і я...
 [ɔ dlʲɑ 'mɛnɛ ti 'rɪdnɑ pɔd 'vɪjɪnɔ bɔ ɦub 'ɦu beznɑ 'dɪjnɔ i jɑ]
 Oh, for me you [are] dear doubly, for love hopelessly also I...

Будем разом ридати по мрії, ти по ньому, а я по тобі,
 ['budɛm 'razɔm rɪ 'datɪ pɔ 'mrɪjɪ ti pɔ 'nʲɔmu ɑ jɑ pɔ tɔ 'bɪ]
 [We] will together cry over dreams, you over him, and I over you,

Доки серце в огні спопеліє, доки очі погаснуть в журбі.
 ['dɔki 'sɛrtɛ v ɔɦ 'ni spɔpɛ 'lɪjɛ 'dɔki 'ɔtʃɪ pɔ 'ɦasnʊtʲ v zur 'bɪ]
 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!
 [xtɔsʲ pɔs 'tukav v 'mɔjɛ 'sɛrtɛ ɔ jɑ 'kɪj znɑ 'jɔmɪj 'stʊk]
 Someone knocked at my heart... Oh, what a familiar knock!

Скільки він нав'яв смутку, дивних спогадів і мук...
 ['skɪlʲki vɪn nɑ 'vɪjɑv 'smʊtku 'dɪvnɪx 'spɔɦɑdɪv i mʊk]
 How much it brought out sadness, strange memories and torment...

Скільки він розлив тривоги, і проміння, і тепла...
 ['skil'ki vin rɔz 'liv tri 'vɔhi i prɔ 'min:ja i tɛp 'la]
 How much it spilled anxiety, and rays and warmth...

О, невже любов ця знову несподівано прийшла?
 [ɔ nɛv 'zɛ lu 'bɔf ts'a 'znɔvu nɛspɔ 'divanɔ prij 'ʃla]
 Oh, can it be love this again unexpectedly has come?

О, не дивуйсь. Oh, Be Not Surprised.
 (lyrics by Oleksander Oles)

О, не дивуйсь, що ніч така блакитна...
 [ɔ nɛ di 'vujs' ʃtʃɔ nitʃ ta 'ka bla 'kitna]
 Oh, do not wonder, that the night [is] so bright blue...

Що вийдеш ти, то знала ніч оця,
 [ʃtʃɔ 'vijdɛʃ ti tɔ 'znala nitʃɔ 'ts'a]
 That will come out you, that knew night this,

І через те вона така привітна,
 [i 'tʃɛrɛs tɛ vɔ 'na ta 'ka pri 'vitna]
 And therefore it [is] so welcoming,

Така ясна і ніжна до кінця...
 [ta 'ka jas 'na i 'niʒna dɔ kin 'ts'a]
 So bright and tender to the end...

О, не дивуйсь, що пахощі навколо,
 [ɔ nɛ di 'vujs' ʃtʃɔ 'paxɔʃtʃi naf 'kɔlɔ]
 Oh, do not wonder, that scents all around,

Що мов зомлілі, дивляться квітки,
 [ʃtʃɔ mɔv zɔm 'lili 'div'latʃ's'a kvit 'ki]
 that as though fainted, look the flowers,

Ця ніч твоє квітчає чоло
 [ts'a nitʃ tvɔ 'jɛ kvit 'tʃajɛ tʃɔ 'lɔ]
 This night your covers with flowers forehead

І з них тобі одній плете вінки.
 [i z nix tɔ 'bi ɔd 'nij plɛ 'tɛ vin 'ki]
 And from them for you alone weaves wreaths.

О, не дивуйсь, що безліч зорь на небі,
 [ɔ nɛ di 'vujs' ʃtʃɔ 'bɛzlitʃ zɔr' na 'nɛbi]
 Oh, do not wonder, that miriads of stars in the sky,

Що так прозора срібна мла,
 [ʃtʃɔ tak prɔ 'zɔrɔ 'sribnɔ mlɔ]
 That so transparent the silvery mist,

Ця ніч ясна вбиралася для тебе
 [tsʲɔ nitʃ jas 'na vbi 'ralasʲɔ dlʲɔ 'tɛbɛ]
 This night bright dressed itself for you

І срібло це для тебе розлила.
 [i 'sriblɔ tsɛ dlʲɔ 'tɛbɛ rɔzli 'lɔ]
 and silver this for you has poured.

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

Болить душа моя, болить... Пекучий біль її проймає...
 [bɔ 'litʲ du 'ʃa mɔ 'ja bɔ 'litʲ pɛ 'kutʃij bilʲ ji 'ji prɔj 'majɛ]
 Aches soul my, aches... Burning pain it penetrates...

А день за днем пливе, біжить, а там і смерть страшна чекає...
 [a dɛnʲ za dnɛm pli 'vɛ bi 'zitʲ a tam i smɛrtʲ strɔf 'na tʃɛ 'kajɛ]
 Yet day after day floats, runs, and there death terrifying awaits...

Я жив... а що кому зробив? Куди я дів чуття і думи,
 [a ziv a ʃtʃɔ kɔ 'mu zrɔ 'biv ku 'di ja div tʃu'tʲɔ i 'dumi]
 I lived... but what for whom did [I]? Where did I hide feelings and thoughts,

Коли й чие життя зогрів, кого на світ я вивів з стуми?
 [kɔ 'li j tʃi 'jɛ zi'tʲɔ zɔɦ 'riv kɔ 'ɦɔ na svit ja 'viviv s 'stumi]
 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 'zav ja 'tilʲki i spi 'vav prɔ nitʃ zem 'li prɔ 'sʲajvɔ '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 'ludʲi 'pʲisnʲu pɔsi 'lav za 'mɛnɛ zdiʲj 'sniti ʃtʃɔ 'trɛba]
 And to people the song [I] sent instead of me to do, what's needed.

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

Ой, чого ти, тополенько, не цвітеши?
 [ɔj tʃɔ 'ɦɔ ti tɔ 'pɔlɛnʲkɔ nɛ tsvi 'tɛʃ]
 Oh, why you, o poplar, do not bloom?

Чом пожовклу головоньку, хилиш, гнеш?
 [tʃəm pɔ 'zɔvklɪ fɔ 'lɔvɔn'ku 'xilif 'ɦnɛʃ]
 Why a yellowed head, [you] lower, bend?

Чом з вітрами парубками, не шумиш?
 [tʃəm z vi 'trami pɔrup 'kami nɛ ju 'miʃ]
 Why with the winds lads, don't [you] rustle?

А змучена засмучена, все мовчиш?
 [a 'zmɔtʃɛnɔ zɔs 'mutʃɛnɔ vsɛ mɔf 'tʃiʃ]
 But tired saddened, always are silent?

Тільки часом до хмароньки скажеш ти,
 ['til'ki 'tʃasɔm dɔ 'xmarɔn'ki 'skɔzɛʃ ti]
 Only sometimes to the cloud will say you,

“Ой, хмаронько, ой чаронько не лети.
 [ɔj 'xmarɔn'kɔ ɔj 'tʃarɔn'kɔ nɛ lɛ 'ti]
 “Oh, little cloud, oh enchanting one do not fly.

Зірви з мене це листячко, це листячко- намистечко
 [zir 'vi z 'mɛnɛ tsɛ 'listʲatʃkɔ tsɛ 'listʲatʃkɔ nɔ 'mistɛtʃkɔ]
 Tear off from me these leaves, this leaf- necklace

Без краси. У рідную родиноньку,
 [bɛs kra 'si u 'ridnuju rɔ 'dinɔn'ku]
 Without beauty. To native land,

На милую Вкраїноньку віднеси!...”
 [nɔ 'miluju vkra 'jinɔn'ku vidnɛ 'si]
 To dear Ukraine carry away!...

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

І ви покинули... і ви пішли... І в найми душі віддали,
 [i vi pɔ 'kinuli i vi piʃ 'li i v 'najmi 'duʃi vid:a 'li]
 And you abandoned... And you left... And into servitude [your] souls
 surrendered,

І клад, що вам діди сховали, на скибку хліба проміняли...
 [i klɔd ʃtʃɔ vɔm di 'di sɔvɔli nɔ 'skɪpku 'xlibɔ prɔmi 'nʲali]
 And the treasure, which for you forefathers hid for a piece of bread [you] traded...

Цигани ви, Цигани ви!...

[tsi 'ɦani vi tsi 'ɦani vi]

Gypsies [are] you, Gypsies [are] you!...

А там в землі, який там скарб лежав, і скільки струн в собі ховав...

[a tam v zɛm 'li ja 'kij tam skarb ɛ 'zav i 'skil'ki strun f sɔ 'bi xɔ 'vav]

And there in the ground, what there a treasure lay, and how many strings in itself it hid...

Які б то звуки розітнулисьь, коли б ви дивних струн торкнулись!...

[ja 'ki p tɔ 'zvuki rɔzit 'nulis' kɔ li b vi 'divnix strun tɔr 'knulis']

What sounds would emerge, if you had those strange strings stroke!...

Не варті ви, не варті ви...

[nɛ v'arti vi nɛ v'arti vi]

Not worthy [are] you, not worthy [are] you...

І часом чує ліс в п'ятні нічній, як десь на кобзі золотій

[i 'tʃasɔm 'tʃujɛ lis f pit' mi nitʃ 'nij jak dɛs' na 'kɔbzi zɔlɔ 'tij]

And sometimes hears the forest in the dark night, how somewhere on a kobza golden

Струна застогне і порветься, і стогін скаргою полетиться.

