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ETHNOMUSICOLOGY AS THE UKRAINIAN-POLISH INVENTION AND COMMON PROCEEDINGS IN STUDY ON ETHNIC MUSICAL CULTURES

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Abstract. The article discusses Ukrainian-Polish relationships in the realm of that traditional music culture which is deeply rooted both in natural and intangible values. It argues that the term and activities of ethnomusicology, formulated first in Ukraine (1928) then in Poland (1934), served as a means to gain or stabilize independence in ways of thinking and understanding their own cultures. There are presented common, parallel, similar initiatives and achievements in Poland and Ukraine pertaining to ethnic music cultures, their study and documentation since the beginning of 20th century. The text demonstrates a leading role of Ukrainian ethnomusicology in Europe on the assumption that traditional (folk, ethnic) music in the original, authentic performances helps better to understand past and present of culture of neighbouring countries than only spectacular folkloric arrangements for stage performances.

Keywords: ethnomusicology, authentic performances, Ukrainian-Polish relationships.

The ethnomusicology, an investigation of possibly universal rules within ethnic/folk and local musics transmitted mainly orally, has double roots. The first, I would call the enlightened colonialism; it accepts the dissimilarity between a cultural competence of the outsider and the appreciated indigenous heritage; hence the first term for ethnomusicology — a comparative musicology. It is in the 20th century already that an alternative musicality, not only the European one, has begun to be promoted. We should always remember key personalities of ethnomusicology: Jaap Kunst (1891–1960), Mantle Hood (1918–2005), Alan Merriam (1923–1980), John Blacking (1928–1990). The second origin/source of ethnomusicology is rooted, in my opinion, in the ethnocentrism. The ethnocentrism or nationalism is determined sometimes biologically as a striving for survival of relatively small ethnic/national groups. The ethnocentrism or nationalism within the greater groups usually tend to create or revive collective consciousness and cultural identity in the face of political hegemony of a stronger demographically

state entity with its usual pressure to eliminate local cultural immune systems. The multinational Austrian-Hungarian empire, thanks to the Catholic emperor, Franz Josef I, had tolerated ethnic diversity and appreciated, to a certain degree, its ornamental value for the Habsburg monarchy (e.g. in 1869, the post card, the first medium for the mass individual communication, invented in Austria, had inscriptions in German, Hungarian, Ukrainian and Polish languages). The pro-European spirit of the today's Ukraine is thus rooted in Galicia. Unfortunately, in 2022 and 2023, the Austrian and Hungarian pillars of the then monarchy do not behave properly towards Ukraine which now defends its own independence and the European safety.

In the 21st century, it should be always stressed that there exists a much more earlier definition of the ethnomusicology than that formulated by Jaap Kunst (Kunst, 1950). Namely, in 1928, Klyment Kvytka has defined the ethnomusicology as the systematic analysis of folk songs transmitted orally; this definition was made in the non-colonial and centripetal perspective (Kvytka, 1928, Stęszewski, 1992, Lukaniuk, 2006, Dahlig, 2009). It is worth mentioning that both Kvytka and Kunst were educated lawyers, particularly apt to build intellectual patterns and arguments. Łucjan Kamieński, a professor of musicology in Poland (Poznań) between 1922–1939 could be presented as the third important personality among the early promoters of ethnomusicology in Europe (Kamieński, 1936).

Coming back to Kvytka, the Ukrainian concept of ethnomusicology elevates the order and text-melodic equilibrium within the song itself. The musical Logos would be thus in the centre. The Western concept is built rather on cultural-musical relationships, and the today's tendency is to incorporate ethnomusicology into culture studies at universities. In Ukraine and partly in Poland and Austria, the research on traditional/folk music is localized both at universities and music academies on the assumption that musical tradition should be not only documented or analyzed but also cultivated and performed.

