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UKRAINIAN MUSICAL FOLKLORE DISCOGRAPHY AS A PRESERVING FACTOR IN UKRAINIAN DIASPORA NATIONAL SPIRITUAL EXPERIENCE

ABSTRACT:

The presented material studies one of the important forms of transmission of the musical folklore tradition of Ukrainians in the United States and Canada during the XX – the beginning of the XXI centuries – sound recording, which is a component of the national spiritual experience of emigrants. Founded in the 1920s, the recording industry has been actively developed and has become a form of preservation and promotion of the traditional musical culture of Ukrainians in North America. Sound recordings created an opportunity to determine the features of its main genres, the evolution of forms, that are typical for each historical period of Ukrainians' sedimentation on the American continent, as well as to understand the specifics of the repertoire, instruments and styles of performance. Leading record companies in the United States have recorded authentic Ukrainian folklore reconstructed on their territory by rural musicians and choirs. Arranged folklore material is represented by choral and bandura recordings, to which are added a large number of records, cassettes, CDs of vocal-instrumental pop groups and soloists, where significantly and stylistically diversely recorded secondary Ukrainian folklore (folklorism).

INTRODUCTION.

The social and political situation in Ukraine (starting from the XIX century) caused four emigration waves of Ukrainians and led to the emergence of a new cultural phenomenon – the art and folklore of Ukrainian emigration, i.e. diaspora culture. Having found themselves in difficult ambiguous conditions, where there was no favorable living environment, Ukrainian musical folklore began to lose its original identity and underwent assimilation processes. It was the sound recording that made it possible to record an authentic folk melody by its ethnophore – the bearer of this culture.

The first attempts to record folk music, both for scientific and commercial purposes, began immediately after the creation of the phonograph by T. Edison

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(1877), who made records on rollers. Factory production of records in America began in 1894, and in Europe – in 1897. It was the first generation of recorders, who grew up with Edison's gramophone, that was interested in traditional cultural elements. Therefore, during the first three decades of the XX century records of ethnographers were actively conducted all over the world, who organized numerous expeditions to different parts of the world. Their activities not only contributed to the creation of archives, but also led to interest and respect for ethnic music. Most of the authentic Ukrainian recordings that were made in Europe are Ukrainian material, collected during organized trips to certain regions and districts of Ukraine. In addition, it is insignificant. In particular, Ivan Pankevych in Prague made two sound recordings sessions of Transcarpathian Ukrainians' authentic folklore in 1929 and 1935, performed by specially invited native speakers (20 songs, 11 gramophone records) and during a trip to Uzhgorod (120 folklore samples, 38 metal matrices). The Berlin Phonogram Archive has two collections of folk melodies – O. Zachynayeva and I. Senkiv. In particular, Dr. Ivan Senkiv from Prykarpattia, an employee of the German Ethnography State Museum in 1943, was on an expedition to his homeland, where he recorded 23 samples of instrumental music and folk songs. In the archives of the Budapest Ethnographic Museum there are phonographic rollers of B. Bartok – 52 folk vocal and 41 instrumental works, collected by him in Transcarpathia in 1912¹.

As for artistic recordings in Europe, before the First World War, Ukrainian folk music was recorded by the Warsaw (since 1904) company «Syrena Records» with help of opera singers in Odessa, Poltava and Kyiv. After the war, these «ethnic» recordings were reissued, and after 1930 the company made new recordings – Hutsul melodies, recorded in 1936 by theater groups from the Zhabie area (Verkhovyna). «Syrena Records» also released four records of Ukrainian violinist P. Humeniuk, who emigrated to America².

Later publications of traditional music in Europe are found in the late XX – early XXI century in Austria – publications of archival materials from Austro-Hungarian army soldiers during the First World War; in Croatia – records of Ukrainian emigrants; in France, Belgium, Poland, and the Netherlands – mutual

¹ Dovhaliuk I. (2016) *Fonohrafuvannia narodnoi muzyky v Ukraini: istoriia, metodolohiia, tendentsii: monohrafiia* [Phonography of folk music in Ukraine: history, methodology, tendencies: monograph]. Lviv: LNU im. I. Franka. (in Ukrainian)

² Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiami i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)



research projects, including camp and studio recordings of village musicians and singers in Ukraine with the participation of Ukrainian ethnomusicologists, as well as a reissues of Ukrainian Radio. Authentic camp records of Transcarpathian Lemkos and Ruthenians have been recorded in Poland and Slovakia³.

Bandura recordings in France and Poland in the 1920s and 1930s. represented by Vasyl Yemets and Mykhailo Teliga, among whose works there are accompaniments of folk songs, epic and lyric-epic works, folk songs. Bandura soloists who were recorded in the 50-60's of the XX century in Great Britain, France, and Germany – Volodymyr Lutsiv, Borys Tsybulsky, and Bohdan Sharko. In particular, the repertoire priority of the bandura singer V. Lutsiv (Great Britain) was epic works (dumas) despite the wide genre palette of a professional concert performer (arrangement of folk songs, romance solo songs, instrumental compositions). In 2009 an anniversary set of the artist's CDs was released – a three-disc collection with recordings of his best works from different years (55 works)⁴.

The Austrian company «Pate» recorded Ukrainian singers – R. Lyubinetsky (tenor) and O. Nosalevych (bass) and O. Nyzhankivsky (bass) in the period of 1910–1913. At that time, the prominent Ukrainian singer Solomiya Krushelnyska had 11 recordings, which she made in 1902 in Warsaw. In 1930s Germany, Ukrainian tenor K. Andrienko («Telefunken» label), tenor O. Rusnak (Electrola), I. Synenka-Ivanytska (1962, 1972, 1975), who recorded 4 LPs of folk songs and Ukrainian composers' romances in the late period of her life. M. Mentsynsky's discography is significant, including 22 Ukrainian folk and author's songs recorded at the «Gramophone» studio (Stockholm, 1910, Berlin, 1911). I. Malanyuk (Austria) recorded three LPs of Ukrainian music, including folk songs. For the recording purposes, part of her arrangements and church music by A. Hnatyshyn was performed by the Vienna Symphony Orchestra⁵. In Argentina, «Victor» made Ukrainian records performed by sopranos – T. Likholyay and E. Saprun, tenor O. Khlebych.

In the 1930s, the Polish firm «Surena-Electro» created 73 Ukrainian recordings, 26 of which were performed by the Lviv choir «Surma». The

³ Ibid.

⁴ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

⁵ Karas H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)



Argentine firm «Boyan» and the Australian «Cosmopolitan» also recorded Ukrainian choirs, including the Ukrainian National Choir. In 1950s Great Britain, a large number of recordings were made by the Ukrainian choir «Burlaka» («Oriol»)⁶. On the eve of the war, 4 LPs of Ukrainian songs performed by the Ukrainian Academic Choir (conducted by P. Shchurovska-Rossinevych) were recorded in Prague. Works performed by the «Byzantine Choir» from the Netherlands (directed by M. Antonovych) were recorded in Amsterdam, USA and Canada. Of the 211 recorded works, more than 50 are Ukrainian folk songs arranged by famous composers. The men's choir «Zhuravli» (Poland) recorded a CD of Ukrainian carols and Christmas carols (1996). Australian choirs «Cheremosh» and the cathedral choir of the St. Peter's and Paul's church from Melbourne also recorded Ukrainian carols and arrangements of folk songs⁷.

Since, as we can see, there were only a few samples of folklore recordings in Europe, thus we will look in more detail on the analysis of the Ukrainian diaspora sound publishing activities in Canada and the United States.

Samples of Ukrainian musical folklore were transported overseas by the first Ukrainian immigrants in authentic form, and thanks to their good preservation, Ukrainian folklore immediately attracted the interest of American publishers, who initiated the release of records and later CDs. But due to the lack of traditional living environment and various influences (globalization, urbanization, the influence of the surrounding culture and performance trends, rapid technical modernization, etc.), authentic folklore was transformed, which led to the phenomenon of folklorism – composition and performance (arranged and ethnographic) which is represented by academic and pop art of Ukrainian performers⁸. Therefore, later samples of folklorism recordings were added to the authentic sound recordings.