[stru 'na zas 'tɔɦnɛ i pɔr 'vɛts'a i 'stɔɦin 'skarɦɔju pɔ 'l:ɛts'a]

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 dɛ ʒ vi jɛst' ɔ dɛ ʒ vi jɛst']

Oh where you are? Oh where you are?

Зустрітись, щоб зразу розлучитись. To Meet, Only to Part So Soon.

(lyrics by Oleksander Oles)

Зустрітись щоб зразу розлучитись, щоб бідне серце отруїть,

[zus 'tritis'a ʃtʃɔp 'zrazu rɔzlu 'tʃit'is' ʃtʃɔb 'bidnɛ 'sɛrtɛɔ stru 'jit']

To meet in order to immediately part, in order a poor heart to poison,

Щоб більш ніколи не зустрітись і вічно втратою болить.

[ʃtʃɔb bilʃ ni 'kɔli nɛ zus 'tritis' i 'vitʃnɔ 'vtratɔju bɔ 'lit']

In order never again to meet and forever with the loss to ache.

Зустрітись, щоб скрізь тебе шукати, для чогось жить, не маючи мети...

[zus 'tritis'a ʃtʃɔp skrɪz' tɛ 'bɛ ʃu 'kati dli'a 'tʃɔɦɔs' ʒit' nɛ 'majutʃi mɛ 'ti]

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...

[skla 'dat' pis 'ni tɔ 'bi i 'znati ʃtʃɔ jix pɔ 'vik nɛ 'vtʃujɛʃ ti]

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,
 ['pɛʃtʃu ji 'ji zɔ 'vu svɔ 'jɛju tsi 'luju 'zaluju ji 'ji]
 [I] caress her, call my own, kiss, comfort her,

В полях, в гаях гуляю з нею співаю її пісні свої.
 [f pɔ 'lax v ha 'jax hu 'laju z 'nɛju spi 'vajʊ jij pis 'ni svɔ 'ji]
 In fields, in meadows walk with her sing to her songs my.

Вона ж, замислена, крізь сльози все журно дивиться кудись,
 [vɔ 'na z za 'mislɛna krizʲ 'slɔzi fsɛ 'zurnɔ 'divitsʲa ku 'disʲ]
 She, thoughtful, through tears always mournfully looks somewhere,

Немов шукає по дорозі того, що втратила колись...
 [nɛ 'mɔf su 'kajɛ pɔ dɔ 'rɔzi tɔ 'hɔ ʃtʃɔ 'stratila kɔ 'lisʲ]
 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,
 ['dixajutʲ 'tixɔ a 'katsiji 'nizni]
 Breathe quietly the acacias tender,

Злегка колишуться в сутині срібній,
 ['zlehka kɔ 'lifutʲsʲa f 'sutini 'sribnij]
 Lightly sway in twilight silver,

Дивляться мовчки на місяць, на зорі
 ['divlʲatʲsʲa 'mɔftʃki na 'misʲatsʲ na 'zɔri]
 Look silently at the moon, at the stars

Дивляться в світ, ним ясним зачаровані...
 ['divlʲatʲsʲa f 'svit nim jas 'nim zatʃa 'rɔvani]
 Look at the world, by its brightness enchanted...

Чом я, скажіть, не акація ніжна,
 ['tʃɔm ja ska 'zitʲ nɛ a 'katsija 'nizna]
 Why [am] I, tell, not an acacia tender,

Нащо думки мене спалюють, мучать?
 ['naʃtʃɔ dum'ki mɛ 'nɛ 'spalʲujutʲ 'mutʃatʲ]
 Why thoughts me burn, torment?

Чом я не можу забутись остільки,
 ['tʃəm ja nɛ 'mɔzʊ zɑ 'butisʲ əs 'til'ki]
 Why cannot I forget myself to the point,

Щоб лише міг я дивитись і дихати?
 ['ʃtʃɔb 'liʃɛ 'miɦ ja di 'vitisʲ i 'dixati]
 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, що будить землю в час весни?
 [xi 'ba nɛ 'sɔntʃɛ ti prɛk 'rasnɛ ʃtʃɔ 'buditʲ 'zɛmlʲu f tʃas vɛs 'ni]
 Are not the sun you most beautiful, that awakes the earth in time of spring?

Хіба не вітер ти майовий що навіває срібні сні?
 [xi 'ba nɛ 'viter ti ma 'jɔvij ʃtʃɔ navi 'vajɛ 'sribni sni]
 Are not the wind you of May that elicits silvery dreams?

Хіба не квітка ти приваблива, що береже в диханні смерть...
 [xi 'ba nɛ 'kvitka ti pri 'vabna ʃtʃɔ bɛrɛ 'zɛ v di 'xan:i smertʲ]
 Are not a flower you enchanting, that keeps in the breath death...

І ще хіба тиї отрути моя душа не повна вщерть?
 [i ʃtʃɛ xi 'ba ti 'ji ɔt 'ruti mɔ 'ja du 'ʃa nɛ 'pɔvna vʃtʃertʲ]
 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 'valisʲɑ 'struni na 'arfi i 'arfa su 'muʃɛ ni 'ma]
 Tore the string on the harp...And the harp mourns mute,

В других виклика вона сльози і плаче сама.
 [v dru 'ɦix vikli 'ka vɔ 'na 'slʲɔzi i 'platʃɛ sa 'ma]
 In others evokes it tears and cries itself.

Сміюсь, жартую, співаю, не скаржусь на долю зовсім
 [smi 'jusʲ zar 'tuʃu spi 'vajʊ nɛ 'skarzusʲ na 'dɔlʲu zɔf 'sim]
 [I] laugh, joke, sing, do not complain at fate at all

І б'ю по розірваних струнах на серці моїм.
 [i bʲu pɔ rɔ 'zirvanix 'strunax na 'sɛrtsi mɔ 'jim]
 And pluck on the broken strings on heart my.

Моргана. Morgana.*(lyrics by Mykola Vorony)*

Ви цариця прозорих, як марево, фей, ви Моргана прекрасна;
[vi tsa 'ritsʲa prɔ 'zɔrix jak 'marevɔ fej vi mor 'ɦana prɛk '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 ɛlf 'bilij ɛlf ja mɔv 'usmix li 'lej mɔf ta 'mrija nɛ '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 ɦɔj 'dajutʲisʲi 'linɛmɔ v 'lɛxkim tan 'ku pɔ nɛz 'nanɔmu 'kraju]
 We, rocking, flow in a light dance through an unknown land,

Я промінням сплітаю мережку тонку і ваш стан обвиваю.
[ja prɔ 'min:ɦam spli 'taju mɛ 'rɛʃku tɔn 'ku i vaf stan ɔvʲi 'vaju]
 I with rays weave a cloth fine and your waist enwrap.

Я співаю вам пісню, співаю без слів, ніби тільки зітхання,
[ja sp i 'vaju vam 'pisnʲu spi 'vaju bɛs sliv 'nibi 'tilki zit 'xan:ɦa]
 I sing you a song, sing without words, as if only sighs,

Ніби шепіт душі я вкладаю в той спів неземного кохання.
['nibi 'ʃɛpit du 'ʃi ja fklɑ 'daju f tɔj spiv nɛzɛ 'mnɔɦɔ kɔ 'xan:ɦa]
 As if whispers of [my] soul I put into that singing of unearthly love.

Я так ніжно дивлюсь на богиню мою, на красуню Моргану...
[ja tak 'niznɔ di 'vɦusʲ na bɔ 'ɦinʲu mɔ 'ju na kra 'sunʲu mɔr 'ɦanu]
 I so tenderly look at goddess my, at the beauty Morgana...

Я за вами лечу, я ваш образ ловлю - і в тім образі тану...
[ja za 'vami lɛ'tʃu ja vaf 'ɔbraz lɔv 'ɦu i f tim 'ɔbrazi '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, чорнобрива, бо прийде час і ти зазнаєш туги,
[nɛ 'smijsʲa ti iz 'menɛ tʃɔrnɔ 'briva bɔ 'prijdɛ tʃas i ti zaz 'najɛʃ 'tuɦi]
 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 наруги...
[nɛ 'tsilij vik tsvi 'tɛ kra 'sa vab 'ɦiva i nɛ vtɛ 'tʃɛʃ i ti vid zla j na ruɦi]
 Not forever blooms beauty enticing, and will not escape and you from evil and mockery...

Зітхнеш не раз, коли обступлять муки, коли минуть літа палкі дівочі
 [zit 'xnɛf nɛ ras kɔ 'li ɔp 'stuplʲatʲ 'muki kɔ 'li mi 'nutʲ li 'ta pal 'ki di 'vɔtʲfʲi]
 [You] will sigh not once, when surround [you] torments, when pass the years passionate
 maiden

І ти складеш в гіркій задумі руки, і втратять геть огонь веселі очі...
 [i ti skla 'dɛf v hir 'kij za 'dumi 'ruki i 'vtratʲatʲ hɛtʲ ɔ 'hɔnʲ vɛ 'sɛli 'ɔtʲfʲi]
 And you will fold in bitter thoughts hands, and will lose entirely fire [your] happy eyes...

