

**T. Hirina**

*Doctor of Sciences in Social Communications, Docent  
Professor of Journalism, Ukrainian Philology and Culture Department  
e-mail: [hirinatetyana@gmail.com](mailto:hirinatetyana@gmail.com), ORCID: 0000-0001-9727-6190  
University of the State Fiscal Service of Ukraine  
University street, 31, Irpin, Ukraine, 08201*

## **CONCERTS OF UKRAINIAN MUSIC GROUPS IN THE NATIONAL RADIO SPACE OF THE USA (EXPERIENCE OF 1933)**

*The purpose of the research is to understand the system of world Ukrainian-language radio broadcasting in the form of its formation on progress at different historical stages to the present.*

*The methodological of the research is based on the implementation of the method of archival research of 303 numbers of digitized newspapers of the oldest Ukrainian-language newspaper in the USA «Svoboda» in 1933; the use of the historical method is extended by the method of analogies in time, the inductive method and the monitoring of the content of press publications of the specified period; The use of qualitative content analysis made it possible to analyze the content of 98 materials of various genres on the formation of Ukrainian-language radio broadcasting in the non-national media space of North America.*

*Results. The periodicity, genre component, program plan, content of the first Ukrainian-language radio programs on the air of national radio stations in the USA in 1933 are studied. It has been established that the first programs in Ukrainian heard by North American radio listeners were radio concerts in the form of performances by Ukrainian choirs and orchestras. The documented controversy in modern media in the context of determining the optimal approaches to the development of Ukrainian radio broadcasting in a foreign language environment is analyzed and presented. It is stated that there is no consensus on the ways of formation of radio programs, the choice of content presented on the air, the level of preparation of music groups to work for a wide radio audience. The importance of lively discussion in the society in the context of the quality of the developed radio programs for the progress of the Ukrainian radio business is emphasized.*

*Novelty. The place of Ukrainian radio programs in the national radio space of the USA was first documented and deeply comprehended in 1933; the competitive advantages and vectors of development of such programs in the period of the «golden age» of world radio are analyzed.*

*The practical significance of the research results lies in supplementing the scientific discourse with the facts of the formation of the world Ukrainian-language radio system in the context of its presentation in the US information space.*

*Key words: archival periodicals, media space, national radio broadcasting, radio concert, Ukrainian-language radio broadcasting.*

### **I. Introduction**

During the formation of the global radio broadcasting system, programs in Ukrainian language on the international and even national information agenda remained on the periphery. Deprived of the state and the Motherland support, some Ukrainians and national organizations took on the responsibility of creating some programs, which, however, in the early 1930s did not become systematic and were broadcasted on local, regional radio stations with limited audiences living compactly in a particular city or state of the USA. Reaching the national level of contemporary and classic creative minds of Ukrainian culture was fragmentary and determined by the genius of individuals, artists, whose performances fascinated and impressed listeners of different nationalities, including those who could appreciate the musical component rather than the depth of lyrics, historical folk ballads, and heroic motives in the work of Ukrainian musical groups.

The study of global Ukrainian-language radio broadcasting system in the context of its foreign segment is enriched by the researches of Ukrainian scholars M. Vaskiv, S. Bondarenko and I. Shemanov, A. Bessarab, O. Bohuslavskiy, N. Sydorenko, V. Lyzanchuk, V. Kovpak. The authors' works on the topic are widely presented in the scientific discourse, which forms a promising basis for a detailed understanding of the milestones of the Ukrainian-language radio space in the complex of its historical heritage, as well as prospects for progress in the implementation dynamic of transformation tools in this field.

## II. Research objective and methods

The article *task* follows from the researcher's crystallized goal of study and is to comprehend the system of global Ukrainian-language radio broadcasting in the polyphony of its formation in progress at various historical stages to the present.

The article *object* is the first radio programs of Ukrainians, which were broadcasted on the USA national radio stations in 1933.

The *methodological* apparatus of the article is determined by the study goal set by the author and provides a detailed analysis of digitized issues of the oldest Ukrainian-language newspaper in the United States "Svoboda" with use of archival research method, historical and inductive methods, as well as monitoring with elements of message clipping that documents valuable data on the research object comprehension; qualitative content analysis of the studied 98 examples of different genres ensured the obtaining of substantiated conclusions and outlining the prospects for further research.

