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VASYL YEMETS' WORK IN THE CONTEXT OF UKRAINIAN AND WORLD MUSICAL CULTURE

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The purpose of the article is to define Vasyl Yemets' impact on the development of Ukrainian and world musical culture. The research methodology provides a theoretical method to reveal different aspects of the issue under study; historical method to systematise and synchronise information and investigate the issue essence, cultural method to trace individual stages of the artist's work and reveal his specifics performing skills. The scientific novelty of the study is to determine Vasyl Yemets' contribution to the development of Ukrainian bandura art, the features of its Instrumental performance and theoretical results, which has become an essential tool for preserving and spreading Ukrainian culture. Conclusions. It is proved that Vasyl Yemets' contribution to the world and Ukrainian musical culture consists in developing his own combined way of playing, mixing the traditions of Kharkiv, Chernihiv and Poltava schools. It is proved that he went down in the history of the twentieth-century bandura art as a soloist-performer of a new concert type-virtuoso-instrumentalist, composer and arranger, bandura designer-innovator, author of scientific and journalistic works on the history of Kobzar art, as well as as an artist who brought Ukrainian musical culture to the world level, proposed the standard of the solo concert performance on the instrument and formed the principles laid down in the basis of the work of his followers in the Ukrainian cultural and musical environment of Europe and America.

Keywords: Vasyl Yemets; Bandura art; Ukrainian culture; virtuoso instrumentalist; combined way of playing

Introduction

At the present stage, it is essential to emphasise the importance of foreign emigrant centres, associations, and the work of individuals who have worked in different countries worldwide to preserve Ukrainian culture and art to acquaint the world with them.

Bandura art became a cultural phenomenon, a national-artistic outpost, which contributed to the development of Ukrainian culture, preserving its na-

tional achievements. Today, this art form is a tool for affirming national ideals (Morozevych, 2003, p. 17) and an integral part of the cultural heritage. Thus, we can preserve national history consciousness and cultural values.

According to the researcher of Ukrainian abroad bandura art V. Dutchak, subjects, first of all, artists-performers as creative personalities, appear as its important component along with artefacts, a specific kind of activity, establishments and social institutions and the cultural and artistic environment (Dutchak, 2015, p. 178). Therefore, it is vital to explore artists' work who have dedicated their lives to Ukrainian art. Vasyl Kostovych Yemets (1890–1982), a virtuoso of the Ukrainian bandura and the founder of the first Kyiv bandura choir, is one of such figures whose understanding of his creative contribution to the world artistic heritage and the development of Ukrainian bandura art is relevant today.

Recent research and publications analysis. It is necessary to single out the works of such authors as R. Didenko (1962), I. Druzhhha (2018), L. Horlytsia (1970), V. Dutchak (2006, 2009–2010, 2015, 2018), V. Yesypok and A. Ivanysh (2018), P. Matsenko (1961), V. Mishalov (2020), N. Roman (2019), U. Samchuk (1976) and others among the works devoted to the analysis of Vasyl Yemets' work, his contribution to the formation of Ukrainian bandura art. The artist' works (Yemets, 1923, 1961, 2001) and the anniversary commemoration of his 25-year work (Yemets, 1936) are an important segment of the source base. There are no generalising works that would reveal the significance of his work for Ukraine and the world, although many authors turned to the study of the work of V. Yemets.

Purpose of the article

The purpose of this article is to determine the contribution of Vasyl Yemets to the development of Ukrainian and world culture.

The research methodology is based on historical, theoretical and cultural approaches, which application allowed to consistently trace the artist's creative activity to reveal the specifics of his performing skills.