At the beginning of the XX century, during the first wave of emigration, for the first time it was possible to record samples of authentic folklore (that was brought overseas) and make the first sound recordings of its reconstructed traditional samples, as well as the first choral sound recordings.

⁶ Maksymyuk S. (2003) Recorded music. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 125–127.

⁷ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

⁸ Fedorniak N. (2020) *Transformatsiia muzychnoi folklornoi tradytsii u seredovyshchi ukrainskoi diaspory Pivnichnoi Ameriky: istoryko-vykonavskiy aspekt* [Transformation of musical folklore tradition in the environment of the Ukrainian diaspora of North America: historical and performing aspect] (PhD Thesis), Lviv: Lviv national music academy named after Mykola Lysenko.



During the third wave of emigration (after the Second World War) bandura art became actively developed and spread, which was expressed in the first recordings of bandura players. At this time, traditional folk instrumental performance, which dominated among Ukrainians in North America during the first waves of emigration, living among the general population under the influence of North American musical performance trends (borrowing instruments and expressions, etc.) gradually transformed and became part of pop music. This determines the specificity and nature of changes in the genre system of performance, manifested in synthesis with different directions and styles of mass music (pop, rock, country, ska, reggae, world music), and reveal a diverse presentation of Ukrainian folk music tradition by famous performers and groups. The traditional component of their work is arranged performing folklorism, which is reflected in the significant discography of the bands⁹.

A feature of the Ukrainian diaspora musical life was the reconstruction of traditional music, which is represented by the activities of modern groups («Korinnia», «Calendar», etc.). The main purpose of the performers activity is to preserve and promote the Ukrainian song heritage and its representation to a wide range of listeners from different generations and sound recordings¹⁰.

During the fourth wave of emigration, the field of recording is actively developing both in academic performance and in mass pop music.

SOUND RECORDINGS OF RECONSTRUCTED TRADITIONAL MUSIC OF UKRAINIANS: HISTORY, STAGES OF DEVELOPMENT, GENRE SPECIFICS.

The sound publishing activity of the Ukrainian diaspora began in the 1920s– 1930s in North America due to the demand for ethnic recordings and the artistic needs of the first emigration wave (XIX – early XX century). R. Spotswood explored that «in a state with strange customs and values, where different people spoke incomprehensible languages, the phonograph was a way to emotionally return to their homeland. Records with familiar songs

⁹ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukraintsiv Pivnichnoi Ameriky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

¹⁰ Fedorniak N. (2019) Muzychnyi folklor v suchasnomu vykonavstvi: do problemy terminolohii i funktsionuvannia [Musical folklore in modern performance: to the problem of terminology and functioning]. *Music art XXI century – history, theory, practice* : collection of scientific papers Institute of Musical Art Drohobych Ivan Franko State Pedagogical University, vol. 5, pp. 144–150.



strengthened traditional values and self-esteem among emigrants»¹¹.

Even before the First World War, the sale of records and phonographs among the emigrants in the United States became a popular business. Therefore, in 1914, US record companies recorded musicians and singers who emigrated and became actively involved in the cultural life of the Ukrainian community (studios in New York and other cities). During the period 1902–1952, the record number Columbia produced the most records – 600, «Victor» produced less – about 300 (USA), their records were distributed in Canada¹². In the early 1950's, «Victor» stopped producing Ukrainian records, instead conducting private recordings, in particular, they recorded the first two albums of the The Taras Shevchenko Ukrainian Bandurist Chorus of North America. The American firm «Odeon/Okeh» made 120 Ukrainian recordings (1921–1930), and «Brunswick» recorded 48 (1922–1930). The least Ukrainian records and rollers were released by «Edison», «Emerson» (early 1920s), «Asch» (1940), and «Sonart» (1943). The list of all performers who recorded the Ukrainian repertoire on the records of these companies, according to S. Maksymyuk, is 123 positions – soloists, choirs, vocal trios and quartets, village orchestras, theater troupes, bandura players. Recordings were made on short-playing records (gramophone records at 78 rpm, on one side of which there were no more than 5 minutes of sound (diameter 300 mm) or 3 minutes, i.e. only short works or abbreviated versions of long ones could have been recorded). Thus, each disc of the 1920s-1940s is two pieces of music or thematic scenes, or one piece divided into two parts¹³.

Ukrainian recordings in the Canadian record industry began in the late 1940s after A. Groshak successfully recorded an album of Ukrainian songs performed by the Ukrainian Men's Choir (Winnipeg, «Quality Records») and a series of Ukrainian folk songs accompanied by guitar by T. Stehishen (Ontario). After that, other record companies emerged – «V-Records», «Regis Records», «Galaxy», «UK», «Eagle Records» (Winnipeg). «Heritage Records» and «Sunshine

¹¹ Spottswood R. (1979) Ethnic music in America: First progress report on a discography. *JEMFQuarterly*, vol. 54, pp. 84–91.

¹² Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

¹³ Maksymyuk S. (2003) *Ukrainski zvukozapysy v Amerytsi: Korotkohrainyi period v 70–78 ob/khv. (1903–1960) [Ukrainian recordings in North America: short LP period – 70–78 RPM (1903–1960)]. Z istorii ukrainskoho zvukozapysu ta dyskohrafii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 200–215.

Records» also joined the industry in the 1970s. «Sage Records» and «Yevshan Records» (1970), whose production was urban oriented, were record-breaking companies in the Montreal area. They competed with Western firms, whose demand was generated by the Ukrainian rural environment. During this time, numerous independent small businesses emerged. With the improvement of recording technologies in the 1980s, and especially in the 1990s, the number of recordings created at home increased¹⁴.

At the beginning of the XXI century, with the development of digital technologies (CD) and a large number of private companies, the recording industry organically includes every group and soloist of the Ukrainian diaspora due to their desire to record their national art.

The recording of Ukrainian traditional music began in America in New York¹⁵, and was first performed on December 3, 1925 («Okeh Records») – it was a recording of a live rural performance of Galician «kolomyikas» and «kozachok» – by prominent violinist Pavlo Humeniuk and his musicians, which became a special event in the socio-cultural life of the Ukrainian community. A few weeks later, P. Humeniuk signed a contract with «Columbia». The main genres of the violinist's recordings were: 1) thematic, which combined texts, songs and instrumental melodies, 2) instrumental rural dance music, and 3) accompaniments to V. Avramenko's dance repertoire¹⁶. Among the first recordings is a series of works with singers E. Zhukovsky and R. Krasnovska, which depict miniature scenes of Ukrainian weddings, baptisms, parties, which combine the play of P. Humeniuk and songs with lyrics. Among them is «Ukrainian Wedding» (1926, sale of 150,000 copies), which made the violinist popular not only in Ukrainian but also in other ethnic circles. Recordings of rural traditional music are represented mainly by dances – «Ternopil kolomyika», «Skalat kolomyika», «Zolochiv kolomyika», as well as «Arkan», «Chaban», «Hutsulka» – which were used for their dance compositions by the famous choreographer V. Avramenko and ceremonial music. In addition to the violin, tsymbaly and drums as a traditional composition, the violin was combined with clarinet, trombone and piano; guitar, drum and tambourine; cymbals and

¹⁴ Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.

¹⁵ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Illustrovanyi khronolohichnyi reiestr z anotatsiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

¹⁶ Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.

double bass. P. Humeniuk was a leader among performers of this period, he recorded more than 200 records and in the 1990s was honored with a monographic reprint of his best records.