## III. Results

At the end of the first third of the twentieth century, the formation of the global radio broadcasting system took place in an active mode. This is evidenced, in particular, by open statistics published in the press at the time: «based on statistical calculations, there are 42 million people in the whole world who listen to radio. In first place is Europe with 21 million, followed by America with 18.6 million. The situation is different as a percentage. There are 75 radio listeners per 1,000 inhabitants in America, 57 in Australia, and Europe is in third place with 45 listeners» [13, p. 1]. According to indirect information, it was clear that in the USSR it was more difficult to achieve the desired results of radio broadcasting in the country. In 1932, the Soviet government declared its intention to collect 7.5 million rubles from radio subscribers for the radio listening service use, while the actual inpayments were less than one million. As for Ukraine, «there were received about 6,000 rubles. It is clear that Red Moscow will collect all this in another way from the Ukrainian population. Numbers represents this status. Meanwhile, the Soviet press announces all over the world that in the Soviets almost every villager has a radio set, and the workers are all provided on the other side» [4, p. 1].

For Ukrainians abroad, 1933 in radio broadcasting was marked by the release of Ukrainian songs, and through it, the community agenda reached the national level. From the first concert to a series of performances by talented Ukrainian musicians in just one calendar year, the community has strengthened its representation in the electronic media space, and the awareness of the entire population about Ukrainianness as an authentic nationality with a rich distinctive culture has grown.

All of that is started with a successful presentation of the Ukrainian delegation and the Ukrainian National Choir from Chicago (USA) during the Parade of Nations in late 1932 in the United States. At that time, the performance of the Ukrainian band was so appreciated by critics and the local press (as it is evidenced, in particular, by the positive reviews published in the periodicals), that the band was noticed by producers of the national radio broadcaster and invited to perform on the air of the National Broadcasting Company (NBC) in Chicago [11, p. 3]. It was the premiere of a series of radio programs featuring the best choirs from the Midwestern states. Ukrainian choir, arranged by the largest music bureau in America «Civic Concert Service Incorporation» [16, p. 3] was recognized as one of the most professional in the country, so it received an invitation to a radio station with national coverage, therefore the program was available not only to Ukrainians in different parts of the country, but also thousands upon thousands of Americans. The concert took place on December 26, 1932 and lasted from 14:15 to 15:00. Organizationally, it was divided into logical blocks, which consisted of folk, modern, as well as songs in English. It is worth noting that the very fact of conducting such an event received a very vibrant response among Ukrainians, but the opinions of critics who sent letters to both Ukrainian periodicals and radio stations differed: from delight, when «In general, the concert went extremely well» [11, p. 3], to criticism, when «probably due to the incompetent glorification of the singers, the voices sometimes were broken, and mainly the bass was lost. Therefore, the bass was almost no noticeable. Tchaikovsky's "We Hymn Thee" was weaker. In some places, it seemed that the choir was not quite confident. The final "And we Pray to our God" gave the impression that the altos were lowered, and other voices were not able to tune in to them. The Slovak song, sung in English, also was performed poorly. Although the dynamics in the performance was quite good, still there was no life in the whole song» [11, p. 3]. Others emphasized that the kolomyikas (Hutsul fast-paced folk dance music. – author's note) arranged by conductor Benetskyi sounded like hopak (Cossack folk dance music. – author's note). Meanwhile, «the Kolomyika tempo is only moderately fast; this is not a dance of a Cossack horse rider. All the beauty of kolomyika disappears at a too fast pace» [1, p. 3]. According to critics, the English-language Spanish serenade is «weak and is more in the nature of vibrant Russian church music rather than a serenade» [1, p. 3]. There were those who expressed opposite judgments: «To the seventh point – the Spanish serenade. Serenade of Arkhanhelskyi. Which is called by Mr. M.O.M. as "vibrant Russian Church music..." It has two parts in different rhythms – elements, both musical and poetic, which should be in the serenade. (They performed one part drawlingly, the music was light and simple arranged, but very characteristic: the first melody of solo tenors and then sopra-

nos to the characteristic accompaniment of the choir – guitars, and the second part (Spanish "tango") very interestingly intertwined two rhythms of female and male voices» [16, p. 3].

It is important to note that the choice of compositions, as well as their style was made by the radio station manager, and the orchestra, the sound of which could be heard by the audience from their radio sets, minimally interacted with the choir, because they were different bands. The presenter, who was accused by some listeners that he forgot to mention the names of the composers, was also the radio station employee, and that was not typical for most of Ukrainian-language radio programs on air of local broadcasters at the time.