Main research material

Vasyl Konstovych Yemets was born on December 15, 1890, in Sharivka, Bohodukhiv district, Kharkiv oblast, in a Cossack family. Family traditions and views influenced the worldview of the future artist. Kobzars, in particular Ivan Kucherenko-Kuchuhura and Pavlo Hashchenko, often visited their parents' house. Their work, singing about the Cossack past, contributed to the formation of the creative preferences of V. Yemets (Koval, 2005), the desire to master the kobza art. I. Kuchuhura-Kucherenko helped the future musician to master the Zinkiv (Kharkiv) way of playing an instrument, developed by Hnat Khotkevych (1877–1938) based on the folkway of bandura playing, which was used by Slobozhan kobzars. Banduras for playing in the Kharkiv way differ from traditional ones in their design, which allows you to play with both hands. Having

mastered the instrument, the artist connected his further creative and scientific activity with music. Regardless of the country where he lived, he continued the work of his life, associated with Ukrainian folk instruments, the spread of Ukrainian culture in Ukraine, Europe and America.

V. Dutchak singles out three periods in V. Yemets' creative biography: 1) Ukrainian-Russian (1890–1918), during which his performance style was formed on the basis of the Kharkiv school of playing, solo concert skills, organisational and teaching work (kobzar school in the Kuban, the Moscow circle, the founding of a chapel in Kyiv and educational activities in the ministry); 2) European (1919–1938) — final formation as a virtuoso performer, touring Europe and America, continuing studies in Czechoslovakia and intensification of journalistic activities; 3) American (1938–1962), which is characterised by design searches, performance and sound recordings of traditional and set instrumental bandura repertoire (Dutchak, 2009–2010, p. 11).

The period of 1890–1918 became important in the professional and creative development of V. Yemets. The first performance (in December 1911 at the Shevchenko Event in Okhtyrka with the Excavated Grave song) caused a particular resonance, and the musician began to work hard to improve his skills. During his studies at the Department of Natural Sciences of the Faculty of Physics and Mathematics at Kharkiv University, he simultaneously expanded his repertoire and began concert activities. In addition, he performed at the Mirror of Life Kharkiv Cinema, where he gained experience in artistic, pedagogical and organisational activities (Roman, 2019, p. 262). At the university, the musician founded a student bandura band.

Vasyl Yemets bought the first concert instrument (performed by the Kyiv bandura master Antin Paplynsky) in 1908. It was tuned diatonically and had 32 strings — 8 basses and 24 triple strings. In 1912, V. Yemets ordered a new instrument, more advanced, which had 12 bass and 22 high strings, also tuned diatonically from Paplynsky. It became the main concert instrument of the musician, who accompanied V. Yemets on his Europe and North America tour (Mishalow, 2020).

The artist improved not only in his musical work. When he was 22 years old (1912), the first scientific publication was published in the *Snip Kharkiv* magazine under the “Revival of the Bandura” title. The following year, M. Boguslavsky, a government official of the Cossack Kuban-Black Sea Railway, thanks to which the kobzar tradition developed in the Kuban in the early 20th century, offered V. Yemets to move to Katerynodar (now Krasnodar, RF) (Dutchak, 2009–2010, p. 3). Boguslavsky organised two Kuban kobza schools (1913 and 1916) at the Ekaterinodar Enlightenment, where about forty students studied (the first school was headed by Vasyl Yemets, the second one was directed by Oleksiy Obabko) (Nyrko, 2001, p. 10). The school run by V. Yemets was named “The first Kuban Kobzar School”. The repertoire consisted of Ukrainian folk and author's songs of lyrical and humorous nature (“The girl stood in the halls”, “A Cossack rode across the Danube”, “Oh, behind the grove, the grove”, “Poplar” in the words of Taras Shevchenko, etc.). “It should be emphasised,” says V. Dutchak, “that the Kuban Kobzar School was the first attempt in bandura

art history to establish educational institutions of bandura players outside Ukraine” (Dutchak, 2009–2010, p. 4).

The artist returned to Kharkiv after working in Katerynodar (1913). In 1914 he was forced to transfer from Kharkiv to Moscow University because he organised a student protest against prohibition to celebrate Taras Shevchenko’s 100th anniversary.

In 1916, Yemets performed at the Bolshoi Theatre (now the Bolshoi Theatre of Russia) in a concert to benefit the war participants’ families. The music reviewer called V. Yemets a “virtuoso artist” in the columns of the Moscow newspaper *Russkoe Slovo* after his performance at the concert in memory of the singer (Kharkiv resident) I. Alchevsky in 1917.

