

Section 2. Study of art

*Karas Ganna Vasilievna,
PreCarpathian Vasyl Stefanyk National University (Ukraine),
professor of the Choral Conducting Department*

*Карась Анна Васильевна,
Прикарпатський національний університет
імені Василя Стефаника (Україна), професор кафедри хорового дирижування*

Phenomenon of “Shchedryk” (“Carol of the bells”) adapted by Mykola Leontovych in the world communication space in the 20th century

Феномен «Щедрика» в обробці Николая Леонтовича в мировом коммуникационном пространстве XX века

Prominent Ukrainian composer Mykola Leontovych (1877–1921) adapted several hundreds of folk songs; however, only one of them made him famous all over the world. It is the well-known “Shchedryk” (“Carol of the Bells”), which can be heard nowadays in the countries of Europe and Latin America, in Australia and Japan, on FM stations and TV channels, in the streets and supermarkets, etc. It is extremely popular in Canada and the USA. Besides its authentic sound, there appeared many transcriptions of this piece for different vocal, vocal-instrumental ensembles, organs and symphony orchestras. At the same time, modern art criticism has not undertaken research on the phenomenon of “Shchedryk” in the world cultural space. There are, however, several English-language articles by the diasporic researchers Zenon Nizankowsky, Roman Sawycky Jr., and an anonymous author about its emergence¹. Zenon Nizankowsky submitted his short article to the Information Bulletin of the Library of Congress in the USA, and the diasporic music journal *Bicmi* (“News”) reissued it in March 1970 for the Ukrainian- and English-speaking reader². Erroneous attributions of the composition in the foreign publications, which one can find even today, made Zenon Nizankowsky clarify its authorship.

“Shchedryk” conquering the world cultural space makes our research topical. Our *purpose* is to elucidate transformation of the adapted Ukrainian folk song “Shchedryk” into the world musical phenomenon. That being said, it is necessary to complete the following *tasks*: to trace evolution of the composition’s transformation and dissemination during the 20th c. all over the world; to describe the types and role of modern means of communication in popularizing “Shchedryk” in the world cultural space.

“Shchedryk” is the greatest achievement of the composer in the genre of folk song adaptation. Based on the folk original source belonging to the oldest relict examples of the Ukrainian music folklore, Mykola Leontovych brilliantly applies the classical polyphonic method known as *ostinato*. Anatoliy Zavalniuk, the researcher of the composer’s oeuvre, writes that everything in “Shchedryk” “is a delicate, fanciful, staggeringly beautiful sound hemstitch as if made by a poetic hand of a folk master”, “unitary, harmonious as for architectonics, emotional wave”³. It is difficult to find in the Ukrainian choral literature another composition which would combine meaningfulness, artistry, and mastery with such power. Here Mykola Leontovych shows his advance technique of vocal instrumentation: “Applying new and new sound tints to the tune, he passes it imperceptibly and naturally from one voice to another, from one group to another”, “so, an emotional wave coincides with a timbre-tessitura one. The popevkas of a soprano instrumental character, humming voices, organ points create the sound color, which captivates the listener. The approaches and methods of through-composed development, where active dynamics and conception inseparability hold a central place; the colorfulness and splendor of the music exposition; the striking power of the artistic influence justify that this composition of Mykola Leontovych is characterized by symphonic thought”⁴. The famous Ukrainian composer Pylyp Kozhytsky wrote that “Shchedryk” is “not arrangement of a song, but a inherent worth-while piece of music, which is illuminated with the genius’ beam and is worth occupying and will occupy not the last place in the world music literature”⁵. This prophecy came true: “Shchedryk” by Mykola Leontovych translated into English became the original Christmas carol in America. It is widely disseminated by modern mass media and audio equipment.

Let us revert to the origins of this phenomenon. The unique adaptation of the Ukrainian folk song “Shchedryk” appeared in Mykola Leontovych’s oeuvre in 1914, and on December 25, 1916, it was successfully performed by the choir of St. Volodymyr Kyiv University under the direction of the famous conductor Oleksandr Koshyts. The concert program of the last concert in Ukraine (Kyiv Choral Society under the direction of Oleksandr Koshyts), which took place on January 9 and 12, 1919 (December 27 and 30, 1918) included fifteen Christmas carols together with “Shchedryk” by Mykola Leontovych. Oleksandr Koshyts is responsible not only for the first performance of the composition, but also for its triumph all over the world. This piece of music held pride of place in the repertoire of the Ukrainian Republican Chapel formed by the conductor (1919), due to which it was performed in front of different audiences.