A month after the concert, at the end of January 1933, its influence among Ukrainians did not subside, but most people agreed that it is needed to «learn to respect our culture. Therefore, such remarks should be remembered by conductors, singers and choirs with gratitude for their own good and the good of Ukrainian art. If there are only more such remarks, then Ukrainian songs and music will gain more and more well-deserved honours on American soil» [12, p. 3].

But even numerous critical reviews that sounded loud in the democratic society and the Ukrainian-language USA media space were valuable for radio stations, as the letters were considered an indicator of rating and interest of ordinary listeners in the content, and thus determined the fate of subsequent Ukrainian radio hours on air of national broadcasters. Moreover, they were not long in coming.

Residents of Baltimore, Boston, Iowa, Kentucky, Detroit, Kansas, New York, Nebraska, Pittsburgh, Rochester, Massachusetts and others had the opportunity to listen to the next performance of the Ukrainian band in the USA information space. In May, a well known in Chicago Ukrainian choir performed at the NBC station, which has already established itself at similar performances. For thirty minutes from 14:30, listeners were offered songs in Ukrainian and English languages [15, p. 4]. On air, as well as constantly in the press, grateful and inspired listeners were repeatedly invited for feedback, which had to decide the fate of the following programs.

Despite the success of all broadcasts, they have not yet become periodic. Until in July of the same year, the radio station with national coverage WABC invited O. Koshyts to give four concerts on the radio air at once. Ukrainian choral conductor, ethnographer, composer and memoirist O. Koshyts is now known in Ukraine as the creator and leader of the legendary Ukrainian Republican Chapel of the Ukrainian People's Republic, which presented to the world «Shchedryk» (folk New Year's song, adapted as an English Christmas «Carol of the Bells». – author's note) arranged by M. Leontovych. In December 2021, a commemorative plaque to the genius Ukrainian will be unveiled in Kyiv, on An-driivskiy Descent 13. While in 1933, all local communities of Ukrainians were waiting for each program, because such a wonderful occasion to boast and make a name for themselves to the whole country was not often given. O. Koshyts' performances, full of success and positive reviews, were very popular.

The first concert of the series began on Saturday, July 15 at 20:15. The Ukrainian community breathlessly waited in front of the radio sets, because it was «the very station from which millions of people across the whole America listen to the New York Philharmonic Orchestra with Toscanini, Philadelphia one with Stokowski, Boston and opera companies» [9, p. 2]. At that time, even in comparison with Russian-language programs, there were very few Ukrainian songs and programs on air, and «the credit for achievements of Ukrainians were taken mainly by Russkies with the help of our, often very undereducated so called compatriots» [9, p. 2]. It also differed from local regional radio stations presented on air by the absence of advertising blocks, as organizers of such programs often resorted to promotion of Ukrainian goods or services provided by compatriots in an attempt to earn money to pay for airtime, which reduced valuable time for presenting national content.

The level of professional excellence of maestro O. Koshyts did not cause any remarks, so the response in the press to each of the programs was extremely complimentary. «Last week's concert met with an unusually favorable reception from the audience. Many letters were sent to the station. Letters about this and further performances should be sent not to the address of the choir conductor, but to the address of the station itself» [5, p. 1]. The repertoire of each subsequent radio concert was updated. For example, during the third meeting with the national audience on July 29, 1933, «The choir sang several Ukrainian songs again, completely different from those in two similar performances, which met wide recognition» [14, p. 1].

In his letter published in the oldest Ukrainian daily in the United States «Svoboda» H. Pavlovskiy notes that «after all, we now have a Ukrainian song celebration in America, and that is the radio concerts of the choir of prof. Oleksandr Koshyts. No one can blame prof. Koshyts, that he sings for a club or organization, Koshyts sings for all who have ears and a taste for singing» [8, p. 4]. Meanwhile, the popularity of the talented Ukrainian reached far beyond the local community, because «apart from Ukrainians, all peoples in America listen to the Koshyts' choir as well. However, we listen to our native music, and for others it is something foreign. This difference imposes a duty on us: we must show others that we know the full value of that singing and we want to hear it at least every day. Therefore, everyone should write to the WABC station so that they would have the kindness to try for a permanent engagement on the radio for the choir of prof. O. Koshyts» [8, p. 4].

