

 SHEVCHENKO SCIENTIFIC SOCIETY

 UKRAINIAN INSTITUTE OF AMERICA

with the support of the Ukrainian Academy of Arts and Sciences in the U.S. present

UKRAINE, SHEVCHENKO & MUSIC

Opera, Art Song and Folk Song

1ST NEW YORK RECITAL
INTERNATIONAL OPERA SENSATION

OKSANA DYKA SOPRANO

WITH
ANGELINA GADELIYA, PIANO
& SOLOMIYA IVAKHIV, VIOLIN

SUNDAY EVENING
DECEMBER 7 | 2014 | 7 PM

Oksana Dyka, *soprano*
 Angelina Gadeliya, *piano* • Solomiya Ivakhiv, *violin*

I.

Bellini

Vincenzo Bellini
 (1801-1835)

Casta Diva
 from *Norma* (1831)

Mozart

Wolfgang Amadeus Mozart
 (1756-1791)

Porgi, amor, qualche ristoro
 from *The Marriage of Figaro* (1786)

Rossini

Gioachino Rossini
 (1792-1868)

Selva opaca, Recitative and Aria
 from *Guglielmo Tell* (William Tell, 1829)

Ms. Dyka • Ms. Gadeliya

II.

Shchetynsky

Alexander Shchetynsky
 (b. 1960)

An Episode in the Life of the Poet,
 an afterword to the opera
Interrupted Letter (2014)
 World Premiere

Ms. Ivakhiv • Ms. Gadeliya

III.

From Poetry to Art Songs 1: Settings of poems by Taras Shevchenko

Shtoharenko

Andriy Shtoharenko
 (1902-1992)

Yakby meni cherevyky
 (If I had a pair of shoes, 1939)

Silvestrov

Valentin Silvestrov
 (b. 1937)

Proshchai svite
 (Farewell world, from *Quiet Songs*, 1976)

Shamo

Ihor Shamo
 (1925-1982)

Zakuvala zozulen'ka
 (A cuckoo in a verdant grove, 1958)

Skoryk

Myroslav Skoryk
 (b. 1938)

Zatsvila v dolyni
 (A guelder-rose burst into bloom, 1962)

Mussorgsky

Modest Mussorgsky
 (1839-1881)

Hopak
 from the opera *Sorochynsky Fair* (1880)

Ms. Dyka • Ms. Gadeliya

— INTERMISSION —

IV.

Beethoven

Ludwig van Beethoven
(1770-1827)

Allegro vivace
from *Sonata in G Major, Op. 30*
(1801-1802)

Vieuxtemps

Henri Vieuxtemps
(1820-1881)

Désespoir
from *Romances sans paroles,*
Op. 7, No. 2 (c.1845)

Ms. Ivakhiv • Ms. Gadeliya

V.

From Poetry to Art Songs 2: Settings of poems by Taras Shevchenko

Lysenko

Mykola Lysenko
(1842-1912)

Oy, odna ya odna
(I'm alone, so alone, 1882)

Rachmaninov

Sergei Rachmaninov
(1873-1943)

Poliubila ya na pechal' svoyu,
Op. 8, No. 4
(I have given my love, 1893)

Stetsenko

Kyrylo Stetsenko
(1882-1922)

Plavai, plavai, lebedon'ko
(Swim on, swim on, dear swan, 1903)

Dankevych

Konstantyn Dankevych
(1905-1984)

Halia's Aria
from the opera *Nazar Stodolia* (1960)

VI.

A Ukrainian Folk Song
Arranged by Ihor Stetsiuk

Oy, ya znaiu shcho hrikh maiu
(Oh, I know I'm sinful)

Ms. Dyka • Ms. Gadeliya



Oksana Dyka

SOPRANO

Soprano **Oksana Dyka** recently sang Princess Yaroslavna in the Metropolitan Opera's production of *Prince Igor* and was praised by *The New York Times*' critic Anthony Tommasini: "a cool, penetrating intensity, fearless high notes and a glint of steel in her sound". She will sing the title role in *Aida* at the Met in April. Born in Ukraine, Oksana Dyka graduated from Kyiv Conservatory in 2004, and from 2003 to 2007 she was main soloist at Ukrainian National Opera of Kyiv. She has appeared on main stages worldwide, under the direction of Franco Zeffirelli and under the batons of Daniel Barenboim, Zubin Mehta, Valery Gergiev, and others. In recent seasons, Ms. Dyka has garnered rave reviews from critics and the public, singing a new production of *Eugene Onegin* in Los Angeles under the baton of James Conlon, *Mefistofele* in Monte Carlo, *Tosca* in Frankfurt, Dresden and Valencia, *Aida* and *Tosca* at La Scala, and *Un Ballo in Maschera* in Turin. Most recently, she appeared in *Tosca* at Mariinsky Theatre, and in Britten's *War Requiem* at the Bregenzer Festspiele. Future engagements include *Tosca* at Deutsche Oper in Berlin, *Tosca* and *Madama Butterfly* at Opéra Bastille, and *Tosca* and *Jenufa* at the Metropolitan Opera.

"Dyka's Madame Butterfly is a triumph. Her phrasing is dulcet, her power impressive and her knife-edged high notes soar. Her rendition of the plaintive aria, "Un bel di," is as heartbreaking and lyrical as any you will hear live or on recording. Her steadfast commitment to the man who has accepted her love only to abandon her, leaving her with a child he has never claimed, is truly tragic."

