

Olga Kołomyjeć

Lwowski Uniwersytet Narodowy im. Iwana Franki, Ukraina

SOUND RECORDINGS OF UKRAINIANS FROM PRISONER OF WAR CAMPS IN GERMANY DURING THE FIRST WORLD WAR IN THE COLLECTION OF THE BERLIN PHONOGRAMM-ARCHIV

The intersection of the scientific and artistic traditions of Ukrainians, especially those living in the Galician lands, within the German and Austrian scholarly circles and artistic milieus, has spanned centuries. The most prominent luminaries of Ukrainian-Galician lands in the field of musical art, who became pioneers in their field in their native lands and subsequently gained recognition and fame beyond the borders of their homeland, studied or presented their work within the circles of Austrian and German culture. As is known, it was in Vienna in 1909 that Filaret Kolessa, whose name is known and cited by foreign researchers of various generations and nationalities to this day¹, presented his epochal study of Ukrainian dumas in the form of a report *Über den melodischen und rhythmischen Aufbau der ukrainischen rezitierenden Gesänge, der sogenannten „Kosakenlieder“* (On the Melodic and Rhythmic Structure of Ukrainian Recitative Songs, called the „Cosack Songs”), supporting his presentation with the previously made phonographic recordings, to foreign colleagues at the Third International Music Congress of the International Music Society, within the section of musical ethnography and folklore, chaired by the eminent German scholar, founder of the Berlin Phonogramm-Archiv Erich Moritz von Hornbostel. In the same city, particularly at the Faculty of Music Studies of Vienna University, a Ukrainian composer, folklorist, and music theorist Stanislav Liudkevych, who was F. Kolessa’s compatriot, got his PhD degree in Music in 1907-1908. On German land, apart from the outstanding Mykola Lysenko, who studied at the Leipzig Conservatory (1867–1869), the active figures in Berlin included, among others, Zenon Kuzelia, who actively participated in the

¹ For instance: Ф. В. Болман, *Світова музика: дуже короткий вступ*, tłum. z angielskiego О. Коломиєць, Львів 2019, p. 16; Ph.V. Bohlman, *Music, Nationalism, and the Making of the New Europe*, 2nd ed., Routledge, New York 2011, p. 69; O. Elschek, *Ideas, Principles, Motivations, and Results in Eastern European Folk-Music Research* [w:] *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, ed. by Bruno Nettl and Philip V. Bohlman, Urbana-Champaign 1988, pp. 91, 98.

musical events and collaborated with prominent musicians such as S. Liudkevych. Another active figure in Berlin was Bohdan Lepkyi. In interwar Berlin, pianist Liubka Kolessa successfully toured, and in 1926, pianist, composer, and conductor Antin Rudnytskyi graduated from the Berlin Musikhochschule, delivering a series of lectures on Ukrainian music at the University of Berlin in 1935.

On the other hand, it is noteworthy that in the early years of the functioning of the Shevchenko Scientific Society in Lviv, during the difficult interwar period, a significant number of representatives from the Austro and German scientific community became active members of the Society. Among them were physicists Albert Einstein and Max Planck, mathematicians David Hilbert and Felix Klein, ethnographer and folklorist who specialized in studying the Bukovyna area, Austrian scholar Raimund Kaindl and others.

A composer, musicologist and pianist Oleksandr Kozarenko regularly gave lectures and performed concerts in various venues in Austria and Germany, including the Ukrainian Free University in Munich, which commenced its activities in 1945.

This series of examples of mutual enrichment of Ukrainian and Austro-German cultures can be continued. And not coincidentally that as the prominent founder of Ukrainian ethnomusicology, Klyment Kvitka noted in his overview of folk music studies in the West in the first quarter of the 20th century: „Nowhere outside the German speaking world are there such specialized scientific institutions or such publications specifically dedicated to this scholarly area as there are in Germany and Austria”². Thus, Adolf Chybiński, the scholar destined to inaugurate, lead and foster the Lviv School of Musicology at Lviv University for almost 30 years, also got his education at a German university. It is known that A. Chybiński studied at the University of Munich under the tutelage of Adolf Sandberger³.

