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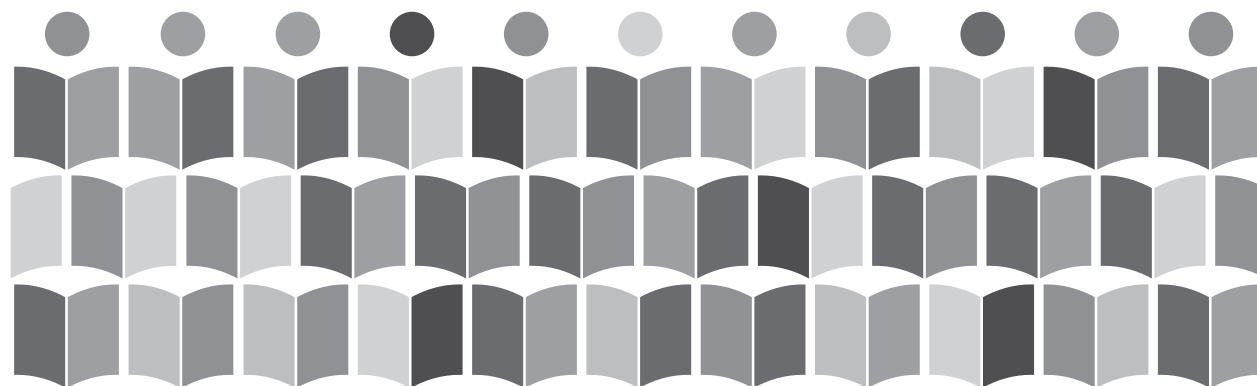




Mr. Newton

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MYKOLA LEONTOVYCH

*“Oy vy, bili lebedonky, holosni pisni,
Vylitayte, vy shuhayte v ridnii storoni!”*
[“Oh you, white swans, loud songs,
You fly in your native corner!”]

Maxim RYLSKY

Ukrainian choral music of the past is rich as to the bright creative personalities – M. Diletsky, M. Berezovsky, D. Bortniansky, A. Vedel, M. Lysenko, K. Stetsenko, O. Koshyts ... A special place in this series is that of M. Leontovych, who has carved the perfect and unsurpassed forms of revealing the artistic essence of the national spirit in music in his work, merged with a rich folk-songs culture of Ukraine. Like a magnet, the figure of the artist for many years attracts the attention not only of musicians, fans of choral singing, but also of the cultural community, church leaders and ordinary people. Many facts from his short and tragic life was silenced throughout the whole post-revolutionary period of the 20th century, his works were published as purified and corrected by the Soviet censorship. In the 1990s, the situation has changed for the better – his sacred music sounded (the publication of notes was performed by V. Ivanov, later – M. Yurchenko, M. Gobdych), in the new versions we see the songs known before arrangements. The Liturgy and spiritual songs of Leontovych became the adornments of the repertoires of the best Ukrainian choirs and sounded far beyond Ukraine. Musicians united in the All-Ukrainian Music Society named after M. Leontovych, Chorus contests take place to glorify M. Leontovych, who led to a true renaissance of the choral business in Ukraine, choral competition is held also named after M. Leontovych, which promoted a true renaissance of choral affairs in Ukraine. In 2002 the book of A. Zavalnyuk “Mykola Leontovych” was published, where there are collected the most complete materials and documents on the life and work of the composer in accordance with the historical truth. The same researcher has published in 2017 the works of the composer and his methodical advice on teaching music based on folk-verse sources. To commemorate the 125th anniversary of the birth of the author of “Shchedryk”, the memorial plaque was opened on the wall of the former Seminary in Kamyanets-Podilsky, where M. Leontovych studied. And at the State University named after I. Ogienko one opened memorial room of the composer. Before its anniversary in 2017, the activity of the Memorial Museum of M. Leontovych in Tulchyn has been restored. In the same year an artistic award was formed

named after M. Leontovych. Its first winner was the talented composer M. Schwed. In autumn 2018, two signs for the Ukrainian culture of the exhibition were opened. The first – “World triumph of «Shchedryk» – 100 years of cultural diplomacy” at the Diplomatic Academy of Ukraine led by G. Udovenko, where for the first time the public presented various documents on the activities of the Ukrainian National Choir under the direction of O. Koshyts, associate of M. Leontovych, who has spread the glory of national choral music around the world. The second – “Maestro of Christmas” in the National Museum of History of Ukraine, where rare items were presented that have concern to the artist’s life and work. The beginning of 2019 was marked with opening the exhibition in Pokrovsk, Donetsk region (once Gryshyno), dedicated to M. Leontovych and with introducing there a competition of choral ensembles “Shchedryk-fest”.

* * *

The life of composer Mykola (Nikolai) Leontovych was primarily planned as that consisting of a typical scheme of an ordinary person’s existence without noticing the future genius of Ukrainian music from the common viewpoint. He was born on December 13, 1877 in the small settlement Monastyrok near the village of Selevintsy, Bratslav district, in Podillya (Podolia)¹, in a large family of priest Dmytro (Dmitry) Feofanovych Leontovych. From the childhood on Mykola has shown a desire for a folk song and singing, so that his musically educated parents helped him. It was the mother Maria Yosypivna who has exerted a particularly tangible influence on the “first-born Mykolka”. He was outwardly likened to her facial features and clear eyes, in which the sincerity and gentleness of the soul shone. The children’s years in the village Shershni near Tyvrov have passed quickly, after a year of training in the preparatory class of the Nemirov gymnasium the boy was sent away, according to the tradition of priestly families of Podillya, to the Shargorod Initial Spiritual School (1888–1892).

The next stage in the life of the future priest, whom his parents wanted to see, was associated with the Kamyanets-Podilsky spiritual seminary (1892–1899). In this well-known

¹ The updated data on the place of birth of M. Leontovych is taken from the work of A. Zavalnyuk «Mykola Leontovych» (Vinnytsia, 2002, p. 11).

