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**SHEVCHENKO'S POETRY IN THE MUSIC OF ANTIN RUDNYTSKY:
THE CANTATA *EPISTLE* BASED ON THE POEM
"TO THE DEAD, THE LIVING AND THE UNBORN..."**

**ШЕВЧЕНКОВЕ СЛОВО У МУЗИЧНІЙ ТВОРЧОСТІ АНТИНА РУДНИЦЬКОГО:
КАНТАТА «ПОСЛАНІЄ» НА ТЕКСТ ПОЕМИ «І МЕРТВИМ, І ЖИВИМ...»**

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Abstract. This article examines Antin Rudnytsky's cantata *Epistle* (1960), based on Taras Shevchenko's poem *To the Dead, the Living and the Unborn...*, as a major work of twentieth-century Ukrainian musical Shevchenkiana and an important cultural achievement of the Ukrainian diaspora in the United States. The study aims to clarify the specific features of the embodiment of Shevchenko's poetic word in the cantata, to identify its principal ideological and semantic dominants, and to reveal the main means by which the composer creates a musical reading of the poetic text. The article reconstructs the circumstances of the work's creation and performance history, situating it within the broader historical and cultural context of émigré Ukrainian artistic life. Special attention is given to the composer's selection and arrangement of Shevchenko's text, which forms a coherent dramaturgical line moving from images of national suffering and inner rupture toward moral exhortation, fraternity, and hope. The analytical core of the article is a detailed examination of the first movement, with attention to sentence structure, division into phrases and syntagms, accent-bearing words, melodic design, texture, harmony, and form. The study demonstrates that Rudnytsky works carefully with the meanings generated by the verbal text: the syntactic organization of the poem directly shapes the vocal line and musical dramaturgy. The cantata is therefore interpreted as a document of cultural memory, national self-preservation, and diaspora identity.

Keywords: the work of Antin Rudnytsky, the poetry of Taras Shevchenko, *Epistle*, Ukrainian musical Shevchenkiana, Ukrainian diaspora, cantata, word and music, musical dramaturgy.

Problem Statement. *The Ukrainian musical Shevchenkiana* (українська музична шевченкіана) is one of the most significant branches of the national compositional tradition. For artists of the Ukrainian diaspora, an engagement with the poetry of Taras Shevchenko carried a particular meaning, since his word functioned not merely as an artistic source text but also as a means of preserving historical memory, maintaining a spiritual bond with the homeland, and affirming national identity under conditions of emigration. In this context, the oeuvre of Antin Rudnytsky occupies

an important place, since the Shevchenko theme runs through different generic layers of his output, from the vocal miniature to large-scale choral canvases.

Of particular importance is the cantata *Epistle* («Послання», 1960), based on the text of Taras Shevchenko's poem *To the Dead, the Living and the Unborn...* («І мертвим, і живим, і ненародженим...»). Written within the milieu of the Ukrainian diaspora in the United States, this work combines the civic-prophetic pathos of Shevchenko's poetic word with a distinctly nation-forming idea of exceptional importance both for the émigré cultural space of the mid-twentieth century and for contemporary Ukrainian society. Despite the cantata's artistic weight, it has not yet received comprehensive scholarly treatment in Ukrainian musicology, while the problem of the musical reading of Shevchenko's text in this work requires independent scholarly interpretation.

Analysis of Recent Research and Publications. Particularly important for understanding the composer's artistic profile are the studies of Ludomyr Filonenko and Solomiya Bartkiv (2022), as well as Iryna Suvorova (2024), in which Rudnytsky's work is examined in musicological, pianistic, and operatic dimensions (see also Varshavska, 2021). Equally significant are the composer's own books, *On Music and Musicians* («Про музику і музик») and *Ukrainian Music: A Historical-Critical Survey* («Українська музика: історично-критичний огляд»), which contain valuable testimony concerning his aesthetic orientations, genre priorities, and the conception of the cantata (Rudnytsky, 1963, 1980). At the same time, the mechanisms of the musical reading of Shevchenko's word in *Epistle*—at the level of syntactic organization, phrasing, and vocal intonation—have not yet become the subject of a specialized analysis.

The broader historical and cultural context of the problem is elucidated in studies of diaspora scholarship and the history of Ukrainian culture by Ivan Drach (2019), Roman Ilnytsky (1965), Fedir Zastavny (1991), Andriy Zubyk (2019), and Hanna Karas (2012). In these works, the Ukrainian diaspora appears as a milieu in which national memory, language, spiritual values, and artistic traditions were preserved beyond the borders of the homeland. Of particular importance is Karas's monograph (Karas, 2012), in which the musical culture of Ukrainians abroad is examined as an integral phenomenon within the global Ukrainian space-time of the twentieth century. This approach makes it possible to interpret *Epistle* as an important manifestation of the cultural self-organization and national representation of Ukrainians in the post-war world.