Не муч мене, моя ти люба зоре, бо й так мене всього прибило горе,
 [nɛ mutʲ mɛ 'nɛ mɔ 'ja ti 'luba 'zɔrɛ bɔ j tak mɛ 'nɛ vsɔ 'hɔ pri 'bilɔ 'hɔrɛ]
 Do not torment me, my you dear star, for already me entirely has beaten down grief,

І не зазнав я щастя й на хвилину. Пойми ж моїм словам ти віри,
 [i nɛ zaz 'nav ja 'ʃtʲastʲa j na xvi 'linu pɔj 'mi z mɔ 'jim slɔ 'vam ti 'viri]
 And did not know I happiness even for a moment. Give my words you faith,

Люблю тебе без краю і без міри, і в серцеві ношу тебе єдину...
 [lʲub 'lʲu tɛ 'bɛ bɛz 'kraju i bɛz 'miri i f 'sɛrtʲɛvi nɔ 'ʃu tɛ 'bɛ jɛ 'dinu]
 [I] love you without end and without limit, and in [my] heart [I] carry you alone...

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

(lyrics by Mykola Mychnevych)

Ой чого ти, дівчинонько, та засумувала?
 [ɔj tʲɔ 'hɔ ti divtʲfʲi 'nɔnʲkɔ ta zasumu 'vala]
 Oh why you, [dear] girl, have become sad?

Чи не того що на тебе в селі слава стала?
 [tʲfʲi nɛ 'tɔhɔ ʃtʲɔ na 'tɛbɛ f sɛ 'li 'slava 'stala]
 Is it not because on you in the village ill fame has come?

Не журися, дівчинонько, в тугу не вдавайся
 [nɛ zu 'risʲa diftʲfʲi 'nɔnʲkɔ f 'tufu nɛ vda 'vajʲsʲa]
 Do not worry, [dear] girl, to sorrow do not have resort

Та за мене молодого заміж собирайся.
 [ta za 'mɛnɛ mɔlɔ 'dɔhɔ 'zamif sɔbi 'rajsʲa]
 But with me a young [man] marry to prepare.

Нехай люди балакають, бо їм заздро стало,
 [nɛ 'xaj 'lʲudi ba 'lakajutʲ bɔ jim 'zazdrɔ 'stalɔ]
 Let people chat, for they jealous have become,

Що ти бідна сиротина парубка придбала...
 [ʃtʃɔ ti 'bidna sirɔ 'tina 'parupka prid 'bala]
 That you poor orphan a young man has acquired...

Хай про тебе люди кажуть недобрії речі,
 [xaj prɔ 'tɛbɛ 'ludɪ 'kazutʲ nɛ 'dɔbriji 'rɛʃi]
 Let about you people say unkind things,

Ти ж від щирого їм серця плюнь у самі очі.
 [ti z vid 'ʃʃirɔɦɔ jim 'sertsʲa 'plunʲ u 'sami 'ɔʃi]
 You with a sincere them heart spit into [their] very eyes.

В душі моїй сльози. My Soul Weeps.
 (lyrics by Panas Murnu)

В душі моїй сльози, а в серденьку туга, ти знаєш від чого вони?
 [v du 'ʃi mɔ 'jiʲ 'slɔzi a f 'serdenʲku 'tuɦa ti 'znajɛʃ vit 'ʃɔɦɔ vɔ'ni]
 In soul my tears, and in [my] heart longing, [do] you know from what [are] they?

Невже не озвешся ти серцем до друга,
 [nɛv 'zɛ nɛ ɔz'veʃsʲa ti 'sertsɛm dɔ 'druɦa]
 Will not respond you with heart to a friend,

До його гіркої нудьги? Озвись, моє диво!..
 [dɔ jɔ 'ɦɔ hir 'kɔʲi nudʲ 'ɦi ɔz 'visʲ mɔ 'jɛ divɔ]
 To his bitter longing? Respond, my wonder!

Із туги німої я кобзу гучну ізроблю...
 [iz 'tuɦi ni 'mɔʲi ja 'kɔbzʲu ɦutʃ 'nu izrɔb 'ɦu]
 From longing mute I a kobza loud will make...

А сльози гіркії нудьги за тобою в пісні голосні переллю!
 [a 'slɔzi hir 'kiʲi nudʲ 'ɦi za tɔ 'bɔʲu f pis 'ni ɦɔlɔs 'ni pɛrɛlʲu]
 And tears bitter of longing for you into songs loud [I] will pour!

Й пісні голосні ті тобі я на схову до серця твого віддам...
 [j pis 'ni ɦɔlɔs 'ni ti tɔ 'bi ja na 'sxɔvu dɔ 'sertsʲa tvɔ 'jɔɦɔ vi'd:am]
 And songs loud those for you I for safekeeping to heart yours will give...

Хай зна, похливе, якою нудьгою отут упиваюсь я сам.
 [xaj zna pɔɦx 'ɦivɛ ja 'kɔʲu nudʲ 'ɦɔʲu ɔ'tut upi 'vajusʲ ja sam]
 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 всюди, небога,
 [jak 'zɔrʲa vɛ 'tʃirɲʲa za 'misʲatɕem 'jasnim ti 'nʲajɛtsʲa 'fsʲudi nɛ 'bɔɦa]
 Like the star evening after the moon bright wanders everywhere the poor one,

То так за тобою, мій любий спокою, я серцем слідкую, як мога.
 [tɔ tak za tɔ 'bɔju mij 'lʲubij spɔ 'kɔju ja 'sertɕem slit 'kuju jak 'mɔɦa]
 Just so after you, my beloved peace, I with heart follow, as possible.

Що зироньці горе, місяцеві вдвоє, ніщо не зведе їх до купи...
 [ʃtʃɔ 'zironʲtsi 'ɦɔrɛ misʲa 'tɕɛvi 'vdvɔjɛ ni 'ʃtʃɔ nɛ zvɛ 'dɛ jix dɔ 'kupi]
 What for the star sorrow, for the moon doubly so, nothing will bring them together...

А моєму серцю ще гірша скорбота: зійдемося, розлучать нас люди.
 [a mɔ 'jɛmu 'sertsu ʃtʃɛ 'ɦirʃa skɔr 'bɔta zij 'dɛmosʲ rɔz 'lutʃatʲ nas 'lʲudi]
 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 'budʲ mɛ 'nɛ di 'visʲ baj 'duzɛ jak ja pɔ 'vɔli s 'tufi 'vjɔnu]
 Forget me, look indifferently, as I slowly from sorrow wither,

І не питай мене, чи дуже ятяться в серці давні рани.
 [i nɛ pi 'taj mɛ 'nɛ tʃi 'duzɛ jat 'rʲatsʲa f 'sertsi 'davni 'rani]
 And do not ask me, if much hurt in [my] heart old wounds.

Хіба ти винна, що недоля між нас поклала яр розлуки?
 [xi 'ba ti 'vin.na ʃtʃɔ nɛ 'dɔɦa miʒ nas pɔk 'lala jar rɔz 'luki]
 Are you guilty, that misfortune between us has laid a chasm of separation?

Кого розлучить люта доля, у того в серці люті муки.
 [kɔ 'ɦɔ rɔz 'lutʃitʲ 'lʲuta 'dɔɦa u 'tɔɦɔ f 'sertsi 'lʲuti 'muki]
 Whom separates evil fate, that one has in the heart fierce torments.

Забудь, не плач, що ти не в силі отерти сліз з очей каліки,
 [za 'budʲ nɛ plɔtʃ ʃtʃɔ ti nɛ f 'sili ɔ 'tɛrti sliz z ɔ 'tʃɛj ka '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!
 [vɔ 'ni sa 'mi pris 'xnutʲ v mɔ 'ɦili za 'budʲ mɛ 'nɛ za 'budʲ na 'viki]
 They by themselves will dry in the grave... Forget me, forget forever!

Zanovim. Testament.*(lyrics by Taras Shevchenko)*

Як умру, то поховайте мене на могилі,
 [jak um 'ru tɔ pɔxɔ 'vajtɛ mɛ 'nɛ na mɔ 'hili]
 When [I] die, then bury me on a burial mound,

Серед степу широкого на Вкраїні милій:
 ['sɛrɛt 'stɛpu fɪ 'rɔkɔɔɦɔ na vkrɔ 'jini 'milij]
 Amid the steppe wide in Ukraine beloved:

Щоб лани широкополі і Дніпро, і кручі
 [ʃtɔb la 'ni ʃirɔkɔ 'pɔli i dnip 'rɔ i 'krutʃi]
 So that fields wide and the Dnipro, and steep slopes

Було видно, — було чути як реве ревучий!
 [bu 'lɔ 'vidnɔ bu 'lɔ 'tʃuti jak rɛ 'vɛ rɛ 'vutʃij]
 Can be seen, — can be heard how roars the roaring one!

Як понесе з України у синєє море
 [jak pɔnɛ 'sɛ z ukra 'jini u 'sinʲɛjɛ 'mɔrɛ]
 When carries from Ukraine into the blue sea

Кров ворожу, — отоді я і лани, і гори
 [krɔv vɔ 'rɔzɔ ɔtɔ 'di ja i la 'ni i ɦɔri]
 Blood of enemies, — then I both fields, and hills —

Все покину і полину до самого Бога
 [vsɛ pɔ 'kinu i pɔ 'linu dɔ sa 'mɔɦɔ 'bɔɦɔ]
 All will leave behind and will fly to the very God

Молитися. А до того — я не знаю Бога!
 [mo 'litisʲɔ a dɔ 'tɔɦɔ ja nɛ 'znaju 'bɔɦɔ]
 To pray. But until then — I do not know God!

Поховайте та вставайте, кайдани порвіте,
 [pɔxɔ 'vajtɛ ta vsta 'vajtɛ kaj 'dani pɔr 'vitɛ]
 Bury and arise, chains tear away,

І вражою, злою кров'ю волю окропіте!
 [i 'vrɔzɔju 'zlɔju 'krɔvju 'vɔlu ɔkrɔ 'pitɛ]
 And with enemy, evil blood freedom besprinkle!