Before defining the discipline, the empirical, field work had to be done with the help of the Edison phonograph since the end of the 19th century. In this domain, the Ukrainians belonged also to the leaders in Europe; they used the phonograph in a systematic way and their cultural and musical competences, I mean the names of Rozdolskij (Dovhalyuk, 1997), Kolessa were superb. As Iryna Dovhalyuk (Dovhalyuk, 2016) has

shown in her monography, there were recorded on wax cylinders usually more complicated melodies, because the musical human ear and memory were usually enough for doing transcription of simpler melodies into notes at once.

In 1909, at the III Congress of musicologists in Vienna, Béla Bartók and Filaret Kolessa became friends and had a common language (Chybiński, 1910). After reflecting on this early creative ethnomusicological duet, Adolf Chybiński, a father of Polish musicology, began to encourage Juliusz Zborowski, director of the Tatra Museum in Zakopane, to use the then modern technology. The first attempt to record Polish dialects in 1904 was only episodal (Dahlig, 1997; Jackowski, 2014, p. 49–53). The Cracow Academy of Sciences did not support the phonographic method, because this institution maintained that all knowledge would proceed only with printed works, whereas for the Ukrainians, the phonographic documentation was delivering most powerful sources for study regional/national culture and, besides, demonstrated a high musicality of the peasant inhabitants in Galicia. Simultaneously, the *Dumy* recorded and studied by Kolessa helped to synthesize the historical consciousness and conscientiousness of Ukrainians (Kolessa, 1969).

In the beginning of 20th century, the ethnomusicology had aspired to be like a natural science, because it assumed that the acoustical world should be measured and typologized so as to clarify the „psychology of nations”. The Ukrainian collections of songs recorded, transcribed and published before the WWI, e.g. by Stanislaw Ljudkewycz (1906, 1907) demonstrate achievements which are comparable only with intercontinental or international programmes of Phonogramarchives in Berlin founded in 1900 and Vienna in 1899, but — contrary to the German speaking states — the Ukrainian anthologies served national goals what was quite understandable in those times. Particularly, they proved a status of Ukrainian settlement in borderlands. The studies on early sound documentation on wax cylinders by I. Dovhalyuk (Dovhalyuk, 2016) and general discography by Iryna Klymenko (Klymenko, 2010) testify to a constantly up to date significance of the „sound mirror” made in 20th century. The history of phonographing of musical folklore has found its zealous representatives also in Poland (Jackowski, 2014). The collections of folk songs on wax cylinders and shellac discs were

described in Polish journalism of the 1930s as a „heart”, „mother”, „treasure” of culture (Dahlig, 2002). The phonographic heritage of several generations is a sign of continuity and international character of ethnomusicology and deserves careful protection. The phonographic achievements are, according to both Ukrainian and Anglo-Saxon ethnomusicologists, the proper beginnings of the ethnomusicology with its own source database.

In the first decade of the 20th century, the Polish milieu in Lviv and Galicia had deliberated on the idea of the theater for peasants. The pattern of stage production for country people in „Betlejem Polskie” by Lucjan Rydel in 1904 has a similar construction with a performance of the Ukrainian hurdy-gurdy player and singer. Namely, the sacral elements were presented at first, then historical ballads or fragments of the epos were performed; at last either group of actors/singers or lyrnicks sang short songs (krakowiak, kolomyjka) to introduce a lighter mood. In the Ukrainian tradition the performance was still closed with a prayer for dead parents of the listeners, and so the Ukrainian case is rooted deeper in the intergenerational heritage and thus possibly also in the territorial identity and attachment. While the Polish intellectuals and artists advised on the most convenient stage performance for peasants, Filaret Kolessa was working on the Ukrainian *Dumy*. Their publication in 1910 coincided with the 100th anniversary of Chopin’s birth which was solemnly celebrated in Galicia, particularly in Lviv.

