

## STYLE PARADIGMS OF WESTERN EUROPEAN MUSIC IN THE WORKS OF SYDIR VOROBKEVYCH

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**SUMMARY.** The study of the works of composers of different national schools, their creative connections, peculiarities of stylistic contaminations – an important aspect of forming a general “world view” in the field of music. Individual personalities, their works have become a source of information about steady models of musical art, which have become a model for most European cultures. Stylistic paradigms of Western European music were differently manifested in the works of representatives of different peoples and times. The work of a Bukovynian composer of the end of the XIX century – Sydir Vorobkevych – is an example of a combination of national, folklore and classical traditions. The formation of his creative thinking took place in a multinational environment, studying at the Vienna Conservatory, attending concerts, and getting acquainted with the creative and performing activities of his contemporaries. S. Vorobkevych's variety of genres was influenced by stylistic models of classical, romantic, and separate national schools – German, Italian, French, Spanish, Romanian, Czech etc. Thus, the study of stylistic basics of creative work of composers of different national schools, revealing intercultural correlations of the past will contribute to the expansion of the ideas about principles of forming stylistic paradigms of the world musical art.

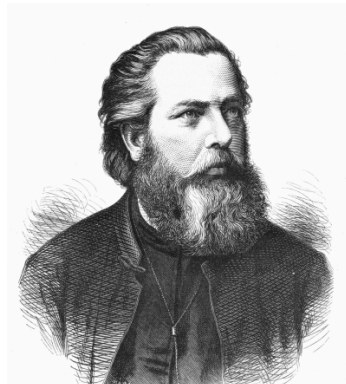
**Keywords:** music of Bukovyna, creative ties, stylistic contaminations, Western European traditions, musical romanticism.

Sydir Vorobkevych (1836-1903) – a priest, poet, writer, teacher of music, professor at theological department of Chernivtsi University, composer, folklorist, conductor, publisher, and a public figure of the XIX-XX centuries, who was at the origins of forming the culture of the Bukovyna region. He was distinguished by a variety of creative tastes, diverse education, and a bright display of his own talent. In the field of literature, Vorobkevych worked under the pseudonym Danylo Mlaka. Sydir Vorobkevych made a significant contribution into the field

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of art of musical composition. His music was easy to understand, accessible to everyone, and the heritage is known in Bukovyna and Galicia. The melody of the composer is based on the features of a folk song, which became kind of a “mascot” for the composer. He sincerely loved song folklore, studied it himself and encouraged others to do so, considering the song to be the history of the people.



**Sydir Vorobkevych: portrait<sup>2</sup>**

Sydir Vorobkevych created more than 600 musical works in various genres, but most of them were created for the choir (about 400), including 250 works written to his own literary and poetic texts. At the same time, many compositions are based on poems by Yuriy Fedkovych, Ivan Franko, Markiyan Shashkevych, and Yakiv Holovatsky. Vorobkevych also refers to the works of famous Romanian poets – Vasile Alecsandri, Mihai Eminescu, Dimitrie Petrino, as well as German texts.

Sydir Vorobkevych's composition art work, like that of most Bukovynian artists, is poorly studied. There is no thorough musicological analysis of his works and peculiarities of his style. One of the first works dedicated to Sydir Vorobkevych's composition works belongs to Mariya Bilynska, who quite fully covers the composer's creative heritage and his significance in Ukrainian musical culture. One of the sections of “Musical Bukovyna”<sup>3</sup> Kuzma Demochko devoted to the musical and cultural activities of the artist, but in this work we observe a somewhat amateur understanding of the composition activity of Vorobkevych. Among modern researchers who have done much to identify, promote and analyse the work of the Bukovynian composer, we should mention Chernivtsi musicians, including Professor Andriy Kushnirenko, who published collections of choral works by Sydir Vorobkevych (“Choral

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<sup>2</sup> Josef Mukarovsky, *Sydir Vorobkevych: portrait*, published: 11 November 1881, [https://commons.wikimedia.org/wiki/File:Sydir\\_Vorobkevych\\_1881\\_Mukarovsky.png](https://commons.wikimedia.org/wiki/File:Sydir_Vorobkevych_1881_Mukarovsky.png)

<sup>3</sup> Kuzma Demochko, *Musical Bukovina: history pages*, Muzichna Ukraina, Kyiv, 1990.