In the context of further examination of the subject of this research – phonographic recordings made by German scholars during the First World War, by one of the Chybiński’s contemporaries including, Georg Schünemann, who during the same years as Chybiński obtained a higher musical education, albeit in his native Berlin at the Musicological School of Herman Kretzschmar at Berlin University⁴ – it seems particularly important to draw attention not only to the high professional training that the head of the Lviv School of Musicology received within the German

² К. Квітка, *Музична етнографія на Заході* [w:] *Етнографічний вісник УАН*, ks. 1, Київ 1925, s. 74.

³ It is notable that Professor Oleksandr Kozarenko, whose initiative led to the restoration of the Department of Musicology at Lviv University in 2011, closely associated his international activities with Munich, where A. Chybiński once studied.

⁴ N. Slonimsky, L. Kuhn, D. McIntire, *Schünemann Georg* [w:] *Baker’s Biographical Dictionary of Musicians*, <https://www.encyclopedia.com/arts/dictionaries-thesauruses-pictures-and-press-releases/schunemann-georg> (22.03.2024).

milieu in the early 20th century but also to the interdisciplinarity professed by the scholar. This was instilled in Chybiński, as well as other graduates of German Universities⁵, during his studies in Germany under the Humboldt system⁶. He paid attention to various directions of music studies, whether in the format of individual research, supervision of student and doctoral works, or provision of relevant literature and sources in the process of creating the Department library⁷ and research tools according to the needs of the Department.

Thereby, one of the areas that the medievalist Chybiński was interested in and also personally engaged was musical ethnography⁸, which at that time was rapidly evolving in the territories of Ukrainian lands, both in its Galician and beyond-the-Dnipro regions and subsequently, Ukrainian scholars in many respects (in scientific approaches and discoveries), „outpaced their time”⁹.

When A. Chybiński arrived in Lviv in 1912, several years had passed since the epochal collection *Galician-Ruthenian Folk Melodies* had been published in two volumes by Osyp Rozdolskyi and S. Liudkevych, which included music recorded on the phonograph by O. Rozdolskyi with innovative approaches to material systematization undertaken by S. Liudkevych and his thorough analysis of the works; the famous aforementioned report by F. Kolessa in Vienna in 1909 had taken place, which was discussed in scholarly circles in Lviv; the phonogram archive had been functioning for several years at the Shevchenko Scientific Society¹⁰, and within the structure of the Society, a separate Ethnographic Section had been established, and systematic Ethnographic Collections were being published. These and many other achievements of Ukrainian researchers of oral music tradition marked a new fundamental era of ethnomusicology (at that time – musical ethnography and comparative musicology) in Ukrainian lands¹¹.

⁵ The aforementioned principal contributor to the Phonographic Record Collection Project, Georg Schünemann, also evidenced various directions of musicological studies through his activities and legacy. His dissertation focused on the history of conducting, and he was invited to the Prussian Commission Project as one of the leading experts on phonograph recording and issues of musical ethnography, which later led to his writing of musicological and ethnographic works. Throughout his life, he also wrote about the history of German school music, pedagogical issues, and one of his final works, published in 1940, was dedicated to the history of piano music. See: *Ibidem*.

⁶ У. Граб, *Музикологія як університетська дисципліна: Львівська музикологічна школа Адольфа Хибінського (1912–1941)*, Львів 2009, с. 56–57.

⁷ *Ibidem*, s. 58.

⁸ *Ibidem*, s. 108–109.

⁹ Б. Луканюк, *Культуро-жанрова концепція С. Людкевича: до постановки питання [закінчення]* [w:] *П'ята конференція дослідників народної музики червононоруських (галицько-володимирських) та суміжних земель: матеріали*, red. Б. Луканюк, Львів 1994, s. 7.

¹⁰ І. Довгалюк, *Фонографування народної музики в Україні: історія, методологія, тенденції*, Львів 2016, s. 437.

¹¹ *Ibidem*, s. 46, s. 562, s. 630.