Coming back to ethnomusicology, we do not know whether this term was instilled in Poland of the 1930s from Kvytka whose works could read Chybiński through the mediation of Kolessa (both Chybiński and Kolessa lived in one city, Lviv). It is also possible that Łucjan Kamiński, mentioned earlier, has invented „ethnomusicology” some years later. He was enthusiastic about the „building knowledge of folks songs”, and promoted a concept of song biology as a logo-melodic whole (Kamiński, & Muszkalska, 2011). In 1934, „ethnomusicology” was in the oral circuit at the University in Poznań (oral information from Jadwiga Sobieska in 1990s). In 1937, Walerian Batko, a listener to Kamiński’s lectures, reviewing publications of Filaret Kolessa, honoured him as a famous ethno-musicologist (Batko, 1937; Dahlig, 2000, p.156). Ethnomusicology as a new branch of humanities could be promoted by Contests in Collecting Folk Songs announced by the Polish

Broadcasting and school superintendents’ offices in the middle of the 1930s, some results of them have been published now in Ukraine (Lukaniuk, & Rybak, 2015; Jarmola, & Rybak, 2021). The definition of ethnomusicology, a „young discipline” was for the first time printed in Polish in February 1939 and was similar to that of Kvytka — the ethnomusicology would be a study and typology of folk songs collected with scientific methods (Dahlig, 1998, p. 517–520). The concept of a song as a logo-melic-rhythm whole is continually studied and developed in today’s Ukraine, a country of a high level of vocal culture.

The modern topic in today’s musicology — music and the powers — can suggest a Ukrainian-Polish retrospective comparison. Symon Petlura, an ally of Józef Piłsudski has sent to the world in 1919 the Ukrainian Republican Choir led by Ołeksander Koszyc (1875–1944) to promote Ukraine in Europe and in America. The Choir consisted of 70 singers and the first public performance was in Prague on 11th of April 1919, and continued to present successfully Ukrainian vocal repertoire in the West in 1920s and 1930s.

Poland popularised its heritage in another but also musical way, namely by means of staged performances of Highlanders from Podhale region, for the first time at the Exhibition of Decorative Arts in Paris in 1925. The international Folklore Festivals in Europe since 1935 in London, Hamburg, Paris, at which Polish groups were present, occurred over the years of the worst Soviet persecutions and genocide in the Ukraine. Only the Hutsuls’ dance, arkan, performed by Polish students of the Institute of Physical Education in Warsaw reminded of this unhappy country. It is interesting that just Hutsuls at Mountain Festivals between 1935–1938 in southern Poland were the most attractive Highlanders’ group (Dahlig, 1998, p. 480–485).

Let’s try to sum up the interwar period from the political-cultural perspective. With all problems of Polish-Ukrainian relations and mutual harms, we should state that if the Curzon’s borderline functioned already in the 1920s and 1930s, many representatives of the Ukrainian elite would share the fate of Mykoła Leontowycz, outstanding composer treacherously murdered by a chekist. The fact that the western Ukraine, eastern Galicia was within the political boundaries of Poland safeguarded peasant population from the collectivisation of agriculture with its genocide consequences. *Prosvita* could function in

the Second RP, but it seems that usually only school choirs created a quite friendly common space for both nations. The songbooks were bilingual and public staged performances contained intentionally folk songs as well as in Polish as in Ukrainian language.