works”,<sup>4</sup> “Choral works. Unaccompanied”<sup>5</sup>), Associate Professor Oleksandr Zalutsky, who dedicated one of the issues of “Musical Local Lore”<sup>6</sup> to the Bukovynian artist. They are joined by other Ukrainian musicologists – Bohdan Syuta,<sup>7</sup> Petro Nykonenko,<sup>8</sup> Olha Kushnirenko.<sup>9</sup> At the same time, some aspects of the composition activity of the Bukovynian artist remain unexplored and require modern understanding of the processes of creative thinking. As a result of stylistic analysis of Sydir Vorobkevych's work, there were revealed the principles of composer's thinking which are based on contamination of stylistic models of the national Ukrainian school of composition and Western European traditions, where the latter have an undoubted advantage.

Thus, the purpose of this study is to characterize the features of Sydir Vorobkevych's composition artwork, which were formed under the influence of stylistic models of Western European musical art.

Sydir Vorobkevych's way of thinking as a composer is a vivid example of contamination of various stylistic systems. This told upon the diversity of the musician's genre preferences, the richness of his “musical vocabulary”. He sincerely loved folk songs, their unique melodies, and rhythms; he displayed interest and popularized the multinational musical folklore of the Bukovynian region, valued the traditions and enjoyed the heritage of the national school of composition. However, his work was most significantly influenced by European culture, which was reflected in the nature of the creative thinking of the composer, who often uses stylistic models of classical, Western music schools.

Western European traditions in Sydir Vorobkevych's works can be judged in view of the historical situation in which the artist's talent grew and developed. Western Ukraine at that time was under the direct influence of the powerful Austro-Hungarian Empire. Bukovyna found itself under the heavy oppression of foreign culture, which significantly affected all areas of Ukrainian activity, including musical art.

In the 1930s, according to researchers, active development of art began in Bukovyna.<sup>10</sup> What is more, it related to the activities of foreign representatives of culture. The first private teachers of singing and playing

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<sup>4</sup> Sydir Vorobkevich, *Choral works* / ed. Andriy Kushnirenko, Muzichna Ukraina, Kyiv, 1996.

<sup>5</sup> Sydir Vorobkevych, *Choral works. Unaccompanied* / ed. Andriy Kushnirenko, Prut, Chernivtsi, issue 2, 2003.

<sup>6</sup> Oleksandr Zalutsky (Ed.), *Musical local lore of Bukovyna (dedicated to the 175th anniversary of S. Vorobkevych's birth): Reader. Textbook for the course "Musical local lore"*, Chernivtsi National University, Chernivtsi, issue 8, 2011.

<sup>7</sup> Bohdan Syuta, “The Return of Sidor Vorobkevych” in: *Culture and Life*, published on 18 December 1996.

<sup>8</sup> Petro Nikonenko, *Bukovynian lark*, Publisher Lysenko M.M., Chernivtsi-Nizhyn, 2011.

<sup>9</sup> Olga Kushnirenko, *Andriy Kushnirenko – researcher of Sidor Vorobkevych's musical heritage*, in: *Visnyk of the Lviv University. Series Art Studies*, issue 14, 2014 (p. 186–193).

<sup>10</sup> Kuzma Demochko, *op. cit.*, p. 8.

the piano were the Austrians Greiner and Karl König; Madame de Guét, a Frenchwoman, also taught music; Franz Pauer, a Czech by birth, who studied at the Vienna Conservatory and worked as a clarinetist at the Vienna Court Theater, also settled in Chernivtsi. Thus, in the XIX century in Bukovyna there were many significant events related to the activities of representatives of different national cultures. The concert performances of famous pianists Karl Kohlberg, Leopold Mayer, Ignaz Tedesco, Ferenc Liszt, violinists Miska Hauser, Nicodemus Bernatsky, Carl Lipinski, singer La Roche and others are also mentioned. This served as another impetus for further intensification of musical life in Bukovyna. Many memorable events are associated with the name of the Czech musician Adalbert Hrimaly, who in 1875 headed the "Music Society" in Chernivtsi. Thanks to his creative work, solemn events and concerts took place, where the works of Western European composers of different times and art schools were widely promoted. Thus, the concerts featured works by Franz Schubert, Frederic Chopin, Johann Sebastian Bach, Georg Handel, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Charles Gounod, Carl Maria von Weber, Robert Schumann, Ferenc Liszt, Anton Rubinstein, and others. Thus, the music of Austria, Germany, Poland, and other countries came to Chernivtsi and had a significant impact on the formation of art tastes of the population of Bukovyna. Nevertheless, it should be noted that in Western Ukraine the constant interest in national culture did not fade and the connection with it became the unbreakable core that founded the unique style of Ukrainian musical heritage.

