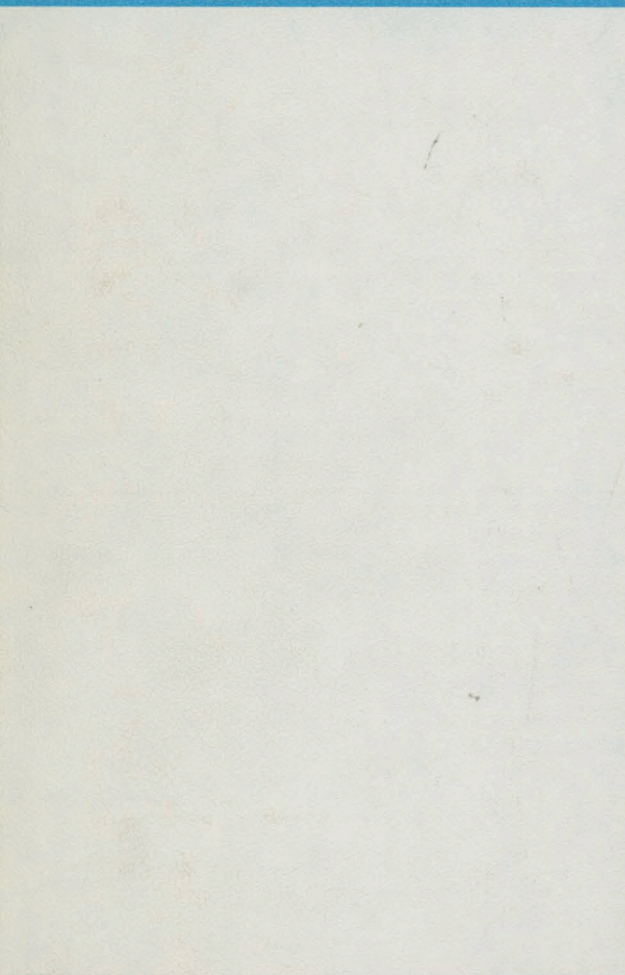


Folkways Records FW 8705

THE KOBZA

Songs and Tunes played on
the Kobza
and sung in Ukrainian by
Paul Konoplenko-Zaporozetz



A COSSACK WAS LEAVING FOR WAR

THE BLACK CLOUD
(Shevchenko--Lysenko)

O, BETROTHED MAIDEN

OH MY MOTHER TOLD ME
(Artemowsky)

FOR YOUR CHERRY LIPS
(Kupchinsky)

UKRAINIAN FOLK DANCES

Highlander's Kolomeyka
Carpathian Dance

Choomak
Doodochka

BAYDA (vocal with acc.)
(Khotkevitch)

O, GREEN OAK TREE
(Hayvoronsky)

OUR UKRAINE (vocal with acc.)
(Potapenko)

BLOW, WIND, UNTO UKRAINE
(Alexandriw--Rudansky)

THERE STANDS A MOUNTAIN
(Lysenko)

A BUNDLE OF JOYFUL FOLK SONGS (vocal with acc.)

If I But the Magic Knew

Be Gone, Death!

John Was Sowing Millet

Library of Congress Catalogue Card No. R 61-1972

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701 SEVENTH AVE., N.Y.C., U.S.A.

THE KOBZA

Songs and Tunes

Played on the Kobza
and sung in Ukrainian
by Paul Konoplenko

1. A COSSACK WAS LEAVING FOR WAR
 2. THE BLACK CLOUD Poet: Taras Shevchenko, 1814-1861
Composer: M. Lysenko, 1842-1912
 3. O, BETHROTHED MAIDEN
 4. OH MY MOTHER TOLD ME
Composer: S. H. Artemowsky,
1813-1873
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 6. UKRAINIAN FOLK DANCES
 - a. Highlander's Kolomeyka
 - b. Carpathian Dance
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-
1. BAYDA, arranged: H. Khotkevitch 1877-1950
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 - a. If I But The Magic Knew
 - b. Be Gone, Death!
 - c. John Was Sowing Millet

THE KOBZA BALLADS, LYRICS AND FOLKSONGS IN THE LIGHT OF HISTORY.