As noted by U. Hrab, in his letter addressed to the Ministry of Education of Poland A. Chybiński expressed concern, stating that the achievements of Ukrainians-Ruthenians in the field of musical ethnography and their phonographic recordings, as well as the activities of F. Kolessa, „[...] are known and appreciated abroad, whereas Polish science has not even begun phonographic collecting of folk songs, which is a rather unpleasant anomaly for this field of Polish science”¹². Obviously, Chybiński’s worries arose not out of envy for the active development of musical ethnography among the Galician Ukrainians or rivalry, but, one would think, from the realization of the importance of researching the music of the oral tradition, which the scholar had come to understand during his university studies in Germany (this is precisely what A. Chybiński emphasized in his inaugural lecture at Lviv University¹³).

The thing is that in Germany, and particularly in Berlin (the capital of Prussia at that time), the foundations of German, and therefore, to a significant extent, European university learning, which A. Chybiński inherited, were formed. Additionally, significant scientific research centers were established, which became the basis of scholarly knowledge. The Humboldt approach to the reform and development of higher education gained fame not only throughout Germany but also across Europe and became a model to emulate.

One of these innovative scholarly centers – the Berlin Phonogramm-Archiv – is considered to be „[...] the most comprehensive Archive in the world and one of the most important” according to contemporary researchers”¹⁴. Since the early 20th century, the institution’s archival and research work has focused on collecting „musical manifestations of all nations on the Earth” for comparative research in musicology, ethnology, anthropology, ethno-psychology, and aesthetics. This goal was declared by Erich Moritz von Hornbostel,¹⁵ one of the long-time heads of the Archive and pioneers of European ethnomusicology. (He was mentioned above in the context of F. Kolessa’s speech at the Vienna International Symposium in 1909).

The Berlin Phonogramm-Archiv, similar to other early Western European centers in the field of comparative musicology, such as the Vienna Archive, had a primary focus on collecting and analyzing the foreign musical traditions according to the historical, political, and cultural circumstances. This thematic orientation was established by the founder of the Berlin Phonogramm-Archiv, Karl Stumpf. According to S. Ziegler, in K. Stumpf’s work „Berlin Phonogramm-Archiv”

¹² У. Граб, *Музикологія як університетська дисципліна*, s. 58.

¹³ *Ibidem*, s. 56–57.

¹⁴ S. Ziegler, *Historical Sound Recordings in the Berlin Phonogramm-Archiv and the Lautarchiv*, „Translingual Discourse in Ethnomusicology” 2020, vol. 6, p. 145–146.

¹⁵ *Ibidem*, s. 140.

published in 1908, his interest primarily concerned the musical expressions of the foreign ethnic communities¹⁶.

The work of the Archive staff on researching the foreign musical cultures, which involved recording the visiting representatives of foreign ethnic cultures in Germany and conducting systematic expeditions of researchers to foreign countries, resulted in significant achievements both qualitatively and quantitatively. This is evidenced by the early collections of the Archive from the first fifty years, collected from 1893 to 1943, which comprised 340 collections representing „[...] almost all musical cultures that existed at the time, primarily from former German colonies in Africa and the South Seas [...]”. In addition, „[...] the recordings made during those years represent many cultures that no longer exist or have since changed significantly”¹⁷.

Among the representatives of the various nations recorded on the phonograph during the first decades of the Archive's operation were Ukrainians, with recordings made both by their compatriots and by German collectors.

The recordings of Ukrainians made by Ukrainians comprise two collections. The first collection includes the recordings made in the early years of the Archive's work, dated 1908, by Oleksandr Zachyniaiev-Skovoroda, while another consists of the recordings made by Ivan Senkiv in the pivotal year of 1943, significant both in European history and the Archive's work as a whole. Senkiv's expedition to his native Hutsul region, undertaken while he worked at the Ethnographic Museum (of which the Archive was a part of) marked the institution's final expedition before the evacuation of its collections in 1944¹⁸. These two valuable „Ukrainian” collections are extensively described in Iryna Dovhaliuk's comprehensive monograph on phonograph recordings in Ukraine and beyond¹⁹.