І мене в сім'ї великій, в сім'ї вольній, новій,
 [i mɛ 'nɛ f sim 'ji vɛ 'likij f sim 'ji 'vɔlnij 'nɔvij]
 And me in the family large, in the family free, new,

Не забудьте пом'янути незлим, тихим словом!
 [nɛ za 'budʲtɛ pəmja 'nuti nɛz 'lɪm 'tixim 'slɔvɔm]
 Do not forget to mention with an kind, quiet word!

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

Сонце заходить, гори чорніють, пташечка тихне, поле німіє,
 ['sɔntɕɛ za 'xɔditʲ 'ɦɔri tʃɔr 'nijutʲ 'ptɔʃɛtʃka 'tixnɛ 'pɔlɛ ni 'mijɛ]
 The sun sets, hills get dark, the little bird gets quiet, the field becomes mute,

Радіють люди що одпочинуть, а я дивлюся і серцем лину
 [ra 'dijutʲ 'lʉdi ʃtʃɔ ɔpɔ 'tʃinutʲ a ja div 'lʉsʲa i 'sɛrtɕɛm '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 'tɛm nij sa 'dɔɕɔk na ukra 'jinu 'linu ja 'linu 'dumu ɦa 'daju i 'nibi 'sɛrtɕɛ
 ɔpɔtʃi 'vɔjɛ]
 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 zɔlɔ 'tɔji j dɔrɔ 'ɦɔji mɛ 'ni ʃtʃɔb 'znali vi nɛ zɔlʲ]
 And golden, and dear to me, that may know you, [I am] not sorry

Моєї долі молодої. А іноді така печаль
 [mɔ 'jeji 'dɔli mɔlɔ 'dɔji a 'inɔdi ta 'ka pɛ 'tʃalʲ]
 For my fate youthful. But sometimes such a sorrow

Оступить душу — аж заплачу! А ще до того, як побачу
 [ɔs 'tʉpitʲ 'dʉʃu aʒ zap 'latʃu a ʃtʃɛ dɔ 'tɔɦɔ jak pɔ 'batʃu]
 Overwhelms [my] soul — [I] even cry! And even more to that, when [I] see

Малого хлопчика в селі: мов одірвалось од гіллі,
 [ma 'lɔɦɔ 'xɔptʃɪka f sɛ 'li mɔv ɔdir 'valɔsʲ ɔd ɦi 'lʲi]
 A little boy in the village: as if torn off a branch,

Одно- однісіньке під тином сидить собі в старій ряднині...
 [ɔd 'nɔ ɔd 'nisinʲkɛ pit 'tinɔm si 'dyitʲ sɔ 'bi f 'starij rʲad 'nini]
 Completely alone beneath the hedge sits by himself in old clothes...

Мені здається, що ніколи воно не бачитиме волі,
 [mɛ 'ni zda 'jɛtʲsʲa ʃtʃɔ ni 'kɔli vɔ 'nɔ nɛ 'batʃitʲimɛ 'vɔli]
 To me [it] seems, that never he will see freedom,

Святої воленьки! Що так даремне, марне пролетять
 [svʲɑ 'tɔji 'vɔlɛn'ki stɕo tak da 'rɛmnɛ 'marnɛ prɔlɛ 'tʲatʲi]
 Sacred freedom! That in, usele vain, uselessly will fly by

Його найкращіі літа; що він не знатиме, де дітись
 [jɔ 'hɔ naj 'kraftɕji li 'ta stɕo vin nɛ 'znatimɛ dɛ 'ditisʲ]
 His best years: that he will not know, what to do

На сім широкім, вольнім світі, і піде в найми, і колись,
 [na sim ʃi 'rɔkim 'vɔlnim 'sviti i 'pidɛ v 'najmi i kɔ'lisʲ]
 In this wide, free world, and will go into servitude, and someday,

Щоб він не плакав, не журивсь, щоб він донебудь прихиливсь, —
 [stɕɔb vin nɛ 'plakaf nɛ zu 'rifɕʲ stɕɔb vin dɛ 'nɛbutʲ prixi 'lifsʲ]
 That may he not weep, not worry, that may he somewhere find refuge —

То оддадуть у москалі...
 [tɔ ɔd:ɑ 'dutʲ u mɔska 'li]
 So will be taken into Moscow's army...

Коваль. *The Blacksmith.*
(lyrics by Ivan Franko)

У долині село лежить, понад селом туман дрижить,
 [u dɔ 'lini sɛ 'lɔ lɛ 'zitʲ 'pɔnat sɛ 'lɔm tu 'man dri 'zitʲ]
 In the valley a village lies, above the village a fog trembles,

А на горбі край села стоїть кузня немала,
 [a na ɣɔr 'bi kraj sɛ 'la stɔ 'jitʲ 'kuznʲɑ nɛma 'la]
 And on the hill near the village stands a smithy not small,

А в тій кузні коваль клепле, а в коваля серце тепле,
 [a f tij 'kuzni 'kɔvalʲ 'kleplɛ a f 'kɔvalʲɑ 'sɛrtɕɛ 'tɛplɛ]
 And in that smithy a blacksmith forges, and the blacksmith has a heart warm,

А він клепле та й співа, всіх до кузні іззива:
 [a vin 'kleplɛ ta j spi 'va fsix dɔ 'kuzni iz:i 'va]
 And he forges and sings, all to the smithy [he] calls:

“Ходіть, люди, з хат, із поля! Тут кується краща доля.
 [xɔ 'ditʲ 'lʲudi s xat is 'pɔlʲɑ tut ku 'jɛtsʲɑ 'kraftɕɑ 'dɔlʲɑ]
 “Come, people, from houses, from the field! Here is being forged a better fate.

Ходіть, люди, порану, вибивайтеся з туману!”
 [xɔ 'ditʲ 'lʲudi 'pɔranu vibi 'vajtɛsʲ s tu 'manu]
 Come, people, early, come out of the fog!”

Та тумани хитаються, понад селом згущаються,
 [ta tu 'mani xi 'tajuts'a 'pɔnat sɛ 'lɔm zɦu 'stʃajuts'a]
 But the fogs sway, above the village [they] thicken,

Розляглися по полях, щоб затьмити людям шлях.
 [rɔz'lah 'lis'a pɔ pɔ 'lax stʃɔb zat' 'miti 'lud'iam ɦlax]
 [They] spreaded over the fields, to darken for people the path.

Щоб закрити їм стежини ті, що вгору йдуть з долини
 [stʃɔb zak 'riti ɦim stɛ 'zini ti stʃɔ 'vɦɔru ɦdut' z dɔ 'lini]
 To close to them the pathways those, who upward go from the valley

В тую кузню, де кують ясну зброю замість пут.
 [f 'tuju 'kuzn'ju dɛ ku 'ɦut' 'ɦasnu 'zbrɔɦu 'zamid' put]
 To that smithy, where is forged bright weapon instead of shackles.

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

Хотіла б я піснею стати у сюю хвилину ясну,
 [xɔ 'tila b ɦa 'pisnɛɦu 'stati u 'ɦuju xvi 'linu ɦas 'nu]
 I would like a song to become in this moment bright,

Щоб вільно по світу літати, щоб вітер розносив луну.
 [stʃɔb 'vil'no pɔ 'svitu li 'tati stʃɔb 'viter rɔz 'nɔsiv lu 'nu]
 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,
 [stʃɔb ɦɛt' az pid 'ɦasniji 'zɔri pɔ 'linuti 'spivɔm dzvin 'kim]
 That away up to the bright stars to fly with song ringing,

Упасти на хвилі прозорі, буяти над морем хибким.
 [u 'pasti na 'xvili prɔ 'zɔri bu 'ɦati nad 'mɔrɛm ɦip 'kim]
 To fall on the waves transparent, to glide above the sea unstable.

Лунали б тоді мої мрії і щастя моє таємне,
 [lu 'nali p tɔ 'di mɔ 'ɦi 'mriɦi i 'stʃast'a mɔ 'ɦɛ tajɛm 'nɛ]
 Echo would then my dreams and happiness my secret,

Ясніші, ніж зорі яснії, гучніші, ніж море гучне.
 [ɦas 'niɦi niz 'zɔri ɦas 'niɦi ɦutɦ 'niɦi niz 'mɔrɛ ɦutɦ 'nɛ]
 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,
[stɔ 'jɔlɔ jɑ i 'sluxɔlɑ vɛs 'nu vɛs 'nɑ mɛ 'ni bɑ 'ɦɑtɔ ɦɔvɔ 'rɪlɑ]
 Stood I and listened to the spring, spring to me spoke a lot,

Співала пісню дзвінку, голосну, та знов таємно тихо шепотіла.
[spɪ 'vɔlɑ pɪs 'nʲu dzvɪn'ku ɦɔlɔs 'nu tɑ znɔv tɑ 'jɛmnɔ 'tɪxɔ ɦɛpɔ 'tɪlɑ]
 Sang a song ringing, loud, and again mysteriously quietly whispered.

