

INTERNATIONAL CONFERENCE

University of Vienna, 19–21 May, 2023



Ukraine in *Україна в*
Music *історії*
History *музики*

A Reassessment

PROGRAMME

Програма



universität
wien

MLLING
DESTINATION
VIENNA
NOW • TOGETHER



Stadt
Wien

oead

Kooperationsbüro
Lemberg

Österreichische
Gesellschaft für
Musikwissenschaft



ukraine office austria



Amsterdam
Regional
Transnational &
European
Studies



This project has received funding from the European Union Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 101019718

Ukraine in *Україна в*
Music *історії*
History *музики*
A Reassessment

International Conference

University of Vienna

19–21 May 2023

Institute for East-European History

Institute for Musicology

Convenors:

dr. Leah Batstone

dr. Rutger Helmers

Ласкаво просимо! (*Welcome!*)

Ukraine is a country rich in musical traditions, yet its role in music history has attracted limited attention beyond its borders. The recent Russian invasion and its ideological frame have highlighted the need for a reappraisal of Ukraine's cultures and a critical approach to its historiography. This conference seeks to take stock and advance the state of research by examining a wide range of questions central to the study and treatment of Ukraine in music historiography.

This was the starting idea of our conference. In our call for papers, we suggested a variety of questions: How do we assess Ukraine's place in music history? How can we situate it in broader European and global contexts? What is the role and meaning of a national music history in a context of changing borders, of shifting and hybrid identities? What part do questions of ethnicity, language, and religious denomination play in attempts to portray the music culture of a historically multicultural society? And what is the place of the diaspora in the music history of Ukraine? Which musical canons have been formed over time, what purposes have they served, and how stable have they been? Given the lingering legacies of imperialism, how can we decolonize the discussion of repertoires previously subsumed into imperial narratives? And how can we do so without slipping into methodological nationalism? Most of these questions, to be sure, are not unique to Ukraine at all, which is why we believe that the relevance of this meeting reaches beyond the much needed attention for Ukrainian music history as traditionally conceived, but also poses vital methodological and ethical issues relevant to the field of music history as a whole.

We were overjoyed by the many responses we received to the call, which were far more than we could accommodate. As these things go, not all the questions we had posed drew equal attention, but many other important ones were raised that we could not have envisioned ourselves. We are looking forward to a very exciting conference. It is our sincere hope that it will strengthen the bonds between Western European and North-American musicology and the work of our Ukrainian colleagues who are now pursuing their musical scholarship under the most difficult circumstances.

We would like to extend a warm welcome to all the guests we are receiving in Vienna, a city that has its own imperial past and rich historical ties to Ukraine, and which we hope will be a fitting, safe, and stimulating environment for our discussions. And of course, a virtual welcome as well, to those who have decided to join us online!

Leah Batstone and Rutger Helmers

Website, Stream, and Facebook

Most essential information on the conference can be found in this booklet. For the latest updates, however, you may wish to refer to the conference website: <https://ukrainemusichistory.org>. There you can also find the link to our streams on YouTube, where it will be possible to follow the conference online. For those wishing exchange experiences and pictures, there is a Facebook page dedicated to our event.



Location and Associated Events

The conference will be held in the Sky Lounge (top floor) of Oskar-Morgenstern-Platz 1. This is not only the site for all presentations, but also where coffee, tea and lunch will be served. All speakers and chairs as well as those attendees who bought a ticket are welcome at the dinner reception on Friday 19th, which will take place in Restaurant GRND, Kärntnerstraße 61.

On Saturday at 20:00 there will be a concert by Vira Zhuk (violin) and Mariam Vardzelashvili (piano) at the Altes Rathaus (Wipplingerstrasse 6–8), entitled ‘Concentric Circles: Ukrainian Music / Austrian History’. All conference speakers and chairs are warmly invited to attend; other attendees can reserve a ticket via [EventBrite](https://eventbrite.com). More details about the concert can also be found on the conference website: <https://ukrainemusichistory.org/programme/concert/>



Finally, on Sunday, there will be a morning programme only. Please note that we start early that day (9:00)! Those who still have some time in Vienna after lunch can join us around 15:00 for a walking tour of Ukrainian sites in Vienna, organized by Interactive Ukraine Vienna (<https://iuv.guide/>).

Friday, May 19th

9:00 *Welcome*

9:30 Music and Ukrainian National Identity

Moderated by Christoph Augustynowicz

Helmut Loos (University of Leipzig)

‘On the Emergence of Ukrainian National Music Until Mykola Lysenko’

(Про виникнення української національної музики до Лисенка)

Olga Solomonova (National Music Academy of Ukraine, Kyiv)

‘Специфіка національної ідентифікації в українській академічній музиці: від М. Лисенка до сучасності’

(The Specifics of National Identification in Ukrainian Composed Music: From Lysenko to the Present)

10:30 Presentation «Українська музична енциклопедія» (Ukrainian Encyclopedia of Music)

Iryna Sikorska (Rylsky Institute of Art Studies, Folklore and Ethnology, Kyiv)

10:40 *Coffee Break*

11:00 Hybridities

Moderated by Michele Calella

Stephen Downes (Royal Holloway, University of London)

‘Szymanowski’s “Ukraine”’

(«Україна» Шимановського)

Amrei Flechsig (State and University Library Dresden)

‘From “Outsider” and Hermit to “Legend and Pride” of Crimea: An Attempt at Alemdar Karamanov and his Crimean Musical Work’

(Від «чужого» та відлюдника до «легенди та гордості» Криму: спроба Алемдара Караманова та його кримської музичної творчості)

Adriana Helbig (University of Pittsburgh)

‘Beyond Exclusionary Histories: Ukrainian Ethnomusicology and Romani Music Studies’

(Поза виключаючими історіями: українська етномузикологія та ромські музикознавства)

12:30 *Lunch Break*

13:30 The Soviet Era

Moderated by Kerstin Jobst

Lidiya Melnyk (Lysenko National Music Academy, Lviv / University of Vienna)

‘Соцреалізм в українській музиці: привид чи привід?’

(Socialist Realism in Ukrainian Music: Specter or Cause?)

Lyubov Kyuanovska (Lysenko National Academy of Music, Lviv)

‘Симулякри культури як форма радянської колонізації України’

(Cultural Simulacra as a Form of Soviet Colonization)

Peter Schmelz (Arizona State University, Tempe)

‘Different Thaws: New Paradigms for Interpreting Ukrainian Music in the Late USSR’

(Різні відлиги: нові парадигми інтерпретації української музики в пізньому СРСР)

15:00 *Tea Break*

15:30 Music after Maidan

Moderated by Rutger Helmers

Liza Sirenko (National Music Academy of Ukraine, Kyiv / City University of New York)

‘The Legacy of Ukrainian Opera: On Accepting the Past, Changing the Present’

(Спадщина української опери: про прийняття минулого та зміну сьогодення)

Jörg Holzmann (Bern University of the Arts)

‘21st-Century Kobzars and Their Resistance Through Folk Music’

(Кобзари ХХІ століття та їх спротив через народну музику)

Mariia Romanets (University of Bristol)

‘The Sound World of Anna Korsun’s *Terricone*’

(Звуковий світ «Терикона» Анни Корсун)

17:00 Keynote

Jann Pasler (University of California, San Diego)

‘The Challenges of a Multicultural Past and Present: How to Write History as Relation’

(Виклики мультикультурного минулого та сучасності: як писати історію як відношення)

18:00 Reception/dinner

Saturday, May 20th

9:30 Sacred Music

Moderated by Kateryna Schöning

Yevgeniya Ignatenko (National Music Academy of Ukraine, Kyiv)

‘Greek-Byzantine Sources of Ukrainian Church Chant’

(Греко-візантійські джерела українського церковного співу)

Rebecca Mitchell (Middlebury College)

‘Sacred Sound in Late Imperial Kyiv (1890–1917): The Kyiv-Pechersk Lavra and the Search for “Pure” Orthodox Chant’

(Сакральний звук у пізньоімперському Києві (1890–1917 рр.): Києво-Печерська лавра та пошуки «чистого» православного співу)

Anna Gadetska and Nataliya Khmivska-Danshyna (Open Opera Ukraine)

‘Партесна лабораторія Musica Sacra Ukraina: досвід національної та міжнародної взаємодії’

(The Partsong Laboratory of Musica Sacra Ukraina: The Experience of National and International Collaboration)

11:00 Coffee Break

11:30 The Imperial Era

Moderated by Phillip Bullock

Viktoria Grynenko, Guillaume Tardif and Olga Zaitseva-Herz (University of Alberta / Edmonton)

‘The case of a “Ukrainian Tartini” at the Russian Court: Exploring the Ukrainian Folk Sources of Violinist Ivan Khandoshkin’s Works’

(Справа «українського Тартіні» в російському дворі: дослідження українських фольклорних джерел творчості скрипаля Івана Хандошкіна)

Jeffrey Yelverton (University of Minnesota)

‘The Geopolitics of Maksym Berezovsky’s Symphony in C’

(Геополітика Максима Березовського Симфонія до мажор)

Lucinde Braun (University of Regensburg)

‘Mykola Lysenko’s encounter with the “ingenious Russian composer P. I. Tchaikovsky”’

(Зустріч Миколи Лисенка з «геніальним російським композитором П. І. Чайковським»)

13:00 Lunch Break

14:00 Musical Institutions

Moderated by Lidiya Melnyk

Teresa Mazepa and Mirosław Dymon (University of Rzeszów)

‘Українські музичні та культурно-мистецькі товариства Галичини другої половини XIX – першої половини XX століть як центри національно-культурного відродження’

(Ukrainian Musical, Cultural and Artistic Societies of Galicia in the Second Half of the 19th and First Half of the 20th Centuries as Centers of National and Cultural Revival)

Oksana Melnychuk (Palacký University, Olomouc)

‘Початки “ждановщини” у Спілці радянських композиторів України’

(The Beginnings of the Zhdanovshchina in the Ukrainian Union of Composers)

Mykhailo Chedryk (National Music Academy of Ukraine, Kyiv)

‘The Role of the Non-Profit Sector in the Cultural Diplomacy of Ukraine: The “Kyiv Contemporary Music Days” Approach’

(Роль некомерційного сектору в культурній дипломатії України: підхід «Kyiv Contemporary Music Days»)

15:30 Tea Break

16:00 Keynote

Liubov Morozova (Ukrainian Institute, Kyiv)

‘Чоботи Леніна: Українська музика поза культами’

(Lenin’s Boots: Ukrainian Music Beyond Cults)

20:00 Concert (Altes Rathaus)

Vira Zhuk (violin) & **Mariam Vardzelashvili** (piano)

‘Concentric Circles: Ukrainian Music / Austrian History’

Sunday, May 21st

9:00 Music and Repression

Moderated by Börries Kuzmany

Mackenzie Pierce (University of Michigan, Ann Arbor)

‘Music, Violence, and National Narratives in Soviet-Ruled Lviv, 1939–1941’

(Музика, насилля та національні наративи у радянському Львові, 1939–1941 рр.)

Eleonora Maksiutenko (University of Münster)

‘Remarks on the Music Life of Ukraine during the Nazi Occupation, 1941–1944’

(Зауваження про музичне життя України під час нацистської окупації 1941–1944 рр.)

Inna Klause (independent scholar)

‘Musical Representations of Ukraine in the Gulag

(Музичні репрезентації України в ГУЛАГу)

10:30 Coffee Break

10:45 Music and the 2022 Invasion

Moderated by Leah Batstone

Iryna Tukova (National Music Academy of Ukraine, Kyiv)

‘Ukrainian Art Music at Time of the War: Composers’ Reflections’

(Українська художня музика під час війни: роздуми композиторів)

Christoph Flamm (University of Heidelberg)

‘Music as Self-Defense: the War-Inspired Project “Ukrainian Women Creators with Their Weapons”

(Музика як самозахист: проект, натхненний війною «Українські мисткині зі своєю зброєю»)

Tetiana Tuchynska (Max Planck Institute / Glière Municipal Music Academy, Kyiv)

‘Music in the Time of War: A Questionnaire’

(Музика під час війни: анкета)

12:15 Closing Discussion

Conference correspondent: **Kerstin Jobst** (University of Vienna)

13:00 Lunch

15:00 Walking Tour of Ukrainian Vienna (optional)

(led by Interactive Ukrainian Vienna)

Friday, May 19th

FOUNDING OF KYIVAN RUS 880

ADOPTION OF CHRISTIANITY 988

ESTABLISHMENT
OF KYIVAN CHANT

LITHUANIAN-RUTHENIAN STATE

COSSACK HETMANATE

KYIVAN CAVE MONASTERY CHANT
ATTAINS FINAL FORM

TREATY OF PEREYASLAV 1654

BATTLE OF POLTAVA 1709

HLUKHIV VOCAL SCHOOL
FOUNDED (1738)

BEREZOVSKY,
DEMOFONTE (1773)

THIRD POLISH PARTITION 1795

BORTNIANSKY,
35 CHORAL CONCERTOS (1818)

POLISH REVOLUTION 1863
VALUYEV CIRCULAR (UKRAINIAN LANGUAGE PROHIBITIONS)

HULAK-ARTEMOVSKY,
ZAPOROZHETS ZA DUNAYEM (1863)

VERBYTSKY,
'SHCHE NE VMERLA UKRAĬNA' (1863)
(NATIONAL ANTHEM)

EMS EDICT (UKRAINIAN LANGUAGE PROHIBITIONS) 1876

KOBZAR OSTAP VERESAI AT
ARCHAEOLOGICAL CONGRESS (1874)

LYSENKO,
PRAYER FOR UKRAINE (1885)

LYSENKO, TARAS BULBA (1890)

LYSENKO MUSIC SCHOOL (1904)

KYIV CONSERVATORY OPENS (1913)

ROSLAVETS, THREE PIECES FOR
VOICE AND PIANO (1913)

ESTABLISHMENT OF UKRAINIAN NATIONAL REPUBLIC 1917

Friday, May 19th, 9:30–10:30

Music and Ukrainian National Identity

Moderated by Christoph Augustynowicz

Helmut Loos (University of Leipzig)

On the Emergence of Ukrainian National Music Until Mykola Lysenko

The nation-state movement in Ukraine, like everywhere else in Europe, began after some precursors around 1800, with the discovery of Wenyhora, the legendary Ukrainian folk singer, as kobzar. Taras Shevchenko was involved in the Brotherhood of Saints Cyril and Methodius, founded in 1845/46 in Kyiv, the demonstrative beginning of the Ukrainian national movement, and became the Ukrainian national poet with his collection of poems *Kobzar*, published in 1840. At the same time, Ostap Veresai personified the kobzar in a public-spirited way. Musically, Mykola Lysenko became involved and rose to become the leading Ukrainian national composer. Studying in Leipzig and St Petersburg, he completed his musical education and created a large corpus of mainly vocal works, often on texts by Taras Shevchenko from his *Kobzar* collection. With his setting of Nikolai Gogol's novella *Taras Bulba*, he created the Ukrainian national opera, which is still performed on ceremonial occasions. His 'Prayer for Ukraine' is currently being sung by many German choirs.