— Jim Farber, *Press-Telegram*

"[...] the young Ukrainian soprano Oksana Dyka, is nothing less than sensational"

— Göran Forsling, *Seen and Heard*



Angelina Gadeliya

PIANIST

Pianist **Angelina Gadeliya**, praised for her “*refined and exceptionally phrased and stylized*” playing (Telavivcity.com), and her “*rare ability to make music speak*” (The Gazette), received high critical acclaim for her performances as a soloist, recitalist, and chamber musician throughout the United States and across Europe. She has collaborated with internationally renowned artists such as Lucy Shelton, James Levine, John Harbison, Thomas Adès, principal players of the New York Philharmonic, and the Mark Morris Dance Group, and has appeared as soloist with numerous orchestras and performed at many festivals including Tanglewood, Fontainebleau, Aspen, Banff, lecture series at the Metropolitan Museum of Art, Emerson String Quartet’s 2007 Beethoven Project, and at the “Alfred Brendel on Schubert” residency at Lincoln Center. She has also toured Ukraine several times playing benefit concerts for families with special needs children. Angelina’s debut solo album, *Music of Tribute: Schnittke and His Ghosts*, will be released by Labor Records and Naxos in December of 2014. In 2012, she and her colleagues from ACJW launched a new ensemble, Decoda, just named the first ever affiliate ensemble of Carnegie Hall. Angelina is a graduate of the Oberlin Conservatory, the Juilliard School, Mannes College, and holds a Doctorate from Stony Brook University. Angelina divides her time between NYC and Colorado Springs, where she resides and serves as piano faculty at the University of Colorado in Colorado Springs as well as at the Colorado Springs Conservatory.



Solomiya Ivakhiv

VIOLINIST

Violinist **Solomiya Ivakhiv** graduated from the world-renowned Curtis Institute of Music in Philadelphia, where she studied with Joseph Silverstein, Pamela Frank, and the late Rafael Druian. Ms. Ivakhiv is noted for performing with “*a distinctive charm and subtle profundity*” (Daily Freeman) and “*crystal clear and noble sound*” (Culture and Life, Ukraine) and enjoys an international career as a soloist and chamber musician throughout Europe, North America, and China. Ivakhiv made her debut with the Lviv Philharmonic Orchestra (Ukraine) at the age of twelve, and has appeared as soloist with many orchestras and participated in major festivals such as Tanglewood (U.S.), Verbier (Switzerland), Musique de Chambre à Giverny (France), Prussia Cove (England), and Banff Centre (Canada). Currently, Dr. Ivakhiv is an Assistant Professor of Violin and Viola and Head of Strings at the University of Connecticut. For the past four seasons, she has been the Artistic Director of the New York City concert series MATI (Music at the Institute). During the current 2014-15 concert season, Ms. Ivakhiv will make solo appearances with the Chernihiv Symphony Orchestra (Ukraine), Bridgeport Youth Symphony (Connecticut), UNLV Symphony (Las Vegas), and Ohio Valley Symphony. She will also perform at chamber music festivals at Carnegie Hall’s Weill Recital Hall, Tuacahn Arts Institute, and Kimberton Series (Canada).

Taras Shevchenko— Artist and National Poet

By George G. Grabowicz



Self-portrait, 1848

Taras Shevchenko (1814-1861) is the major, formative presence in modern Ukrainian cultural and political history. In the Ukrainian popular consciousness his standing is unrivaled and his impact is palpable to this day. His work exemplifies, molds and inspires collective identity and endows his readers with a transcendent sense of belonging and of self-validation. Already in his lifetime, and certainly after his death, he became for generations of Ukrainians the father of the nation, “bat’ko Taras.” For a great number of Ukrainians today he still remains the implicit image and voice of the nation—a “prophet,” an icon.

Although born a serf in Ukraine, he lived most of his adult life in St. Petersburg, the capital of the Russian Empire. At the age of 21, thanks to his remarkable talent as a painter and his own persistent efforts, he had come to the attention of leading Russian and Ukrainian artistic and literary figures. By the time he turned 24 they had arranged for the purchase of his freedom and for his enrollment in the St. Petersburg Academy of Arts. At the Academy Shevchenko’s primary teacher was the celebrated painter Karl Briullov, generally considered Russia’s leading artist. (His portrait of the prominent poet Vasili Zhukovsky, who was also tutor to the heir apparent to the Russian throne, the future Alexander II, was painted to raise funds for Shevchenko’s release and was in fact acquired by the royal family.) When Shevchenko graduated from the Academy of Arts he was an accomplished painter, well known for his portraiture and participating as an artist-illustrator in two popular publications. His album of etchings, *A Picturesque Ukraine* (1844) had received general acclaim. A secure career in art was clearly in store for him.

His life was to take a different path, however. In 1840, while still a student in the Academy, he published a collection of poetry, *Kobzar* (The Minstrel), which electrified his readers and revolutionized Ukrainian poetry and the course of Ukrainian national revival in the 19th century. His long poem, *Haidamaky* (The Haidamaks), published two years later cemented his prominence as the outstanding Ukrainian poet of the day. The impact of Shevchenko’s poetry rested on several interconnected features. The first of these was a sense of naturalness, of directness and simplicity and above all of *authenticity* which draws on and is associated with folk poetry and the voice of the people, the *narod*. From his earliest works, Shevchenko exhibited an unprecedented control of the language that is his medium. This was the surest locus of the genius that was ascribed to him. The sense that no one knew the Ukrainian language like Shevchenko was present from the beginning and was articulated in such or another fashion by virtually all reviewers and critics. Suddenly a new standard had emerged.

Shevchenko also introduced a remarkably new and potent *sense of history*—not so much by elaborating particular historical subject matter as by dramatizing the problem of collective memory and the central role it plays for national identity and vitality.

What was also indisputably new was his radical stress on the *psychological dimension* of his poetry and especially the very process of its making, on the actual construction of the text, the pain and doubt that accompany it, and the original psychological trauma that underlies it. This draws, of course, on Romantic poetics, but it also exceeds it in intensity and suggests an affinity to the modernists—to, say, Baudelaire or even Kafka rather than Byron or Shelley. In the face of the intense psychologism of Shevchenko's poetry and his consistent turning to a symbolically autobiographical mode, the occasional use of sentimental tropes (especially in his earlier poetry) is decidedly secondary.

What became a defining mode for Shevchenko was his reliance on archetypes and on a mythical code to construct his vision of Ukraine and of his own prophetic role as a myth carrier within that vision. The mythical prominently involves the collective and the numinous, the realm of the sacred, and the empowering—and dreaded—task of reaching into the repressed and forgotten collective experience and drawing from its terrible reality the strength to issue a call for Ukraine's resurrection in the face of her present and all-too-obvious decrepitude and "death."