Вона мені співала про любов, про молодощі, радості, надії,
[vɔ 'nɑ mɛ 'ni spɪ 'vɔlɑ prɔ ɦu 'bɔv prɔ 'mɔlɔdɔɦtʃɪ 'radɔstɪ nɑ 'dɪjɪ]
 It (spring) to me sang about love about youth, joy, hopes,

Вона мені переспівала знов те, що давно, давно мені співали мрії.
[vɔ 'nɑ mɛ 'ni pɛrɛspɪ 'vɔlɑ znɔv tɛ ɦtʃɔ dɑv 'nɔ dɑv 'nɔ mɛ 'ni spɪ 'vɑlɪ 'mrɪjɪ]
 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.
[dɪv 'ɦusɪ jɑ nɑ 'jasnɪjɪ 'zɔrɪ smut 'ni mɔ 'ɦɪ 'dumɪ smut 'ni]
 Look I at the bright stars, sad [are] my thoughts, sad.

Сміються байдужії зорі холодним промінням мені.
[smɪ 'ɦutsɪɑ bɑj 'duɦjɪ zɔrɪ xɔ 'lɔdnɪm prɔ 'mɪn:ɦɑm mɛ 'ni]
 Laugh the unconcerned stars with cold rays at me.

Ви, зорі, байдужії зорі, колись ви інакші були,
[vɪ 'zɔrɪ bɑj 'duɦjɪ 'zɔrɪ kɔ 'ɦɪsɪ vɪ i 'nɑɦɦɪ bu 'ɦɪ]
 You, oh stars, uncincerned stars, once you different were,

В той час коли ви мені в серце солодку отруту лили.
[f tɔj tɦɑs kɔ 'ɦɪ vɪ mɛ 'ni f 'sɛrtɛ sɔ 'lɔtku ɔt 'rutu ɦɪ 'ɦɪ]
 At that time when you to me in the heart sweet poison poured.

І тихая хатиночка. And the Peaceful House.

(lyrics by Borys Hrinchenko)

І тихая хатиночка в зеленім садку,
[i 'tɪxɑjɑ xɑ 'ɦɪnɔɦɦkɑ v zɛ 'ɦɛnɪm sɑt 'ku]
 And quiet house [is] in the green orchard,

Й вродлива дівчинонька в квітчастім вінку,
 [j vrɔd 'livaja diftʃi 'nɔn'ka f kvit 'tʃastim vin 'ku]
 And a beautiful girl [is] in a flowery wreath,

І доленька щаслива... Де зникло усе?
 [i 'dɔlɛn'ka ʃtʃas 'livaja dɛ 'zniklɔ u 'sɛ]
 And the fate happy... Where has vanished everything?

Чом день- по- дню минаючи, нам лихо несе?
 [tʃɔm dɛn' pɔ dnju mi 'najutʃi nam lixɔ nɛ 'sɛ]
 Why day after day passing by to us misfortune brings?

Понурилась хатиночка, посохнув садок,
 [pɔ 'nurilas' xa 'tinɔtʃka pɔ 'sɔxnuf sa 'dɔk]
 Has sunk the house, has dried out the orchard,

Змарніла вже дівчинонька, зів'янув вінок...
 [zmar 'nila vʒɛ diftʃi 'nɔn'ka zi 'vjɔnuf vi 'nɔk]
 Has withered already the girl, has wilted the wreath...

А доленьки щасливої чи то й не було,
 [a 'dɔlɛn'ki ʃtʃas 'livɔʃi tʃi tɔ j nɛ bu 'lɔ]
 And fate happy did not happen,

Чи горе те, мов хвилями, її занесло?
 [tʃi 'hɔrɛ tɛ mɔf 'xvil'ami ji 'ji zanɛs 'lɔ]
 Has grief that, as though by waves, it carried away?

В душі журбу посіяло, зросило сльозами,
 [v du 'ʃi zur 'bu pɔ 'sijalɔ zrɔ 'silɔ slɔ 'zami]
 Into souls sorrow has sowed, bedewed with tears,

Без доленьки, без воленьки бідуюмо ми!...
 [bɛz 'dɔlɛn'ki bɛz 'vɔlɛn'ki bi 'dujɛmɔ mi]
 Without fate, without will live in poverty we!...

І тільки нам зостається ця пісня смутна,
 [i 'til'ki nam zɔsta 'jets'a ts'a 'piss'n'a smut 'na]
 And only for us remains this song sad,

Нагадує про долю минулу вона.
 [na 'ɦaduʒɛ prɔ 'dɔl'u mi 'nulu vɔ 'na]
 Reminds of fate passed it.

І поки ще співатимем ті муки пісні,
 [i 'pɔki ʃtʃɛ spi 'vatimɛm ti 'muki pis 'ni]
 And while still [we] will sing those tormented songs,

Не згаснуть нам на кращеє надії ясні!
 [nɛ 'zɦasnutʲ nam na 'krastʲɛjɛ na 'diji jas 'ni]
 Will not extinguish for us for the better hopes bright!

Цар горох. Old King Cole.
 (lyrics by Volodymyr Samiilenko)

Колись був славний цар Горох, в історії незнаний.
 [kɔ 'lisʲ buf 'slavnij tsar ɦɔ 'rɔx v is 'tɔrijɪ nɛz 'nanij]
 Once there was a famous tsar Pea, in history unknown.

Без слави добре спав за трьох, немов простий підданий.
 [bɛs 'slavi 'dɔbrɛ spav za trʲɔx nɛ 'mɔf prɔs 'tij pi'd:anij]
 Without glory well slept for three, as though a simple subject.

Замість корони тільки й мав ту шапочку що надівав, як спав.
 ['zamistʲ kɔ 'rɔni 'tilʲki j maf tu 'ʃapɔtʲku ʃtɔ nadi 'vav jak spav]
 Instead of a crown only had that hat that [he] put on, when [he] slept.

Ах- ах- ах- ах- ох- ох- ох- ох! Який був добрий цар Горох! Ох ох!
 [aɦ aɦ aɦ aɦ ɔx ɔx ɔx ɔx ja 'kij buv 'dɔbrij tsar ɦɔ 'rɔx ɔx ɔx]
 Ah- ah- ah- ah- oh- oh- oh- oh! What was [a] good tsar Pea! Oh oh!

В хатинці жив він, добре їв разів із п'ять на днину,
 [v ɦa 'ɦintsɪ ziv vin 'dɔbrɛ jiv ra 'ziv iz 'pjatʲ na 'dninu]
 In a hut lived he, well ate times about five a day,

Щодня державу об'їздив, для того й мав шкапину.
 [ʃtɔdnɪ 'nʲa dɛr 'zavʲu objiz 'div dlʲa 'tɔɦɔ j maf ʃka 'pinu]
 Every day [his] realm [he] rode around for that [he] had a horse.

Не мав озброєних вояк, але держав він двох собак, он як.
 [nɛ mav ɔz 'brɔjɛnʲɪx vɔ 'jak a 'lɛ dɛr 'zav vin dvɔx sɔ 'bak ɔn jak]
 Did not have armed soldiers, but kept he two dogs, just so.

Ах- ах- ах- ах- ох- ох- ох- ох! Охоту мав він до пиття,
 [aɦ aɦ aɦ aɦ ɔx ɔx ɔx ɔx ɔ 'ɦɔtu mav vin dɔ pi't:ɦa]
 Ah- ah- ah- ah- oh- oh- oh- oh! A love had he for drinking,

І пив зовсім не воду, за те ж усе своє життя
 [i piv zɔf 'sim nɛ 'vɔdu za 'tɛ z u 'sɛ svɔ 'jɛ zi't:ɦa]
 And drank absolutely not water, for that all his life

За благо пив народу. З вина він брав собі дохід
 [za 'blʲaɦɔ piv na 'rɔdu z vi 'na vin brɔf sɔ 'bi dɔ 'xid]
 For the good drank of thy people. From wine he took for himself an income

Від бочки глек, та й пив, як слід, в обід.
[vid 'bɔtʃki 'ɦlek ta j pɪv jak slɪd v ɔ 'bɪd]
 Per barrel a jug, and drank, properly, at lunch.

Ніхто не вмів би так, як він, подобатись дівчатам.
[nɪx 'tɔ nɛ vmɪv bɪ tak jak vɪn pɔ 'dɔbətɪs' dɪf 'tʃatəm]
 Nobody could so, like him, to be appealing to girls.

Мабуть, його не без причин піддані звали татом.
[ma 'butʃ jɔ 'ɦɔ nɛ bɛs prɪtʃɪn pɪd.'dani 'zvalɪ 'tatəm]
 Probably, him not without reason subjects called dad.

На рік разів чотири- п'ять за городом учив він рать, стрілять.
[na rɪk ra 'zɪf tʃɔ 'tɪrɪ 'pjatʃ za 'ɦɔrɔdəm u'tʃɪv vɪn ratʃ strɪ 'lʌtʃ]
 Every year times four- five outside the city taught he the troops, to shoot.

Він не бажав нових країн і був сусіда тихий,
[vɪn nɛ ba 'zav nɔ 'vɪx kra 'jɪn ɪ buf su 'sɪdɑ 'tɪxɪ]
 He did not desire new lands and was a neighbour quiet,

З законів тільки й мав один, що кожний жив для втіхи.
[z za 'kɔnɪf 'tɪlki j mav ɔ 'dɪn tʃɔ 'kɔznɪj zɪv dlʌ 'ftɪxɪ]
 Of laws only had one, that each lived for enjoyment.

Народ при йому сліз не знав і вперше, як його ховав, ридав.
[na 'rɔt prɪ 'jɔmu slɪz nɛ znav ɪ 'fɛrʃɛ jak jɔ 'ɦɔ xɔ 'vav rɪ 'dɔv]
 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,
[pɔr 'trɛt jɔ 'ɦɔ jak 'znajɛm mɪ tʃɛ prɪxɔ 'vavs' dɔ 'nɪnɪ]
 Portrait his, as know we, still preserved nowadays,

Тепер він вівіска корчми найкращої в країні.
[tɛ 'pɛr vɪn 'vɪvɪska kɔr 'tʃmɪ naj 'kraʃtʃɔjɪ f kra 'jɪnɪ]
 Now he [is] a sign of a tavern the best in the land.