Helmut Loos, born 1950; studies in music education in Bonn (state examination) followed by studies in musicology, art history and philosophy at the University of Bonn; doctorate 1980, senior doctorate (Dr. habil.) 1989. Research fellow at the University of Bonn Department of Musicology from 1981 until 1989. Director of the Institute of German Music in the Eastern Regions in Bergisch Gladbach between 1989 and 1993. Professor and Department Chair of historical musicology at the Chemnitz University of Technology since April 1993 and at the Leipzig University from October 2001 till March 2017. Appointment to Professor honoris causa at the Lysenko Conservatory in Lviv on October 22, 2003. Dean of the Department of History, Art history and Oriental studies at the Leipzig University between 2003 and 2005. Honorary member of the *Gesellschaft für deutsche Musikkultur im südöstlichen Europa* (Society of German musical culture in Southeast Europe) in Munich since 2005. 2014 honorary doctor of the Universitatea Națională de Muzică din București.

Member of international editing councils for the periodicals *Hudební věda* (Prague, until 2019), *Ukrainian Musicology* (Kyiv), *The Culturology Ideas* (Kyiv), *Musicological Thought of Dnipropetrovsk Region* (Dnipro), *Art of Music. Theory and History* (Moscow), *Lituvos muzikologija* (Vilnius), *Menotyra. Studies in Art* (Vilnius), *Ars & Humanitas* (Ljubljana), *Musicology Today* (Bucharest), *Muzica. Romanian Music Magazine* (Bucharest), and *Studies in Penderecki* (Princeton, New Jersey).

Ольга Соломонова (Національній музичній академії України, Київ)

Специфіка національної ідентифікації в українській академічній музиці: від М. Лисенка до сучасності

Ідея національної ідентичності – фундаментальна в академічній музиці України. Незважаючи на колонізаторську політику Росії, ця ідея здавна позначає музичний простір України специфічними етнічними маркерами. Утім, процес національної ідентифікації в сучасній Україні існує поряд із тенденцією глобалізації і входження у світовий контекст.

Завдання доповіді – аргументувати зазначене через виявлення, з одного боку, засобів проголошення національної ідеї, з іншого – універсальних інтонаційно-стильових механізмів, які сприяють виходу за межі етнічного і входженню у загальносвітовий музичний процес. Для аргументації задіяно матеріал різних епох від XIX століття до сучасності: опери-сатири М. Лисенка «Андріашіада», «Енеїда»; опуси сучасних композиторів, що віддзеркалюють синтетичні жанрово-стильові феномени: «Каддиш-реквієм» і «Панахида» Є. Станковича, «Український реквієм» О. Козаренка, «П'ять єврейських народних мелодій» Ю. Іщенка, «Колискові очерету» І. Алексійчук, «Там і колись, тут і тепер» І. Тараненка, ін.

Серед принципів національної ідентифікації в українській музиці визначено: *мову* (у творах з вербальним планом); *жанрово-інтонаційну специфіку* (де, поряд із активацією національних маркерів – думи, ліричної пісні-солоспіву, голосіння, колискової, коломийки – спостерігаємо адаптацію європейських жанрів – Реквієми Є. Станковича, О. Козаренка); *відтворення важливих подій*, у тому числі болісних (Валуєвський указ в «Андріашіаді», самодержавство в «Енеїді» М. Лисенка; Голодомор, Чорнобиль, Друга світова війна в «Українському реквіємі» О. Козаренка, Революція Гідності в «Майдані» В. Сильвестрова, вбивство євреїв у Бабиному яру в «Каддиш-реквіємі» і Голодомор в «Панахиді» Є. Станковича); *символічні натяки* – від апеляції до персонажів української історії (наприклад, латентна репрезентація М. Береговського – видатного вченого-етнографа, репресованого викладача Київської консерваторії, через звернення до зібраного ним фольклору в єврейських циклах Ю. Іщенка) – до роботи в україно-європейському синтезі, де тема долі Л. ван Бетговена перетворюється на просторіччі одеські мелодії «Цыпленок жареный», «Семь-сорок» («*Capre diem*» О. Безбородька).

Різні типи національної ідентифікації розглянуті у відповідності до трьох етапів розвитку української академічної музики, починаючи від М. Лисенка. *Перший* – етап культурного самоствердження і етнічної диференціації – характеризується консервацією національної традиції (від української мови до жанрово-інтонаційних параметрів). *Другий*, етап радянської колонізації – полярний за тенденціями (від соцреалізму до авангарду), нерідко драматичний і репресивний. Спостерігаються різні форми фольклорної парадигми: народницька тенденція, симулякри, неофольклоризм, розширення поліетнічного спектру. Роль київського авангарду в процесі європеїзації української музики і руйнації стандарту «національне = фольклорно-етнографічне». Ознаки *третього* етапу Незалежної України – інтеграція і синтез на рівнях стилю, технологій, інтонаційно-жанрових структур. Розширення форм національної ідентифікації у напрямку поліетнічності, адаптації ментально-генетичних моделей різних культур, жанрового контенту, ін.

Резюме: Професійна музика України, поряд із маркуванням етнічних цінностей і підключенням до процесу «інтелектуальної “деколонізації”», є поліетнічною, відкритою до універсальних процесів та обміну загальнокультурними цінностями.

Ольга Соломонова навчалася в Херсонському музичному училищі та в Київській державній консерваторії імені П.І. Чайковського. 1988 р. захистила кандидатську дисертацію «Мистецтво скоморохів у контексті вітчизняної культури», 2008 р. – докторську дисертацію «Сміховий світ російської музичної класики». Працює у Національній музичній академії України, Київській академії мистецтв («Історія світової музики», «Сміховий світ музики. Теорія пародії», сольфеджіо, гармонія, поліфонія, керівництво науковими роботами). Виступає на міжнародних конференціях (Україна, Австрія, Бельгія, Швейцарія, Італія, Німеччина, Росія, Литва). Має більше 100 публікацій. Серед них – монографія «И когда смеется лицо, вместе с ним не веселится ум». Смеховое зазеркалье русской музыкальной классики, «Нариси з історії російської музики». Автор теорії сміхового музичного тексту і музичної пародії. Наукові інтереси: сміхові музичні феномени, скомороська культура, психокреативні і національно-ментальні аспекти музичного сміху, музична пародія, українська музика; музична культура СРСР тоталітарних часів, Езопова мова; інтертекстуальність, музична семантика, режисерська інтерпретація опери, музична критика, методологія історії/теорії музики.

Olga Solomonova (National Ukrainian Academy of Music, Kyiv)

The Specifics of National Identification in Ukrainian Composed Music: From Lysenko to the Present

The idea of national identity is fundamental in the composed music traditions of Ukraine. Despite Russia's colonial policy, this idea has long marked the musical space of Ukraine with specific ethnic markers. However, the process of national identification in modern Ukraine exists alongside the trend of globalization and entry into the world context.

The aim of this paper is to argue the above by identifying, on the one hand, the means of proclaiming the national idea, on the other hand, universal intonation and stylistic mechanisms that contribute to the emergence beyond ethnic boundaries and entering the global musical process. It will use material from different eras from the nineteenth century to the present for the argument: Mykola Lysenko's satirical operas *Andriaschiada* and *Eneida*; and works of modern composers that reflect synthetic phenomena of genre and style: Yevhen Stankovich's *Kaddish Requiem* and *Requiem for the Victims of Starvation*, Oleksandr Kozarenko's *Ukrainian Requiem*, Yury Ishchenko's *Five Jewish Folk Melodies*, Iryna Aleksiiichuk's *Lullaby of Reeds*, Ivan Tatarenko's *There, Once, Here and Now*, and others.

Among the principles of national identification in Ukrainian music, the following can be identified: language (in works with a verbal plan); genre and intonation (where, besides the activation of national markers – *dumy*, lyric solo songs, laments, lullabies, kolomyiky – we observe the adaptation of European genres); the representation of important events, including painful ones (the Valuev Decree in Lysenko's *Andriaschiada* and autocracy in his *Eneida*; the Holodomor, Chernobyl, and World War II in Kozarenko's *Ukrainian Requiem*, the Revolution of Dignity in Sylvestrov's *Maidan*, the killing of Jews in Babyn Yar and the Holodomor Stankovych's *Requiems*); symbolic allusions – from an appeal to the characters of Ukrainian history (for example, a latent representation of M. Berehovsky – an outstanding Ukrainian scholar-ethnographer, and repressed teacher of the Kyiv Conservatory, through an appeal to the folklore collected by him in Ishchenko's Jewish cycles) – to a work in the Ukrainian-European synthetic space, where the theme of the fate of Beethoven turns into the vernacular Odessa tunes "Roasted Chicken" and "Seven-forty" (Oleh Bezborodko's *Carpe Diem*).

Different types of national identification are considered according to three stages of development in Ukrainian composition, starting with Lysenko. The first – the stage of cultural self-affirmation and ethnic differentiation – is characterized by the preservation of the national tradition (from the Ukrainian language to parameters of genre intonation). The second stage, that of Soviet colonization, is polar in terms of trends (from socialist realism to the avant-garde), often dramatic and repressive. Various forms of folkloric paradigms are observed: populist tendencies, simulacra, neo-folklorism, the expansion of the polyethnic spectrum. The role of the Kyiv avant-garde in the process of the Europeanization of Ukrainian music and the destruction of the "national equals folkloric-ethnographic" norm. The signs of the third stage of independent Ukraine are integration and synthesis at the levels of style, technology, intonation and generic structure, and the expansion of forms of national identification in the direction of polyethnicity, the adaptation of mental and genetic models of various cultures, generic content, etc.

In summary, the professional music of Ukraine, along with the marking of ethnic values and connection to the process of "intellectual 'decolonization'", is polyethnic, open to universal processes and the exchange of universal cultural values.

Olga Solomonova was trained at the Kherson music school and the P. I. Tchaikovsky Kyiv State Conservatory. In 1988 she defended her Ph.D. dissertation ‘The Art of the Skomorokhs in the Context of Native Musical Culture’, in 2008 her habilitation thesis ‘The World of Laughter in the Russian Musical Classics’. She works at the National Musical Academy of Ukraine, the Kyiv Academy of Arts (‘The history of world music’, ‘The comic world of music: a theory of parody’, solfeggio, harmony, polyphony, administration). She appears at international conferences (Ukraine, Austria, Belgium, Switzerland, Italy, Germany, Russia, and Lithuania) and has over 100 publications, including the monograph *‘And When the Face Laughs, the Mind Does Not Rejoice With It’: A Laughing Mirror of Russian Musical Classics* and *Sketches from the History of Russian Music*. She is the author of a theory of humour in musical text and musical parody. Her scholarly interests include: comic musical phenomena, the culture of the skomorokhs, psychocreative and the national-mental aspects of musical laughter, musical parody, Ukrainian music, the musical culture of the SSSR in totalitarian times, Aesopian language, intertextuality, musical semantics, dramaturgical interpretation of opera, musical criticism, the methodology of history and theory of music.

Friday, May 19th, 10:30

Presentation «Українська музична енциклопедія»

Ірина Сікорська (Інститут мистецтвознавства, фольклористики та етнології ім. М.Т. Рильського)

Українська музична енциклопедія

Поява Української музичної енциклопедії (УМЕ), над якою упродовж близько 30-ти років працювали співробітники відділу музикознавства та етномузикології Інституту мистецтвознавства, фольклористики та етнології ім. М. Рильського (ІМФЕ, голова редколегії – академік НАНУ Ганна Скрипник), засвідчила зрілість і самодостатність української музичної культури. Вперше в історії з'явилося академічне видання, що «узагальнює сучасне бачення української музичної культури, відображаючи її в синхронному й діахронному вимірах у контексті світових духовних здобутків» (Від редколегії).

Енциклопедичні статті містять інформацію про композиторів, музикознавців, педагогів, виконавців, режисерів, сценографів, хореографів та діячів інших сфер музичної культури, а також про різні жанри, види, форми, стилі, течії, напрямки, інструментарій, установи, видавництва та періодичні видання. До УМЕ також залучено матеріали про музичну культуру етносів нашої держави, українців, які проживають у суміжних регіонах на своїй етнічній території у східній і західній діаспорах, а також персоналії та явища світової музичної культури, пов'язані з Україною.

Вийшли друком 5 томів УМЕ, кожен з яких містить приблизно 2000 гасел та 1000 ілюстрацій. Щойно з'явився VI том (Рааб–Сятецький), завершений в умовах війни. Він містить відомості про життя і творчість понад 100 композиторів (з поміж них – найвидатніші: Ревуцький, Стеценко, Сильвестров, Скорик і Станкович), а також про рок-музику, рококо та романтизм, семпл, сольфеджіо, сопілку тощо. Українське музикознавство представляють майже 70 науковців; в українському контексті розглянуто доробок Гуго Рімана, а в «музичному» – творчість поета Максима Рильського та філософа Григорія Сковороди.

Перша в історії України «Українська музична енциклопедія» є наочним підтвердженням багатства та розмаїття української музичної культури та дозволяє розглядати історію української музичної культури як цілісне явище, вписане в контекст світової культура як рівноправної її складової. Її переклад англійською мовою міг би суттєво сприяти поширенню обізнаності про неї у світі.

Опубліковані томи «УМЕ» розміщено на сайті ІМФЕ за посиланням: <https://www.etnolog.org.ua/>

Ірина Михайлівна Сікорська – старший науковий співробітник відділу музикознавства та етномузикології Інституту мистецтвознавства, фольклористики та етнології імені Максима Рильського Національної академії наук України (ІМФЕ НАНУ). Народилася в Кіровограді (тепер Кропивницький). Закінчила Одеську державну консерваторію імені Антоніни Нежданової (тепер – Одеська національна музична академія) та аспірантуру ІМФЕ; з 1993 – його співробітник. Кандидат мистецтвознавства (1994). Авторка понад 70 статей з проблем історії української музичної культури, а саме: опери, оперети, музичного життя, композиторської творчості (М. Вериківського, Л. Колодуба, М. Лисенка, М. Скорика, В. Степурка, І. Стравинського та ін.) тощо. Відповідальний секретар «Української музичної енциклопедії» (УМЕ), головний редактор II, IV та V томів, заступник гол. редактора I, III та VI томів. Активно працює також як музичний критик і журналіст.

Iryna Sikorska (Rylsky Institute of Art Studies, Folklore, and Ethnology)

The Ukrainian Encyclopedia of Music

The appearance of the *Ukrainian Encyclopedia of Music* (UME), on which employees of the Department of Musicology and Ethnomusicology of the Rylsky Institute of Art Studies, Folklore and Ethnology (IASFE) have been working for almost thirty years (with Hanna Skrypnyk as head of the editorial board), testifies to the maturity and self-sufficiency of Ukrainian musical culture. For the first time in history, an academic edition appeared that “summarizes the modern vision of Ukrainian musical culture, reflecting it in synchronic and diachronic dimensions in the context of the world’s spiritual achievements” (from the editorial board).