The very fact of making his poetry so powerfully *centered on Ukraine*, her experiences, particularly her trauma, subjugation, and destruction, in the past and especially in the present, was, of course, a profoundly revolutionary act. All his Ukrainian readers, and especially his contemporaries, the first to be exposed to his poetry, were not only aware of this, but overwhelmed by it. The question was not whether his prophetic and in many respects apocalyptic message was perceived or felt to be true—that went without saying. The question was how to process it. This would become the central issue for the Shevchenko reception.

The poetry that Shevchenko wrote in the three years after leaving the Academy of Art, i.e., in 1843-1845, could not hope to pass the censor's watchful eye and thus circulated only in manuscript, but it was unprecedented in its evocation of Ukrainian collective memory and aspirations of freedom and its excoriation of imperial Russia for its suppressions of Ukrainian rights and enserfing the great majority of its population. Such poems as *Son* (The Dream), *Kavkaz* (The Caucasus), *Poslaniie* (The Epistle) and *Velykyi liokh* (The Great Crypt) contributed to a fundamental shift in Ukrainian collective self-perception and ultimately shaped the modern Ukrainian political consciousness.

In 1846 and in early 1847 Shevchenko lived in Ukraine, primarily in Kyiv, working for the Kyiv-based Archeographic Commission and continuing to paint and write poetry. In April 1847, along with a number of other young Ukrainian intellectuals, he was arrested by the Russian Secret Police for belonging to the Brotherhood of Sts. Cyril and Methodius, a secret society that advocated Ukrainian political and cultural rights and the emancipation of serfs and promoted a vision of Christian millenarian revival. As short-lived as it was, the Brotherhood became a defining moment in the Ukrainian process of nation-formation in the 19th century, and Shevchenko's poetry provided its major articulation. Not surprisingly, his sentence was the harshest of all—he was condemned to serve as a private in the Russian army in the most distant

outposts of the Empire and expressly forbidden to paint and to write poetry. Shevchenko's exile, which he spent on the shores of the Aral and the Caspian Seas, in what is today's Kazakhstan, lasted for 10 years—1847 to 1857. Despite severe and often humiliating conditions, he continued to write poetry and to paint, developing new themes and discovering new depths of psychological and symbolic expressiveness. In the latter years of exile (1853-1857) Shevchenko also turned to writing prose in Russian—which remains particularly valuable for the light it casts on his own autobiography.

Upon his release from exile Shevchenko turned with renewed energy to writing new poetry and editing and shaping his earlier works; he also kept a *Diary* (in Russian), which provides invaluable insights on his daily life. The poetry of the last three years of his life (1858-1860) draws on a range of archetypal and symbolic features, and especially on Biblical themes and paraphrases of the prophets, to articulate a powerful vision of a reborn Ukraine. Emblematic of this is his paraphrase of Psalm 11, where the poet's word and the word of God are fused as they stand guard over the poor, the weak and the downtrodden:

—I will rise up!—the Lord will say
 Today I'll rise up from the grave
 For all the poor and fettered beggars.
 I'll raise them up, these mute and lowly slaves.
 And as a guardian over them
 I'll place my word.

After his return from exile and in the last years of his life, Shevchenko was universally seen in Ukrainian society as the National Poet. With his death in March, 1861, he became an archetypal locus of cultural identity and collective memory. His final resting place in Kaniv, overlooking the Dnieper river, soon became, and still remains, a national shrine.

Engaging with Shevchenko and his legacy established the fundamental milestones of modern post-Shevchenko Ukrainian intellectual history, first through his contemporaries, such as Mykola Kostomarov and Panteleimon Kulish, later such major thinkers as Mykhailo Drahomanov and Ivan Franko, and later still the representatives of the major ideological positions, both Socialist and Communist on the left and the nationalists on the right. As Drahomanov observed already in 1879, virtually every Ukrainian party and political ideology strove to arm itself with the name and stature of Shevchenko. His legacy continues to hold extraordinary sway over Ukrainian culture. As recent events of the 2014 revolution of dignity show, he remains a central spiritual presence for the Ukrainian people.



Self-portrait, 1843

If you, young gentlemen, but knew

Characteristic of Shevchenko's exile poetry is his self-reflection, often couched in meditations on his life and the path that led to his imprisonment and exile. In the following poem, the autobiographic content is fused with his questioning of official religion—presumably sanctioned by God himself—which somehow manages to justify serfdom, in effect, slavery.

If you, young gentlemen, but knew
 How people weep their life away
 You would not spin your elegies
 And praise God's name in vain
 While laughing at our tears.
 I cannot fathom why you'd call
 A peasant hut God's paradise.
 I suffered once in such a hut,
 My tears were shed there, my first tears,
 And I don't know one vicious thing 10
 In this God's world that doesn't nest there—
 But they still call it paradise.

I do not call it paradise,
 That little hut within a grove
 By a clear pond at the village edge.
 That's where my mother gave me birth
 And swaddled me and sang her songs
 And poured her grief
 Into her child... And in that grove,
 That hut that was in paradise, 20
 I witnessed hell... slavery and endless work
 And not a moment free for prayer.
 And there from poverty and toil
 My mother went to an early grave
 And weeping with his kids
 (we were all small and naked then)
 My father died in serfdom,
 And we, we scurried round like mice
 To find some shelter. I went to school
 To carry water for the kids. 30
 My brothers to be serfs—that is
 Til they were shorn into the army.
 And my sisters, my sisters,
 Woe to you my gentle doves.
 What keeps you going on this earth?
 In servitude you all grew up,
 In servitude you'll all go grey
 In servitude, my sisters, you'll all die.

I shudder every time I think
 Of that small hut at the village edge. 40
 Such are our deeds, O Lord, in this,
 Our paradise, Thy righteous earth.
 We've made a hell of paradise
 And now we beg Thee for another.
 For, after all, we love our brothers,
 We harness them to plow our fields,
 Which we then water with their tears.
 And while I can't be sure it even
 Seems to me at times that Thou... 50
 (For it's Thy will, O Lord, that keeps
 Us stuck and naked in this Eden)
 That in Thy heaven Lord
 Thou art laughing just a bit at us
 And taking counsel with the lords
 On how to rule this earth. For see,
 The grove is bending in the wind
 And the pond beyond is like a canvas
 Where distant willows calmly bathe
 Their boughs. It's simply paradise.

