

BEHIND THE SUCCESS OF EVERY MAN STANDS A WOMAN: THE REMARKABLE JOURNEY OF TETIANA KOSHETZ

December 9, 1942. New York. An elderly man, worn down by hardship, prolonged illness, and countless sleepless nights, quietly spills his anxious thoughts. Each word – measured, heavy with heartache and the soul’s silent cry – falls onto the page one by one. Beneath them lies a single, urgent plea: one his wife must never, under any circumstances, discover.

This is the world-renowned Maestro Alexander Koshetz, a man forced to spend the final decades of his life in exile. He was troubled by the thoughts that come “to a person’s mind during a sleepless night...”. The hopelessness and uncertainty overshadowing every aspect of his life and his wife’s recent illness – had made the past few months feel unbearably heavy and dreary. Overwhelmed with anxiety, he suffered “a heart attack, worse than the one six years ago”, and had to summon every ounce of strength not to wake and alarm his wife.

In the morning, after going over the names of all his friends and acquaintances in his mind, he addressed a letter to Winnipeg, to Pavlo Macenko.

– Why Macenko? Koshetz explains: **“I am not writing about this to Mr. Kossar or to the Executive of the UNF [Ukrainian National Federation of Canada], because I don’t want to trouble people prematurely and, to be honest, I’m afraid I might be misunderstood. So I’m writing to you, because you know me”.**

Koshetz begins his letter with somewhat cautious words and asks for patience in reading it through to the end. A few lines down, he reveals the essence of his request, which carries a sincere concern for his wife, Tetiana: **“...I ask... that everything written here be kept secret, so that no one knows – and most importantly, God forbid, that my wife finds out.**

Furthermore, should anything happen to me (you know what I mean), I kindly ask that you, quietly and without pressure or insistence, suggest to the UNF Executive the idea of offering her some form of employment for my wife. Preferably, not physical labor or farm work, as her age and health no longer allow for it. She graduated from the University (Higher Women’s Courses), though she did not complete her diploma thesis because she went abroad with the Capella. Therefore, she could work as a teacher. Besides that, she can organize and lead a choir – as the daughter of a teacher-conductor, she sang in choirs since childhood, was at one time my soloist, and even substituted for me at the conductor’s stand at St. Volodymyr University [now Taras Shevchenko National University of Kyiv] Church. She is well-versed in

both secular and sacred music, and is an expert in Ukrainian song and ethnography. She is Ukrainian through and through, uncompromising and a democrat by both heritage and conviction. And what she is capable of, she demonstrated with the *vesniankas* at the last concert, and in the film *Marusia*, where all the domestic scenes and dances were her creation and oversight. Therefore, in my opinion, she could be of real use to the UNF”.

Explaining the situation he and his wife found themselves in during the twilight of their lives – and apologizing – Koshetz continues: “I wouldn’t trouble even you, but in America, there is no one to turn to. Our millionaire organizations are too wealthy to feel sympathy for anyone... It seems to me that in Canada, people are more nationally minded, thoughtful, and conscientious – that’s why I’ve turned to you (meaning the UNF). Let me emphasize once again: I wouldn’t be troubling you if this were about myself. But it’s about my wife, who will be left literally without a cent...” (Відгуки минулого. О. Кошиць в листах до П. Маценка. 1954. – р. 75-77).

BETWEEN INSPIRATION AND DRAMA

Leafing through the pages of Koshetz’s «Memoirs», one sees that his reflections on the women in his life are ambivalent – he did not shy away from using such words as “cruel” and “heartless creatures”, lacking in tenderness and sensitivity. These words reflect the emotional wounds inflicted by what he described as an “unhappy, sorrowful, and ill-fated” marriage to his first wife, Barbara (Varya) Popova – a relationship that, in his own words, undermined both his “physical health and inner strength”.

They divorced in August 1907, as Koshetz informed his closest friend, Vasyl Benevsky, in Stavropol. Benevsky, who knew the couple personally, attested to his friend’s honesty and integrity at Koshetz’s request and helped defend his reputation during the divorce proceedings (О. Кошиць. Листи до друга. 1998. – р. 17-18).

With renewed strength and energy, Alexander Koshetz immersed himself in the work that brought him true satisfaction. Each day was filled with “theatre rehearsals, performances, concerts, theatrical tours from Kyiv...”. Reflecting on his time with the St. Volodymyr University student choir, he remarked that he would go to rehearsals “as if going on a date with his beloved girl”.

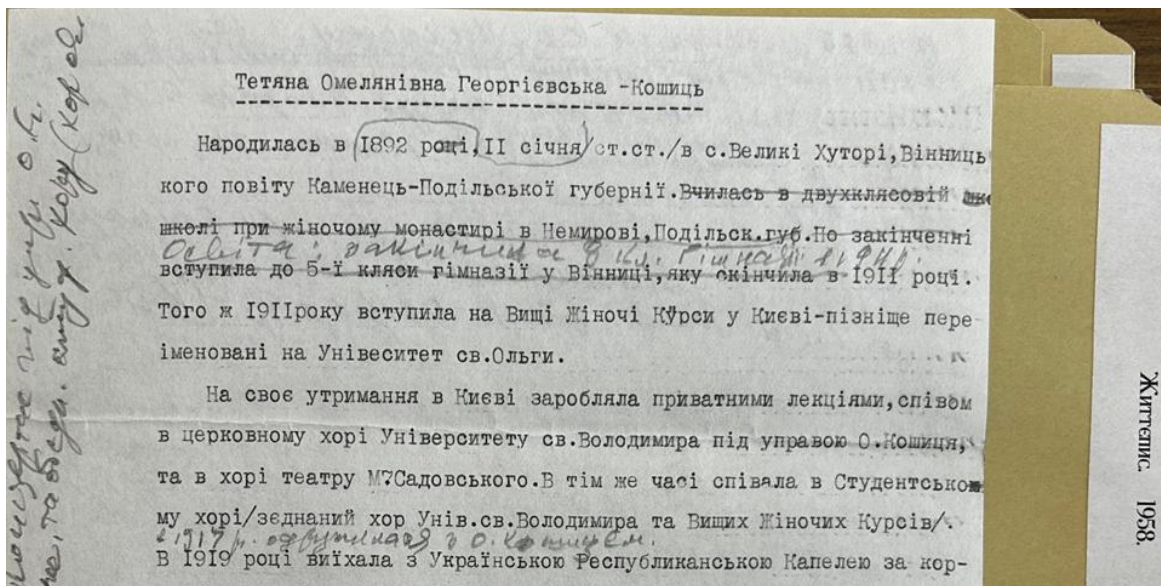
Naturally, women took notice of the young, tall, elegant, cheerful, and extraordinarily talented artist – who also happened to be unmarried. “...Blondes ...brunettes ...barely acquaintances ...close companions ...unloved ...beloved” – all turned their gaze toward him. But after his failed marriage, he became reserved and cautiously guarded.

TANIA GEORGIEVSKA

Perhaps for the first time, Alexander Koshetz mentions the name of his chorister, Tania Georgievska, while recalling an April 1914 trip with his friend Kolia Vilshansky to her birthplace and childhood home – the village of Velyki Khutory in Kamianets-Podilskyi Province (now – Vinnytski Khutory in Vinnytsia Province). He would remember that “week in a Ukrainian village” for the rest of his life, later describing those days as a “fortunate dream”.

As is already known, her father Omelian conducted a choir in which she began singing at the age of seven. According to a draft biography prepared by Tetiana Koshetz herself for the *Encyclopedia of Ukrainian Studies* (folder “Biography”. 1958), she studied at a two-grade school affiliated with a women’s monastery in Nemyriv.

Correspondence with Father Pavlo Petliovany, who served at the Holy Trinity Monastery in Nemyriv from 2003 to 2011 and researched its history, indicates that the monastery school admitted girls between the ages of 13 and 17. In his opinion, Tetiana may have studied there during the 1905/1906 to 1907/1908 academic years. After completing the two-year school in Nemyriv, Tetiana entered the fifth grade of a gymnasium in Vinnytsia, which she graduated from in 1911.



A draft fragment of a biography prepared by Tetiana Koshetz for the *Encyclopedia of Ukrainian Studies**.

Note: Unless otherwise indicated, the photographs originate from the Tetiana Koshetz* and Alexander Koshetz** archives, housed at the Ukrainian Cultural and Educational Centre (Oseredok) in Winnipeg.

After receiving her secondary school certificate, Tetiana continued her studies at the Higher Women's Courses in Kyiv. The daughter of a "modestly paid teacher", she supported herself through "private tutoring" and singing...



Lecture notebook of Tetiana Georgievskaya, a student of the History and Philology Faculty at the Higher Women's Courses*.

Extremely interesting (and at the same time unclear) on this archival document are the words "formerly Kuts Tetiana" after the surname Georgievskaya, which cannot be explained without additional research in her archives.

Choral singing was an inseparable part of her student life. Gifted with a pleasant voice, Tetiana performed in several Kyiv choral groups directed by Alexander Koshetz.

In Koshetz's archives, there are typewritten pages from Tetiana's recollections, where she writes: "I sang under A. Koshetz starting in 1912, beginning with the funeral of Mykola Lysenko, in all of the choirs: 1) the church choir at St. Volodymyr University, 2) the women's choir at the Higher Women's Courses (later St. Olha's University), 3) the mixed choir, when we merged with the student choir of St. Volodymyr, 4) at the Sadovsky Theatre, and finally, 5) in the Ukrainian Republican Capella, which toured abroad. This was my life...".

BETWEEN THE PERSONAL AND THE FATEFUL

In 1917, the talented singer became the wife of Alexander Koshetz. The young couple was united by their shared love for Ukrainian folk songs and choral music, their passion for sacred music, and their interest in ethnography, among other things.

..Before the early, joyful wedding—
She dreamed of Kyiv... golden Kyiv.
So, the girl left the groves behind,
And brought her silken brows to Kyiv.
In Kyiv, she felt like an orphan,
Alone amid the city's clamor,
Poor, forgotten, invisible...
Yet her brows! Her brows! And the song Wizard.
He seemed a god, worshipped by all,
By women and girls alike – yet he chose her,
A girl who had just wandered into Kyiv...
Thus a maiden's dreams were fulfilled (*Mykyta Mandryka*).

In Alexander Koshetz's application for U.S. citizenship, item 5 (marital status) records the name of his wife, Tetiana, along with the date of their marriage: April 30, 1917.

Shortly after the Kyiv Choral Society's last and unforgettable Christmas Carol concert – conducted by Koshetz on January 9 and 12, 1919 – the couple departed abroad with the Ukrainian Republican Capella, following an official directive from the government of the Ukrainian National Republic.



First page of Tetiana Georgievskaya's foreign passport*.



The first photo of the Ukrainian Republican Capella in Hutsul attire. Stanislaviv, 1919. Alexander Koshetz (seated in the center with arms crossed), in front of him – Tetiana Georgievskaa.**

Having left their homeland in 1919, the choristers remained abroad. In Ukraine, centuries-old enemies had seized power, and reports of bolshevik terror – persecutions, executions, and the suppression of the Ukrainian intelligentsia – compelled them to reflect deeply on the grim fate that might await them should they attempt to return.

TOGETHER THROUGH ALL THE TWISTS OF FATE

Alexander Koshetz credited both his own success and that of the Capella to Tetiana – not only as a musicologist and chorister, but also as his wife. She believed in him, understood him, and supported him, offering encouragement and assistance in every possible way. They trusted and respected one another, and together, they were able to overcome the challenges life placed before them.

Regarding the significance of the Capella's journey, historian and researcher of Ukrainian emigration Symon Narizhnyi cites an excerpt from a report by the Ukrainian foreign representation in Berlin, which states that the choir, led by

Koshetz, not only fulfilled its cultural and political mission but also “exceeded all expectations placed upon it”.

The singers proved to the whole world that for Ukrainians, song is their life, their history, and their ancestral grave. The Swiss press even wrote that through Ukrainian voices, it was as if God Himself was singing...

Speaking about the triumph of Koshetz and his choir on the American continent, the author notes: “In America, Koshetz’s Choir performed a concert featuring a partly African American program, the performance of which stirred an outburst of joy among the audience. The African American listeners greeted Mr. Koshetz and prayed to him as if to some kind of deity, and after the concert, they carried him out of the hall to his car” (Українська еміграція. Ч. I, Прага, 1942. – p. 29-32).

Yet behind every one of these triumphs stood not only the tireless work of the Maestro himself but also the devoted support of his wife. Throughout the long and exhausting tours, she remained by his side – assisting and encouraging him, and sharing with her husband both the glory and the weariness...

A review of chorister registries from various years confirms that Tetiana was a member of all the Ukrainian choirs conducted by Koshetz. Her name appears on the roster of the Capella, which later toured European countries as the Ukrainian National Choir; in the choir that, after signing a contract with American impresario Max Rabinov in September 1922, traveled from Germany to the United States; and in the ensemble that, over the next two years, toured North and South America, as well as Cuba and Florida.