Podillya educational institution the grandfather and father of Leontovych also studied, as well as his younger brother Alexander still later on. The years of seminars became the turning point for M. Leontovych in choosing his own path. Active cultural life of the central city of Podolsk province, concerts, plays (even opera), that were visited by the young Mykola, participation in the seminar choir, and, after the third year, in the newly created string orchestra, all it furthered the desire of engaging in music seriously¹.

During the holidays, while coming to his home (Leontovych family lives since 1895 in the village Bilousivka of Zhuravlivska county of Bratslav district), the young musician begins to record samples of Podillya folklore, which later form the basis of his own compositions. His first choir arrangements written during the seminary years («*Oy z-za hory kam"yanoyi*» / “Oh, from the stony mountain”, «*Oy pidu ya v lis po drova*» / “Oh, I’ll go to a forest for firewood”, «*Mala maty odnu dochku*» / “A mother has one daughter”, etc.). He works with the chorus and orchestra of the seminary as a conductor; the works of Bortniansky, Berezovsky, Arkhangelsky are heard under his regent hand. Seminar music teacher Y. Bogdanov is individually engaged with a talented student of musical and theoretical sciences, harmony, polyphony and counterpoint (however, successes were rather modest in other disciplines, besides music). In 1899, when in the seminary the 100th anniversary of the birth of O. Pushkin was widely celebrated (as in other educational institutions of the then Russian Empire too), his friends wrote on a shared photo: “The future glorious composer”. Friends have given him the clavier of the opera “Shoes” by P. Tchaikovsky as a present, we read on the opening page: “The future glorious composer, the unforgettable regent from the chorus of the singers”. M. Leontovych has begun his own biography with the violation of family tradition – he decided to become a school teacher. Perhaps his dream was to continue his professional musical education, however financial opportunities did not allow it to be done. For him, there was only one thing – to work, to engage in self-education and, if possible, to consult with well-known musicians-professionals (M. Lysenko also had problems with obtaining professional music education in a full volume of conservatory for the same reasons).

From the autumn 1899 on M. Leontovych is the teacher of singing and arithmetic (!) at Chukivska two-class school. He organizes at the school a choir and a small orchestra performing popular Russian and European composers of the time, and the original compositions of the young teacher. In Chukovo M. Leontovych concludes “First Collection of Songs from Podillya”, which remained in the manuscript (either due to the modesty of the author, or because of

problems with printing). The first edition of the book was titled “The second collection of songs from Podillya” (Kyiv, 1903) and dedicated to M. Lysenko. M. Leontovych dared to send his arrangement of songs to M. Lysenko even before editing, he wanted to hear the opinion of an acknowledged Ukrainian Master about the initial attempts by Podolia’s author. A fragment of the letter-answer of M. Lysenko’s been preserved: “Remembering your collection of songs, I was very disappointed, because I found in it independent movement, moves of voices, without laying intervals for the harmonious area ...”. M. Lysenko during the celebration of his 35th years of creative work (according to M. Pavlovsky’s memory) complained sadly on the empty space in Ukrainian music, but “with enthusiasm he spoke about the national teacher from Podolia M. Leontovych, who is very serious about music, studying a very diligent counterpoint, and in his arrangements of folk songs reveals an original, vivid ability. From this teacher «people will be!»”²

However, although the collection includes such successful treatments as «*Hayu, hayu, zelen rozmayu*» / “Grove, grove, green meadow”, «*Oy chas, pora do kurennya*» / “Oh, it’s time to go to the hut” and so on, the author himself was dissatisfied with it, as far as the imperfect choral score and the recording of poetic words were concerned. M. Leontovych gradually bought all collections (300 copies) and, as he spoke jokingly, “let them sink in the Dniipro”.

In 1901 M. Leontovych – a teacher of church singing and recording at the Tyvrivsky Spiritual School. There, in Tyrov, Mykola gets acquainted with the charming and educated girl Claudia Ferapontovna Zhovtkevych (sister of wife F. Nalivansky – colleagues of Leontovych), that grew into a deep feeling and ended with marriage (March 22, 1902). The necessity of caring for the material provision of his own family makes Leontovych look for a new job, so in 1902 he leaves for Vinnitsa to teach at the church parish school. Here he is also organizing a choir, later a small brass band.

His creative work is growing. The young composer feels an urgent need to increase his musical-professional level and in 1903–1904 (during school holidays) he traveled to the northern capital, where he lectured at the St. Petersburg Court Singing Chapel. This ancient educational institution is associated with the names of D. Bortniansky, M. Berezovsky, M. Glinka. After the opening of the Conservatory in St. Petersburg and Moscow somewhat weakened in its glory (at the beginning of the twentieth century). But everything that was related to the choral art – choral performance and practice of choral writing – remained perfect. For the musician from Podolia the classes with the well-known specialists – S. Bamotin (theory

¹ About M. Leontovych’s years of study see: *Ivanov V.* Little-known pages of Biography of M. Leontovych // Ukrainian Music Archive. – Kiev, 1999. – Vol. 2. – P. 54–68.

² For *J. Yurmas.* M. Leontovych. Musical works. – K., 1930. – Sb. 2. – P. I–II.

of music, harmony, polyphony) and O. Puzyrevsky (choral performance) have become very useful. Mykola successfully passes exams and on April 22, 1904 receives a Certificate of the Regent of the Church choirs.

However, Leontovych did not dream about the career of the church regent, and the receiving the Certificate was perceived by him as an official document, confirming his special – musical – education. When he returned home after his exams in St. Petersburg, he met in a train with a railroad companion, who spoke about the opportunity to work in the city Gryshyno (now Pokrovsk) in the Donetsk region (then Ekaterinoslav region).