The methodological foundation of the article consists of works in Shevchenko studies, poetics, and linguistics. The study by Yevhen Nakhlik (2014) deepens our understanding of the semantic horizon of Shevchenko's poem *To the Dead, the Living and the Unborn...* while the works of Valeria Smilianska and Nina Chamata (Smilianska & Chamata, 2000; Chamata, 2016) make it possible to analyze the composition, phrasal organization, and semantics of the poetic text. Particularly important for the chosen methodology is the work of Mykhailo Kochergan (2006), which provides the theoretical apparatus for understanding the sentence, phrase, and syntagm as units relevant to the analysis of a vocal work.

The Aim of the Article. The aim of the article is to clarify the specific features of the embodiment of Shevchenko's poetic word in Antin Rudnytsky's cantata, to outline its ideological and semantic dominants, and to identify the principal means by which the composer realizes a musical reading of the poetic text.

Main Discussion. Antin Rudnytsky was a prominent representative of the artistic elite of the Ukrainian diaspora in the United States, and his creative activity spanned nearly three quarters of the twentieth century. Belonging to a generation that had lived through wars, revolutions, and political cataclysms, his biography brought together the drama of a historical epoch and an intense process of artistic self-realization.

Materials connected with his activity are preserved in the archives of the Security Service of Ukraine (SBU), the Kharkiv and Lviv national opera theaters and conservatories, the Stefanyk National Scientific Library in Lviv, the Vernadsky National Library of Ukraine, the collections of the Shevchenko Society in Philadelphia, the Library of Congress in Washington, and other institutions. An important source for clarifying the composer's life and artistic achievements has also been the testimony of his sons, the pianist Roman Rudnytsky and the cellist Dorian Rudnytsky. At the same time, the family archive has survived only fragmentarily, consisting of individual photographs, published scores, and piano-vocal reductions. Among the materials identified, the cantata *Epistle* («Послання», 1960) and the opera *Anna Yaroslavna* («Анна Ярославна», 1967) are of particular value. For a long time, the cantata remained unknown in Ukrainian musicology and was not performed in Ukraine, which makes its scholarly interpretation especially timely.

Two periods are clearly distinguished in the composer's stylistic evolution: an early period formed within the Ukrainian cultural environment, and a later period associated with emigration. The early period belongs to the 1920s and 1930s, when technicism, urban dynamism, and an interest in the newest European currents led the composer to favor sharply articulated structural organization, montage-like thinking, rhythmic energy, theatrical gesture, and sonoristic effects. These traits are particularly evident in the piano works, most notably in the Sonata (1931), where neo-folkloric, neoclassical, and urbanist tendencies are combined.

In the émigré period, by contrast, Rudnytsky more often turned to a more settled musical language, to allusions to classical style, to a more traditional harmonic language, and to cantilena-like melodic writing. Such a stylistic transformation was determined both by the author's internal evolution and by the need to preserve the Ukrainian musical tradition in exile, above all the Lysenko line in opera and in large choral genres. Here one sees a characteristic process of artistic self-awareness typical of émigré composers, in which national tradition becomes a form of cultural self-preservation.

In his second, American period, Rudnytsky created a number of chamber-instrumental, chamber-vocal, and choral works, among them *Eleven Songs for Choir* («11 пісень для хору»), op. 22 (1942), *Hamaliia* («Гамалія»), op. 28 (1950), romances on texts by Taras Shevchenko and Balmont, arrangements of Ukrainian folk songs, and the operas *Princess Olha* («Княгиня Ольга») and *Anna Yaroslavna* («Анна Ярославна»). One of the most representative works of this period is the cantata *Epistle* («Послання»). This landmark work played an important role in consolidating Ukrainian cultural circles in the United States, Canada, Europe, and Australia, and in representing Ukraine within the post-war cultural space of the Cold War.

The origins of the cantata's conceptual design. A great many composers of the diaspora turned to the poetry of Taras Shevchenko, since for them the poet's figure reflected nostalgic, warm memories of the homeland. One may recall works such as *The Poplar* («Тополя») by Roman Prydatkevych, the liturgy *Teach Yourselves, My Brothers* («Учітеся, брати мої») by Stefania Turkewich-Lukianovych, *The Neophytes* («Неофіти») and *David's Psalms* («Давидові псалми») by Marian Kuzan, songs by Volodymyr Hrudin and Mykola Fomenko, the vocal trio *Katerina* («Катерина») by Zynovii Lysko, and *The Rapids Roar* («Б'ють пороги») by Pavlo Pecheniha-Uhlytskyi, among many others. Numerous Ukrainian diaspora composers also worked in cantata-oratorio genres. In this way they sought to recreate the images of warrior-heroes, philosophers, and thinkers, as well as vivid pages of Ukrainian history. One may mention, for example, the cantata *Along Mazepa's Path* («Мазепиним шляхом») by Ihor Bilohrud, *Two Liturgies* («Дві Літургії») by Mykhailo Haivoronskyi, the *Liturgy* («Літургія») by Zynovii Lavryshyn, and the *Liturgy* («Літургія») by Hlib Lapshynskyi.