Fragments from the 1919 and 1922 chorister registries listing Tetiana Georgievskaya’s name**.

Список хора на Прогресивный ансамбль,
Ноб. Анж. и Кирг. 1923-24гг

<u>Сопрано.</u>	<u>Альтона</u>
1) Мануйл Мей	1) Сивилевская М.
2) Тетяна Георгиевская	2) Косаревская О.
3) Георгиевская М.	3) Деевская А.
4) Даниловская Е.	4) Кухаревская М.
5) Минин М.	5) Тройна Г.
6) Конарчук А.	6) Тарновская Л.
7) Репевко. Александр	<u>Баси</u>

Tetiana Georgievska's name in the 1923–1924 choristers' register, with the singers' names handwritten by Koshetz himself.**

Tetiana's name also appears in the list of members of the Ukrainian choir that, in 1932, performed across American cities – joined by the dancers of Vasyl Avramenko – in celebration of the 200th anniversary of George Washington's birth. Notably, only three of the original choristers who had the courage to leave Ukraine in 1919 are listed in this ensemble: Tetiana Georgievska (soprano), and Volodymyr Chavdariv and Petro Ordynsky (basses).



ALEXANDER KOSHETZ AND HIS UKRAINIAN CHORUS

The Ukrainian choir that toured American cities in celebration of the 200th anniversary of the birth of the first U.S. President, George Washington. Tetiana is fourth from the left in the second row, next to Koshetz; in the center of the front row is Vasyl Avramenko.**

BETWEEN HOPE AND REALITY

The Ukrainian National Choir ceased to exist in 1924. After spending a year without work, Alexander Koshetz was compelled to sign a new contract with Max Rabinov. According to its terms, he was to form an American-based choir – known as the Stony Point Ensemble – and prepare it for a tour of American cities. Letter from Koshetz to Vasyl Benevsky indicate that the tour began in November 1925, but for various reasons, it was eventually discontinued.

The subsequent tour of a newly formed Ukrainian choir, *Alexander Koshetz Choir Inc.*, across North American cities in 1926-1927 also failed to conclude as planned. Notably, due to financial disputes and conflicts with the choir's managers, the ensemble was forced to remain in California. There, Koshetz personally negotiated and signed a 16-week contract with Sid Grauman, owner of the Egyptian Theatre in Hollywood.



Tetiana Georgievskia. Hollywood, California. 1927.**

Incidentally, this marked the longest period the choir spent not only in a single state, but in one city. Due to Koshetz's serious illness, he and his wife were forced to remain in Hollywood until the fall of 1927.

Later that year, they departed from New York for Italy, where he hoped to regain his health. In 1928, the couple relocated to France, still holding on to the dream of one day returning to Kyiv, where Koshetz had been invited to serve as a professor of choral conducting at the Mykola Lysenko Music and Drama Institute. According to

letters from the Institute's dean, Serhij Telezhynsky, employment opportunities in Kyiv were also being considered for his wife.



Tetiana at St. Mark's Square, Venice, Italy, 1928; Viroflay, France, 1929** (The quality of these archival photographs has been enhanced by Norbert K. Ivan).

PRÉFECTURE DE SEINE-ET-OISE
 2^e Division
 1^{er} Bureau

REPUBLIQUE FRANÇAISE

C. N. R. 30 43

Certificat d'Identité N° 257

VALABLE JUSQU'AU 12-11-1930
 POUR SE RENDRE A l'étranger

Le présent certificat n'est pas valable pour le retour dans le pays où il a été délivré sans une mention spéciale inscrite sur le présent document. Il est en outre valable et le porteur autorisé, à son moment opportun, en Russie, pour les réfugiés russes et en Turquie pour les réfugiés d'origine arménienne.

Nom de famille: Georgievskaya
 Prénoms: Tatiana
 Date de naissance: 11-1-1892
 Lieu de naissance: Kieff
 Nom de famille du père: Omelian
 Nom de famille de la mère: Paraskeva Kravtchenko
 D'origine russe ou arménienne n'ayant acquis aucune autre nationalité.
 Profession: artiste
 Ancien domicile en Russie ou en Turquie: Kieff
 Résidence actuelle: Viroflay - 28 rue Joseph Bertrand
 Age: 37 ans
 Taille: _____
 Cheveux: chât.
 Yeux: verts
 Nez: m.
 Visage: rond
 Signes particuliers: _____

Observations: _____

Le soussigné certifie que la photographie et la signature apposées ci-contre sont bien celles du porteur du présent document
 Versailles, le 12-11-1929

Signature du titulaire: Tatiana Georgievskaya

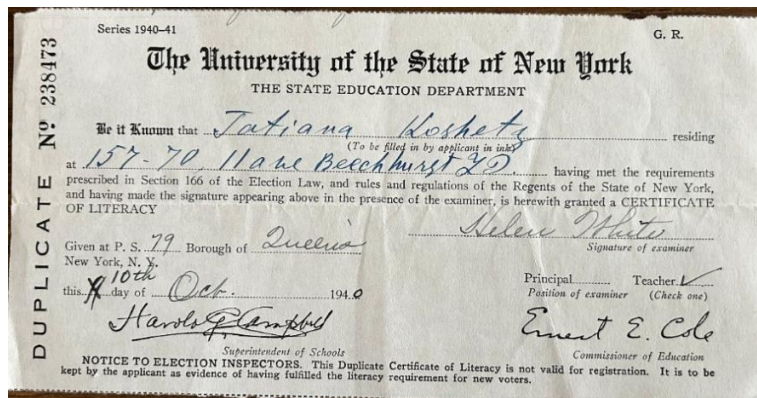
(1) Ce certificat est délivré conformément aux résolutions de la Conférence gouvernementale convoquée à Genève par le D^r NANSEN, Haut-Commissaire pour les Réfugiés, le 3-5 juillet 1922, le 31 mai 1924 et en mai 1925.

A travel identification document issued to Tetiana Georgievskaya in Versailles (France) on November 12, 1929. It includes her personal details as well as the names of her parents, Omelian and Paraskevia (née Kravtchenko)*.

A letter stating that Koshetz's employment could only be arranged after his own arrival, finally shattered the couple's hopes of returning to Kyiv. As a result, they returned to New York in November 1929 and made it their permanent home. In September 1935, Alexander Koshetz and Tetiana became American citizens.



Certificate of U.S. Citizenship issued to Tetiana Georgievskia-Koshetz on September 19, 1935*.



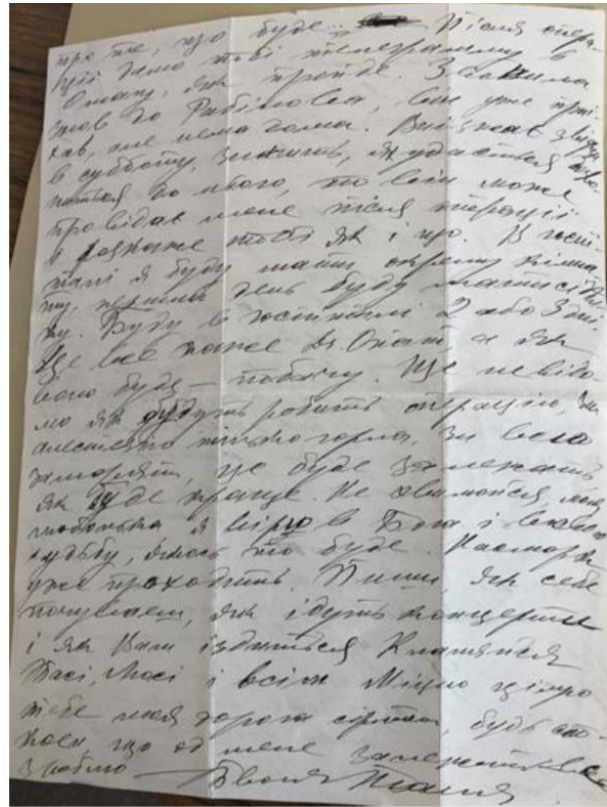
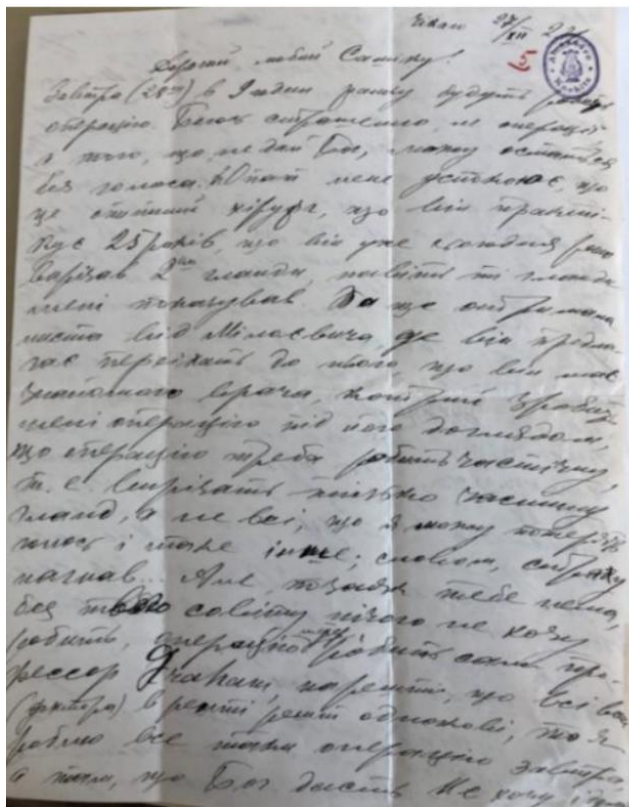
A Certificate of literacy issued on October 10, 1940, to Tetiana Koshetz by the State Education Department of the University of the State of New York, confirming her eligibility to vote in state elections*.

A REFLECTION OF MUTUAL DEVOTION

Although life in the United States was not easy for them, the “unemployed Ukrainian artist” and his wife never renounced their Ukrainian roots or strayed from their cultural path. Despite the hardships and challenges of living far from home, they remained devoted to the Ukrainian cause, maintained contact with family in Ukraine, and kept in touch with individual choristers.

In their lives, as in a Ukrainian song, joy was interwoven with sorrow and an inexpressible longing for their homeland. Together, they endured moments of despair and hopelessness. His triumphs became her own, and his disappointments lay just as heavily on her heart. The sincerity and depth of the bond between Tetiana and Alexander Koshetz are clearly reflected in their correspondence throughout the years. Their letters reveal a profound emotional connection, whether during the choir's 1923 tour – when Tetiana, exhausted by what Koshetz described as “relentless work for others” who “did not strain their vocal cords too much” and “couldn’t sing without a leader”, fell seriously ill and remained in Chicago to undergo a tonsillectomy – or during Koshetz’s 1932 trip to Czechoslovakia, while Tetiana stayed behind with the Nizankowsky family in Seymour.

Their letters, often filled with affectionate phrases like *dear*, *beloved*, *I think of you*, *I miss you*, *I long for your return*, and *I kiss you*, reveal a deep sense of mutual trust and care. Those unforgettable April days spent with Tetiana in the village of Velyki Khutory, which Koshetz recalled as a “fortunate dream”, undoubtedly became a happy reality in the life of the couple.



Letter from Tetiana to her husband, written in Chicago on December 27, 1923, on the eve of her surgery**.

without hands on my own... So, ditusia (дітуса), finish up your business and come back. If I knew you weren't needed here, I wouldn't be calling you... I'm utterly helpless without knowing the language”.

«JOY MET SORROW IN AN EMBRACE...»

The spring of 1938 was a time of profound sorrow for Alexander and Tetiana. A dear friend, Fr. Nizankowsky, passed away. They had often visited his home in Seymour. In the company of these sincere, humble, and hardworking people – Fr. Alexander and his wife, Kateryna Nizankowsky (née Payuk) – they had found kindred spirits and true companionship. They were united by their shared love of Ukrainian song and choral music, their artistic contributions to Ukrainian culture, and their deep, unwavering devotion to Ukraine and its people. In their modest home, Alexander and Tetiana always felt completely at home.



In front of the Nizankowsky family home in Seymour, Connecticut, after the funeral. May 4, 1938.**

As they bid farewell to a dear friend, their thoughts drifted back to Easter of 1919 and the quiet Galician town of Stryi, where they had paused before the Capella's journey to Prague. It was there that fate gently wove a memorable encounter with Fr. Ostap Nyzhankivsky – a revered composer and famous conductor in Galicia, and brother to Fr. Alexander. Welcomed into Fr. Ostap's home, they met his son, Nestor, a remarkably gifted composer and pianist, as well as his close friend, the violinist R. Prydatchkevych. Before their departure, Fr. Ostap gave the singers his heartfelt blessing, sending them off with words of encouragement and hopes for artistic triumph across Europe.