In the new educational year 1904 the family of Leontovych lived in the station town of Gryshyno. Mykola was a teacher of singing at a railway school. He immediately organized a choir, which included schoolchildren and older people, created a small orchestra that accompanied the soloists, prepared a repertoire consisting of the works by M. Lysenko, P. Nishchinsky, A. Kotsipinsky, that were commonly spread at that time, the arrangements of Russian, Polish, Armenian, Jewish songs. The choir successfully performed concerts around the surrounding towns and villages, his leader has earned respect and adoration of others. Leontovych was friends with young teachers P. Denega and L. Dobrova, who in 1905 led the battalion and went to support the insurgent miners of Horlivka. Leontovych's choir accompanied the Gryshyn's squad singing revolutionary songs. However, the rebels were defeated, the said friends and teachers perished, and the arrests of revolutionaries and their fellowmen began. Leontovych was searched. The attitude of local authorities towards Mykola also worsened. Dramatic events of time also arose in the personal tragedy of the family – the newborn son dies...

Having spent 1906 in his father's house in Bilousivka, M. Leontovych returns to Gryshyno again. But oppression became unbearable – no concerts, no singing of Ukrainian songs, no freedom-loving ideas, not to say of the revolutionary ones, – only student choir and musical writing. Immediately after the school lessons in the spring of 1908, the family of Leontovych leaves for his native green Podillya. The return to the beloved land was that of bliss for M. Leontovych – here he worked best, here the wonderful images and melodies came in the mind. And although everything was settled with difficulty, he became a teacher of singing at the Tulchyn Women's Diocesan School, where the daughters of Podillya priests studied. He organized a choir, where there were works of Russian composers in the repertoire – these of Glinka, Verstovsky, Tchaikovsky, as well as these of Ukrainian ones – Lysenko, Stetsenko, Nishchinsky. Their scores had to be specially shot for women. He goes deeper into the study of the collection of folklorist A. Konoshenko "Ukrainian songs with notes" (I and II hundreds, published in Odessa in 1900 and 1902), performing choral arrangements of individual samples («*Nad*

richkoyu berezhkom» / "Above the river and the shore", «*Pry dolyni mak*» / "In the Valley there's Poppy", «*Oy u poli ta tuman, dymno*» / "Oh, in the field fog-smoke", etc.).

M. Leontovych acutely felt the need to deepen his musical education in the composer's direction, and in the summer of 1908 he traveled to Moscow to arrange consultations from well-known conservatory professors. He appealed to S. Taneyev, – who was P. Tchaikovsky's follower and, in his turn, recommended Leontovych to engage with his disciple – B. Yavorsky, a famous scientist-theorist, a great connoisseur of polyphony, the author of the famous musical modal theory (based on the tetrachordal scales) of the early twentieth century. Today this is called the practice of distanced studies: it is exactly for twelve years that Mykola took lectures at Yavorsky, arriving first in Moscow, and from 1916 – to Kyiv, where he moved. Boleslav Leopoldovich Yavorsky (1877–1942) was the eldest student from the six months, between them there was a deep spiritual connection and a sincere heartfelt affection, however, these relationships did not result in friendship-friendly relations of contemporaries, but kept at a decent distance "teacher – student". It seems that the respectful attitude of the "modest teacher from Podillya" to an outstanding specialist played a significant role here.

Instead, the case of getting acquainted with the composer Kyrylo [Kirill] Stetsenko turned into the most sincere friendship. The favorite talented student of M. Lysenko was close to M. Leontovych's thoughts about the development of Ukrainian culture, they united their creative search for innovative ways of processing populist sources, the desire to create new samples of sacred music, grounded on national melodies and traditions of Ukrainian polyphony.

In the most fruitful period of creativity – that of dwelling at Tulchyn – M. Leontovych has created such famous choral arrangements as «*Kozaka nesut*» / "They're carrying a Cossack", «*Prialia*» / "The Spinner", «*Piiut pivni*» / "The roosters are singing", «*Zenchychok-brenchychok*» / "Reapster-bleepster" and other. The composer expands essentially the circle of primary sources, uses samples from folk collections by K. Polischuk and M. Ostapovych (Collection of the best Ukrainian songs with notes, collected by K. L. Polishchuk. The notes were written by M. Ostapovych. Edition A. Koshyts. Part I–IV. – Kyiv, 1913), I. Demchenko (Ukrainian Wedding – Odessa, 1905), K. Kvitka (Folk melodies. In the voice of Lesya Ukrainka, Kliment Kvitka wrote and arranged. – Kyiv, 1917) and arranged their own records.

M. Leontovych is actively involved in the cultural and public life of Tulchyn – heads the local department of «*Prosvita*» / "Enlightenment", where he lectures on literary subjects, puts scenes from the children's opera «*Koza-Dereza*» / "Goat-horn" by M. Lysenko and «*Vechornytsi*» / "Evening Party" by P. Nishchinsky to the drama «*Nazar Stodolia*» by T. Shevchenko.

With the friendly support and insistence of K. Stetsenko, Mykola is determined to give their processing for

the performance of the university choir under the direction of O. Koshits in Kyiv. The first performance of «*Shchedryk*»/ “Goodwishes” in the arrangement of M. Leontovych became a real shock for the Kyiv community for Christmas in 1916 (December 25, according to the old style). This chorus miniature immediately made the famous name of Leontovych among Ukrainian music lovers and gave birth to an extraordinary interest in its completion. «*Shchedryk*» became a powerful impulse for the recognition of the artist from the green Podolia’s charisma over all Ukraine. New creative horizons were opened, the songs – «white swans» – inspired the musical genius of the composer and gave a new impetus to creativity. Kyrylo Stetsenko said: “...He is like a carver in music that produces the finest musical value, as if it were «lace» of silk. His technique, the treatment of the smallest thing is so «refined» like a fine carving made of gold, decorated with precious stones...”.