But look more closely then and ask: 60
 What's going on in paradise?
 But, of course—all happiness and praise!
 All for Thy Holy, Sacred, Self,
 And all Thy wondrous deeds!
 But there's the rub—there is no praise,
 Just blood and tears and blasphemy.
 A curse on everything! No. There's nothing.
 There's nothing sacred on this earth...
 I even think that people now
 Have put a curse on Thee. 70

—*Taras Shevchenko*

[“Якби ви знали, паничі,”

1850, Orenburg]

Translated by George G. Grabowicz



Shevchenko and Music

By Virko Baley

Not so many years ago only two voices from the chorus of Ukrainian culture had received international recognition and acceptance: the sculptor Alexander Archipenko (1887–1964) and the film-maker Alexander Dovzhenko (1894–1956). Some also knew the inimitable and profound poetry of Taras Shevchenko (1814–1861). Much has changed now. Ukraine is an independent nation. Its artistic achievements in many areas, but especially in music, have reached beyond its borders and are entering the mainstream of international artistic repertoire. Central to understanding this achievement is the iconic figure of Shevchenko.

This brief and synoptic overview of Taras Shevchenko and his relationship to music will be presented as a diptych: the living, breathing Shevchenko's relationship to music during his life; then its continued existence as a living inspiration bequeathed by this great poet to composers, who transplanted his words into their musical scores and discovered in them an aural epiphany.

We know that Shevchenko loved music. We know it from his diary, his letters, and various comments by his friends and acquaintances. We know it because of the friendships he maintained with performers and composers that he met. We know it because we have much information on his concert-going activities. Shevchenko's various writings (especially his diary and stories) contain many comments on music. Naturally, as was very common in his day, he loved Ukrainian folk music. In 1846, while traveling in Right-Bank Ukraine, in addition to drawing various architectural remnants, regional costumes and landscapes, he collected folk songs, folk legends and fables. In his novella *The Twins* (Bliznetsy) he quotes over twenty Ukrainian folk songs. A second novella was simply named *The Musician*. Shevchenko was musically literate, and evidence suggests could perform on the piano; he attended concerts and opera performances regularly. He thought very highly of Mozart and Beethoven and felt aesthetically and emotionally close to Chopin and Mendelssohn (especially *Midsummer Night's Dream*)—both composers ranked high on his list. He was familiar with various virtuosos of his time, such as Paganini, Servais and Vieuxtemps. His writings mention dozens of names. He was particularly fond of opera and singers, being by all contemporary accounts a very gifted amateur singer. His taste in music was catholic: he loved Haydn's great oratorio *The Creation*, a very complex work and difficult to understand; the operas of Bellini (*Norma* especially); various operas by Donizetti; two operas by Meyerbeer (*The Prophet* and *The Huguenots*); *William Tell* by Rossini; Glinka's *Life of a Tsar* (in his diary of April 17, 1858, he wrote after the performance, "eternal Glinka") and many more. He had a long and important personal and artistic friendship with Hulak-Artemovsky, the composer of *Cossacks Beyond the Danube*. Shevchenko was also very much interested in theater. When the great African American actor, Ira Aldridge, came to St. Petersburg in 1858 to play

Othello, he became a close friend of Shevchenko who felt that Negroes in America shared the same fate as the Ukrainian serfs in the Russian Empire. Putting all his interests together (historical, literary, visual, theatrical, musical, philosophical) we clearly see Shevchenko to be a genuine intellectual. Finally, he was an extremely effective speaker. More than that—one could argue that he was a very theatrical personality, who understood the value of “performance” and was admired for that quality. One documented anecdote illustrates this talent. In November of 1860, in St. Petersburg, Shevchenko shared a platform with Dostoyevsky and two other Russian poets, Apollon Maikov and Yakov Polonsky, in support of a charitable cause. A diarist who was there, Elena Shtakensneider, commented that Dostoyevsky received polite applause, but Shevchenko—a deafening ovation, which she called an “uncontrolled uproar.” This did not please her.

After his return in 1858 from a ten-year exile, Shevchenko met Modest Mussorgsky. We know that because Mussorgsky mentions Shevchenko in his *Autobiographical Notes*. In May of 1859, the composer and pianist Mily Balakirev, the intellectual leader of a group of the five Russian nationalist composers, “a mighty handful” (among them Rimsky-Korsakov, Borodin and Mussorgsky) wrote to the music critic Vladimir Stasov, “...I met with the well known...poet Shevchenko, who immediately so touched the strings of my heart (if it does exist in me), and made such a pleasant impression on me, that I began to think that should I not read some of his verses?”

Serious study of Shevchenko’s relationship with music is still far from complete. On the other hand, the setting of his many poems to music has been studied much and a considerable literature already exists. Because of the natural aurally melodic beauty of his poems, Shevchenko very quickly began to attract composers. Translation of Shevchenko’s poetry into Russian tempted such composers as Tchaikovsky, Mussorgsky and Rachmaninov, as well as many other non-Ukrainian composers. Undeniably, one of the first composers to undertake a systematic setting of Shevchenko’s poetry was the Ukrainian Mykola Lysenko (1842–1912), the “father” of Ukrainian national music. He made it his life’s mission to create a body of work based on Shevchenko’s *Kobzar*. Lysenko’s work began in 1868 with Shevchenko’s *Testament* (*Zapovit*) and eventually all works associated with his words were gathered in the collection “Music for the *Kobzar*.”