The entries contain information about composers, musicologists, teachers, performers, directors, scenographers, choreographers and figures in other spheres of musical culture, alongside various genres, types, forms, styles, currents, directions, instruments, institutions, publishing houses and periodicals. It includes materials on the musical culture of the various ethnic groups of Ukraine, Ukrainians living in neighbouring regions on their ethnic territory in the eastern and western diasporas, as well as personalities and phenomena of world musical culture related to Ukraine.

Five volumes of UME have previously appeared in print, each volume containing approximately 2,000 entries and 1,000 illustrations. Volume 6 (Raab–Syatetsky), completed in wartime, has just appeared. It contains information about the life and work of more than a hundred composers (among them outstanding figures such as Revutsky, Stetsenko, Sylvestrov, Skoryk and Stankovych), but also entries about rock music, rococo and romanticism, samples, solfeggio, *sopilka*, etc. Ukrainian musicology is itself represented with entries on almost seventy scholars, but the work of Hugo Riemann is also considered in the Ukrainian context, as are the poet Maksym Rylsky and the philosopher Hryhory Skovoroda in a ‘musical key’.

The first of its kind in the history of Ukraine, the *Ukrainian Encyclopedia of Music* is a visual confirmation of the richness and diversity of Ukrainian musical culture and allows us to consider the history of Ukrainian musical culture as an integral phenomenon, inscribed in the context of world culture as an equal component of it. Its translation into English could significantly contribute to spreading awareness about it in the world. The published volumes of UME are available on the IASFE website:

<https://www.etnolog.org.ua/>

Iryna Sikorska is a musicologist, she was born in Kirovograd (now Kropyvnytskyi), has been awarded a Ph.D. (1994). She graduated from the Odesa A. Nezdanova Conservatoire and M. Rylsky Institute of Art Studies, Folklore, and Ethnology of the National Academy of Sciences of Ukraine – IASFE NASU in Kyiv, (doctorate). Since 1993, she has been a researcher (now a senior researcher) at IASFE NASU. She is the author of many articles (ca. 70) on the history of Ukrainian music, including operas, operettas, musicians and contemporary music. She is editor-in-chief of volumes II, IV and V of the *Ukrainian Encyclopedia of Music*. She is also active as a music critic and journalist.

Friday, May 19th, 11:00–12:30

Hybridities

Moderated by Michele Calella

Stephen Downes (Royal Holloway, University of London)

Szymanowski's 'Ukraine'

Interviewed on his 50th birthday Karol Szymanowski remarked: 'I was born and raised in Ukraine, I felt it deeply in my heart, I liked its genial climate, its tempestuousness and sweetness'. The publication of *Шимановські, Блюменфельди, Нейгаузи: Музичні родини на перехресті культур* [Szymanowski, Blumenfeld, Neuhaus: *Musical families at the crossroads of culture*] (Кропивницький, 2019), a collection of essays and photographs supported by the Ukrainian Cultural Foundation, refocused Szymanowski, widely identified as the leading 'Polish' modernist composer, in his Ukrainian origins.

Szymanowski grew up on the family estate in Tymoszkówka (now Tymoshivka) and received his earliest musical education at the Neuhaus school in Elisavetgrad (now Kropyvnytskyi). Both the provinciality of a small city and cosmopolitan outlook of his family inspired musical fantasies of space and place, evocations of distance and nearness, belonging and identity. For Szymanowski, Ukraine was both intimate (his 'mała ojczyzna') and capacious (in 1933 he said: 'I often miss Ukraine, its vast spaces').

This paper deploys theories of cultural translation and transnationalism to relate Szymanowski's constructions of musical identity to his Ukrainian experiences. Szymanowski's perspectivism queries notions of centre and periphery, it develops intriguing positions between relatedness and alterity. Binaries of self-other and hegemony-resistance are rethought through processes of appropriation and translation.

Szymanowski constructed an imaginary geography of 'Poland' and its neighbours – 'Ukraine', 'Russia', 'Germany' (the quotation marks are significant) – and then looked beyond in a project of modernist expansionism, through privileges of travel (Sicily, North Africa) and artistic fantasies (Persia). In 1918, at a key moment in his career, he stayed in Odesa, a city, as both an edge and a crossroads, which was symbolic of cosmopolitanism, multi-ethnicity and hybridity. Here Szymanowski and Iwaszkiewicz identified the Black Sea coast with Sicily as they planned the opera *King Roger*. Italian space overlaps with Ukrainian space; their images and symbolisms converge.

Stephen Downes is Professor of Music at Royal Holloway, University of London. His interests lie in the broad area of analysis, history and aesthetics of music of the nineteenth and twentieth century. His work on the music of Central and Eastern Europe (Mahler, Weill, Hans Werner Henze, Scriabin, and especially Poland - Chopin, Karłowicz, Szymanowski and Górecki) has won several awards and grants, including the Wilk Prize for Research in Polish Music from the University of Southern California and the Karol Szymanowski Memorial Medal. His eight books include major studies of eroticism, decadence, romantic ideas of redemption, and sentimentalism. Current projects include a collection of essays on the construction of 'Polish' musical identities outside Poland, and a third monograph on Szymanowski.

Amrei Flechsig (State and University Library Dresden)

From ‘Outsider’ and Hermit to ‘Legend and Pride’ of Crimea: An Attempt at Alemdar Karamanov and His Crimean Musical Work

The Simferopol-born composer Alemdar Karamanov is still considered one of the most enigmatic and peculiar personalities of his time. A contemporary and friend of Alfred Schnittke, he turned to an avant-garde style towards the end of his Moscow studies, which brought him harsh criticism and impeded performances and publications. In 1965, he therefore made a radical break and returned to his hometown. In Simferopol, he lived an almost reclusive life – Yuri Kholopov called him a “musical monk” – which he now devoted to music inspired entirely by religious themes. This deepening in the religious can again be seen as an expression of a non-conformist attitude. Another turning point followed in the 1980s, when Karamanov turned to themes from his homeland, e.g. he composed the Crimean Overture for orchestra (1982), the oratorio *Legend of Ajimushkaya* (1983), the 24th Symphony “Ajimushkaya” (1984) and the mystery *Khersonesos* (1994). In 1992 he also composed the melody for the anthem of the Autonomous Republic of Crimea.

Such a transformation raises the question of a musical identity for Karamanov. How did the reclusive hermit become the “Beethoven of the Crimea”? In fact, he refers to Russian musical history: “All my life, the music of Tchaikovsky, Scriabin and Rachmaninov has been sacred to me. I can only repeat that my art was born out of this tradition.” Yet he chose his Ukrainian homeland as the centre of his life and work. Above all, Karamanov’s identity seems specifically linked to Crimea: In his childhood he underwent the German occupation, and his Turkish-born father fell victim to Stalin’s deportations of the Crimean Tatars in 1944. It is therefore worth considering to what extent Crimea’s historically conditioned position as a “contested territory with several deeply anchored cultural, historical and institutional memories” and its conflict-ridden multi-ethnic situation might possibly find an artistic counterpart in Karamanov’s singular originality.

Amrei Flechsig is a musicologist and harpist. She wrote her doctoral thesis at the Hanover University of Music, Drama and Media (HMTMH) on the grotesque in Russian culture based on the example of the opera *Life with an Idiot* by Alfred Schnittke. For several years she was active as a board member of the Hanover Society for New Music and worked as an online editor for the North German Broadcasting Corporation (NDR). As a research assistant at the HMTMH, she worked on the cataloguing of a Russian music library (Bialik Collection) within a German Research Foundation (DFG) project. At the Hessian State Archives Marburg she worked as a research assistant in a DFG project on the German youth music movement. She currently works as a research assistant for music manuscripts at the State and University Library Dresden. Her research focuses on twentieth-century music and Soviet music history.

Adriana Helbig (University of Pittsburgh)

Beyond Exclusionary Histories: Ukrainian Ethnomusicology and Romani Music Studies

Ukrainian ethnomusicological studies, once censored by the Soviet state, currently focus on studying revived rural genres as performed by the majority population. Since Ukraine's independence in 1991, the scholarly emphasis on Ukrainian ethnic music has become essential to the nation-building narrative. Unfortunately, this siloed approach has silenced the voices of minority musicians, resulting in only a partial understanding of Ukraine's musical history in current ethnomusicological scholarship. While virtually unacknowledged in Ukrainian academic circles, Romani music on Ukrainian territories has long received extensive scholarly attention from Soviet music scholars. Moreover, the scholarly interest in Romani music has continued among ethnomusicologists in Eastern and Central Europe and the Balkans. This study highlights post-1991 research on Romani music in Ukraine by scholars from neighboring countries. Dispersing notions of Roma as a transnational minority without a state, this presentation argues for a more thoroughly integrated approach to studying minority musical genres in Ukraine. It achieves this on two fronts: by arguing for an understanding of minority musical traditions as transnational vehicles of transmission and recognizing how minority musical aesthetics mutually influence majority sounds.

Adriana Helbig is an Associate Professor of Music and Chair of the Department of Music University of Pittsburgh. She is the author of *Hip Hop Ukraine: Music, Race, and African Migration* (Indiana University Press, 2014) and the co-editor with Milosz Miszczyński of *Hip Hop at Europe's Edge: Music, Agency, and Social Change* (Indiana University Press, 2017). Her book *ReSounding Poverty: Romani Music and Development Aid* will be published by Oxford University Press in 2023.

Friday, May 19th, 13:30–15:00

The Soviet Era

Moderated by Kerstin Jobst

Лідія Мельник (Львівській національній музичній академії ім. М. В. Лисенка / Унів. Відня)

Соцреалізм в українській музиці: привид чи привід?

Соцреалізм як єдина офіційна доктрина мистецтва та літератури СРСР, а після Другої світової війни й решти країн так званого «соціалістичного табору», безперечно справив свій вплив і на українську музику між 1932 і 1988 роками. Метою пропонованої доповіді є об'єктивна оцінка цього явища в музичній культурі України: був соціалістичний реалізм лише привидом, мистецьким віддзеркаленням блукаючого Європою «привида комунізму» чи приводом до нової естетичної реальності, а можливо для багатьох композиторів просто способом пережити й вижити в ній? Вдячним матеріалом для аналізу стала творчість Миколи Колесси, яку західноєвропейські музикознавці вважають взірцем соцреалізму, в той час як у себе на батьківщині композитор був і залишається поцінованим як одним із перших представників модернізму.

Від часів здобуття Україною Незалежності соцреалізм в українській музиці все ще не отримав свого незаангажованого аналізу, відтак ця тема видається особливо актуальною й вартою дискусії сьогодні.

Лідія Мельник – професорка кафедри композиції Львівської національної музичної академії імені Миколи Лисенка, запрошена викладачка Інституту музикознавства Віденського університету та Українського вільного університету в Мюнхені. Навчалася у Львівській національній музичній академії ім. М. В. Лисенка в класі Яреми Якуб'яка за спеціальністю "теорія та історія музики". У 2004 році захистила кандидатську дисертацію про необарокові тенденції в музиці ХХ століття в Київській Національній музичній академії в Києві, в 2014 році - докторську дисертацію в тій же академії (монографія про музичну журналістику). Сфера наукових зацікавлень - історія музичної культури Галичини (взаємовплив культур в австрійський період, музична культура галицьких євреїв, а також період німецької окупації); прикладне музикознавство; музична критика та журналістика. Понад двадцять років активно працює в галузі музичної журналістики.

Lidiya Melnyk (Lysenko National Music Academy, Lviv / University of Vienna)

Socialist Realism in Ukrainian Music: Spectre or Cause?

Socialist Realism as the only official doctrine of art and literature of the USSR, and after the Second World War, of the other countries of the so-called “socialist camp”, undoubtedly had its influence on Ukrainian music between 1932 and 1988. The purpose of the proposed report is an objective assessment of this phenomenon in the musical culture of Ukraine: was Socialist Realism just a specter, an artistic reflection of the “specter of communism” roaming Europe or a cause for a new aesthetic reality, or perhaps for many composers just a way to endure and survive it? The work of Mykola Kolessa, which Western European musicologists consider a model of Socialist Realism, while in his homeland the composer was and remains valued as one of the first representatives of modernism, offers valuable material for analysis.

Since Ukraine’s independence, Socialist Realism in Ukrainian music has still not received its dispassionate analysis, so this topic seems especially relevant and worth discussing today.

Lidiya Melnyk is Associated Professor at the Mykola Lysenko National Music Academy in Lviv and lecturer at the Institute of Musicology at the University of Vienna and the Ukrainian Free University of Munich. She studied 1994–2002 at the Lysenko Music Academy (honorary diploma in theory and history of music and postgraduate studies). In 2004 she obtained a Ph.D. at the National Music Academy in Kiev (thesis about Neo-Baroque tendencies in the music of the twentieth century) and in 2014 a second doctorate (Habilitation) at the same academy (with a thesis about music journalism). Her areas of scientific interest are: the history of the musical culture of Galicia (transfer of cultures in the Austrian period, musical culture of Galician Jews, as well as the period of German occupation); applied musicology; music criticism and journalism. For over twenty years, she has been actively working in the field of music journalism.

Любов Кияновська (Львівській національній музичній академії ім. М. В. Лисенка)

Симулякри культури як форма радянської колонізації України

Українське суспільство відрізняється від інших європейських націй важким історичним досвідом і надто тривалим періодом бездержавності. Він змушує всіх: тих, що були народжені в радянський час, і тих, хто вирости в добу Незалежності – пережити безпосередні чи генетично успадковані історичні «родові травми». Культура, мистецтво, а надто музика з її безпосереднім емоційним впливом, виявляються досконалим інструментом як для успішного подолання згаданих родових травм, так і для подальшої маніпуляції свідомістю і створення чергових симулякрів.

Виокремлюємо три основні симулякри культури радянського стибу: «шароварщина, примітивне козакофілство, селянськість» і пояснюємо, як вони служили колонізації свідомості українського суспільства. Шаровари – це зручний традиційний одяг чоловіків, переважно, козаків у певний історичний період. Підносити їх до метафори духовного примітиву стали в сталінську добу, коли відбувався процес умисного спотворювання і вихолощення суті питомих традицій. Ідентифікація всієї національної духовної спадщини зі штанами певного крою – це вищий ступінь приниження народу, застосований з винятковою інформаційною агресією.

До того ж ряду відноситься «примітивне козакофілство», з якого вихолощувалась питома система цінностей і життєвого укладу, натомість переносились спотворені характеристики. Російські історики, та і деякі українські дослідники «ідеалізації національної історії» зображали козаків як пропаних пияків та гуляк. Рівень симуляції у «карикатурах на козаків» зашкалює, експонуються всі ознаки симулякру, а їх деструктивні наслідки можемо спостерігати у фантомах історичної свідомості українського суспільства сьогодення.