Records of reconstructed traditional music were recorded by professional instrumental groups («orchestras») and singers – mostly soloists, rarely – duets. Apart from P. Humeniuk, S. Shkimb, the Golutyak-Kuzyany brothers, I. Tsyorokh, the M. Potochak orchestra, and vocalists S. Zhukovska, E. Zhukovsky, T. Svistun, and A. Semchyk were the most productive in publishing. Also M. Slobodyan and his «Ukrainian Rural Orchestra», S. Philip and his «Lemko Orchestra», M. Thomas and his «Ukrainian Orchestra» were recorded¹⁷. According to the listened material of I. Klymenko, the chapels of P. Dudra, A. Barna, the virtuoso playing of M. Thomas and J. Pizio stand out with their authentic sound¹⁸. The main repertoire of recordings consisted of dance pieces, thematic song and ritual dramatic compositions (replicas, sustained in a rustic style), mostly humorous, as well as songs with instrumental accompaniment. A feature of these materials is the lack of certification – the original data on the performers. The names of works by which it is possible to localize them to certain localities or areas serve as a reference point. For example, «Polka from Galicia», «Ternopil Mazurka», «Arkan Kolomyia»¹⁹.

The composition of the choirs was marked by the influence of urban music, or probably the lack of people who could play traditional instruments. Often the group included a trombone, accordion, guitar, piano, drums. But still in these cases the basis remained a trifunctional prototype of triple music – a solo first violin, less often – a clarinet, an accompanying second violin («vtora»), a bass (in emigrant chapels – a double bass or a cello)²⁰.

Song and drama compositions recreated the wedding ceremony, to which

¹⁷ Cherwick B. (1999) *Polkas on the Prairies: Ukrainian music and the construction of identity* (PhD Thesis), Edmonton.

¹⁸ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Illustrovanyi khronolohichniy reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

¹⁹ Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

²⁰ Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.



several publishing series in Canada and the United States were specially dedicated. These are the projects of P. Humeniuk and E. Zhukovsky «Ukrainian Wedding» (1926), «Ukrainian Wedding in America» (1928), «Rich Wedding» (1930), «Silver Wedding in Canada» (1936); S. Shkimba's «Lemko Wedding» (1928); I. Tsorokh's troupes «Carpatho-Russian Wedding» (1928); V. Gladyk's group «Galician Russian Wedding» (1929); the group «Brothers Golutyaky-Kuzyany» «Wedding of Sanok County» (1930); E. Zhukovsky's «Wedding in Galicia» (1931) with the designation of each part of the rite («Wreath weaving», «Unraveling of the Braid», «Blessing of parents», «Wedding, oath», «Hospitality», «Fun», etc.)²¹.

Christmas compositions were also recorded. I. Tsorokh however was interested in the compositions of the spring-summer cycle – Easter, Green Holidays, Kupala, and harvest. As the members of his troupe were professional musicians and connoisseurs of living tradition, their performance differs in a significant degree of compositional processing, along with a real authentic reproduction.

Among the first recordings in North America – songs about love («Oj, dube, dube», «Chom dub ne zelenyi», etc.) and family and household («Sama ya ruzhu sadyla», «Pid biloiu berezoiu», etc.). Sound recordings also testify to the popularity of the following genres: humorous («Pryishov do divchyny bulo v ponedilok», «Shyrokyi mostochok», «Ne teper po sadu khodyty», «Parubky v korchmi»), dance songs («Kozak dlia starykh», «Rakh-tsyakh-tsyakh-Polka», «Kozatska Shumka», etc.) and kolomyiyok («Borodata kolomyika», «Chornobryvka-kolomyika») ²².

Sound recordings of the 1930s show a colorful palette of different dances and dance melodies, but with an indication of the type, nature of the dance, age status of its participants or place of origin – kolomyiky «Mischanskaya kolomyika», «Kolomyika v dvi pary»; polka «Polka parubotska», «Polka Samborska»; kozachky «Palyanytsia», «Kozak dlia starykh»; «Chaban», «Hutsulka v Semerychyni», «Arkan kolomyiskyi», «Chumak», «Trembulyanka»,

²¹ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Illustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

²² Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

«Chabarashka», «Dumka i Kolomyika», «Metelytsia-snigovytsia», «Kozatska Shumka», «Ukrainiansky Mazur», «Lemkivska Triaska», etc.

Lemko folklore was recorded by S. Shkimba, A. Barna, S. Pilip, the Golutyak-Kuzyany brothers and others. S. Shkimba's album «Lemko Wedding» (1928) introduced the American world to the musical folklore of the Lemkos. Lemko records under different names were produced by four American companies²³. Most of the recordings of the 1928–1930 were performed by instrumental ensembles of 2–3 violins and bass with a predominance of dance repertoire, but there are some real ceremonial wedding melodies (authentic vocals), as well as arrangements with a piano unusual for Lemko traditional music. Some of the records were focused on academic music making (polyphonic chants, opera style, choral polyphony). After 1930, Lemko recordings appeared on American discs less frequently (orchestras of I. Lisk, M. Potochak, M. Duzhy, I. Kolochak) in modern arrangements. The last time S. Shkimba's wedding records were republished was in the 1960s²⁴.

Thus, representatives of the Ukrainian diaspora in the United States (Columbia, Pennsylvania, New York) during 1925–1939, during the second wave of emigration, actively recorded reconstructed traditional music of Galician-Carpathian origin. The records were sold in large numbers, and record companies produced a large number of products, reaching a record in 1930. In the early 1930s, this figure declined due to the onset of the global economic crisis and the suspension of mass emigration to America, which led to a decline in the market of ethnic music. Later, when the second generation of emigrants lost touch with the traditions of their homeland and did not need appropriate music, the demand for ethnic music fell. Accordingly, in 1939 the activity of the Ukrainian diaspora in the field of recording declined²⁵.

During the Second World War, the recording of folk music decreased significantly. In 1946–1947, S. and T. Rudanski recorded Lemko's music at

²³ Horbal M., Maksymovych V. (2008) *Lemkivska narodna muzyka na voskovykh tsylindrakh (1901–1913) i amerykanskykh rekordakh (1928–1930)* [Lemko folk music on wax cylinders (1901–1913) and American records (1928–1930)]. Lviv. (in Ukrainian)

²⁴ Fedorniak N. (2015) *Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia* [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

²⁵ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychnye vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)



home, producing records of their own work²⁶. In 1943–1947, O. Turkovsky recorded 16 records of Lemko music.

New immigrants who arrived in America after the war (the third wave of emigration) were dissatisfied with the achievements of previous years, so artists began to create versions of ethnic music focused on the American listener. In 1948, «Columbia» released the first long-playing record (the playing time of each side of such a vinyl record (according to S. Maksymyuk) was 20–25 minutes, for which a standard record speed of 33 1/3 rpm was set; depending on diameter of the disk, the average duration could be from 7–8 minutes to 30 minutes, provided a very tight cut), and in 1952, «Victor» and «Columbia» stopped ethnic recordings. This work was continued by small commercial firms, bookstores, and shops owned by wealthy Ukrainian emigrants, such as «Surma» (M. Surmach), «Arka», and «Dnister Waves». Their work consisted mainly in rewriting records of «Columbia» and other companies.

The period of 1950–1977 in the United States was associated with the reprinting of rare first press folklore recordings, which combined several original small projects into thematic collections (kolomyiky, wedding, humorous songs), consisting of 16–26 works, 8–13 tracks on each side. They were released by «Rusalka Records» (1950s), «Arka», «Camden», and «Request Records» (1960s).

At this time, products made in Canada appeared on the recording market. These are R. Klymash's projects – recordings of folklore expeditions (folk songs and other related information) to the Ukrainian settlements in the Canadian steppes (1960s). A series of records came complete with books by R. Klimash²⁷.