Over the many decades since the poet’s death, many composers have found his poetry irresistible. One of the best early efforts by Stanislav Liudkevych (1879–1979), a composer closely associated with the city of Lviv in Western Ukraine, was the monumental choral symphony *Kavkaz* (The Caucasus, 1905–1913) based on Shevchenko’s powerful masterpiece of the same title. One of the first Shevchenko operas was the dramatization of the poem *Kateryna*, composed by Mykola Arkas (1853–1909); it was completed in 1891 and first performed in Moscow on February 28, 1899 (originally planned for a premiere in Odessa, the performance was censored). During the Soviet period Mykhailo Verykivsky (1896–1962) composed two operas after Shevchenko: *Sotnyk* (The Captain, 1939) and *Naimychka* (The Servant Woman, produced in 1943, Irkutsk). In 1960, Konstantyn Dankevych, the composer who achieved fame with his controversial opera *Bohdan Khmelnytsky* (1951), used a modified version of

Shevchenko's only play *Nazar Stodolia* as a libretto for his opera. A very powerful work, written by one of the important composers of the *shestydesiatnyky* era (generation of the 1960s) was Valentyn Bibik's Symphony No. 6 "*Dumy moyi, dumy moyi*" based on poetry of Shevchenko's composed in 1979. Shevchenko holds a special place in the choral music of Valentin Silvestrov (b. 1937), internationally recognized as one of the most significant of living composers, who composed a number of works on the poet's words, the most significant being his *Shevchenko Cantata* (1977), *The Testament* (in Diptych, 1995) and *Elegie* (1996). In addition to large-scale works such as those mentioned above (and many others that could not be included for lack of space), the number of lieder and romances by now number close to a thousand, if not more. A few of them will be performed this evening.

The program of this special tribute concert reflects Shevchenko's musical interests and the many art songs that his poetry inspired. Operatic arias by Bellini, Mozart, Rossini and Dankevych; Shevchenko's poems set to music by Lysenko, Mussorgsky, Stetsenko, Rachmaninov, Silvestrov, Skoryk, and others; and instrumental works by Beethoven, Vieuxtemps and Shchetynsky, we hope will give a more a profound insight into Shevchenko's multi-faceted personality and profound understanding of human nature.

Program Notes

By Virko Baley

Bellini

Norma (first produced at La Scala in Milan in 1831) is a lyric opera in two acts by **Vincenzo Bellini** (1801-1835) and is regarded as a leading example of the bel canto. *Casta diva*, in act 1, is one of the most famous arias of the nineteenth century. It is a prayer sung by Norma, a high priestess of the Druid lands.

Pure Goddess, whose silver covers
 These sacred ancient plants,
 we turn to your lovely face
 unclouded and without veil...
 Temper, oh Goddess,
 the hardening of your ardent spirits
 temper your bold zeal,
 Scatter peace across the earth
 Thou make reign in the sky...



Oak, 1860

Mozart

The Marriage of Figaro (Italian: *Le nozze di Figaro*) is an opera buffa (comic opera) in four acts composed in 1786 by **Wolfgang Amadeus Mozart** (1756-1791), with an Italian libretto written by Lorenzo Da Ponte based on a stage comedy by Pierre Beaumarchais (first performed in 1784). In this aria *Porgi, amor, qualche ristoro* ("Grant me, love, some comfort") – the Countess laments her husband's infidelity.

Grant me, love, some comfort
to all my sorrows, and for all my sighs!
Either give my treasure back to me,
Or leastwise allow me to die.

Rossini

Selva opaca (Dark Forest) is a soprano aria from act 2 of the opera *William Tell* by **Gioachino Rossini** (1792-1868), originally composed to a French libretto by Étienne de Jouy and Hippolyte Bis. It is sung by the Habsburg princess, Mathilde, as she waits in the forest for her Swiss lover, Arnold Melchthal.

Recitative

They go at last, I thought I saw him:
My heart has not deceived my eyes;
He followed my steps, he is near this place.
I tremble!... if he were to appear!
What is this feeling, deep, mysterious
I nourished the ardour, which I cherish perhaps?
Arnold! Arnold! is it really you?
Simple inhabitant of these fields,
The hope and pride of the mountains
That charms my mind and causes my fear?
Ah! I can at least admit to myself!
Melchthal, it's you I love;
Without you I would have lost the day;
And my gratitude excuses my love.

Aria

Dark forest, wilderness sad and wild,
I prefer you to the splendors of the palace:
It is on the mountains, the place of the storm
That my heart can regain peace;
And only the echo will learn my secrets.
You, the sweet and shy star of the shepherd,
Whose light illuminates my footsteps,
Ah! be also my star and my guide!
Like him, your rays are discrete,
And only the echo will repeat my secrets.

Shchetynsky

Alexander Shchetynsky (b. 1960) is a Ukrainian composer born in Kharkiv but currently living in Kyiv. His style is essentially that of a structuralist, relying on a synthesis of a variety of modernist techniques and exploring in each piece a particular musical metaphor. This method explains his reliance on pieces with descriptive titles. The influence of an especially Eastern European variety of minimalism (more meditative and less didactic) is also apparent in the carefully worked-out relationship between different degrees of sound and silence, the predominance of soft dynamics, and in the smallest details and changes in pitch, timbre and rhythm.

About “An Episode in the Life of the Poet” the composer writes:

“The Phantasy is based on my opera Interrupted Letter, the main character of which is the Ukrainian poet and painter Taras Shevchenko. In the late 1840s, Shevchenko is exiled to a remote province of the Russian Empire because of his participation in a secret political association. The Tsar strictly prohibited him to write and paint. Nevertheless, the poet surreptitiously creates new poems full of reminiscences of Ukraine, its dramatic history and the desperate status of the Ukrainian people. The reality of being summoned for a soldier’s drill interrupts the poet’s dreaming.” This piece has been commissioned for the violinist Solomiya Ivakhiv and the pianist Angelina Gadeliya by Troppe Note Publishing, Inc., for this evening’s concert.

From Poetry to Art Songs 1: Settings of poems by Taras Shevchenko

Shtoharenko

The five composers in this group of songs represent a wide range of styles. **Andriy Shtoharenko** (1902-1992) is well known in Ukraine and the former Soviet Union, but not often performed elsewhere. He received a number of prizes and in 1952 was awarded the prestigious title of People’s Artist of the USSR. During his long career he held many positions, including Professor of Composition and Director of the Kharkiv Conservatory and later the Kyiv Conservatory. An early work, the song shows traces of influence of the folk song settings that were done by his colleague from Kharkiv, the brilliant composer Mykola Koliada who died in a mountain climbing accident in 1935.