Among the most vivid and ardent admirers of Shevchenko was Rudnytsky himself, who turned repeatedly to the great poet's work. His Shevchenko settings range in scale from vocal miniatures, such as *Three Songs Set to the Poems by Taras Shevchenko* («Три пісні на слова Т. Шевченка»), to large choral canvases: *Hamaliia* («Гамалія»), *Haudamaku* («Гайдамаки»), and *Epistle* («Послання»). Particularly characteristic in Rudnytsky's oeuvre is the genre of the symphonic cantata (Rudnytsky, 1963, p. 175). It is precisely in this way that he designated *Epistle* («Послання»), op. 35, to the words of Shevchenko's *To My Countrymen, Dead and Living and Unborn...* («І мертвим, і живим, і ненародженим землякам моїм...»), composed in 1960.

At the outset of his work on the score, the composer planned a performing ensemble and inscribed it in the choral score as follows: “A symphonic poem for mixed choir, soprano and baritone soloists, and large orchestra.” Unfortunately, he did not succeed in orchestrating the work, but the autograph of the piano part accompanying the choir has survived.

In 1959, the idea arose of writing a work for the centenary of Taras Shevchenko's death, and the Shevchenko Scientific Society wished to mark so important an anniversary not by an ordinary event, but by a festive concert. This concert, planned for New York, was to involve representative, that is, combined choirs performing a newly written work on words by Shevchenko. The proposal to compose such a work was addressed to Rudnytsky.

“As I began to leaf through *Kobzar* [«Кобзар»], I kept returning to *Epistle* [«Послання»],” the composer wrote in his monograph *On Music and Musicians* («Про музику і музик») (Rudnytsky, 1980, p. 116). This particular poem attracted him because of the depth of its idea and the wide range of moods, from its mysterious lyrical opening, through dramatic appeals such as “Break your chains, embrace one another!” («Розкуйтеся, братайтеся!») and “Come to your senses! Judgment is coming!” («Схаменіться! Настане суд!»), to the majestic and, for that time, especially relevant prophetic formulations “In your own house there is your own truth, and strength, and freedom!” («В своїй хаті своя правда, і сила і воля!»), “Learn, my brothers” («Учіться, брати мої»), and “Embrace, my brothers, the least of your brothers” («Обніміте ж, брати мої, найменшого брата»).

This poem once again awakened in him the desire to convey the poet's profound reflections, judgments, ideas, and meanings to his fellow Ukrainians across distances. The more deeply Rudnytsky understood Shevchenko's words, the more actively his musical imagination began to work. There arose melodies, themes, rhythmic and harmonic turns, as well as vocal and orchestral fragments. “It was obvious to me from the very beginning that this mighty poem required an equally mighty, musically monumental embodiment,” he recalled (Rudnytsky, 1980, p. 117). The work gradually assumed a definite shape. At the same time, work on *Epistle* proceeded rather quickly, since its subject matter was very close to Rudnytsky, and the work was completed in May 1960.

According to the initial conception, the cantata was to be performed by several choirs, yet the composer made the rather risky decision to perform *Epistle* only with his own choir, the Philadelphia *Kobzar*. The decision was risky because the work is quite large and difficult both to grasp and to master, which was a serious challenge for amateur singers. Yet, evidently knowing the capacities of *Kobzar*, the composer set to work, and the parts were mastered and the cantata performed very quickly. The piano part was prepared by the well-known émigré pianist Roksoliana Harasymovych. The soloists were the internationally known baritone Lev Reynarovych, the sopranos Mariia Yasinska-Murovana and Yevheniia Vlasenko, while the cello part was entrusted to the composer's son Dorian Rudnytsky.

Throughout the composer's long creative life, and among dozens of works of different scales, *Epistle* remained the work of which he was proud to the end of his life. From the author's conversations with his son Roman Rudnytsky, it becomes clear that Antin Ivanovych was fully satisfied with the result and with the fact that all of his musical intentions were realized in the work.

The cantata *Epistle* was first performed by the mixed choir *Kobzar* of Philadelphia at the close of the Shevchenko anniversary celebration on 10 March 1962 in Philadelphia, at a concert entitled *Kobzar to Kobzar* («Кобзар Кобзареві»). The accompaniment was played on two pianos by Roksolyana Harasymovych and Roman Rudnytsky. The concert was repeated on 8 April 1962 in New York. On 23 May 1964, *Kobzar*, together with the choir *Trembita* from Newark, performed *Epistle* with the orchestra of the Music Academy at the jubilee concert marking the 150th anniversary of Taras Shevchenko's birth in Philadelphia. On 27 June 1964, the same choirs performed the work with a symphony orchestra at the celebratory concert for the unveiling of the Taras Shevchenko monument in Washington. Further performances of *Epistle* by the *Kobzar* choir took place in Chicago on 28 November 1964, in Cleveland, and in Toronto. On 12 December 1970, the choir performed *Epistle* at a concert marking the fiftieth anniversary of Antin Rudnytsky's creative and musical career.