Also this period includes recordings of Canadian instrumental groups created in the 1950s. These are records of violinists M. Kupnitsky and his orchestra («Alto»), V. Pasovysty and his band («Arc Records» and «RCA Camden»), 4 records of the band «Primrose Trio» («V-Records»), recordings of violinists J. Klos and J. Gregrash (in different bands), tsymbaly players P. Hnatiuk (only 12 records), S. Tsvyak, L. Shidlovskaya, and others. These are

²⁶ Horbal M., Maksymovych V. (2008) *Lemkivska narodna muzyka na voskovykh tsylindrakh (1901–1913) i amerykanskykh rekordakh (1928–1930)* [Lemko folk music on wax cylinders (1901–1913) and American records (1928–1930)]. Lviv. (in Ukrainian)

²⁷ Fedorniak N. (2015) Zvukozapysy ukrainskoho folkloru v Pivnichnii Amerytsi. Istorychna evoliutsiia i zhanrova typolohiia [Sound recordings of Ukrainian folklore in North America. Historical evolution and genre typology]. *Newsletter Precarpathian University. Art studies*, vol. 30–31, no. 2, pp. 87–92.

mostly popular Ukrainian folk dance tunes. The record «Ukrainian wedding from the old land» is interesting, where violinist B. Prokopchuk and his friends recorded the whole wedding ceremony – from ceremonial songs accompanied by triple music to dance tunes («Galaxy Records»).

In the 1970s, an «ethnic revival» began in America – an active interest in old Ukrainian ethnic records not only by collectors but also by scholars²⁸. R. Spotswood in 1990 published a monumental seven-volume work «Ethnic Music on Records: a Discography of Ethnic Recordings Produced in the United States, 1893 to 1942», which cataloged about 200 thousand ethnic records²⁹. The only record company from the 1950–1970 period was «Folkways Records» (New York). Among her projects are several collections, the commentator of which is Henry Cowell. First of all, this is an original collection of folklore works recorded in Ukraine – six instrumental and vocal-instrumental works of the Carpathian region (by track names) and two «gurt» lyrical songs, probably of Polissya origin. This project has been reissued six times in all audio formats. Among popular academic folklore adaptations it is considered a model of authenticity.

Also, 2 anthology records compiled by G. Cowell were reprinted many times. One of the projects represents Ukraine in the context of folklore among 15 countries from all continents with a humorous song «Oj u poli krynychenka, «Tida-ruda ya» a polyphonic song with a solo conclusion, performed by young voices. It is significant that Ukraine is singled out here, because it is usually necessary to look for it in the section «Countries of the USSR». Another anthology of the famous American contemporary composer G. Cowell presents Ukrainian folklore among the folklore of the USSR with 2 tracks – the above-mentioned humorous song and the track «Arkan». As in earlier editions, the projects of the 1950s and 1970s do not indicate the place of origin of the sound recordings³⁰.

In the 1990–2000 period, short-playing repress of traditional 1925–1935

²⁸ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychne vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)

²⁹ Spottswood R. (1990) *Ethnic music on records. A discography of ethnic recordings produced in the United States, 1893–1942. Vol. 2: Slavic*. Urbana and Chicago: University of Illinois Press.

³⁰ Klymenko I. (2010) *Dyskohrafiia ukrainskoi etnomuzyky (avtentychne vykonannia). 1908–2010: Iliustrovanyi khronolohichnyi reiestr z anotatsiiamy i pokazhchykamy* [A Discography of Ukrainian Ethnic Music (Authentic Performances). 1908–2010. An illustrated chronological registry with annotations and Thematic indexes]. Kyiv. (in Ukrainian)



recordings were republished in the form of thematic CD-audio albums (the album of the famous violinist P. Humeniuk), CD-reissue of 1950-1960 LPs, accompanied by electronic booklets that can be downloaded from the site «Folkways».

At the same time, from the end of the XXth century (fourth wave of emigration) began the recordings of modern groups that seek to embody ethnographic folklore in their work. These are recordings of the groups «Zeelia» – «Zeelia» (1998), «Willow Bridge» (2004), «Tse tak bulo» (2016); «Calendar» – «Sichen'» (2015); «Korinya» – «Korinya» (2013), «Zemlia» (2016), which try to reconstruct the vocal and vocal-instrumental samples of raw traditional folklore material. Audio albums contain Ukrainian folk song material of the calendar-ritual cycle («Blahoslovy maty», «Na Ivana Kupala», «Pavochka», etc.), in particular, ancient songs of the winter cycle («Chy vdoma vdoma», «Na tvojm dvore», «Hraj, koniu », «Shcho na richke», «Hraj, more»), ceremonial wedding songs, lyrical («Oj u poli nyva», «Oj tam u poli dub goryt»), humorous («Na potochku prala», «Byla mene maty», «Oj shcho j to za shum», «A do mene Jakiv prykhodyv», «Zadumav didochok») songs and dances («Tarantali tanok», «Arkan»)³¹.

Thus, the leading US record companies recorded the reconstructed authentic Ukrainian folklore performed by rural musicians and choirs, which was then repeatedly republished and is now extremely valuable material for study. Today, sound recordings of modern folk groups that reconstruct traditional Ukrainian music have been added to these sound materials.

FOLKLORE SAMPLES DISCOGRAPHY OF CHORAL AND BANDURA GROUPS OF THE USA AND CANADA.

The year 1922, connected with the second wave of emigration, can be considered the beginning of Ukrainian diaspora choir sound recordings in North America, when «Brunswick» recorded a series of Ukrainian songs by the Ukrainian National Choir under the direction of O. Koshyts in New York, which entered the world repertoire of sound recordings. The second recording, «Hear Ukraine Sing» was made in 1943 by «Sonart». These are koliadkas and shchedrivkas, historical, military, lyrical, dance, humorous songs arranged by O. Koshyts, M. Leontovych and others³².

³¹ Ibid.

³² Maksymyuk S. (2003) Sprava zapysu ostannikh hramofonnykh plativok O. Koshytsia [The process of recording of the latest LP of O. Koshyts]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 49–63.

During this period, SPs with recordings of the Ukrainian choir «Lira» (2 folk songs) («Columbia»), the Ukrainian National Quartet and the choir under the direction of M. Hayvoronsky («Okeh») from New York, the Lysenko Choir from Jersey City (2 folk songs) in 1927, Ukrainian church choir (koliadkas), Ukrainian choir «Bandurist» (shchedrivkas) in 1929, Leontovych Choir at the Ukrainian Workers' Club in New York (2 folk songs) in 1932 were released. Despite the massive choral movement at this time, the level of performing skills still has not reached a high level and did not allow large-scale entry into the recording industry.

During the tour in the USA, S. Krushelnyska made two records, almost the only ones with Ukrainian folk songs accompanied by the orchestra, in 1928 («Columbia»). These are the songs «Oj de ty jdesh, de ty pojdes», «Oj letily bili husy», «Cherez sad, vynograd», «Vivtsi, moyi vivtsi»³³.

After the Second World War, during the third wave of emigration, with the professionalization of choral art in the Ukrainian diaspora and the creation of choirs, the recording industry was replenished with records with choral sound. In the 1950s, the folk repertoire was recorded by the choirs «Surma» (Chicago), «Kobzar» (Philadelphia) (the only record of the band with patriotic and military songs), «Dumka» (New York), «Trembita» (Detroit), «Dnipro» (Minneapolis), etc. Mixed Chamber Choir «Promin» (New York) recorded a stereo disc of folk songs arranged by M. Leontovych and Y. Kozak³⁴. In 1960, the choir «Dnipro» (Sudbury) recorded the album «From Christmas to Jordan».

In parallel with the intensification of choral recordings, after the arrival of bandura players and the creation of bandura choruses, in the 1950s bandura repertoire recordings began among the Ukrainian diaspora in the United States and Canada, associated with the third wave of emigration. S. Maksymyuk states: «In fact, there are very few Ukrainian bandura players and kobzars in the free world compared to those in Ukraine, but the recording achievements of emigrant bandura players are much higher than the Ukrainian ones»³⁵. These are recordings of V. Yemets – dumy from the repertoire of H. Khotkevych,

³³ Maksymyuk S. (2003) Spivaie Solomiia Krushelnyska – ale v Amerytsi [Solomiia Krushelnyska sings, but in America]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 13–20.