Although these two collections require further detailed studies, as noted by I. Dovhaliuk in her monograph, they are relatively well-known within the Ukrainian and international ethnomusicological community. The recordings of Ukrainians, which can tentatively be classified into the second group, as they were recorded by German researchers, constitute a distinct third „Ukrainian” collection and are a part of one of the Archive's largest early collections. Currently, it is these particular recordings that are being newly discovered and interpreted. Apart from a brief mention of recordings of the Ukrainian prisoners of war in German camps during World War I, which was published by Klyment Kvitka in one of his articles in 1925, and nearly a century later, referenced by Iryna Dovhaliuk in the aforementioned monograph, there has been little information available about these recordings. This material was discovered and its research was initiated by

¹⁶ *Ibidem*, s. 138.

¹⁷ *Ibidem*, s. 146.

¹⁸ *Ibidem*, s. 50.

¹⁹ І. Довгалиук, *Фонографування народної музики в Україні...*, s. 538–545.

the author of this article during her work at the Berlin Archive over the three summer months in 2022²⁰.

In addition to their significant importance for Ukrainian musical culture, world history and contemporary studies, the rediscovered recordings also present considerable interest for scholars regarding recording methodology, cataloging approaches and aspects of studying the recorded material. Furthermore, they serve as testaments to the achievements of German scholars in the field of ethnomusicology during its foundational period.

The rapid development of ethnomusicological studies worldwide was driven by the invention and application of Thomas Edison's phonograph for recording and reproducing sound material. This technical breakthrough enabled precise analytical studies of musical material and the creation and practical testing of methodological concepts, marking the onset of a foundational period in ethnomusicological studies at the end of the 19th and beginning of the 20th century. Even before the start of the Royal Prussian Phonographic Commission²¹ Project in 1915, which was established to study the languages and musical traditions of the ethnic groups who were prisoners of war in German camps during World War I, including ethnic Ukrainians, numerous expeditions with phonographs were conducted in various countries of Western and Eastern Europe, and the collected data was archived and analyzed. Germany occupied an advanced position in this realm, but the scale of the endeavor and the methods and means of its implementation were impressive even for the experienced German scholars in the field of studying the world's ethnomusicological phenomena. Thirty scholars participated in the Project²², including ethnologists, linguists, music researchers, anthropologists, as well as photographers, mold makers, and auxiliary staff who worked directly in prisoner-of-war camps. The interdisciplinary nature and comprehensive research were the main defining characteristics of this project. In addition to sound recordings of language dialects and musical repertoires captured using the phonograph and gramophone, there were also other materials made that included the accompanying

²⁰ The author of the article expresses sincere gratitude to the head and staff of the Ethnomusicology and Media Technologies Department of the Ethnological Museum, namely: Professor Lars-Christian Koch, Dr. Morris Mengel, and Dr. Albrecht Widmann for the comprehensive support of her initiative to conduct this research and for providing all available materials from the Berlin Phonogramm-Archiv. The research took place intermittently during the summer months of 2022. The study of these recordings took place concurrently with the investigation of collections of classical Indian music, including the private archive of Peter Panke (Müller) – a performer and researcher of the North Indian classical tradition of *Dhrupad* and activity of the Dagar and Malik families – to which the author of the article was initially invited by the Archive management.

²¹ Königlich Preussische Phonographische Kommission.

²² J.-K. Marenholz, *The Lautarchiv of the Humboldt-Universität zu Berlin [w:] Encapsulated Voices: Estonian Sound Recordings from the German Prisoner-of-War Camps in 1916–1918*, Böhlau Verlag, Köln–Weimar–Wien 2012, p. 18.

photographs, anthropometric measurements and plaster casts, as well as the verbal descriptions of both sessions conducted and information gathered from informants, performed repertoire and musical instruments. The song texts of recorded works were presented in their original language and sometimes translated.

The Commission was headed by Karl Stumpf, the founder of the Berlin Phonogramm-Archiv. His „right hand” in the project was his younger colleague, Georg Schünemann, who was brought in as an expert in the field of musicology at Stumpf's request²³. S. Ziegler notes that the initiative to establish the Commission, as well as the recording project, was attributed to Wilhelm Doegen (1877–1967)²⁴, a linguist, ethnologist and educator who graduated from Humboldt and Oxford Universities. „In 1914, he submitted proposals for the project to the Prussian Ministry of Culture”, stating the project's aim to encompass research on: „1. Languages of all nations in the world; 2. All existing German dialects; 3. Music and singing of all nations on Earth; 4. Voices of famous figures; 5. Various other issues”²⁵. According to Doegen's intentions, the material collected in these areas was supposed to constitute the funds of a separate phonogram archive, the creation of which he mentioned in his proposals to the Ministry. Wilhelm Doegen's plans were approved by the Ministry, and thus, the Commission began its activities in 1915 intending to „[...] systematically record the languages, music and sounds of all nationalities in German prisoner-of-war camps according to methodological principles on sound carriers in connection with corresponding texts”²⁶. The Commission's active years of operation are associated with the period from 1915 to 1919²⁷, though it officially existed until 1920²⁸.