Analytical methodology applied to the first movement. Study of musicological works devoted to the analysis of vocal music, together with linguistic studies illuminating the particularities of poetic syntax, makes it possible to formulate the following criteria for analyzing a vocal work, criteria that will be applied to the first movement of Rudnytsky's *Epistle*:

First, analysis of the poetic text from the perspective of sentence structure: segmentation into phrases and syntagms, and the identification of accent-bearing words. Second, an outline of the structure and structure-forming factors of the work's first movement. Third, identification of the specific nature of the composer's musical reading of the word—whether generalized or concrete, and whether the melodic line is syllabic or melismatic in type. Fourth, analysis of the way the vocal line is constructed in accordance with the composer's treatment of the verbal text.

The central poetic-dramaturgical axis of the cantata's libretto moves from images of the country's tragic condition, through rhetorical exhortation, toward prophetic affirmation and hope.

“Worse than the Pole, her own children / crucify her,”
“And blood shall flow in streams / into the blue sea,”
“Study, read, / and learn from others too,”
“the shameful old time shall be forgotten,”
“the glory of Ukraine / shall live again.”

«Гірше ляха свої діти / Її розпинають»,
«І потече сторіками / Кров у синє море»,
«Учіться, читайте, / І чужому научайтесь»,
«забудеться срамотня / давня година»,
«оживе добра слава / Слава України».

In order to sustain the optimistic dramaturgical idea he had conceived, the composer altered the concluding words of the libretto, though without changing the underlying idea: “And the bright world shall shine forth!” («І світ ясний засіяє!»).

Rudnytsky (1980, p. 116) himself explained his dramaturgical conception of the libretto as follows: “The whole poem, as Shevchenko wrote it, immediately struck me as too long for a musical-vocal work, and quite a few of its lines, in my opinion, would have weakened in music the effect of the stronger preceding passages. For that reason I selected from the poem only what seemed to me most essential for the composition, and what permitted contrasts and a clear division into separate parts.”

The libretto may be divided into four sections corresponding to the embodiment of the word in each section’s musical material: the first is a Prologue, in which the image of the dispossessed Ukrainian people is set out; the second is the lyrical-confessional section *There Is No Ukraine in This World* («Нема на світі України»); the third comprises the prophetic forewarnings *And Blood Shall Flow in Streams into the Blue Sea* («І потече сторіками кров у синє море»); and the fourth contains philosophical-didactic judgments—*Study, Read...* («Учітеся, читайте...»)—and the fraternal summons *Embrace One Another!* («Обніміться!»).

The poetic text of the first movement is presented below in Ukrainian and English. To clarify the matter, the sentences are divided into smaller units, marked as follows: / indicates a division into syntagms; // indicates a division into phrases; words marked in bold in the original analytical apparatus bear the syntagmatic stress.

English translation	Ukrainian original
<p>And dawn breaks, / and dusk falls, // God’s day passes, // And once again the people are weary, // And all things rest. // Only I, / as one accursed, // By day / and by night I weep // At the crowded crossroads, // And no one sees, // And neither sees / nor knows //—They have grown deaf, / they do not hear; // They exchange chains, // They traffic in truth. // And they disdain / the Lord, // Look / upon the quiet paradise, // Upon your own / country, // Love with a sincere heart // The great ruin, // Break your chains, / embrace one another, // In a foreign land // Seek not, / inquire not // In your own house / there is your own truth, // And strength, / and freedom //.</p>	<p>І світає, / і смеркає, // День божий минає, // І знову люд потомлений, // І все спочиває. // Тільки я, / мов окаянний, // І день / і ніч плачу // На розпутьях велелюдних, // І ніхто не бачить, // І не бачить, / і не знає // — Оглухли, / не чують; // Кайданами мінються, // Правдою торгують. // І Господа / зневажають, // Подивіться / на рай тихий, // На свою / країну, // Полюбіте щирим серцем // Велику руїну, // Розкуйтеся, / братайтесь, // У чужому краю // Не шукайте, / не питайте // В своїй хаті / своя й правда, // І сила, / і воля //.</p>

Analysis of the poetic text makes it possible to conclude that the sentences are distributed into phrases and syntagms that the author isolates from the general verbal continuum by means of punctuation. There is, however, one case of double syntagmatic reading in the phrase “*And once again the people are weary*” («І знову люд потомлений»). For the sake of a correct interpretation, it is necessary to examine how the composer works with this text in the musical fabric itself.

The first syntagm, “*And once again the people*” («і знову люд»), begins with an upbeat consisting of a diminished triad on D, rises by step to A-flat, and comes to rest on a D-minor triad. It is characterized by the declamation of each syllable on a single choral vertical and is set in quarter-note values (mm. 8–9). The second syntagm, *the people are weary* («люд потомлений»), is set in eighth-note values and is sung over the diminished triad on D by means of minor triads and diminished seventh chords on A and G over a D bass. Consequently, the syntagmatic stress should be retained on the initial word-group of the phrase, since this was evidently the composer’s intention.

