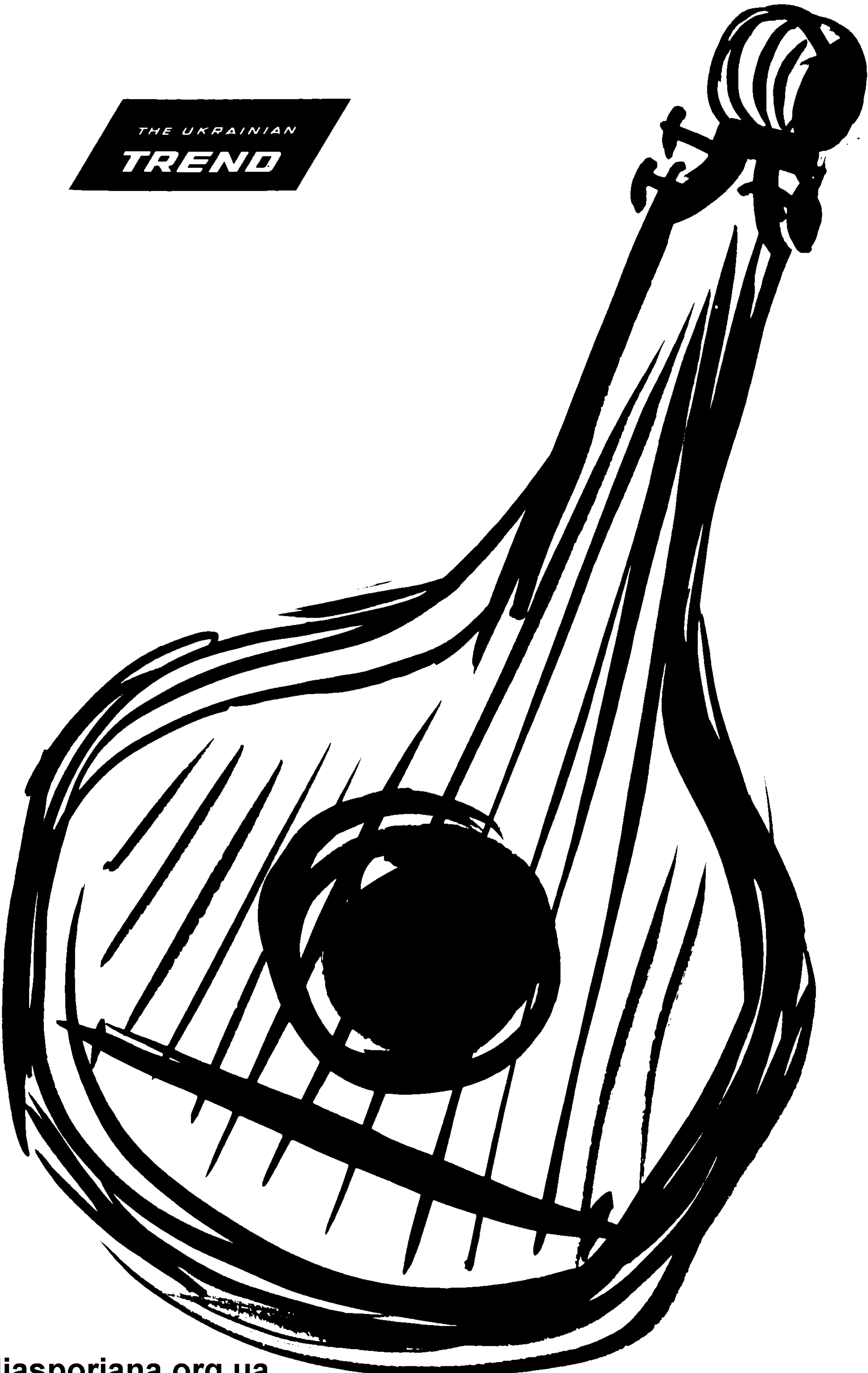


THE UKRAINIAN
TREND





The famous T. H. Shevchenko Ukrainian Bandurists Chorus with the Ukrainian national instrument, the bandura, by which they accompany their singing. Conductors Wolodymyr Boshyk and Hryhory Kytasty are at extreme right.

The Chorus, first organized in Poltava, Ukraine in 1923, came to the United States after World War II and settled in Detroit. The bandurists have thrilled concert audiences across the United States and Canada with their superlative bandura playing and equally superb singing. Their varied repertoire includes love songs and battle songs, folk songs, historic ballads and religious numbers.

In October, the Chorus leaves for a concert tour of Europe; a fund-raising drive is presently underway to collect funds with which to cover expenses of the trip. We wish these Ukrainian ambassadors of goodwill "God-speed!" and hope they will gain as much renown for themselves and for Ukrainian music in Europe as they have won in North America.

(The story of the bandura - its beginning, its development and its future - is presented in this issue, beginning on page 10).

THE UKRAINIAN TREND

1958

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Due to limitations of space, the second article in the series "Rituals of Courtship and Marriage" is not included in this issue. The series will be continued in later publications of the Trend.

* * * * *

NOTE: The views expressed in signed articles do not necessarily reflect those of the executive board of the Ukrainian Youth League of North America Foundation Inc.

From The President's Desk

Greetings to All:

Since my last report to you the Foundation trustees have held two meetings -- one on January 12, 1958 in Pittsburgh, and one on May 11, 1958 at Scranton. Both of these meetings were held in conjunction with the UYLNA Executive Board.

The meeting in Scranton was held in the Ukrainian Community Center which is the headquarters of the Ukrainian Workingmen's Association. It is a very fine structure with splendid facilities. Such facilities should be the aim of every large Ukrainian community.



Some of the decisions reached at our deliberations may be of interest to you. Initial contact with the American Museum of Immigration has been made. It is the intention of the Foundation to cooperate in every way with this organization to present the Ukrainian side of the immigration story.

We are again cooperating with the Ukrainian National Association in the presentation of the cultural courses at Kerhonkson, New York. Present programs offer formal morning courses. It is our hope to expand the program by developing a series of planned afternoon activities for the students.

We are contemplating a change in the Trend policy with regard to advertising. With costs increasing as they are, the trustees have made the decision that we should accept a certain amount of advertising to help defray the expense. William Mural has agreed to act as advertising manager. He may be reached at 6402 W. Ridgewood Drive, Parma, Ohio.

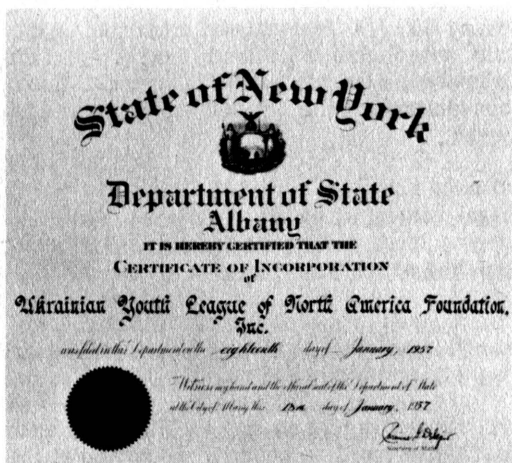
The Foundation will, for the first time, sponsor the concert at the UYLNA Convention. The Hanna Theatre in Cleveland has been reserved for the affair. Miss Dorothy Olen is in charge and is working diligently to present a fine program for your pleasure. Michael Zaderecky, our councilman from Parma is the business manager of the event.

After a number of years during which commission-type Convention sessions have been held, last year's Convention returned to a plenary-type session. Results indicated that this was a more successful method and will be continued this year. The Foundation will play a substantial role in the sessions through the presentation of cultural programs on Saturday and on Monday.

As was indicated to you in the last issue of the Trend, the UYLNA Foundation has available for your use a presentation about Ukrainian costumes. This presentation consists of 35-millimeter color slides together with a descriptive commentary and is available by writing to the Foundation at its New York address.

Our fund-raising campaign has met with moderate success. We certainly wish to thank all those who have contributed and earnestly solicit others to make a contribution which can be mailed to UYLNA Foundation, Incorporated, 2 East 79 Street, New York 21, New York.

J. Gorski



The Ukrainian Youth League of North America Foundation Inc. will be two years old at the UYLNA Silver Anniversary Convention this Labor Day weekend, for it was created at the Youth League's 23rd convention held in Buffalo, N. Y. in 1956.

The Foundation was officially incorporated on January 18, 1957. The document above, bearing the signature of New York State Secretary Carmine DeSapio, records the historic date.