If I had a pair of shoes
I’d be dancing the night through
But that’s not for me.
‘Cause I’ve got no shoes for dancing
Though the music keeps on playing
Makes my heart just ache.
I’ll go barefoot through the meadows
And go looking for my fortune...
Won’t you smile on me?
Look at me while I’m still pretty,
Though I know you’re double-dealing,
I’m so miserable.
Other girls are out and dancing
With their shoes so red and shiny
And I’m all alone.
With no fortune, none to love me
All my looks will soon be goners,
Lost in servitude.



Barefoot children, 1853

[“Якби мені черевики,” 1848, Kos-Aral]

Translated by George G. Grabowicz

Silvestrov

Valentin Silvestrov (b. 1937), a Ukrainian composer internationally recognized as one of the leading living composers, has written in every genre except opera. Silvestrov is best known for his postmodern musical style. Using traditional tonal and modal techniques, Silvestrov creates a very individual and unique soundscape—"a tapestry of dramatic and emotional textures"—a style he often refers to as metaphorical: "I do not write new music. My music is a response to and an echo of what already exists." *Proshchai svite* (Farewell, this world) is part of a large vocal cycle titled *Tykhi pisni* (Quiet Songs). The development of this style began in the 1970s and reached its full realization in the 1980s. As Laryssa Bondarenko wrote: "In (recent) pieces Silvestrov has continued to move away from singleness of style, although at the same time consciously confined himself to traditional methods, but in an allegorical manner...Employing the genres and stylistic norms of the 17th to 19th centuries, these pieces exhibit the paradox of an intimate personal expression contained within fixed forms." It was during this period that the mystical and tragic tendencies found their most concrete expression in a series of works that further identified the "allegorical manner" as Silvestrov's terrain (distinctly different from the polystylistical exuberance, for example, of Alfred Schnittke): Symphony No. 5, *Forest Music* for soprano, horn and piano, Quiet Songs for voice and piano (a 70 minute cycle), *Widmung*, a concerto for violin and orchestra, *Metamusic* for piano and orchestra, *Post scriptum*, sonata for violin and piano, and Symphony No. 6 (1995). In these works Silvestrov often explores the concept of memory as a dramatic device. One is, in effect, experiencing the future of an event long gone.

Farewell this world, benighted sphere
 Inhospitable land
 I'll hide my grief and my despair
 In the clouds and wind.

Refrain

And to you my poor Ukraine
 My abandoned widow,
 To you I'll fly down from the clouds
 At night to share the pain.
 For our melancholy conclave
 For our solemn counsels.
 At midnight I will visit you
 As the morning dew.
 We'll lay our plans and share our woe
 Before the sun comes up
 Before the children, arms in hand,
 Will rise against the foe.

Refrain (2)

Farewell my mother I must go,
 Farewell my poor widow.
 Bring up the children, and know
 That justice is the Lord's.

["Прощай світе," from Сон (The Dream), 1844, St. Petersburg]

Translated by George G. Grabowicz



Blind woman with daughter, 1842

Shamo

Ihor Shamo (1925–1982), a Ukrainian composer, was born in Kyiv to a family of Jewish origin. In 1942 he graduated from the Lysenko Music School in Kyiv, where his main subjects were composition and piano. After the war, he resumed his musical studies, graduating from the Kyiv Conservatory in 1951 in the class of Boris Lyatoshynsky. Known for a number of instrumental pieces, he composed a sensitive and harmonically interesting vocal cycle *Ten Shevchenko Romances* (1959) from which *Zakuvala zozulen'ka* (A cuckoo in a verdant grove) was chosen for this concert.

A cuckoo in a verdant grove
 Sang sadly of her fate;
 A maiden in the greenwood wept
 Because she had no mate.
 All of her young and happy years,
 That once seemed all uncrossed,
 Float like a flower down a stream,
 Soon to be wholly lost.
 For if her parents had been rich
 A dowry to confer,
 Some suitor would have surely come
 To love and marry her.
 But she was destitute, and so
 She'll perish presently
 In spinster dearth beneath a hedge
 And so will be no more.
 ["Закувала зозуленька," 1848, Kos-Aral]

Translated by C. H. Andrusyshen and Watson Kirkconnell

Skoryk

Myroslav Skoryk (b. 1938) became well known in 1964 for his original score for the Ukrainian film *Shadows of Forgotten Ancestors*, directed by Sergei Paradjanov. *Zatsvila v dolyni* (A guelder-rose burst into bloom) is one of a group of three songs on poems by Shevchenko composed in 1962, before Skoryk achieved wide recognition. The "generation of the 1960s" in Ukraine produced two distinct styles: music of highly abstract nature that grew out of the experience of the European avant-garde (the so-called "Kyiv avant-garde," to which Valentin Silvestrov and Leonid Hrabovsky belonged), and music that can be described as the "new folklorism," the precursor of "new romanticism," a movement that reached its full development in the 1980s (Skoryk being its undeclared leader). Skoryk's music from the mid-1960s through the 1970s is very much wedded to folklore, especially Carpatho-Ukrainian. With the Violin Concerto No. 1 (1969), Concerto for Orchestra *Carpathian* (1972) and the Cello Concerto (1984) Skoryk fully realized his style of building a work from short melismas (derived by synthesizing idiomatic folk rhythms and melodic gestures)—a succession of asymmetrical phrases that expand by means of troping. In such works his voice speaks with clarity, originality and emotional richness and places him in the front ranks of late 20th-century Ukrainian composers.

A guelder-rose burst into bloom
 In the dale below
 Like the laugh of a little girl
 That sets your heart aglow.
 And in their joy the little birds
 Were twittering along.
 A girl then heard their song
 And in her plain white shift
 She leaves her whitewashed hut
 To walk into the dale.
 And from a leafy grove
 A Cossack young and dashing
 Comes out to meet her
 And embrace her.
 Together they go singing
 Down into the dale
 Like two little children.
 They sit down side by side
 Under that guelder-rose and kiss.

Where is this paradise
 For which we search
 And beg the Lord?
 It crowds into our hearts
 And we crowd into church
 And shut our eyes—
 For this we do not want.
 And I so want to voice the truth,
 But what's the use?
 For me it'll be more blame
 While for the priests and folks
 It's all the same.