Найбільшої шкоди завдав симулякр «селянськості». Він впроваджувався у літературі і мистецтві за понятійним рядом «темна, неосвічена, примітивна, жорстока, тупа, відстала і малокультурна у порівнянні зі „старшим братом” маса». До того додавалась думка про «відсутність питомої української еліти» - і симулякр неєвропейського ущербного народу готовий. Довгі роки такий симулякр плекався шкільними програмами з української літератури, коли з неї елімінувались твори, присвячені національній еліті, натомість акцентувались примітивні і агресивні постаті селян. В українській музиці наголошувалась її виключна замкненість на фольклорі, поза яким нічого цінного композиторами-професіоналами не творилось.

Любов Кияновська народилася у Львові і навчалася в Львівській консерваторії імені М. Лисенка (1979). У 1985 р. кандидат (функції програми у сприйнятті музичного твору), а у 2000 р. – доктор мистецтвознавства (Еволюція музичної культури Галичини ХІХ–ХХ ст.). З 1987 р. викладач, з 1995 р. професор, а з 1991 р. завідувачка кафедри історії музики Львівської національної музичної академії ім. М. Лисенка. З 2021 р. – член-кореспондент Національної академії мистецтв України, з 2022 р. – член Academia Europaea. Основні напрями наукових досліджень: музична культура Галичини, музична психологія, історія української музики, зв'язки української музики до інших європейських національних музичних шкіл, музичної педагогіки. Член робочої групи «Історія музики в Центральній та Східній Європі», автор понад 20 монографій і підручників, понад 500 статей у спеціальних книгах і журналах України, Польщі, Німеччини, Австрії, Словаччини, США, Румунії, Литва, Словенія, Швейцарія, Італія та ін.

Lyubov Kyyanovska (Lysenko National Academy of Music, Lviv)

Cultural Simulacra as a Form of Soviet Colonization

Ukrainian society stands out from other European nations in its difficult historical experience and its overly long period of statelessness. It forces everyone – those who were born in Soviet times and those who grew up in the days of independence – to experience direct or inherited historical “ancestral traumas”. Culture, art, and particularly music, with its direct emotional impact, turn out to be perfect tools both for successfully overcoming these traumas as well as for further manipulation of the consciousness and the creation of new simulacra.

This paper singles out the three main simulacra of Soviet culture – “sharovarshchyna”, “primitive cossackophilism”, and “peasantism” – and explain how these served to colonize the consciousness of Ukrainian society. *Sharovary* are comfortable traditional trousers worn by men, mostly Cossacks, in a certain historical period. They began to be elevated to the metaphor of spiritual primitiveness in the Stalin era, when a process of deliberate distortion and subversion of essential native traditions took place. The identification of an entire national spiritual heritage with pants of a certain cut was an utter humiliation, and applied with exceptional informational aggression.

“Primitive cossackophilism” belongs to the same group, which subverted a specific system of values and way of life and replaced it with distorted characteristics. Russian historians and some Ukrainian researchers of the “idealization of national history” depicted the Cossacks as derelict drunkards and revelers. The level of simulation in the “Cossack caricatures” is extreme: all the signs of a simulacrum are exposed, and their destructive effects can be observed in the phantoms of historical consciousness in today’s Ukrainian society.

The greatest damage was done by the simulacrum of “peasantism”. It was implemented in literature and art under the concept of “dark, uneducated, primitive, cruel, stupid, backward and uncultured masses, compared to the ‘older brother’”. To that was added the idea about the “absence of a specifically Ukrainian elite” - and the simulacrum of a non-European, unworthy people was complete. For many years, such a simulacrum was nurtured by school curricula on Ukrainian literature, as works devoted to the national elite were eliminated, and primitive and aggressive figures of peasants were emphasized instead. In Ukrainian music, the exclusive focus was on folklore, outside of which nothing of value was supposedly created by professional composers.

Lyubov Kyyanovska was born in Lviv and studied musicology at the Lviv Lysenko Conservatory (1979). She obtained her Ph.D. in 1985 (the functions of a programme in the perception of the musical work), and habilitation in 2000 (the evolution of Galician musical culture of the 19th–20th centuries). Since 1987 she has been lecturer, since 1995 professor, and since 1991 holder of the chair of music history at the Lysenko National Academy of Music in Lviv. She has been a member-correspondent of the National Academy of Arts of Ukraine since 2021 and a member of Academia Europaea since 2022. Her main research areas are: the music culture of Galicia, music psychology, the history of Ukrainian music, relations of Ukrainian music to other European national music schools, and music pedagogy. She is a member of the working group ‘Music History in Central and Eastern Europe’, and author of over 20 monographs and textbooks, over 500 articles in specialist books and magazines in Ukraine, Poland, Germany, Austria, Slovakia, USA, Romania, Lithuania, Slovenia, Switzerland, Italy, etc.

Peter Schmelz (Arizona State University)

Different Thaws: New Paradigms for Interpreting Ukrainian Music in the Late USSR

Over the past decade, the 1960s Kyiv musical avant-garde—including such notable composers as Valentyn Sylvestrov, Leonid Hrabovsky, Volodymyr Zahortsev, and Vitaly Godziatsky—has been fêted with anniversary airings of key concerts and key works, with deluxe, newly recorded box sets of their music, and with books of conversations, reminiscences, and scholarly essays. Building on this attention and the urgent post-February 2022 impulses to decolonize Ukrainian music history, this paper takes a new look at the musical *shistdesiatnyky* in Kyiv, reevaluating the ways in which this group was entangled with, yet stood apart from the Soviet center.

It focuses on four central interpretative categories: influence, as well as the connected pairings of avant-garde and socialist realism, and dissent and nostalgia. These categories all overlap and all hinge on different aspects of the circle of composers gathered around Borys Liatoshynsky, with Sylvestrov as a key figure, but also including influential Ukrainian conductor Igor Blazhkov and his wife musicologist Galina Mokreeva. These ideas collectively contribute to a new conceptual framework for decolonizing our understanding of Soviet music history.

This paper is further guided by the qualification embedded in its title—the idea of different thaws. Rather than the singular Thaw—“The Thaw”—that has driven historiography on the post-Stalin period—this paper emphasizes the idea of different thaws, a multiplicity that allows for important distinctions to be made between center and periphery in the USSR, between composers in Moscow and Leningrad, and those in Tallinn, Tbilisi, and Kyiv, as well as the different experiences of composers and other creators—the different trajectories of music, literature, and the visual arts, for example. In the “peripheral” Soviet republics, the thaws enabled the beginnings of decolonization: during this time, aesthetic tendencies developed that exploded socialist realism and helped to establish more self-consciously national compositional idioms from its fragments—deconstructing both parts of the pairing of “national in form, socialist in content.”

Peter J. Schmelz is Professor of Musicology at Arizona State University, Tempe. A 2019 Guggenheim Fellow, he has received three awards from ASCAP: his first book, *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (Oxford, 2009), won an ASCAP Deems Taylor Award in 2010; his article on Sylvestrov’s Symphony no. 5, published in *Journal of Musicology*, received an ASCAP Virgil Thomson/Deems Taylor Award in 2015; and his third book, *Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR* received an ASCAP Virgil Thomson/Deems Taylor Award in 2022. *Sonic Overload* also received the Otto Kinkeldey Award from the American Musicological Society. In Fall 2017 Professor Schmelz was Anna-Maria Kellen fellow at the American Academy in Berlin. Among other ongoing projects, Professor Schmelz is currently completing *Some Combinations of Freedoms and Passions: Late Soviet Experimental Music* and is co-editing an introduction to Ukrainian music for Indiana University Press.

Friday, May 19th, 15:30–17:00

Music after Maidan

Moderated by Rutger Helmers

Liza Sirenko (Ukrainian National Music Academy Kyiv / City University New York)

The Legacy of Ukrainian Opera: On Accepting the Past, Changing the Present

The formation of national opera has always been a sensitive topic for the musical community in Ukraine, and even more for the last decade. One of the main reasons for that lies in interpreting the legacy of the Ukrainian colonial past. Even considering the fact that Ukrainian opera has evolved from the intersection of its cultural roots (musical-theatrical folk traditions and original early theatrical forms), and appropriation of European genres, historical circumstances made challenging its path. Discovering the very beginning of Ukrainian opera, musicologists face the issue of identity. For instance, known as the first Ukrainian opera, *Demofont* was written in 1773 in Italy on Metastasio's libretto by the Ukrainian-born composer Maksym Berezovskyi, who spent most of his life working for the Russian Empire. Meanwhile, for a long time, operetta and vaudeville were the most popular among amateur musicians in Ukraine, which raises the question of professionalism. However, even after the emergence of opera theaters, artists got restrictions regarding the use of Ukrainian from the government of the Russian Empire, then got censored by the Soviet Union, which was not much conducive to further opera development. The last not only limited opera authors but also changed the repertoire politics of Ukrainian opera houses to an extent that even during 30 years of independence, Ukrainian theaters stage less than 10 national operas. This stagnation caused the launching of independent opera collectives: Nova Opera (2015), Opera Aperta (2020), Open Opera Ukraine (2017); and the commissioning of Ukrainian operas by opera houses (*Lys Mykyta*, Lviv; *Vyshyvanyi*, Kharkiv). These organizations definitely turned the tide of the history of opera in Ukraine, but its path years before is still out of sight of audiences and musicians. Trying to comprehend the legacy of Ukrainian opera and its history, meanwhile, can help to draw a more accurate picture of what Ukrainian opera is.

Liza Sirenko is a music theorist, critic, and current Fulbright Visiting Scholar at the Graduate Center, CUNY. As a second year Master's student and a Deputy Head of "Octopus" Student Scientific and Creative Society at the National Music Academy of Ukraine, she studies contemporary instrumental music and her current research focuses on North American approaches to post-tonal music analysis. She is a co-founder and editor of the Ukrainian classical music website *The Claquers*, where she discovers music from abroad for Ukrainian audience and explores Ukrainian classical music for English-speaking readers. She is the former PR Director for the Kyiv Symphony Orchestra.

Jörg Holzmann (Bern University of the Arts)

21st-Century Kobzars and Their Resistance Through Folk Music

In their article “Cultural Genocide in Ukraine: The Systemic Destruction of a People” from November 2022, Anya Voronova and Selin Songur define cultural genocide as “the destruction of societal heritage through the concentration of assimilation elements and synchronized attacks on different aspects of life [such as] education systems, languages, literary traditions, customs related to traditional clothing and more.”

With its deep roots in cultural history, folk music can certainly be considered a typical target of these destructive practices. The attempted liquidation of the kobzars during Stalin’s Great Purge is presumably one of the most famous examples in the area of today’s Ukraine.

The historical Kobzars were travelling minstrels, usually blind, who sang psalms and epic poems while accompanying themselves on multi-stringed instruments such as the kobza or the bandura. This was a well-established profession for centuries, organized in guilds, but in the 1930s many of them were arrested, accused of nationalist propaganda, and murdered as alleged traitors. Also, their connection to the Ukrainian Orthodox Church was used against them by the atheistic Soviet ideologists.

After their art had nearly ceased to exist for about sixty years, kobzars have experienced a revival since the 1990s, with similar developments occurring in other former Soviet countries. Traditional instruments have been reconstructed, a kobzar phonograph cylinder collection from the 1910s has been digitized and a kobzar guild has been re-established in Kyiv.

At least since the Maidan Uprising in 2013/14, the art of today’s kobzars has once again taken on an increasingly political component and plays an important role in the country’s spiritual resistance since Russia’s full-scale invasion of Ukraine in February 2022. The paper’s aim is to illustrate how musicians combine traditional text and music with current-day issues and use modern mass media for protest as well as for consolation.

Jörg Holzmann first studied classical guitar at the HMDK Stuttgart, graduating with the highest marks in both the artistic and pedagogical courses. Subsequently, he was active as a soloist, chamber musician and composer, worked as a guitar teacher and successfully participated in international guitar competitions, winning prizes at major festivals in Spain, India, Korea and the USA. This was followed by studies in musicology, literature and art history in Stuttgart, Halle (Saale) and Leipzig. He completed his Master’s degree with a thesis on piano roll recordings by women for the Hupfeld company. From 2018 to 2020, he was a research assistant at the Museum of Musical Instruments at the University of Leipzig. Since 2020, he has been employed in the same position in the project “Historical Embodiment” at the Bern University of the Arts, where he is writing his Ph.D. on musicological and music-practical values of early sound film documents.

Mariia Romanets (University of Bristol)

The Sound World of Anna Korsun's *Terricone*

Anna Korsun is one of the brightest representatives of the composers of the Ukrainian diaspora of the younger generation. She was born and raised in the Donbass and educated at the Tchaikovsky National Musical Academy of Ukraine under Myroslav Skoryk and at the University of Music and Performing Arts Munich under Moritz Eggert. Anna Korsun currently lives in Berlin. She performs her music and the music of colleagues as a vocalist, teaches composition at the Amsterdam Conservatory and is actively involved in writing. A distinctive feature of the composer's work is bold experiments with sound. In her compositions, Anna Korsun uses non-traditional methods of sound production, unexpected timbre combinations, and experiments with the spatial-acoustic element.

On January 11th, 2023, the Bournemouth Symphony Orchestra performed under the direction of Chief Conductor Kirill Karabits the world premiere of Korsun's new work *Terricone* at the Lighthouse Concert Hall. According to the composer, this work is a kind of memorial to her native Donbass, where she was born and grew up.

The originality of the artistic idea was predetermined by the composer's choice of means for its implementation. In this paper, *Terricone* is considered from the point of view of features of sound implementation of creative idea: what types of sound composer uses and how they relate to others; what methods the composer uses for the production of new sound; how Korsun's work relates to composers' creativity of the last century and how methods invented in the previous century have developed in our time – these questions are the main points of my research.

Mariia Romanets is an Honorary Research Associate (British Academy, CARA Fellow) at the University of Bristol, and member of the Royal Musical Association. The sphere of her scientific interests is the phenomenon of borrowing and self-borrowing in musical art, Ukrainian and Russian musical of the twentieth century, and contemporary music. She moved to the United Kingdom at the end of July 2022 because of the war. In January she started a research project about Ukrainian woman-composers abroad. Since December she has been leading a YouTube channel where she posts interviews with musicians: the pianist and RCM professor Dmitri Alexeev, composer Anna Korsun, the Chief conductor of the Bournemouth Symphony Orchestra Kirill Karabits, and the music director of the English National Opera Martyn Brabbins.

