

ULIANA HRAB, MYROSLAW ANTONOWYCZ, INTELEKTUAL'NA
BIOGRAFIYA. EMIHRACIINE MUZYKOZNAVSTVO V UKRAIINS'KOMU
KULTUROTVORENNI POVOYENNYKH DESYATYLIT' [MYROSLAW
ANTONOWYCZ, INTELLECTUAL BIOGRAPHY. EMIGRATIONAL
MUSICOLOGY IN THE UKRAINIAN CULTURE FORMATION
OF THE POST-WAR DECADES]

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Studies on Ukrainian arts critics and cultural scholars, both those who remained in Ukraine and those who were forced to emigrate, open new perspectives on cultural interaction in the globalised world. Uliana Hrab's monograph of Myroslaw Antonowycz is one such study. It is extremely relevant for understanding today's cultural and artistic practices not only in Ukraine but also internationally.

Hrab's work revolves around the personality and the scholarly and creative work of Myroslaw Antonowycz (1917–2006), an outstanding representative of Ukrainian musicology in the diaspora. Antonowycz, who devoted his life to integrating Ukrainian music into the European context, joined the ranks of the leading international musicologists primarily as an authoritative expert on the work of Josquin des Prez and, more broadly, the history of Western European music of the Renaissance. He also spent his life studying and popularising the history of Ukrainian church music and its genres. He was the first researcher in recent musicologi-

cal history to give a comprehensive overview of monody in Ukrainian church music, researching and publishing an unknown collection of Ukrainian *partesny* concertos and church choral works of the late seventeenth and early eighteenth centuries.¹ In addition, he published a number of articles and materials about Ukrainian music and its leading representatives.²

1 Myroslaw Antonowycz, *Ukraiins'ki partesni koncerty* [Ukrainian *Partesny* concertos], Utrecht 1974; *P'yatycholna partesna Sluzhba Bozha 17 st. Transkrypciia ta zvedennia v partyturu M. Antonowycza* [A five-part *partesny* service from the seventeenth century, transcription and scoring by Myroslaw Antonowycz], Winnipeg 1979.

2 Myroslaw Antonowycz, 'Ukraiins'ki spivaky na Moskovshchyni' [Ukrainian singers in the Moscow region], in: *Musica sacra*, ed. Yuriy Yasynovsky, Lviv 1997, pp. 186–200; Myroslaw Antonowycz, *The Chants from Ukrainian Heirmologia*, Bilthoven 1974; Myroslaw Antonowycz, *Koshyts Oleksandr Antonowycz – kompozytor tserkovnoii muzyky i dyrygent* [Koshyts Oleksandr Antonowycz: composer of church music and conductor], Winnipeg 1975; Myroslaw Anto-

The appearance of Hrab's work on Myroslaw Antonowycz is timely and valuable for many reasons, and it builds on a wide array of theoretical approaches that enable us to understand Antonowycz's creative personality. These approaches are derived from source studies, epistemology and biography, as well as historical, philosophical, psychological, literary and other studies in the humanities. To Hrab's great credit, she has promoted numerous works by Ukrainian music scholars in European musicology. It is worth noting that the theoretical foundation for this work comprises largely scholarly works by Ukrainian musicologists, such as Nina Gerasymova-Persydska, Oksana Hnatyshyn, Maria Zagaykevych, Hanna Karas, Lyubov Kyyanovska, Olexander Kozarenko, Marianna Kopytsya, Natalia Kostyuk, Olena Nemkovych, Stefaniia Pavlyshyn, Olexandra Samoilenko, Olexandra Tsalai-Yakymenko, Zinovia Shtunder and Yuriy Yasynovsky. A significant place among the sources used is also held by the works of scholars from the United States, Canada, Poland, Germany, the Netherlands and other countries. The picture of post-war musical life in Ukraine and Europe is enriched by the source-based introduction to musicians of the first half of the twentieth century – representatives of both the Ukrainian homeland and the diaspora, such as Vasyl Barvins'ky, Vasyl Vytvytsky, Mykola Hrinchenko, Zinoviy Lysko, Pavlo Matsenko, Andriy Olkhovskyy, Antin Rudnytsky, Roman Savytsky and Igor Sonevtsky.