Bukovyna in the XIX century was one of the centres of concentration of various nations, including Ukrainians, Germans, Poles, Austrians, Romanians, Czechs, and others. Luba Kyyanovska, researching the musical culture of the Galician region, notes two characteristic divergent trends in art development, which, in our opinion, are characteristic of Bukovyna, namely:

*"inner-centred*, the one aimed at affirming the unique essential aspects of the national mentality in professional art, had an important social and patriotic significance, contributed to the development of self-awareness of each nation; *outer-centred*, the one, which naturally combined the diverse influences of the neighboring cultures and new all-European stylistic trends, which tended to overcome national limitations, to synthesize cultures and transform new art trends."<sup>11</sup>

Taking into consideration the above mentioned, we conclude that the development of musical culture in Bukovyna took place in close connection

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<sup>11</sup> Luba Kyyanovska, *Galician musical culture of the XIX-XX centuries*: Textbook, Knyhy–XXI, Chernivtsi, 2007, p. 8.

with the national Ukrainian features with other, foreign ones, including Western European traditions.

Sydir Vorobkevych's art style is an alloy of many art influences. Beethoven's heroism and patriotism, Schubert's lyrical song, Chopin's romantic excitement and sincerity, Liszt's ardent energy and sublime pathos strongly influenced the formation of Vorobkevych's art tastes and aesthetic views. As Michael Druskin aptly points out, "sensitive penetration into the mental system of another nation is available only to artists who are organically connected with their national culture."<sup>12</sup> The national-Ukrainian origins of Sydir Vorobkevych's work are indisputable. To get convinced of this, it is enough to mention the composer's great love for folk songs, the signs of which are reflected in the theme, intonation, rhythm and mood of Vorobkevych's works. The discovery of folk signs in the heritage of the Bukovynian artist deserves a separate and thorough study. However, this scientific observation was based on a concept aimed at identifying foreign musical and cultural influences, in particular Western European traditions, which directly or indirectly participated in the formation of the composition style of S. Vorobkevych. After all, Ukrainian professional music art, starting from the work of one of its first representatives – Mykola Dyletsky, followed the path of mastering and transforming art concepts, forms and means of expression that had already been crystallized in Western European centres – Vienna, Paris, and Leipzig.

The evolution of the composer's creative thinking was marked by romanticism, which in the nineteenth century was one of the main stylistic trends of culture and was of great importance for many European nations, including Ukrainians, in the formation of professional schools of composition. This stage became no less important for the art of Western Ukraine. It should be noted that the romanticism of Eastern and Western Ukraine differed significantly, having certain specific features characteristic of each ethnic territory. Although these separate schools are united by a single language, folklore sources, common images and themes, they still differ in the range of art interests, perception of leading trends of Europe and different systems of expression. However, it is possible to determine the basic romantic principles, which do not depend on the place of manifestation, but are the general principles of the art trend. These include emotional sensuality, individual origin, subjectivity, concentration on the worldview of an individual. However, all these features are realized differently in each country, focusing on their own uniqueness and originality of the national worldview. In addition, the musical romanticism of Western Ukrainian culture has somewhat different means of embodying its basic ideas than those in other European centres.

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<sup>12</sup> Mikhail Druskin, *History of Foreign Music*, Muzyka, Moscow, vol. 4: second half of the 19<sup>th</sup> century, 1976, p. 70.

“And if in the artwork itself, – as Luba Kyyanovska points out, – we can confidently state “Schubert's”, “Weber's”, “Mendelssohn's” or “Chopin's” analogies in the use of expressive means, in the figurative system, in the leading spheres of content that, as we know, are primary in terms of technology, there will be considerably less differences, and the qualities generated by national and regional traditions will come to the fore.”<sup>13</sup>

The unusual atmosphere of the multinational environment of the Bukovynian region contributed to the fact that different national traditions were united in the music of Sydir Vorobkevych. From the beginning of the development of musical life in Bukovyna, as has already been mentioned, and in the following years, Austro-German music played a particularly important role. The reason for this influence was not only the region's affiliation with the Austro-Hungarian Empire, but also the fact that German romanticism, as a stylistic trend of the time, proved to be the most acceptable for the creative needs of many national cultures. However, the model for Vorobkevych and his contemporaries in Western Ukraine was the so-called “Viennese” romanticism, which focused on the work of the first romanticist Franz Schubert and other composers who wrote popular at the time songs, Zingspiel and melodramas. Representatives of this trend paid special attention to poetic domestic genres, lyrical and sentimental embodiment of images, folk melodies.