Friday, May 19th, 17:00–18:00

Keynote

Jann Pasler (University of California, San Diego)

‘The Challenges of a Multicultural Past and Present: How to Write History as Relation’



Jann Pasler, Distinguished Professor at University of California, San Diego, studies how music connects individuals to community and negotiates complex identities in Third Republic France and under colonialism in North Africa, Senegal, Madagascar, Vietnam, and Cambodia. Among her books: *Writing through Music: Essays on Music, Culture, and Politics* (Oxford University Press, 2007); *Composing the Citizen: Music as Public Utility in Third Republic France* (University of California Press, 2009); and *La République, la musique et le citoyen, 1871–1914* (Editions Gallimard, 2015). She is currently finishing a new

book, *Sounding the French Empire: Colonial Ethnographies of Music and New Media, 1860s–1960s*, and, as principal investigator, is directing an ERC advanced grant, “The Sound of Empire in 20th-Century Colonial Cultures: Rethinking History through Music” (2019–2026). For more information and access to her publications, see www.writingthroughmusic.com

Saturday, May 20th

UKRAINIAN PEOPLE'S REPUBLIC 1918

DIPLOMACY MISSIONS UKRAINIAN
REPUBLIC CAPELLA (1919)

LEONTOVYCH, SHCHEDRYK
(FINAL VERSION, 1919)

LEONTOVYCH KILLED (1922)
LEONTOVYCH MUSIC SOCIETY (1922)

KURBAS' BEREZIL THEATRE TO
KHARKIV (1926)

KOFFLER,
MUSIQUE QUASI UNA SONATA (1927)

MEITUS,
DNIPROSTROI (1931)

REVUTSKY, PIANO CONCERTO
NO. 2 (1934)

WORLD WAR II 1939
WESTERN UKRAINE INTO USSR

DANKEVYCH,
BOHDAN KHMELNYTSKY (1951)

LIATOSHYSKY, SYMPHONY NO. 3
(ORIGINAL, 1951)

'UNION OF RUSSIA AND UKRAINE' TERCENTENARY 1954

LIATOSHYSKY, SYMPHONY NO. 3
(REVISED, 1955)

TURKEYVYCH, THE GIRL WITH
THE WITHERED HANDS
(PREMIERE, BRISTOL, 1957)

HRABOVSKY, CONSTANTS (1964)

PRAGUE SPRING 1968

SYLVESTROV, SYMPHONY NO. 3
(PREMIERE, DARMSTADT, 1968)

KARAMANOV, PIANO CONCERTO
NO. 3 "AVE MARIA" (1968)

SYLVESTROV EXPELLED FROM
COMPOSER'S UNION (1970)

SYLVESTROV,
QUIET SONGS (1974-77)

FOLK ENSEMBLE DREVO
FOUNDED (1979)

ZAHORTSEV, GRADATIONS
(PREMIERE, NEW YORK, 1980)

SKORYK, MELODIYA (1982)

PREMIERES OF THE SEASON
FESTIVAL (1989)

CHERVONA RUTA FESTIVAL
FOUNDED (1989)

UKRAINIAN INDEPENDENCE 1991

DYCHKO, LITURGY NO. 2 (1990)

KYIV MUSIC FEST (1990)

Saturday, May 20th, 9:30–11:00

Sacred Music

Moderated by *Kateryna Schoening*

Yevgeniya Ignatenko (National Music Academy of Ukraine, Kyiv)

Greek-Byzantine Sources of Ukrainian Church Chant

Early periods of the musical history of Ukraine are insufficiently studied for objective reasons. In Soviet times, church music did not belong to the priority scientific areas of musicology. Some archives were closed, scientific works were censored, and performing church music could cost a career in a state with an official atheist ideology. There was also an ideology regarding the cultural and historical development of the “brotherly” peoples of the USSR, according to which the history of Ukrainian music began in the 19th century with Mykola Lysenko. Its Old Rus, Baroque and Classical periods were included with certain comments in the history of Russian music, which should have the deepest roots. In such a complex ideological and political context of Soviet Ukraine, a systematic study of Greek-Byzantine sources of Old Rus and Ukrainian church chant was impossible. Therefore, musicologists of independent Ukraine have to solve a complex task: to work with the lacunae in the Ukrainian music history and also to refute the Soviet musicology schemes, offering a historically reliable interpretation of already known facts.

Chants accompanied with the remark “Greek” appeared in the Ukrainian and Belarusian church musical manuscripts (*Heirmologia*) in the second half of the sixteenth century and kept in the liturgical repertoire until the end of the eighteenth century. All Greek chants written down in the Ukrainian and Belarusian *Heirmologia* are anonymous. As a result of our comparative study of Ukrainian-Belarusian and Greek-Byzantine manuscripts, their significant number were authorized. The staff-notated Ukrainian and Belarusian manuscripts include the kalophonic works of the prominent Byzantine composers of the 13th–15th centuries, such as Ioannes Glykys, Ioannes Kladas, Manuel Chrysaphes.

The attribution of Greek chants marks a new stage of scientific research of the Greek repertoire from Ukrainian and Belarusian chant manuscripts. The main goal of our paper is to show how the history of Ukrainian music can be enriched with new names, facts and contexts.

Yevgeniya Ignatenko studied Musical Art in Ukraine (Tchaikovsky National Music Academy of Ukraine) and Byzantine Chant and Musical Palaeography in Greece (L. Angelopoulos, M. Alexandru). She obtained her Ph.D. in Musical Art in 2006 and has taught at the NMAU since 2002 (today as an Assistant Professor).

In 2007–8 and 2014–15 she received scholarship of the Alexander S. Onassis Public Benefit Foundation. She is a member of the IMS Study Group *Music of the Christian East and Orient* and of the Aristotle University of Thessaloniki *Study Group for Palaeography of Byzantine Music*. She is a science advisor and lecturer of the projects “Laboratory of *Musica sacra Ukraina*” (2020, <http://lab.openopera.com.ua>), “Open Partes – communication without borders” (2021), “Vertep – Neo-Baroque mystery” (2021), implemented with the support of the UCF. She edited the “Partesny Concertos of the 17th–18th centuries from the Kyiv Collection” (in collaboration with N. Gerasymova-Persydska, Kyiv, 2006). She is the author of over 50 articles. She lectured at universities of Greece including the Erasmus+ International Credit Mobility Programme. She appeared at numerous congresses and festivals in Ukraine, Greece, Romania, Poland, Austria, Germany.

Rebecca Mitchell (Middlebury College)

Sacred Sound in late Imperial Kyiv (1890–1917): The Kyiv-Pechersk Lavra and the Search for “Pure” Orthodox Chant

In 1903, a controversy erupted on the pages of the weekly music periodical *Ruskaia muzykal'naia gazeta* over the state of church singing in the Kyiv-Pechersk Lavra (Kyiv's Monastery of the Caves). St. Petersburg-based Russian chant scholar M. Lisitsyn had strongly critiqued the current choir director's disregard for the ancient chant tradition nurtured within the Lavra. In response, a certain V. P. vehemently attacked Lisitsyn for failing to understand the actual nature of both the chant melodies themselves and local harmonization tradition. At issue in this heated polemic was the question of how one should define a “pure” or “original” style. Did the Kyiv-Pechersk Lavra have a unique harmonization tradition built on a unique “South Rus” chant tradition? Or was this “Kiev style” of chant a variant more properly classified as part of the Great Russian “znamenny” tradition? Did the “peasant” (*po-muzhbitski*) style of performance currently practiced in the Kyiv-Pechersk Lavra demonstrate the degradation of a once-pure tradition under the Westernizing, Italianate (even “Catholic”) influence of sacred music composers like Dmitrii Bortnianskii? Or was it a genuine expression of local practice, perhaps even an expression of the “narod”? This paper explores controversy over sacred chant at the Kyiv-Pechersk Lavra as a lens for examining deeper questions of local, regional, national and confessional identities in late imperial Kyiv diocese, as well as within Russian-language scholarly musical circles of the time.

Rebecca Mitchell is Associate Professor of History at Middlebury College. In addition to numerous articles/book chapters, she is the author of two monographs: *Sergei Rachmaninoff* (Reaktion Press, 2022) and *Nietzsche's Orphans: Music, Metaphysics and the Twilight of the Russian Empire* (Yale University Press, 2015). *Nietzsche's Orphans* was awarded the 2016 W. Bruce Lincoln Book Prize by the Association for Slavic, East European and Eurasian Studies (ASEEES) for a first monograph “that is of exceptional merit and lasting significance for the understanding of Russia's past”. Her current research offers a comparative study of the intersection of music, philosophy, religious belief with contested identities (imperial, national, religious, regional) in various regions controlled by the Russian empire, with particular emphasis on Kyiv, Tbilisi, Kazan and Moscow. Her research has been funded by numerous organizations, including (most recently) a Junior Research Fellowship with the American Research Institute for the South Caucasus (ARISC).

Анна Гадецька та Наталія Хмілевська Даньшина (Open Opera Ukraine)

Партесна лабораторія Musica Sacra Ukraina: досвід національної та міжнародної взаємодії

Партесний спадок – унікальна частина історії української музичної культури. Особливості його перевідкриття, дослідження, виконання та рецепції у другій половині ХХ століття відбувались під час існування радянських імперських наративів, що суттєво позначається на цій частині українського барокового спадку й дотепер. Одним із помітних результатів цього є брак виданих нотних збірок, виконавських версій розмаїтих партесних творів, обмежена кількість досліджень, відсутність партесних творів на концертних майданчиках як українських, так і міжнародних.

2019 року платформа Open Opera Ukraine започаткувала напрям, що має на меті активізацію привернення уваги до партесів на різних рівнях. Підхід команди зумовлений орієнтирами історично-поінформованого виконавства (HIP), тож вся методологія проекту відбиває його підходи. З 2019 року вдалося реалізувати низку заходів всередині партесної лабораторії, зокрема: здійснити перше виконання низки творів Миколи Дилецького (зі збірки під редакцією Ірини Герасимової, виданої у Варшаві 2018 року) у головному храмі Національного заповідника Софія Київська; створити двомовний сайт проекту та записати диск із творами Дилецького та 12-голосними композиціями невідомих авторів (<http://lab.openopera.com.ua>); реалізувати проект Open partes: комунікація без меж, що відбувся у чотирьох містах України (Чернігів, Остріг, Кривий Ріг, Северодонецьк); розпочати міжнародні гастролі (Італія, Польща); започаткувати спільний досвід виконання партесів професійним та аматорським колективами (ансамбль Partes та аматорський хор Б.А.Х.). На разі, партесна лабораторія Open Opera Ukraine – є єдиною постійно діючою системною платформою в Україні з різнобічного дослідження, виконання та презентації партесів.

Доповідь має на меті розкрити досвід набутої комунікації та унаочнити коло проблем, що відкрилися у процесі реалізації зазначених проектів.

Анна Гадецька – кандидатка мистецтвознавства, співзасновниця та програмна директорка платформи Open Opera Ukraine, кураторка партесної лабораторії Musica Sacra Ukraina. Викладачка (на посаді доцента без вченого звання) Національної музичної академії України (кафедра теорії та історії культури), лекторка, кураторка та експертка низки мистецьких проектів.

Наталія Хмілевська Даньшина – кандидатка мистецтвознавства, співзасновниця та артистична директорка платформи Open Opera Ukraine, художня керівниця партесної лабораторії Musica Sacra Ukraina, хормейстерка ансамблю Partes, аматорського хору Б.А.Х. Вокалістка та хормейстерка Національного будинку музики (Ансамбль класичної музики імені Б. Лятошинського, бароковий ансамбль). Коучиня з ренесансового та барокового вокалу.

Anna Gadetska and Nataliya Khmilevska-Danshyna (Open Opera Ukraine)

The Partsong Laboratory of Musica Sacra Ukraina: The Experience of National and International Collaboration

The heritage of partsong (*partesnyi spiv*) is a unique part of the history of Ukrainian musical culture. The peculiarities of its rediscovery, research, performance and reception in the second half of the twentieth century took place under Soviet imperial narratives, which significantly affects this part of the Ukrainian baroque heritage to this day. One of the noticeable results of this is the lack of published sheet music collections, performance versions of various partsong compositions, a limited number of studies, lack of works on concert venues, both Ukrainian and international.

In 2019, the Open Opera Ukraine platform launched a direction aimed at intensifying attention to partsong at various levels. The team's approach is guided by the principles of historically-informed performance (HIP), so the project's entire methodology reflects its approaches. Since 2019, it has been possible to implement various measures within the laboratory, in particular: to carry out the first performance of various works by Mykola Dyletsky (from the collection edited by Iryna Gerasimova, published in Warsaw in 2018) at Saint Sophia in Kyiv; create a bilingual project website and record an album with Dyletsky's works and 12-voice compositions by unknown authors (<http://lab.openopera.com.ua>); to implement the project Open Partes: Communication Without Borders, which took place in four Ukrainian cities (Chernihiv, Ostroh, Kryvyi Rih, Severodonetsk); to start international tours (Italy, Poland); to start a joint experience of performing partsong by professional and amateur groups (the Partes ensemble and the amateur choir B.A.C.H.). At the moment, the Open Opera Ukraine partsong laboratory is the only permanent, systematic platform in Ukraine for the multifaceted research, performance and presentation of partsong.

The purpose of this paper is to share experiences of previous exchanges and visualize the range of problems that emerged during the implementation of the projects mentioned above.

Anna Gadetska has a Ph.D. in Art History and is co-founder and program director of the Open Opera Ukraine platform, curator of the music laboratory Musica Sacra Ukraina. She teaches (in the function of associate professor without academic title) at the National Music Academy of Ukraine (Department of Theory and History of Culture) and is a lecturer, curator and expert in various art projects.

Nataliya Khmilevska-Danshyna has a Ph.D. in Art History, and is co-founder and artistic director of the Open Opera Ukraine platform, artistic director of the partsong laboratory Musica Sacra Ukraina, and choirmaster of the Partes ensemble and of the amateur choir B.A.C.H. She also performs as a vocalist and choirmaster of the National Organ and Chamber Music Hall of Ukraine (the Liatoshynsky Classical Music Ensemble), and is active as a Renaissance and Baroque vocal coach.

Saturday, May 20st, 11:30–13:00

The Imperial Era

Moderated by Philip Bullock

Viktoria Grynenko, Guillaume Tardif and Olga Zaitseva-Herz (University of Alberta)

The case of a “Ukrainian Tartini” at the Russian Court: Exploring the Ukrainian folk sources of violinist Ivan Khandoshkin’s Works

In this presentation, we discuss a selection of musical works with elements of Ukrainian folksongs composed by the virtuoso violinist Ivan Khandoshkin (1747-1804), who served with distinction at the court of Catherine II and beyond. Some of the sets of variations by Khandoshkin are based on songs attributable to Ukrainian music folklore or tradition (however, usually designated as Russian in the printed title). Khandoshkin, popularly known as ‘the Russian Tartini’ was, in fact, of Ukrainian origin and showed a keen interest in collecting folksongs. He was presumed to have trained in the Italian tradition with a pupil of Tartini at the Court. He was employed as a violinist-composer by the Court and was later appointed Head of the nascent Academy of Sciences and Arts in Ekaterinoslav (now Dnipro, Ukraine).