In 1918, the musician moved to Kyiv, worked in the Ministry of Education of the Ukrainian People’s Republic under the Hetmanate and the Directory (Zheplynskyi & Kovalchuk, 2011, p. 82). The events that took place in Ukraine at that time did not leave the artist aside. In January 1918, he took part in defence of Kyiv from the Bolshevik troops (Dutchak, 2006). He created and headed the first Kyiv Bandura Band while working in the secretariat of the Ministry of Education of the Ukrainian People’s Republic and with the support of Pavlo Skoropadsky. Her debut took place on November 3, 1918, at the Bourgogne Theatre (now the Lesia Ukrainka Russian Drama Theatre in Kyiv). The instrumental basis is the Chernihiv (Kyiv) way of playing. The programme of the performance included folk songs (“Yes, the eagle flew”, “Hey, the reapers are reaping on the mountain”, “We are Haidamaki”, etc.), instrumental works (“Kiselyk”, “Dove”, “Greeks”), dumas (“About Morozenko”, “Duma about the Death of a Cossack Bandurist”, “Cossack Marching”) and author’s works “Challenge” and “Hopak” by M. Kropyvnytskyi. “Ukraine is not Dead yet” by P. Chubynsky and M. Verbytsky was heard in the concert’s finale (Dutchak, 2009–2010, p. 4). Later there were performances at the Ukrainian Workers’ House, the Les Kurbas Young Theatre. In 1919, after the overthrow of the Hetmanate, the kobzar choir became part of the Republican Chapel, with which conductor Oleksandr Koshyts visited Europe and America (Koval, 2005).

The emergence of duets, trios, ensembles, which continued the traditional forms of music, became a new phenomenon in the bandura art at that time. Developing the art of bandura playing, V. Yemets created a bandura choir, in the work of which he combined the ways of playing of Sloboda, Chernihiv and Poltava schools (Boiko, 2013).

The artist took part in a campaign in Kyiv during military service in the summer of 1919. While in the army, the musician performed concerts for soldiers in various Ukrainian cities: in the front line at the Lypovets, Kozyatyn, Mohyliv-Podilskyi railway station; sang to the Sich Riflemen in Ternopil. His playing raised the fighting spirit, gave strength.

However, the situation in Ukraine had changed. On November 25, 1919, the Minister of Education of the Ukrainian People’s Republic Ivan Ohienko sent V. Yemets abroad on a concert tour to acquaint the “bandura artist” with “European citizenship with the national Ukrainian musical instrument – kobza” (Koval, 2005). Some sources say that this tour actually saved the artist’s life.

Nevertheless, the musician never returned to Ukraine. In 1920 he emigrated to Czechoslovakia.

In the early 1920s, during his stay in Prague, Yemets formed a second bandura choir, studied at the Prague Conservatory, and later studied at one of the Berlin Conservatories. In addition, he studied conducting with the music theorist and assistant to the famous conductor O. Koshyts — Professor P. Shchurovska-Rosinevych (Korotia-Kovalska, n. d.).

He also performed in camps for interned Ukrainians. In 1923, the Kobza Society invited the musician to teach bandura playing and organise an ensemble. In former Czechoslovakia, V. Yemets collected halls, which testifies to the high professional level of the musician and the popularity of Ukrainian musical art once again.

V. Yemets' book "Kobza and Kobzars", prepared by the publishing house "Ukrainian Word" and published in 1923 in Berlin, became an important event (Yemets, 1923). The author chronologically researched the preconditions of kobza origin, its evolution, characterised the instrument, repertoire of kobzars, revealed their historical portraits, features of training and performance in the book. He also noted that in the late 19th century, they talked "about the decline of our ancient musical instrument — the kobza and the death of folk kobzar singers" (Yemets, 1923). The author linked this to the death of the famous kobzar Ostap Veresay but noted that at the same time, entire kobzar professional organisations-fraternities existed in Ukraine. In addition, the interest in kobza grew after the 12th Archaeological Congress of 1902 and the performance of kobzars led by Hnat Khotkevych.