A non-profit organization operated exclusively for cultural and educational purposes, the Foundation is continuing at an accelerated rate those cultural functions that were previously performed by the League. The activities of the Foundation have as their goal the preservation and dissemination of the best in the Ukrainian and cultural heritage, so as to enrich the intellectual and artistic lives of Ukrainians in North America and their fellow citizens.

You are cordially invited

to the Silver Anniversary Convention
of the Ukrainian Youth League of North America
at the Statler-Hilton Hotel in Cleveland, Ohio
from August 29 to September 1, 1958

The Silver Anniversary UYLNA Convention Committee of the Ukrainian Youth League of Ohio, after months of hectic activity and energetic preparation, is ready to greet the hundreds of delegates and guests who will be attending the 25th convention at the Hotel Statler-Hilton in Cleveland during the Labor Day weekend.

Heading the committee's executive board is Taras (Terry) Szmagala. He is assisted by Michael Molesky and Walter Shipka, vice-chairmen; Steve Zenczak, treasurer; Irene Barber, recording secretary, and Mary Bobeczko, corresponding secretary.

Chairmen of sub-committees are William Mural, Yearbook; Dorothy Olen, concert; Mary Bukartyk, registration; Gene Woloshyn, publicity; Olga Hit, "Follies Junior League", and Michael Bochar, "Miss Ukraine" contest.

Mary Bukartyk, who has the largest and loveliest committee, promises that every delegate and guest will be heartily welcomed at the hotel, where the committee members will act as hostesses during the entire weekend.

Convention registration facilities will be open on the mezzanine Friday night (until late) and all day Saturday. Cost of registration is \$14 per person, with a bargain price of \$26 for married couples; the registration packet includes tickets to the Welcome Dance and the Anniversary Banquet and Ball.

To break the ice, a "Follies Junior League" is planned for Friday evening, August 29. Chairman Olga Hit says this stage show will set the mood for "a really enjoyable evening". Music for the show and for dancing will be provided by Ray Budzilek and "The Boys", in the hotel's Euclid Room.

The convention will open officially on Saturday morning with business sessions which will take up the entire day. UYLNA President Eugene Draginda and other League and Foundation executive officers will report on the accomplishments and activities of the past year.

SILVER ANNIVERSARY COMMITTEE - (Front row, left to right) Michael Molesky, Irene Barber, Taras Szmagała, Mary Bobeczko, Steve Zenczak, (back row) William Mural Olga Hit, Michael Bochar Dorothy Olen, Eugene Woloshyn, Mary Bukartyk and Taras Zenczak. (Missing from photo is Walter Shipka, vice-chairman).



YEARBOOK COMMITTEE (Front row, left to right) William Mural, Helen Wolanski and Terry Labyk (back row) Bill Nigro, Andrew Sovchik, Ivan Sawchyn, Bob Barriball and John Bilobran.

CONCERT COMMITTEE (Front row) Michael Zaderocky, Dorothy Olen; (back row) Lucille Socha, Michael Bochar and Mary Bukartyk.



Saturday night brings the gala Welcome Dance - a social highlight of the weekend. It will be held in the Main Ballroom of the Statler-Hilton, with Pittsburgh's Sandy Wyse giving out with polkas, kolomeykas and what-have-you. The event gives delegates and guests as well as local folks a chance to meet old friends and make new acquaintances . . .

The welcome mat will be out at both the Ukrainian Catholic and Orthodox churches in Cleveland for all who wish to attend services on Sunday morning. Both churches are within short taxi rides of the hotel.

Dorothy Olen and Michael Zaderecky have planned an excellent program for the concert to be held Sunday afternoon in the Hanna Theatre, under the auspices of the UYLNA Foundation. Among performers are well-known baritone Michael Minsky, who has sung with the celebrated Ukrainian Bandurists Chorus; the Trembita Choir of Detroit, and solo dancer George Rusyn. Dorothy Olen, a mezzo-soprano who has appeared as vocalist at the Hotel New Yorker in New York City and at the Hotel Cleveland in Cleveland, will offer Ukrainian songs.

The Ukrainian Youth League and its past presidents will share the spotlight at the Sunday evening banquet in the Main Ballroom. The Youngstown Ukrainians, hosts for the evening, have announced that Vic Stuart and his orchestra will play for dancing following the formal program.

Business sessions resume Monday morning and will be concluded in the late afternoon after discussion of reports and the election of the new executive board. Goodbyes will be exchanged at the "Farewell Party" that evening in the hotel's Pine Room.

The Silver Anniversary Committee promises everyone a memorable and pleasant Labor Day weekend. Won't you come and enjoy the results of our efforts?

Eugene Woloshyn



AT LEFT, the Follies Junior League Committee. From left to right are Dorothy Olen, Dorothy Labyk, Steve Zenczak and Olga Hit. AT RIGHT, the Welcome Dance Committee. (Front row) Nicholas Bobeczko, Sandie Miles, Terry Zenczak; (back row) Michael Bochar and Michael Molesky.

The Ukrainian Professional Society of North America

by Chester Manasterski

Dr. Alexander Sas-Yaworsky of Abbeville, La., champion of CBS-TV's "The \$64,000 Question" and "The \$64,000 Challenge", has been named "Ukrainian of the Year" by the Ukrainian Professional Society of North America and will receive the award in person at the society's Silver Anniversary Banquet on August 31 in Cleveland.

The banquet is a highlight of the Ukrainian Professional Society's 25th Anniversary Convention, which is being held in Cleveland during the Labor Day weekend in conjunction with the Silver Anniversary Convention of the Ukrainian Youth League of North America. John Panchuk of Battle Creek, Michigan and Dr. Lev Dobriansky of Georgetown University, Washington, D. C., will be guest speakers, and past presidents of the society will be special guests of honor. Musical entertainment will be provided by Mrs. Joseph (Mary) Lesawyer of the New York City Center Opera Company.

Business sessions will be conducted on Saturday, August 30 from 9 to 11:30 a. m., and on Sunday, August 31 at 10 a. m. with committee meetings scheduled for Friday, August 29 at 8 p. m. Delegates and guests will be able to register from 6 p. m. to 10 p. m. on Friday and from 8 a. m. to 5 p. m. on Saturday.

The UPSNA executive is attempting to double the present number of active members. Progress is being made by individual contact of former, present and prospective members, whose addresses are available, and by attempting to affiliate already organized Ukrainian professional groups into the Professional Society. Membership is open to Ukrainian graduates of recognized institutions of higher learning, and associated membership is available to undergraduates who have completed at least two years of college studies. The annual membership fee is \$2.00.

Members who attend the 25th Anniversary Convention at the Hotel Statler-Hilton will be able to participate in setting this organization's course of future action. The aims of the society center around the propagation of Ukrainian culture in its multiple aspects.



THE BANDURA



INTRODUCTION

Of the various aspects of Ukrainian folk culture, perhaps the most uniquely Ukrainian and yet the least known is the bandura. In its present form, this instrument is the product not of the abilities of one talented individual, but of the creative genius of an entire people. It has a colorful history full of drama and excitement in which the changing fortunes of the Ukrainian people are mirrored.

To be acquainted with the bandura and its repertoire is to catch a revealing glimpse into one aspect of the Ukrainian national personality. This is important for those of Ukrainian origin -- whether they know it or not (and whether they admit it or not), that origin has already placed its ineradicable stamp upon them. It is also important for all students of folk culture for it will help them understand more fully the glorious but troubled past of a people now standing in the threshold of renewed greatness.



It will be a matter of extreme gratification if this brief outline should add to the knowledge and appreciation of Ukraine's national instrument. But, should it serve to encourage even one reader to emulate his (or her) Kozak ancestors and to apply the theory contained herein in practice -- then that will be occasion not for gratification, but for joyful bandurophilic delirium.

M. J. D.

In the Beginning . . .