The recognition of M. Leontovych was tragically connected with the historical destiny of the country at the beginning of the twentieth century. After the declaration of independence of Ukraine in 1918, the new national cultural policy is actively being formed with the participation and involvement of the most socially conscious personalities. In early 1919 M. Leontovych was invited to teach in Kiev in the newly organized Musical-Dramatic Institute named after M. V. Lysenko and People’s Conservatory. He takes his wife and two daughters to the capital, where he lives in Lukyanivka, on the street Baggovutivska, 2. It is planned to publish his choir arrangements of folksongs. As an inspector of the musical department of the People’s Commissariat of Education he takes care of the first state Ukrainian orchestra and national choral chapel (Leontovych is appointed by the commissioner of the chapel according to the terminology of the age of revolutionary struggle). He lectures at schools and gymnasiums, arranges pedagogical assistant classes “Musical writing” and “Practical course of singing in the High schools of Ukraine”, plunges himself with enthusiasm into new research and experiments on color and music correlations.

As a person who had a professional spiritual education, M. Leontovych closely follows the movement towards the recognition of the autonomy of the Ukrainian Orthodox Church, which began in 1918 (and ended with the proclamation of autocephaly at the All-Ukrainian Orthodox Cathedral in 1921). The composition of the All-Ukrainian Orthodox Church Council includes composers K. Stetsenko and M. Leontovych¹. The works of M. Leontovych, followed by K. Stetsenko and O. Koshyts, are enriched with new

sacred works – «*Na voskresinnya Khrysta*» / “On the Resurrection of Christ”, «*Khvalite im 'ya Hospodnye*» / “Praise the Name of the Lord”, «*Svite tykhyy*» / “The Light is Quiet”, and others. A staggering phenomenon in the development of Ukrainian spiritual music was his Liturgy that was performed for the first time at the Nikolas cathedral on Pechersk on May 22, 1919, under the conducting of S. Telezhinsky² (written version of Liturgy and Church-Slavonic canonical text).

In Kiev, the composer dreams of expanding the genre’s usual limits (arranging folk songs) and writes original author’s works. Thus, well-known choirs are born: «*Liodolom*» / “Icebreaker” and «*Litni tony*» / “Summer Tones” on the words of G. Chuprynka, «*Lehenda*» / “Legend” on words of M. Vorony and «*Moya pisnya*» / “My song” on the words of K. Bilylovsky. He planned also to write an opera based on the plot of B. Grinchenko’s tales of «*Rusalchin Velykden*» / “Mermaid Easter”.

However, the history of national-revolutionary struggle of 1919 makes its adjustments to the artist’s plans. In summer, his wife with daughters returns to Tulchyn: it is very hard with food in Kyiv. In autumn, the Denikins attack began. On the streets of the city there were continuous clashes between the Sich riflemen and the Bolshevik detachments. Three forces – “Eagle, Trident, Sickle and Hammer” – (in the words of the young Pavlo Tychyna) – fought for power in Ukraine... In November 1919, like most of the officials of Ukrainian government institutions, M. Leontovych being disabled due to malnutrition departs from Kyiv and with great difficulty, mostly on foot, returns to Tulchyn. The dreams of Ukraine’s independence, the independence of its church, and the rise of the national idea in society have been ruined. Mykola feels that he is under the tacit supervision of a new “proletarian” government that has sent agents of the Petrograd EC [Emergency Commission – organ of the Red Terror] in Podolia. The hunting began for people, supporters of the Ukrainian national idea.

Green Podillya and Bratslav district, that was rebellious in Cossack times, with its center in Tulchyn, refused to accept the ideas of the proletarian revolution, which was brought here on the bayonet in the beginning of 1920 with the Russian Bolshevik detachments³. The composer has witnessed also changes in Tulchyn: the diocesan school was liquidated, one had to be taught at a labor school; work on the opera slowed down, there were difficulties with the organization of the choir.

The sentiment of anxiety did not leave the composer. He knew that the group of Petersburg EC, that did not

¹ M. Yurchenko gives also other surnames of the well-known Ukrainian musicians who were present at the First All-Ukrainian Orthodox Cathedral of the UAOC in 1921: Y. Yatsinevich, P. Goncharov, P. Kozytsky, M. Verykivsky, M. Gaidai, V. Stupnytsky, S. Dymitsov, P. Demutsky, G. Davydovsky. See: *Yurchenko M. Spiritual Music // History of Ukrainian Music.* – Kyiv, 1992. – T. 4. – Pp. 105–124.

² On the place of the former cathedral of St. Nicholas in Pechersk one has now built the Palace of Creativity of Children and Youth.

³ The opposition was so strong that on April 23, 1920, the Soviet People’s Commissariat had adopted a special provision «On the management of the Southwest Front» (which included Podolia province – *V. K.*), which gave the broadest powers to the bodies of the EC (on Russian – *Ch K*,

tolerate all that had concern to Ukraine, began “hunting” the representatives of the Orthodox Church, and especially the newly proclaimed Ukrainian Autocephalous Orthodox Church, to which he belonged as a member of the leadership. Ivan Ogienko, a recognized interpreter of the Ukrainian Script, was urgently forced to emigrate from Kamyanets-Podilsky. It became dangerous for Mykola that his authority increased significantly among the Ukrainian community after the Liturgy (1919), many churches asked about the notes of his sacred works and sang them in temples. He thought about going abroad for the sake of saving life: he got two tickets without identified surnames that were constantly kept with him in his old teacher’s briefcase. However, unfortunately, someone else’s “evil eye” looked at the portfolio, when he performed with the choir on stage with the Christmas program. And trouble was waiting for him ...