For centuries various conquering tribes and barbarians, with fire and sword have plundered Ukraine, and have enslaved its inhabitants; that is they changed the peace loving nation into slaves, and took many of them into captivity. For this reason the Ukrainian people had to sacrifice much blood in defence of freedom and the democratic principles.

In this unequal struggle there were not only times of grief and sadness, but there were also moments of joy and gladness. Throughout the centuries, the nation has created its songs ballads and lyrics which characterized its experiences. In the past centuries educational research workers, poets, and composers have contributed greatly to the great inheritance of the cultural arts. Their successors are continuing with this great enterprise. In this theme there are many volumes of literature. Also, there is an educational book in Canada about "The KOBZA, BANDURA AND KOBZAR'S ART", by Kobzar Paul Konoplenko.

In the dances and in the songs, one can identify in their content the spiritual life which has dominated the Ukrainian nation throughout the centuries. These songs, with their romantic mood, with their sentimental mood or with their gay mood, were sung from the days of old with the accompaniment of the traditional Ukrainian instrument, the Kobza, Ukraine's oldest and most traditional of all its musical instruments.

THE KOBZA

The origin of the instrument is lost in the ages. The Ukrainian Kobza as it is today is essentially the creation of the Ukrainian people. It existed in Ukraine in a primitive form as early as the eleventh century A.D.

At the height of its popularity and development it became the favorite instrument for entertainment, alone and as an accompaniment for vocal song, and even for dance music, in the courts of the nobility. It also became the inseparable attribute of the Ukrainian Cossack hosts both in peace and in their marches and expeditions. It was the joy and consolation of the masses both in times of prosperity and tribulation through the centuries of stormy history of Ukraine.

It was never manufactured in quantity for sale, but each kobza artist (Kobzar) made his according to common principles using his ingenuity and taste. It was always chiselled out of a single block of wood either willow or maple. Those made of board and glued together came in later centuries.

It settled to standards of eight, ten and later, twelve strings spread on the fingerboard and the deck.

About the 16th Century, there appeared in Ukraine a new type of instrument, the Bandura (Bahn-doo-rah) which, because of more convenient shape, gradually crowded out the kobza from the Ukrainian Cossack hosts which was its mainstay.

Kobza is an instrument of the lute family, in its early stages the shape, size and tonal structure were chiselled out of a solid piece of willow tree or a maple. Panelling was introduced in its structure in later centuries.

It was made by interested individuals according to their abilities after seeking expert advice and guidance from the master craftsman.

In later years apprenticeship of several years was required to have instrument perfected for its Chromatic melody.

Particulars regarding the history, past and present of this instrument "kobza" and the other related instruments can be obtained in a pamphlet from the book stores or upon purchasing of records from the producer.

Paul Konoplenko-Zaporozetz

Artist-Kobzar, Paul Konoplenko-Zaporozetz was born in Ukraine. He completed his musical academy on violin from professor Karbulka, and school of music on guitar in Odessa from Italian Spetsi.

In 1902, Mr. Konoplenko had the privilege of meeting the only Kobzar with "kobza", Danylo Potapenko, the last of the Zaporozian Kozaks, who presented Mr. Konoplenko, with a "Kobza" which then was over one hundred and fifty years old.

It was from Potapenko that Mr. Konoplenko acquired the ability of playing the "Kobza" and during many years, he mastered the technique of playing the beautiful instrument, and at the same time improved the "Kobza" itself.

In 1910, at the Musical Festival in Odessa, Mr. Konoplenko achieved fame as a soloist-virtuoso, and was awarded a gold medal for his performance.

Before the first World War, Mr. Konoplenko put on concerts for many cultural organizations and in various operatic theatres in Ukraine, Crimea and Caucasia.

Until the second World War, he periodically presented concerts in Europe. After the second World War, during a period of seven years he presented his famous concerts in Canada which were highly recognized by many cultural societies and authoritative musicians.

His concerts won such fame that, in Winnipeg as well as in other large Canadian Cities, an organization known as "Friends of Kobza" was formed and Mr. Konoplenko's concerts spread throughout Canada.

As a soloist, Mr. Konoplenko-Zaporozetz plays his beloved "Kobza" for over fifty years in the style of "Punteado," definitely uses no pick.