³⁴ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia: monografiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

³⁵ Maksymyuk S. (2003) *Zvukozapysy ukrainskykh dum* [Recordings of Ukrainian duma]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 81–83.



kobzar I. Kucherenko (1950–1960ss); P. Konoplenko-Zaporozhets on kobza – traditional dances, dumas (also translated into English), historical and humorous songs («Kobza», 1961). Recordings of cossack, chumak, humorous and satirical, historical songs and duams were in the works of H. Kytasty (1966), P. Honcharenko («Kozak Mamay», 1967). R. Levitsky published the album «Once Upon a Time», which included humorous folk songs³⁶. Sound recordings appeared in the works of the Philadelphia Bandura Ensemble (UPA songs), the «Burlaky» Bandura Chorus (record of the same name), R. Levitsky's Mixed Quartet (military and rebel songs, 1954), and the «SUM» Bandura Band (5 records in period 1963-1982) from the USA.

Among almost 200 hours of Zinoviy Shtokalko's recordings (USA), dumas («About three brothers who escaped from Azov», «About Holota the Cossack»), chants («About Flood», «About Last Judgment»), and historical («In the year of 1971», «Bayda»), cossack, haydamak, chumak, burlak songs are the most dominant recordings, as well as dance, humorous and satirical songs («A v misiacy lypnee», «Kazala Solokha», «Liulka-cherepulka» etc.), kobzar dances («Zaporozhets», «Gayduk» etc.). Less popular in the performer's repertoire were lyrical-domestic, lullabies, banquet, shameful («erotic») songs, as well as songs of literary origin. It was a bold attempt to record autoduets, synchronously superimposing one record on another («Oi hirka kalyna», «Oi na gori ta sukhyi dub», «Stoit' yavir nad vodoju» etc.)³⁷. During the bandurist's lifetime, only one record was published («Duma about Marusia Boguslavka», 1956). His recordings became the property of M. Surmach, at whose studio he was recorded in 1952. Later, on the initiative and under the editorship of S. Maksymyuk, Shtokalko's audio heritage was published as a 2xLP «O dumy moi», later reissued on cassettes (1970, 1985)³⁸.

In 1966, the «Dumka» Mixed Choir (New York, USA) recorded the album «Ukrainian Folk Songs and Dances», which included songs of various genres arranged by various composers («Oj zijdy zijdy jasen misiacy», «Chumak»,

³⁶ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

³⁷ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

³⁸ Maksymyuk S. (2003) *Zvukovydavnycha diialnist Stepana Maksymyuka* [Sound publishing of Stepan Maksymyuk]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, p. 286.

«Teche voda kalamutna» etc.). S. Maksymyuk points out the presence in the personal collection of one LP «Kolyada» (3 works) and four SPs of this group - «Bells are ringing», «Bog Predvichnyi», «In Bethlehem», «Nova radist' stala», as well as military songs - «Striletskym shliakhom». The researcher states the existence of such records as «Dumka» («Arka Records»), «Dumka» («Chayka Recording»), «Khustyna» (1981), «Slava vo Vyshnikh Bohu» («Chayka Recording»). Two CDs (2001, 2009) contain recordings of 26 Ukrainian koliadkas and shchedrivkas³⁹.

In the period of 1970–1980ss, the recordings were made by choirs – choirs «Dnipro» (USA) – «Ukrainian koliadkas and shchedrivkas» (1970); «Gusli», where most of the works are Ukrainian folk songs (1976, «Sunshine Records»); «Homin» – two records (1974, 1979, «Waves of the Dniester»); «Boyan» – «Vechornytsi» (197?, «Yevshan Records»); Koshyts Ukrainian Choir – «Ukrainian Carols» (1983), «May God Resurrect» (1984); «Vesnivka» – «Ukrainian carols», «Gagilky», «Vesnyanochka-panyanochka» (1983); «Chayka» (1985).

Opera singer Yosyp Hoshulyak recorded 3 records of Ukrainian folk songs (1972, 1978, 1983)⁴⁰.

In the 1980s, bandura player V. Mishalow (Toronto, Canada) began publishing audio albums, whose repertoire includes mostly arrangements of Ukrainian folk songs and dances. These are the records «Bandura» (1982, 1985), «Cossack songs of the 17–18th century» (1988), the cassette «The Best of Bandura» (1990), the CD «Bandura Magic» (1997), «Bandura Christmas Magic» (1998) – koliadkas and shchedrivkas performed by bandura, lyre, bagpipes, Cossack surma, ocarina, cuckoo, sopilka, drymba, bells). Sound recordings of the folk repertoire were also performed by bandura ensembles of the School of Kobzar Art of New York (1983), «Ukrainian Bandura Society» (album «Early years», 198?), «Homin Stepiv» (1984), «Homin» (album «Ми стали волі на стопожі») – songs of the Ukrainian Insurgent Army, 1985) from the United States and bandura ensembles «Kobzari» ODUM in St. Catherine, «Barvinok» (1982, 1984) from Canada⁴¹.

³⁹ Maksymyuk S. (2003) Shche do 35-littia yuvileiu khoru «Dumka» v Niu-Yorku [More to the 35 anniversary of the choir «Dumka» from New York]. *Z istorii ukrainskoho zvukozapysu ta dyskografii* [From the history of Ukrainian recordings and discography]. Lviv, pp. 99–101.

⁴⁰ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

⁴¹ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

In the last decades of the XXth century, the folklorized repertoire was recorded by R. Botsyurkiv, B. Cherwick, Y. Fedynsky, the Herasymenko sisters (CD «For Christmas», 1999), etc. At the beginning of the XXI century, Y. Kytasty's albums («Black Sea Winds», 2002) with recordings of dumas («Marusya Boguslavka», «About Sister and Brother»), tanoks, historical and humorous songs were published; O. Herasymenko and M. Bloschychak («Christmas Dreams», 2002), V. Mota («Bandurist», 2006) [63, p. 307], Canadian Bandura Chorus (4 CDs), Youth Bandura Band «Golden Strings» (3CD)⁴².

Among the choirs that recorded works based on folk song sources in the 2000s, the women's choir «Vesnivka» (Toronto, Canada) stands out. Elaboration of traditional and ancient carols («Oi dai Bozhe sviatok digdaty», «Raj rozvyvsia», «Oi posered dvoru bereza stoiala»), vesniankas («Oh, vesno», «Tsarivno», «Jagilochka»), lyrical («Letila zozulia», «Oj, chyj to kin stoit'»), humorous («Na vulytsi skrypka graje», «Gospodynia garna ja»), Kupala («Ivanchyku», «Oi na Ivana na Kupala») and many others folk songs, often accompanied by instruments, arranged by famous Ukrainian and contemporary Canadian composers, formed the basis of the LP and five CDs of the group. The choir of the folk song and dance ensemble «Wind» (Edmonton, Canada) recorded two albums – humorous and lyrical folk songs, as well as koliadkas and shchedrivkas⁴³.

Folklore works are widely represented in the sound recordings of the repertoire of the Taras Shevchenko Ukrainian Bandurist Chorus of North America (Detroit, USA, artistic director and conductor O. Makhlay). Arrangements of Ukrainian folk songs consist of eleven records and CDs of the group. Among them are koliadkas («Bog predvichniy», «Dobryi vechir tobi», «Oi vydyt' Bog» etc.), shchedrivkas («Rizdviani dzvony», «Na Yordanskii Richtsi»), dumas («Duma about Sich destruction», «Duma about Bohdan Khmelnytskyi»), historical («Morozenko», «nechai», «Oi ishly nashi slavni zaporozhtsi» etc.), military («Yikhav strilets'», «Oj u loozii chervona kalyna», «Oi tam pry dolyni»),

⁴² Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monografii* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

⁴³ Fedorniak N. (2017) *Hastroli ukrainskykh myttisv Pivnichnoi Ameryky na Prykarpatti periodu nezalezhnosti Ukrainy* [Tour of Ukrainian artists of North America in the Carpathian region during the period of independence of Ukraine]. *Naukovyi zbirnyk materialiv Mizhnarodnoi naukovo-praktychnoi konferentsii «Mystetstvo Prykarpattia v sotsiokulturnomu prostori Ukrainy (na poshanuvannia 90-i richnytsi vid dnia narodzhennia Mykhaila Fiholia)*» [The scientific collection of the materials of the International scientific and practical conference «Art of the Precarpathian region in the sociocultural space of Ukraine (in honor of the 90th anniversary of Mykhaylo Figol's birth)». Ivano-Frankivsk, pp. 286–292.

humorous, satirical «Oi kum do kumy zalytsiavsia», «Sadom, sadom, kumasen'ko», «Oi prodala divchynonka sertse»), dance («Oi hop tyny-tyny») songs arranged by H. Khotkevych, H. Kytasty (long-term conductor), M. Lysenko, M. Leontovych, O. Koshyts, K. Stetsenko, J. Yatsynevych, M. Hayvoronsky, B. Kudryk, Y. Kozak, P. Potapenko, V. Bozhyk, W. Wytvytsky⁴⁴.