The memory of that moment lingered through time, especially when, upon their arrival in the United States, they were embraced once more – this time at a banquet in New York – by Fr. Alexander, rekindling the thread of connection between two continents and two brothers.

That same year, Alexander and Tetiana participated in the production of the Ukrainian-language film *Marusia*, based on Mykhailo Starytsky's play *Oh Hryts, Don't Go to the Evening Gatherings!* The film was produced by Ukrafilm Corp. and directed by Leonid Bulgakov.

Alexander Koshetz took on the role of artistic and musical director for the film, while Tetiana, well-versed in the cultural and everyday traditions of Ukrainians, served as an advisor on traditional Ukrainian costume, dances, and domestic scenes. Her professional input helped ensure authenticity in the portrayal of Ukrainian life (Tatiana Koshetz - Costume Supervisor: <https://www.filmcentrum.nl/personen/2188819/tatiana-koshetz>).

The cast of the film – which featured the renowned dance troupe of Vasyl Avramenko – was composed primarily of Ukrainian Americans. For the production, held not far from New York City, more than 50 volunteers came together to hand-build a *Ukrainian village*. As one account noted: “People worked on the construction for two months, and not a single one took a cent for their labor. Such was the spirit of dedication to the first Ukrainian sound film”. Many of these volunteers also appeared as extras in the film's scenes (Спроба створення українського Голлівуду: <https://ekmair.ukma.edu.ua/server/api/core/bitstreams/5ece42b1-13c5-41e6-8072-70d33286aa75/content>).



Ukrainian Village: the filming location and the interior of a Ukrainian house recreated by Tetiana Koshetz.**



On the set during filming.**



Domestic scene.**



Chumaks (Ukrainian salt and goods traders).**



Harvest.**



Ukrainian Christmas. Carolers.**

Volodymyr Kedrovsky, one of the film’s screenwriters, left behind a recollection of his work on the film. He based the script on traditional Christmas carols performed by the choir under the direction of Alexander Koshetz. Although Koshetz supported the idea of the film, he was initially hesitant to take part, as his former choristers had already dispersed across various American theaters, and assembling a new choir at that time proved to be an exceptionally difficult task.

The largest financial contribution to the production of the film was made by the muscovite, Bulgakov. He believed this gave him the right not only to change the title but also “to interfere in the casting decisions, which ultimately led to an unfortunate selection of actors”. Moreover, as V. Kedrovsky noted, Bulgakov “neither knew nor understood Ukrainian folklore – especially Christmas traditions – and could not grasp the spiritual essence of the Ukrainian Christmas Eve mystery”.

Ongoing disputes eventually led Kedrovsky to “completely withdraw from participation in the film’s production”, though he continued to attend choir rehearsals regularly. Koshetz, too, was “more than once ready to end his collaboration with Bulgakov”, but he recognized that doing so would mean “dooming the entire project to failure”. This realization compelled him to see it through to the end. He held on to the hope that, at the very least, the Ukrainian Christmas carols, as interpreted by him, would be preserved for posterity.

In Kedrovsky’s view, Alexander Koshetz and Tetiana “made superhuman efforts to salvage the project, at least to some extent” (В. Кедровський. Геній української пісні // Альманах Українського Народного Союзу на рік 2005. – р. 111-112).



Film poster: <https://www.themoviedb.org/movie/457334-marusia?language=uk-UA>

The premiere of the film took place in New York on November 24, 1938 – Thanksgiving Day (Marusia – A New Ukrainian Film: https://www.ukrweekly.com/archive/1938/The_Ukrainian_Weekly_1938-45.pdf).

«A FINE COMPANION TO OUR MASTER OF SONG»

As is well known, Tetiana Koshetz always accompanied her husband, and his 1941 lectures at Columbia University in New York were no exception. Alexander Koshetz himself described them as “...not lectures or presentations, but rather a demonstration of Ukrainstvo (україніство)”.

In this context, it is worth revisiting an article in *The Ukrainian Weekly*, written in response to Koshetz’s lecture «On Ukrainian Song and Music», which took place on March 14. In the article, a student expresses not only deep admiration for Professor Koshetz – his distinctive accent, charismatic presence, expressive voice, and unique ability to inspire both listeners and performers through his interpretation of Ukrainian music – but also emphasizes the gracious and indispensable support provided by his wife. It is no coincidence that the author concludes the article with the words: **“My impression of Professor Koshetz would not be complete without saying something about the gracious Madame Koshetz, who during the question period proved her indispensability to the Professor. A fine companion to our Master of Song”** (My Impression of Koshetz. *Ukrainian Weekly*, Jersey City, N. J., April 4, 1941: https://archive.ukrweekly.com/wp-content/uploads/The_Ukrainian_Weekly_1941-14.pdf).

The authors of some studies have unjustifiably claimed that in the final years of his life, Koshetz lived and worked in Winnipeg, supposedly having moved there with his wife at the invitation of the Educational Section of the Ukrainian National Federation (UNF) of Canada. Such claims, which do not correspond to reality, require their complete refutation.

As is well known, with the aim of training young specialists in the cultural and educational fields, the UNF launched two-month conductor-teacher training programs (Summer Courses), which, beginning in 1941, were held in Winnipeg. At the invitation of Pavlo Macenko, who directed the program, Alexander Koshetz and his wife, Tetiana, were brought on as expert mentors.

According to archival correspondence, the couple resided in New York at the time, at *157-70 11th Ave. & 160th St., Beechhurst, Long Island*, and traveled to Winnipeg only for the summer months.

Each year, following the conclusion of the Summer Courses, celebratory choral concerts were held in Winnipeg. These performances featured student conductors as well as Koshetz himself.



Poster for the concert celebrating the conclusion of the Summer Courses**.

The 1942 concert was notable – as highlighted in the poster – for including *vesnianky* (spring songs), performed by the choir with singing, acting, and dancing, in a staging directed by Tetiana Koshetz.

The melodies of Ukrainian songs and the distinctive rhythms of the dances captivated the audience, evoking memories of their homeland and easing the deep longing for their native land. These concerts held particular educational and cultural significance for

the younger generation – they instilled a sense of pride in their Ukrainian heritage and fostered an appreciation for the richness and beauty of its musical traditions.

As a gesture of appreciation, respect, and honor toward Maestro Koshetz’s wife, a reception was held in Tetiana’s honor the following summer in Winnipeg. Representatives of local Ukrainian women’s organizations attended the event, expressing their deep admiration for the significant contributions that Tetiana and Alexander Koshetz had made to the promotion and advancement of Ukrainian culture.

Speakers recalled the production of the film *Marusia*, in which Tetiana – recognized as “the foremost expert on traditional Ukrainian attire” – played a key role not only in costume selection but also in contributing to the script. They also fondly recalled the previous year’s concert marking the conclusion of the Summer Courses, especially the *vesnianky* staged by Tetiana. One of the speakers remarked on the modesty of the Maestro’s wife, noting that she “consistently and steadfastly shared both the fate and hardship of her famous husband”. As a singer and artist in her own right, she “could have left behind a distinguished legacy of her own great talent”, yet

“out of humility... chose to remain in the shadow of her husband’s fame and to be the angel of inspiration in his creative work”.

Those present at the event warmly invited the couple to “return and make their home among them”. Tetiana responded with heartfelt gratitude, thanking everyone “for the attention and kindness shown to her and her husband” (Пошанували Т. Кошицеву. Новий шлях. 11 вересня 1943 року).



Newspaper clipping titled «Honoring T. Koshetz»** (The name of the newspaper and the date are handwritten by A. Koshetz).

In 1944, responsibility for organizing these courses (under the name Higher Educational Courses) was assumed by the Ukrainian Cultural and Educational Centre in Winnipeg (Oseredok), founded by leading members of the Ukrainian National Federation of Canada.

According to a presentation based on archival materials and delivered by former Oseredok president Zorianna Hyworon in March 2024, at the Ukrainian Centre’s premises at 184 Alexander Avenue East to mark its 80th anniversary, the founders of Oseredok Centre were V. Kossar, V. Hultay, T. Pavlychenko, P. Macenko, O. Tarnovetsky, O. Ivach, and P. Bozhyk, with O. Koshetz serving as adviser.

In Koshetz’s archives, there is a photograph taken in Winnipeg on August 29, 1943, bearing an inscription on the reverse side: “1943. In the garden of the Zalozecky family. A discussion is taking place about the establishment of an all-Ukrainian cultural institution. This is how ‘Oseredok’ was established”. Written in pencil are the names: Volodymyr Kossar, Pavlo Macenko, Alexander Koshetz, and Tetiana Koshetz.



1.
Dr. P. Macenko 1943 р.
38 Smithfield Ave. Вгороді міста
Зелозецького.
(Говориться про заселення
Земляків - укр. культурні гешаби)
З того повстання "Окремост"
[П. Володимир Косар, Павло Маценко,
Олександр Кошиць, Звездя
У Зелозецьких Тетяна Кошиць
Винніпер, нед. 29 серпня 1943]

Discussion regarding the necessity of founding a Ukrainian Centre in Winnipeg.**

UNREALIZED INTENTIONS

As is already known, amid his declining health, Alexander Koshetz reached out to his Canadian friend Pavlo Macenko, asking that, should “something happen to him”, Macenko advocate on his behalf before the UNF Executive to help secure “some form of employment” for his wife.

Following internal discussions, Volodymyr Kossar, Volodymyr Hirniak, Pavlo Macenko, and other members of the Executive proposed that the couple permanently relocate to Winnipeg, where they already had close friends and numerous acquaintances. While in New York on UNF business, Volodymyr Hirniak met with the couple in person to discuss their thoughts regarding the possible relocation.

After much reflection and discussion with his wife – after all, this was one of the most decisive steps of their lives – on March 13, 1944, Koshetz wrote to Macenko, describing the prospect of moving to Canada as “such a burden that just thinking about it brings a cold sweat...”. He ended his letter with the hope that “everything will have to be clarified in Winnipeg, “because even just the issue of housing could put me in a situation I wouldn’t wish on my worst enemy – let alone all the other matters and concerns”. (This letter, along with others concerning the couple’s possible move to Canada, was not included by Pavlo Macenko in the published collection of A. Koshetz’s correspondence).

In response to a letter from Volodymyr Kossar, who encouraged him to take his time, Koshetz wrote optimistically on April 28, 1944: “...I felt a great sense of relief after receiving your letter – not because I had to move to Canada, which I indeed desire – but because I no longer had to rush...”.

The idea of the couple relocating to Canada was beginning to take shape. Tragically, however, fate intervened. Alexander Koshetz passed away at St. Joseph’s Hospital in Winnipeg on September 21, 1944, shortly after the concert marking the conclusion of the Summer Courses.



Pavlo Macenko (left) and Tetiana Koshetz (center) in front of the mausoleum – final resting place of Alexander Koshetz – at Glen Eden Cemetery (formerly Riverside Cemetery) in West St. Paul, Manitoba; Kateryna Nizankowsky, Hanna Mandryka, and Tetiana Koshetz after the funeral (photographs dated September 27, 1944).**

**Within his shining glory, a gentle shade.
Through sun and storm, his life’s long path was laid.
Through joy and through the darkest days of pain,
He bore Ukraine’s proud banner without stain.
“With a song around the world,” he walked with quiet grace,
And weary now, he fell into eternal rest,
Leaving her behind to carry forth his dreams and quest**

(Mykyta Mandryka).

Upon learning of Alexander Koshetz’s death, Volodymyr Kedrovsky, who had known the couple since their time in Kyiv, wrote: **“Bowing my head in reverence to the memory of Alexander Antonovych Koshetz, I cannot help but remember his wife – his devoted caregiver, who was both a loving mother and a guardian angel to him. She gave her soul to preserving his health for as long as possible, fully aware that she was not only caring for her husband, but for a precious treasure left to the Ukrainian people from the glorious era of their renaissance”** (Геній української пісні // Альманах Українського Народного Союзу. 2005. – p. 118).

A CULTURAL FORCE OF HER OWN

According to the article «In Cherished Memory of Tetiana Koshetz» (Ukrainian Voice, April 6, 1966), she moved to Winnipeg in 1946 to take up permanent residence and immediately immersed herself in the public and cultural life of the Ukrainian

Canadian community. Deeply involved with the Ukrainian National Federation, St. Mary the Protectress Ukrainian Orthodox Cathedral (820 Burrows Ave.), and various Ukrainian women’s organizations, she remained an active mentor and, at one point, served as director of the Higher Educational Courses.



Tableau. Ukrainian Summer School 1946. Winnipeg, Man.

Instructors and students of the Higher Educational Courses. 1946 (photo from the brochure «Ukrainian Cultural and Educational Centre. 1944–1954»).



Tetiana Koshetz (seated fourth from the left) with instructors and students of the Higher Educational Courses. Winnipeg, 1950–1951 (photo courtesy James Kominowski).