As a result of the intensive work of collectors and researchers during these years, 1020 recordings on wax cylinders and 1651 recordings on gramophone²⁹ were amassed from the representatives of various ethnicities who ended up in German captivity. As Monique Scheer notes in her work on sound recordings in camps during the First World War in Germany and Austria:

Two and a half million soldiers were imprisoned in Germany, another 1.3 million in camps on the territory of the Austro-Hungarian Empire. Fully 70 percent of these prisoners were from

²³ L.-Ch. Koch, R. Kopal, *The Berlin Phonogram Archive and the Phonographic Commission* [w:] *Songs of Longings: Korean Voices from Berlin in the Beginning of the 20th century*, Berlin 2014, p. 181.

²⁴ S. Ziegler, *Historical Sound Recordings...*, p. 142.

²⁵ *Ibidem*, s. 142.

²⁶ *Ibidem*, s. 142.

²⁷ L.-Ch. Koch, R. Kopal, *The Berlin Phonogram Archive and the Phonographic Commission*, p. 181.

²⁸ S. Ziegler, *Historical Sound Recordings...*, p. 144.

²⁹ L.-Ch. Koch, R. Kopal, *The Berlin Phonogram Archive and the Phonographic Commission*, p. 181.

the Russian army alone, another 25 percent were from French divisions, some 185,000 from the British forces, and tens of thousands more from each of the smaller countries³⁰.

Among the registration documents, from the list of materials of the Phonogramm-Archiv of the State Academic School of Music (Staatliche Akademische Hochschule für Musik), to which the Berlin Phonogramm-Archiv formally joined in 1922³¹, the Berlin Archive researcher S. Ziegler provides a table entitled *Collection from Prisoner-of-War Camps*, likely compiled by Georg Schünemann, who, as mentioned earlier, recorded material and conducted sessions in the camps³² and later worked at the Staatliche Akademische Hochschule für Musik. This table provides quantitative data on the recordings from project informants, who represented sixty ethnic communities from many regions of the world: Western, Eastern, and Southern Europe, the Balkans, the Caucasus, North, West and East Africa, the Middle East, North, Central, South and East Asia³³.

Among the ethnicities listed in the table, there is a column specifying „Ukrainians”. As is known, due to the political situation in their homeland, many ethnic Ukrainians were recruited into the Russian army and thus found themselves in German camps as part of the Russian Imperial Army.

According to the Archive data³⁴, recordings from Ukrainian prisoners of war were made in various camps in Germany, where collectors-researchers arrived for short periods of time to document the material³⁵. Presently, the locations of eleven camps have been identified, where the participants of the Commission recorded the Ukrainian repertoire, namely Frankfurt (Oder), Göttingen, Kassel-Niederzwehren, Dallgow-Döberitz, Chemnitz-Ebersdorf, Wittenberg, Wahn, Mannheim, Königsbrück (Kinspork), Münster, and Salzwedel.

The repertoire recorded from Ukrainian prisoners of war constitutes one of the most numerous units among the materials collected from the representatives of sixty ethnicities. According to the table listing Georg Schünemann's name (presumably as the collector and compiler of the registry)³⁶, the number of recordings from Ukrainians amounts to 61 phonographic cylinders, which is equivalent in

³⁰ M. Scheer, *Captive Voices: Phonographic Recordings in the German and Austrian Prisoner-of-War Camps of World War I* [w:] *Doing Anthropology in Wartime and War Zones*, Tübingen 2014, p. 287, https://www.transcript-verlag.de/chunk_detail_seite.php?doi=10.14361%2F9783839414224-014_ (25.03.2024).