However, the influence of German culture on Vorobkevych's style began at the initial stage of formation of his creative personality, when in the 1840s, as Maria Zagaykevych notes, “Liedertafel was promoted as an extensive network of German singing societies and state concert organizations.” The author also points out that “it was easier to instill German Bursh songs among young people because the domestic repertoire was not yet rich.”<sup>14</sup> The German Liedertafel style is characterized by: dense homophonic-harmonic texture, clear squareness of constructions with emphasis on cadences, sequence of triads of diatonic relationship and predominance in the melody of moves on the sounds of tonics, subdominants, dominants. Initially, it influenced patriotic “folk songs” (“Peace be with you, brothers”, “Let's stand, brothers, in a circle”, “Heaven help us in a good time”), which occupied a large place in the social and cultural life of Western Ukraine in the second half of the XIX century. The features of German songs are evidenced by a large number of opuses by Vorobkevych, in which the melody and polyphonic composition acquire the characteristics of the German bourgeois song Liedertafel. The composer relied on these traditions especially often in his choral works. For example, a well-known song at the time was “At Guilt” (“Or, friends, brothers, you are dumb”), written by Vorobkevych to his own

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<sup>13</sup> Luba Kyyanovska, *op. cit.*, p. 19.

<sup>14</sup> Maria Zagaykevych, *Musical Life of Western Ukraine in the Second Half of the 19<sup>th</sup> Century*, Publishing House of the Academy of Sciences of the USSR, Kyiv, 1960, pp. 32–33.

poems, which is, in principle, an arrangement of one of the German Bursch melodies. Some lyrical choral works, most of which are endowed with everyday romance intonations and a characteristic metro-rhythmic structure, contain many more features of German songs. Most choirs to the words of Taras Shevchenko contain characteristic melodic inversions and use typical techniques of German Bursch choral works. The music for the operetta “Golden Pug”, the intonation of which was influenced by the style of Liedertafel, is also endowed with the features of German songs, along with a tangible reliance on the peculiarities of urban romance and everyday drinking songs.

In addition, there should be mentioned the important function of male voices in the works of Vorobkevych, for which he wrote most of the choral compositions. In this position you can also see the signs of German songs Liedertafel, which are traditionally performed by men. Vorobkevych most often entrusts solo parts, some episodes and thematically important moments of choral works to low male voices – bass and baritone. Such are the choral works to the poetry of Taras Shevchenko (“God forbid” and others), patriotic, Cossack songs (“In beautiful Ukraine”, “Tsar River, our Dnieper” and others), comic and humorous (“Flea” and others), some excerpts from “Bundle of Ukrainian folk songs” and, of course, the main part of romances and songs (“Tear of a Maiden”, “Dear Bukovyna”, “Maria”, “My Iryna”, “You, young tavern keeper” etc.).

**E. g. 1**

Lento, con espressione

**Sydir Vorobkevych, “God forbid”, m. 1-4.**

However, such use of voices is directly related to the traditional chants of Ukrainian folk song practice, and men's parties acquired special significance in the tradition of canticle and partes concerts.

An important factor in the influence of German culture and education was that Vorobkevych, engaged in musical self-education and having a good command of foreign languages, studied harmony, counterpoint and instrumentation with the help of well-known textbooks by German authors – Lobe, Marx, Reich and others. However, Vorobkevych's stay in Vienna to improve his musical education and composing technique became of paramount importance what concerned connection with Austro-German culture. Studying