Oleksandr Koshyts recollected that it was the hit of the program, which was a success for five years and a half in the countries of Europe and America and received excellent reviews from music critics⁶. The Czech musicologists were the first. Thus, Jaroslav Kricka wrote that adapting

¹ Nizankowsky Z. The origin of the Ukrainian Carol of the bells/by Dr. Zenon Nizankowsky//Вісті. – Сан Пауло, Мінн., США, 1970. – Ч. 1 (32) . – С. 19; Sawycky R. Carol of the Bells/Roman Sawycky//The Ukrainian Weekly Sunday. – New Jersey, 1976. – Desember, 19, 26. – № 49, 50 (part 1, 2). – P. 7.; 8. [Б. п.] The Universally known Ukrainian carol Shchedryk (carol of the bells) (Ukrainian National Word)//Екран. – Чикаго, 1973. – Ч. 67–68. – С. 10.

² Nizankowsky Z. The origin of the Ukrainian Carol of the bells/by Dr. Zenon Nizankowsky//Вісті. – Сан Пауло, Мінн., США, 1970. – Ч. 1 (32) . – С. 19.

³ Завальнюк А. Микола Леонтович. Дослідження, документи, листи. До 125-ї річниці від дня народження/Анатолій Завальнюк. – Вінниця: «Поділля-2000», 2002. – С. 73.

⁴ Там же.

⁵ Quoted after: Завальнюк А. Микола Леонтович. Дослідження, документи, листи. До 125-ї річниці від дня народження/Анатолій Завальнюк. – Вінниця: «Поділля-2000», 2002. – С. 73–74.

⁶ Кошиць О. З пісню через світ: подорож Української республіканської капели/упоряд., літ. обр., заг. ред. Михайла Головаценка/Олександр Кошиць. – К.: Рада, 1998. – С.67.

the folk song, Mykola Leontovych proceeded from its nature¹, and Zdeněk Nejedlý was the first to note that this is “peculiar choral literature, which modestly names itself as adaptation of folk songs for the choir. In reality, it is quite an exceptional, original, and great art surpassing adaptations of folk songs in other countries, our country, in particular”². The famous professor of the Prague Conservatoire paid attention to “Shchedryk” as well and emphasized that Mykola Leontovych kept the stereotype tune from the beginning to the end accentuating more strongly other voices, which are opposed to it, and doing this he added newer and newer sounding to this stereotype and basic tune. Thus, the vigorous composition arises from the simple tune and attracts by its striking originality³.

After the concerts of the choir in Paris (1921), the professors of the St. Ludwig Cantoral School asked Oleksandr Koshyts for the score and translated “Shchedryk” into French, added it to their repertoire and invited the Ukrainian conductor to the concert⁴.

In 1922 Oleksandr Koshyts and the Ukrainian National Choir (this was the name of the chapel after its dissociation) emigrated to the USA and continued performing “Shchedryk” on the American continent. For the first time, the choir performed this composition under his direction on October 05, 1922 in the famous concert hall “Carnegie Hall” in New York. After their performance in Utica, the local newspaper *The Utica Daily Press* (February 26, 1923) wrote: “The choir sang “Shchedryk” by Leontovych racyly, with a subtle gradation of sound”⁵.