Table 1. Text and number of syllables according to the libretto.

Text	Number of syllables in the libretto
<i>І, світає / і смеркає, //</i>	6
<i>День божий минає, //</i>	5
<i>І знову люд потомлений, //</i>	8
<i>І все спочиває. //</i>	5
<i>Тільки я, / мов окаяний, //</i>	6
<i>І день / і ніч плачу //</i>	6
<i>На розпуттях велелюдних, //</i>	8
<i>І ніхто не бачить, //</i>	6
<i>І не бачить, / і не знає // —</i>	7
<i>Оглухли, / не чують; //</i>	5
<i>Кайданами міняються, //</i>	7
<i>Правдою торгують. //</i>	4
<i>І Господа зневажають, //</i>	7
<i>Подивіться / на рай тихий, //</i>	8
<i>На свою / країну, //</i>	4
<i>Полюбіте щирим серцем //</i>	8
<i>Велику руйну, //</i>	5
<i>Розкуйтеся, / братайтеся, //</i>	8
<i>У чужому краю //</i>	5
<i>Не шукайте, / не питайте //</i>	8
<i>В своїй хаті / своя й правда, //</i>	6
<i>І сила, / і воля. //</i>	6

The structure of the first movement and its musical realization. The work begins solemnly, *Maestoso*, with a brief instrumental introduction that prepares the listener for the emotional atmosphere, the image, and the genre of the composition.

The first movement (*Grave*) is written in a binary form. Each section closes with an instrumental cadence. The sections differ from one another in genre profile, tonal center, meter, and the tempo-rhythmic character of verbal declamation. The first section, homophonic-harmonic in type, is itself binary and divided in accordance with the poetic word: the first subsection corresponds to “And dawn breaks, and dusk falls” («І світає, і смеркає»), the second to “Look upon the quiet paradise” («Подивіться на рай тихий»). The tonal plan of the whole first section unfolds as follows: C minor—A major—B-flat minor—E major—G major—A minor. Tonal deviations are effected by means of altered sonorities belonging to dominant and subdominant groups. The piano part is highly saturated, retains a single textural type, and seeks to reproduce the fullness of orchestral sound.

The first phrase consists of two syntagms whose stressed words are *dusk falls* («смеркає») and *dawn breaks* («світає»); both receive identical musical treatment. In both cases, the text is declaimed on a single pitch level and shaped by the same rhythmic model.

The phrases “God’s day passes” («День божий минає»), “And once again the people are weary” («І знову люд потомлений»), and “And all things rest” («І все спочиває») are not divided into syntagms, yet syntagmatic stresses are nonetheless present. In the first phrase, the word *passes* («минає») is rendered by a melismatic setting of its second syllable, which in the choral score shapes a progression of small major intervals alternating with diminished seventh chords. In the second and third phrases, the composer chooses a declamation on a single pitch with a gradual rising motion in the first case and falling motion in the second, in neither instance exceeding the span of a minor third.

By the end of the first movement, one can identify sixteen further phrases of text, seven of which are divided into syntagms. Of particular interest are those connected with the semantic constants of *word*, *ideal*, and *family*.

The category *family* / *родина*, more precisely its rupture, may include the phrases that convey internal national discord: “They exchange chains” («Кайданами міняються»), “They traffic in truth” («Правдою торгують»), and “And they disdain the Lord” («І Господа зневажають»). All three are realized by the composer through the elimination of all choral voices except the bass, while the piano part sustains a state of tension through a tremolo of successive diminished seventh chords. They are not divided into syntagms, but they do contain highlighted words. In the first case, the meaning of *they exchange* («міняються») is revealed by means of stepwise motion within the span of a minor third, returning to the initial pitch D. In the second, *they traffic* («торгують») is rendered through an ascending stepwise motion in triplets from B to E. The third phrase, “And they disdain the Lord” («І Господа зневажають»), is underlined by a stepwise motion from F in the first octave to A in the small octave, with each syllable set to a single note. Particularly striking is the phrase “Break your chains, embrace one another” («Розкуйтеся, братайтеся»), which projects the semantic constant *word* / *слово* and contains two syntagms. These are clearly separated only at the verbal level, by a comma, but in the score Rudnytsky joins the two and repeats them twice in order to affirm the idea. In the first syntagm, the stressed word *break your chains* («розкуйтеся») is emphasized by an ascending fourth from A and set to the rhythmic model ♩ ♩ ♩ ♩; the second statement appears sequentially from F-sharp without rhythmic alteration. The syntagm *embrace one another* («братайтеся»), by contrast, is shaped through an ascending fifth and a return to the initial pitch. Unlike the preceding instance, its first syllable is melodically expanded in eighth-notes, with the rhythmic scheme ♩ ♩ ♩ ♩.

The second section of the first movement is a four-voice choral fugue built on two phrases: “In your own house there is your own truth” («В своїй хаті своя правда») and “And strength, and freedom” («І сила, і воля»). In this section, the genre profile changes, and the composer isolates only these two phrases, on which the whole fugue is based.