abroad for Ukrainians, including Vorobkevych, was not only prestigious and promising at home, but also, according to Andriy Olkhovsky, was the result of “spreading artistic demands and needs of numerous cadres of local intelligentsia, who would pass the school of European type with the gradual penetration of European [composition] technique into Ukraine.”<sup>15</sup> At the Vienna Conservatory, Sydir Vorobkevych studied harmony for six months in 1868 and early 1869 and was taught the basics of composition by the authoritative educator Franz Krenn. Studying successfully, Vorobkevych constantly attended concerts, listened to and studied the works of Mozart, Beethoven, Rossini, Liszt and others, which enriched his musical knowledge and had a positive effect on the quality of his own work. Worth noting is the typical for Vorobkevych's choral writing method of using sequences to expand the thematic material, which is often found in Western European early classical music and is one of the means of development in the works of Viennese classicists. However, Vorobkevych's style, as has already been noted, was formed under the auspices of Romanticism, with its ideas, schools of composition and personalities; the “intonation dictionary” of the epoch, one way or another, found a place in the works of the Bukovynian composer. Thus, one of the lines of development of Vorobkevych's romantic works is connected with the influence of the traditions of Viennese composers of the XIX century, in particular Franz Schubert, whose works obviously had a certain significance in the formation of the song-romance style of the Bukovynian composer. After all, in the Western European music of the XIX century a significant place was occupied by the field of vocal lyrics. The growing interest in the inner world of a human being, in the transmission of the subtle nuances of his psyche caused the flourishing of the genre of song and romance, which was especially intense in Austria and Germany. The artistic manifestations of this genre were various, however, Michael Druskin notes two main lines of its development: one is connected with the “Schubert” song tradition, the other – with the “Schumann” declamation.<sup>16</sup> Vorobkevych, preferring in his work song sources, of course, follows the tradition of Schubert, which is manifested in the general structure of his romances, emotional state, lyrical and contemplative mood with elements of sentimentality. The composer also has ballad-type romances (“Miss Frog and Mr. Frog”, “Stasio and Wanda”), in which there are signs of German examples of this genre: chivalrous themes, theatrical imagery, descriptive-landscape moments, as well as the free structure of the work. However, we can also find in Vorobkevych's works the creative method of Robert Schumann, who created pieces-characteristics of the heroes in the piano cycle “Carnival”. For his part, Vorobkevych gives each character a song description in the opera-melodrama “Gnat Prybluda”.

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<sup>15</sup> Andriy Olkhovsky, *Essay on the History of Ukrainian Music*, Muzichna Ukraina, Kyiv, 2003, p. 232.

<sup>16</sup> Mikhail Druskin, *op. cit.*, p. 148.

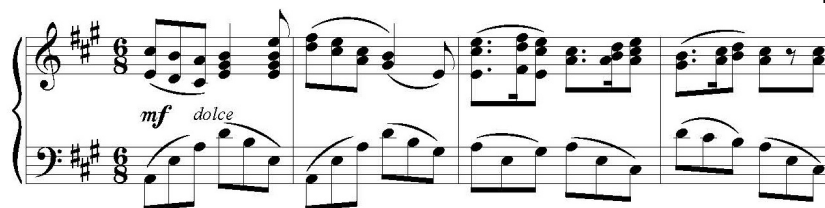


Vorobkevych also proved to be a follower of Felix Mendelssohn's traditions, creating lyrical “songs without words” for the piano, which were important in the work of the German composer like the role of romance in Schubert's music.

Vorobkevych's time in Vienna coincided with the rise of Austrian culture. In the second half of the 19th century, Vienna once again became one of the most important European centres, where from the 1860s until the end of the century lived Johannes Brahms, whose artistic authority as the custodian and successor of the traditions of the Viennese classics, was undeniable. The other side of Viennese musical life was embodied by Johann Strauss, who at that time focused mainly on operetta.

We can assume that the creative figure of Brahms, who after his final move to Vienna, gained popularity and public recognition in the 70's, performing in European countries, did not escape Vorobkevych's attention. His pianism also left its mark on the piano music of Vorobkevych, who often used some of Brahms' favourite techniques, such as moving in parallel intervals in the third, sixth or octave (“Bukovynian Echoes”, “Dumka” and others). However, “the third” and “the sixth” principles of structure are a characteristic feature of both Ukrainian folk and professional music.

E. g. 2



Sydir Vorobkevych, “Bukovynian Echoes”, m. 27-30.

Sydir Vorobkevych's operettas are also interesting in terms of mastering Western European traditions. His “Golden Pug”, “Janos Ishtenhazy”, “Caspar Rumpelmayer” are written entirely in the style and manner of the Viennese operetta, in the creation of which the work of Johann Strauss is of great importance. Compared to the Parisian type of operettas presented by the works of Jacques Offenbach, the Viennese variety is based on a less miserable theme, has a lyrical colour, all the characters are depicted in positive tones. Vorobkevych, like Strauss, pays considerable attention to dance genres, including waltz, which formed the genre basis for love duets, lyrical songs of his operettas and some choral and instrumental works.