The bandura as we know it today is but the latest modification of an instrument which has been used in Ukraine for well over a thousand years.* This is not to be wondered at for almost every civilized (and uncivilized) people has used from antiquity a stringed instrument consisting of a body (which acts as a sound box) to which is attached a neck along which strings are fastened. Music is made by plucking or striking the strings with the fingers of one hand, or with a plectrum, while the fingers of the other shorten the length of the vibrating string by pressing it against the neck. Sometimes, to obtain a clearer sound, and to make sure that the string is always pressed in the same spot, little transverse bars of metal, wood, bone or some other substance are mounted on the neck. These are the frets which can be seen on such instruments as the guitar, mandolin, banjo, etc. Not all string instruments have frets. For example,



*Let it be clear from the outset that in this study the terms "kobza" and "bandura" will be treated as if they were synonymous, which to a large extent they in fact were and are. In written sources that have come down to us these terms are often used interchangeably. The only difference, seemingly, is that the kobza was an instrument used by the common people in the villages while the bandura was played by (or for) the rich and important people in the cities. But even this distinction is not always clear. Later, in the XVIIth - XVIIIth centuries when the prystrunky (treble strings) appeared, a differentiation was made to the extent that the kobza was the old instrument without prystrunky while the bandura was a new, improved or modified kobza. This was a temporary convenience, however, and by the middle of the Nineteenth Century the name "bandura" had begun to displace "kobza". Today, "kobza" is almost never used, except as an archaism. On the other hand the word "kobzar" is widely used along with bandurist to denote one who plays the bandura. In this respect a compromise has been reached and the bandurist in many cases refers to himself (and is referred to) as "kobzar-bandurist".



as having an elongated oval body with three strings. In those days, professional musicians who entertained the princes and their retinue were called skomorokhy and apart from playing on other instruments such as flutes and the harp-like husli, they also sang, danced, did tricks and wrestled to entertain. In this respect they were very similar to the jesters and jongleurs of West Europe.

There are even earlier* records of stringed instruments in Ukraine. A IXth Century source speaks of "eight-stringed lutes" used by the Ukrainians of the day. Ibn-Fadlan, an Arab, describing an early Ukrainian funeral in 921 A.D. wrote that "liquor, fruit and a stringed instrument" were placed in the grave with the deceased.

Unfortunately, the names by which these instruments were called were not recorded. For the sake of convenience we call them either kobzas or banduras because there can be no doubt that they were the direct ancestors of the modern bandura. The terms "kobza" and "bandura" are by no means new, however. "Kobza" was certainly known to the Slavs in the twelfth century. It seems to be of Oriental, perhaps Turkic origin, and even to this day this word and variants of it are used to denote various oriental musical instruments. On the other hand, "bandura" is related to the Greek "pandore" which was used as the name of a

the strings of violins and other instruments of that family are also pressed to the neck to obtain a change of pitch but they do not have frets.

This is the type of instrument that the bandura originally was. The oldest picture of it that we have is found on the wall of the Cathedral of St. Sophia in Kiev which was built in 1037 by Prince Yaroslav the Wise. Here the instrument is shown

*Interesting, too, is the mention by the Byzantine author Theophilactus of three Slavs taken in battle by the Greeks in 591. They were unarmed but carried stringed instruments which he called "Kitharas" - lyres.

musical instrument several centuries before Christ. Almost every West-European nation has had in the past an instrument with a similar name -- bandurria (Spain), bandurra (Portugal), Tamburo, pandora, etc. (Italy); tambour, pandore, mandoire (France); bandor (Germany) and bandora (England).* Apart from this, some variation is used as the name of a musical instrument by other Slavic and non-Slavic peoples. Clearly then, the Ukrainians did not have a monopoly on the name.

Princes into Paupers

The courts of the Ukrainian princes in the two centuries which followed the opening of this millenium were gay places. Wine flowed freely, music and dancing were the constant attributes of princely banquets (no matter how the stern clergy frowned in righteous disapproval). Undoubtedly, the bandura added its sweet notes to the carefree din but it is not mentioned in contemporary writings.*

Perhaps it was just such a scene that the painter had in mind when he executed the frescoes in St. Sophia's in 1037. But well might

the princes enjoy themselves; they did not know that they were making merry at their own funeral! Under Yaroslav the Wise, Kievan Rus' (Ukraine's first name) had reached the heights of political and cultural achievement. The wealth of his country and the strength of his army won the respect and envy of his neighbors. (In 1049, for example, his daughter, Anne, married the French king). But this was not to last. On his death the country was divided among his sons who were soon squabbling among themselves. Disaster followed disaster. In 1169 Kiev was captured and destroyed by a prince from the North where the first faint lineaments of the Russian nation which was to arise there were becoming discernible.

Then came the Tartars from the steppe who harassed the country, pillaged and laid waste and who in 1240 sacked Kiev. No wonder that the chronicles had more serious things to write about than the bandura.

Now the Ukrainians looked to the lands of Halychyna and Volyn in the western part of the country to carry

*The fact that an instrument called a "bandora" was invented by John Rose, an Englishman, in 1561 has led Famintsyn, a Russian historian, to claim that the bandura came to Ukraine from England. This has been disproven.

*Perhaps this is a lie, but, if so, an unintentional one. No such references are mentioned in standard works on the bandura. The fact seems to be that researchers into the history of the bandura (and there have been mighty few of them -- perhaps a scant half dozen) have not even begun to scratch the surface of available material -- Ukrainian and foreign. Who knows, for example, what exciting data English-language books and publications readily available in U. S. libraries may yield even to the amateur researcher? -- If only one could be found to unlock the treasure chest....

on while Kiev licked her wounds and regained her strength. It was not to be. In 1340 the Poles took L'viv and most of Ukraine west of the Dnieper came under Polish domination.

The ruin seemed complete.

Slaves and Freemen

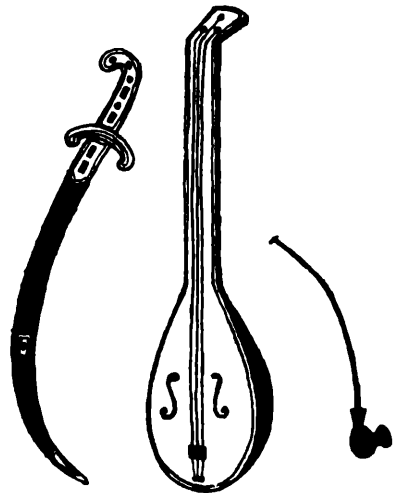
The Polish civil and military governors, who became the actual rulers of Right-Bank Ukraine in the second half of the Fourteenth Century, were men of high birth who at home in Poland had been accustomed to all the luxuries and prerogatives of their station. All the more so then, they were determined that the occupied country provide them with comforts and ostentations in no way inferior. Here, away from home, they set up their households with retinues of servants to cater to every want and whim. Cooks, tailors, jesters, painters, musicians -- all to make comfortable and to amuse. Among the musicians there were undoubtedly also some of the skomorokhy now pressed into the service of the new masters. With them went the bandura.

The best the conquered land had to offer was sent home to Poland and thus in 1441 one of the royal musicians at the court in Cracow was a bandurist named Rafayil Tarashko. Henceforth, Ukrainian musicians (and other artists, too) were to be part of the Polish cultural scene for centuries to come.

The beginning of the Sixteenth Century saw an interesting phenomenon take place on the many islands which

dotted the lower Dnieper. There, settlements of men fleeing from Polish authority were beginning to form. By the middle of this century they had already organized themselves into a more or less orderly military community. From their palisade forts called sichi came the name for their whole settlement -- the Sich. These were the Kozaks.

At the court and in the castles and residences of the rich, Ukrainian serf-musicians played to amuse their masters. Meanwhile their brothers who had sought refuge in the Sich, that nest of freedom from which armies of intrepid Kozak heroes were soon to pour forth, took with them the bandura and made of it the Kozak instrument par excellence. It became, together with his pipe and sword, the essential attribute of the Kozak without which he was considered incomplete. For centuries to come the bandura was to exist half free and half slave.



The music of the bandura accompanied the Kozaks into battle. The bandurists praised the heroes who made Kozak victories possible, and when defeat came, it served to soothe their humbled pride and to temper their hearts for new efforts.

They were continuing a centuries' old tradition going back to the Age of Princes, when bards accompanied troops into battle, inflaming them to greater heroism by recitals of prodigious deeds of yore.

Kozaks who were no longer able to fight in the front line because of their age or honorable wounds were kept on by the army as its bards. Those who left the Sich to return to their native villages or to roam the countryside continued to praise the Kozaks and their exploits before respectful groups of townsmen and villagers. Thus the glory of the Kozaks spread through Ukraine and with it respect and admiration for the bandura -- the medium through which this was done.

The Golden Age . . .

These wandering kobzars became an accepted and respected part of the Ukrainian scene by the middle of the Seventeenth Century. So much so that the great hetman, Bohdan Khmelnytsky, when he was preparing his uprising against the Poles and later his military campaigns -- used them as shock troops in his psychological warfare. Before his campaigns he sent the kobzars to all corners of Ukraine to help prepare the people for the struggle, to remind them of their glorious past and to keep before them the indignities they were



suffering from their enemies.