The selected folk songs are varied in a manner typical of Tartini’s “Arte dell’arco” variations – with a constant repeating bass. The first set is titled ‘Kozachok’, from the 1783 collection, with more than six variations (the kozachok is a dance associated with the Cossacks - the composer was himself the son of a Cossack from Ukraine). The second set of 7 variations develops the song “Wheat Croppers”. The third, on the song ‘Near the Road’, is listed as op. 4, and contains as many as 40 variations – emulating Tartini’s own ‘Arte dell’Arco’. Finally, a set of variations in A-flat major (bearing no title) features both songs, “Oh my Destiny” and “Either Losing or Loving,” with evident Ukrainian musical characteristics.

The presentation, to include illustrative performances of excerpts from these works, will also touch on other eighteenth-century composers linked to Ukraine: two of the so-called ‘Golden Three’ – Maksim Berezovsky (1745–1777, sonata) and Artemy Vedel (1767–1808) – and Havrylo Rachynsky (1777–1843, variations on ‘Behind the Hills’ and ‘the Winds are Blowing’).

Viktoria Grynenko is a Ukrainian violinist from Kyiv, currently living in Edmonton, with degrees from the universities of Manitoba, Ottawa, and Alberta (DMus). Her research has focused on the interaction of violin music and dance or gesture in different contexts and on contemporary repertoire.

Guillaume Tardif is a Canadian violinist from Quebec City, Associate Professor at the University of Alberta in Edmonton. His research is wide-ranging and mostly focuses on violinist-composers. He holds degrees from the Conservatoire du Quebec and the Eastman School (DMA, University of Rochester).

Olga Zaitseva-Herz is a Ukrainian singer from Dnipro, currently living in Edmonton and Frankfurt a. M. She holds degrees from Dnipro, Kyiv (Ukraine) (B. Sc., B.A., M. Sc.) and Frankfurt a. M. (Germany) (Dipl. Mus.-Päd.). Her research interests focus on Ukrainian folk songs in Ukraine and North America, vocal techniques and their variations in cross-cultural contexts.

Jeffrey Yelverton (University of Minnesota)

The geopolitics of Maksym Berezovsky's Symphony in C

This paper will explore the geopolitics behind the writing of music history and the musical appropriation which masquerades as cultural stewardship. My case study, Maksym Berezovsky (1745–1777), is a composer claimed by two competing national identities, Russian and Ukrainian. In 1803, a Ukrainian church official alleged that Berezovsky was underappreciated in Russia and committed suicide, a claim that the Russian Israeli Marina Ritzarev denies. A boost in stature came in 2002 when Berezovsky was discovered to have composed the “first” Russian Symphony. The discovery of the manuscript in the Vatican archives by 23-year-old Steven Fox, Russian music aficionado and founder of the US-based Musica Antiqua St Petersburg. Fox, an American, also conducted the premiere. I address issues with dual ownership of a culturally important product and what happens when one side starts to subjugate or even forcefully assimilate the other.

National identity and the notion of geopolitics share many similarities, most notably the preservation of one nation's ideas over another. The forceful assimilation of Ukraine is happening in real time. With two culturally similar countries, it is more important than ever to acknowledge their distinct cultural, political, and musical identity if we are to protect the soul of Ukraine. The forming of national identity is complex and messy but also often violent, and Ukraine and Russia have been in conflict or some form of subjection many times in history. The idea of shared musical history can be problematic, but only when one party claims ownership over another.

Jeffrey Yelverton is the Director of Digital media for the American Composers Forum. He is a leader in classical music's expanding digital footprint and DEI initiatives while focusing on public discourse and the profession's perception to the greater audience. Currently, he is a Ph.D. candidate in musicology at the University of Minnesota. He holds a master's degree in music history from the University of South Carolina and a bachelor's degree in music (French horn performance) from St. Cloud State University in Minnesota. He is an active member of the Society of American Music, the American Musicological Society, and the Black Opera Research network, for which he has given presentations in Minneapolis, Montreal, and Italy. His areas of study are Russian romanticism, American military music traditions, and opera.

Lucinde Braun (Universität Regensburg)

Mykola Lysenko's Encounter with the "Ingenious Russian Composer P. I. Tchaikovsky"

A memorial plaque on Mykola Lysenko's house in Kyiv still commemorates his meeting with the leading Russian composer of his time, Petr Tchaikovsky, which, according to Lysenko's cousin Mykhailo Starytsky, took place in 1890. My analysis will show that original biographical sources give only limited evidence of this supposed 'shining hour'. Neither Tchaikovsky's nor Lysenko's writings mention this moment, which posterity deemed worthy of special attention. Moreover, Tchaikovsky does not seem to have noticed Lysenko at all, whereas the Ukrainian composer was primarily attracted by the music of the 'Mighty Five'.

In musicological publications, however, Lysenko's supposed encounter with his famous Russian contemporary has left a trace extending far beyond Soviet Russia. This act of 'nobilitation' also found its way into leading Western encyclopedias. It demonstrates the lasting impact of a Russo-centric narrative on modern musicology, viewing one of the most influential Ukrainian composers primarily in the light of his 'friendship' with Tchaikovsky.

On a more general level, a close reading of literature about the operatic oeuvre of Lysenko will show how missing knowledge of the works and their contexts distorts the understanding of Ukrainian musical traditions. A characteristic misinterpretation, based on insufficient information and a lack of critical editions, concerns the generic properties of Lysenko's 'Little Ukrainian Opera' *Natalka-Poltakva* (Richard Taruskin, Sigrid Neef). Thanks to current theoretical approaches from cultural studies, these inadequate judgements can be interpreted as involuntary symptoms of discriminatory academic practices which ultimately reflect imperialistic power structures.

Lucinde Braun originally specialized in Russian music (institutional history of the Russian Imperial opera under tsar Alexander III; Peter Tchaikovsky and France), and is currently doing a research project on Lutheran organ inauguration sermons from the seventeenth and eighteenth centuries at the Musicological Institute at the University of Regensburg (<https://orgelpredigt.ur.de>). The musicological project reflects her wide-ranging interest in cultural studies from the early modern period up to the twentieth century. As head of the Scientific board of the German Tchaikovsky Society (Tschaikowsky-Gesellschaft e.V.), I continue to actively participate in research on Tchaikovsky (latest editorship: *Čajkovskij-Analysen. Neue Strategien, Methoden und Perspektiven*, Mainz: Schott, 2022).

My first encounter with Ukrainian music was at a conference celebrating the opening of the Goethe Institut in Kyiv (May 1995), where I offered a reading of Ivan Kotlyarevsky's *Natalka Poltavka* in the light of the opera aesthetic of Johann Friedrich Reichardt ("Ivan Kotljarev'skyj und Johann Friedrich Reichardt: Die ukrainische Oper *Natalka-Poltavka* zwischen Vaudeville und nationalem Symbol", in: H. Loos et al. (ed.), *Musik in der Ukraine*, Leipzig: Schröder, 2022, pp. 15–30).

Saturday, May 20st, 14:00–15:30

Musical Institutions

Moderated by Lidiya Melnyk

Mirosław Dymon and Teresa Mazepa (University of Rzeszów)

Ukrainian Musical, Cultural and Artistic Societies of Galicia in the Second Half of the 19th and the First Half of the 20th Centuries as Centers of National and Cultural Revival

From the moment Galicia entered the Habsburg Empire in 1772, the cultural, musical, and theatrical life of the region acquired new features. Following the model of other European cities, musical institutions were founded – in particular, a stationary theater, musical societies, and cultural and artistic centers. Various ethnic and national musical societies and associations became the social and cultural basis through which the process of professionalization of musical life, education of musical and aesthetic tastes and needs took place, musical traditions were formed, and national creativity was nurtured. For the largest stateless nations of Galicia – Ukrainian and Polish, musical, cultural, and artistic societies, in addition to their primary purpose – to spread high art, also played an important role as centers of national identification and unification. For the Poles, such a center was the Galician Music Society (founded in 1838 in Lviv), which became a model for many musical societies and artistic centers formed in Lviv in the second half of the 19th century. For Ukrainians, it was the first Ukrainian musical singing and choral society Boyan (founded in 1890 in Lviv). Boyan's main goal was the development of Ukrainian national musical culture through concert, educational, and enlightenment activities. Boyan was at the helm of the cultural and social life of the Ukrainians of Galicia, and its activity contributed to the spiritual rapprochement of the East and West of Ukraine. Following the model of the Lviv Boyan, similar music societies were founded in many other areas of Galicia and the Ukrainian East, as well as in the Ukrainian diaspora. Apart from Boyan in Galicia, until 1939, there were also other active cultural and artistic societies like Ruska Besida and Prosvita, the Lviv Academic Choir “Banduryst”, the Ukrainian Singing Society “Surma”, the Dmytro Kotko Choir and the Studio Choir.

Mirosław Dymon graduated from music studies at the Academy of Music in Kraków, Faculty of Instruments, in 1986, majoring in accordion. In 1995, he received a Ph.D. degree in music psychology at the Faculty of Philosophy and History of the Jagiellonian University in Kraków. In 2011, at the University of Ostrava in Ostrava, he obtained a habilitation degree in the humanities in the field of pedagogy, specializing in music theory and pedagogy. Since 1986, he has been working at the Institute of Music at Rzeszów University. The area of scientific and research interests concerns issues related to psycho-pedagogical conditions of music education, psychology of creativity, psychology of music, history of music as well as music therapy. His achievements so far include numerous scholarly publications, including over 80 articles and two monographs.

Teresa Mazepa is adjunct professor of Institute of Music of the University of Rzeszów (Poland), associate professor of the Department of Choral and Opera-Symphonic Conducting of the Lysenko Lviv National Music Academy. Vice-director of the Galician Music Society (Lviv). In 1991 she graduated from the Lysenko Lviv National Music Academy majoring in Musicology. In 2003 she defended a Ph.D. dissertation at the National Music Academy of Ukraine, and in 2018 her habilitation thesis with her dissertation “The Galician Music Society in the cultural process of the 19th – early 20th centuries” at the National Academy of Culture and Arts Management. She is the author of over 100 articles and scholarly studies, 6 scholarly monographs and textbooks devoted to the musical culture of Lviv and Galicia.

Оксана Мельничук (Університет Палацького, Оломоуць)

Початки “ждановщини” у Спілці радянських композиторів України

У радянський період сфера мистецтва була одним із важливих і головних інструментів реалізації ідеологічної та політичної діяльності Комуністичної партії Радянського Союзу. Хоча рішення та постанови з'їздів ЦК КПРС безпосередньо не стосувалися культурно-мистецької сфери, вони мали значний вплив на управління мистецькими процесами. Саме комуністична партія формувала, визначала та контролювала основні напрямки розвитку професійного мистецтва. Одним із основних інструментів ідеологічного впливу на митців були творчі спілки, основна місія яких полягала насамперед в обслуговуванні партійних інтересів влади та регулюванні культурно-мистецьких процесів у Радянському Союзі. Серед її членів була певна кількість українських культурних діячів, які рішуче виступали проти радянської політики, оскільки розуміли, яку величезну загрозу вона становить для подальшого становлення та розвитку української національної ідентичності. Однак більшість членів Спілки радянських композиторів України не прагнули виступати проти центрального комуністичного режиму. У рефераті буде здійснено спробу проаналізувати значення і роль цієї організації в контексті розвитку мистецького життя в Україні на тлі політичних і соціальних подій в СРСР, а саме на основі збережених архівних джерел, більшість з яких зберігається в Центральному державному архіві-музеї літератури і мистецтва України та радянської музичної публіцистики. Особлива увага буде приділена року 1948, коли була прийнята Постанова Політбюро ЦК ВКП(б) щодо опери Вано Мураделі «Дружба народів», яка розпочала так звану “ждановщину” та пов'язану з нею боротьбу з “формалізмом” і “космополітизмом” у музиці. Також будуть розглянуті спроби, створення так званої загальносоюзної культури, в якій не було місця для прояву самобутньої національної музики.

Оксана Мельничук – музикознавець, докторантка другого року в Університеті Палацького в Оломоуці (Чеська Республіка). Її докторське дослідження присвячене діяльності Національної спілки композиторів України за часів Радянського Союзу. У 2011 році розпочала навчання у Хмельницькому музичному училищі ім. В.І.Заремби, у 2019 році отримала ступінь бакалавра в Одеській національній музичній академії імені А. В. Нежданової, а у 2021 році – ступінь магістра в Ягеллонському університеті у Кракові.

Oksana Melnychuk (Palacký University, Olomouc)

The Beginnings of the Zhdanovshchina in the Ukrainian Union of Composers

During the Soviet period, the sphere of art was one of the important and main instruments for the implementation of the ideological and political activities of the Communist Party of the Soviet Union. Although the decisions and resolutions of the Congresses of the Central Committee of the Communist Party of the Soviet Union did not directly concern the cultural and artistic sphere, they had a significant influence on the management of artistic processes. It was the Communist Party that shaped, determined and controlled the main directions of the development of professional art. One of the main instruments of ideological influence on artists were the creative unions, whose main mission was primarily to serve the Party interests of the authorities and to regulate cultural and artistic processes in the Soviet Union. The Union of Soviet Composers of Ukraine cannot be considered an independent artistic institution. Among its members were a certain number of Ukrainian cultural figures who were resolutely opposed to Soviet policy because they understood what a huge threat it was to the further formation and development of Ukrainian national identity. However, most members of the Ukrainian Composers' Union did not seek to speak out against the central communist regime. The contribution will attempt to trace the significance and role of this organization in the context of the development of artistic life in Ukraine, against the background of political and social developments in the USSR, on the basis of the surviving sources of the Union of Soviet Composers of Ukraine, most of which are stored in the Central State Archive-Museum of Literature and Art in Kyiv, and contemporary Soviet music journalism. Attention will be paid to 1948, when the resolution of the Central Committee of the Communist Party of the Soviet Union “On the opera *Great Friendship* by Vano Muradelli” was issued and the so-called Zhdanovshchina was launched and the related struggle against “formalism” and “cosmopolitanism” in music. Particular attention will then be paid to the way in which the attempt to create a so-called All-Union culture, in which there was no place for the exercise of a distinctive national music, was promoted in Ukraine.

Oksana Melnychuk is a Ph.D. student in the second year of the PhD program in Musicology at Palacký University in Olomouc (Czech Republic). Her doctoral research is conducted to the topic of activities of the National Union of Composers of Ukraine during the Soviet Union. She started her studies at Khmelnytskyi Musical College, obtained her bachelor's degree at the A.V. Nezhdanova Odessa National Music Academy in 2019, and her master's degree at Jagiellonian University, Kraków, in 2021.

Mykhailo Chedryk (National Music Academy of Ukraine, Kyiv)

The Role of the Non-Profit Sector in the Cultural Diplomacy of Ukraine: The Kyiv Contemporary Music Days Approach

Sectors of the economy can be structured by ownership, namely: public sector, private sector, and voluntary sector (also called the third sector, community sector, or non-profit sector). In this paper, I would like to point out the role of non-profit organizations in the field of cultural diplomacy, more specifically in art music. In order to analyze the objectives of organizations of this type in Ukraine, methods and key outcomes of their activities, as well as challenges they face, I suggest focusing on one specific organization and its policies and analyzing what instruments are being used to embody particular policies.