By means of special technique in tonal vibrations he creates an impression of more than one instrument playing.

The kobza is very well suited to various uses - solo with instrumental accompaniment, accompaniment to vocal parts, in the orchestra, classical, popular and dance music, and last but not least as an original solo instrument.

On the American continents, the kobza is an entirely new and strange instrument. As a perfect and unique contribution to the musical world it has no equal and may well be recommended for ever widening use and eventually, for mass production.

A valuable book about the kobza and its related instruments, written by the artist Konoplenko-Zaporozetz, is about to be published. It is an authentic and interesting research about the kobza and its related instruments such as the lute, bandura, torban and guitar with historical data on their development, recession and renaissance. The book gives extensive documental and illustrated historical material. One of the illustrations, a fresco from the St. Sophia Cathedral in Kiev, Ukraine, dated in the 11th Century, shows a type of kobza similar to the one used by Mr. Konoplenko. A useful chapter on the care and preservation of musical instruments is a valuable addition to this book.

News of the kobza and the "Kobzar" have spread far and wide. The many invitations from cultural and arts societies for concert tours include, besides Canada and the United States, England and other overseas countries.

SIDE I, Band 1: A Cossack Was Leaving For War

A Cossack march - kobza. Note simulation of drums bugle and the rhythmic beat of marching feet and the cavalry. Music composed by M. O. Hayworons 1892-1949 and adapted for the kobza by Paul Konoplenko. The music was composed for a song about a young cossack, leaving for war in defence of Ukraine, parting with his sweetheart.

In traditional custom, he asks her to give him a kerchief. Should he die on the battlefield, this kerchief would cover his face as he is laid to rest. He tells her it would make his rest in the grave easier.

This marching song was widely spread among the cossack host and the populace of the period and still holds its place as a favorite among the traditional songs.

SIDE I, Band 2: The Black Cloud

Poet: Taras Shevchenko, 1814-1861.
Composer: M. Lysenko 1842-1912.

A duma - kobza. (Only a small part of the long poem was set to music, and this is a part of that song.) The black clouds, one from the south and another from the east, are the impending enemy invasions.

Geographically set as an outpost blocking the gateway between Asia and Europe, Ukraine was bled and plundered through centuries in its struggle to preserve its liberty and democratic way of life against numerous plundering invasions which, at times, made deep inroads causing widespread disaster and ruin. She had no steadfast, dependably ally for her neighbors, also, took every opportunity to seize what they could for themselves. Ukraine has no natural boundaries that would hinder or discourage encroachment. In the 18th century, Ukraine, seriously weakened but not daunted, waged a long struggle for her liberty. At long last, her resistance became too weak to be successful; Ukraine was occupied and her people enslaved.

This tragic but heroic story of Ukraine was told and retold to the populace by the kobzars in their dumas which they sang, playing the kobza for accompaniment, as they went about like the bards and minstrels of England. Shevchenko, also, was a victim of this enslavement and severe oppression for it was not until after his death in 1861 that the Czar of Russia proclaimed abolition of slavery. His lengthy poem retells some of the old dumas. He speaks of Ukraine as sad and worried over the gathering "black cloud" for her people are enslaved, the cossack hosts are dying and there's no one able to save her from this ill fate.

SIDE I, Band 3: O, Betrothed Maiden

On page 2, of Annotations for magnetic tape recording for Folkways, item #3. "O, Betrothed Maiden", (it is erroneously stated that the music was composed by K. Skorochid). It should read instead: O, Betrothed Maiden: an Old Folk song arranged for the kobza by Kobzar P. Konoplenko.

An engaged maiden explains that she walks about sad because she could not put out of her mind the one she really loves. Teasingly, she is told that her thoughts are wandering and that she doesn't really know whom she loves. She declares that she knows full well which one she loves but doesn't know with whom she will have to live. In her thoughts she reassures herself that her charming face has not faded and that the one she loved, and hoped he would propose, wasn't worthy of her.

SIDE I, Band 4: Oh My Mother Told Me

A folk song written by composer S.H. Artemowsky, 1813-1873. The well often served as a convenient evening rendezvous for pairs in love. In this song the mother admonishes her daughter not to invite boys into the orchard-grove beside the house. However, one evening on her trip for water, love proves stronger than words. She forgets mother's admonition and chats with her handsome lover until late at night.