³¹ S. Ziegler, *Die Wachsylinder des Berliner Phonogramm-Archivs*, p. 52.

³² M. Scheer, *Captive Voices: Phonographic Recordings...*, p. 303.

³³ S. Ziegler, *Historical Sound Recordings...*, p. 143.

³⁴ For further details regarding the initial stage of studying the factual material, please see: О. Коломиець, „Пам'ять світу”: Записи Пруської фонографічної комісії від військовополонених українців у німецьких таборах Першої світової війни з фондів Берлінського фонографічного архіву (фактографічні аспекти), „Етномузика” 2023, nr 19, s. 112–142.

³⁵ M. Scheer, *Captive Voices: Phonographic Recordings...*, p. 303.

³⁶ S. Ziegler, *Historical Sound Recordings...*, p. 143.

quantity to the recordings from representatives of the Tatar ethnicity, while these figures are only outnumbered by those from Russians (106), Serbs (65), and Greeks (70). However, the final number of Ukrainian recordings, collected as a result of the work of the Royal Prussian Phonographic Commission, may differ pending further research. It requires verification and may change due to subsequent stages of studies, particularly after listening to the recordings from the Russian list. At this stage, the electronic registry provided for review contains 91 entries, including the ones initially listed in the table, subsequently crossed-out material units (7 units), or entries with the compilers' assumptions about the „language” column, indicating the potential Ukrainian origin (in such cases, it is noted as „probably Ukrainian” or „no Russian – Ukrainian?”) (totaling 11 units). The sound materials provided for listening, converted to digital format by archive staff, amounted to 86 tracks and 125 sound fragments, with some tracks containing two compositions.

Based on the initial stage of research, it can be preliminarily noted that the Ukrainian repertoire recorded from prisoners of war in camps in Germany is quite diverse. It comprises both the works from the oral tradition and various types of materials from the written tradition. Solo and ensemble performances, singing *a cappella* and accompanied by instruments, as well as occasional instrumental fragments, are characteristic of the repertoire. Ritual compositions have not been identified in the repertoire from the oral tradition so far, with song units of the non-ritual cycle predominantly prevalent. The materials contain works on social, everyday, historical and romantic themes, as well as humorous pieces. Among the most clearly audible and notable are *Oi ty dube, dube, kucheriavyi duzhe*, which is commonly found in the repertoire of the contemporary performers from Slobozhanshchyna region, *Oi tam na hori, oi tam na krutii, oi tam sydilo para holubiv, Oi z-za hory buinyi viter viie, oi tam udivonka ta pshenychenku siie*, and *Revut stohnut hory-khvyli v tykhesenkim mori*.

The material recorded from prisoners of war includes works by composers and songs of literary origin. Notably, fragments from the operas *Zaporozhets za Dunaiem* by Semen Hulak-Artemovskiy (Odarka's aria *Oi kazala meni maty*, song of Karas *Oi shchos duzhe zahuliavsia*), *Natalka Poltavka* by Mykola Lysenko (song of Natalka *Viiut vitry, viiut buini, De zhoda v simeistvi*), the central song *Zakuvala ta syva zozulia* of the musical picture *Vechornytsi* by Petro Nishchynskiy from Taras Shevchenko's play *Nazar Stodolia* and others. Among the songs of literary origin present in the recordings are *Reve ta stohne Dnibr shyrokyi, Vziav by ia banduru, Oi pid vyshneiu, pid cheresheiu, I shumyt, i hude, dribnyi doshchyk ide, Propala nadiia, zabylosia sertse, Oi, didune, didune, iakyi ty ledashcho* and some others.

A distinct subset of the recorded repertoire (17 fragments) consists of the numerous genre works featuring the bandura. Among the other instruments, besides the bandura, in some fragments, one can hear the sound of the balalaika, mostly as an accompaniment to works of Ukrainian origin.

The analysis of provided documents revealed that 29 informants were involved in the recordings, including partially identified names like Danylo (Danko) Shcherbyna, a bandurist, political figure and member of the Union for the Liberation of Ukraine (SVU). However, further investigation is needed, including the examination of the additional documents and personal files of the surveyed prisoners as part of the next stages of research on this material.