The Kyiv Contemporary Music Days (KCMD) have existed since 2015 and have extensive experience with international projects in Ukraine and abroad. It is a platform that focuses on contemporary music, its promotion in Ukraine, and familiarizes various audiences with contemporary art in general. In addition to the fact that KCMD pays attention to Ukrainian composers and Ukrainian music, they make a great contribution to the development of modern Ukrainian academic performance. KCMD conducts a cultural exchange, during which Ukrainian performers have the opportunity to perform abroad. One of the examples of this is the series of concerts within the New Music: Touchpoints festival, part of which was held in Lisbon with the participation of Ukrainian musicians and with performances of Ukrainian music.

It is crucial to explore the diplomatic and economic potential of art music and to develop the possibilities of its implementation through advanced policies because occupying a certain place in the modern system of international relations, any state relies not only on political, economic, and military resources, but also on its cultural heritage, artistic potential, and assets, which can be a powerful tool in achieving the internal and external political goals of the country.

We, musicologists and researchers, cannot place Ukrainian music in the European and global context, in particular, because it is not known either in Europe or in the world (or is not known enough). That is a problem that arises. Before placing something somewhere, you need to know it. The KCMD are one of the channels of such knowledge.

Mykhailo Chedryk was born in 1997 in Svaliava, Ukraine. In July 2016 entered the National Music Academy of Ukraine to study music composition, with Professor Igor Scherbakov. Received Bachelor's and Master's degrees. Currently — Graduate student of the “History of Music” Department of the National Music Academy of Ukraine with Doctor of Arts, Professor Yurii Chekan. Since September 2017 — project manager of the educational and concert platform Kyiv Contemporary Music Days. Since February 2019 — programme manager at the Ukrainian Institute.

Mykhailo is a winner of the I Prize in the nomination ‘Young Composer’ at the First International Competition-Festival Stankovich Fest and a laureate of the II Prize of First Euristrings Guitar Composition Competition. He is Listener of VI and active participant at VIII international master classes of a new music COURSE, Lviv. In 2018 and 2019 he was awarded a scholarship of the President of Ukraine for young artists.

Saturday, May 20st, 16:00–17:00

Keynote

Liubov Morozova (Ukrainian Institute, Kyiv)

‘Чоботи Леніна: Українська музика поза культурами’
(Lenin’s Boots: Ukrainian Music Beyond Cults)



Любов Морозова – програмна менеджерка Українського інституту. Музикознавиця, музична критикиня. З 2005 року пише про класичну музику у різні ЗМІ. Починаючи з 2014 року також працює як кураторка програм класичної та контемпорарі-музики. Зокрема була кураторкою музичних програм фестивалів Bouquet Kyiv Stage, «Книжковий арсенал», «Донкульт», «Галіціякульт», паралельної програми фестивалю ODESSA CLASSICS та низки концертних циклів. У 2018–2022 роках працювала художньою керівницею Kyiv Symphony Orchestra. Була ведучою авторської радіопрограми «Мі-дієз» на Громадському радіо та програми #МузLove / «Лекторій. Музика» на телеканалі UA:Культура. Розробниця та лекторка кількох курсів для широкої аудиторії з історії української музики, авторка книжки «Репресована музика».

Liubov Morozova, program manager of art music programs at the Ukrainian Institute (Kyiv), is a musicologist and music critic. Since 2005, she has been writing about classical music in various mass media. Since 2014, she has also been working as a curator of classical and contemporary music programs. In particular, she was the curator of the musical programs of Bouquet Kyiv Stage, ‘Book Arsenal’, ‘Donkult’, and ‘Galiciakult’ festivals, the parallel program of the ODESSA CLASSICS festival and a number of concert cycles. From 2018 to 2022, she worked as an artistic director of the Kyiv Symphony Orchestra. She was the host of the radio program ‘Mi-diez’ (E#) on the Hromadske Radio and the program #MuzLove / ‘Music Lectures’ on the TV-channel UA: Culture. She is the creator of and lecturer for several courses on the history of Ukrainian music for wide-ranging audiences and the author of the book *Repressed Music*.

Sunday, May 21st

UKRAINIAN INDEPENDENCE 1991

KOZARENKO,
PIERROT DEADNOOSES (1994)
KONTRASTY FESTIVAL LVIV
FOUNDED (1995)
2 DAYS 2 NIGHTS FESTIVAL ODESA
FOUNDED (1995)

UKRAINIAN CONSTITUTION RATIFIED 1996

MUSIC TECHNOLOGY DEPT.
AT NAMU, KYIV (1997)

SYLVESTROV,
REQUIEM FOR LARYSA (1999)

NESTEROV,
EXPOSED SOUNDS (2001)

ORANGE REVOLUTION 2004

RUSLANA WINS EUROVISION (2004)

LUNYOV, PANTA RHEI (2008)

UKRAINIAN ASSOCIATION OF
ELECTROACOUSTIC MUSIC
FOUNDED (2011)

REVOLUTION OF DIGNITY 2014
RUSSO-UKRAINIAN WAR

ODESSA CLASSICS FESTIVAL
FOUNDED (2015)
JAMALA WINS EUROVISION (2016)
LVIVMOZART FESTIVAL
FOUNDED (2017)
BOUQUET KYIV STAGE FESTIVAL
FOUNDED (2018)

GRYGORIV/RAZUMEIKO,
CHORNOBYLDORF (2020)

KOLOMIETS, NICH (2020)

FULL-SCALE RUSSIAN INVASION 2022

KALUSH ORKESTRA
WINS EUROVISION (2022)
POLEVA, BUCHA: LACRIMOSA (2022)

Sunday, May 21st, 9:00–10:30

Music and Repression

Moderated by Börries Kuzmany

Mackenzie Pierce (University of Michigan)

Music, Violence, and National Narratives in Soviet-Ruled Lviv, 1939–1941

This paper offers strategies for conceptualizing Ukraine as a site of multivalent, intersecting musical identities, while resisting the temptation to idealize the country’s multi-ethnic past. To do so, I focus on the city of Lviv between the Soviet invasion in fall 1939 and the subsequent capture of it by Germany in summer 1941. The rapid Sovietization of the city in fall 1939 was a shock to its musical ecosystem, as its major institutions were forcibly reorganized to match the imperatives of Soviet cultural policy. Yet, I show, Soviet rule also disrupted the ethnic hierarchies, both explicit and implicit, that had previously defined the musical relations among Poles, Ukrainians, and Jews. I thus critique tidy music-historical narratives about victims, collaborators, and perpetrators in Soviet-ruled Lviv.

To advance this argument, I draw on rarely considered primary sources, including files of the State Conservatory in Lviv, music reviews, correspondence among musicians, and memoirs. Taken together, these sources reveal several occupation-era transformations: first, an increased emphasis on promoting Ukrainian national identity through music, as promulgated by new Soviet institutions; second, an improvement to the status of Jewish musicians and students, who had been routinely discriminated against in the institutions of the Polish Second Republic; and third, a resurgence of Polish ethnonationalism, as evinced in diaries and correspondence, which portrayed the violence of Soviet rule as the responsibility of Jewish and Ukrainian “others.” Against this backdrop, I consider the *Ukrainian Sketches* (c. 1940–1941) of Józef Koffler, an acculturated Polish-Jewish composer, interpreting the work as a musical attempt to mediate these competing pressures and opportunities. Ultimately, the paper aims to develop a nuanced understanding of the interaction between Soviet power and the experiences of musicians in what had once been one of Europe’s most diverse urban areas.

Mackenzie Pierce is assistant professor of musicology at the University of Michigan, Ann Arbor. He is a scholar of twentieth-century musical culture in Eastern Europe, with a special focus on Polish-Jewish relations and music during the Holocaust. He has explored these and related topics in essays in *The Journal of the American Musicological Society*, *Holocaust and Genocide Studies*, and *The Journal of Musicology*, among other venues. As part of this research, he has also overseen the US and world premieres of works by Roman Palester and Tadeusz Zygfryd Kassern, among others. Active in both the US and Europe, his research has been supported through fellowships from the United States Holocaust Memorial Museum, the Polin Museum of the History of Polish Jews in Warsaw, the Kościuszko Foundation, and the Beinecke Foundation.

Eleonora Maksiutenko (University of Münster)

Remarks on the Music Life of Ukraine during the Nazi Occupation (1941–44)

During World War II, Ukraine's music life witnessed various driving forces. In the beginning of the German regime in 1941, the division between those who stayed and those who escaped was clearly manifested. Those who remained had to adapt themselves to the conditions of the Nazis which resulted in different initiatives: concert evenings and opera performances of German repertoire (for example a staging of Beethoven's *Fidelio*) and numerous articles in newspapers and magazines dedicated to German culture and artists.

When the warfare intensified in 1942 with increasing terror against the civil population, it became very difficult for musicians to resist the pressure to collaborate. It is hardly known and demands further investigations, however, if, how, why and in which kind artists like singer Bandrivska, composer Barvinskii, composer and pianist Ludkevich, Kolessa's family, singer Ivanitska, as well as conductor Koschytja committed themselves to cooperate with the German forces.

To escape racial and political persecution other artists such as the composers Bortkevych and Jakymenko and singer Schmidt almost stopped their creative activities. In contrast pro-Soviet protagonists such as choir conductor Veriovka, composers Gliere, Ljatoschinskii, Klebanow and Kos-Anatolskii, opera singers Kozlowskii and Gmyrya and conductor Rachlin continued their work in different Soviet republics. Despite the general presence of the official propaganda they managed to keep Ukrainian music traditions alive, even in the size of full scale institutions.

Very little research has been done so far concerning Ukrainian music history during the German occupation. According to the fundamental lack of primary sources and the present physical inaccessibility of archives in the Ukraine my Ph.D.-project is at a very early stage. Nevertheless, intensive examination of historical newspapers and critical evaluation of historical literature and digitized sources enable a first overview of the music life in Nazi-occupied Ukraine.

Eleonora Maksiutenko is a musicologist from Kharkiv. She received her master's degree in 2019 at Kharkiv I. P. Kotlyarevsky National University of Arts, supervised by Prof. dr. A. A. Mizitova, on the topic "Співвідношення прозового тексту та музики в композиторській практиці XX століття (до проблеми літературної опери та літературності)" (The Correlation of Prose Text and Music in the Compositional Practice of the Twentieth Century: On the Problem of Literary Opera and Literariness). Since 2022 she is taking a part in research project concerning the reception of Beethoven and his music in Nazi-occupied European countries, and working on a Ph.D. dissertation entitled "The music life in Ukraine during the years 1941–1944", supervised by Prof. Dr. Michael Custodis at the Department of Musicology, at the University of Münster.

Inna Klause (Hanover University of Music, Drama and Media)

Musical Representations of Ukraine in the Gulag

Several authors have described the Gulag as a concentrated image of Soviet society, as its “small zone” in which phenomena of Soviet life can be viewed as if under a magnifying glass. Thus, the study of the use and functions of Ukrainian music in the Gulag promises insights into its impact in the “large zone” Soviet Union as well. Already in the first larger camp on Solovki Island in the 1920s, there was a Ukrainian choir in addition to a Russian one. Especially in Dmitlag, the camp whose inmates had to build the Moscow-Volga Canal, foundations of choirs and singing ensembles were encouraged for propagandistic and agitational reasons. Very soon after the camp was founded in 1933, Ukrainian choirs were formed there, but the “music inspector” of the Dmitlag, Mikhail Chernyak, criticized them for singing only Ukrainian songs. Ukrainian composer Taisiya Shutenko, who had studied composition with Nikolai Myaskovsky at the Moscow Conservatory, served a term of imprisonment in Mordovia from 1937 to 1944 and wrote a symphony there entitled “Karmelyuk”, the name of a Ukrainian freedom fighter from the 19th century. Many former inmates of the Gulag explicitly remembered the singing of Ukrainian prisoners, which had left a great impression on them.

Towards the end of World War II, prisoners from Western Ukraine and the Baltic countries were increasingly deported to the Gulag, who were anti-Soviet and identified strongly with their singing traditions. They organized underground against the camp authorities and managed to resist. Although they were sent to special camps for “particularly dangerous state criminals” in 1948, this did not prevent numerous strikes and uprisings in the 1950s, which ultimately led to the collapse of the Gulag system.

In the lecture, the identity-forming and strength-giving function of Ukrainian music, which contributed to this collapse, will be presented by means of examples, and its evaluation by prisoners of other nationalities will be discussed.

Inna Klause received her doctorate from the Hanover University of Music, Drama and Media with a thesis on music and musicians in the Soviet forced labor camps of the 1920s to 1950s (supervisors: Prof. Dr. Stefan Weiss and Prof. Dr. Arnfried Edler), for which she was awarded the Georg R. Schroubek Dissertation Prize. She was a research assistant at the Musicology Department of the Georg-August-University Goettingen and a scholarship holder of the Thuringian Program for the Promotion of Young Scientists and Artists at the University of Music FRANZ LISZT Weimar at the chair of Prof. Dr. Jascha Nemtsov. In 2022/2023 she was a substitute professor of historical musicology at the Hanover University of Music, Drama and Media. Her latest monograph is entitled *And Everything with Musical Accompaniment. A Comparison of Music Practice in the Gulag and in the National Socialist Concentration Camps* (in German).

Sunday, May 21st, 10:45–12:15

Music and the 2022 Invasion

Moderated by Leah Batstone

Iryna Tukova (National Music Academy of Ukraine, Kyiv)

Ukrainian Art Music at Time of the War: Composers' Reflections

History is formed by the present. In my opinion, one very important task now is fixing the diverse cultural activities that are shaping the image of Ukraine in the world. The collection and arrangement of different facts are a basis for comprehending the history of Ukrainian culture at time of the war in the future.

All over the world the interest and attention for Ukrainian culture in general and art music as its part were increased with the beginning of Russia's full-scale war against Ukraine on 24 February 2022. Many compositions, which were created during 2022, connect with the theme of a war in diverse ways. At the moment I can define three directions as minimal. The first category includes compositions in which the authors express their wartime experience with comments on the works or with their titles: *The Fishes' Reply to St. Anthony* by Alexey Shmurak (b. 1986), *Footprints on the Sun* by Maxim Kolomiets (b. 1981), *Still* by Ihor Zavorodnii (b. 1987), *Largamento* by Olexander Rodin (b. 1975), and *Le Voyage au Bout de la Nuit* by Alla Zagaykevych (b. 1966). In the works of the second category, composers' reflection on the war experience results in a troubling soundscape, such as the sounds the air raid sirens and explosions in *Lacrimosa* by Oleksandr Shchetynskyi (b. 1960), *Bucha: Lacrimosa* by Victoria Poleva (b. 1962), *Eyes to Eyes* by Evgen Petrychenko (b. 1976), *Maria's City* by Zoltan Almashi (b. 1975), *Post* by Svyatoslav Lunyov (b. 1964), and *Kommos 2022* by Oleg Bezborodko (b. 1973). Compositions of the third category are based on or include documented facts of Russia's crimes, and thus, may be considered as direct political manifestations. The works in this category are the installation *Gentle World* by Zavorodnii and the multimedia performance *Lullaby for Mariupol* by composers Illia Razumeiko (b. 1989), Roman Grygoriv (1984) and Opera Aperta ensemble.