According to a draft version of Tetiana Koshetz's biography for the *Encyclopedia of Ukrainian Studies*, she also conducted choirs at the Higher Educational Courses, as well as the combined choirs under the auspices of the Ukrainian Canadian Committee (1949–1951), and the Plast Women's Choir.

It is also known that, under the influence of their former mentor Alexander Koshetz, students of the Higher Educational Courses in Winnipeg formed an amateur choir, initially named the Young Ukrainian Nationalists Choir (MYH).

Deeply inspired by Koshetz's dedication to preserving and promoting Ukrainian choral music, the group sought to carry on his legacy by strengthening cultural identity through song. The choir was later renamed the UNF Choir, reflecting both its expanded mission and its formal affiliation with the Ukrainian National Federation. Since 1967, it has been known in Canada and abroad as the Alexander Koshetz Choir. Rehearsals are taking place at the UNF Hall, which remains to this day a vibrant center of Ukrainian cultural and community life.

The first conductor of the Young Ukrainian Nationalists Choir was Pavlo Macenko; he was later succeeded by Tetiana Koshetz – a devoted advocate for choral music and an experienced conductor. Under her leadership, the choir's repertoire included Ukrainian folk songs and carols, sacred music, and works by prominent Ukrainian composers – including pieces written or arranged by Alexander Koshetz himself. In this way, the choir not only honored his legacy but also became a living continuation of his artistic and cultural vision.

Filled with a heartfelt desire to preserve the ancient Ukrainian traditions so dear to her, Tetiana began organizing concerts and community events that brought to life her people's musical and cultural heritage. Under her leadership, the choral ensembles became a true heart of Ukrainian culture in the diaspora – a place where music connected generations and offered people the warmth of their native words and melodies.

One such event – a Christmas concert – took place on January 8, 1950, in the UNF auditorium. The concert would have been unimaginable without the presence of the carolers, who took to the stage, adorned with a *didukh*, carrying a seven-pointed star – the symbol of the Nativity – and presenting a traditional Nativity Pageant. The performance vividly evoked the spirit of a Ukrainian Christmas: far from home, yet close to the heart. In the first half of the concert, the 60-member choir, under the direction of Tetiana Koshetz, performed twelve Christmas carols. A reporter from the local Winnipeg Free Press (R. W.), who attended the concert, noted: “Mrs.

Koshetz was a sensitive and competent conductor and the choir sang with power and feeling. The bass section was unusually strong and there were richness and warmth in the altos' singing. Occasionally, however, some thin brittle voices showed up amongst sopranos. ...Some weaknesses were noticeable in the tenor section when a men's choir sang two carols".

All attention was drawn to the Pageant of the Nativity... "Dim lighting and offstage music helped create an air of mystery". Olga Boychuk sang *What a miracle this be*, arranged by B. Barvinsky violin and piano accompaniment by Alice Bilenyk and Alma Kossar. The choir followed with a hymn *Gloria in Excelsis Deo*, by D. Bortniansky.



Excerpt from the article «Ukrainian Choir Offers Excellent Carol Service» (*Winnipeg Free Press*, January 9, 1950).

On January 29, 1950, the Ukrainian community commemorated the anniversary of the proclamation of the independence of the Ukrainian National Republic. The program featured speeches and performances by local choral ensembles. According to a local

newspaper article dated January 30, 1950 (*Soviet Ukraine's New Anthem Termed Servile*, *Winnipeg Free Press*), the mixed choir was conducted by Tetiana Koshetz.

In 1951, leadership of the Young Ukrainian Nationalists Choir was taken over by Walter (Volodymyr) Klymkiw – a graduate of the Summer Courses and a student and follower of Alexander Koshetz.



Winnipeg. Young Ukrainian Nationalists Choir.

Front row, from left: H. Kobushevych, A. Neckar, O. Hawryluk, D. Bilash, **W. Klymkiw – conductor**, O. Babick, E. Mulski, J. Jarwin, O. Hudz
Second row: N. Klymkiw, M. Klym, L. Stebnicki, H. Balas, H. Bahniuk, H. Budzan, S. Wel, P. Bilinsky, M. Lucenkiw, V. Nyznyk, L. Stebnicki, M. Klymkiw.
Third row: I. Sosnowy, I. Karabin, L. Nyznyk, I. Matrick, Y. Horbatiuk, A. Balas, R. Stoyko, V. Kapy, S. Romanyk, M. Nakonechny, P. Holowaty, B. Bociurkiw, R. Babick, Dmytro Harapiak
Fourth row: A. Zuk, S. Bilinsky, M. Semanych, P. Lusenkiw, B. Bilash, M. Korbyk, M. Kmetyk, B. Cirka, T. Cirka, B. Hewak, W. Hewak, V. Romanyk, M. Koziy, T. Uzwyshyn (*Ukrainian National Federation of Canada, Inc. Jubilee Souvenir Book of XVI Convention. June 28-July 1, 1952. Winnipeg, Canada*).

Over the years, the choir’s performance skills steadily matured – and so too did the artistry of its young conductor. A powerful testament to this growth is the National Film Board of Canada’s documentary *Christmas Comes Twice* (1955). Focused on Christmas traditions in Canada, the film offers a touching portrayal of Ukrainian-Canadian holiday celebrations, depicting Christmas Eve in a family setting, traditional carols, the Divine Liturgy, and a festive concert featuring local soloists and a dance ensemble. The culmination of the concert was a performance by the UNF Choir under the direction of Walter Klymkiw, whose final number was the majestic carol by Stetsenko, *God Sees It All* («Ой видить Бог»).

Creating a moving and symbolic bridge between past and present, Tetiana Koshetz, who skillfully hosted the program, concluded the Christmas concert in Winnipeg with the same carol that, back in 1919, the Choral Society under Alexander Koshetz used to open its traditional Christmas concert in Kyiv – their last performance in Ukraine. (Link to view the film: <https://www.nfb.ca/film/christmas-comes-twice-215903/>).



Tetiana Koshetz hosts the Christmas concert program. The UNF Mixed Choir, conducted by Walter Klymkiw in the documentary film *Christmas Comes Twice*.

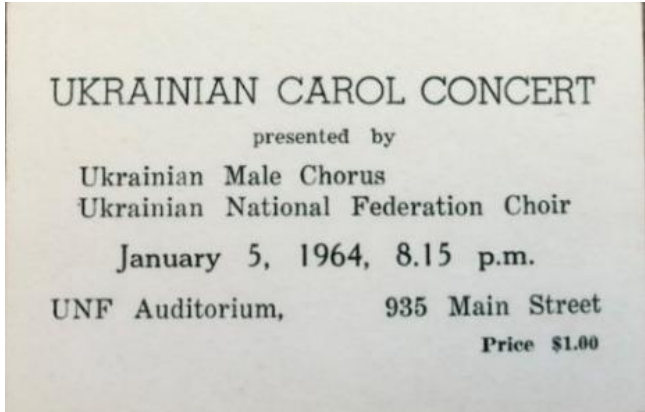
The claim made by some authors that Walter Klymkiw “completed conducting and composition courses” at the University of Manitoba is directly refuted by Klymkiw himself. In an interview with Kyiv journalist Halyna Ustenko, he admitted to having had limited knowledge of choral singing and conducting, and stated that he largely taught himself the craft – with significant guidance from Pavlo Macenko. However, his true mentor and teacher was Tetiana Koshetz. “Every week, I would run... up three flights of stairs to Mrs. Koshetz. **She was my conservatory of Ukrainian music**”, and she would sing to me “with her unique voice...”, he recalled. Tetiana also selected the repertoire for his choir, ensuring that it was never “cheap” in either quality or artistic value.

The conversation with Walter Klymkiw, held before the final concert of the Alexander Koshetz Choir under his direction, is part of the TV series «People and Destinies». (The interview can be viewed at the following link: *An interview (Ukrainian) with Walter Klymkiw...* 1999: https://www.youtube.com/watch?v=Fqk_7zGSDWk).

The future maestro Klymkiw, listened attentively to Tetiana Koshetz’s words and guidance. From her, he not only learned the fundamentals of conducting but also received a profound introduction to Ukraine – its history, culture, and rich artistic heritage. From both Tetiana and Alexander Koshetz, he inherited a deep and abiding love for one of the nation’s greatest treasures – the Ukrainian song, which, over a century ago, introduced Ukraine to the world and became the spiritual heart of its diaspora. That love remained with him throughout his life, and he was never ashamed to admit that, when hearing a native song, he would often be moved to tears.

While recounting to the young choral director stories “about Koshetz, about how he taught songs with the choir...”, Tetiana often reflected on the traditional Christmas carol concerts of the Kyiv Choral Society under Alexander Koshetz – particularly their final concert in Ukraine in January 1919, which opened with the majestic carol God Sees It All («Ой видит Бог») arranged by Kyrylo Stetsenko.

It is clear that the young conductor was firmly convinced that the Christmas carol concerts he launched in Winnipeg in the mid-1950s would bring joy and inspiration to the Ukrainian Canadian community – and maestro Klymkiw was not mistaken. Long banned in soviet Ukraine by the atheist communist regime, these folk treasures continue not only to evoke a festive spirit among Ukrainian Canadians, but also to serve as enduring symbols of generational continuity and the profound richness of Ukrainian folk tradition.



A \$1.00 ticket for the Ukrainian carol concert featuring the Ukrainian Male Choir and the Ukrainian National Federation Choir, held on January 5, 1964 (from the private archive of Tom Dudych).

The Christmas carol concerts were originally held in the UNF auditorium and soon became a cherished tradition. Today, they live on under the name *The Festival of Carols*, organized by

the Oseredok, which invites both secular and church choirs – Ukrainian and non-Ukrainian alike – to take part in the festival, held in various Ukrainian churches throughout the city.



The Ukrainian National Federation Choir, conducted by Walter Klymkiw, 1956 (from the private archive of Tom Dudych).



The Alexander Koshetz Choir (formerly the UNF Choir), with conductor Myroslava Paches (center right) and Oksana Dudych, ambassador of the Ukraine-Kyiv Pavilion, before their performance at Folklorama 2024 – one of the world’s largest and longest-running multicultural festivals, held annually in Winnipeg (photo by Roman Yaworsky).

GUARDIAN OF OSEREDOK

For almost twenty years of her life, Tetiana Koshetz dedicated herself to the Winnipeg’s Oseredok. According to a brochure published in 1945 titled «The Ukrainian Cultural and Educational Centre: Goals and Objectives», the first president of the Board Directors of the newly established institution was engineer Volodymyr Kossar, with Dr. Tymish Pavlychenko serving as secretary.

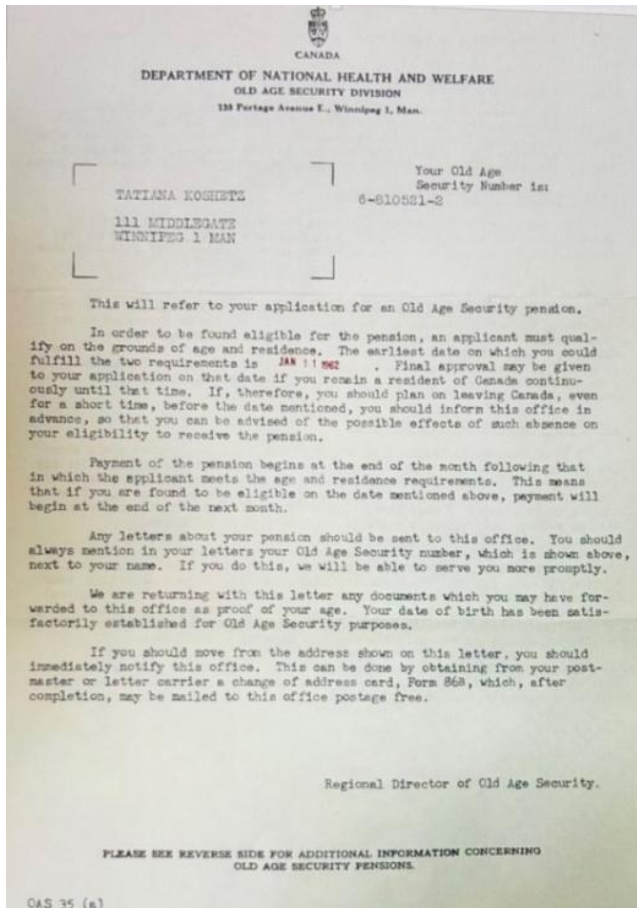
The office address was 612 McIntyre Block.

The answer to the next, quite natural question – where exactly Oseredok was located at that time – can be found in Tetiana’s archives as well as in a 2011 local newspaper.

According to Tetiana Koshetz’s biography prepared for the *Encyclopedia of Ukrainian Studies*, she was invited in 1948 by the Oseredok Board of Directors for permanent employment as a librarian. Later, she served as the “manager of the Library, Archives, and Museum” and was also “a member of the Board of Directors of the Ukrainian Cultural and Educational Centre”.