The song became so popular that the first translation into English was made by the arranger, conductor and music teacher Peter Wilhousky (born in 1902 in Passaic) who worked on the NBC radio⁶. The song reminded Wilhousky of chime and he rendered this image in his verse. The idea of the new text was based on the Slavonic legend, according to which the whole world was filled with marvelous melodious sound of the bells during the night when Jesus was born. After this the bell became the main music attribute of Christmas in the West, and now almost all Christmas songs of the most famous singers are performed with bells. Preserving the choral score by Mykola Leontovych, Peter Wilhousky did not translate the Ukrainian text, but wrote the original English one and added the piano accompaniment. This version of the composition was published in 1936 by *Carl Fisher, Inc.* in New York with the notice that “Carol of the Bells” is a Ukrainian Christmas carol, music by Mykola Leontovych, text and adaptation by Peter Wilhousky⁷. The song acquired this name in the music culture of the world. The school choir under the direction of Peter Wilhousky and the choir of Walter Damrosch were the first to perform the adaption by Peter Wilhousky. The choirs of other schools and colleges asked for the composition score and began to perform it all over America⁸. So, Peter Wilhousky’s version was performed during Christmas time, which made it popular among the wide audience. It was also arranged for the NBC symphony orchestra under the direction of Arturo Toscanini in 1944–1949 who Peter Wilhousky collaborated with. In the middle of the 20th c., the most popular performances of the composition in the USA were given by such choirs as Mormon Tabernacle Choir, Robert Shaw Choral, Fred Waring Pennsylvanians, Roger Wagner Choral and many other university choirs.

This piece of music became even more popular after it was used as an advertisement for champagne. In the postwar years, three more Christmas carols based completely or partly on the “Shchedryk” music were written in the USA: the second English version “Ring, Christmas Bells”, written by Minna Louise Hohman in 1947; in 1954 *Pro Art Publications of Westbury, L. I.* publishes the song with the English text by Walter Ehret; in 1957 there appeared “Come, Dance And Sing”; in 1972 — another “Carol Of The Bells”. Up to the present, American professional and amateur choirs perform this composition as a Christmas carol.

What role did the means of communication — inventions of the 20th c. — played in the triumphal dissemination of “Shchedryk”?

The palm of supremacy belongs to **recording**. The Ukrainian collector from the USA Stepan Maksymiuk studied the rich foreign discography of the composition. He collected different American performances of “Shchedryk” (“Carol of the Bells”) by Mykola Leontovych in the 1940s.⁹ The first to record the composer’s pieces in America was the Ukrainian National Choir under the direction of Oleksandr Koshyts (1922). Upon their arrival, according to Oleksandr Koshyts, from September 26 to October 06, the chapel has “their singing recorded with *Brunswick*”¹⁰. The research by the Library of Congress in the USA “Ethnic music on records”, which was partly carried out with the help of Stepan Maksymiuk, provides the titles of the compositions of this recording. Among them one can find some Ukrainian folk songs adapted by Mykola Leontovych (“Shchedryk”, “Pochaiv Holy Mother”, “Goat”)¹¹. In 1943, during nine days, Oleksandr Koshyts made the original song gramophone record with the company *Sonart*. It included 27 Ukrainian folk songs arranged for the choir. The album under the title “Hear Ukraine Sing” also included three compositions by Mykola Leontovych — “The plow is in the field”, “Oh, from the garden to the sea”, “Oh, I saddled a black horse and left”¹². Later the compositions by Mykola Leontovych, including “Shchedryk”, were recorded by the Dnipro Choir from Cleveland under the direction of Ye. O. Sadovsky (1969), Taras Shevchenko Chapel of Bandura Players from Detroit (USA, 1960–1980), the Boyan Choir of the UNO branch in Toronto (Canada) under the direction of S. Huminiiovych (the 1960s), the Byzantine Choir from the Netherlands under the direction of M. Antonovych and others¹³.

¹ Кошиць О. З пісню через світ: подорож Української республіканської капели/упоряд., літ. обр., заг. ред. Михайла Головаценка/Олександр Кошиць. – К.: Рада, 1998. – С. 49.

² Nejedlý Z. Ukrajinská republikánská kapela/ Zdeněk Nejedlý. – Nákladem Ukrajinského vydavatelského družstva “Čas” Kyjev – Praha; Knihtiskárna “Politiky” v Praze, [1920]. – S.39.

³ Ibidem. – S.42.

⁴ Кошиць О. З пісню через світ: подорож Української республіканської капели/упоряд., літ. обр., заг. ред. Михайла Головаценка/Олександр Кошиць. – К.: Рада, 1998. – С.152.

⁵ Там же. – С.268.

⁶ Sawycky R. Carol of the Bells/Roman Sawycky//The Ukrainian Weekly Sunday. – New Jersey, 1976. – Desember, 19. – № 49 (part 1). – P. 7.

⁷ Nizankowsky Z. The origin of the Ukrainian Carol of the bells/ву Dr. Zenon Nizankowsky/Вісті. – Сан Пауло, Мінн., США, 1970. – Ч. 1 (32). – С. 19.