On January 13, 1921, after a series of Christmas concerts in Tulchyn, the composer went to the village Markovka, to his father Demetrius – the pastor of the local village church. On that memorable evening on January 22, 1921, there were the father of the composer, the sister Victoria and his eldest daughter Galyna at home. He has ordered a warm family dinner... The unhappy guests were disturbed by the comfort – groom Fedor Hrabchak and man in leathern clothes Afanasy Grishchenko, who showed the certificate of the official of the Vinnitsa EC on a gray, heavy paper. Although uninvited, they were guests. They sat at the table, fed, talked, laid bed in the chamber. And in the morning of January 23 (about half past eight) the agent of the EC fired from the sawn-off gun at the still sleeping M. Leontovych. The wound was deadly. His last words were sounded: “Light... Water... I’m dying...”¹.

Athanasys has fulfilled the task. And the Soviet government did not persecute him while accusing robbers.

...M. Leontovych was a benevolent man, a gentle one, loving people and a family – a quiet genius. He was not a rebellious wrestler, but a *CREATING SPIRIT*, – and this is perhaps even more dangerous for all sorts of dictatorships than an open struggle. Such quiet and gentle ones are being killed because one thinks that with blowing out a candle of life the temples built by them would be destroyed. One

counts here with simple cynicism: talent is the indispensable spiritual treasure of the nation, if it stops to exist that will break down the spiritual work being carried for the good of his land.

The death of composer at the 44th year of his life was incomprehensible and unpredictable for the Ukrainian community. Perhaps this chain of murders, which lasted from 1917, dulls the intuitive ability of people to foretell the events – Ivan Stekshenko, Lev Symyrenko, Olexander Murashko, Volodymyr Naumenko, Grigory Chuprynka, Vasyl Chumak – the list of names every year is increasing ...

The murder of Mykola Leontovych has aroused the conscious Ukrainian society. On February 1, 1921, a large community of cultural figures, professors and students of the Kyiv Musical-Dramatic Institute named M. V. Lysenko, according to the Christian tradition, has arranged meeting to commemorate the nine days after the death of the artist. A concert of the works of Leontovych was organized with great responsibility in spite of haste. And in his native Tulchyn the choir of Leontovych performed for the first time his arrangement in the folk song «*Smert*» / “Death” and, as Y. Yurmas testifies, “During the performance the ultimately filled hall was hysterical crying...”. In Kyiv, after the concert, the Committee for the Remembrance of M. Leontovych, headed by K. Stetsenko, was organized (in a year it was renamed the All-Ukrainian Music Society named after M. D. Leontovych).

We are deeply honored to call the names of those who were among the founders of the Committee today – the founder, prominent composer K. Stetsenko (1882–1922), who did not survive for a long time his friend M. Leontovych, the first chairman of the Committee, the artist and poet Y. Mikhailov (1885–1935), the secretary of the Committee, journalist O. Chapkivsky (1884–1935), Deputy Chairman, composer P. Kozytsky (1893–1960), folklorist K. Kvitka (1880–1953, husband of poetess Lesia Ukrainka), art critic, folklorist and philologist Dm. Revutsky (1881–1941), composers, choir conductors, famous musicians – Ja. Stepovy (1883–1921), M. Verykivsky (1896–1962), G. Verovka (1895–1964), F. Popadych (1877–1943), P. Demutsky (1860–1927), V. Verkhovynets (1880–1938), B. Yavorsky (1877–1942), B. Lyatoshinsky (1895–1968), F. Blumenfeld (1863–1931), N. Gorodovenko (1885–1964, the conductor

Chrezvychaynaya Komissiya) in guiding public order, that was in fact the permission for the raging of red terror. This resolution was signed by the leader of the revolution Lenin. As the result of this decree, Podillya has turned from “green” into «red»: thousands of people were shot and still thousands more were deported to the northern Arkhangelsk concentration camps (lists of executed and exiled were published in the local press at the time on the last page). From Petrograd and Moscow to Podillya there moved with cars the Bolshevik «iron divisions» revolutionary tribunals which passed death sentences to Podilsky boys a day, who escaped from service in the Red Army by thousands. Even the schoolchildren who staged the play «Nazar Stodolia» before Shevchenko’s days were shot as nationalists (*Zagriychuk A. Brailov’s fate «Nazar Stodolia», or as 75 years ago, destroyed amateur actors / Literary Ukraine – 1996 – April 11*).

¹ The first publication of these events in the Soviet period was printed: *Kuzyk V. As snagged by Nikolay Leontovych // Literary Ukraine. – 1996. – May 23*. It is of importance that Hnat Yastrubetsky assembled detailed evidences concerning the events of 1921 in Markovka immediately after the tragedy. He was a good friend of the composer, a member of the All-Ukrainian Musical Society named M. Leontovych. However, the report has not been published. These documents were prepared by the art critic V. Ivanov in 1999. See: *Ivanov V. Following tragic events // Ukrainian Music Archive. - Kyiv, 1999. – Issue 2. – Pp. 58–61*.

of “Dumka”), writer, banduryst and actor G. Khotkevych (1877–1938), P. Hayda, S. Telezhynsky, S. Durdukiivsky, poets P. Tychna (1891–1967) and V. Polischuk, innovator of theatrical business L. Kurbas (1887–1937), actor I. Sadovsky (1876–1948), president of the Ukrainian Academy of Arts M. Burachek (1871–1942), prominent scientist, cultural historian S. Efremov (1876–1938), art historian D. Scherbakivsky (1877–1927), comrade Leontovych from the seminary years G. Yastrubetskii, Vasilchenko, Kharchenko. As the honorary members of the Committee were introduced native M. Leontovych – the father, the wife of the composer, his sister.