My attention was also drawn to an official letter from the Department of National Health and Welfare, Old Age Security Division, sent in response to Tetiana

Koshetz's application for an old-age pension, addressed to *111 Middlegate*, Winnipeg 1 MB, located in the historic and relatively secluded Armstrong's Point neighborhood of the city.



Official correspondence from the Department of National Health and Welfare, Old Age Security Division, regarding Tetiana Koshetz's application for an old age pension*.

While browsing the Winnipeg Free Press, I came across a historical note stating that in 1945 the building at *111 Middlegate*, in the Armstrong's Point residential district, was home to the Ukrainian Cultural and Educational Centre.

111 Middle Gate was built in 1913 for Alfred James Long, an accountant with the law firm of Aikins, Fullerton, Foley and Newcomb. The house features an impressive front porch and brick dormer. In 1945, the house was used as the Ukrainian Cultural and Educational Central.



Historical background and the building that housed Oseredok in 1945 (Tracey Thompson. *Behind The Gates...* 2011-09-17: <https://homes.winnipegfreepress.com/winnipeg-real-estate-articles/renovation-design/Behind-The-Gates/id-2325>).

The primary tasks of the newly established Ukrainian Centre were organizing and conducting Higher Educational Courses, creating and maintaining a library, museum, and archive, as well as initiating popular scholarly publications, among other activities. The Oseredok's leadership appealed to Ukrainians across Canada to donate books to expand the library's holdings, contribute archival materials and museum artifacts, and volunteer their time in support of Ukrainian Centre's mission. These collective efforts proved instrumental in advancing Oseredok's cultural and educational mandate.

Tetiana Koshetz made a significant contribution to the direct implementation of the mandate of the newly established Ukrainian Centre, which today is rightfully regarded as a true Canadian treasury of Ukrainian art. She is justly recognized as the guardian (берегиня) and matriarch of Oseredok.

Within the first five years of its existence, Oseredok – which is considered one of the most significant Ukrainian institutions – had already established an extensive library, gathered a modest archival collection, and begun assembling collections of ceramics, embroidery, and more. Unfortunately, during the spring flood of 1950, a part of the city, including Armstrong's Point – situated on a sharp bend of the river – was submerged. The flood, which lasted more than a month and a half, damaged thousands of homes and forced the evacuation of local residents.

The building that housed Oseredok did not escape the impact of the natural disaster. A significant portion of its carefully curated collections and archival materials was irretrievably lost in the flood. In the aftermath, Oseredok was relocated in 1951 to the third floor of the Ukrainian National Federation building at 935 Main Street, where it continued its cultural and educational mission.

As later clarified in a conversation with local community activist Irka Balan, after Oseredok was relocated to Main Street, the residence at *111 Middlegate* became home to the Blashchuk family, from whom Tetiana Koshetz rented accommodations until the early 1960s. This explains why the previously mentioned official government letter regarding her pension was sent to that address.

ECHOES OF TETIANA KOSHETZ

Lesia Havryliuk, a former volunteer at the Ukrainian Cultural and Educational Centre, personally knew Tetiana Koshetz and recalled her active involvement in organizing Oseredok's new premises and inspecting the condition of the relocated

materials. According to Lesia Havryliuk, Tetiana cared for Oseredok more than she did for herself. She possessed extensive knowledge of Ukrainian culture and held a profound respect for all that related to Ukraine – its national history, its people, and its rich cultural heritage. Tetiana dedicated her energy to preserving Ukrainian identity in the diaspora, working tirelessly to ensure that the Ukrainian Centre would be recognized as a lasting and respected cultural and educational institution – on par with its Canadian counterparts.

Linguist and folklorist Jaroslav Rudnycky described Tetiana Koshetz as someone who “lived exclusively for Ukrainian culture and worked tirelessly in its service”, placing her among those remarkable women “who do much and say little”. She was widely regarded as a source of guidance and expertise, frequently consulted on matters such as organizing cultural celebrations, including Mother’s Day events. Tetiana actively supported youth organizations such as Plast, assisting girls with traditional dances and *hahilky*, teaching the art of decorating pysanky, and preparing festivities for *Ivan Kupalo*. She also gave lectures on traditional Ukrainian celebrations such as *Andriyivsky Vechir (St. Andrew’s Eve)* and demonstrated folk rituals, including wax-pouring for fortune-telling.

When the choir director needed sheet music for a new repertoire, Tetiana would “open her husband’s archive”, and the young conductor, “whistling the tune, would borrow the scores – happy to have them, and she just as happy to share”.

Visitors from across Canada and beyond came to view the museum’s exhibits. Tetiana would speak about the collected artifacts “with love and deep knowledge”, always ready with a “thorough” answer to any question. Moreover, she traveled with a selection of unique items, bringing the exhibition to other Canadian cities. And when “funds were needed to maintain and develop the museum, archives, and library, Mrs. Koshetz would organize a spring or autumn tea – sometimes even in winter or summer – through which the necessary funds were raised”.

Dr. Rudnycky regarded Tetiana Koshetz as one of the few cultural figures who, “rising above all partisan, factional, or denominational antagonisms, devotedly and with full awareness of her mission, carried the burden she had voluntarily assumed – and bore it heroically in the name of a better tomorrow”.

Tetiana’s tireless dedication to Ukrainian cultural life was formally recognized on March 3, 1957, when she was awarded an honorary certificate at the ninth session of the Ukrainian Free Academy of Sciences (УВАН) in Canada (Яр. Рудницький. Вінніпег вшановує заслужену культурницю // З подорожей по Канаді. 1949-1959. – р. 15-18).

The memories of Plast member Halyna Kowal, wife of the renowned artist Roman Kowal, reach back to the early years of Plast in Winnipeg, when the scout meeting place was still in the UNF building where Tetiana Koshetz initially lived. She recalls Tetiana teaching the Plast members traditional *hahilky*, leading discussions with the children, and delivering carefully prepared lectures for the youth about Ukraine, its culture, folk traditions, and customs.

Hanna Mandryka writes that within the first ten years of the museum's existence, its exhibitions featured examples of traditional Ukrainian clothing, visual art, embroidery, pysanky, ceramics, belts, women's jewelry, woodcarving, and more.

The museum displayed artifacts donated by individuals, while certain pieces – such as examples of artistic woodcarving, ceramic folk art, and other items – were contributed to the museum by the Ukrainian Canadian Relief Fund, which had, in turn, received them from the Association of Ukrainian Women in Exile in Germany.

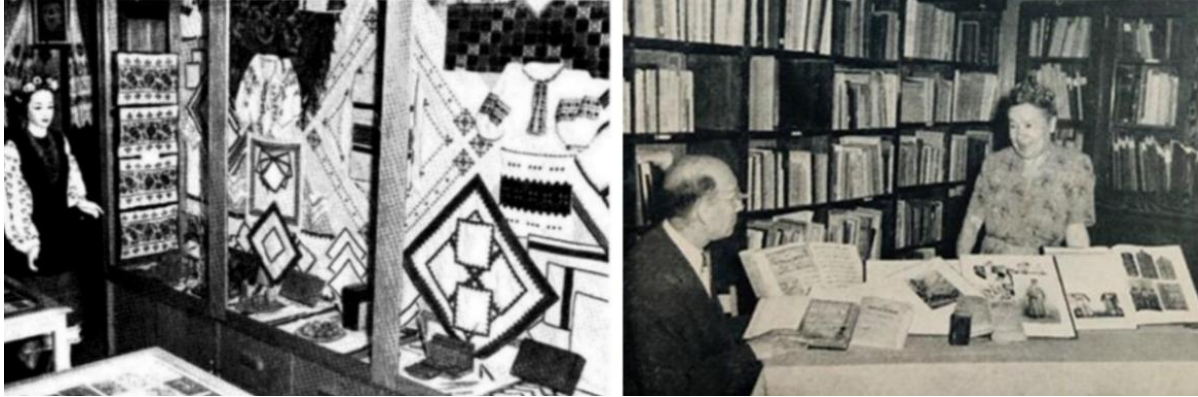
The author of the article highlighted Tetiana Koshetz's "refined sense of beauty and artistic talent", noting also her care and attention to the proper preservation of these cultural treasures.

She emphasized the importance of making every effort to ensure that Oseredok becomes "a national institution for the entire Ukrainian community, regardless of religious affiliation or political views" (Ювілей музейної станиці // Наше життя. № 10, 1954).

Former director of the Ukrainian Cultural and Educational Centre, Sofia Kachor, emphasized Tetiana Koshetz's foundational role in the development of the museum's collection, stating: **"...if it wasn't for Tetiana Koshetz, the entire museum collection wouldn't be there. She travelled across Manitoba and Northwestern Ontario – sometimes even to Saskatchewan – in the 1950s and collected all this stuff from pioneers. In that sense, she played a very significant part in Oseredok"**.

A brochure titled «Ukrainian Cultural and Educational Centre, 1944–1954» can be seen as a kind of report to the Ukrainian community, summarizing a decade of the Oseredok's activity.

The publication is accompanied by photographs of the rooms organized by Tetiana Koshetz, which housed the library, archives, and the museum that officially opened in 1951.



A selection of museum items collected by Tetiana Koshetz, showcasing Ukrainian folk art and traditional dress. Dr. Pavlo Macenko, long-serving secretary and board member, with Tetiana Koshetz in Oseredok's library.

PUBLICATIONS OF CENTRE:

1. Про українську пісню й музику. Коротка історія української пісні й музики. Написав Ол. Кошиць. — Ціна 35 ц.
2. Гулянка. Образок із життя молоді в українським селі. Скомпонувала Т. Кошиць. — Ціна 35 центів.
3. Бог предвічний. 12 колядок і шедрівок для фортепіану укладу І. Мельника. — Ціна 75 ц.
4. Шкільні хори на 1, 2 й 3 голоси, перший десяток, в супроводі піано, укладу О. Кошиць. — Ціна 75 ц. (випрод.).
5. Шкільні хори, на ті самі голоси, другий десяток, того ж автора. Ціна 75 ц.
6. *Ukrainian Dances for the piano* — I. Melnyk, book 1. — \$0.75.
7. *Alexander Koshe z in Ukrainian Music*, by Prof. G. W. Simpson — \$0.15.
8. Спогади Олександра Кошиця, два томи, стор. 640, споминає від дитячих літ до виїзду за кордон 1919 р. Книга любови до України, її культури й народу. Багато образків. Ціна за два томи \$4.00. Кожний том окремо по \$2.00.
9. Музичні твори О. Кошиця, повне посмертне видання. Українські народні пісні: Пісні історичні, 3 збірки на хори мішані, чоловічі й жіночі. 1-ша збірка \$1.50, друга й третя по \$1.00.
10. "Різдвяний вечір" — (Побутова картина на 1 дію) з хорами жіночими й чоловічими (7 хорів) укладу Т. Кошиць. — Ціна 50 ц.
11. "Український Літопис" — Д. Філомеля. — Ціна \$1.00.
12. Могіла князя Святослава — проф. д-р М. Міалер. — 30 ц.
13. "8,000,000" — Ф. Правобережний. Голод в Україні 1933 р. Ціна 75 ц.
14. Д. С. Бортянський і М. С. Березовський — П. Маценко. Ціна 35 ц. (випродано).
15. З пісню через світ (Подорож Української Республіканської Капелі). Т. 1, ст. 194. — О. Кошиць. — Ціна \$2.00.
16. "О, Предвічний Боже" — колядки й шедрівки для мішаного хору. — П. Маценко. — Збірник. Ціна 75 ц.
17. Давня українська музика й сучасність: 1) Про упорядкування церковної музики; 2) Музика і Г. С. Сковорода та 3) Г. Квітка Основ'яненко в музиці — написав П. Маценко. — Ціна 35 ц.
18. Якименко, Федір Степанович — написав П. Маценко. Ціна 25 ц.
19. Відагуки минулого (О. Кошиць в листах до П. Маценка). Ціна 75 ц.

UKRAINIAN CULTURAL AND EDUCATIONAL CENTRE
P. O. Box 791
Winnipeg, Manitoba, Canada.

(Location: 935 Main St.)

A list of publications initiated by Oseredok, featured on the back cover of the brochure «Ukrainian Cultural and Educational Centre. 1944–1954», indicating its new address at 935 Main St.

In the 1950s, while traveling through Canadian cities on behalf of Oseredok with an exhibition of folk art and lectures on Ukrainian song, Tetiana Koshetz – jokingly called a “walking encyclopedia” – always drew attention to the undesirable changes

gradually creeping into Ukrainian culture and distorting long-standing folk traditions.



Excerpt from the article «Ukrainian women protests traditional culture changes».

Alongside collections of Ukrainian folk songs, she always brought examples of authentic embroidery and pysanky adorned with traditional Ukrainian motifs. One of her most notable lectures took place on September 1, 1950, in Regina, Saskatchewan, at the Ukrainian National Home, where an exhibition of Ukrainian embroidery,

national costumes, and folk art was being held.