After reading Uliana Hrab's comprehensive monograph, parallels can be drawn with monographs published over the past two decades by Iryna Drach,³ Na-

nowycz, *Stanislaw Lyudkevych – kompozytor, muzykolog* [Stanislaw Lyudkevych: composer, musicologist], Rome 1980.

3 Iryna Drach, *Kompozytor Vitaliy Hubarenko: formula individual'nosti* [The composer Vitaliy Hubarenko: the formula of individuality], Sumy 2002.

talia Savytska,⁴ Iryna Shesterenko,⁵ Lyubov Kyyanovska,⁶ Tetiana Husarchuk⁷ and Olga Komenda,⁸ as well as other works that have enriched modern Ukrainian music studies with new names, facts and concepts, often featuring unexpected perspectives and aspects of musicological research. We should also welcome the vast research that Hrab has conducted into Antonowycz's manuscripts, letters and memoirs in the archives of Lviv: the Institute of Church Music of the Ukrainian Catholic University (Antonowycz Archive), Central State Historical Archive of Ukraine and Archives of the Centre for Ukrainian Culture and Education in Winnipeg, Canada (Pavlo Matsenko Foundation).

Having chosen to discuss Myroslaw Antonowycz's scholarly and creative work as a phenomenon of Ukrainian culture during the decades after the Second World War, the author outlines the two ways in which she proceeded: 1) studying Antonowycz's work in the context of Ukrainian twentieth-century art; 2) consistently bringing out the universality of Antonowycz's creative personality through systematic analysis of the concepts of his musicological, conducting and organisational work.

4 Natalia Savytska, *Khronos kompozytors'koi zhyt'tietvorchosti* [The chronology of a composer's life's work], Lviv 2008.

5 Iryna Shesterenko, *'Tvorchist' Vitaliya Kyreika v aspekti biografichnykh doslidzhen* [Vitaliy Kyreiko's creative output from the perspective of biographical research], Lviv Conservatoire 2009 (PhD dissertation).

6 Lyubov Kyyanovska, *Sad pisen' Ivana Karabytsya* [Ivan Karabyts's *Garden of Divine Songs*], Kyiv 2017.

7 Tetiana Husarchuk, *Artemii Wedel: postat' mytzya u konteksti epokh* [Artem Wedel: the composer in historical context], Kyiv 2019.

8 Olga Komenda, *Universal'na tvorcha osobystist' v Ukrainiiskiy muzychniy kul'turi* [Universal creative personalities in Ukrainian musical culture], Ukrainian National Academy of Music in Kyiv 2020 (PhD dissertation).

The research was conducted in a consistent and logical way, through the effective use of a methodological framework that comprised both general and purely musicological methods. This approach enabled the author to examine the subject from different scholarly perspectives. It should be noted that the dominant perspective is the biographical, although the author strives to reconstruct not a simple biography but an 'intellectual biography', revealing 'the life of [Myroslaw Antonowycz] as a context for identifying hidden and apparent motives for scholarly ideas that were later embodied [...] in scholarly works and creative ideas' (p. 372).

Analysing the components of Antonowycz's scholarly and creative thinking, Hrab does not ignore the psychological and social aspects of his personality, noting that his communicative strategy fully corresponds to the general trend towards the intellectualisation of the performing arts and musicological research in the twentieth century.