This jocund song was well known among Ukrainian village youth.

SIDE I, Band 5: For Your Cherry Lips

Music composed by R. Kupchinsky
Author and composer of popular songs.

A boy, charmed by the cherry-red lips of a beautiful girl, tells her that he would surrender to her all his possessions in return for her love.

SIDE I, Band 6: Four Ukrainian Folk Dances

A group of four old favorites from Ukraine:

- A. Highlander's Kolomeyka,
- B. Carpathian Dance,
- C. Choomak (namesake of men who travelled back and forth bringing salt, etc. from Crimea)
- D. Doodochka (doodochka: means pipe or reed)

The steps of these dances, the dance tunes and songs that go with them originated and developed among the populace and descended through centuries and hence have no known author for words nor music.

SIDE II, Band 1: Bayda, An Old Duma

Arranged by H. Khotkevitch (1877-1950) virtuoso bandurist and organizer of music academies for instruction in playing the bandura. (Vocal with Kobza accompaniment.)

A ballad about a famous Ukrainian prince, Bayda Vyshnevetsky, of the 16th Century. At that time there were battles between Turkey and Ukraine. In one of these combats he was captured. The Sultan said that if Bayda would give up his native land and faith, he would get in return the Sultan's daughter in marriage, honours and wealth. But Bayda categorically refused the offer and would rather die than be a traitor to his country, Ukraine.

Байда----- дума ----- Г.Хоткевич.

Ой не Байда мед-горілочку,
Та не одну нічку, та не годиночку.

Прійшов до нього цар турецький:
Ой, що ж ти робиш, Байдо молодецький?

Ой, що, царю, мед-горілочку,
Та не одну нічку, та не годиночку.

Покинь Байдо байдувати,
Святой мою дочку, та йди царювати.

Твоя дочка поганая,
А твоя родина п'ягавая!

Ой, як крикнув цар турецький,
Та на свої слуги, слуги молодецькі:

Бізьміть Байду та звяжіте,
Та за ребро гаком, гаком зачепіте!

Висить Байда на дубочку,
Та не одну нічку, та не годиночку.

Прійшов до нього цар турецький,
Ой, що ж ти бачиш, Байдо молодецький?

Бачу, царю, два дубочки,
А на тих дубочках сидять голубочки.

Позволь, царю, дуна взяти,
Тобі на вечерю голубочка зняти.

Ой, як стрільнув Байда з дуна
Та понав царя поміж самі вуха.

"Тобі, царю, в землі гнити,
Байді молодому мед-горілку пити!"

SIDE II, Band 3: Our Ukraine

Vocal with accompaniment.

The DUMA "Our Ukraine" is given in the original of Kobzar D. Potapenko. The music of all the other items has been adapted (arranged) for the KOBZA by Kobzar Paul Konoplenko.

Historical background to the brief annotation accompanying the translation sent as a sample.

Through deliberate falsehoods and treachery the Czar of Moscow seized control of Ukraine. To regain complete independence and liberty Hetman (chosen ruler) Ivan Mazzeppa joined forces with King Karlo XII of Sweden against Czar Peter I of Russia in 1709 A.D. The attempt failed and the Czar's hold tightened until the enslavement of Ukraine became complete.

This duma, sung by the kobzars (bards with the kobza) of Ukraine in the latter part of the 18th century, told the tragic story.

Дума "Наша Україна"

Уклад на кобзу, - Артиста -Кобзаря Павла Конопленка.
Перебрана від Кобзаря Данила Потепенка. Ця дума повстала в XVIII столітті. Її співали після війни Володаря України Гетьмана Мазепи в союзі з Карлом XII, Королем Швеції, проти Московського Царя Петра I-го.

Життя старе України,
Як не було минавалося!
Тільки думи та спомини
Та пісні зісталися.

Хоч не хоч, а довелось
Безь вік воювати
За Україну за родину
За правду стояти.

Їх родив же степ широкий
Гей та Дніпр та море!
Вони з серця виливалися
Від тяжкого горя!