Народ туди вчащає пить, і тільки той портрет уздрить, кричить.
[na 'rɔt tu 'dɪ ftʃɑ 'ftʃajɛ pɪtʃ ɪ 'tɪlki tɔj pɔr 'trɛt uz 'drɪtʃ kɪ 'tʃɪtʃ]
 The people there frequents to drink, and as soon as that portrait sees, cries out.

Тихо гойдаються. Quietly They Sway.*(lyrics by Mykola Chernyavsky)*

Тихо гойдаються в синьому морі іскорки- зорі,
 ['tixɔ hɔj 'dajutsʲa f 'sinʲɔmu 'mɔri 'iskɔrki 'zɔri]
 Quietly sway in the blue sea sparks- stars

Ніби купається в хвилі блискучій рій їх летючий.
 ['nibi ku 'pajutsʲa f 'xvili blis 'kutfij rij jix ɛ 'tutfij]
 As if bathes in the wave sparkling a cluster of them flying.

Скелі здіймаються, ще не остиглі, темні, похилі.
 ['skeli zdij 'majutsʲa tʃɛ nɛ ɔs 'tifi li 'tɛmni pɔ 'xili]
 Cliffs rise, yet not cooled down, dark, inclined.

В чорнім міжгір'ї десь світло палає і погасає...
 [f 'tʃɔrnim miʒ 'hirʒi dɛsʲ 'svitlɔ pa 'lajɛ i pɔɦa 'sajɛ]
 In the black ravine somewhere a light burns and dies out...

Чуєте пісню на тихому морі, в синім просторі?
 ['tʃujɛtɛ 'pɪsnʲu na 'tixɔmu 'mɔri f 'sinim prɔs 'tɔri]
 Do you hear the song on the quiet sea, in the blue expanse?

Слухайте: ось вона знов обізвалась і увірвалась.
 ['sluxajɛtɛ ɔsʲ vɔ 'na znɔv ɔbiz 'valasʲ i uvir 'valasʲ]
 Listen: here it again sounded and broke off.

Човен малюється в морі на хвилі геть за півмилі.
 ['tʃɔvɛn ma 'lujɛtsʲa v 'mɔri na 'xvili ɦɛtʲ za piv 'mili]
 The boat appears in the sea on a wave away a half mile.

Хто, безталанний, там хоче вловити долю у сіті?
 [xtɔ bɛzta 'lan:ij tam 'xɔtʃɛ vlɔ 'viti 'dɔlʲu u 'siti]
 Who, ill-fated, there wants to catch fate in a net?

Тихо купаються в синьому морі іскорки- зорі.
 ['tixɔ ku 'pajutsʲa f 'sinʲɔmu 'mɔri 'iskɔrki 'zɔri]
 Quietly bathe in the blue sea sparks- stars.

Тихо гойдається піна там ніжна, вся білосніжна.
 ['tixɔ hɔj 'dajɛtsʲa 'pina tam 'nizna fsʲa bilɔ 'snizna]
 Quietly sways a foam there gentle, all snow-white.

Пісня далекая ледве лунає, мов завмирає...
 ['pɪsnʲa da 'lɛkaja 'lɛdvɛ lu 'najɛ mɔv zavmi 'rajɛ]
 A song distant barely sounds, as if dies away...

Хай йому судиться в ніч цю вродливу доля щаслива!
 [xaj jɔ 'mu 'suditsʲa v nitʃ tsʲu vrɔd 'livu dɔlʲa ʃtʃas 'liva]
 Let him be fated in night this beautiful a destiny happy!

Нащо, нащо тобі питати. Don't Ask if I Love You.
 (lyrics by Oleksander Oles)

Нащо, нащо тобі питати, чи я люблю тебе, чи ні...
 ['naʃtʃɔ 'naʃtʃɔ tɔ 'bi pi 'tati tʃi ja ʲub 'ʲu tɛ 'bɛ tʃi ni]
 Why, why do you ask, if I love you, or not...

О, легше серце розірвати, ніж знати відповідь мені.
 [ɔ 'lɛɦʲɛ 'sɛrtʃɛ rɔzir 'vati niʒ 'znati 'vitpɔvidʲ mɛ 'ni]
 Oh, [it's] easier the heart to tear open, than to know the answer for me.

Чи я люблю тебе, не знаю, спитай вночі у срібних зір,
 [tʃi ja ʲub 'ʲu tɛ 'bɛ nɛ 'znaju spi 'taj vnɔ 'tʃi u 'srɪbnɪx zir]
 Whether I love you, [I] do not know, ask at night of the silvery stars,

Весною вслухайсь в шелест гаю, вдивися в даль з зелених гір.
 [vɛs 'nɔju 'fsluxajsʲ f 'ʃɛlɛst 'ɦaju vdi 'visʲa v dalʲ z zɛ 'lɛnix ɦir]
 In spring listen closely to the rustle of the grove, look into the distance from green mountains.

Спитай у чайки, що голосе, спитай у хмар, що сльози ллють,
 [spi 'taj u 'tʃajki ʃtʃɔ ɦɔ 'lɔsɛ spi 'taj u xmar ʃtʃɔ 'slʲozi 'ʲlutʲ]
 Ask the seagull, that cries, ask the clouds, that tears pour,

Піди на спалені покоси, що враз останній роси п'ють, спитай...
 [pi 'di na 'spaleni pɔ 'kɔsi ʃtʃɔ vraz ɔs 'tan:ij rɔsi pjutʲ spi 'taj]
 Go to the burnt mowed fields, that the last time dew drink, ask...

Спитай, бо я сказати безсила... Я знаю тільки те,
 [spi 'taj bɔ ja ska 'zatʲ bez 'sɪla ja 'znaju 'tilʲki tɛ]
 Ask, because I to say [am] powerless... I know only this,

Що підеш ти, і вирита могила, і згасло сонце золоте.
 [ʃtʃɔ 'pidɛʃ ti i 'virita mɔ 'ɦɪla i 'zɦasʲlɔ 'sɔntʃɛ zɔʲlɔ 'tɛ]
 That you will leave, and [there is] a dug grave, and has faded the sun golden.

Чому? Why?
 (lyrics by Oleksander Oles)

Чому я барвінком в гаю не стелюсь,
 [tʃɔ 'mu ja bar 'vɪnkɔm v ɦa 'ju nɛ stɛ 'ʲus]
 Why I like the periwinkle in the meadow do not spread,

Де ніжки твої ластівками літають...
 [dɛ 'nizki tvɔ 'ji lastif 'kami li 'tajutʃ]
 Where feet your like swallows fly...

Де руки лілеї на зустріч комусь
 [dɛ 'ruki li 'lɛji na 'zustritʃ kɔ 'musʃ]
 Where hands-lilies in meeting to someone

Квітки лісові простягають?
 [kvit 'ki liso 'vi prɔstʲa 'hʲajutʃ]
 Flowers of the forest stretch out?

Чому не літаю я вітром в гаю,
 [tʃɔ 'mu nɛ li 'taju ja 'vitrom v ha 'ju]
 Why do not fly I like the wind in the grove,

Де ввечері сяєш ти, зоре?
 [dɛ 'v:ɛtʃɛri 'sʲajɛʃ ti 'zɔrɛ]
 Where in the evening shine you, star?

Схопив би на крила я пташку свою,
 [sxɔ 'piv bi na 'krila ja 'ptaʃku svɔ 'ju]
 Catch would [I] on wings a bird mine,

Одніс би за гори, за море.
 [ɔd 'nis bi za 'hɔri za 'mɔrɛ]
 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...
 ['nɛbɔ z 'mɔrɛm ɔbnʲa 'lɔsʲa 'mɔrɛ v 'nɛbi rɔzli 'lɔsʲa]
 The sky with the sea embraced, the sea into the sky poured itself...

Цілий світ вони забули, і в туманах потонули...
 ['tsilij svit vɔ 'ni za 'buli i v tu 'manax pɔtɔ 'nuli]
 The whole world they forgot, and into fogs sank...

Марив я з тобою бути, наші рідні душі скути,
 ['mariv ja s tɔ 'bɔju 'buti 'nʲafi 'ridni 'duʃi 'skuti]
 Dreamed I with you to be, our kindred souls are bound together,

Та, як небо, ти синіла і в думках кудись летіла...
 [ta jak 'nɛbɔ ti si 'nila i v dum 'kax ku 'disʲ lɛ 'tila]
 But, like the sky you turned blue and in thoughts somewhere flew...

Гроза пройшла. The Storm Has Passed.

(lyrics by Oleksander Oles)

Гроза пройшла... Зітхнули трави, квітки головки підняли,
 [ɦrɔ 'za prɔj 'fla zit'xnuli 'travi kvit 'ki ɦɔ 'lɔvki pidn'a 'li]
 The storm has passed... Have sighed the grasses, the flowers [their] heads have raised,

І сонце тепле і ласкаве спинило погляд на землі.
 [i 'sɔntse 'tɛplɛ i las 'kavɛ spi 'nilɔ 'pɔɦl'ɔd na zɛm 'li]
 And the sun warm and gentle has paused [its] gaze on the earth.