Let's come back to the field of ethnomusicology. As a good example of Polish-Ukrainian cooperation could serve a common research expedition of Filaret Kolessa and ethnographer Kazimierz Moszyński in Polissje in 1932 (Moszyński, 1932). The results were edited by Zofia Hrytsa in 1995 and reviewed in Poland by Czekanowska (Czekanowska, 1997). Anna Czekanowska told me that Kolessa brought knowledge of musical Proto-Slavic heritage to Moszyński, whereas the author of the *Kultura ludowa Słowian* (Moszyński, 1929, 1939) stressed the individualities of singers in Polissje. Less known is the cooperation of Julian Pulikowski, who appealed in many periodicals in 1937 to study and record all national minorities in Poland, with the help of Jurij Cechmistruk and Jan Gipski, the Pulikowski's collaborators from Wolyn (Dahlig, 1998, p.602–607). The written collection of J. Cechmistruk was published in Ukraine by B. Stoljarczuk and B. Lukaniuk (Cechmistruk, 2006). The wax cylinders recorded by Cechmistruk in 1936–1937 were destroyed in autumn of 1944 after Warsaw Uprising, when German burned out of revenge libraries and sound archives. Fortunately, the written transcriptions by Cechmistruk survived the war. The last sign of Ukrainian-Polish coexistence in the interwar period was a study on Hutsul dances (Harasymczuk, 1939).

After the WWII, only in 1960 the censorship in Poland allowed to publish places of birth in today's Ukraine of Polish folk singers who were resettled to new western Polish territories in 1945–1947. Later, in 1965 there was published *Muzyka Huculszczyzny* by Stanisław Mierczyński who did field research in Hutsuls region in 1938 (Mierczyński, & Stęszewski, 1965). The volume was prepared on the base of Mierczyński's manuscripts by Jan Stęszewski. Jakub Borysiak, now editor in Polish Radio, walked the path of Stanisław Mierczyński near Kosovo in the Hutsul region and has prepared a comparative study (Borysiak, 2005). Justyna Cząstka-Kłapyta joined lately the group of distinguished researchers of the Carpathian traditions with her great monography on carolling in Hutsul region (Cząstka-Kłapyta, 2014).

Political upheavals in Poland (1956, 1968, 1970,

1980) contributed to the step by step relaxations of censorship, e.g. in 1980 there was presented in Wrocław a staged version of the traditional wedding „Wesele tarnopolskie” prepared by resettlers born in today's Ukraine and living in Low Silesia.

William Noll, an American ethnomusicologist, played important roles both in Poland and Ukraine in the late decades of 20th century. Between 1980 and 1983 he made intensive fieldwork among Polish instrumentalists and folk bands. We travelled together even in time of the martial law in 1982. He paid special attention to socio-economic contexts of musicians' activities both in Poland and Ukraine. In Ukraine he was a promotor of studies on oral history of Ukrainian peasants in 1920s and 1930s, the great book was first published in Ukrainian (Noll, 1999), then in English (Noll, 2023). He has also contributed to a renewal of studies on Ukrainian lymniks in „Rodovid” (Noll, 1993). The hurdy-gurdy, an instrumental „pearl” in Galicia drew attention already of Oskar Kolberg in Pokutsje (Kolberg, 1889; 1962, p. 9). Since 1970 the instrument has been investigated in Poland by Anna Kopeć (Kopeć, 1975), Ulrich Wagner from Mannheim (photo documentation of 34 instruments in Polish museums), Remigiusz Mazur-Hanaj (Mazur-Hanaj, 2009), Piotr Dahlig (Dahlig, 2009) and particularly by Zbigniew Przerembski who has recently published a synthetic monography (Przerembski, 2022). The works of the mentioned authors are parallel to those of Ukrainian researchers, e.g., Jurij Rybak in Rivne (Oshurkewycz, & Rybak, 2002). My work about the dulcimer players in Polish culture has also relevance to the history of this instrument in Ukraine, remembering that the dulcimer till the turn of 18/19th century was in hands of professional Jewish musicians (klezmers) then in the course of 19th century this chordophone was adapted by representatives of different nationalities in the central-eastern Europe (Dahlig, 2013). In general, musical instruments and ensembles are a matter which is above political frontiers. International significance have e.g. monographies of Michajło Chaj, died recently (Chaj, 2011). The researches on Carpathian traditions are conducted as well as in Ukraine as in Poland (Cząstka-Kłapyta, 2008; Kopoczek, 1996). The knowledge of musical instrumentarium of Hutsuls and their repertoire has been crowned by the monography by Ihor Macijevskij (Macijevskij, 2012).