The exemplary musical level of such performances was successfully emphasized by the words of H. Pavlovskiy, who convinced in his letter to «Svoboda» that «every Ukrainian conductor and chorister in America did not miss a single performance of that choir. Therefore, you look no further for a better school to understand "how to sing". We have several such choirs, but the repertoire, ensemble cast, tempo, etc., all you need to have first before start choral auditions, for all of this we have a perfect example in Koshyts choir, where as you know, only 20 persons sing. It is sad to think that this Saturday the choir will sing for the last time» [8, p. 4]. Actually, after the fourth program at WABC, the project was successfully completed, but the presentation of the talented musician on radio air was continued. On August 17, 1933, at 8 pm, the WEA radio station gave a concert of «O. Koshyts' choir in the radio program of the most popular American singer Woody Valley» [7, p. 3].

Non-periodic presentation of Ukrainian-language radio hours at the national level in the United States had happened since 1933. For example, the «Svoboda» newspaper of June 21, 1933 reported on the performance of the «Ukrainian Chicago Choir, Mr. Avramenko's dancers, and Captain Barabash's chapel. There will be solo, duets and quartets. The part was broadcasted on the National Broadcasting Company» [10, p. 4]. However, Ukrainians, limited in resources and scattered throughout the country, saw this as an extremely pleasant gift rather than everyday life.

A significant event in the life of the Ukrainian community was a radio program dedicated to the memory of Taras Shevchenko, composed by P. Uhlytskyi specifically for NBC. We learn about it from the letter to M. Surmach, as he published it in his column in the «Svoboda» newspaper of June 5, 1933. In the program, «the orchestra will play "Ukraine", a symphonic poem on a plot from "Haidamaky" poem by T.Sh. We will hear the same song that the Cossacks sang on their way to the Kuban and over the Danube, and that haidamak's song "Hey, well, Guys", there are chumaks and blind lyrists, here is a churchwarden with his daughter "polonaise", Polish, and a Jewish melody, and here Cossack with Oksana, "In the grove, grove, where there is no wind..." and a feast» [3, p. 3]. The soloists of the thirty-minute program were «a woman, Yelenka Businher, who sang beautifully in the role of Liubov in "Mazepa", will sing one sad song "Oh, I am Alone, Alone": and the other one cheerful "Trampled the Path Through the Ravine". In addition, the second soloist, opera tenor, Vykynskiy. He will sing the дума (Ukrainian folk ballad. – author's note) "Days Pass, Nights Pass", this is a long dramatic aria, the words of which he pronounces very clearly. This song will take 11 minutes» [3, p. 3]. Ukrainians welcomed the news about such programs, as it evidenced by the words of the column's author, because: «It is a great pleasure for Surma to receive such letters. Our citizens work among Americans, but they do not forget about their heritage. We are all proud of the arranged symphony of Mr. prof. P. Uhlytskyi, and we will be even more proud when we hear his works soon all over America on the radio» [3, p. 3].

A special segment of the Ukrainian songs' presentation on the USA radio air was participation in multicultural projects, for which our compatriots were invited and they were always happy to join. Among these, at the end of 1933 (the year under study), «a special Christmas program, during which representatives of 20 immigrant groups will tell about Christmas holiday in their homeland. Lawyer Omar E. Malytskyi will talk about Christmas in Ukraine» [2, p. 4]. On the air of WJAY radio station on December 25, 1933, a large concert with the participation of dozens of groups lasted more than four hours from 14:45 and ended with a performance by a Ukrainian band.

#### IV. Conclusions

At the end of 1933, the community stated, «now there is not a week that somewhere Ukrainian choirs do not sing on the radio in some city, and American newspapers do not mention Ukrainians and their cultural riches favorably. We have already been culturally "recognized" in America» [6, p. 3]. Proof of this recognition was the invitation of Ukrainians as full participants in the World Exhibition of Nations in Chicago in 1934. With such recognition and the established practice of working in a democratic market information space in the United States, Ukrainians entered the next year.

And behind them, in 1933, there were not only successful radio concerts on national radio stations, but also genre, thematic, semantic increase and enrichment of Ukrainian-language (in language and spirit) radio content in the non-national media space of the USA, which needs further comprehension and presentation in the field of scientific discourse.

#### Список використаної літератури

1. Радіо-концерт українського національного хору з Шікаго, Ілл. *Свобода*. 1932. Ч. 305. С. 3.
2. Відчит про українське Різдво на радіо. *Свобода*. 1933. Ч. 298. С. 4.
3. Вісти з Січового базару Сурма. *Свобода*. 1933. Ч. 128. С. 3.
4. До чого догоспораились большевики з радіом. *Свобода*. 1933. Ч. 244. С. 1.
5. Другий виступ українського хору. *Свобода*. 1933. Ч. 168. С. 1.
6. Кого вибирати делегатом. *Свобода*. 1933. Ч. 35. С. 3.
7. М. О. Г. Музичні новинки. *Свобода*. 1933. Ч. 184. С. 3.
8. Павловський Г. Свято пісні. *Свобода*. 1933. Ч. 181. С. 4.
9. Придаткевич Р., Професор О. Кошиць з хором на радіо. *Свобода*. 1933. Ч. 159. С. 2.
10. Програма офіційного творення Українського Павільону. *Свобода*. 1933. Ч. 142. С. 4.