⁸ Sawycky R. Carol of the Bells/Roman Sawycky//The Ukrainian Weekly Sunday. – New Jersey, 1976. – Desember, 26. – № 50 (part 2). – P. 7.

⁹ Максимюк С. З історії українського звукозапису та дискографії/наук. ред. Р. Савицький, Ю. Ясіновський [=Історія укр. музики (Ін-т українознавства ім.І. Крип’якевича НАН України), 12: Дослідження]/Степан Максимюк. – Львів; Вашингтон: Вид-во Українського Католицького університету, 2003. – С.247.

¹⁰ Кошиць О. З пісню через світ: подорож Української республіканської капели/упоряд., літ. обр., заг. ред. Михайла Головаценка/Олександр Кошиць. – К.: Рада, 1998. – С.213.

¹¹ Spottswood R. Ethnic Music on Records. A Discography of Commercial Ethnic Recordings Produced in United States 1894 to 1942/Spottswood Richard K. – Los Angeles: Folklore and Mythology Center University of California, 1983. – P.62.

¹² Максимюк С. З історії українського звукозапису та дискографії/наук. ред. Р. Савицький, Ю. Ясіновський [=Історія укр. музики (Ін-т українознавства ім.І. Крип’якевича НАН України), 12: Дослідження]/Степан Максимюк. – Львів; Вашингтон: Вид-во Українського Католицького університету, 2003. – С. 55–56

¹³ Максимюк С. З історії українського звукозапису та дискографії/наук. ред. Р. Савицький, Ю. Ясіновський [=Історія укр. музики (Ін-т

Non-Ukrainian foreign discography of “Shchedryk” was initiated in 1946 (over 50 items)¹. It includes the choir of Robert Show (1946), the Canadian musician, singer and composer David Foster (1993), the French chansonnier Charles Aznavour, the Spanish opera tenor Placido Domingo from the concert in Vienna (1994), the American group (heavy metal) *Savatage* in the Trans-Siberian Orchestra Project (1995). Starting from the end of the 1970s, the song has been recorded in the Christmas albums of the most popular American performers. The original versions of “Shchedryk” were recorded by the most famous American R&B girl group *Destiny’s Child* in the 2001 Christmas album under the title “Opera of the Bells”; by the American progressive metal band *Dream Theater* (2002); by the folk rock band *Gandalf Murphy and the Slambovian Circus of Dreams* (2004); by the American singer Emmanuelle Grey “Emmy” (Christmas CD “Carol of the Bells”, 2007); by the little orchestra from Portland, Oregon *Pink Martini* (2010); by the British post-hardcore band *Enter Shikari* (2010) and others. The orchestral versions of “Shchedryk” were recorded under the direction of E. Ormandi, K. Dragon, Leonard Bernstein².

“Shchedryk” was actively integrated into the **modern culture**. “Carol of the Bells” is widely used in advertising; in 2006, in particular, it was heard in two commercials of Garmin GPS Navigation Systems by *Dell Latitude Laptops*, and its parody versions appeared in the films *South Park*, *Family Guy* and *Saturday Night Live*. The Canadian band *Barenaked Ladies* recorded “Shchedryk” in their own adaptation for the album “Barenaked for Holidays”. At the end of the episode “Noël” of the television series *The West Wing*, *Josh Lyman*, the *Deputy Chief of Staff*, and *Donna Moss*, his *Senior Assistant*, are leaving the front entrance of the White House and stop to listen to the song performed by the street choir. The carol is also heard in the first scenes of Episode 10 “Ball of Fire” of the series *The Mentalist: Season 3*, devoted to Christmas. The adaptation of the song to the modern techno dance style by the producer and DJ *Demonic* has quickly become something of a cult in the cultural Underground. The tune is heard in the track “*Shedry Schedryk*” of the album “*Werewolf*” of the Ukrainian rock band *Esthetic Education*. This carol is the theme song of the American radio during the Christmas time. The carol recorded by *Savatage* was popularized by their Trans-Siberian Orchestra Project in the debut album “Christmas Even and Other Stories”. It also became the leitmotif of the relay race in Sarajevo on the eve of Christmas.