The Leontovych Society existed until February 1928. His chronology outlines most clearly the active creative power of the era of the Ukrainian revival of the early twentieth century. The final dates of the personal life of the majority of its founders and subsequent members attest the tragic fate of the best representatives of that inspired time. However, the rays of spiritual upsurge could not overcome any repression and exile. History has shown that the murder of M. Leontovych was a powerful impetus, amplified by the hundreds of voices of prominent national philosophers, poets, artists, musicians that created a unique magnificent and tragic epoch of our history – Ukrainian Revival of the 20th years of the XX century.

Each ethnic group, each nation is distinguished in the world with its special mental traits, most clearly embodied in original, unique material creations of the spirit. For Ukraine, it is thought, first of all, three domains: *PYSANKA* (painted Easter egg), *VYSHYVANKA* (embroidered shirt) and *FOLK SONG*. According to these signs, we are easy to be recognized in the human community. If we distinguish such a concept as SONG, then, in spite of all the innumerable treasures of our folklore that we have just started to bring to the world today indeed, people of other cultures, or not the most well-known, are «*Shchedryk*» / “Carol of the Bells” – it is «*Shchedryk*» chorus miniature by Mykola Leontovych. True, for the Ukrainians, a folk tone of three notes within only one and a half tones was known from time immemorial, even in ancient pagan times – it was nourished by the mystical spirit of our distant ancestors. However, the bright genius of Mykola Leontovich discovered the motive, gave him new flight, and made him the property of the whole planet. It was a happy moment of inspirational illumination; it was fueled with the fate, and even a complicated and tragic date of the early twentieth century. If the history of Ukraine were different in the first years of statehood (1917–1922), then this work would have remained a bit unknown for a long time outside of Ukraine. Nevertheless it happened so that, shortly after the plans of the tour of the chorus chapel, O. Koshyts turned “tours throughout his life”,

and with them the expansion of the Ukrainian song over the oceans. The chapel sang many works by Leontovich, but those who embodied the universal principles of linear development of musical thought – first of all «*Shchedryk*», «*Dudaryk*», – became the SIGN of Ukraine. Over time, they even assimilated a number of foreign cultures as their own. Thus, mankind simply created a spiritual monument to Mykola Leontovych, according to the well-known scale of the definition of aesthetic values.

History shows that a true artistic person always becomes a prominent political figure – whether it wants it or not. Through its genius, it has authority in society, and it solves everything. Such a fate encountered Mykola Lysenko, who was conscious of it. Such a fate fell also over Mykola Leontovych, who seems to have never sought it, avoiding public honors. However, he was destined to lead the cultural sector of the People’s Commissariat of Education in the worst times of Ukrainian first statehood, to create the first state chapels, the first state symphony orchestras. And he did it with the full forces, with the burning of the soul. Due to his own experience he knew how important it was to support the talent, especially the young one – because poverty, constant financial difficulty did not allow him to get himself a real highly professional school, training worthy of the greatness of his talent.

His mission for society was a harmonious combination of loyalty to the high spiritual principle and the service of his art. In this, we suppose, is the secret of the unattractive attractiveness of the Leontovych’s genius for people who respects the ideals and integrity, the harmony of life. Even his death did not bring the Ukrainian community to despair but became a sign of the unity of the creative forces of Ukraine marked in 1921 with the creation of the union – Committee named after Mykola Leontovych, the first in the territory of the country, headed by his fellowman in the art Cyrylo Stetsenko.

The listening community awakened by Lysenko – not only Ukraine but also other countries – has felt what is Ukrainian music in the world with its incomprehensible miracle of the folk song, which became the source of composer inspiration. Leontovych’s music blossomed on his native soil, revealed new colors, shone with all the new sounds of charms, showed to the world precious diamonds – songs not previously known that were carved by the hands of a skilled Master who came from the green Ukrainian Podillya.

Almost a decade ago – in 2005 the “Music Ukraine” publishing house has made for the first time the release of the complete building of the composer’s works of M. Leontovych, based on the original source (especially the verbal series). However, over three months, the entire circulation had circled over and the collections “Mykola

Leontovych. Choral works” immediately became rarity. The urgent need for them grew when, in December 2017, the Ukrainian cultural community celebrated the 140th anniversary of the birth of the Master, especially in the Christmas days of 2016/2017, when the world celebrated the 100th anniversary of “Shchedryk”, a brilliant creation of an artist who has now more than 300 world versions, and in May 2019, when of 100th anniversary of its Liturgy» was completed in Ukrainian. From the beginning of the new century, a well-known researcher-musicologist, Honored Worker of Arts of Ukraine, Professor A. Zavalnyuk has carried out significant efforts on the part of popularizing the name of M. Leontovych, his creative heritage and the activities of the Memorial Museum at the home of the composer.

In the previous 20th century, as well as during the life of the composer, there were not many publications: The edition of «*Dniprosouyz*» in 1921 edited by P. Kozytsky, the publication of the book collection by one of the collections “M. Leontovych. Musical Works”, 1924 and 2–8 collections of 1930–31, edited by Y. Yurmas (Yuri Masyutin). Then, there were the works edited by M. Verykivsky already in the war, in 1952 and 1961; on its basis in 1970 the publishing house “Musical Ukraine” printed the edition under the general editorship of M. Gordiychuk.