Khmelnytsky's successful campaign against the Poles and the setting up of a Ukrainian state under the leadership of the Kozak Host gave Ukraine a new aristocracy -- the Kozaks and their officers. These left the Sich and settled in towns and cities and villages as free men (in contrast to the peasantry which was still bound to the soil and their masters by outworn social creeds). With them they took the Kozak attributes -- pride in their status as warriors, observance of Kozak traditions, fear of no man -- and the bandura.

Now the bandura became the household instrument of the Kozak family. It was played both by men and young women (just as at that time the lute in Western Europe was a universally popular instrument). Well-to-do

households had professional bandurists (and even bandura ensembles) who entertained the master and his guests with their playing.

In the second half of the Seventeenth Century the bandura rose to its apogee. The political fortunes of the Ukrainian people had not yet begun to slide as rapidly down to ruin as was to be the case later. Some illusion of at least formal independence was still preserved although already everywhere the heavy hand of Muscovite despotism was tightening its grip on Ukrainian liberty.



... and After

By the end of this century it became apparent that the friendship and protection promised by the Tsar of Moscow in 1654 were as oppressive as Polish domination. Now it was expected that the Kozak officers and men become obedient servants of the Tsar and that they learn to keep their freedom loving spirit well under control. With this development it became necessary to hide one's true feeling if one wanted to survive and get ahead as a Kozak officer. It would not do to cling too much to the tempestuous past and the bandura -- in which the soul of the past lived on.

The bandura became the sole property of the Kozak rank-and-file. True, there were exceptions. The daring Hetman Ivan Mazepa was known to play the bandura*, for example. Once more the old, the lame, the broken in body but not in spirit, bandurists took to the highways and again their instruments and their voices vibrated through the countryside.

Darkness descended on the land with the disastrous Battle of Poltava (1709) in which Mazepa threw in his fortune with that of Sweden's boy Caesar, Charles XII, and lost. There was no excuse or reason for lenience or go-slow tactics. The kid gloves were off and the North set about its job of breaking the Ukrainian spirit -- even if it had to

*Actually what was popularly known as "Mazepa's bandura" was in fact another, though similar, instrument -- the torban (theorbo). Apart from being a musician, Mazepa also had the reputation of being a poet and composer and the beautiful song, Oy, hore tyy chaytsi... is often attributed to him.

jail, execute, exile, or buy every last one of the unruly Southerners.

One of the victims of the political maneuvers which preceded Mazepa's break with the Tsar was Colonel Semen Paliy who was exiled to Siberia. A bandurist, Paliy took his instrument with him to lighten the burden of his misfortunes. A folk song of the time says:

Pryshov pan Pally do domu,
Tay siv u namiti,
Na banduri vyhravaye:
"Lykho zhyty v sviti. . ."

"Go North, Young Man"

The second half of the Seventeenth Century saw the beginning of the "Europeanization" of the Russian North. Much of the best of European culture came to Moscow through Ukraine. From thence came the learned theologians who reformed the Russian church. Ukraine too, sent North her scholars and pedagogues and it is Ukraine which is one of the sources from which Russia received the great gift of polyphonic music. Little wonder, then, that among the many intellectual and cultural graces which they borrowed from Ukraine, the Russians also took the bandura

By the end of the XVIIth Century, bandurists had already found their way into Muscovy. There, because

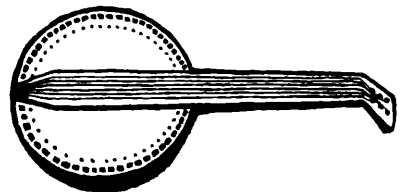
*Paliy came home and sat in a tent. He plays on his bandura -- "Life in this world is hard. . ."

*Of Beethoven's "Rozumowsky Quartet" fame, as all musical long-hairs know.

the local gentry were hungry for culture, they became a great success. Peter the Great (who defeated Mazepa in his bid for Ukrainian independence) had bandurists among his court musicians. Peter's successors followed his example and they in turn were emulated by the greater and lesser nobility. One of the bandurists, Oleksy Rozum by name, was the favorite of Princess Elizabeth and when she succeeded to the throne became the recipient of all the possible royal favors. His younger brother entered history as Hetman Kyrilo Rozumowsky. *

In 1738 imperial orders were issued for the founding of a musical conservatory in Ukraine to provide musicians for Muscovy. The bandura was one of the instruments on the curriculum.

But this prosperity was short lived. By the 1780's the bandura had been almost completely displaced by instrumental ensembles and chamber orchestras on the West European model and by the end of the century the bandura disappeared from Mus-

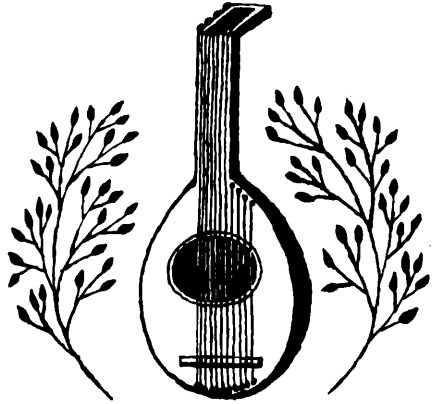


covy. Now it was confined to its homeland and even there to the hands of domestic musicians kept by the rich* or to wandering kobzars who were in effect beggars who played and sang for their alms.

Enter the Trebles

At some point during this last century the bandura underwent a change. Exactly when this occurred no one knows, just as no one knows the name or names of the bold innovators who changed the character of this instrument. What happened was quite simple -- extra strings were added to the bandura. These ran, not along the neck, but were stretched over the body of the instrument itself. Eventually they came to be called prystrunky. The earliest accurate record of this new development dates back to 1785 although it is certain that it is considerably, perhaps even a century, older.

Before the advent of the prystrunky, the bandura was an instrument with three or four strings whose number had grown to 6-8 by the time the change took place. Until now, the bandura had still retained its fingering; that is, the strings were pressed to the neck to change their pitch. By the middle of the Nineteenth Century, however, the frets on the neck had vanished and fingering became rare. Now banduras gained more strings -- they had 12, 18, 30 or more. These were divided into two types -- the prystrunky



which were stretched over the body to the right of the neck and on which the melody was played, and the basy -- the bass strings which accompanied the melody and which ran along the neck.

It is the prystrunky which are the peculiar feature of the bandura. They are not found on any other instrument and represent an original Ukrainian contribution to the world of music.

"Peasant Lovers"

The bandura entered the Nineteenth Century a different instrument than it had been before and under different circumstances.

In 1775 the Sich, the last stronghold of Kozak autonomy, was destroyed. In 1792 Poland was partitioned by her three hungry neighbors -- Prussia, Austria and Russia which now controlled most of the Ukrainian lands hitherto under Polish rule.

Bereft of Kozak patronage and pro-

*In the thirties of the last century the Polish aristocracy who lived in Ukraine experienced a Ukrainian fad and it was then considered de rigueur to have a domestic bandurist as a member of the household.

tection, driven from the North, the kobzars - bandurists now truly became wanderers on the face of the earth. A few were still kept by rich families as household musicians, but most now had to beg for bread on the highways and in village marketplaces. As the Kozak era receded into the grey past the number of kobzars who had at one time been Kozaks grew less. More and more their places were being taken by professional beggar-musicians for whom the bandura represented more than anything the means of making a living. Their chief saving grace, however, and their importance to the history of Ukrainian folk culture lay in the fact that they still retained much of the old Kozak bandura repertoire.

It was this repertoire, providing a direct and living link with the Kozaks which attracted the attention of a group of Ukrainian intellectuals who were interested in their country's past.

This interest in the life and culture of ordinary Ukrainian folk (particularly the peasants who still preserved their traditions, their old songs and rituals) earned for them the epithet -- khlopomany -- "peasant-lovers". But it was thanks to these "peasant-lovers" who spent years studying, writing down, digging into archives; talking to the peasants, that much of the rich heritage of Ukrainian folk culture has been preserved. It was they, too, who recorded for future generations the complete repertoires of some bandurists, who have left us invaluable descriptions of the kobzar

life and ways.

The Kobzars' Repertoire

What made the kobzars' repertoire so interesting and important was the fact that it contained musical pieces composed under the impact of historical events or conditions in which their author had taken part or which he had himself experienced. Of course, by this time their names had been forgotten and only their creations lived on. They had never been committed to paper, they had been learned by ear and now when they were performed it was with changes and errors. Indeed, too often one and the same kobzar no longer performed the same selection in the same way twice.