Deeply knowledgeable in traditional Ukrainian dress, Tetiana Koshetz was dismayed by the appearance of blue and orange tones in some embroidered pieces. "This is not Ukrainian", she remarked with visible disappointment. She expressed concern over the gradual distortion of national costume traditions, highlighting common mistakes made by the younger generation in Canada – most notably, the replacement of the traditional *plakhta* with Scottish-style plaids. She also criticized the excessive use of embroidery and overly bright colors. In her view, the shirt should be white, embroidered in red or black thread – or a combination of both. While certain regions incorporate other colors, she emphasized that it should be "very little". The *kersetka* (vest) should remain plain, without embroidery, and the apron only minimally decorated. Girls' hair, she insisted, "should be smooth and neat, hidden under a wreath".

The issue of Ukrainian culture was close to her heart, and she felt it was her duty, as a specialist, to educate others on what traditional Ukrainian costume should look like.

In a conversation with a reporter from a local newspaper, she spoke about Alexander Koshetz, briefly recalling his role as conductor of the Ukrainian choir and his connection to Oseredok. She emphasized that she was actively working to preserve ancient folk songs by recording them (*The Leader-Post*. Regina, Saskatchewan, September 2, 1950: <https://www.newspapers.com/article/the-leader-post-tatiana-georgievska-ko/43902921/>).

At the invitation of the professors of the Slavic Department at the University of Manitoba, Jaroslav Rudnyckyj and Paul Yuzyk, Tetiana Koshetz also delivered lectures on Ukrainian culture to the university students.

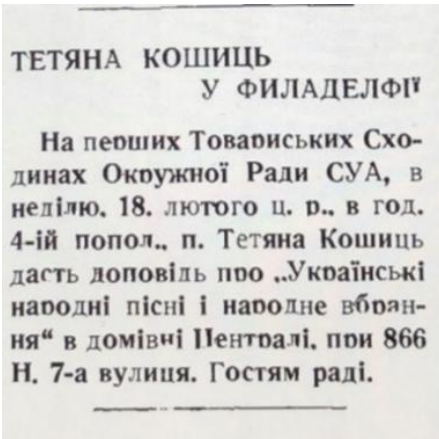


After a lecture at the University of Manitoba, 1950.

Seated (left to right): Leonid Biletsky, Jaroslav Rudnyckyj, Tetiana Koshetz, Wolodymyr Kossar, Lev Sorochynsky. *Standing:* Isydor Hlynka, Olya Hawryluk, Pavlo Yuzyk (Courtesy of the University of Manitoba President's Office Photograph Collection, provided by James Kominowski, Elizabeth Dafoe Library Archives, University of Manitoba).

Tetiana Koshetz delivered her carefully prepared lectures on Ukrainian culture not only in Ukrainian and answered audience questions in Canada, but also abroad. For example, at the invitation of the District Council of the Ukrainian National Women's League of America (UNWLA), she spoke in Philadelphia on February 18, 1951, delivering a presentation on Ukrainian folk songs and traditional attire.

The following issue of the magazine featured an article titled “The Ukrainian Costume on Stage” (author: L. B.), which was published after Tetiana’s presentation.



Stage costume, the speaker emphasized, is a reflection of the “aesthetic taste” of our people, and for that reason, it is essential to follow the proper “rules of stage dress”. Tetiana Koshetz likened the disregard of these rules to serious artistic errors – such as singing a song in the wrong key or making an incorrect dance step.

Announcement of Tetiana Koshetz’s lecture on the topic «Ukrainian Folk Songs and Traditional Attire» (Наше Життя. № 2, 1951).

While demonstrating individual elements of traditional Ukrainian clothing, she explained how each should be properly worn and pointed out common mistakes that can distort the appearance of a choir or dance ensemble. Members of every choir or dance ensemble must understand whom they represent, because once on stage, they are no longer just singers or dancers – they become representatives of their nation, showcasing its heritage and artistry to the world (Наше Життя. № 3, 1951).

Український стрій на сцені

У третю неділю місяця лютого Округна Рада США у Філадельфії повітала в себе заграничну гостю. Тетяна Кошиць зведичала своєю доповіддю відкриття товариських сходинах Округної Ради.

Пригадались часи, коли українська пісня пнула колись незаймано-чисто з-під диригентської палочки проф. Кошиця. Тетяна Кошиць, його дружина і співробітниця відбула ввесь творчий шлях Капеллі в мандруванні по різних континентах. Разом із Капеллею вона винесла з України глибоке відчуття української пісні, її духа і форми. І тепер передає цей скарб українській публіці в доповіддях, із якими обіхала вже східну й західну Канаду.

З передачею народної пісні, з виступом хору вляється тісно справа народнього вбрання. Зорове враження добре вбраного хору — це немов рямці для неї. Тому й Тетяна Кошиць присвячує цьому питанню багато уваги.

Головна передумова для члена хору чи танкової групи, що виступає в народньому вбранні — це свідомість, що й кого він репрезентує. Він перестає бути звичайним співаком чи співачкою, а стає представником народу, що виводить своє вміння

перед широким світом. А це зобов’язує! Член хору чи танкової групи не може нехтувати правилами одягу, так само, як не сміє фальшиво заintonувати пісні чи помилити танкового кроку.

Кожне історичне чи народне вбрання має свої особливі правила. Коли справляємо собі костюм рококо чи стрій еспанки, напевно повчимося наперед про те, як він виглядає. А наш народній одяг також створений віками. Формували його звичаї та естетичний смак нашого народу. Здається, що стільки ж уваги можемо присвятити цим його правилам, що його створили.

У нас прийнявся для хорового виступу стрій Придніпрящини. Є ще й інші типи народнього вбрання, що годились би на сцену. — Та придніпрянський стрій впровадили театри і він став уже репрезентативним.

Однак те, що бачимо тепер на наших сценах і естрадах — дуже далеке від первісного взору. Перейдемо по черзі всі хибні сценічного строю.

Зачіска. Як важко нераз переконати молоду красуню, що до народнього вбрання треба відповідно зачесатись! Вона ж хоче показати хвилясті кучері

модної зачіски... Тоді немає зпереду місця на вінок і його приміщує вона на тімені. А причесавши себе гладко, з розділом, може умістити вінок над чолом. І він зойно тоді стає справжньою прикрасою.

Це зрозуміло, що молоде лице в рямці вінка вражає свіжістю. Однак дещо приваля обличчя вінок тільки старіє. Чи не краще тоді повязати хустку поверх очіпка, або білу намітку? Така завязка вражає достойно й мальовниче.

Вінок іззаду викінчений стрічками, що звисають на спину. Як дуже люблять молоді хористки безліч стрічок — блідо-рожевих, блакитних, ще й перевісити собі до переду! Тоді, коли стрічки в соковитих кодихах — червоні, зелені, сині — повинні звисати на спині...

Намісто. Чомусь здається кожній молодій дівчині, що чим більше намисто, тим краще. А воно навпаки. Кілька гарно нанизаних разків червоних коралів краще підчеркне її принаду, як цілий жмут різноколірових цвцьок.

Сорочка. Від сорочки вимагають тільки, щоб була вишивана. А де і як уміщена вишивка, яка форма рукава чи коміра — це здається маловажне. Часто вважають, що вистачає со-

Tetiana Koshetz, deeply knowledgeable about the distinct characteristics of traditional Ukrainian attire, emerged as a leading authority in this field during the national *Miss Ukrainian Canada* competition. According to a former participant of the contest, which took place in Winnipeg in the 1960s, one of the primary judging criteria was the authenticity of the Ukrainian costume – an area of evaluation entrusted without hesitation to Tetiana. With meticulous attention to detail, she examined each contestant’s outfit, assessing whether it accurately represented the chosen region of Ukraine in terms of style, color palette, patterns, and embroidery techniques. She even evaluated whether each garment was properly cut and constructed. Grounded in her commitment to authenticity and craftsmanship, Tetiana played a pivotal role in determining each participant’s chances of winning.

In the December 4, 1956 issue of the *Kenora Daily* (Ontario), a brief article titled «Priceless Relic Is Displayed Wed. by Madam Koshetz» caught my attention.



At their regular Wednesday evening social, the Ukrainian Women’s Association welcomed Mrs. Tetiana Koshetz as their guest speaker, following her return from a speaking tour in Eastern Canada. Before delivering her lecture on the ancient traditions and customs associated with St. Andrew’s Day, Christmas, and New Year’s, Tetiana “displayed pure gold and silver ‘poyas’ (a type of Cossack sash), almost 200 years old, that she just had recently acquired” for Oseredok in Winnipeg.

Clipping from the *Kenora Daily*.

Several maps of Ukraine were also on display, the oldest of which – printed in London – dates back to the 17th century (Priceless Relic Is Displayed Wed. by Madam Koshetz: <https://listview.kenora.ca/Files/Library/Newspaper%20Archive/1956/KMN19561204.pdf>).

The museum collection at Oseredok includes numerous rare artifacts, but perhaps the most valuable among them is a Cossack (Slutsk) sash woven in the city of Slutsk. According to the description in Oseredok’s catalogue, it was acquired from a

European collector, Professor Borys Zhuk. As recounted by Sofia Kachor, Tetiana raised the funds to purchase this unique relic by organizing tea parties.



Fragment of the two-sided Cossack sash, densely woven from silk, gold and silver threads on warp of flex linen (from Oseredok's catalogue).

VERSATILITY OF TALENT

Tetiana Koshetz was a multifaceted and exceptionally talented individual. She authored a one-act stage production with musical scores titled «Hulianka» (1946), based on the life of rural youth, as well as a one-act domestic scene, «Christmas Eve» (1949), written for a Christmas concert featuring both male and female choirs (Брошура «Осередок української культури й освіти. 1944–1954»: Видання Осередку української культури й освіти в Канаді; Біблос. Журнал бібліографії, критики і рецензій: <https://diasporiana.org.ua/wp-content/uploads/books/11129/file.pdf>).

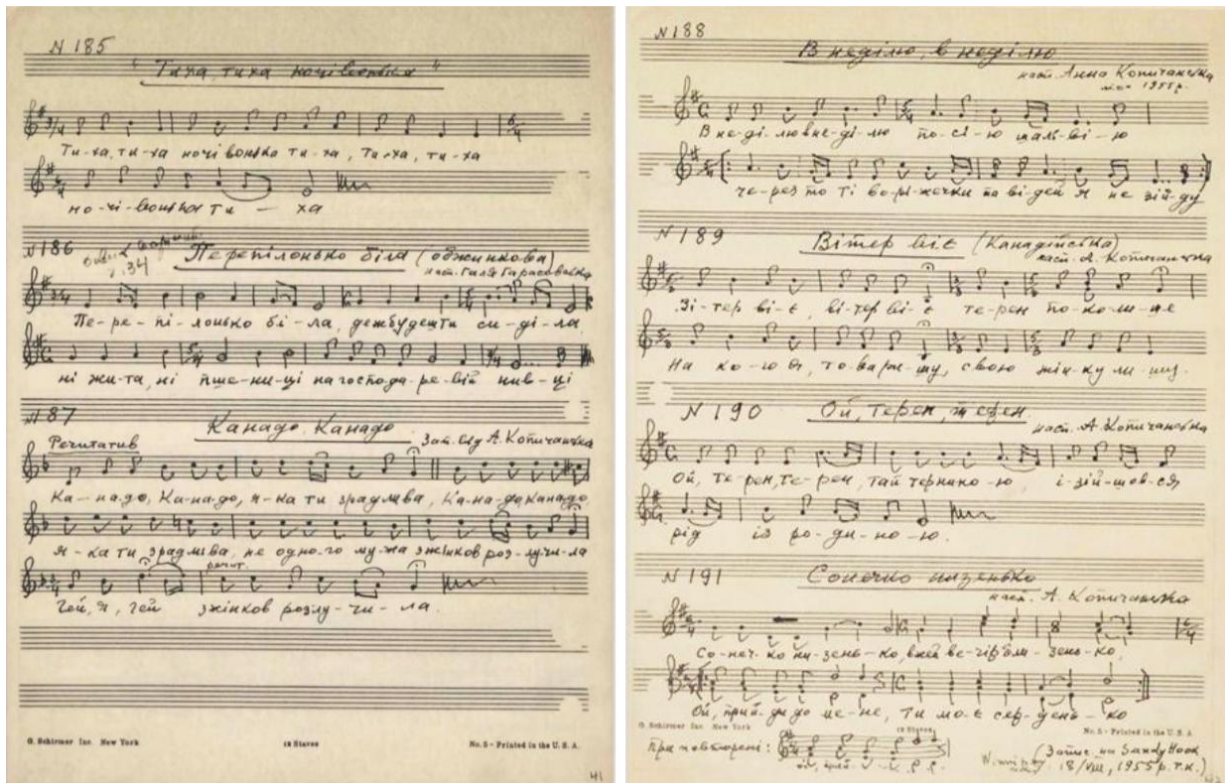
According to a draft of Tetiana Koshetz's biography prepared for the *Encyclopedia of Ukrainian Studies*, in addition to the previously mentioned stage productions, she also presented her own original works, including *Easter*, *St. Andrew's Eve*, and *Harvest Celebration*.