Hrab focuses on Antonowycz's educational, scholarly and creative ties with leading representatives not only of Ukrainian, but also of various musicological and performing schools in Europe and America. In particular, the years of his studies in Lviv (1936–41) were marked by contact with the prominent Polish musicologist Adolf Chybiński, head of the Department of Musicology of Lviv University. Chybiński pioneered musicology as a scientific discipline within the Western system of university education, and it was through his efforts that in 1912 the Department of Musicology was created at Lviv University – the second Department of Musicology in Galicia and, taking the historical and political context into account, the first on the territory of present-day Ukraine. Chybiński played a significant role in Antonowycz's development as a musicologist: he helped him to develop a methodology for his scholarly re-

search, taught him to work independently with scholarly literature and manuscripts, attuned him to the need to study historical and philosophical disciplines and foreign languages, and encouraged him to deepen his general erudition.⁹ It is no coincidence that in one of the letters quoted in Uliana Hrab's book, Antonowycz wrote about his teacher: 'I cannot express my joy and gratitude for the opportunity to study with the professor and benefit not only from a musicological education, but also from the passion, perseverance and love for my work which helped me survive the truly terrible moments in my life' (p. 89). At the same time, Antonowycz studied singing with the outstanding singer Odarka Bandrivs'ka, a teacher at the Mykola Lysenko Higher Institute of Music, and piano with the famous Ukrainian pianist and composer Nestor Nyzhankivs'ky. That higher education in pre-war Lviv gave Antonowycz the chance to continue his studies and develop a musical career in Austria, Germany, the Netherlands and, later, the United States. At the University of Utrecht in the Netherlands, his professor was Albert Smijers, a leading Dutch musicologist and expert on the music of Josquin des Prez. In the United States, Antonowycz deepened his knowledge of the history of Renaissance music (on a scholarship programme at Harvard University), and new international contacts included Otto Gombosi, head of the Department of Musicology, and the American composer, theorist and contemporary music expert Walter Piston.

In the first chapters of her monograph, Hrab emphasises how difficult it was to obtain a comprehensive arts education given the existing system of social relations. Particular attention is paid to the role of choral singing in the education of both clerics and intellectuals. Hrab stresses the 'importance

⁹ Cf. Małgorzata Sieradz's article in the present volume of *Muzyka*.

of the spiritual, intellectual atmosphere of the Theological Academy in Lviv for Antonowycz's formation, and his direct participation in church services and seminary choir concerts certainly contributed to his mastery of the liturgical repertoire and awareness of the importance of choral singing in the liturgical rite' (p. 57). The experience gained during his studies was useful to Antonowycz during the implementation of his own creative project and in setting the course for his post-war research.

Hrab paints a vivid picture of multicultural Lviv in the 1930s, where 'a constellation of Ukrainian, Polish, Jewish, Austrian and German painters, writers, poets, composers and many other creative artists worked' (p. 68). This gives her the opportunity to draw attention to the role of the Ukrainian artistic environment in the development of the European cultural paradigm. She notes, for instance, that 'the musical face of Lviv in the 1930s was vividly represented by the compositions of Lyudkevych, Barvins'ky, Nyzhankivs'ky, Kolessa, Rudnytsky, Kudryk, Turkevych-Lukiyanyovych, Sol'tys, Koffler, Majersky and others, which testified to the assimilation of new, modernist trends in European music: secessionism, impressionism, expressionism, urbanism, neoclassicism, neo-folklorism – in short, those -isms that contradicted the principle of socialist realism and with which the Soviet government would begin a ruthless struggle as soon as it took power in western Ukraine' (p. 73). Hrab further notes that during the war Antonowycz and his fellow Ukrainian musicologists Zynovii Lysko, Vasyl Vytvytsky and Andrey Olkhovsky were forced to emigrate and develop Ukrainian music studies abroad, and those who remained in Ukraine (including Borys Kudryk), were repressed and died in Siberian camps.

Hrab presents the scholarly discussion that took place in Ukrainian musicology during the mid-twentieth century, analyses the reasons why Europeans identify Ukrain-

ian with Russian culture, and emphasises the aggressiveness of the Russian cultural environment towards other cultures (Chapter 3.4). She reveals the role of Polish and Dutch scholars who helped reveal the distorted essence of Russian history. There remain many gaps, distortions, lies and omissions, created by politicians and figures in culture, science, education and the arts. Thus Hrab's work not only fills a gap in Ukrainian musical culture, which remains a terra incognita in the European cultural space, but also helps to render scholarly justice to the Ukrainian musical culture of the past and 'opens the eyes' of musicologists from other countries to the history and culture of Ukraine as a sovereign European state.