Ukrainian folk songs, along with the opera repertoire, at different times in the United States and Canada were also recorded by vocalists M. Hrebinetska (1930 – two songs, «Victor»), I. Matsyuk, I. Mygal, M. Minsky, P. Ordynsky, P. Plishka (1995 – *koliadkas*, New York), M. Skala-Starytsky, M. Sokil (Rudnytska), V. Tysyak, M. Shvets, and others. The famous Ukrainian singer M. Sokil in 1940 («Asch Recording Studio», New York) sang on album, which included eight Ukrainian folk songs in arr. of A. Rudnytsky. M. Skala-Starytsky recorded Ukrainian songs («Syvyj koniu, syvyj» etc.), mainly in arrangements by Z. Lysk (1950s, Montreal), V. Tysya – folk songs arranged by J. Gaevsky, M. Lysenko, R. Kupchynsky, M. Hayvoronsky, H. Kytasty and others. (1950s, New York, Toronto), M. Minsky – ten Ukrainian folk songs accompanied by an orchestra of folk instruments («Apon», New York, 1969)⁴⁵.

Thus, choral recordings and bandura recordings of Ukrainians in the United States and Canada demonstrate a bright palette of creativity and reliance on arrangements of folk songs, which is most evident in the activities of modern leading Ukrainian choirs in Canada and the United States (XXI century).

ARRANGED PERFORMING FOLKLORISM IN THE VOCAL AND INSTRUMENTAL GROUPS' POP RECORDINGS OF NORTH AMERICA.

The creativity dynamics of Ukrainian pop-oriented vocal and instrumental groups of North America (from the 1950s to the present) is clearly reflected in the recordings of groups, the basis of which repertoire is the processed folk song material.

In the 1960–1970s, a large number of Ukrainian recordings were made – records by I. Goch's orchestra and the «Verkhovyna» trio («Merry Songs of Ukraine» and «Continuation of Merry Songs of Ukraine», «Arc Records»), J. Krochak and «Drifting Country Boys» («Journey to Saskatchewan», «Heritage

⁴⁴ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia: monohrafiia* [Bandura art of the Ukrainian diaspora in the XX – early XXI century (monograph)]. Ivano-Frankivsk: Foliant. (in Ukrainian)

⁴⁵ Karas H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia: monohrafiia* [Musical culture of the Ukrainian diaspora in the world time period of the twentieth century: monograph]. Ivano-Frankivsk: Tipovit. (in Ukrainian)

Records»), the group «Panio Brothers» (4 albums, where folk songs predominated) from Canada, B. Hirnyak («Evening at Verchovyna. Popular Dancing» – dance music based on Hutsul motives) from the United States. Among the large (more than 12 albums), mainly dance and entertainment repertoire of the Canadian band «Interlake Polka Kings» (1964–2009), a significant place is occupied by Ukrainian folk songs and dance material, a separate LP of Ukrainian koliadkas. Mostly these are humorous kolomyiky, Ukrainian marches, polkas for dancing, wedding ritual songs («Gandzia», «Oi, zvidsy hora», «Kalabay», «Stoyit' yavir», «Chom dub ne zelenyi») and others.

During the 1960s, the vocal duo «Mickey and Bunny» (Winnipeg, Canada) were active, recording 19 albums at «V Records» (often their singles were included on compilations), among which the folk songs are included in «This Land Is Your Land» (1964), «Country Roads» (1964), «Ukrainian Country Music» (1964), «Ukrainian Country Music 2» (1966), «Tribute to Ukrainian Pioneers» (196?), «Farmer Songs» (1984). These are lyrical, humorous, military songs («Oi zvidsy gora», «Bystra voda berezhenky znosyt'», «Yikhav strilets na vijnonku»), kolomyiky («Oi vyshenky-chereshenky»), polka («Julaida»), wedding songs, emigrant songs («Canada, Canada»). Koliadkas «Traditional Ukrainian Carols» (1965), as well as folk songs «20 Golden Ukrainian Treasures» (196?), «24 Ukrainian Traditional Songs» (19??), «Reunion» (2002) were published separately. The duo worked in a country style, so the folk material was no exception. Their albums have sold tens of thousands units⁴⁶.

«D-Drifters-5» (Winnipeg) has 6 records («V Records»), including 2 albums with Ukrainian humorous and dancing melodies – «Grechanyky», «Oi tam na gori», «Gandzia» and more⁴⁷.

In 1973, the ensemble «Rushnychok» (Montreal, Canada) released the first record (label «Sage») with recordings of Ukrainian songs, which was a phenomenal success – the sale of more than 10 thousand samples. For several years in a row, this record was in first place in terms of the number of copies sold among Ukrainian music albums. On five records of the ensemble there are recordings of folk lyrical («Oi chy to kin' stoit'», «Misiats na nebi» etc.), humorous («Chorni ochka jak teren», «Oi shcho zh to za shum» etc.) songs with elements of folk rock⁴⁸.

⁴⁶ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

⁴⁷ Ibid.

⁴⁸ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

Popular not only in North America, but also in Ukraine, the band «Sons of the Steppes» (Montreal, Canada) during its activities (1969–1980) recorded 3 eponymous LPs (1974, 1975, 1977), which were quite successful and popular not only in Canada and the United States, but also in Europe and Ukraine. Ukrainian folklore, in particular, lyrical («Po sadochku khodgu», «Ganiu moja, Ganiu» etc.) and humorous songs («Ta i orav muzhyk», «Z syrom pirogi», «Nyni») was the basis of the band's repertoire⁴⁹.

The discography of the professional Canadian band «Buria» (Toronto) is significant - 14 albums on various media (vinyl, audio cassettes, CDs). The debut album was extremely successful (1979), it was based on Ukrainian music of the Canadian steppe provinces – vocal and instrumental humorous («Viter vije», «Sydila m pid hrushkou» etc.) and lyrical songs («Oi zvidsy gora», «Nich jaka misiachna» etc.), instrumental folk dances («Liuliochka kolomyyka», «Hopak»). In addition, many wedding songs, ceremonial songs, wedding marches and dances, as well as émigré songs («The Boy from Toronto», «Canada», «Hop, Stop, Canada», «Fashion in Toronto», «Once on a Farm») were recorded. Lemko folklore is singled out in the latest CD album «Sharavarshchyna» (2015)⁵⁰.

Popular among the younger generation of Ukrainians was the first record (1975) of the ensemble «Veseli chasy» (Chicago, USA), where among the author's works arranged by I. Stetsiv were also arrangements of folk songs «Tsyganochka moja», «Chorna ya sy chorna». I. Stetsiv's song «Doniu moja» is a nominee for the prestigious Grammy Award of the National Academy of Recording Arts, awarded in two nominations – as the best author's modern Ukrainian song and its performance at the first competition of the Festival of Contemporary Song in Edmonton, Canada. The following audio albums (1977, 1995, 2007) present lyrical and humorous folk songs – «Ivanku, Ivanku», «Oi, garna ya, garna», «Rozpriagayte, khloptsi, koney», «Ivanku, kupy my rumianku» etc. The recordings are distinguished by perfect vocal and instrumental performance, a rich set of musical instruments in the style of pop-rock. Professional, full of Ukrainian flavor and melody, and at the same time balanced and modern in sound, the album «Veseli Chasy III» (1995) can be considered one of the best recorded by groups of the Ukrainian diaspora in the 1990s in North America⁵¹.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Kuzyszyn O. (1980) Ukrainian bands and their development in the United States and in Canada from 1959 to the present. *The Ukrainian Weekly*, vol. 44, pp. 10–11.