І стояли не дримали
У ліжкі години
І воім одоіч даць в співали
Сини України!

Розлилося по всіх піснях
Горенько козаче
І в веселих і в журливих
Сміючися плаче.

Та давно добро і лихо
Усе минавалося
Тільки думи та спомини
Та пісні зісталися.

Та, як весело співати
Тобі Україно,
Не зазнала ти ніколи
Доброї години.

Уся ти їх, Україно,
Славою покрита,
Лютим горем та ольозами
Та кровю полита.

Товчили ж тебе з усіх боків
Із всієї сили
І хрещені й не хрещені
Сусідоньки млілі.

І покіль над грішним миром
Світить сонце буде
Цей думи, цей пісні
Не забудуть люди!...

An epic, "Our Ukraine", - adapted from Kobzar Danylo Potapenko. Arranged for the Kobza by Artist-Kobzar, Paul Konoplenko-Zaporozetz. Duma - a historical ballad of the 18th Century. One of those Mr. Konoplenko learned from his teacher and kobza-artist, D. Potapenko.

This epic originated in the 18th Century and was sung by Kobzars following the war against the Russian Czar, Peter the First, by Ukraine's hetman Ivan Mazzeppa in alliance with the Swedish king Karlo Twelveth.

The old life of Ukraine
Has passed away,
Only epics and remembrances,
And songs have remained.

You were battered from all sides,
With every means possible,
By your neighbors,
Heathen and Christian, alike.

These were born of the vast steppes
And the Dnieper and the sea,
They gushed forth from the heart,
From heavy grief.

It thus became necessary
To wage war throughout the centuries,
For Ukraine, for one's family,
And for the sake of truth.

The Cossacks' grief
Is contained in all songs,
It ironically cries
In happy songs and in the sad.

They stood firm and didn't sleep
In times of despair,
They turned away every onslaught,
Those brave sons of Ukraine.

How could one sing happy songs
For you Ukraine,
When you never experienced
Even an hour of happiness.

But all the good and evil
Have passed away, a long time ago,
Only the epic and remembrances,
And songs have remained.

SIDE II, Band 2: O, Green Oak Tree

Music composed by M. O. Hayvoronsky

A folk song of the Volyn province of Ukraine. A young cossack worries because, though born handsome, he lacked good fortune which he considered to be the more important. He draws an analogy between himself and the sadly leaning young oak tree. At the height of despair, when he was about to drown himself, the girl he loved became convinced of his true love for her and came forth to save him by declaring her love for him.

You Ukraine, are all covered,
With their glory,
You are covered with grief, with tears,
And sprinkled with blood.

And as long as the sun shines,
Above the sinful world,
This epic, this song,
Will never be forgotten.

SIDE II, Band 4: Blow, Wind, Unto Ukraine

Music composed by W. Alexandriw (1825-1893) writer,
translator and music composer.

Verse composed by Stephen Rudansky (1825-1873) poet,
satirist, author of popular lyric songs.

A folk song of a youth, living in another country
far from Ukraine where he left his sweetheart, who
requests the wind to find her and see if she shows
signs that she is steadfast in her love for him.
Then the wind is to return with the good news at
midnight, but if she loves another the wind should
scatter over the wide steppes of Ukraine and not re-
turn to him with the bad news.

Text

Blow Wind to Ukraine

Blow Wind to Ukraine,
Where I left my girl,
Where I left my brown eyes,
Blow wind at midnight.

Between the hills there is a valley,
In that valley there is a house,
In that house there is a girl,
Oh, my loved one.

Blow wind softly, softly,
Upon her white face,
And over that face bend low,
And take a look if she is sleeping.

If her heart talks,
If she sighs sadly,
And her dark eyes start to weep,
Return again wind, at midnight.

But if she has forgotten me,
And loves another,
Then disappear over the valley,
And do not return from Ukraine.

The wind blows, the wind blows,
The heart fades, the heart faints,
The wind blows, does not return,
The heart from sorrow is dying.

Theme

This is one Kozak in love
with a girl in Ukraine.
He was in another country
and he asked the wind to
bring news whether his
girl still loved him. If
she did not love him, he
tells the wind to blow
all over Ukraine and not
return to him.