11. Рошко Р. Виступ українського шікагського хору на радіо. *Свобода*. 1933. Ч. 6. С. 3.
12. С.М. Про критику шікагського хору. *Свобода*. 1933. Ч. 17. С. 3.
13. 42 мільйони радіових слухачів. *Свобода*. 1933. Ч. 292. С. 1.
14. Третій виступ національного хору Кошиця. *Свобода*. 1933. Ч. 174. С. 1.
15. Український Хор м. Шікаго знову на National Broadcasting Co. *Свобода*. 1933. Ч. 102. С. 4.
16. Ящишин І., Винярска М. З приводу радіо-концерту українського національного хору з Шікаго, Ілл. *Свобода*. 1933. Ч. 11. С. 3.

#### References

1. Radio-kontsert ukrainskoho natsionalnoho khoru z Shikaho, Ill. [Radio concert of the Ukrainian national choir from Chicago, Ill.]. (1932). *Svoboda*, 305, 3 [in Ukrainian].
2. Vidchyt pro ukrainske Rizdvo na radio [Reads about Ukrainian Rizdvo on the radio]. (1933). *Svoboda*, 298, 4 [in Ukrainian].
3. Visty z Sichovoho bazaru Surma [Visits from the Sichovoy bazaar of Surma]. (1933). *Svoboda*, 128, 3 [in Ukrainian].
4. Do choho dohosporiuvalysia bilshovyky z radio [How long before the dispute were made by the radio operators?]. (1933). *Svoboda*, 244, 1 [in Ukrainian].
5. Druhyy vystup ukrainskoho khoru [The second whistle of the Ukrainian choir]. (1933). *Svoboda*, 168, 1 [in Ukrainian].
6. Koho vybraty deliehatom [Whom the delegate should pick]. (1933). *Svoboda*, 35, 3 [in Ukrainian].
7. M. O. H. Muzychni novynky [M.O.G. Musical novelties]. (1933). *Svoboda*, 184, 3 [in Ukrainian].
8. Pavlovskyy, H. (1933). Sviato pisni. [Holiday song]. *Svoboda*, 298, 4 [in Ukrainian].
9. Prydatkevych, R. & Profesor, O. (1933). Koshyts z khorom na radio [Koshyts with a choir on the radio]. *Svoboda*, 159, 2 [in Ukrainian].
10. Prohrama ofitsiialnoho tvorennia Ukrainskoho Pavilonu [Program of official creation of the Ukrainian Pavilion]. (1933). *Svoboda*, 142, 4 [in Ukrainian].
11. Roshko, R. (1933). Vystup ukrainskoho chykahskoho khoru na radio [Performance of the Ukrainian Chicago Choir on the radio]. *Svoboda*, 6, 3 [in Ukrainian].
12. S.M. Pro krytyku chykahskoho khoru [S.M. About the criticism of the Chicago choir]. (1933). *Svoboda*, 17, 3 [in Ukrainian].
13. Sorok dva miliony radiosluchachiv [Forty-two million radio listeners]. (1933). *Svoboda*, 292, 1 [in Ukrainian].
14. Tretii vystup natsionalnoho khoru Koshytsia [The third performance of the national choir Koshytsia]. (1933). *Svoboda*, 174, 1 [in Ukrainian].
15. Ukrainskyi Khor m. Chykaho zнову на National Broadcasting Co. [Ukrainian Choir of Chicago again at National Broadcasting Co.]. (1933). *Svoboda*, 102, 4 [in Ukrainian].
16. Yashchysyn, I. & Vyniarska, M. (1933). Z pryvodu radio-kontsertu ukrainskoho natsionalnoho khoru z Chykaho, Ill. [Z pryvodu radio-kontsertu ukrainskoho natsionalnoho khoru z Chykaho, Ill.]. *Svoboda*, 11, 3 [in Ukrainian].

Стаття надійшла до редакції 12.08.2021.

Received 12.08.2021.