American bands that contained Ukrainian folk songs in their repertoire were active in sound publishing in the 1970s and early 1980s. These are the bands «Chervona Ruta» from Syracuse (three LPs) and «Night Melody» from Rochester (four LPs); «Izmaragd» (records with jazz arrangements of songs), «Soniashnyk» (5 records in American disco rhythms) from New Jersey; «Chervona kalyna» (one LP) from New York; «Veselka» (one record) from Rochester, «Mria» (one record), «Malvy» (one LP), duo «Lidan» (records and cassettes) from Chicago; «Magic Eyes» (record and two cassettes) from Stamford; Maksimovich vocal trio (vinyl and cassettes) from Miami. Unusual sound in interesting vocal and instrumental arrangements, recordings of folk songs of the groups «Promin» from Chicago (one record) and «Iskra» from New York (three LPs)⁵².

Canadian bands also actively recorded albums in the 1970–1980ss. Ukrainian folk songs were included in the recordings of the «Chaika» band from Oshawa; «Зоря», «Cheremosh», «Zoriana», «Veselka», «Samotsvit», «Vechirniy dzvin» from Montreal; «Vatra», «Blysk shabel», «Solovei», «New Generation» from Toronto; «Jaseny», «Mria» from Saskatoon; «Dumka» from Edmonton; Kolomyia from St. Catherine; vocal ensembles «Vodogray» (with «Ukes Orchestra»), «Vira, Natalia, Olya» from Montreal; «Kalyna», «Lastivka», «Lileja», «Trojanda» from Toronto.

After the release of the first successful record «Christmas Holiday» (1981), the ensemble «Cheremshina» (Montreal, Canada) actively began to perform in North and South America. The records with their performance (six LPs, 1983–1995) were extremely popular not only among Ukrainian listeners in North America, but also on other continents. The basis of the repertoire is a lyrical folk song («Oi na gori doshch ide», «Oi tam za lisochkom», «Oi ty misiatsu», «Oi pry luzhku», «Kolo mlyna kremenyna», «Ne lai mene moia nenko» etc.). The success of the band was ensured by impeccably coordinated professional vocals and accompaniment in interesting harmonies and rhythms.

In 1980, the first album was recorded by the entertainment group «Ukrainska Starshyna» (Winnipeg, Canada), which released the most albums - twenty-three vocal-instrumental and six instrumental. Ukrainian folklore is represented by folk dances («Kolomyika tety Mary», «Viazanky ukrainskykh melodii» etc.), improvisations on folk songs («Balamute-valtz», «Tam na gori» etc.), as well as their own compositions on folklore material. The highlight of the repertoire are humorous songs presented by three albums. Vocal and instrumental material is insignificant («Byla mene maty», «Chorni ochka jak

⁵² Ibid.

teren», «Gandzia», «Kalabaju», «Oi tam na gori», «Vyidy», «Viter vije» etc.). Ukrainian koliadkas and shchedrivkas were released in two separate albums.

Kvitka Cisyk's unique albums (New York, USA) «Songs of Ukraine» (1980) and «Two Colors» (1989) contain well-known pop arrangements of folk songs «Ivanku kupy my rumianku», «Sydyt divcha nad bystroju vodoju», «Oi zagraly muzyky», «I snylosia», as well as the Lemko song «Oi vershe miy vershe» that became popular in Cisyk version. In 1990, both discs were nominated for a Grammy. In 1988, K. Cisyk received the awards «Unsurpassed Production» (for the album of 1980) and «Best Crafted Non-Dancing Ukrainian Folk Song» (for the song «Ivanku...») for significant contribution to the development of Ukrainian music as part of the awards at the Western Canada Festival. (Wegreville, Edmonton)⁵³.

In the 1990s, Ukrainian folklore recordings were produced by pop groups, but to a lesser extent – «Mria» from Saskatoon (one album), «Charka» (one album) from Edmonton, «Ambrose Brothers» (three albums), «High Profile Band» (one album) from Winnipeg, «Cafe Kyiv» (one album) from Toronto in Canada.

If in the 1990s the activity of sound recordings decreased, then from the 2000s, with the development of digital technologies, the process of sound recording renewed. In Canada, these are recordings of «Mria» (one cassette), «Mozaika» (two CDs) from Toronto, «Самоцвіт» (one CD) from Montreal, «Ambrose Brothers» (three CDs), «High Profile Band» (two CDs), «By Request» (two CDs) from Winnipeg. In the US, recordings at this time were made by «Trio Maksimovich» (two CDs) from Miami, Olya Frieze (three albums). Samples of folklorism are presented in the works of the groups «Danube» (three albums), «Zirka» (four albums) from Toronto, which make up the bulk of their repertoire – from lyrical («Oi ty richenko», «Meni vorozhka vorozhyla», «Zelene lystia» etc.) to energetic humorous («A ja chorniava», «Chervona ruzha», «Za nashov stodolov», «Shabelyna», «Cherez pole shyrokye» etc.) songs, in particular, in country styles («Oi pid vyshneju», «Oi na gori sharvarok»), blues («Kari ochi»), reggae («Across the Danube»). Their work is an example of popular pop music. Unconventional stylistic coloration is embodied in the recordings of newly formed youth groups. These are three audio CDs of the band «Slukhai» from Winnipeg, «Mihrena» (one CD), «Kalabai» (two CDs) from Edmonton, «Zhyto» (one CD) from Calgary, «Zapovid'» (one CD) from Toronto. Ukrainian dances and

⁵³ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameriky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

folk songs in instrumental arrangements were acoustically recorded by «Kapusta Kids» from Manitoba and «Sounds of the Steppes» from Dryden in Canada.

World-renowned violin virtuoso Vasyl Popadyuk (Toronto, Canada) has recorded five CDs of instrumental music in the style of world music (1999, 2001, 2004), two of them with Papa Duke (2006, 2012). These are Hutsul («Miy bat'ko»), Bukovynian («Buk-hop», «Des'na Bukovyni») folk dance tunes and instrumental melodies, as well as their own mixes («Carpathian Cactus»)⁵⁴.

Bandura player and vocalist Olya Frieze (Oxford, USA) recorded a selection of carols «Vozveselimsia» (2010) in the styles of pop, country, bluegrass, jazz arranged by S. Galatin. Canadian singer Yana Bilyk has created her first Christmas audio album in the style of jazz-pop lounge «Christmas Is Rizdvo» (2015), which features Ukrainian koliadkas («Po vsiomu svitu», «Shchedryk», «Silent Night», «Try slavnii tsari») presented by light, calm music of improvisational character with preservation of traditional melodies interspersed with jazz and twist motifs, unique harmonies.

The original dynamic work of the band «Kubasonics» (Newfoundland, Canada), which is manifested through the synthesis of Ukrainian traditional music with modern styles of world, gypsy, punk, fusion, recorded on five CDs. Separately, Hutsul folklore is embodied in records of dance music («Kolomyika», «Hutsulka», «Trembovlyanka», «Zholomiga», «Arkan»). The band's repertoire also includes emigrant songs – «Khodzhu po Kanadi»⁵⁵.

The Canadian band «Milenia» (Edmonton) has recorded four CD albums of vocal-instrumental and instrumental music. If the debut album («Roots», 2001) conveys the traditional sound of songs («Pidnimimo charku», «Ja muzyku duzhe liubliu»), the second («Life», 2006) – a transition between traditional and modern directions of the band («Oi vydno selo», «Oi tam u Lvovi» etc.), the works of the following albums («Brotherhood», 2012, «Live! On The Rocks», 2014) became a mix of pop and rock styles («A v nediliu rano», «Ne khody Orysiu», «Oi sluzhyv ja v pana», «Kolomyika»), an interesting combination of virtuoso dulcimer and guitar playing («Yikhaly kozaky», «Hai zelenenkyi»)⁵⁶.