The next step in reducing Soviet totalitarian mentality became proceedings in research on national/

ethnic/religious minorities. Thus music repertoire of Polish minority in Ukraine was studied by Larissa Vachnina (Vachnina, 2002) and since the middle of 1980 — Ukrainian minority in Poland by Anna Czekanowska, Sławomira Żerańska-Kominek, Małgorzata Jędruch including studies on compulsive resettlers of the action „Wisła” (Czekanowska, 1990; Żerańska, 1990). Unlocking historical reflection enabled a new reading of musical tradition of Podlasie region from the Ukrainian perspective in the anthology and analysis of Larissa Lukaszenko (Lukaszenko & Pomylyevytsch, 2006).

In the last decade of the 20th century the significance of phonographic editions has increased both in Ukraine and Poland. The CDs began to popularise music heritage also on borderlands, songs of national minorities and diasporas (Baliszewska, Borucka-Szotkowska & Szewczuk-Czech, 1999). The CDs prepared by Remigiusz Mazur-Hanaj demonstrate songs in Ukrainian and Polish languages performed side by side at one territory, e.g. in the region of Roztocze in south eastern Poland (Mazur-Hanaj, 2016).

The morphological analysis and typology remain always crucial for the Ukrainian ethnomusicology. The traditional ethnic rhythms read in a modern way and possibly rooted in ancient systems, a discovering of melodic deep patterns are in the center of Bohdan Lukaniuk's considerations which were published in bilingual volume edited by Zbigniew Przerembski (Lukaniuk, 2015, p. 13–30).

A musical cartography or melo-geography, cultivated also in Belorussia, remains a synthetic and spectacular result of the ethnomusicological analysis and seems to be the most advanced and unique achievement of Ukrainian ethnomusicology, e.g. in the work led by Iryna Klymenko (Klymenko, & Murzina, 2008; Klymenko, 2012; 2013). In Poland the mapping of melodic types, inspired by the idea of ethnographic and dialectological atlas has been adapted only sporadically. Jan Sześzewski has introduced this procedure in the end of 1960s and illustrated distribution of rhythmic formula of Mazurka and old-Polish wedding song *Chmiel* (Sześzewski, 1959; 1960; 1965). The method of melogeography could not be specialized in Poland because of the mixed state of music traditions coming from different centuries and epochs. The digitalization of Kolberg's volumes (nearly 80 of them) will give new possibilities in spacial projections of regional repertoires. The unique achievement in Poland in the

realm of mapping musical properties remains the work of Anna Czekanowska about narrow range melodic in Slavic countries (Czekanowska, 1972). This study adapts taxonomic analysis elaborated by Hugo Steinhaus and Jan Czekanowski, once professors of the University in Lviv. The monography by Czekanowska about songs in Biłgoraj region (Czekanowska, 1968), where old Slavic strata remain perceptible, is clearly inspired by analyses of Kolessa. The narrow range melodies, *ładkanki*, attracted attention of many ethnomusicologists both Ukrainian and Polish, including me. Still in the end of 20th century I heard an opinion in Biłgoraj region that younger women sing *ładkanki* and old women „*ładkają*”.

In general, it prevails in Poland a concept of regional monography internally classified by content and functions. Such model of interpretation and typology is used and developed in the works of Barbara Krzyżaniak, Antoni i Danuta Pawlak, Jarosław Lisakowski and Ludwik Bielawski in monographs dedicated to regions of Kujawy, Warmia and Mazury, Kaszuby. This pattern is rooted, however, in regional monographies by Oskar Kolberg who did not dispose the Edison phonograph (Kolberg died in 1890), but he was a witness of a much more vivid musical folk practice than in 20th century.