In this respect the most important part of a kobzar's store of songs was the dumy. A duma was actually not a song but a rhythmical prose narrative recited to bandura accompaniment which set the mood of the piece and illustrated the action. Periodically, a melodic phrase also expressive of the mood was repeated by the performer. The dumy were originally created after battles to celebrate its heroes, often they were commentaries on the times and conditions. Thus the words of the dumy have become a valuable eye-witness account of life and events in Ukraine at the time of their creation.

The dumy which have come down to us may be grouped roughly into the following categories: those which tell about the life of Ukrainians in Turkish captivity (these are the oldest); those which have a moralizing character; those dealing with

the wars with Poland (most of these have Khmelnytsky as their hero), and those of a social character. Some of the dumy have come down to us in several variations for often the same duma was performed by several kobzars each having his own version.*

Other parts of the kobzar's repertoire were also serious -- the kanty (chants), psalmy (psalms) and virshi (spiritual verses), which had a definite didactic and religious flavor. Lighter in tone were ballads of Kozak life and the humorous songs of which each kobzar had a store. As far as we know, the only purely instrumental music that they played were dances-- shumky, kozachky, hopaky and others.

To the Ukrainians the kobzars represented a living link with their past. Little wonder then, that when Taras Shevchenko, Ukraine's greatest poet, published his first collection of poems in 1840 it bore the title -- Kobzar.

Lebiys Are Brothers

It was not a simple matter to become a kobzar. A special procedure had to be followed and the kobzars' activities were regulated by a number of traditions and kobzar regulations.

Because the kobzars were usually blind, they needed someone to guide them in their travels. Usually, their guides were young boys, many of whom themselves suffered from

infirmity -- lameness or even partial blindness. These lads undertook to lead a kobzar from village to village and to help him beg, in return for which they were paid a small sum of money and fed and clothed by their masters. A healthy boy when he reached the age of fourteen or fifteen and had saved up some money usually returned to his home and became a farmer. The infirm, however, when they reached that age often sought to become kobzars themselves. They then became the pupils of their masters or of other kobzars who taught them the art. This also applied to boys who had not been guides but whose infirmity qualified them for the kobzar's metier. These were sent to qualified bandura masters by their parents for the proper training.

The course of training lasted three years, sometimes less. During this time the pupil lived with his teacher for whose benefit he was obliged to beg. After three years, having learned at least some of his teacher's repertoire, having obtained his own instrument and having assimilated the secret language of the kobzars, he was free to become a kobzar -- to play and sing for money. If he left his teacher and went to another before completion of the course, he was obliged to study for another complete term.

Before he could become a kobzar, however, he had to undergo a professional and character examination

*Although many researchers took down the words of dumy, few wrote down the music. Of those who did, outstanding were Mykola Lysenko and Filaret Kolessa.

by a commission composed of older kobzars. If he was found worthy, if he was of good character, proficient on the bandura and had a good repertoire of songs (primarily religious ones) he was admitted into the ranks of the kobzars.

This was not done haphazardly. Admission into the mysteries of the calling as well as every aspect of it were regulated by laws set down by the kobzar brotherhoods.

Each county had its own brotherhood. It was not restricted to kobzars alone, for often lirnyky (hurdy-gurdy players) and other musicians-beggars were also admitted. They all came under the general classification of lebiyi -- from the word lebiy which in their secret language meant "old man".

The lebiy brotherhoods held periodical meetings, usually annual ones on the feast day of some chosen saint, always in the same village. In the village church they maintained an ikon before which a lamp or candle burned perpetually. To cover these and other costs, dues were collected from the brethren.

A kobzar could not become a teacher unless he had been duly authorized by the brotherhood. His pupils could not become professional kobzars unless they had been examined by the brethren and admitted into their organization. The brotherhood saw to it that its members did not violate another brotherhood's territory and kept strange kobzars out of its own. A kobzar who wished to work in more than one county had

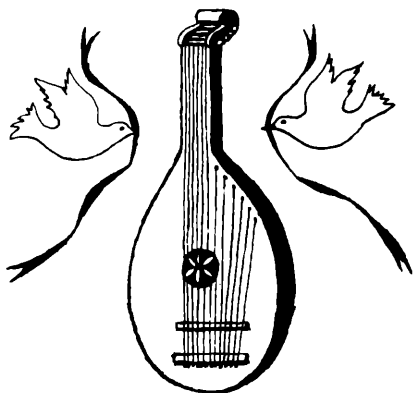
to belong to more than one brotherhood. Kobzars who were admitted into several brotherhoods were considered superior beings and commanded universal respect among the brethren.

The authority of the lebiy brotherhoods, however, did not extend to their members' personal or family lives (although kobzars were expected to be men of exemplary moral character). Many kobzars had wives and children. They played and begged in the months of good weather. When winter came they would return to their homes, there to pursue some simple trade such as cordmaking.

"The last ... bandurist."

The first bandurist to become the center of scholarly interest was Ostap Veresay. An extremely able and sensitive performer, he had in his repertoire everything from sad dumy to boisterous dances. He was interviewed by musicologists, his repertoire was written down by experts, he was taken to St. Petersburg to perform before high society. This was in the seventies of the last century.

Veresay was by no means the only kobzar then active. There were others and they, too, were studied by enthusiastic Ukrainian ethnographers. This was all part of the reawakening of Ukrainian national consciousness and as such it began to alarm the tsarist regime. The relative freedom which Ukrainians enjoyed was supplanted by a wave of reaction which culminated in the ukase of Ems, passed in 1876, which



imposed severe restrictions on the use of the Ukrainian language in publications, the theater and even music. Other steps were also taken to stem the Ukrainian spring tide. Among these was the active discouragement of the kobzars.

They were banned from the cities by the police as a "vagrant" and "troublemaking" element. When a bandurist was caught he was thrown into prison and his bandura smashed as frequently as not over his own back.

The bandurists left the cities and towns and melted away into the countryside. But even in the villages they did not feel secure. Fewer and fewer of them were now seen until in 1891 the most famous

of them, Ostap Veresay, died.

He had lived in comparative immunity from persecution because of his prominence and now with his death it seemed that there would be no bandurists left.

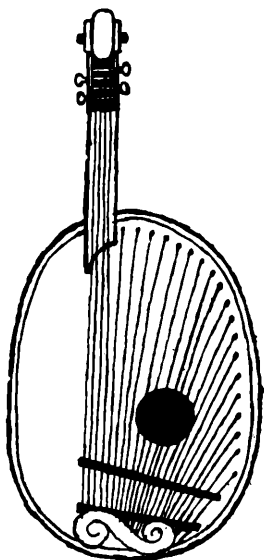
The other bandurists who had been the object of academic study had long ago died or disappeared. And so, on the occasion of Veresay's death, his portrait was printed by an enterprising Kiev newspaper and sold to sentimental lovers of the Ukrainian past with the caption: "Ostap Veresay -- the last... bandurist."

A Musical Engineer

... With Veresay's death, banduraphiles heaved a collective sigh of sorrowful nostalgia. The bandura had had its day...

But sometimes the night is darkest just before the dawn... and on the scene appeared a railway engineer named Hnat Khotkevych. As a youth he had seen and heard the blind kobzars and had decided on a bold step -- to learn how to play the bandura himself, a startling innovation at a time when kobzars were conventionally blind*. Eut the fact that he

*He was not the first modern sighted bandurist, although he was certainly the most prominent one. In his day he was also well-known as a creative writer. An adventurous spirit, he did not hesitate to try to improve the bandura by devising new features in its construction. A peerless bandura virtuoso, he was also a composer, arranger, researcher and teacher. Author of many articles on the bandura, he wrote the only serious handbook of bandura playing to appear hitherto -- although it has never been published in its entirety. He fell victim to the purges which swept Ukraine in the 1930's and was exiled. In 1957 it was announced that he had been restored to membership in the Union of Writers of Ukraine and thus "rehabilitated". At the time he was 80 or 81 years of age.



himself played was not the only surprise he had up his sleeve. In 1894 he had a bandura made for himself. Instead of having the maker put the neck in the center as had been done until then, he designed the bandura with the neck off-center which left more room for the treble strings. This was the first asymmetrical bandura and it set a pattern which has today become universal.

The second surprise was a bombshell.