⁵⁴ Fedorniak N. (2014) Ukrainskyi folklor i yoho transformatsiia u vykonavskii tvorchosti Vasylia Popadiuka (Kanada) [Ukrainian folklore and its transformation in the performing arts of Vasyl Popadiuk (Canada)]. *Ukrainian culture: past, present and ways of development*, vol. 20, no. 1, pp. 230–235.

⁵⁵ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukraintsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.

⁵⁶ Ibid.

The creative work of the Canadian band «Tut i tam» (Saskatoon) – four albums that impress listeners with a relaxed combination of different styles – pop («Tykha voda», «Oi tam za lisochkom»), rock («Na horodi chorna red'ka», «Hop shidi-ridi», «Chyje zh to polechko», «Oi bolyt' mia holovonka», «Teche voda kalamutna», «Nese Galia vodu»), reggae («Byla mene maty», «Shchedryi vechir»), ska («Tysha navkruhy», «Chumbara», «Porizala palchyk», «Ivanku, Ivanku» etc.), dance («Tam na stavi», «Tanets Hryhorovycha») and rural («Vesnyanka», «Arkan») traditional music⁵⁷.

The Canadian fusion band «Dovira» (Toronto) has recorded two CDs, where the well-known Ukrainian folklore material is undergoing significant transformations – stylistic, harmonious, metrorhythmic. These are minor scale, dynamically injecting rock compositions accompanied by an electric guitar, with an obsessive monotonous rhythm, the vocal basis of which is a stylized «folk» singing – «Maryna», «Oi zijdy ziron'ko», «Oi letily dyki husy», «Oi u nedilenku», «Yest' na sviti pravda», «Nese Galia vodu» etc. In the same style, with full or partial modifications in the style of rock, the youth group «Ukrainia» recorded three audio albums (Ottawa, Canada), among the compositions on the basis of which – «Oi vydno selo», «Teche voda kalamutna», «Yarema», «Chovnyk khytaetsia», «Susidka», «Oi mii mylyi varenychkiv khoche», «Oi khotila mene maty», «Za Dunaiem» and others, performed freely and expressively⁵⁸.

Acoustic recordings are presented by two vocal-instrumental albums of the band «Zubrivka» (Toronto, Canada) and two albums of the group «Molodtsi» (vocal-instrumental and instrumental works). These are well-known folk songs «Tsvite teren», «Nese Galia vodu», «Oi harna ja, harna», «Posylala mene maty», «Tsyhanochko moloda», «Sam pju, sam huliaju» «Ty do mene ne khody», «Ivanku, Ivanku», as well as dances «Volynska Polka», «Kozachok», «Kolomyika».

The family instrumental ensemble «Chychul Orchestra» (Canada), which was founded in 1948 and still operates, recorded an album, which included folk dances («Kozachok», «Hopak», «Hoi, hoi, kolomyika»), compilation of folk melodies, as well as instrumental arrangements of folk songs («Verkhovyna», «Yakby ne Marusia», «Luche bulo», «Shumyt hai» etc.) in the rhythms of waltz, polka based on Hutsul and Bukovina folk instrumental music. These are original modernized triple music of Canadian Ukrainians (violin, tsymbaly, accordion, guitar, mandolin, double bass).

⁵⁷ Ibid.

⁵⁸ Fedorniak N. (2019) Syntez folkloru i estradnoi muzyky u zvukozapysakh ukrainsiv Pivnichnoi Ameryky [Synthesis of folklore and pop music in the recordings of the ukrainians of North America]. *The ethnology notebooks*, vol. 1, pp. 149–156.



Thus, the sound recordings of Ukrainian diaspora in the field of pop represent a significant achievement in the direction of processing folklore sources, presenting a stylistic synthesis in the form of new compositions based on the re-intonation of traditional song material.

CONCLUSIONS.

The well-timed commercial interest of music companies in examples of traditional Ukrainian music culture has led to the preservation of ethnic music, which could have been lost. The folk music material recorded in the recordings testifies to the richness of forms and genres of Ukrainian music making, as well as to the interest of leading record companies – «Columbia», «Victor», «Okeh», «Brunswick» in the USA; «Quality Records», «V-Records», «Regis Records», «Yevshan Records» in Canada. Sound recordings of Ukrainian traditional music in the western Ukrainian diaspora and its transformation within different performing directions during the XX-beginning of the XXI century (vinyl, audio cassettes, CDs) became more active in parallel with their stage and concert development. In particular, the first are choral recordings and recordings of traditional music, performed in the 1920s (the second wave of emigration). Choral recordings were performed sporadically due to a small number of professional groups. This process revived after the Second World War (the third wave of emigration) and was most evident in the activities of the leading Ukrainian choirs in Canada and the United States.

Sound recordings of traditional music (mostly reconstructed) were actively produced in the period of 1925–1939 (second wave of emigration) in the United States by leading rural musicians and their bands, and in 1950–1977 and 1990–2000 were reissued in the united projects. Ukrainian authentic music is better preserved in Canada, and Ukrainian sound recordings began earlier in the United States, for these reasons, unfortunately, its best-preserved samples have not been recorded. At the time of the sound recording beginnings in Canada (1940s), the oldest folklore samples have already undergone changes.

Traditional ensemble music-making was gradually transformed into pop-stage music in the activity of vocal-instrumental groups, the dynamic creativity of which from the 1950s was also recorded in sound recordings (the third wave of emigration). Later, in the 1980s, audio materials of the soloists were added to them. The process of their work recording is still active today (the fourth wave of emigration).

In the 1950s (the third wave of emigration), the recordings of the bandura repertoire were made by Ukrainians that intensified in parallel with the expansion of the bandura network. These recordings reproduce both the preserved Ukrainian traditional repertoire (reconstruction) and composer's arrangement of the traditional folk samples.

Preserved sound materials are examples of instrumental, vocal and vocal-instrumental genres, each of which is embodied in solo and ensemble forms (mixed and homogeneous, chamber and large). The performers in the first period of Ukrainian emigration were peasants – the most valuable performers, as they most vividly reproduce the stylistic style of local materials from mainland Ukraine, as well as folk musicians-professionals with their own instrumental bands and amateur singers.

In the repertoire that reconstructs traditional music, priority is given to instrumental genres (marches, dances – kozachok, kolomyika, polka, arkan, hutsulka), thematic song and ritual dramatic compositions (weddings, baptisms, compositions of winter and spring-summer ritual cycles) and also folk songs with instrumental accompaniment. This group includes separate bandura players' recordings of epic and religious repertoire – dumas, epics, psalms, chants, spiritual songs. The priority genres of the bandura repertoire, in addition to the reconstructed authentic one, are the author's adaptations of koliadkas and shchedrivkas, dumas, military, lyrical, humorous, satirical, and other folk songs by H. Khotkevych, H. Kytasty, P. Potapenko, O. Koshyts, K. Stetsenko, and others.

The leading genres of choral sound recordings are arrangements of folk songs – lyrical, humorous, calendar-ritual cycle (koliadkas, shchedrivkas, vesniankas, hymns, kupala, harvest) of famous Ukrainian composers – V. Barvinsky, M. Haivoronsky, A. Hnatyshyn, F. Kolessa, O. Koshyts, M. Lysenko, Z. Lavryshyn, N. Nyzhankivsky, J. Yatsynevych and others.

Pop-oriented instrumental and vocal-instrumental sound recordings include arrangements of folk songs (mostly lyrical and humorous), songs of the calendar-ritual cycle (koliadkas, shchedrivkas, vesniankas), instrumental ritual and dance melodies (polkas, waltzes, kolomyikas, etc.)

Thus, the recordings became a reflection of the transformation processes of the Ukrainian folk tradition and the diversity of its stylistic representation, as well as a confirmation of the functioning and development of Ukrainian traditional music in the Ukrainian diaspora.



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