This paper examines the general underpinning concepts that guide the composers of present-day Ukraine, as well as their actual musical realizations, in order to capture a specific brand of creative response to a dramatic and oftentimes, tragic political situation.

Iryna Tukova, Ph.D., Dr. Habil, is an associate professor at the Music Theory Department of National Music Academy of Ukraine in Kyiv. Her research interest includes the theory of musical genre, history of music theory, compositional techniques in contemporary art music, and the problematics of the interaction of natural science and art music. Iryna Tukova is the author of more than 40 articles and the monograph *Music and Natural Science: Interaction of Worlds in the Epochs' Mental Habits, 17th–Early 21st Century* (2021). She has presented her research at the musicological conferences in Ukraine, Germany, Lithuania, and lectured on contemporary Ukrainian art music at Ljubljana Academy of Music (Slovenia).

Christoph Flamm (Universität Heidelberg)

Music as Self-Defense: the War-Inspired Project „Ukrainian Women Creators with Their Weapons”

Beginning in May 2022, Ukrainian women composers have started a series of newly written works reflecting the Russian aggression. This project is entitled „Ukrainian women creators with their weapons”. Until now, two of the works have been produced specifically as Youtube videos. In October 2022, these two compositions as well as two other contributions to the project have been performed within a concert at the Lviv Philharmony which has been broadcast live and is now accessible on Youtube. The composers are Karmella Tsepkenko (1955), Hanna Koptiika (1983), Asmati Chibalashvili (1986) and Kira Maidenberg-Todorova (1985). Their chamber ‘cantatas’ are partly metaphorically, partly realistically speaking about the Russian aggression. Giving an introduction to a students’ symposium on women in music which took place in December 2022 in Heidelberg, I have already had the privilege to publicly discuss this Ukrainian music project in a virtual roundtable with two of its composers, Karmella Tsepkenko (Odessa) and her pupil Kira Maidenberg-Todorova (who fled to France with her daughter). My paper for the Vienna conference will briefly sketch the project and its genesis, giving a rough overview of the works and highlighting some of their characteristic features, and then ask about things lying behind the surface: Under which circumstances has this music been written at all? What are the composers expecting or hoping for? How important is the gender aspect? How can the public behave towards such works explicitly touching the horrors of war? In how far do they form part of a tradition of music in times of war, or even war music? I will also give room to the voices of the composers themselves with whom I have led interviews.

Christoph Flamm studied musicology, art history and German language and literature in Heidelberg. He worked on the editorial board of the encyclopedia *Die Musik in Geschichte und Gegenwart* at Bärenreiter-Verlag from 1994–2001, then at the German Historical Institute in Rome from 2001–2004, and after a two-year DFG fellowship at Saarland University from 2007, where he habilitated with a study on Italian instrumental music in the early Novecento. After professorships at the Berlin University of the Arts and the Alpen-Adria-Universität Klagenfurt, he taught musicology at the University of Music Lübeck from 2014–2020. Since then, he has been Professor of Musicology at the University of Heidelberg. His publications and editions concern mainly Russian and Italian music.

Tetiana Tuchynska (Max Planck Institute / Glière Municipal Music Academy, Kyiv)

Music in Time of War: A Questionnaire

Understanding the ways in which music is used, performed and created during the war might help to know more about influence of music in times of crisis. In my presentation I will try to show how the war changes music. To answer this question, I have compiled a database of the music most listened to during the Russian-Ukrainian War of 2022. This database reflects the live process of mass and academic music creation and performing during the war and impact of the war on the forms of musical practice, appearing of new music types and genres, update of existing.

One of the aims of my research is to analyze how Ukrainians use music during the war. To investigate the different ways in which music is used, performed and created, the Music at the War Time Questionnaire was developed. The results of this online survey data analysis will be shown in my presentation.

What are the most specific features of music listening and music making during the war? What are the new forms of music making and music performing that emerged during the war (for example, music making and performing in shelters and metro stations)? Why are the viral tunes of the Russian-Ukrainian war so popular? I am trying to find answers, combining a different research methods: analysis of the questionnaire results, interviews with Ukrainian musicians and analysis of a collected database of the most popular Ukrainian musical pieces during the war.

Using these methods I try to understand how music making, performing and listening can help to cope with the trauma of war and the extreme stress, pain, and grief connected with war as an existential situation for everyone touched by it. My presentation will also address the topic of music as a personal and conceptual response to conflict.

Tetiana Tuchynska was born in 1975 in Zdolbuniv, Ukraine. In 1999, she graduated from the Tchaikovsky National Music Academy of Ukraine, Music Theory department, in the class of Prof. Ihor Piaskovsky (1946–2012). In 2009 she defended her Ph.D. dissertation *Understanding of the Musical Text: Information Theory Aspect* under the guidance of Professor Piaskovsky, whose wide scientific interests included cognitive musicology and connected with it problematic of musical thinking, musical semiotic and computer analysis of musical text. She has been an Associate professor at the Kyiv Glier Municipal Music Academy since 2015, Department of Humanities and Music Innovative Disciplines (courses: “Computer technologies in music”; “The basics of musical informatics”, “The basics of computer arrangement”, “Composition”, “The practice of scientific researchers’ work”), and since 2022 researcher at the Max Planck Institute for Empirical Aesthetics, Music department.

Chairs and Convenors

Christoph Augustynowicz began his studies in History and Slavic Studies in Vienna and Volgograd in 1988. In 1994, he was admitted to the Institute for East European History at the University of Vienna where he completed his doctorate in 1997 and habilitation in 2007. Since then, he has been a university professor at the institute, performing research and lecturing regularly in Poland. From October 2010 until September 2016, he was Vice Head of the History Department at the University of Vienna. He acted as the speaker of the doctoral program “Galicia and its multicultural heritage” for its duration from March 2016 until February 2019. He has served as Vice Dean of the Faculty of History and Cultural Studies at the University of Vienna and was a Visiting professor at Leiden University in the summer semester of 2018. He held the position of Deputy Director of the Institute of Eastern European History from 2018 until 2020, when he became Director.

Leah Batstone is a musicologist working at the intersections of art music, politics, and philosophy in Central and Eastern Europe and currently holds a postdoctoral fellowship at the Institute for East European Studies from the University of Vienna’s REWIRE Programme, a Marie Skłodowska Curie Actions project COFUND supported by the European Commission. She received her PhD in musicology from McGill University and holds a Master’s in musicology from the University of Oxford. Her first book *Mahler’s Nietzsche: Politics and Philosophy in the ‘Wunderhorn’ Symphony* was published with Boydell & Brewer in January. She is currently working on her second monograph concerning Ukrainian musical modernism. Prior to her current fellowship, she spent three years as an instructor in the Department of Music at Hunter College and will be returning to teach a seminar on empires and their musics in summer of 2023. She is also the founder and creative director of the Ukrainian Contemporary Music Festival in New York City.

Philip Ross Bullock is Professor of Russian Literature and Music at the University Oxford. He holds degrees in French, German and Russian from the University of Durham, and in Russian Literature from the University of Oxford. His research has been supported by the British Academy, the Leverhulme Trust, the UK Arts and Humanities Research Council, and by fellowships at the Institute for Advanced Study at Princeton and the Paris Institute for Advanced Study. His musicological publications include *Pyotr Tchaikovsky* (London, 2016) and – as editor – *Rachmaninoff and his World* (Chicago, 2022). In addition to his interests in Russian culture, he has also published on aspects of Scandinavian and Nordic music, including an edition of the correspondence of Jean Sibelius and Rosa Newmarch, and a recent co-edited volume on music and the Nordic breakthrough. He was awarded the 2009 Philip Brett Award of the American Musicological Society.

Michele Calella is Professor of Historical Musicology at the University of Vienna. His current research and teaching focuses on Italian opera in the eighteenth century, nineteenth-century piano music, and the theory and history of musicology. He is the author of a study on musical authorship (*Musikalische Autorschaft: Der Komponist zwischen Mittelalter und Neuzeit*, 2015) and is writing an introduction to musicology for the series *Grundlagen der Musik*. His work has been published in major European journals, including *Rivista italiana di musicologia*, *Die Musikforschung*, *Archiv für Musikwissenschaft*, *Music & Letters* and *Studia musicologica*. He is a co-editor of *Historische Musikwissenschaft: Grundlagen und Perspektiven* (2013) and, with Birgit Lodes, of the series *Wiener Veröffentlichungen zur Musikwissenschaft*.

Rutger Helmers is Assistant Professor of Musicology at the Department of Arts and Culture at the University of Amsterdam, and works on questions of nationalism, cosmopolitanism and imperialism in the nineteenth-century world of music. His current research concerns representations of Ukraine in the musical life of the Russian Empire, for which he was a HURI Research Fellow at the Harvard Ukrainian Research Institute in 2022. Among his publications are a monograph, *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera* (2014), and recent contributions to *Nineteenth-Century Music Review*, *The Oxford Handbook to the Operatic Canon*, *Čajkovskij-Studien*, and the *Cambridge History of Nationhood and Nationalism*.

Kerstin S. Jobst has been Professor of Eastern European Studies at the University of Vienna since 2012. Her main research interests are History of Ukraine and East Central and Eastern Europe, the Black Sea region, the Caucasus region, and the Habsburg Monarchy; the comparative study of empire and colonialism; the history of religion and hagiography; cultures of memory and the politics of history; the history of tourism in Eastern Europe; Histories of Disaster/Catastrophe Studies. She is currently directing two international projects: “The Great War and the Anthropocene: Empire and Environment in Eastern Europe” (2021-2024), and “Conflict Landscapes of the First World War/ Military Landscapes of the Great War” (<https://konfliktlandschaften-galizien.univie.ac.at>) with Kerstin von Lingen and Oksana Nagornaja, as well as the *Handbook on the History and Culture of the Black Sea Region* (together with Ninja Bumann, Stefan Rhodewald and Stefan Troebst). Among her latest publications are *Geschichte der Krim*, Berlin/Boston 2022 (in English and Ukrainian in 2024); *Geschichte der Ukraine*, Ditzingen 2022, 3rd edition and also as a publication of the German Bundeszentrale für politische Bildung (Federal Agency for Civic Education).

Börries Kuzmany is a historian and slavist at the Department for East European History at the University of Vienna. He received his Ph.D. in a joint doctoral programme from the Universities of Vienna and Paris Sorbonne in 2009. His research focus is on Central and Eastern Europe between the late 18th and 20th centuries, the Habsburg Empire, Poland, Ukraine and the Soviet Union in particular. He is interested in the history of nationalism, ethno-confessional diversity, borders, and languages, as well as in urban and Jewish history. He is currently the principal investigator of the ERC-funded project “Non-Territorial Autonomy as Minority Protection in Europe”.

Lidiya Melnyk is Associated Professor at the Mykola Lysenko National Music Academy in Lviv and lecturer at the Institute of Musicology at University of Vienna and the Ukrainian Free University of Munich. She studied 1994–2002 at Lysenko Music Academy (honorary diploma in theory and history of music and postgraduate studies). In 2004 she obtained a Ph.D. at the National Music Academy in Kiev (thesis about Neobaroque tendencies in the music of the 20th century) and in 2014 a second doctorate (Habilitation) at the same academy (with a thesis about music journalism). Her areas of scientific interest are: the history of the musical culture of Galicia (transfer of cultures in the Austrian period, musical culture of Galician Jews, as well as the period of German occupation); applied musicology; music criticism and journalism. For over twenty years, she has been actively working in the field of music journalism.

Kateryna Schöning studied musicology, music theory, piano, philosophy and art history at the Kotliarevsky National University for the Arts in Kharkiv and received her Ph.D. with a dissertation on the genre of the fantasy in the 16th century under Prof. Dr. Ludmila Gigachova (Kharkiv) and in consultation with Prof. Dr. Thomas Schipperges (Leipzig). Her research engages interdisciplinary explorations of instrumental music before 1600, including the relationship between music and humanism, music and language, and music and other art forms in central Europe, as well as the broadly-constructed phenomenon of the interplay between manuscript and print culture before 1600. Beginning in 2008, she held research positions at the Hochschule für Musik und Theater in Leipzig and the Staatliche Hochschule für Musik und Darstellende Kunst in Mannheim, when she

CHAIRS AND CONVENORS

also began performing as a basso continuo player in Germany. From 2016 to 2019, she led the project Soloistic Instrumental Music of the 16th Century in the Southern German Cultural Area at the Institute of Musicology of the University of Vienna, funded by the Fonds zur Förderung der wissenschaftlichen Forschung (FWF, Lise Meitner-Stelle). Since 2019, she has continued the project under the title “Soloistic Instrumental Music in the Central European Cultural Area (c. 1500 – c. 1550): Instrumental Practice and Humanistic Contexts” (FWF, Elise Richter position). In December 2022, she became a Senior Scientist at the Institute of Musicology at the University of Vienna and from March 2023 she will lead the WEAVE project “E-LAUTE: Electronic Linked Annotated Unified Tablature Edition: The Lute in the German-Speaking Area, 1450–1550” (FWF, DFG, SNF). She is currently developing her Habilitation thesis (“Loci communes und Tabulaturen im deutschen Raum des 16. Jahrhunderts”), a study of handwritten lute and keyboard tablatures in the context of humanistic education, including a comprehensive database on the subject. Dr. Schöning served as an external co-editor for *Часопис*, the central journal of the National Music Academy of Ukraine in Kyiv, from January 2020 to February 2022.

Acknowledgements

There are many people we would like to thank for making this conference possible. First of all, of course, our speakers and chairs, without whom there would be no event at all. In addition, we would also like to thank in particular: Ninja Bumann, Henning Burghoff, Lucia Fuchslueger, Darya Haroshka, Oleksandra Khrushynska, Simone Kraus, Sabina Ladislav, Magda Miklaszewska, Stephanie Schnorr, and Jaanika Vider. Last, but not least, we are very grateful to the Departments of Musicology and East-European History at the University of Vienna as hosts, and to our generous funders and sponsors: Stadt Wien, OeAD, Ukraine Office Austria, Vienna Convention Bureau, Barbara Riefler and the Faculty of Philological and Cultural Studies, the Amsterdam Regional, Transnational & European Studies research school (ARTES), the Österreichische Gesellschaft für Musikwissenschaft (ÖMGW) and the Verein der Freunde des Instituts für Musikwissenschaft. This conference has partly been funded from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement no. 847693.



universität
wien



Stadt
Wien

oead

Kooperationsbüro
Lemberg



MEETING
DESTINATION
VIENNA

NOW • TOGETHER



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 847693