Example 1. Cantata *Epistle*. First movement, fugue (mm. 1–5). The exposition of the fugue is constructed in a rather classical manner. The voices enter successively in the order bass—tenor—soprano—alto, each carrying the principal subject. The tonal plan is likewise traditional: tonic—dominant—tonic, with the exception of the fourth, slightly shortened statement of the theme, which appears in the relative minor.

The fugue begins, *Allegro con brio*, with the subject stated in the bass. The key is B-flat major, the dynamic *forte*. Intonationally, the theme is built on an ascending fourth filled in stepwise. Its rhythmic character is marked by a dotted pattern within a 3/4 meter. The theme consists of three units of a diatonic ascending sequence by step. The third unfolds as though a spring were releasing itself on the word *freedom* / *воля*, reaching the tonic an octave higher and then falling by the same interval. This word bears the syntagmatic stress, and thus the composer highlights what mattered most to him personally: freedom for the Ukrainian people. The phrase has already become apho-

ristic and reflects the semantic constant *word / слово* as a spiritual guide and enlightener. The composer realizes the same principle in all subsequent entries.

Example 2. Cantata Epistle. First movement, fugue (mm. 14–18). The exact answer appears in the tenors; that is, the second statement of the subject is written in F major. The countersubject is built on inverted intonations of the theme, producing something like a continuous movement downward. The descending direction of the motives themselves is compensated by ascending leaps of a sixth. As in the first statement of the theme, the composer includes three units of an ascending sequence, but changes the intervallic step from a second to a fourth. In addition to these intervallic changes, he rhythmically compresses the musical text so that each unit occupies two quarter-notes instead of the three-quarter span found in the subject itself. The countersubject is not retained; hence all later counterpoints are free.

The next statement of the theme, in the soprano, is in B-flat major, but Rudnytsky places the cadence in G minor, the relative minor, thereby introducing a slight variant to the fugue subject. While the sound-world of B-flat major is preserved, there is a quartal upbeat and the absolute pitch-level of the whole subject is shifted down by a second; that is, the upbeat begins not on the first degree but on the leading tone. This version of the subject returns twice later in the development at dramatically important moments.

The alto statement of the subject enters in G minor and later shifts to the parallel major. The subject begins on the dominant and proceeds into a small interlude on the word *freedom / воля*, which is repeated five times, almost as a call. It is built on sequential ascent, with melismatic settings of the two syllables *vo-lia*, and presupposes a high level of professional skill on the part of the performer. Rhythmically, however, the musical text is set in deliberate contrast to the preceding material, all in equal eighth-notes.

After this interlude, a developmental section of the fugue emerges, marked above all by stretto entries, twofold and fourfold timbral densification of the theme, inverted variants of the subject, and a new tonal sphere: E-flat major—F minor—B-flat major—G minor—A-flat major. The stretto is written within a single bar and unfolds at the interval of a perfect fourth between bass and soprano. In the piano accompaniment, dense octaves and sixteenth-note passagework dominate. This stretto statement is shortened, since only two units of the sequence are employed, so that it effectively becomes a countersubject derived from the subject's material.

The subject next appears in the tenors in a Dorian mode on F, later transforming into F major. Here, elements of natural-modal sonority are distinctly audible. A later tenor statement in B-flat major presents the version with an upbeat on the seventh degree that would have been expected in the third statement of the exposition. This version acquires increased firmness through the altos, which join the tenors at the interval of a third.

The idea of thematic densification is developed further. Now all four voices move apart in mirror fashion, creating a new dramaturgical idea in the subject's development—its inverted transformation. In the harmony of this four-voice statement, the sonorous effect of the diminished seventh chord and the major ninth chord is especially striking.

The inverted subject in the soprano, written in F minor, enters in stretto against a statement of the principal theme in the piano accompaniment in A-flat major. The remaining choral voices fall silent. This is perceived as a new phase of development. In contrast to the exposition, where the order of entries ascended (bass—tenor—soprano—alto), here the voices enter in reverse order (soprano—alto—tenor—bass), creating a contrast in favor of a lighter, more transparent sonority.

The stretto linking soprano and alto gradually stabilizes A-flat major, while the tenor statement proceeds in inverted form. The principal version of the theme then returns, again with an upbeat on the seventh degree, in the bass and in the subdominant key of E-flat major, against the

background of free counterpoints in the remaining choral parts. This moment is perceived as the beginning of the reprise. It then grows into a large preparatory interlude extending over thirty-three bars before the final statement of the fugue subject. The interlude is marked by canonic imitation in the choir and by a broadening of durational values.

The active reprise-like statement in basses and tenors, expanded by additional sequential units, is combined with the entrance of soprano and alto. They enter in unison and then diverge to the interval of a third. The principal key is B-flat major, though the fugue as a whole closes in E-flat major.