The basis of the new note sheet was the collection of 2005. Arrangement of folk songs for mixed choir is grouped according to the principle of genre and thematic clusters (however, without their special designation), which, we think, contributes to a more organic artistic and emotional content of the publication: christmas and goodwishes, freckles, Kupala songs and Sprout songs, Cossack and Haydamak, recruiting, Chumak, weddings, songs about family life and feminine destiny, about love, humorous, songs and Sichi riflemen songs. Chorus from the opera «*Na rusalchyn Velykden*» / “On the Mermaids Easter” is presented in the edition of M. Verykivsky, as the most suitable for a concert (separate numbers) performance (the reconstruction of the opera “On the Mermaids Easter”, edited by M. Skoryk, was carried out in accordance with the principles of cross-dramatic development that can be traced in the arrangement of the choral scenes of the mermaids). The original works by M. Leontovych «*Liodolom*» / “Icebreaker” and «*Litni tonny*» / “Summer tones” are printed with the texts of G. Chuprynka. In some texts of folk songs, individual words are returned according to the original or the first print (where in the Soviet times there were censorship changes). For the possibility of performing M. Leontovych choirs, foreign singers made transliteration of Ukrainian words in Latin (in accordance with the Resolution of the Cabinet of Ministers of Ukraine dated January 27, 2010, No. 55 “On the Regulation of Transliteration of the Ukrainian Alphabet by the Latin”). In order to spread the works of M. Leontovych in the world, the translation of English musicological texts of the book was made (introduction, comments, etc).

There are included two works to the section of original compositions of M. Leontovych in addition to the earlier known ones: “Prelude” is a peculiar example of the solution of the harmonic exercise, discovered by V. Ivanov, and “Stars” on B. Grinchenko’s poem – a transcription of M. Leontovych’s romance for the soloist and choir carried out by L. Dychko.

The new edition includes a separate section – “Sacred Works”, where the «*Liturgia of St. I. Zlatoustogo*» / “Liturgy of St. I. Chrysostom”, sixth Cerubims, religious cants and others. Several Christmas carols of spiritual content (printed in “Music”, 1992, No. 1) and the variant “Shchedryk” on the church text are placed at the beginning of the book, along with other carols and felicitations. The “Liturgy” (1920) is printed according to a typed sample of the manuscript, that is under custody in the library of the Institute of Art Studies, Folklore and Ethnology named M. T. Rylsky NAS of Ukraine (M. Grinchenko Foundation). The texts of sacred works are filed according to those canonically approved in the new time. The work of this section was carried out by the Honored Artist of Ukraine, the chairman of the Choir Society of Ukraine named after M. Leontovich at the All-Ukrainian Music Union, the laureate of international and all-Ukrainian competitions (as the head of the choir “Resurrection”), Associate Professor of the P. I. Tchaikovsky National Music Academy of Ukraine, choirmaster of the National Opera of Ukraine O. Tarasenko. We are grateful to the outstanding Ukrainian choir conductor, artistic director of the famous choir “Kyiv”, the winner of the National Prize of Ukraine Taras Shevchenko, Honored Artist of Ukraine, Laureate of prestigious international choral contests in Germany (1992), Poland (1993, 1996, 2001), Ireland (1993, Gran Prix), etc., the founder of the “Golden-Domed Kyiv” Choral Festival, M. Gobdytch for the assistance in the preparation of this publication and the permission to use several scores from the compilation and the collection of «*M. Leontovych. Dukhovni tvory*» / “Spiritual chants” (2005) edited by him. We thank the famous researcher of spiritual music, the winner of the prize named M. Lysenko, member of the All-Ukrainian Music Union, member of the Association of European Choral Conductors “Europa Cantat” and the Association of American Conductors of Chorus (ACDA), Professor M. Yurchenko for the provision of a number of scores of sacred works by M. Leontovych from his collection “Spiritual and musical works of Ukrainian composers of the twentieth century” (2004). We are also grateful for our colleagues in the United States for helping us define the titles of Leontovych’s works as accurately: Michael Naydan – a translator, writer, professor of Slavic studies at the University of Pennsylvania; Archimandrite Cyril (Govorun) – Ph.D., Research Fellow at Loyola-Marymount University in Los Angeles; Svitlana Budzhak-Jones – PhD in Sociolinguistics, an in-

dependent translator. Highly respected work and editorial work of the well-known Ukrainian musicians, in various years involved in the publication of the musical achievements of the genius Master of Podillya – P. Kozytsky, M. Verykivsky, Y. Masyutin, M. Gordiychuk, V. Bruss, I. Marton, V. Lukanyuk, V. Ivanov, A. Zavalnyuk.

At the end of the publication, comments made at different times by J. Yurmas (1930–1931), W. Bruss (1970) and current editor-in-chief (2005) are given. The first of them – J. Yurmas – a symbolic pseudonym “I’m Yur-Mas” – an outstanding researcher Yuri Masyutyn (Masyutin, 1896–1942?). His original occupation was that of a scientist-demographer, and he worked as a research fellow at the Demographic Institute, studying professional statistics in Ukraine. At the same time, having a good musical education, he was a member of the musical section of the Institute of the Ukrainian Scientific Language at the UAN, often publishing articles and reviews on the pages of newspapers and magazines. Yurmas was invited by the publishing house «*Knyhospilka*» to participate in the second (after the «*Dniprosyuz*») publication of the works by M. Leontovych. His edition of the work of the composer is worthy today due to admirable: intelligent scientific pedantry, scrupulous study of each draft of the composer, source, and additional materials. From these notes one can learn about the creative process of the artist, that is important in the theoretical analysis of music, and the peculiarity of the performance of a choir (up to the characteristic pronunciation of individual words, syllables), which is very valuable for conductors and choral affairs. Yurmas met the tragic fate of many figures of the Ukrainian revival of the twentieth century – repressions in the 1930s, concentration camps... The date of death is doubtful.