As Vasyl Yemets noted, the revolution of 1917 improved the situation of kobzars, the people woke up from political and national captivity, and the kobzars thoughts and songs contributed to this. However, over time, things turned out differently, "a cold wind blew from Muscovy and, blowing great frosts, beat many May flowers, many good measurements..." (Yemets, 1923). The researcher noted that one could only guess at the difficult life in the homeland. Yemets was studying the Ukrainian kobzars biographical data, giving the reasons for their executions. Despite those difficult times, he expressed hope that over time the situation would improve, and joyful singing would be heard in Ukraine, and then not only fighters but also blind singers who also did useful work for Ukraine with a kobza in their hands would be remembered, (Yemets, 1923).

Although bandura art could not develop in Ukraine at that time, the situation was much better outside it. Memories and photographs of that time testify to the popularity of the bandura among Ukrainian emigrants in Prague. The musician has organised ensemble groups at the Ukrainian Academy of Economics in Podebrady, in 1923 he founded the second bandura choir, has been published in Czech editions, in which he spoke about the bandura art, performers, emphasised the important role of H. Khotkevych in popularising the innovations of the bandura. V. Yemets conducted more than 40 tours in Transcarpathian cities during his stay in Czechoslovakia (Presov, Khust, Mukachevo, Yasinia, Tyachiv, etc.) (Dutchak, 2009–2010, p. 9).

The European period in the musician's life began at the beginning of his Czechoslovakia work. He has performed in many countries, including the Czech Republic, Germany, Lithuania, Poland, Canada and the United States at the time. His performances in the aristocratic and political salons of Paris, Nice, and the French Riviera were successful, as evidenced by the reviews in the newspapers. In the 1930s, V. Yemets was the accompanist of singer Sofia Verbytska. Together they have toured France and Belgium. Their concert programme has included not only Ukrainian songs. The French company PATE has released recordings of these performances; the press has written that they have been the best recordings of Ukrainian songs ever made (Mishalow, 2020).

While living in Europe, the musician has toured in North America, including the United States. There V. Yemets has held more than thirty-five concerts in New York, Boston, Philadelphia, Chicago, Pittsburgh, Detroit, Cleveland and other cities. Performances were held in front of both Ukrainian and American audiences, thanks to which the circle of fans of Ukrainian musical art increased (Dutchak, 2018).

The repertoire of instrumental works expanded from year to year. Initially, there were folk dance melodies and marches complicated in form and by the variations use. Potpourri, based on folk melodies, passages and parts with variations in performance technique, were added to them in order to show the instrument and the artist technical capabilities. The compositions appeared using melodies popular in different ethnographic regions of Ukraine: "In the Steppe of Ukraine", "From the Crimean Mountains", "In the Carpathians" (Mishalow, 2020).

At the celebrations dedicated to the 25th anniversary of Vasyl Yemets' work in Winnipeg (Canada, 1936), his friend, musicologist, conductor Pavlo Matsenko presented the artist as a man of high skill who dedicated his work to Ukraine (Korotia-Kovalska, n.d.).

In 1940, V. Yemets finally moved to the United States (to Los Angeles), where he remained to work for the rest of his life. The artist continued to make banduras, write music and scientific and journalistic works. Yemets promoted the bandura as a performer, and he published articles on the history of kobzarism in the Ukrainian and foreign press. The musician's scientific achievements in US periodicals, such as the "Workers' Union Calendar", "Narodnaya Volya", "Kobzar's Letter", played an important role in promoting Ukrainian art, as they introduced the world community to music culture (Dutchak, 2018).

The artist experimented with banduras for about eight years. Finally, he made an instrument (14 bass strings and 36 strings), thanks to whom he the first time performed the first part (Adagio) of Beethoven's "Moonlight Sonata" in 1946. The experiments lasted until 1952, culminating in the appearance of a bandura, which had 62 strings and 5 full chromatic octaves (Yemets, 1961, p. 236). This instrument in synthesis with the Kharkiv way of playing (equal playing of both hands) helped to realise the musician's dream – to make the bandura suitable for classical music, which made it possible to attract translations of music by L. Beethoven, F. Liszt, A. Dvorak, P. Tchaikovsky, etc. to the

repertoire of the Ukrainian bandura player (Yesypok & Ivanysh, 2018, p. 136). V. Yemets became one of the first bandura players to translate works by classical composers on world concert stages.