[“Зацвіла в долині,” 1849, Raim]

Translated by George G. Grabowicz



At Mezhyrich, 1859

Mussorgsky

Modest Mussorgsky (1839-1881) had a very distinctive relationship with Ukrainian (Little Russian) culture: he saw it as separate and uniquely different from the ethnic Russian. Five years after Shevchenko's death he set two of Shevchenko's poems to music, the famous *Hopak* (1866, initial version) and *Yarema's Song* (1866), the original version of the second now lost. He returned to it 1879, now titled *On the Dnepr* (Dnieper River). He did another version of *Hopak* in 1868. He knew full well that he had a hit with *Hopak*, thus between 1874 and 1880, when he was composing *Sorochinsky Fair* after Nikolai Gogol (Mykola Hohol), he included it in that opera as well. He also included in the opera a symphonic poem *St. John's Night on a Bald Mountain* composed in 1866. Mussorgsky expressed strong reservations as to whether a Great Russian was capable of doing justice to a Little Russian subject and make use of its folk music. He died, before completing the opera, from ravages brought on by severe alcoholism.

Hop! hop, hop, hopak!
 Fell in love with a Cossack
 But he's old, and not hefty
 Ruddy-haired, and so clumsy
 That's my fate for now! Hoy!

Fate, go look for sorrow
 Oldster, go get water,
 And I'm heading for the pub,
 Grab myself a cup
 "Bottoms up" all round and round and round.
 The first cup makes the rounds
 The second like a falcon swoops,
 Our woman breaks into dance
 A young man in pursuit,
 The old ruddy-haired calls "come home,"
 She gestures to leave her alone.
 You married me, you devil,
 Now go out get my meal
 That's the deal!
 Children to comfort, feed and clothe,
 That's how it goes!
 You provide, and mind, if it's lean
 I resort to other means
 Do you hear?
 You provide, you ruddy oldster,
 Make it quick, you shameless loafer,
 Whatcha got?
 But, mind you, no monkey business,
 Stay close to the crib at home,
 Rock that cradle, oldster, rock it,
 There you go!

Hoy! Hoy! Hoy! Hoy! Hoy! Hoy! Hoy! Hoy! Hoy!
 Hop! hop, hop, hopak!
 Fell in love with a Cossack
 But he's old, and not hefty
 Ruddy-haired, and so clumsy
 That's the truth for now! Hoy!

[Adaptation into Russian by Lev Mey, of excerpt from
 Shevchenko's poem *Haidamaky* (1841)]
 Translated from the Russian by Halyna Hryn



Baigush children at the window, 1855

Beethoven & Vieuxtemps

Beethoven (1770-1827) and **Vieuxtemps** (1820-1881). In attempting to find instrumental music that Shevchenko most likely knew or heard (an exact repertoire is awaiting serious musicological research) we discovered that the task was not difficult in the end. Shevchenko loved Vieuxtemps, and his *Désespoir* from *Romances sans paroles*, Op. 7, No. 2 (a very romantic and

sentimental salon piece) was extraordinarily popular in the Russian Empire, performed very often by all violinists, professional and amateur. The influence of Ukrainian music on Beethoven (and Haydn) has been noted, but still awaits deeper study. How did it come to influence Beethoven? The answer is simple. Beethoven was befriended in Vienna by Count (later Prince) Andrey Kirillovich Razumovsky (Andriy Kyrylovych Rozumovsky in Ukrainian) the son of Kyrylo Rozumovsky, the last hetman of Zaporozhian Host, and of Catherine Naryshkina, a cousin of Tsarina Elizabeth of Russia. In 1792 Andrey Razumovsky was appointed the Tsar's diplomatic representative to the Habsburg court in Vienna, one of the crucial diplomatic posts during the Napoleonic era. He was a chief negotiator during the Congress of Vienna that realigned Europe in 1814. Razumovsky was an accomplished amateur violinist, and also known as a competent torban (Ukrainian theorbo, similar to bandura) player. In 1806 he commissioned three string quartets from Beethoven, and this act guaranteed his name to be known internationally, as the three quartets are now known as the *Razumovsky* Quartets. He asked Beethoven to include a “Rusku” theme in each quartet: Beethoven included Ukrainian themes in the first two. Beethoven, during that period of his life, became quite familiar with Ukrainian (and Russian) music. His Rondo from the Violin Sonata in G Major is a pure *hopak*, but developed in a Viennese style. It makes an interesting comparison with Mussorgsky's.

From Poetry to Art Songs 2: Settings of poems by Taras Shevchenko

Lysenko

Mykola Lysenko (1842-1912) is rightly given the credit of being the father, “bat’ko” (and mother), of Ukrainian professional music. He most certainly established the Ukrainian school of composition modeled on the dominant ideology of the second half of the 19th century—that for professional music to be and sound national it must be based on the national folk music and on the rhythm of its language. Lysenko was a graduate of the Leipzig Conservatory (as was another, lesser known, Ukrainian composer Mykhailo Kalachevsky), and the Germanic methodology was well ingrained in him, thus he would often waver between the German-influenced academic and the nationalist styles. At his best, Lysenko synthesized the best of both the German and the Ukrainian worlds. His insistence on using the Ukrainian language in his vocal and choral works brought him into conflict with the censors. “The Ems Ukaz, which banned use of Ukrainian language in print in the Russian Empire, was one of the obstacles for Lysenko. He had to publish some of his scores abroad, while performances of his music had to be authorized by the imperial censor.” He left a strong legacy of students that continued his tradition, and even more importantly, built on it, among them Kyrylo Stetsenko, Mykola Leontovych, Yakiv Stepovy, Oleksander Koshyts, Stanislav Liudkevych, Lev Revutsky, and Mykhailo Verykivsky. “Settings of words by Taras Shevchenko occupy a special place in Lysenko's works. The settings include solo art songs, choral works, and cantatas for choir and orchestra, such as *Raduisia nyvo nepolytaia* (Rejoice, Unwatered Field), *Biut’ porohy* (The Rapids Roar), *Reve ta stohne Dnipr shyrokyi* (The Mighty Dnieper Roars and Groans), *Sadok vyshnevyyi kolo khaty* (The Cherry Orchard by the House), and *Na vichnu pamiat’ Kotliarevs’komu* (To the Eternal Memory of Kotliarevsky). Shevchenko's

collection *Kobzar* particularly fascinated Lysenko, who composed music for 82 of its texts” [*Encyclopedia of Ukraine*].