Hrab delves into the peculiarities of Ukrainian church singing and explores the performance specificities of the Byzantine choir (Utrechts Byzantijns Koor) that Antonowycz founded in Utrecht, which consisted of Dutch seminarians and focused on liturgical singing according to the Slavic-Byzantine rite. The work of this artistic group, which under Antonowycz's direction performed both liturgical and secular choral works, contrasted with the showy, pseudo-Ukrainian style (*sharovarshchina*) of the Soviet choirs of that time. It is noteworthy that Myroslaw Antonowycz was truly a universal musician and happily combined the roles of musicologist, choirmaster and organiser of musical and concert life. He was one of the first in the world to promote Ukrainian medieval studies as a separate field of research and performance practice. Notable in this regard were his speeches from the early 1950s at international musicological congresses and symposiums, including reports on Ukrainian folk polyphony, the liturgical church tradition, and problems of form and voice in the Ukrainian and Byzantine *irmos*. The facts presented in Hrab's work show that Antonowycz's speeches came long before

the well-known international conference in Bydgoszcz in Poland (1966) at which the Ukrainian musicologist Onysia Schreier-Tkachenko illustrated to her European colleagues the high level of development of Ukrainian choral music in the sixteenth to eighteenth centuries. Another notable feature of Antonowycz's scholarly and creative activity was the realisation of his scientific concepts through performances with the Byzantine choir. Regarding the significance of those performances, Hrab writes that 'in the first decade after the war, when church singing was not heard in Soviet Ukraine and the centuries-old tradition had faded, in the West the Byzantine choir triumphed in the largest concert halls in Europe and America, preserving our traditions in Western cultural memory through Dutch singers' (p. 374). The monograph contains numerous reviews of the choir's performances in Germany, the Netherlands, Switzerland, Belgium, Luxembourg, Ukraine, France, Canada, the United States and elsewhere. These extremely valuable additions to the work are complemented by other primary sources, such as photographs, archive documents, posters and programmes of concerts and conferences, and title pages of Antonowycz's scholarly works. All this material helps the author to trace the formation of a musicological and performing tradition, and to reveal the creative aura that accompanied the development of Antonowycz's personality. This additional material confirms that Antonowycz's musicianship and personality were formed in the European system of artistic education. Furthermore, Hrab is able to draw reasoned conclusions about the role and importance of Antonowycz's scholarly and creative activities and his 'interest in Ukrainianness in its various aspects – liturgical, folkloric, classical, historical, scientific, cultural and traditional' (p. 374).

Summing up, I would like to note that the work of Uliana Hrab is a significant and

valuable study for the modern-day history of the arts, and it builds on new scholarly, theoretical and practical material. The chosen research topic is analysed from different methodological positions, and the author details issues relating to the Ukrainian diaspora and musicology. The work contains a thorough presentation of theoretical positions on the chosen topic, an expansive survey of scholarly and artistic narratives, and discussion of original musicological sources and works from related scientific disciplines. There is no doubt that this publication is of scholarly value for both Ukrainian and foreign readers, with regard to our knowledge of historical events in Europe and the ways culture has developed in society. Myroslaw Antonowycz created a new image of Ukrainians in the eyes of the European cultural community through his multifaceted activities, which earned him the respect not only of his compatriots, but also of the international cultural community. Uliana Hrab has revealed this in her integrative 'intellectual biography' of Antonowycz. One of the many positive aspects of Hrab's research is the attempt to create an integrated musicological space that combines the experience of scholars from Ukraine and the Ukrainian diaspora with the works of contemporary musicologists and cultural scholars. Hrab's monograph raises the issue of restoring cultural memory, re-reading, rethinking and preserving intangible cultural heritage, thus creating a bridge between the past and the present.

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