V. Yemets created and recorded the author's original bandura repertoire, as well as translated works throughout his life. Furthermore, he synthesised his own combined way of playing, which absorbed the best traditions of Kharkiv, Chernihiv and Poltava schools, used traditional kobza playing techniques, involved the latest instrument timbre interpretation in the process of creative search (Dutchak, 2018).

During the 1930s and 1980s, V. Yemets recorded his own compositions on gramophone records ("From the Ukrainian Steppes") ("Bandura Solo"), "Maxim Kozak Zaliznyak" (folk song, voice with a bandura, Columbia) at the well-known company "Columbia" in the USA, F-27240, Issue 1930; STINSONUSA, 207, copy, issue in the 1940s); monophonic cassette AMREH Type I (one-sided recording in two channels of the work "In the mountains of Ukraine" (January 2, 1978)); stereo cassette 80BGU Type I ("Family holiday – the 85th anniversary of the glorious virtuoso V. Yemets", at his home, Hollywood, 1975)); monophonic cassette REALISTIC (RadioShack) Type I, which contains fragments of a special radio program "Song of Ukraine" (Los Angeles, March 22, 1981)) (Yesypok & Ivanysh, 2018, p. 136).

As V. Mishalov (2020) rightly notes, V. Yemets was a unique personality and musician who significantly influenced the development of bandura playing technique, repertoire and instrument design. Traditional kobza playing and innovations of modern concert performance are present in his work.

You can get information about the performance, technique of owning the instrument, repertoire, style of the musician's work thanks to sound recordings. We clearly hear the technique of the Kharkiv school and the possibilities of the bandura in the fantasy "From the Ukrainian steppes", based on the themes of the Ukrainian folk song "Tell me the truth" and the dance "Cossack". Possession of the glissando technique is noticeable in "Kozachka". The tremoland technique is used to perform the long melody "Tell me the truth". The composition "In the Mountains of Ukraine" is based on the theme of Hutsul dance "Arkan", Kolomyia leitmotifs, motifs from the song "Shepherd on the Flute Sadly Wins", and fragments of Cossack dumas (Yemets, 1961, p. 236).

Variations of "Breath of the Ukrainian Night" on M. Starytsky's song "What a Night, Lord", "Rain", "Snow" ("Blizzard"), "Bells", plays "Homin from Ukraine" and "Dancing Snowflakes", "Over the Dnieper" musical fantasy, "From the Carpathian Mountains", as well as patriotic vocal and instrumental works "Kozak Sharivka", "About Kruty" among other author's compositions V. Yemets are also worth mentioning (Druzhha, 2018, p. 263).

In 1961, the solemn celebration of the 50th anniversary of the outstanding Ukrainian bandura player creative activity took place on the Ukrainian Literary and Artistic Association initiative in Los Angeles. That same year, his health deteriorated after the Saritol recording: he had difficulties working due to hand problems. V. Yemets wrote in a letter to the Black nobility dated February 15, 1978: "I not only didn't teach anyone to play for a long time, but I don't even

remember when I was holding a bandura in my hands, and my vulnerability and feelings are to blame ...” (Matsenko, 1961).

The artist devoted the last years of his life to writing memoirs about concert trips and preparing the mentioned instrumental music record. Vasyl Yemets died on January 6, 1982, in Los Angeles. Today his repertoire includes more than 200 works.

Conclusion

It is substantiated that V. Yemets developed his way of playing, combining traditional techniques with the latest timbre interpretation of the instrument and the traditions of Kharkiv, Chernihiv and Poltava schools during hard work and long creative search. The phenomenon of the artist is revealed: he managed not only to increase the instrument performing potential significantly, thus laying the foundations for bandura performances on the world stage, but also to create favourable conditions for the development of traditional Ukrainian folk art in non-traditional conditions bandura art using. Thus, V. Yemets entered the history of bandura art of the 20th century as a soloist-performer of a new concert type — virtuoso-instrumentalist and singer, who was able to combine the traditions of academic musical art on string instruments, achievements of folk artists-kobzars and his own technical achievements in bandura as a composer and arranger, designer-inventor bandura, bandura organisers in Kyiv.