Another of Tetiana Koshetz's duties was recording the lyrics and melodies of ancient folk songs, which, in essence, was a continuation of the beloved work of her late husband, whose memory she cherished deeply until the end of her life.

The renowned Canadian folklorist Robert Bohdan Klymasz has every reason to assert that Ukrainian-Canadian folkloric studies in Canada began in the 1950s, with Tetiana Koshetz, the wife of the famous conductor and composer Alexander Koshetz, being the pioneer in this field. Traveling across Canada on behalf of the Oseredok, she recorded approximately 200 songs, the “musical transcriptions” of

which she created “without using any mechanical recording devices, such as a tape recorder”. The transcriptions she hand-recorded are preserved in Ottawa at the Museum of Canadian History and in Winnipeg at the Ukrainian Cultural and Educational Center. The Museum of Canadian History also houses an audio recording of Tetiana Koshetz performing two to three verses of each song, providing an example of how the melodies should sound.

Tetiana Koshetz played a significant role in the revival of Ukrainian folk music traditions in Canada. Dr. Klymasz considers her an “authority in the field of traditional Ukrainian folklore”, which has preserved “its archaic features and forms, such as the ritual cycle of folk songs and epic ballads”. Field studies conducted during the 1950s and 1960s by Tetiana Koshetz, Jaroslav Rudnycky, Kenneth Peacock, Robert Klymasz, and others indicated that “almost the entire Ukrainian folk music tradition had been re-established in Canada. In the 1970s this tradition continued to serve as a source of inspiration for other forms of music-making” (R. B. Klymasz: Ukrainian Folklore in Canada...// Journal of Ukrainian Graduate Studies. Toronto. № 4, 1978: <https://diasporiana.org.ua/wp-content/uploads/books/13758/file.pdf>; R. Klymasz. Ukrainian Music in Canada: <https://www.thecanadianencyclopedia.ca/en/article/ukraine-emc>).



Transcribed pages of Ukrainian folk songs recorded by Tetiana Koshetz (The Canadian Museum of History. Musical and Textual Transcriptions of Ukrainian Folksongs: <https://www.historymuseum.ca/ke/resources/5227062/KOS-A-219-18-1-42.PDF>).

It is also important to note that Tetiana Koshetz was one of the prominent Ukrainian cultural figures who contributed to the popularization and continuation of the tradition of *pysanka* (Ukrainian Easter egg) in North America. Thanks to individuals like her, the tradition of decorating *pysanky*, which is an integral part of the culture and soul of the Ukrainian people, has been passed down through generations and is still preserved to this day.

Articles by folklorists on the subject of *pysanky* frequently appeared in Canadian publications, and one notable contributor was Tetiana Koshetz. She authored «The Symbolism of Pysanka Designs» (Women’s World, Issue 4, 1951), in which she explored the deeper meaning behind traditional motifs: “...each mark or design on the *pysanka* had its own significance, it spoke about something. It was like a letter written in symbols... And these ancient marks transform an ordinary egg into a *pysanka*, because without these symbols, it would simply be a ‘painted egg’, not a *pysanka*”.

Tetiana Koshetz also wrote «The History of Pysanka and Its Designs» (Women’s World, Issue 4, 1958), where she emphasized the *pysanka*’s role in expressing a shared Ukrainian identity across geographical regions: “The symbols and signs on *pysanky* were used across all regions of Ukraine, regardless of the borders imposed externally... This is proof of our unity and our national identity, distinct from other peoples – a fact that our enemies deny. This means that these [*pysanka*] motifs were created when we were a unified, indivisible [independent] nation”.

The *pysanka* collection initiated by Tetiana Koshetz at the Ukrainian Cultural and Educational Centre in Winnipeg – which includes *pysanky* meticulously decorated by her own skilled hand – has expanded significantly over the decades. According to Oseredok’s curator, Olesia Sloboda, the collection now comprises approximately 4,500 *pysanky*, making it one of the most extensive of its kind in Canada (A treasure of Ukrainian culture open to the world: <https://www.winnipegfreepress.com/arts-and-life/2023/03/06/a-treasure-of-ukrainian-culture-open-to-the-world>).

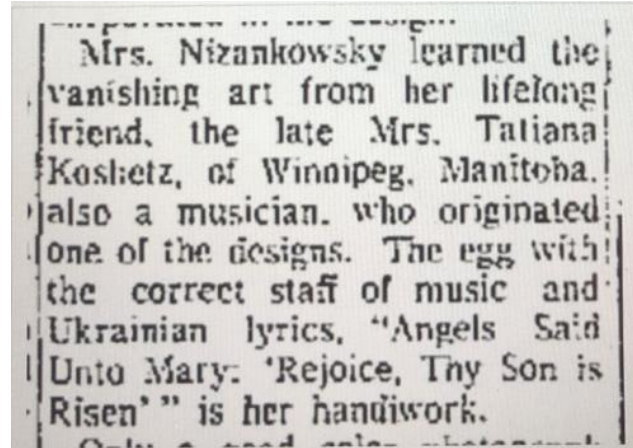
The staff at the Ukrainian Cultural and Educational Center managed to partially restore one of the broken *pysanky* decorated by Tetiana Koshetz.



Its design features traditional elements such as the sun and a church, alongside non-traditional motifs – including five horizontal lines symbolizing a musical staff wrapped around the egg, with notes and lyrics from an ancient *Hahilka* (spring song) called *The Crooked Dance*. Further research revealed that the same melody and lyrics found on the *pysanka* are preserved in the A. Koshetz archive, in a folder labeled «*Vesnianky*» (Oseredok News. Vol. 7, No.

1. April, 2016: <https://oseredok.ca/wp-content/uploads/2017/11/Visti-Vol.-7-No.-1.pdf>).

Kateryna Nizankowsky – a devoted learner of *pysankarstvo* under the guidance of Tetiana Koshetz – recalls another extraordinary pysanka created by her mentor. In an article written in Tetiana’s memory, she describes a stunning pysanka adorned with musical notation and the inscription: “Angels said unto Mary: Rejoice, Thy Son is risen”.



Excerpt from an article published in *The Bridgeport Post* (Connecticut) on April 9, 1966, presenting Kateryna Nizankowsky’s reminiscences of Tetiana Koshetz.



A collection of pysanky at the Ukrainian Cultural and Educational Centre (photos by Rozalia Rohalsky, volunteer at Oseredok).

In honor of Ukrainian cultural heritage, the Royal Canadian Mint has been releasing coins in the shape of traditional pysankas for ten years now. Each of these coins is a true work of art and is immensely popular among enthusiasts and collectors worldwide.

The silver pysanka (on the left) was created by Canadian artist Natalie Kit, while the designer of the gold coin is Tracy Rossier, a Métis of Ukrainian descent.

Purchasing these coins is nearly impossible – but I want to share the story of the last one, acquired by one of the collectors. During a visit to the souvenir shop and tourist center at the Royal Canadian Mint in Winnipeg, an employee, Omovale Atiku,

shared a story that deeply moved her – and me as well. She had received a call from a man in the United States who wanted to purchase a pysanka coin as a gift for his friend, a soldier currently defending Ukraine. Touched by the sincerity of the request, she immediately contacted a collector. Upon hearing the story, he didn't hesitate to part with the coin he had reserved for himself. Since then, that coin has accompanied the soldier on the front lines, serving as a priceless talisman – not only reminding him of home but also giving him strength, hope, and faith in victory.



Egg-shaped pysanka coins issued by the Royal Canadian Mint in 2025 (mint.ca).

Tetiana Koshetz was one of the leading figures in the Ukrainian Canadian community and played a pivotal role in the promotion and preservation of Ukrainian embroidery. She not only initiated the embroidery collection at the Oseredok but also actively expanded it over the years, acquiring new examples that reflected the diversity of regional styles and techniques. Through carefully curated exhibitions, she enabled both residents and visitors to appreciate the aesthetic beauty and cultural significance of this traditional folk art.

At one point, Tetiana Koshetz oversaw the entire cultural program of the Higher Educational Courses, which encompassed Ukrainian dance and folk art, including embroidery. In addition to instructing students in the practical skills of embroidery, she introduced them to the diverse regional styles and techniques that characterize this rich tradition. Through her mentorship, she fostered a deep appreciation for Ukrainian textile heritage and inspired her students to preserve and promote it within their own communities.

A significant number of traditional Ukrainian embroideries were brought to Canada in the late 1940s by third-wave Ukrainian immigrants, who arrived from both Ukraine and European displaced persons camps. Tetiana Koshetz played an active

role in the efforts of the Ukrainian Canadian Relief Fund, which received embroidered items from the camps where Ukrainians had taken refuge. These pieces were entrusted to Tetiana, who then incorporated them into the growing embroidery collection at Oseredok.

Thanks to Tetiana Koshetz's efforts, the Ukrainian Cultural and Educational Centre holds a remarkable collection of over 50 embroidered pillows, a significant number of which were created in displaced persons camps following the Second World War (Larisa Nadya Sembaliuk Cheladyn. *Stitched Narratives: The Ukrainian Canadian Embroidered Pillow*. 2016: file:///C:/Users/User/Downloads/Sembaliuk_Cheladyn_Larisa_N_201608_MA.pdf).

Tetiana Koshetz is among those distinguished artists who “made history not only instructing Ukrainian Canadians in the art of traditional textiles, but also fought to introduce the craft to mainstream artists”. While traveling across Canada, she not only delivered lectures but also conducted sewing workshops and helped mothers adapt traditional Ukrainian costumes for their children participating in various dance groups.

Her greatest legacy, as noted by those who knew her, “was having taught the fundamentals of Ukrainian folklore and costuming to an influential cohort of young students who would go on to form Ukrainian dance ensembles”. Among these students was Chester Kuc – a renowned artist and the founder of both the *Cheremosh* and *Shumka* dance groups (*The Tale of a Textile Conference* // Lyrisa Sheptak. Threads That Connect: https://acuarts.ca/wordpress/wp-content/uploads/2022/05/3.-WINTER_2020-21-Vol-26-Issue-2.pdf).

The authoritative name of Tetiana Koshetz is cited by writer and folklorist Kornlyo Lastivka in his article «The Foundations of Ukrainian Folk Ornament» (Наше життя, № 2-4, 1964). Her name is also referenced by doctoral candidates from the University of Alberta, including Borys Chervyk, Andriy Nahachevskyi, Maria Lesiv, and others in their research for academic degrees. The name of this public figure, folklorist, advocate for Ukrainian culture, and author, Tetiana Koshetz, is also mentioned by doctoral candidate Alexandra Anna Pavlovska from the University of Manitoba.

AMONG THE DISTINGUISHED GUESTS

On behalf of Ukrainian-Canadian organizations, including women's groups, Tetiana Koshetz was invited not only to give lectures or lead discussions but also to be an honored guest at various ceremonies. She inspired the community to preserve

traditions and spirituality, and her presence at these events was a symbol of strength, resilience, and an unseen yet unwavering feminine support that allows culture to thrive even far from the homeland..



Olha Voicenko (first from the left), President of the Ukrainian Women’s Organization of Canada, Tetiana Koshetz, and members of the Lesia Ukrainka Women’s Association. Winnipeg, 1954 (photo courtesy James Kominowski).



Rev. Ivan Stus (seated in the middle, on the right) with members of the women’s society of St. Mary the Protectress Ukrainian Orthodox Cathedral. Tetiana Koshetz is seated third from the left. Early 1960s (from the archives of St. Mary the Protectress Ukrainian Orthodox Cathedral).

Looking back to the distant year of 1922, one recalls the arrival of the Ukrainian National Choir, conducted by Alexander Koshetz, in New York.

One of the most significant events of their tour was the choir's visit to Chicago, where, at that very time, the prominent Ukrainian church and cultural leader, Metropolitan Andrey Sheptytsky, was staying. He had come from Galicia to the United States on a humanitarian mission and with the aim of supporting the resolution of the Ukrainian question.

Ukrainians across the ocean greeted this event with extraordinary enthusiasm. In honor of the choir and the metropolitan's visit, they organized a formal banquet attended by around 500 people (Галина Парасюк. В Українському Національному Музеї відбувається виставка, присвячена пам'яті митрополита Андрія Шептицького. Сурма. № 49, 06.12.2024).



Banquet in Honor of Metropolitan Sheptytsky, Maestro Koshetz, and the Ukrainian National Choir. Congress Hotel, Chicago, October 30, 1922 (photo from the archive of the Ukrainian National Museum in Chicago, provided by archivist Halyna Parasiuk).