Здаля розвіялись тумани, знов ясно, пахощі, тепло...
 [zda 'l'a rɔz 'vijalis' tu 'mani znɔv 'jasnɔ 'paxɔftʃi tɛp 'lɔ]
 From afar have cleared the fogs, again bright, scents, warmth...

Спинилась кров, замовкли рани, прибите серце ожило.
 [spi 'nilas' krɔv za 'mɔvkli 'rani pri 'bite 'sɛrtse ɔzi 'lɔ]
 Has stopped the blood, have silenced the wounds, the stricken heart has come alive.

Літає радість, щастя світе, дзвенять пташки в садах рясних,
 [li 'taje 'radistʃ 'ʃtʃastʃa 'svitɛ dzvɛ 'n'ɔtʃ ptaʃ 'ki f sa 'dax rʃas 'nix]
 Flies joy, happiness shines, ring the birds in orchards abundant,

Сміються знову трави, квіти, а сльози ще тремтять на них.
 [smi 'utsʃa 'znɔvu 'travi 'kviti a 'slɔzi ʃtʃɛ trɛm 'tʃatʃ na nix]
 Laugh again the grasses, flowers but tears still tremble on them.

Пісні мої. My Songs.

(lyrics by Oleksander Oles)

Як згряя радісна пташок, легкі і сніжнобілі,
 [jak 'zɦraja 'radisna pta 'ʃɔk lɛɦ 'ki i 'sniznɔ 'bili]
 Like a flock of joyous birds, light and snow-white,

Пісні мої під небом десь літали і дзвеніли
 [pis 'ni mɔ 'ji pid 'nɛbɔm dɛsʃ li 'tali i dzvɛ 'nili]
 Songs my beneath the sky somewhere flew and rang

І з неба кликали вони до братства до любові...
 [i z 'nɛba 'klikali vɔ 'ni dɔ 'bratstva dɔ lʊ 'bɔvi]
 And from the sky called they to brotherhood to love...

Та час, проносячись, бризнув на їхні крила крові.
 [ta tʃas prɔ 'nɔsʃatʃisʃ briz 'nuv na 'jixni 'krila 'krɔvi]
 But time, flying past, splattered on their wings blood.

В'ється стежка. A Winding Path.*(lyrics by Maksym Slavinsky)*

В'ється стежка поміж житом, поросла травою,
 ['vʲetsʲa 'stɛʒka 'pɔmiz 'zitɔm pɔrɔ 'sla tra 'vɔju]
 Winds the path among the rye, overgrown with grass,

Там колись щовечір літом я ходив з тобою.
 [tam kɔ 'lisʲ ʃtɔ 'vɛʃʲir 'litɔm ja xɔ 'div s tɔ 'bɔju]
 There once every evening in summer I walked with you.

Грає вітер колосками, нахили їх долі.
 ['ɦrɔʲe 'viter kɔlɔs 'kami naxi 'lja jix 'dɔli]
 Plays the wind with the wheat stalks, bends them to the ground.

Я прийшов сюди з сльозами тяжкої долі.
 [ja prij 'ʃɔf sʲu 'di z slɔz 'zami tʲɔz 'kɔʲi nɛ 'dɔli]
 I came here with tears of grave misfortune.

Стану землю цілувати, що ти походила,
 ['stanu 'zɛmlʲu tsilu 'vati ʃtɔ ti pɔxɔ 'dila]
 [I] will start the ground to kiss, on which you walked.

Стану плакати-ридати за тобою, мила.
 ['stanu 'plakati ri 'dati za tɔ 'bɔju 'mila]
 [I] will start to cry, weep after you, dear.

В'ється стежка поміж житом, поросла травою,
 ['vʲetsʲa 'stɛʒka 'pɔmiz 'zitɔm pɔrɔs 'la tra 'vɔju]
 Winds the path among the rye, overgrown with grass,

Хожу-брожу, нуджу світом, тяжко за тобою.
 ['xɔʒu 'brɔʒu 'nuʒu 'svitɔm 'tʲɔzko za tɔ 'bɔju]
 [I] walk, wander, languish through the world, long for you.

Верба. The Willow.*(lyrics by Ivan Surikov)*

Ходить вітер, ходить буйний, по полю гуляє,
 ['xɔditʲ 'viter 'xɔditʲ 'bujnij pɔ 'pɔlʲu ɦu 'ɦajɛ]
 Goes the wind, goes the violent, through the field roams,

І вербу він край дороги низько нахилиє.
 [i vɛr 'bu vin kraj dɔ 'rɔhi 'nizʲkɔ naxi 'ɦajɛ]
 And the willow it by the road low bends.

Гнеться, гнеться сиротина, захисту не має,
 ['fnetsʲa 'fnetsʲa sʲrɔ 'tʲɪnə 'zaxistu nɛ 'majɛ]
 Bends, bends the orphan, protection does not have,

Всюди поле, ніби море, скільки зір сягає.
 ['fsʲudi 'pələ 'nibi 'mərə 'skilʲki zir sʲa 'hʲajɛ]
 Everywhere the field, as though the sea, as far as the sight reaches.

Сонце спалює промінням, дощик поливає,
 ['sɔntɕɛ 'spalʲuje prɔ 'minʲɪam 'dɔʃtʲɪk pɔli 'vajɛ]
 The sun burns with the rays, the rain pours,

Буйний вітер із сіроми листя обриває.
 ['bujnij 'vʲɪtɛr iz sʲi 'rɔmi 'listʲa ɔbri 'vajɛ]
 The violent wind from the poor orphan [its] leaves tears off.

Гнеться, гнеться сиротина, нічим захиститись,
 ['fnetsʲa 'fnetsʲa sʲrɔ 'tʲɪnə 'nitʲɪm zaxis 'titʲɪsʲ]
 Bends, bends the orphan, with nothing to defend itself,

Всюди поле, ніби море, тирсою покрите.
 ['fsʲudi 'pələ 'nibi 'mərə 'tʲɪrsɔju pɔk 'ritɛ]
 Everywhere the field, as though the sea with spear-grass is covered.

Хто ж вербу ту, сиротину, в полі на просторі
 [xto ʒ 'verbu tu sʲrɔ 'tʲɪnu f 'pɔli nɔ prɔs 'tɔri]
 Who willow that, the orphan, in the field in the open

Посадив тут при дорозі на біду, на горе?
 [pɔsɔ 'dʲɪf tut pri dɔ 'rɔzi nɔ bi 'du nɔ 'hʲɔrɛ]
 Planted here by the road for misfortune, for grief?

Гнеться, гнеться сиротина, нема для її слова,
 ['fnetsʲa 'fnetsʲa sʲrɔ 'tʲɪnə nɛ 'ma dlʲa 'jʲij 'slɔvɔ]
 Bends, bends the orphan, there is no for it word,

Всюди поле, ніби море, море без одмови...
 ['fsʲudi 'pələ 'nibi 'mərə 'mərə bɛz ɔd 'mɔvi]
 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.
 ['krʲatʲɕɛ 'vɔrɔn 'tʲɔrniʲ 'krʲatʲɕɛ nɔ mɔ 'hʲɪli zavʲi 'vajɛ]
 Caws the raven black, caws, on the burial mound wails.

Україна стогне, плаче, слізьми дрібними ридас.
 [ukra 'jina 'stɔfnɛ 'platʃɛ sliz' 'mi drib 'nimi ri 'dajɛ]
 Ukraine groans, weeps, with tears fine sobs.

Гей! Ви милі козаченьки! Слави доброї шукали,
 [hɛj vi 'mili kɔza 'tʃɛn'ki 'slavi 'dɔbrɔji su 'kali]
 Hey! You dear Cossacks! Glory good [you] sought,

Не довелось погуляти, у невільники попали...
 [nɛ dɔvɛ 'lɔs' pɔɦu 'lʌti u nɛ 'vil'niki pɔ 'pali]
 It did not happen to make merry, into captivity fell...

Ваші білії рученьки у кайдани закували,
 ['vafi 'biliji 'rutʃɛn'ki u kaj 'dani zaku 'vali]
 Your white hands into chains were locked,

Силу й славу вашу добру злії турки запсували.
 ['silu j 'slavu 'vafu 'dɔbru 'zliji 'turki zapsu 'vali]
 Strength and glory your good evil Turks spoiled.

Не достало, браття, волі ворогам своїм помститись...
 [nɛ dɔs 'talɔ brat'ʌ 'vɔli vɔrɔ 'ɦam svɔ 'jim pɔm 'stitis']
 Did not suffice, brothers, the freedom to your enemies to revenge...

Довелося у кайданах вік гіркий, тяжкий прожити.
 [dɔvɛ 'lɔs'a u kaj 'danax vik ɦir 'kij ʌz 'kij prɔ 'ziti]
 [You] had in chains [your] life bitter, hard to live.

Стогнуть, тужать козаченьки, неньку рідну споминають,
 ['stɔɦnut' 'tuzat' kɔza 'tʃɛn'ki 'nɛn'ku 'ridnu spɔmi 'najt]
 [They] groan, languish the Cossacks Mother[land] own recall,

Споминають братів милих, що у січі там гуляють.
 [spɔmi 'najt bra 'tiv 'milix ʃtʃɔ u si 'tʃi tam ɦu 'lajt]
 Recall brothers dear, who at the Sich there walk.

Кряче ворон чорний, кряче, пугач сивий завивас.
 ['kr'atʃɛ 'vɔrɔn tʃɔrnij 'kr'atʃɛ 'puɦatʃ 'sivij zavi 'vajɛ]
 Caws the raven black, caws, the owl gray howls.