Oy, odna ya odna (I’m alone, so alone; aka Solitude) holds the distinction of being Lysenko’s first fully completed art song for solo voice and piano on a poem by Shevchenko. It became part of a vocal cycle *V Kazemati* (In prison). As a psychological study it harks back to the *lieder* of Schubert, but with a strong Ukrainian melos and harmonic structure.

I’m alone, so alone
 Like a mote in the wind
 And I got from the Lord
 Neither fortune nor luck.
 All I got were these looks
 And these lovely dark eyes
 But I cried these out too
 In a maid’s solitude.
 And no brother had I
 Nor a sister to know.
 I grew up among strangers
 And I grew without love.
 So pray tell, where’s my mate,
 Where are all the good people?
 I’m alone, no one’s here,
 And no mate will appear.

[“Ой одна я одна,” 1847, In prison]

Translated by George G. Grabowicz



Shevchenko among friends, 1851

Rachmaninov

Sergei Rachmaninov (1873-1943) needs no introduction to concert audiences. Some may not know that he was an avid composer of art songs throughout his life. *Poliubila ya na pechal' svoyu*, Op. 8, No. 4, (I have fallen in love, to my sorrow, 1893) is from an early collection. It exemplifies Rachmaninov’s fully developed late romantic style with the piano brilliantly supporting and complementing the passionate vocal line (in Russian).

The soldier’s wife

I have given my love for a life of sorrow;
 My orphan boy is mine no longer.
 Ah, my load is heavy and hard to bear.
 Cruel hands have separated us,
 He has gone to the wars, and returns no more.
 A soldier’s life I am left alone
 In a foreign land to await my end.
 Ah, my load is heavy and hard to bear!

Aleksei Pleshcheyev, after a poem by T. Shevchenko

Stetsenko

Kyrylo Stetsenko (1882–1922) was an exceptionally gifted student of Mykola Lysenko, as was his brother, Yakiv Stepovy. Stetsenko’s output is not very large, but in it one can find a number of exceptionally good vocal works. *Plavai, plavai, lebedon’ko* (Swim on, swim on, my dearest swan, 1903) is one of them.

Very much invested in the intonation of Ukrainian folk music, Stetsenko gives this very dramatic quasi aria a strong and melodically memorable emotional center. In the spring of 1922, in war-torn Ukraine, Kyrylo Stetsenko died of typhus at the age of 39 while tending to the sick during an outbreak of the disease.

Swim on, swim on, my dearest swan
 Over the deep blue sea,
 Grow on, grow on, my poplar tree,
 Ever taller and taller,
 Slim and tall enough to reach
 The clouds, and then ask God
 Whether my love will come or not.
 Grow tall, grow tall and see
 Beyond the deep blue sea:
 For my fortune is on that side
 And misfortune is here.
 There my dark-haired lover
 Is singing and carousing
 While here I weep and waste my years
 Awaiting him in vain.
 So tell him then, my dearest heart
 That people are laughing
 Tell him that I'll surely die
 If he will not return.
 My own mother is prepared
 To put me in my grave.
 And who will then take care of her
 Who'll provide the help and cheer
 For her aged years. O mother dear,
 O Lord, dear Lord, what grief.
 So look my dearest poplar tree
 And weep if he's not there,
 Very early, before sunrise
 When no one can see you.
 Grow on, my dearest poplar tree
 Ever higher and higher
 Swim on, swim on, my dearest swan
 Over the deep blue sea.

["Плавай, плавай, лебедонько,"

from *Тополя* (The Poplar), 1840, St. Petersburg]

Translated by George G. Grabowicz



Tree, 1850

Dankevych

Konstantyn Dankevych (1905–1984) is the one composer in this series that may be described as the practitioner of the aesthetic ideology known as “socialist realism.” It is truly a difficult concept to understand. One possible and short definition could be stated as: “**Socialist realism** is a teleologically oriented style, having as its purpose the furtherance of the goals of **socialism** and **communism**.” In music it simply meant “keep it simple,” so that the worker can understand. It was adhered to with much variation, but it pretty well dominated

until the second half of the 1950s when the aesthetic began to crack. *Nazar Stodolia*, Dankevych's second opera, shows signs of some loosening; yet it is an effective and at times compelling example of that style. Halia's *Aria* is a very dramatic example of Dankevych's vocal art at its best.

This is from *Nazar*, from *Nazar*!
 My *Nazar*, my black-browed man—
 He tells such fine stories!
 All about war and campaigns,
 About the language of the blue sea!
 It's horrible, so horrible,
 But it's so pleasant to
 Listen to my falcon!
 Listen to it all and gaze
 Into his brown eyes.
 The days and nights are too short,
 Would that life passed in this way!
 I'd stare into his nice eyes,
 Those eyes that love me!
 The days and nights are too short,
 Would that life passed in this way!
 (*She embraces Stekha*)
 My sweet *Stekha*, tell me
 Have you ever loved?
 Have you ever once embraced
 A man of high, Cossack stature?
 Did your hands tremble?
 Did your heart swoon?
 And when you kiss...
 what happens then?
 How nice it must be!
 How it gladdens your heart!
 (*Begins to sing and dance excitedly*)
 Hoya, hoya, hoya, hoya, hoya, hoya!
 What's going on with me?
 I felt in love with a Cossack
 I have no peace, no peace!
 I was afraid of him...
 What's happened to me?
 We met on the street
 And kissed each other.
 And my mother saw it...
 What a deal it was!
 Marry me off,
 If I have annoyed you!
 Marry me off,
 If I have annoyed you! Hoi!
 (*Knock on the door*)
 Oh woe is me! Someone's coming!
 (*She runs away*)

Translated by Ostap Kin

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Gypsy fortune-teller, 1841



Ascension Cathedral in Pereiaslav, 1845



St. Alexander's Church in Kyiv, 1846



In Reshetylivka, 1845

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