At the head table were the honored guests: Metropolitan Andrey Sheptytsky at the very center, Maestro Koshetz – seventh from the left, and his wife Tetiana – to his right, the only woman among the men. Tetiana, a quiet but steadfast support who inspired his creativity, often remained in the shadow of her husband's great name... Her presence among the honored guests symbolized not only the strength of their marriage but also the unseen yet vital role of Ukrainian women in preserving spirituality, culture, and national dignity.

A HEARTFELT RECOGNITION

During the days dedicated to honoring the memory of Alexander Koshetz, “composer and world-renowned conductor, herald of Ukrainian musical culture”, the members of the *Dnipro* Ukrainian Choir of Minnesota chose to bestow a special recognition upon his wife, Tetiana Koshetz. In acknowledgment of her remarkable contributions to music, ethnography, and education, they named her an Honorary Member of their ensemble.

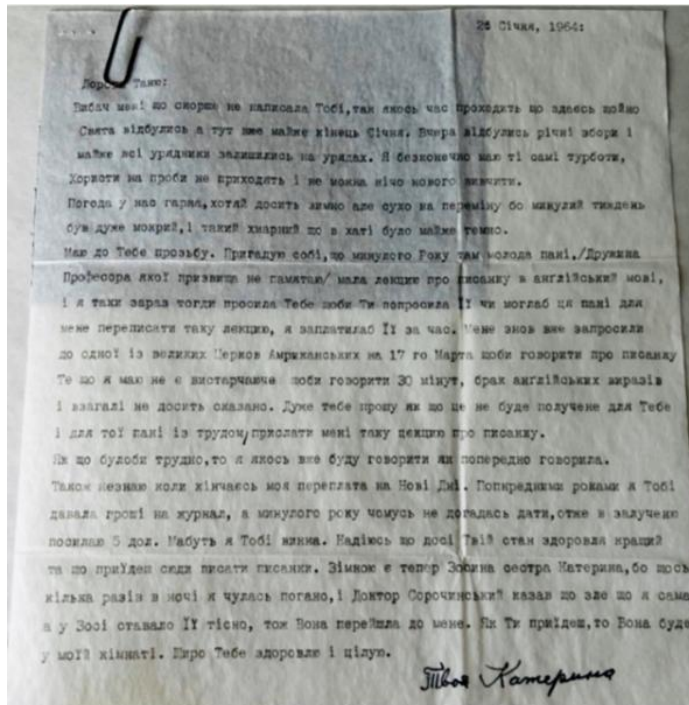


Certificate honoring Tetiana Koshetz as an Honorary Member of the Minnesota Ukrainian Chorus *Dnipro* of the Twin Cities.

This certificate stands apart from typical printed awards where the recipient’s name is simply inserted into a standard template. Every word of this handwritten, historically significant document reflects the deep love, respect, and gratitude felt for Tetiana Koshetz, who so nobly carried forward the legacy of her late husband. The certificate was personally signed by the conductor and founder of the *Dnipro* Choir, Mykola Bryn, as well as by the members of the choir’s Board, the editorial board of the musical journal *News*, and the Artistic Council.

While in the United States, Tetiana Koshetz mostly stayed with the Nizankowsky family – first in the town of Seymour, and later in Bridgeport, Connecticut, where Kateryna Nizankowsky had settled following the death of her husband. The two lifelong friends were deeply engaged in the cultural life of their community, united by a shared passion for choral music and a profound commitment to preserving and passing down Ukrainian customs and traditions to younger generations. Their bond was strengthened not only by these shared interests but also by the hardships they

endured together. When Kateryna became a widow, Tetiana and Alexander Koshetz stood by her side, offering heartfelt support in her time of grief. Years later, after Tetiana herself lost her beloved husband, she found comfort and solace in the embrace of her friend. The two maintained a constant and heartfelt correspondence, supporting each other through life’s most difficult moments.



Letter from Kateryna Nizankowsky, dated January 26, 1964*.



Envelope addressed to Tetiana Koshetz, with a return address from Kateryna Nizankowsky*; the house at 489 Inkster Boulevard (photo by the author).

In a letter addressed to Tetiana, Kateryna expresses concern for her friend’s health. She fondly recalls learning the art of decorating pysanky from Tetiana and shares her hope that Tetiana would return that year to once again take part in the cherished tradition of pysanky making.

Zorianna Hyworon, who recalls knowing Tetiana Koshetz personally, notes that, in the final years of her life, Tetiana lived in an apartment rented from the family of Osy Pankiv, located at *489 Inkster Boulevard*. Zorianna's lifelong interest in Ukrainian culture and history, which began in childhood, often led her to Oseredok, where on occasion, she would meet Tetiana at her residence

HEARTH AND MIND WITH THE HOMELAND

From the numerous periodicals of that time – clippings from which were preserved in large numbers in her archives – Tetiana was well aware of the soviet terror in Ukraine, which, as a folk song says, had once again found itself “into captivity, in bondage, under moscow's guard in a prison” (“...у неволі, у ярмі, під московським караулом у тюрмі”). In her lectures and presentations, she repeatedly drew attention to the destruction of Ukrainian cultural heritage by the communists on her native soil.

While living in exile, Tetiana's thoughts were constantly drawn to her homeland. She remembered her family and loved ones with warmth, doing what she could to support them from afar. She kept in touch with her relatives, exchanged letters with her husband's family, and maintained correspondence with former choir members. Tetiana also preserved connections with prominent Ukrainian figures who had been forced to flee the country, as well as with Ukrainian institutions, primarily in Europe. One such institution was the Symon Petliura Ukrainian Library in Paris, with which she engaged in ongoing correspondence. In 1959, she sent nine notebooks containing Alexander Koshetz's musical compositions to the library (Інформаційний бюлетень бібліотеки. Ч. 3, грудень 1959 року: <https://diasporiana.org.ua/wp-content/uploads/books/26338/file.pdf>).

Tetiana Koshetz devoted her entire life to serving Ukrainian culture – a mission that, as Mykyta Mandryka observed, was a continuation of Alexander Koshetz's own “dreams and intentions”. Despite battling doubt, despair, and a profound longing for her homeland, she poured her heart into the work she loved most. Like her husband, she never wavered from the Ukrainian path, carrying “the heaviest cross in the world – the Ukrainian cross” with unwavering integrity and pride.

A preserved official letter in her archives from the Minister of Citizenship and Immigration of Canada (undated), congratulating her on acquiring Canadian citizenship, confirms Tetiana Koshetz's intention to become a Canadian citizen.

Tetiana Koshetz spent the final months of her life at the St. Boniface Tuberculosis Sanatorium on the outskirts of Winnipeg. After being bedridden for 42 days, she passed away on March 26, 1966, at the age of 74.



Current view of the former St. Boniface Sanatorium (today - St. Amant Centre, 440 River Road), where the late Tetiana Koshetz passed away (photo by the author).

DEATHS
TETIANA KOSHETZ
 On March 26, 1966, at St. Boniface Sanatorium, Mrs. Tetiana Koshetz, age 74, of Winnipeg, beloved wife of the late Dr. Alexander Koshetz, famous Ukrainian choir conductor and composer. Prayers will be said Friday night at 9:00 p.m. at the UNF Auditorium, 935 Main St. Mass will be sung at 11:30 a.m. Saturday in the Ukrainian Orthodox Cathedral, Sinclair and Burrows. The Very Reverend Ivan Stus will officiate. The remains will be laid to rest in the mausoleum next to her late husband's. Zawdoski Funeral Home in charge. In lieu of flowers it was her wish that should friends desire, donations may be made to the Ukrainian Cultural and Educational Centre, P.O. Box 781, Winnipeg 1.

ПОСМЕРТНА ЗГАДКА
 Крізь нашу пресу пройшла вістка, що 26. березня 1966 р. відійшла у вічність у Вінніпегу Тетяна Кошиць, вдова відомого диригента й композитора Олександра Кошиця. Походила з м. Вінниця на Поділлі, де закінчила середню освіту. Вчилась на Вищих Жіночих Курсах у Києві і володіючи гарним голосом, виступала в хорах. Згодом виїхала з Республіканською Капелею на еміграцію, де ділила зі своїм чоловіком усі успіхи й труднощі цієї мандрівки.
 Окрім музики Тетяна Кошиць любила також народне мистецтво. Тому по смерті чоловіка вона присвятилась цій ділянці, працюючи віддано й жертвенно в Осередку Української Науки й Культури. Завдяки її знанню й досвідів збірка Осередку стала однією з найкращих поза межами Батьківщини.
 Похорон відбувся 2. квітня ц. р. у Вінніпегу. Похоронено її біля тлінних останків її чоловіка.
 УПРАВА СФУЖО



Notice of Tetiana Koshetz's passing and the funeral service schedule published in the Winnipeg Free Press on March 31, 1966; a posthumous tribute from the executive board of the World Federation of Ukrainian Women's Organizations (WFUWO) featured in the May 1966 issue of *Our Life* («Наше життя») magazine, along with a tribute in the newspaper *Ukrainian Voice*, dated April 6, 1966 (newspaper clipping provided by James Kominowski).

The editorial staff of *Svoboda*, the first Ukrainian-language newspaper in the United States, responded to the sad news from Canada with a front-page notice titled «Tetiana Koshetz Has Died in Winnipeg», published on April 1, 1966.

On the eve of the funeral, a UNF choir sang the *Panakhya*. The memorial service was officiated by Rev. Ivan Stus on April 2, 1966, at St. Mary the Protectress

Ukrainian Orthodox Cathedral (820 Burrows Ave.). Tetiana Koshetz was laid to rest in the mausoleum at Glen Eden Cemetery, where the mortal remains of her husband, Alexander Koshetz, are also buried.



Exterior view of the mausoleum at *Glen Eden Memorial Gardens Cemetery* (4477 Main St., West Saint Paul, MB), along with the memorial wall featuring marble crypts of the interred.



Gravestone inscriptions on the crypts containing the remains of Alexander and Tetiana Koshetz, restored at the initiative of the Centre for Ukrainian Canadian Studies at University of Manitoba (photos by the author).

...Faithful she remained unto the last,
 Falling midst the sheaves upon the toil-stained field.
 Now let her rest in peace, serene and silent,
 Where her famed maestro lies in eternal sleep

(Mykyta Mandryka. *To Tetiana Koshetz*. From the collection *Wine of Life*. 25.II.1968).

Tetiana Koshetz's will, dated October 9, 1956, states: "...All my personal belongings, including portraits, handicrafts, embroidery, letters, library, and all such items that may have museum value, I give and bequeath ... to the Ukrainian Cultural and Educational Centre". In accordance with Tetiana's will, some of her personal belongings were entrusted to Oseredok.



Tetiana Koshetz's rosary – winding and intricate, much like the life path that led her to Winnipeg.



Velvet kersetka and plakhta entrusted to Oseredok's collection following Tetiana Koshetz's passing (from Oseredok's catalogue).

WE VALUE! WE HONOR! WE REMEMBER!

On the first anniversary of Tetiana Koshetz's passing, a large gathering of the Ukrainian community assembled at St. Mary the Protectress Ukrainian Orthodox Cathedral for a memorial service, followed by a commemorative dinner at the Ukrainian National Federation hall. During the event, Canadian Senator Dr. Paul

Tetiana Koshetz's selfless work rightly positions her among the most prominent figures in Ukrainian cultural life – individuals who, through both word and deed, contributed significantly to the preservation of traditional song, folk customs, and national values among Ukrainian Canadians. These cultural elements formed an invisible yet powerful thread that connected members of the diaspora to their homeland during the most challenging periods of their lives, serving as a vital source of resilience and identity. Tetiana was an active participant in numerous Ukrainian cultural initiatives, delivering lectures on Ukrainian culture, art, and traditions, and played a formative role in nurturing more than one generation of Ukrainian Canadians. Her life stands as a compelling example of unwavering willpower and dedication.

Following the death of her husband, she did not remain in the shadow of his legacy but instead carried forward and expanded upon his work with conviction and purpose. Tetiana Koshetz was a woman who not only endured profound personal loss but also forged a lasting legacy – one that continues to resonate in the memories of those who had the privilege of knowing and working alongside her. Her contributions to the development and preservation of Ukrainian culture, combined with her resilience and strength of character, serve as a lasting example for future generations.

Tetiana's legacy is not solely defined by the body of work she left behind, but also by the enduring impact of her determination and vision. Her life stands as a powerful testament to how one individual, despite immense hardship, can profoundly shape the cultural identity of a community and preserve the heritage of a nation far from its native soil.



Portrait of Tetiana Koshetz by Valentyna Kutianska, oil on canvas (from Oseredok's catalogue).



Vinnytski Khutory. General view of the street named after Tetiana Koshetz and a street name plaque at the entrance of a residential building (photos by Aleksander Hordiievych).

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