---

#### Гиріна Т. С. Концерти українських музичних колективів в національному радіопросторі США (досвід 1933 р.)

*Мета дослідження* полягає в осмисленні системи світового українськомовного радіомовлення в поліфонії його становлення та поступу на різних історичних етапах до сьогодення.

*Методологічне підґрунтя* дослідження спирається на імплементацію методу архівного дослідження 303 чисел оцифрованих газет найстарішої українськомовної газети у США «Свобода» в 1933 р.; використання історичного методу розширене методом аналогій у часі, індуктивного методу та моніторингу змісту пресових видань зазначеного періоду; якісний контент-аналіз дав можливість проаналізувати зміст 98 різножанрових матеріалів з тематики становлення українськомовного радіомовлення в інонаціональному медіапросторі Північної Америки.

*Результати.* Досліджено періодичність, жанрову складову, програмний план, зміст перших українськомовних радіопрограм в ефірі національних радіостанцій у США в 1933 р. Охарактеризовано критерії успішності таких програм, проаналізовано підходи до визначення рейтингових показників передач за участю українців в інформаційному просторі США. Встановлено, що перші програми українською, які почули північноамериканські радіослухачі були радіо-концерти у формі виступів українських хорів та оркестрів. Проаналізовано й викладено задокументовану полеміку в сучасних медіа в контексті визначення оптимальних підходів до розвитку радіомовлення українською в іномовному медіасередовищі. Констатовано відсутність єдиної думки щодо шляхів становлення радіопрограм, вибору контенту, презентованого в ефірі, рівні підготовки музичних колективів для роботи на широку радіоаудиторію. Наголо-

шено на значенні живої дискусії в суспільстві в контексті якості розроблюваних радіопрограм для поступу української радіосправи.

**Новизна.** Уперше документально вивчено та глибоко осмислено місце українських радіо-програм у національному радіопросторі США в 1933 р.; проаналізовано конкурентні переваги та вектори розвитку таких програм у період «золотого століття» світового радіо.

**Практичне значення** результатів дослідження полягає в доповненні наукового дискурсу фактами становлення системи світового українськомовного радіо в контексті його презентації в інформаційному просторі США.

**Ключові слова:** архівна періодика, медіапростір, національне радіомовлення, радіоконцерт, українськомовне радіомовлення.

**Гирин Т. С. Концерты украинских музыкальных коллективов в национальном радиопространстве США (опыт 1933 г.)**

**Цель исследования** заключается в осмыслении системы мирового радиовещания в полифонии его становления и продвижения на разных исторических этапах до настоящего времени.

**Методология** опирается на имплементацию метода архивного исследования 303 чисел оцифрованных газет старейшей украиноязычной газеты в США «Свобода» в 1933 г.; использование исторического метода расширено методом аналогий во времени, индуктивного метода и мониторинга содержания пресс-изданий указанного периода; качественный контент-анализ позволил проанализировать содержание 98 разножанровых материалов по тематике становления украиноязычного радиовещания в инациональном медиапространстве Северной Америки.

**Результаты.** Исследованы периодичность, жанровая составляющая, программный план, содержание первых украиноязычных радиопрограмм в эфире национальных радиостанций в США в 1933 г. Охарактеризованы критерии успешности таких программ, проанализированы подходы к определению рейтинговых показателей передач с участием украинцев в информационном пространстве США. Установлено, что первыми программами на украинском, которые услышали североамериканские радиослушатели, были радиоконцерты в форме выступлений украинских хоров и оркестров. Проанализирована и изложена задокументированная полемика в современных медиа в контексте определения оптимальных подходов к развитию радиовещания на украинском языке в иноязычной медиасреде. Констатировано отсутствие единого мнения относительно путей становления радиопрограмм, выбора контента, презентованного в эфире, уровне подготовки музыкальных коллективов для работы на широкую радиоаудиторию. Отмечено значение живой дискуссии в обществе в контексте качества разрабатываемых радиопрограмм для продвижения украинского радиодела.

**Новизна.** Впервые документально изучено и глибоко осмыслено место украинских радиопрограмм в национальном радиопространстве США в 1933 г.; проанализированы конкурентные преимущества и векторы развития таких программ в период «золотого века» мирового радио.

**Практическое значение** результатов исследования состоит в дополнении научного дискурса фактами становления системы мирового украиноязычного радио в контексте его презентации в информационном пространстве США.

**Ключевые слова:** архивная периодика, медиапространство, национальное радиовещание, радиоконцерт, украиноязычное радиовещание.