“Shchedryk” is also represented in the **popular culture: feature films and animated cartoons, Internet**. It is the basis for the Internet-meme which is known as “Ding Fries are Done” and is popular in the English-language Internet; the song is parodied in the *Simpsons* episode, in *South Park* episode “Mr. Hankey’s Christmas Classics” and in the *Family Guy* episode. It is heard in the *Eureka* episode. The American metalcore band *August Burns Red* performed the original cover version of this song.

The filmography of “Shchedryk” includes such famous foreign films as the family comedy *Home Alone* (1990, Warner Bros. Entertainment, Inc., the composer of the film music — John Williams), the television comedy *Saturday Night Live* (1975, NBC), the fantasy Christmas comedy film *Santa Claus* (1994, The Walt Disney Company), the American animation sitcom *South Park* (1997). It is also heard in the film *The Tune for the Barrel Organ* by Kira Muratova (Ukraine, 2009).

Parodies: the American alternative rock band *Guster* from Boston, Massachusetts, recorded the parody on the song as a single “Carol of the Meows” (2004). The parody on this song was also used in the *Muppet Show* (2009) and in the American comedy series *Community* (2011, NBC).

On the Internet “Carol of the Bells” can be found on several thousands of websites, but few people indicate that it is the composition of the prominent son of Ukraine. Thus, the web portal *YouTube* shows a great number of performances by choirs of Ukraine, Russia, Lithuania, Poland, Great Britain, Canada, and the USA. Modern transformations of the compositions are represented through arrangements preserving its foundation and free improvisations. These are Ukrainian performers of different styles (Oleg Skrypka and his group *VV* — concert performance and cartoon); the contestant of the program *Ukraine Has a Talent-2* — the bandura player Yaroslav Dzus from Kyiv, who performs the fantasia on the composition in Toronto (Canada) and foreign performers (solo and ensembles) on different instruments (ocarina, flute, piano, clarinet, saxophone etc.), various types of orchestra (*Boston Pops Orchestra*; *Trans Siberian Orchestra*), bands (*Metallica*, *Celtic Woman*), different shows (light Christmas show, in particular), interesting interpretations (transcription for 12 violoncellos), piano playing lessons based on “Shchedryk”. “Shchedryk” also enchanted one of the most impressive and influential modern jazz guitarists of the world, Al Di Meola, who in 2009 was listed by the *Classic Rock* magazine as the greatest guitarists of all time. He recorded his own four-minute fantasia for the guitar “Carol of the Bells” for his album “Christmas: Winter Nights” (1999).

In conclusion, it should be mentioned that due to its genetically embedded optimism, Mykola Leontovych’s professional adaptation and Oleksandr Koshyts’ highly skilful interpretation, the Ukrainian folk song “Shchedryk” has made its way to the world music bestseller during the 20th c. Owing to the English text and the image of “Christmas bells”, the composition became close and understandable to different peoples. Modern means of communication (radio, gramophone recording, television, cinema, Internet) not only promoted dissemination of “Shchedryk” in the world cultural space, but also guaranteed its phenomenon in the globalized world.

Gulchekhra Rakhmatkarieva,
Institute of Art under the Academy of Science of the Republic of Uzbekistan
Рахматқариева Гульчехра Рустамовна,
Институт искусствознания Академии Наук Республики Узбекистан

Institutional Features of Television

Інституціональні особливості телебачення

В сучасній гуманітарній науці все частіше говорять про функціонування соціального інституту в цілому, який характеризується наявністю цілі діяльності (удовлетворення певної соціальної потреби), виконанням відповідних функцій, набором статусів і ролей, але не інституту телебачення в частині, з його комунікативними властивостями, в сфері яких воно реалізує свої можливості.

Однак загальновідомі функції ТБ, такі як *інформірування, виховання, організація поведінки* (прекращення, змінення або інспірування якого-небудь діяння представителів аудиторії), *каталізувальна комунікативна діяльність*

українознавства ім. І. Крип'якевича НАН України), 12: Дослідження/Степан Максимюк. – Львів; Вашингтон: Вид-во Українського Католицького університету, 2003. – С. 70, 87, 89, 96

¹ Sawycky R. Carol of the Bells/Roman Sawycky//The Ukrainian Weekly Sunday. – New Jersey, 1976. – December, 26. – № 50 (part 2). – P. 7.

² Ibidem.