It was not long in coming and it came in 1902. In the preceding five or six years, Khotkevych gave a series of concerts not only in Ukraine but also in the Russian North, in St. Petersburg and Moscow. He acquired the reputation of an expert on the bandura and when an archaeological convention was being planned to take place in Kharkiv in 1902 he was asked to speak on the bandura (the convention was also interested

in ethnography and folk culture).

The XIIth Archaeological Convention took place. Khotkevych spoke. But he did more than that -- much more. He presented a performance by an orchestra of folk instruments consisting of two violins, one bass violin, three liry (hurdy-gurdies) and seven banduras. Khotkevych himself was one of the performers.

The bandurists it was who created a sensation. Everyone was sure that the last bandurist had died long ago -- and nowhere was Khotkevych with six of the race long considered extinct. What was more, it soon became evident that these represented only a small fraction of the kobzars still left in the villages.

Resolutions were passed and the Convention officially asked the government to let up in its drive against the blind bards. The government promised to do so and in part at least this promise was kept.

Phoenix from the Ashes
Ukraine was agog.

Her beloved instrument was not gone forever, it was being played and not only by the blind ones. Now the few other sighted bandurists emerged from the shadows of obscure anonymity. Their numbers grew.

Banduras of the most diverse sizes and shapes were made by craftsmen whose enthusiasm made up for their ignorance of the science of instrument-making. They were played by bandurists who taught themselves how without benefit of teacher or

handbooks. Khotkevych himself toured Halychyna with concerts and lectures. Finally handbooks began to appear*. Those blind bandurists who had appeared with Khotkevych in 1902 became celebrities in their own right and also contributed much to the popularizing of the instrument.

With each year the number of bandurists and bandurophiles grew not only in Ukraine, but also in the Kuban where descendants of the Zaphrozian Kozaks still lived. Even the First World War could not stem the tide and in November, 1918, the first modern bandura ensemble made its debut in Kiev.

The Ukrainian independence which had been proclaimed in January of that year was destined to be short-lived. But the bandura continued to exist. Some bandurists left Ukraine with the retreating Ukrainian armies. Others continued their activity under the Soviet regime. Among these was Hnat Khotkevych.

The government of Soviet Ukraine assumed patronage over the arts -- including the bandura. The bandura supposedly flourished -- but this did not always apply in equal measure to the bandurists. Bandura ensembles were organized and re-organized. Bandurists were honored only to be later repressed. Ensembles were maintained at government expense but their repertoires were limited by political directives.

This rough generalization seems to

apply to the Ukraine of today. The bandura has not been banned. Officially, it is encouraged but it does not seem to be flourishing. Perhaps it suffers from surfeit of political care and bureaucratic solicitude.

Bards and Martyrs

Throughout the centuries there has been a tradition that has come down intact to our days -- the tradition that the bards accompany Ukrainian troops into battle.

This tradition began during the Age of Princes when musicians were part of the prince's retinue, playing before battle to hearten the warriors and after battle to glorify its heroes. It was continued by the kozaks and their kobzars.

One such kobzar was Danylo Bandurka (his real surname was Rykhlijevsky) who played for the Zaporozhian Kozaks until his arrest in 1761 for participating in an uprising. His fate is unknown. Ten years later three other bandurists were not so fortunate. They were Prokip Skryaha, Vasyl Varchenko and "Mykhailo Sosnovy's son-in-law from the village of Sharzhypole". For their part in an uprising against the Poles (and it consisted primarily of playing for the rebels) they were beheaded in January, 1770.

And during Ukraine's struggle for freedom after 1917 bandurists shared the hardships of the front-line troops. One of these was Antin Mytyay, a blind kobzar. He took

*By Domontovych, Shevchenko, Avchinikov and Khotkevych himself. None of these was really adequate, however.

part in an anti-Bolshevik uprising in 1920 during which he lost his life.

This was also true during the Second World War when the Ukrainian underground fought against both the Nazis and the Bolsheviks. One of these modern bards was Kost Misevych who had won fame as a bandurist in pre-war Halychyna and Volyn. During the war he often played for the "boys in the forest" as the Ukrainian partisans were called. During one of his visits to the underground forces at the end of 1943, Gestapo troops launched an attack on the partisan positions. They were forced to withdraw and during the fighting Misevych was wounded. Rather than permit himself to be taken alive by the enemy he took his own life.

Thus the bandura has been made something more than just a contraption of wire and wood because men have died for it. It is not only a national instrument -- but also a nationalistic one. Its music is a manifesto of national hope and determination.

Perhaps what Thomas Moore wrote of the Irish harp is not inapplicable to the bandura:

... No chain shall sully thee,
Thou soul of life and bravery!
Thy songs were made for the pure
and free,
They shall never sound in
slavery

To play a bandura is not merely a pastime or a musical pleasure -- it is an honor and a privilege. More than that -- for many it becomes the assuming of an irrevocable obligation.

In the New World

The first bandurist to come to the new world was Wasyl Yemetz* who arrived here before the Second World War.

One of those who did much to advance the bandura before 1914, Yemetz chose exile rather than live under the Bolsheviks. He gave concerts abroad and for a time was a successful bandura teacher in Czechoslovakia. His concert tour of Canada and the U. S. A. just before the outbreak of the war in Europe constituted the bandura's debut on this continent. He is now living in Hollywood.

It was not until after the war, however, that bandurists began to come to the U. S. A. in any number. Of these the most famous is the T. H. Shevchenko Bandura Chorus which arrived in 1949 and which has a number of artistically - successful tours to its credit. Composed entirely of men, the Chorus sings accompanying itself on banduras. A few of its members belonged to the original Shevchenko Bandura Chorus which was organized in Poltava in 1923-24.

A bandura octet was active in Phila-

*It is entirely possible that even before this there was at least one bandurist here or more. But if so, his name is unknown to the public. In any event, Yemetz was the first bandurist-virtuoso to arrive here.

delphia in the early fifties while in 1953 a bandurist ensemble arose in New York which today bears the name of Hnat Khotkevych and is, after the Shevchenko Bandura Chorus, the largest bandura aggregate in North America (if not in the free world). The Khotkevych Ensemble in essence consists of a mixed choir with the male singers also providing the bandura accompaniment.

Other active groups may be found in Rochester, N. Y., and St. Catharines, Ontario, Canada.

It is impossible to give any accurate data on the number of individual bandurists on this continent who are not members of any ensemble. Among those who came to this continent are many who had once studied the bandura but who had either lost interest or were forced to give up playing due to a lack of banduras and instructional material.

These individuals who at one time were or are now interested in the bandura (more or less actively) are scattered throughout North America -- in Winnipeg, Toronto, Montreal, Hamilton, Sudbury, Chicago and other places. The greatest number seem to be concentrated in the New York area (including nearby New Jersey points).

Nor is the bandura dormant in South America. There are several active bandurists in Argentina and Venezuela. Even remote Australia has its bandurophiles as have Germany and England (although these are not, strictly speaking, in the new world).

Here, in North America, interest in the bandura is growing and this kozak instrument is becoming better entrenched with each passing year. Particularly heartening is the great enthusiasm it has evoked in many young Americans and Canadians of Ukrainian origin.

Of course, there are drawbacks -- a lack of banduras, of printed music, of handbooks, of teachers. But these are being overcome.

New techniques of construction are being evolved, collections of music are being compiled and prepared for publication, handbooks on the technique of playing are being written. All this points to heightened popularity for the instrument and it is more than likely that the next decade will see it take its place as an integral part of the North American musical scene.

Then perhaps scores of Americans and Canadians who know Ukraine only through the nostalgic tales their parents have told them (and also -- yes, why not? -- Americans and Canadians who are not so fortunate as to be able to trace their roots to the chornozem) will know in their own hearts the bandura's sweet tyranny.

Perhaps they will not all understand these words -- but they will all know their meaning:

Vzyav by ya banduru,
Tay zahrav shcho snav.
Cherez tu banduru --
Bandurystom stav . . .

Morris John Diakowsky, a resident of New York City who originally hails from Montreal, is considered by many to be a leading exponent of the bandura. He has conducted intensive research on the history and construction of the bandura for several years and is presently teaching a class of bandura students in New York City.

In 1954, Mr. Diakowsky undertook to construct a bandura. The result (see The Ukrainian Trend, Volume 6, Number 4 - "Anyone Can Make a Bandura -- I Did") was so gratifying that the ardent bandurophile has since polished off several more. He has been associated with the H. Khotkevych Ukrainian Bandurist Chorus directed by Roman Lewycky, and studied for a time with Dr. Zenon Shtokalko, bandura virtuoso said to be without equal on this side of the Iron Curtain.