Україна стогне, плаче, слізьми дрібними ридас.
 [ukra 'jina 'stɔfnɛ 'platʃɛ sliz' 'mi drib 'nimi ri 'dajɛ]
 Ukraine groans, weeps, with tears fine sobs.

Над колушкою. At the Cradle.
(lyrics by Oleksandr Oles)

Спи, мій малесенький, спи, мій синок... Я розкажу тобі безліч казок!
[spi mij ma 'lesɛn'kij spi mij si 'nɔk ja rɔska 'zu tɔ 'bi 'bezlitʃ ka'zɔk]
Sleep, my little one, sleep, my little son... I will tell you countless tales!

Нащо ж ти віченьки знову розкрив? Спи, моя пташко, то вітер завив.
['naʃtʃɔ ʒ ti 'vitʃɛn'ki 'znɔvu rɔs 'kriv spi mɔ 'ja 'ptaʃkɔ tɔ 'viter za 'viv]
Why did you your eyes again open? Sleep, my birdy, it's the wind howled.

Стогне і вис уже він давно, б'ється і стука у наше вікно...
['stɔɦnɛ i 'viʒɛ u 'zɛ vin dav 'nɔ 'bjɛts'ja i 'stuka u 'naʃɛ vik 'nɔ]
Groans and howls already it long, bangs and knocks at our window...

Геть, розбишако, в далекі степи! Спи, моя ластівко, солодко спи!
[ɦɛt' rɔzbi' ʃakɔ v da 'lɛki stɛ 'pi spi mɔ 'ja 'lastivkɔ 'sɔlɔtkɔ spi]
Away, ruffian, into far steppes! Sleep, my swallow, sweetly sleep!

Ось уже й вітер зовсім зацімів... Мабуть, заснуть під намет полетів...
[ɔs' u 'zɛ j 'viter zɔf 'sim zani 'miv 'mabut' zas 'nut' pid na 'mɛt pɔlɛ '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.
['xɔlɔdnɔ 'zaraz v li 'sax i lu 'ɦax fɛ pɔtɔ 'nub v ɦli 'bɔkix sni 'ɦax]
[It's] cold now in the woods and meadows, everything drowned in deep snow.

Бігають зайчики мерзнуть, тремтять, затишок хочуть собі відшукать.
['biɦajut' 'zajtʃiki 'mɛrznut' trɛm 'tʃat' 'zatɪʃɔk 'xɔʃut' sɔ 'bi vitʃu 'kat']
Run the rabbits freeze, tremble, a cozy spot [they] want for themselves to find.

Ось вони вгледіли кущик стоїть. Годі! Давно вже лисичка там спить.
[ɔs' vɔ 'ni 'vɦlɛdili 'kuʃtʃik stɔ 'jit' 'ɦɔdi dav 'nɔ vʒɛ li 'sitʃka tam 'spit']
Here they spotted a bush standing. Alas! Long ago a fox there sleeps.

Кинулись знову кудись на грядки, ой там ночують голодні вовки.
['kinulis' 'znɔvu ku 'dis' na ɦr'ad 'ki ɔj tam nɔ 'tʃujut' ɦɔ 'lɔdni vɔv 'ki]
[They] dashed again somewhere into the garden beds, oh, there sleep hungry wolves.

Краще ви в поле біжіть за лісок... Знайдете там ви соломки стіжок.
['kraʃtʃɛ vi f 'pɔlɛ bi 'zit' za li 'sɔk 'znajdɛtɛ tam vi sɔ 'lɔmki sti 'zɔk]
Better you into the field run beyond the wood... Will find there you a stack of hay.

Глибше забийтесь, зарийтесь в снопки, щоб не знайшли вас голодні вовки...
['ɦlipʃɛ za 'bijtɛs' za 'rijtɛs' f snɔp 'ki ʃtʃɔp nɛ znaj 'ɦli vas ɦɔ 'lɔdni vɔf 'ki]
Deeper nestle, burrow into the haystacks, that will not find you the hungry wolves...

Спи ж, мій малесенький, годі гулять... Зайчики білі давно уже сплять.
 [spiz mij ma 'lesen'ki ' hodi hu 'bat' 'zajt'fiki 'bili dav 'no u 'ze 'spl'at']
 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,
 [na 'tal'u na 'tal'u ts'a 'pisn'a to 'bi ud 'vox mi ts'u 'pisn'u skla 'dajem]
 Natalia, Natalia! This song [is] for you! Together we this song compose,

Удвох по тобі ми зітхаєм в журбі, удвох безнадійно кохаєм.
 [ud 'vox po to 'bi mi zit 'xajem v zur 'bi ud 'vox bezna 'dijn'o ko 'xajem]
 Both after you we sigh in sorrow, both hopelessly love.

Я знаю, що він зачарує тебе, у його і струни і звуки...
 [ja 'znaju st'fo vin zat'fa 'ruje te 'be u 'j'fio i 'struni i 'zvuki]
 I know, that he will enchant you, he has both strings and sounds...

Розкаже хіба моє слово слабе про все моє щастя і муки?
 [ros 'kaz'e xi 'ba mo 'je 'sl'ov'o sla 'be pro vse mo 'je 'st'fast'a i 'muki]
 Tell can my word weak about all my happiness and grief?

Я знаю, поет перемає мене, бо ледве торкнуся я ліри,
 [ja 'znaju po 'et pere 'm'oze me 'ne bo 'ledve tor knusa ja 'liri]
 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!
 [f tu z mit' mo 'ja 'lira o'f 'nem spala 'xne to 'mu st'fo l'ub 'lj' ja bez 'miri]
 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,
 [na 'tal'u na 'tal'u ts'a 'pis 'n'a to 'bi ud 'vox mi ts'u 'pisn'u skla 'dajem]
 Natalia, Natalia! This song [is] for you! Together we this song compose,

Удвох по тобі ми зітхаєм в журбі, удвох безнадійно кохаєм.
 [ud 'vox po to 'bi mi zit 'xajem v zur 'bi ud 'vox bezna 'dijn'o ko 'xajem]
 Both after you we sigh in sorrow, both hopelessly love.

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

Вночі на могилі високій стою і дивлюсь навкруги:
 [vno 't'fi na mo 'hili vi 's'okij sto 'ju i div 'l'us' n'afkru 'hi]
 At night on the burial mound high [I] stand and look around:

Степи тільки мріють широкі та з далека мріють темні луги.
 [stɛ 'pi 'til'ki 'mrijut' fɪ 'rɔki ta z 'daleka 'mrijut' 'temni lu 'hi]
 The steppes only gleam wide and from afar gleam the dark meadows.

І край того степу зникає в туманових хвилях ясних,
 [i kraj tɔ 'hɔ 'stepu zni 'kajɛ 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'ats' 'sriblɔm ɔbli 'vajɛ jix z 'neba f prɔ 'min'ɔax svɔ 'jix]
 And the moon with silver pours over them from the sky in beams its.

І серце полинуть бажає туди, аж до краю степів,
 [i 'sertsɛ pɔ 'linut' ba 'zajɛ tu 'di ɔz dɔ 'kraju stɛ '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 dɛ stʃɛ 'vɔ'la hu 'vajɛ dɛ 'halas but 'skij nɛ futʃ 'niv]
 There, where still freedom roams, where noise human has not sounded.

Там тільки кістки ті козачі та кров'ю полита земля,
 [tam 'til'ki kis 'tki ti kɔ 'zatʃi ta krɔ 'vju pɔ 'lita zɛm 'ʎa]
 There [are] only bones those of cossacks and with blood soaked the land

Здається мені, що неначе зміцніла б там сила моя.
 [zda 'jɛts'ɔ mɛ 'ni stʃɔ nɛ 'natʃɛ zmits 'nila p tam 'sila mɔ 'ja]
 It seems to me, as though would restore there strength my.

Там волю діди боронили і там поховали її,
 [tam 'vɔ'lu di 'di bɔrɔ 'nili i tam pɔxɔ 'vali ji 'ji]
 There freedom forefathers defended and there [they] buried it,

Я вірю: святі їх могили розбуркали б сили мої.
 [ja 'vir'u svɔ 'ti jix mɔ 'hili rɔz 'burxali p 'sili mɔ 'ji]
 I believe: sacred their graves would stir up forces my.

І мовчки стою на могилі, стою і дивлюсь навкруги:
 [i 'mɔftʃki stɔ 'ju na mɔ 'hili stɔ 'ju i div 'ʎus' nɔfkru 'hi]
 And silently [I] stand on the burial mound, stand and look around:

Біліють степи, як білили, чорніють далекі луги...
 [bi 'lijut' stɛ 'pi jak bi 'lili tʃɔr 'nijut' da 'lɛki lu 'hi]
 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
<i>An die Nacht</i>	(1864-1949)
<i>Ich wollt ein Sträusslein binden</i>	
<i>Säusle, liebe Myrthe</i>	
<i>Als mir dein Lied erklang</i>	
<i>Amor</i>	
<i>Lied der Frauen</i>	

Corazón que en prisión	J. Nin
Minué cantado	(1879-1949)
El amore s como un niño...	
Alma, sintamos	
Tirana	

Intermission

Ariettes oubliées	Cl. Debussy
<i>C'est l'extase</i>	(1862-1918)
<i>Il pleure dans mon coeur</i>	
<i>L'ombre des arbres</i>	
<i>Chevaux de bois</i>	
<i>Green</i>	
<i>Spleen</i>	

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
2010-2013

Teaching Assistant
The University of Western Ontario
2015-2018