Thus, the music of the choral fugue clearly reveals an orientation toward the intonational and harmonic style of Mykola Lysenko. A particular feature of Rudnytsky's harmonic language is the intensive major-minor substitution of chords. The unstable tonal plan at the opening of the fugue is compensated by a massive reinforcement of E-flat major at the close of the first movement. The piano postlude begins with a melodic quotation from Mykhailo Verbytsky's *Ukraine Has Not Yet Perished* («Ще не вмерла Україна») in 3/4 (E-flat major, G major), once again underscoring Rudnytsky's artistic commitment and patriotic intent.

Example 3. Cantata *Epistle*. First movement, fugue (mm. 97–102). In the postlude, the most characteristic harmonies are the diminished seventh chords and ninth chords already familiar from the choral fugue, though now in smaller formations. Tense harmonic wanderings lend the passage expressivity and eventually lead to an emotionally colored relaxation at the end. These impressionistic traits invite analogies with the late-Romantic experiments of Richard Wagner, Gustav Mahler, and Borys Liatoshynskyi.

The second, third, and fourth movements. The second movement, *Andante semplice*, on the words *There Is No Ukraine in This World, and There Is No Other Dnipro* («Нема на світі України, немає другого Дніпра!»), is relatively small in scale compared with the others. Its tonal plan is A minor—A-flat major—E major—A minor. The movement begins with a soprano solo; the remaining voices gradually join at the interval of a third, achieving the character of agitated recollection by means of simple chordal structures (T5/3, T6, T6/4). An ascending leap of a sixth with gradual scalar filling-in and then sequential repetition forms the principal theme of the second movement; this gesture is also characteristic of the composition as a whole. The meter alternates between 6/8 and 9/8, evoking the rapid and roaring flow of the Dnipro. The choral part is almost always doubled by the piano, except for several short linking passages between the principal dramaturgical nodes of the form.

Example 4. Cantata *Epistle*. Second movement (mm. 1–8). From its very first sounds, one senses the composer's deep longing for his native land. The first section is in A minor, with a deviation to A-flat major and a return to A minor. In character, it is rather calm and poignant, barcarolle-like, built upon very simple material, and monothematic. The second section begins with choral whispering on a closed-mouth humming. In this movement, the original conception continues to unfold; it is no coincidence that all the components—both words and music—work together to create the image of the homeland.

The third movement is the culmination of the work's dramaturgy. It recreates Shevchenko's prophetic warnings in the words *Ukraine Has Struggled to the End* («Доборолась Україна»). The tonal plan of the movement as a whole is C minor—F major—F minor—A-flat minor. Its form is ternary. The first section is itself binary and includes two contrasting structures of unequal scale: a period of repeated construction (mm. 1–18) and a developmental period (mm. 19–36). The second sentence of the period is instrumentally presented and built on ostinato knock-like figures in the bass, as a forewarning of what will sound in the next section. The section closes on a sustained F with a fermata, affirming F major.

The second large unit, on the words *Soon the chained people will be unchained* («Розкуються незабаром заковані люде»), is written in F minor. Its form is binary: the first section is a period of single construction (mm. 37–52), while the second consists of two sentences (mm. 53–72) and closes in E-flat minor. The third section begins on the words *And blood shall flow in streams into the blue sea* («І потече сто ріками кров у синє море»). The melody is built on ostinato reiterated pitches, wave-like crescendos and diminuendos, and rhythmic, syncopated models. All these devices converge toward the climactic moment, which falls on the words *Come to your senses! Judgment is coming!* («схаменіться! Настане суд!»). In the climactic zone, the piano part is strongly rhythmized but set in quarter-note values, whereas the choral part is cast in triplet rhythm, with gradual upward and downward motion and altered pitches, thereby intensifying the tension. Harmonic development proceeds by sequential motion through diminished triads ascending and descending. In the accompaniment, the composer uses a chain of diminished seventh chords.

Example 5. Cantata *Epistle*. Third movement (mm. 85–86, climax). Here the composer neutralizes tonal centers by using unstable chords and seventh chords, a procedure most likely connected with the verbal text, with anxiety, and with warning. Up to the climactic point, Rudnytsky employs a B Locrian mode in the choral writing of movements II–IV. Although the piano part is secondary, its role by no means diminishes; on the contrary, it complements the vocal parts and thus stands on an equal artistic footing with them.

If in the first bar of Example 5 one may approximately determine tonal centers (C major—F major—E minor), in the next two bars this becomes difficult. Most likely, the chordal structures should be understood as an acoustic phenomenon. For that reason, only chordal structures themselves are marked there. In bar 86, the seventh chords employed are identical in structure; if one looks not at the bass line but at the voice-leading, they are arranged by semitone. The first and fourth seventh chords are inversionally related, and motion toward them proceeds through the second and third diminished seventh chords. The third movement closes with a dramatized instrumental interlude, the largest in scale and the richest in thematic reminiscences from the various parts of *Epistle*.