In the post-war years of the 20th century, the outstanding Ukrainian scientist-musicologist Mykola Gordiychuk (1919–1995)¹ devoted his attention to the study of Leontovych’s work. His scientific work is well known far beyond Ukraine. These are books about M. Lysenko, M. Kolachevsky, a monograph on composers and brothers George and Platon Maiboroda, Lesya Dychko, solid work on the development of Ukrainian symphonic music and folklore, hundreds of articles on topical issues of Ukrainian culture, arrangement of many collections of musical publications. However, the theme of «M. Leontovych» went through the whole of his creative life with a red thread. The work on this field was carried out in different directions. He initiated a new supplementary edition of the

works of the Ukrainian Masters. He made several editions of the monograph on the artist (for which he was awarded the prestigious art prize named M. Lysenko), has promoted the state order to the outstanding composer M. Skoryk for the completion and new edition of the opera, defended together with the outstanding Ukrainian conductor P. Muravsky the production of a rare album of choral recordings on the firm “Melody” (1977, sung chorus of the Conservatory named P. I. Tchaikovsky of Kyiv). M. Gordiychuk was the main force in the preparation and celebration of the 100th anniversary of the birth of the Master. Let us not forget that all this happened during the time of the rather cool attitude of the Soviet institutions of the time to the work of this bright national composer. Even the last work of the researcher left on his writing desk before the onslaught of a terrible blow – a stroke, was a new addition to the editors of the book about M. Leontovych.

In the edition “Choral Works” (1970) M. Gordiychuk carried out a general edition and submitted an expanded introductory article. Notes are made (for the first time after Y. Yurmas) by V. Bruss who is well experienced in Ukrainian choral literature. These comments are more concise, generalized and designed for practical use by the leaders of creative teams, students, just music fans. It is right that in a number of positions the factual material coincides with that of Yurmas, but their value is the ability to quickly form an idea of the history of the appearance of the work, the source, the nature of presentation and form.

Over a century, the significance of the creative heritage of the genial Master – “modest teacher from Podillya” by Mykola Leontovych – is particularly noticeable. Providence endowed him with a unique musical talent, which was coarsely neglected and which required a constant great artistic and spiritual work. Despite all the difficulties of life, he did not betray this gift and strove to improve his skill step by step, to achieve the perfect composition which flashed in his imagination in the perfect sound interlacing of human voices, with unique melody, vocal colorfulness and native Ukrainian word.

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¹ I have a good fortune for half a century to work in the department of musicology at the Rylsky Institute of Art, Folklore and Ethnology NAS of Ukraine, who for many years was headed by M. Gordiychuk. In September 1969, he took my examinations in a specialty at a competitive selection for a post of a scientist at the Institute (he was then a deputy director). I have a copy of the 1970 edition of the book «M. Leontovich. Choral Works» with the inscription: “Dear V. V. Kuzyk from the editor and author of the preface. M. Gordiychuk. 12 / IV – 71”. One of my first publications as a junior researcher of the Institute was a review of this publication: Collection of choir arrangements (M. Leontovich) // Folk art and ethnography. – 1971. – No. 4. – Pp. 103–104. Could I then think that I myself will be destined to be an editor, authoress and compiler of the musical heritage of genius Leontovych?

Major editions of the edition by M. Leontovych

- Leontovych M.* Narodi pisni [Peoples songs]. – Kyiv : Vyd-vo Dniprosoyuzu, 1921 (5 tens, editor *P. Kozycky*).
- Leontovych M.* Muzychni tvory [Musical works]. – Kyiv – Kharkiv : Knyhospilka, 1930–1931 (8 collections, checked and notes submitted by *Ya. Yurmas*).
- Leontovych M.* Ukrayins'ki narodni pisni dlya khoru [Ukrainian folk songs for choir]. – Kyiv : Mystetstvo, 1952 (ordered by *M. Verykivsky*; 2nd form – 1961).
- Leontovych M.* Khorovi tvory [Choral works]. – Kyiv : Muzychna Ukrayina, 1970 (general edition by *M. Gordiychuk*, compiler and notes by *V. Bruss*).
- Leontovych M.* Vybrani khorovi tvory [Selected choral works]. – Kyiv : Muzychna Ukrayina, 1977 (Special Edition by *I. Marton*).
- Leontovych M.* Khorovi tvory na narodnopisenni temy. Z neopublikovanoho [Choral works on folk songs. Unpublishe]. – Kyiv : Muzychna Ukrayina, 1987 (ordering and editing by *B. Lukanyuk*).
- Leontovych M.* Na rusalchyn Velykden'. Opera na 1 diyu. Libreto M. Leontovycha za kazkoyu B. Hrinchenka [On the Mermaids Easter. Opera for 1 action. Libretto M. Leontovich by the tale of B. Grinchenko]. – Kyiv : Muzychna Ukrayina, 1980 (literary edition by *A. Bobyr*, music editor by *M. Skoryk*).
- Leontovych M.* Dukhovni khorovi tvory [Spiritual choral works]. – Kyiv : Muzychna Ukrayina, 1993 (ordering by *V. Ivanov*).
- Dukhovno-muzychni tvory ukrayins'kykh kompozytoriv 20 st. [Sacra-musical works of Ukrainian composers of the twentieth century]. – Kyiv : Vidrozhennya, 2004 (ordering and editing by *M. Yurchenko*).
- Leontovych M.* Dukhovni tvory [Spiritual works] / Ordering by *M. Gobjych*, a Preface by *N. Kostyuk*. – Kyiv : Kamernyy khor “Kyiv”, 2005.
- Leontovych M.* Khorovi tvory (pam"yati Ya. Yurmasa ta M. Hordiychuka) [Choral works (in memory of Ya. Yurmas and M. Gordiychuk / Editor-compiler and a foreword V. Kuzyk]. – Kyiv : Muzychna Ukrayina, 2005.
- Leontovych M.* Povne zibrannya tvoriv khorovoyi ta pedahohichnoyi spadshchyny [Complete collection of works of choral and pedagogical heritage / Ed.-Order. (and the foreword) *A. Zavalnyuk*]. – Vinnytsya : Nilan–LTD, 2017.

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