SIDE II, Band 5: There Stands a Mountain

Music composed by M. Lysenko

This folk song compares the passing beauty of summer,
which returns with the warm spring sun, to the
fleeting years of youth that never return.

At the foot of the high mountain spreads the green
forest like the Garden of Eden. Along the edge

of this forest winds a stream whose glistening
waters flow through the green valley and are lost
in the great beyond. Although this beautiful
grandeur will be lost with the advance of autumn
and winter, it will return with the arrival of the
warm sun in spring. But our fleeting days of youth,
like the gleaming waters, will never return.

SIDE II, Band 6: A Bundle of Jocund Folk Songs

(Vocal and Accompaniment)

Sung, with accompaniment on the kobza, by P.
Konoplenko.

- a. If I But The Magic Knew
- b. Be Gone, Death!
- c. John Was Sowing Millet
(about a husband trying to be agreeable with his
contrary wife)

Translations and annotations supplied to Folkways as
a sample.

6a. If I But The Magic Knew, I'd do away with winter
and it would always be summer. Instead of snowdrifts
we'd have drifts of sugar; in the clouds would be
a hole from whiskey would drip into ones mouth; and
sausages would grow on willows.

6b. Death came to take the widow but she says she
has no time to die for she's busy entertaining with her
neighbors.

6c. This husband's wife is so stubborn and contrary
that she insists the fish he caught is a lobster.
For the sake of peace, he says, "Let Thine will be
done, let the fish be lobster." She was always fast
to take a contrary stand and he readily gave in.

Якби такі чари знав,
Яби зиму скасував,
Добре було б всім на світі,
Чулиб себе, як в літі.
Не було б снігів віхур,
Лише цукру кучугур,
На вербі роси б кобаси.
До яких такі ми масі.
В змєрах була б така дїрка,
Що тїла б у рот горїлка,
Я тоді б водня гуляв
І дївчаток цілував.

* * *

Ой прийшла смерть прийшла смерть!

Та й до вдови каже:
Годі вдово пїть гулять,
Прийшла пора помирать!

Іди смерть іди проч!

Головоньки не мороч!

Бо я часу не маю,

З сусїдами гуляю!

* * *

Сїяв Іван просо,

Жінка каже мак!

Ой так, чи не так,
Нехай буде з проса мак!
Жінка любя моя —
Нехай буде воля твоя,
Нехай буде мак!

Знаєш Іван чуку,
Жінка каже ракі!
Ой так, чи не так,
Нехай буде з чуки ракі!
.....

Купив Іван козу,
Жінка каже цап!
Ой так, чи не так,
Нехай буде з кози цап!
.....

If I Knew Such Magic

If I knew such magic,
I'd cancel winter,
Everybody would feel well, throughout the world,
And they would always feel like in summertime.

There would be no snow or storms,
But only drifts of sugar,
On willows sausages would grow,
The kind we all do like.

In the cloud there would be a hole,
From which whiskey would pour into your mouth.
Then I would frolic round each day,
And kiss the maidens.

The Death Came or (Be Gone, Death)

O the death came, the death did come,
To the widow saying,
No more time to drink and dance
The time has come for you to die.

Go away death, be gone you menace!
Don't bother my head,
For I have no time,
I'm dancing with my neighbors.

John Seeded Millet

John was seeding millet,
But his wife said, "poppy seeds"!

CHORUS:
Be it so, or no,
Let millet be poppy seeds,
Oh my loving wife
Let thine will be done,
Let it be poppy seeds!

John had caught a Jackfish!
But his wife says it's a lobster!

CHORUS:
Be it so, or be it not,
Let the Jackfish be a Lobster!

John had bought a nanny goat!
But his wife insists it's a buck!

CHORUS:
Be it so, or be it not,
Let the nanny goat be a buck!

Arranged for the Kobza
by Artist-kobzar, Paul
Konoplenko-Zaporozetz.
(Ukrainian Vocal)

Popular humoresques:
"If I Had the Charms of
Magic,"
"The Death Came" or ("Be Gone
Death"),
"John Seeded Millet".

These three folk songs, ever
increasing in popularity
from the beginning of the
19th Century, were the three
merry songs most often
accompanied by the Kobza.