We also find in Vorobkevych's works the signs of “Liszt” monothematism, which formed the basis for the patriotic marching choral song “Awakened Russia” – the initial tact motif becomes the thematic grain on which the whole work is built.

Undoubtedly, an important place for composers and performers, including Vorobkevych, is occupied by the typical sphere of Italian opera melody. The influence of the lyrical-romantic opera aria was carried out on the formation of Western European romance in general, as well as the romantic works of Vorobkevych, which is felt in some of his choral works (“Days Pass” to the words of Taras Shevchenko).

E. g. 3

Larghetto tristamente

Т. *mp* Ми-на-ють дні, ми-на-ють но-чі, ми-на-є лі-то.

Б. *mp*

Ше-лестить по-жовкле лис-тя, по-жовкле лис-тя.

Sydir Vorobkevych, “Days Pass”, м. 1-6.

Characteristic opera “jubilatios”, often occur, as, for example, in the choral work “My Thoughts”.

E. g. 4

Т. *ff* а ще, мо-же, і сла-ву, сла-ву... *rall.*

С. *ff non div.* а ще, мо-же, і сла-ву, сла-ву... *rall.*

Б. *ff non div.* а ще, мо-же, і сла-ву, сла-ву... *rall.*

Sydir Vorobkevych, “My Thoughts”, м. 37-38.

The role of this intonation sphere in combination with the style “brilliant” is observed in Vorobkevych's “Dumka” for piano. This style, as is noted by Luba Kyyanovska, occupied a prominent place in the works of most performers-composers of the Romantic era, in particular Frederic Chopin, Ferenc Liszt, Ferdinand Hiller, Ignaz Moscheles and, of course, Niccolo Paganini.<sup>17</sup>

E. g. 5

The image shows a musical score for the first four measures of 'Dumka' by Sydir Vorobkevych. The score is written for piano and is in 2/4 time. It begins with a 'Moderato' tempo marking. The first measure is marked with a forte (f) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic and contains a triplet. The third measure also contains a triplet. The fourth measure is marked with a piano-piano (pp) dynamic and contains a triplet. The score concludes with a 'Cadenza ad libitum' section marked 'Con Solo.' and 'pp', ending with a fermata.

Sydir Vorobkevych, “Dumka”, m. 1-4.

In Vorobkevych's work we can also note the signs of Spanish and French national cultures. Several of his solo songs are written in the style of fashionable Spanish serenades (“Don Alfonso plays the guitar, mandolin”, etc.), which use, in particular, the rhythm of the Spanish bolero. French musical culture did not have as much influence on Vorobkevych’s work as Austro-German did, however, the Bukovynian composer created several dance bundles, which in everyday life were called quadrilles. The French quadrille, which was a rival to waltz, served as a kind of means of popularizing the music of new operas. There were also quadrilles on the themes of folk songs. This is the type of quadrille written by Vorobkevych, but the composer often gives French names to the parts.

It should be added that in the mature period of his creative work Vorobkevych also felt the influence of young national schools, including Russian, Romanian and Czech, the achievements of which he studied with exceptional attention and respect. He was especially interested in the creative personality of Mykhailo Glinka.

<sup>17</sup> Luba Kyyanovska, *op. cit.*, p. 59.

Thus, despite the various circumstances of the influence of many national cultures on the creative activity of Vorobkevych, the composer himself makes notes on instrumental manuscripts that allow us to draw conclusions about his creative credo: “he sought to write simply and originally, not to copy or imitate anyone.”<sup>18</sup> However, Sydir Vorobkevych did not always manage to be independent, as evidenced by this study of his work. Of course, he took a lot from his predecessors and contemporaries, but he managed to approach the “light” music as a “serious” kind of art and erase the boundaries that separated the “high” genre (concert, theatre) from the seemingly “low” one (domestic, entertaining). This is how great composers acted, Wolfgang Amadeus Mozart and Johann Strauss, so did the famous Bukovynian artist Sydir Vorobkevych.

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<sup>18</sup> Maria Bilinska, *Sydir Vorobkevych*, Muzychna Ukrayina, Kyiv, 1982, p. 41.