The final movement, on the words *Learn, My Brothers* («Учітеся, брати мої»), provides the resolution of the conflict and affirms the work's principal dramaturgical ideas. It is built on themes from the interlude. Its form is binary. The first section is measured and cast in long note-values (halves and wholes), imitating the delivery of an admonition to the Ukrainian people. C major and C-sharp major may be regarded as its tonal centers. The second section begins on the words *Embrace, then, my brothers* («Обніміте ж, брати мої»).

Conclusion. The study has shown that Antin Rudnytsky's cantata *Epistle* («Послання») is one of the most representative works of his American period and a significant phenomenon of the twentieth-century Ukrainian musical Shevchenkiana. A reconstruction of the circumstances of its creation and performance history has made it possible to establish that the work arose within the environment of the Ukrainian diaspora as an artistic embodiment of Shevchenko's poem and as a form of cultural consolidation among Ukrainians living beyond the homeland. The selection and arrangement of the poetic text were carried out in a conscious and conceptually coherent way: the libretto is built as an integral dramaturgical line unfolding from images of national pain, inner rupture, and anxious prophecy toward moral instruction, fraternity, and affirmation of faith in Ukraine's future. In this way, Shevchenko's poetic word acquires in the cantata a nation-building function.

A detailed analysis of the musical material, above all of the first movement, has shown that Rudnytsky's treatment of the poetic text is not illustrative but meaning-generating. The syntactic

organization of the word—the division into phrases and syntagms, the identification of accent-bearing words—directly affects the shaping of the vocal line, the rhythmic-intonational profile, the character of the texture, the modal-harmonic development, and the dramaturgical nodes of the form. Particularly revealing are the contrasts between homophonic-harmonic and polyphonic writing, the intonational highlighting of key verbal formulae, the thematic concentration around the ideas of truth, strength, and freedom, and the national-symbolic allusions, especially the quotation from *Ukraine Has Not Yet Perished* («Ще не вмерла Україна»). All this makes it possible to regard *Epistle* as an important document of the cultural memory of the Ukrainian diaspora and, at the same time, as a significant work of the composer's late style, in which national tradition, neo-classical orderliness, and late-Romantic harmonic color are brought together.

Prospects for Further Research. It would be productive to pursue further comprehensive work on *Epistle* in several interrelated directions. First of all, the source-based study of the work requires special attention: the systematization of autographs, concert programs, archival materials, and testimonies of contemporaries, as well as the preparation of a scholarly critical edition of the piano-vocal score. No less important is the problem of reconstructing the orchestral version originally conceived by the composer, which would make it possible to imagine the initial scale of the authorial design more precisely and restore the work to active performance.

A separate direction for future study may involve a more in-depth comparison of *Epistle* with Rudnytsky's other Shevchenko-based works and with compositions by other artists of the Ukrainian diaspora, as well as investigation of this cantata's reception in émigré cultural life. Equally promising is the expansion of the interdisciplinary methodology that combines musicological, poetological, and linguistic approaches to the analysis of vocal-choral genres. Such work would allow for a deeper understanding of the mechanisms of interaction between word and music in settings of Shevchenko's texts and would contribute to the further reintegration of Antin Rudnytsky's heritage into contemporary scholarship and performance.

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ШЕВЧЕНКОВЕ СЛОВО У МУЗИЧНІЙ ТВОРЧОСТІ АНТІНА РУДНИЦЬКОГО: КАНТАТА «ПОСЛАНІЄ» НА ТЕКСТ ПОЕМИ «І МЕРТВИМ, І ЖИВИМ...»

Анотація. У статті розглянуто кантату Антіна Рудницького «Посланіє» (1960), написану на текст поеми Тараса Шевченка «І мертвим, і живим, і ненародженим...», як один із найрепрезентативніших творів української музичної шевченкіани ХХ століття та важливе культурне явище української діаспори у США. Мета дослідження полягає у з'ясуванні специфіки втілення Шевченкового поетичного слова в кантаті, визначенні її основних ідейно-сміслових домінант і виявленні головних засобів музичного прочитання поетичного тексту з боку композитора. У статті реконструйовано обставини створення твору та історію його концертного життя, а також окреслено ширший історико-культурний контекст українського еміграційного мистецького середовища. Особливу увагу приділено добору й організації поетичного тексту, що формує цілісну драматургічну лінію від образів національного болю, внутрішнього розламу й тривожного пророцтва до морального повчання, братерства та утвердження надії. Аналітичне ядро статті становить докладний розгляд першої частини кантати з урахуванням синтаксичної будови тексту, його поділу на фрази й синтагми, смислових наголосів, мелодики, фактури, гармонії та форми. Доведено, що музичне трактування слова у А. Рудницького виконує смислотворчу функцію: синтаксична організація поетичного тексту безпосередньо впливає на побудову вокальної лінії та музичної драматургії. Кантата постає як документ культурної пам'яті, національного самозбереження та діаспорної ідентичності.

Ключові слова: творчість Антіна Рудницького, поезія Тараса Шевченка, «Посланіє», українська музична шевченкіана, українська діаспора, кантата, слово і музика, музична драматургія.

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