Together with Semen Lastovich of Munich, Germany, an authority on the bandura, Mr. Diakowsky published a pamphlet Letters About the Bandura (New York, 1956 - in Ukrainian) giving data and information on the construction of the bandura.

At the moment, in addition to his bandura teaching in New York City, Mr. Diakowsky has a class of bandura students at the Ukrainian Cultural Courses which are being held at the Ukrainian National Association Estate "Soyuzivka" in the Catskills, near Kerhonkson, N. Y. This activity is an avocational one, since he is employed full-time by a New York organization as a translator-editor.

Among his many contributions to the advancement of Ukrainian culture is the English translation of Ivan Wlasowsky's Outline History of the Ukrainian Orthodox Church which appeared in print early in 1957.

The work presented here is the first comprehensive paper on the bandura published in English of which we know. The illustrations are by Nina Prosen.

Like entertaining at home? With an exotic buffet or perhaps an evening of tumbler tinkling?

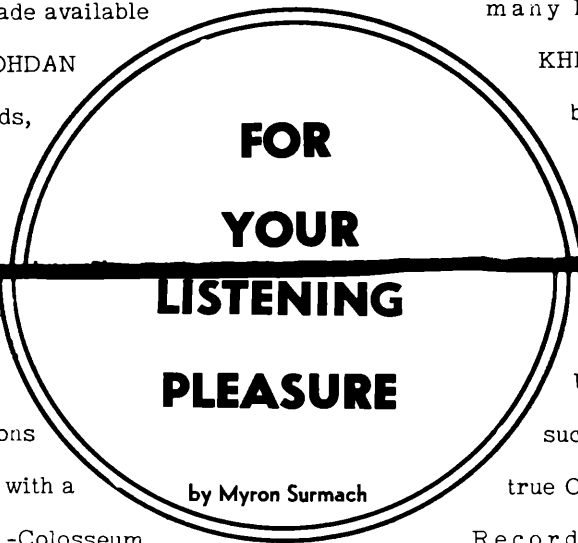
Welcome friends may pop in for coffee, cookies and light conversation...

Whatever the occasion, someone discovers the Hi-Fi or your fine library of LP records. Will they also discover your special section devoted to Ukrainian music?

It's a great thrill to listen to the crystal-clear voices of a full Ukrainian chorus singing folksongs -- or to feel the breathless mood created by the masters of the bandura. The leaders in the record industry such as Westminster, Monitor and others have heard and liked our music, and with their refined technical

methods of production they have made available many long-playing high-fidelity Ukrainian records. Among these are: BOHDAN Opera by Dankevich. Four 12" records, Ukrainian and English. Wonderful THE UKRAINE - Monitor MF 301.

many long-playing high-fidelity Ukrainian records. Among these are: BOHDAN Opera by Dankevich. Four 12" records, Ukrainian and English. Wonderful THE UKRAINE - Monitor MF 301. KHMELNITSKI - Westminster OPW 1403. boxed, complete with libretto in listening! SONGS AND DANCES OF 12" record, considered the best



THE BANDURA SONG (Vz'yav By Ya Banduru), The Cossacks Are Whistling Fifer (Dudaryk). MUSIC OF THE 12" disc recorded in Ukraine. Selections Wedding Dances, played and sung with AND SONGS FROM THE UKRAINE - Colosseum

The Bandura Song (Vz'yav By Ya (Zasvystaly Kozachenky), and The UKRAINE - Folkways Records P44B. such as Hutsulka, Kozachok, Kolomyika, true Old World quality. FOLK DANCES Records CRLPX-015. Andrei Ivanov,

baritone soloist; Ukrainian Bandura Quartet; Folk Symphony Orchestra of Kiev. Includes O Lassie Mine, Stukalka, Polka, A Moonlit Night, Curly-Haired Katherina, Zhurylo. SONGS OF THE ZAPOROZHKY COSSACKS - Colosseum Records CRLPX-014. National Ukrainian Ensemble of Bandura Players, The Ukrainian National Chorus "Dumka" of Kiev, and other groups and soloists with Kosari, My Girl Pereyaslavka, The Bandura Song, Low Sinks The Sun, About Baida, The Testament, and many others. NATALKA POLTAVKA - Argee Records. Five 10"

records in album, containing the entire opera. REPENTANCE - Belfry Records H7-OP-6105. 12" record.

(cont'd next page)

Masterpieces of the Eastern Orthodox Sacred Music, sung by the Cathedral Choir of the Ukrainian Church of the Holy Trinity in New York, Ivan Truchly conducting. Includes The Lord's Prayer (Otshe Nash), Repentance, Glory To God In The Highest, and Blessed Is He Who Comes In The Name Of The Lord.

MIRO SKALA-STARETSKI - Dnister Record. 10" disc of songs by tenor Miro Skala-Staretski, with orchestral background.

MICHAEL MINSKY - Rusalka Records CT-21846. 12" disc of nine songs by baritone Michael Minsky, with piano accompaniment by Luba Sluzar. Songs include Kuperian, Green Hills, Farewell, and Song Of The Quail.

UKRAINIAN CHRISTMAS SONGS - Belfry Records H7-OP-3850. 12" record of traditional folksongs (kolyady and shchedrivky) sung during the Christmas season. Recorded by the Cathedral Choir of the Ukrainian Church of the Holy Trinity in New York, Ivan Truchly conducting.

UKRAINIAN CHRISTMAS SONGS - Folkways Records. 10" disc recorded in Canada by Laura Bolton. Children's voices and a fine adult choir.



UKRAINIANA

by Walter Kanitz

There are more than 80,000 persons of Ukrainian extraction in Toronto's metropolitan area, but there is amazingly little Ukrainian music on records. This is strange because Ukrainians, as most ethnic groups, are strongly attached to the music of their homeland.

Thanks to Ivan Romanoff, a musician well known to Canadian radio audiences, this situation has been slightly improved. Romanoff, not very long ago, published an "Album of Songs" (Arka T-32956) based on music written by J. B. Weselowsky, a Ukraino-Canadian who lives in Montreal.

The "Album of Songs" contains a number of extremely well arranged Ukrainian songs and tunes in the modern vein, featuring the voices of Anthony Derbish and Alexander Ticknovitch, both skilled craftsmen in their particular specialties. Ivan Romanoff's orchestra and chorus lend authenticity to the production; Romanoff himself, an accomplished conductor-arranger-composer, plays the violin with a feeling and skill indicative of an inherited talent.

Columbia, in conjunction with Ivan Romanoff and a young Torontonian singer, Adam Timoon, has also contributed to Ukrainian recorded music. Timoon has made two singles (Columbia C-10520), presenting two of the most popular and best-known Ukrainian folksongs. C-10521 contains the impressive Ukrainian partisan song "I Gaze at the Skies", created during the last war, while C-10520 features the traditional Ukrainian ballad "The Bandura Player".

The songs on both discs were arranged by Romanoff; he and his quartet accompany young Timoon, who shows considerable promise as a singer. Timoon, too, is a Canadian of Ukrainian extraction.

Another LP produced in Toronto, "Ukrainian Songs" (London MLP-10007), shows a cross section of the work of the all-male choir "Surma", a group affiliated with the Ukrainian branch No. 360 of the Canadian Legion. The disc contains nine well-executed songs taken from the Ukrainian musical folklore.

Monitor Records has contributed an LP of recent vintage, "Songs and Dances of the Ukraine" (MF-301), recorded by the Ukrainian Capella Bandura Players and the Ukrainian State Orchestra of Folk Instruments. The album uses the voices of several prominent Russian and Ukrainian vocalists of the stature of Ivan Kozlovsky, a tenor of international fame.

Toronto Daily Star
June 14, 1958

PRESENTING

two of the newest VIP's in the UYLNA orbit --

WILLIAM (BILL) MURAL
of Parma, Ohio, trustee
of the Ukrainian Youth
League of North America
Foundation.



The appointment of William Mural of Parma, Ohio, as a trustee of the Ukrainian Youth League of North America Foundation, Inc., was announced recently by Foundation President Joseph Gurski.

Mr. Mural's appointment brings to seven the number of trustees now included on the Foundation board of executives.

General manager and partner of Mural and Son Housemoving and Construction Company, Mr. Mural is a former president of the Ukrainian Youth League of North America, the parent organization of the UYLNA Foundation. He was vice-president in 1952, president in 1953 and an advisor for several years, and was co-chairman of the UYLNA convention at Cleveland in 1952.