V. Yemets’ scientific and journalistic work on the kobzar art history and the activity as the educator and populariser of national musical art logically complements his performing, compositional works and enriches the artist’s contribution to the development of Ukrainian and world music culture.

V. Yemets took Ukrainian music culture to a new level and has presented it to the world (Poland, Czechoslovakia, Germany, France, Belgium, USA and Canada).

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ТВОРЧИСТЬ ВАСИЛЯ ЄМЦЯ У КОНТЕКСТІ УКРАЇНСЬКОЇ ТА СВІТОВОЇ МУЗИЧНОЇ КУЛЬТУРИ

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Мета статті — визначити внесок Василя Ємця у розвиток української та світової музичної культури. Методи дослідження: теоретичний (допомагає розкрити різні сторони досліджуваного питання), історичний (за допомогою методу інформацію систематизовано та подано у хронологічній послідовності, досліджено суть проблеми), культурологічний (дозволяє простежити окремі етапи творчої діяльності митця, розкрити специфіку його виконавської майстерності). Наукова новизна дослідження полягає у визначенні внеску Василя Ємця у розвиток українського бандурного мистецтва, особливостей його інструментального виконання та теоретичних напрацювань, що стало важливим інструментом збереження та поширення української культури. Висновки. Обґрунтовано, що внесок Василя Ємця у світову та українську музичну культуру полягає у виробленні власного комбінованого способу гри, поєднанні традицій харківської, чернігівської та полтавської шкіл. Доведено, що в історію бандурного мистецтва ХХ ст. він увійшов як соліст-виконавець нового концертного типу — віртуоз-інструменталіст, композитор і аранжувальник, конструктор-новатор бандур, автор науково-публіцистичних праць з історії кобзарського мистецтва, а також як митець, який вивів українську музичну культуру на світовий рівень, запропонував стандарт сольного концертного виконавства на інструменті та сформував принципи, закладені в основу творчості

його послідовників в українському культурному та музичному середовищі країн Європи і Америки.

Ключові слова: Василь Ємець; бандурне мистецтво; українська культура; віртуоз-інструменталіст; комбінований спосіб гри

ТВОРЧЕСТВО ВАСИЛИЯ ЕМЦА В КОНТЕКСТЕ УКРАИНСКОЙ И МИРОВОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ

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Цель статьи — определить вклад Василия Емца в развитие украинской и мировой музыкальной культуры. Методы исследования: теоретический (помогает раскрыть разные стороны изучаемого вопроса), исторический (с помощью метода информация систематизирована и представлена в хронологической последовательности, исследована суть проблемы), культурологический (позволяет проследить отдельные этапы творческой деятельности музыканта, раскрыть специфику его исполнительского мастерства). Научная новизна исследования заключается в определении вклада Василия Емца в развитие украинского бандурного искусства, особенностей его инструментального исполнения и теоретических наработок, что стало важным инструментом сохранения и распространения украинской культуры. Выводы. Обоснован вклад Василия Емца в мировую и украинскую музыкальную культуру, который заключается в выработке собственного комбинированного способа игры, сочетании традиций харьковской, черниговской и полтавской школ. Доказано, что в историю бандурного искусства XX в. он вошел как солист-исполнитель нового концертного типа — виртуоз-инструменталист, композитор и аранжировщик, конструктор-новатор бандур, автор научно-публицистических произведений по истории кобзарского искусства, а также как художник, который вывел украинскую музыкальную культуру на мировой уровень, предложил стандарт сольного концертного исполнения на инструменте и принципы, положенные в основу творчества его последователей в украинской культурной и музыкальной среде стран Европы и Америки.

Ключевые слова: Василий Емец; бандурное искусство; украинская культура; виртуоз-инструменталист; комбинированный способ игры