The common Polish-Ukrainian results of musicological research have been contained in nearly twenty volumes of „*Musica Galiciana*”, since 1997; these conferences are organised by Lysenko Music Academy in Lviv and University in Rzeszów. The studies are particularly fruitful under the Latin aegis and refer mainly to the music history and musical life in 19th century. But ethnomusicology was the first — *Conferentia Investigatorum Musicae Popularis Russiae Rubrae Regionumque Finitimarum* invented by Bohdan Lukaniuk started already in 1990 and was carefully documented in print in next years (Dovhalyuk, & Dobrjans'ka, 2019, p. 15). From the Polish side the key concept refers to central-eastern Europe, the idea elaborated particularly in Lublin and based on Res Publica of the past centuries. Another initiative came from Andrzej Nikodemowicz (1925–2017), a composer born, educated and living in Lviv till 1980. Since the 1980s in Lublin he has put forward an idea of a common music, and spiritual, mental heritage, including denominations, of the borderland (Fundacja „*Muzyka Kresów*”, today with another name: Center of Crossroads). Since 1991, this idea has been taken

up by Monika Mamińska and Jan Bernad who have organised many meetings and conferences inviting ethnomusicologists from Baltic and Slavic countries and gathering them in such places (villages) in Poland where people of different denominations lived together. These yearly conferences, unfortunately insufficiently represented in literature, were a breath of freedom and enabled a spontaneous exchange of knowledge, experiences and musical practice of ethnomusicologists of several countries from our part of Europe. Since the 1990s, these conferences and workshops visited frequently Evgenij Jefremov who together with his ensemble „Drevo” made a major contribution to a revival of older singing styles in Poland. In 2014, in the beginning of the first war in Europe after WWII, on the occasion of 35th anniversary of „the Drevo” in Lublin, five Polish singing groups performed whose practice was inspired by Jefremov’s mission. From the past conferences „Muzyka Kresów” an International Summer School of Traditional Singing (the 24th

edition in 2023, now in Posejnele near Sejny) visited by hundreds of young people has emerged.

Summing up, we can say that Ukraine invented the term „ethnomusicology” to contribute to its own independence. In the realm of musical transcriptions of traditional repertoire and system of analysis, typology, mapping, the Ukrainian ethnomusicology has a leading role in Europe. Each country can safely go the ethnomusicological path elaborated by Ukrainians who did it amid very difficult circumstances. It is our Ukrainian-Polish privilege that there is no distinct melodic borderlines between both nations. The common Polish-Ukrainian heritage is built on wishing carols (*kolędy życzące, szczodraki*) which were eagerly studied, by Jerzy Bartmiński (Bartmiński, 1981; 2003), died recently, who had been brought up in Przemyśl. All that is sung and wished in *szczedrywki, żekanki* should be wished to the today’s Ukrainians who must struggle with the ghost of the past and shed blood for the whole humanity.

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Даліс Пйотр

Етномузикологія як українсько-польський винахід і спільне вивчення етнічних музичних культур

Анотація. У статті йдеться про українсько-польські взаємини в царині тієї традиційної музичної культури, яка глибоко вкорінена як у матеріальних, так і в нематеріальних цінностях. У дослідженні стверджується, що термін і напрями діяльності етномузикології, сформульовані спочатку в Україні (1928), потім у Польщі (1934), слугували засобом здобуття або стабілізації незалежності в способах мислення та розуміння власних культур. Представлено спільні, паралельні, схожі ініціативи та досягнення в Польщі та Україні щодо етнічних музичних культур, їхнього вивчення та документування з початку ХХ ст. Текст демонструє провідну роль української етномузикології в Європі на припущенні, що традиційна (народна, етнічна) музика в оригінальному, автентичному виконанні допомагає краще зрозуміти минуле й сьогодення культури сусідніх країн, ніж лише видовишні фольклорні обробки сценічних вистав.

Ключові слова: етномузикологія, автентичне виконання, українсько-польські взаємини.