This year he is Yearbook chairman for the committee which is handling arrangements for the coming UYLNA convention in Cleveland.

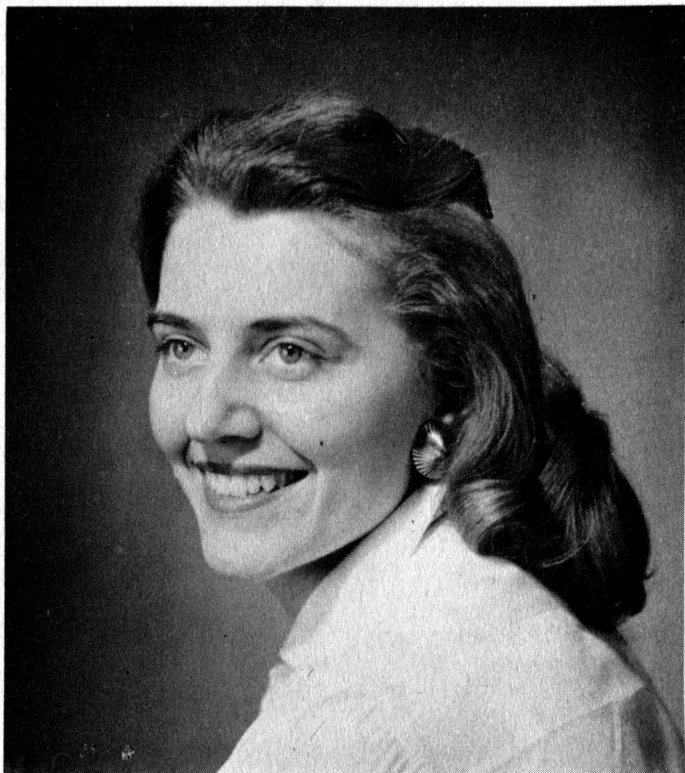
Mr. Mural has also served as president of the Ohio State League and instructed Ukrainian folk dancing for many years.

The new Foundation trustee is a director of the Parma Savings Loan Company and a member of the Chamber of Commerce, and belongs to the Ivan Franko Branch of the Ukrainian National Association in Cleveland.

A 1943 graduate of Ohio State University in Business Science and Business Administration, Mr. Mural served as a first lieutenant in the U.S. Air Force during World War II. He is married and has two children, a girl and a boy.

And JENNIE H. KOHUT

of Rochester, New York, UYLNA publicity director



An administrative assistant for the M. D. Knowlton Company in Rochester, Miss Kohut recently added the duties of UYLNA publicity director to her many other Ukrainian activities. She has held offices in St. Josaphat's Ukrainian Catholic Church Choir, the Children of Mary Sodality and the Ukrainian Catholic Youth League, and is a member of St. Ann's Society and of Branch 343 of the Ukrainian National Association.

In addition, she belongs to the Monroe County Political Group, the Monroe Ski Club and the Maplewood Tennis Club, skiing and tennis being among her "outside" interests together with sailing, hiking and traveling. She also likes sewing, crocheting, painting, photography and handicrafts.

Despite this overwhelming schedule of activities, the energetic Rochester lass found time to compile a history of the Ukrainian Youth League (which will be presented in the Convention issue of the Trend).

Miss Kohut received her education at St. Mary's Villa Academy in Sloatsburg, N. Y. and attended the Night School for Art Studies at the Rochester Institute of Technology.

ULYNA SPORTS RALLY HAS WIDE ATTENDANCE VICTORS RECEIVE 27 TROPHIES AT BANQUET

'UKRAINIAN ATHLETE OF YEAR' PLAQUE
AWARDED TO JOHN CHISDAK OF SCRANTON

by Helen Perozak

SCRANTON, Pa. -- More than 250 Ukrainian young people from the eastern and mid-west United States and Canada gathered here May 9-11 for the annual Sports Rally of the Ukrainian Youth League of North America. The program included bowling, basketball games and a soccer match as well as social functions climaxed by presentation of trophies at a Victory Banquet May 11.

The UYLNA basketball title was won for the first time by a Ukrainian crew from Toronto.

Victors of the soccer match held Saturday afternoon in Scranton Memorial Stadium were the Philadelphia Ukrainian United players, who downed the Newark Sitch team 6 to 2.

Among top scorers in bowling were Helen Dudek of Auburn, New York; J. Zenkavich, Scranton; Mickey Hamalak of Long Island City, N. Y. P. Bandura of Rochester, N. Y., and Alice Petrecki of Auburn.

St. George's Social Club of Taylor, Pa., scored highest in the men's team handicap and Club Olena Teliha of Detroit in the women's team handicap.

Headquarters for the rally was the Ukrainian Community Center, where the basketball tournament and social events were held. Bowling competitions took place at St. George's Lanes in Taylor, Pa.

Participants and visitors came from Delaware, Florida, Illinois, Michigan, New Jersey, New York, Ohio and Pennsylvania and the province of Ontario.

In conjunction with the rally, the national executive boards of the Ukrainian Youth League of North America, the Ukrainian Youth League of North America Foundation Inc. (the League's cultural arm), and the Ukrainian American Veterans held meetings during the weekend.

A plaque designating him as "Ukrainian Athlete of the Year" was presented to 18-year-old high school senior John Chisdak III of Scranton. Chosen this year to the All State High School football team and the All-American High School football team, the Ukrainian-American athlete plans to start pre-medical studies at the University of Pittsburgh in the fall.



TORONTO TRIDENTS - BASKETBALL CHAMPS
 Manager, Mrs. Jean Maynerick

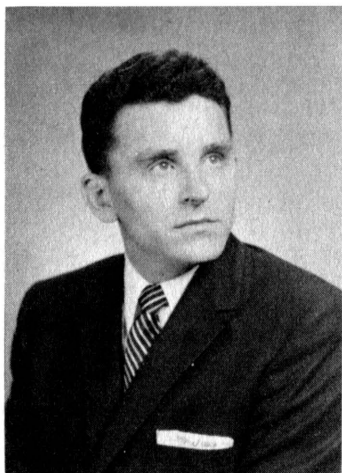


WOMEN'S TEAM HANDICAP WINNERS - DETROIT

WOMEN'S SCRATCH WINNERS
 (TEAM) - AUBURN, N. Y.

JOHN ZENKAVICH and TED ZAPOS
 MEN'S DOUBLES SCRATCH WINNERS





JOSEPH J. YAWORSKY

Phoenixville, Pa.

UYLNA SPORTS DIRECTOR

Twenty-seven trophies were awarded to top teams and individuals at the Sunday afternoon banquet.

The trophies, presented by UYLNA Sports Director Joseph Yaworsky of Phoenixville, Pa., were donated by the Ukrainian Workingmen's Association. The special plaque was awarded by the UWA Youth League.

Dr. Richard F. McNichols, district chairman of the Pennsylvania Interscholastic Athletic Association, delivered the principal address.

Dr. McNichols praised the sports conclave as a means of strengthening bonds of friendship and paid tribute to Mr. Chisdak, his former pupil, as a "real gentleman, courteous boy and good student".

Other speakers were Mayor James T. Hanion of Scranton; Hon. Joseph Andrews, deputy secretary of revenue, Commonwealth of Pennsylvania; Anthony Batiuk, president of the Ukrainian Workingmen's Association; Dr. Eugene Draginda of Detroit, president of the Ukrainian Youth League of North America; Michael Kowalchik, president of the UWA Youth League, and Jerry Pronko, administrative executive of the Ukrainian Community Center.

Invocation was said by Rev. Bohdan Izak of St. Vladimir's Ukrainian Catholic Church and the benediction by Rev. Gregory Chomicky of St. Michael's Ukrainian Orthodox Church. Edward Popil was toastmaster.

Among head table guests were Joseph Gurski of Detroit, president of the UYLNA Foundation; William Hussar of Rochester, N. Y., member of the Supreme Board of Advisors of the Ukrainian National Association; Jennie Kohut, of Rochester, UYLNA publicity director; executive officers of the UWA and sports rally committee chairmen.

General chairman of the rally was Jerry Pronko, who was assisted by Mr. Yaworsky, Mr. Popil, Mr. Kowalchik, Barbara Balint, Elaine Chomicky, Walter Dutchak, Helen Gowka, Eleanor Lawrisky, Michael Rozelsky and Ted Tacij. The UWA Youth League was host for the rally.

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