The cultural and genre aspects of the repertoire performed by Ukrainian prisoners of war, as described above, along with the significant percentage of literary works and fragments of compositional creativity present in the repertoire, suggest that a considerable portion of the intelligentsia from the Ukrainian territories occupied by the Russian Empire found themselves in the ranks of the Russian Imperial Army. On the other hand, one should not exclude the possibility that the prisoners from diverse social backgrounds mastered the works of oral and particularly written musical culture directly in the camps. Historical facts described in the studies of Ukrainian and foreign researchers attest that „various societies were established in the camps, like *Prosvita*, ethnographic, photographic, dramatic ones, as well as choirs, theaters, church brotherhoods”³⁷. As noted in Y. Saievych's dissertation research, the activities of the *Enlightenment Departments* of the Union for the Liberation of Ukraine (SVU) in German and Austrian camps most likely developed in three directions, particularly:

1) general education, i.e., the study of individual subjects in organized schools, courses and separate lectures; 2) national-political education; 3) practical studies of organizing public life, i.e., managing Ukrainian communities. These three directions were closely interconnected and mutually complemented each other³⁸.

Throughout the study of the factual material of the Royal Prussian Phonographic Commission Project, numerous issues that require thorough verification have been accumulated in the initial stage of the research. Many of these issues seem to be influenced by both the „internal” aspects of working with the materials by the Archive staff or hired employees and „external” historical factors that have impacted the Archive's overall performance, as well as the study and interpretation of the materials. Future work will involve the process of comparing the documents from the various periods of the Berlin Phonogramm-Archiv, including the electronic registry which was developed in multiple stages by the Archive's employees³⁹, and those documents held in other institutions, such as the Sound Archive

³⁷ Й. Саєвич, *Військовополонені українці в таборах Австро-Угорщини і Німеччини в період Першої світової війни: вишкіл та організація побуту*, autoreferat rozprawy doktorskiej, Львів 2007, 19 p., <https://mydisser.com/ua/avtoref/view/15750.html> (29.10.2023).

³⁸ *Ibidem*.

³⁹ During the process of material processing and their translation into digital format, the responsibility fell upon the then-heads of the Ethnomusicology Department, L.-C. Koch and S. Ziegler. According to the current head of the Ethnomusicology and Media Technologies Department at the

of Humboldt University in Berlin (Lautarchiv of the Humboldt University). Further studies of the source documents are necessary to address the questions regarding the informants' national identity, their language (which has prompted the largest number of queries in the existing registers), the identification of all individuals who performed Ukrainian repertoire for German scholars, as well as aspects of certain performed works, such as the verification of their initial incipits (which are not always accurately indicated in the source documentation), verbal text, and genre attribution. Thorough verification of the final list of recordings made will also be required. In order to compile the final list, in addition to studying the original sound materials, it will be necessary to organize documentation from different years, consolidating all existing registries of recorded sound material from Ukrainian prisoners of war „into a common denominator”.

The recording project of the Royal Prussian Phonographic Commission has become a significant acquisition for both the Berlin Phonogramm-Archiv and German comparative musicology as a whole. The sound recordings made during the Commission's operation currently constitute the largest collection of this institution⁴⁰. They also form part of the Archive's funds that hold significance as a documented collective memory of the world's nations and constitute a portion of the world's cultural heritage protected by the UNESCO program known as *Memory of the World*, which was established in 1992⁴¹.

In the context of the achievements of scholarly studies of the music of oral tradition, the development of which is directly associated with the activities of the founders and staff of the Archive, who were participants in these expeditions, the Royal Prussian Phonographic Commission Project evidenced all the major trends of the fundamental era in the development of Ethnomusicology leading to the sound materials, along with other data, recorded directly „in the field” using technical means. These recordings were accompanied by the other components of primary documentation, including the „passport data” of both the performers and the recording session itself. Researchers stayed in each camp for no more than a few days⁴² and recorded what were likely the representative samples of the informants' repertoire. One can assume that before recording interviewers would coordinate with the informants on what would be performed. This is evidenced by the technical aspect, such as the fact that some cylinders contain two consecutive pieces, with minimal interruption, indicating that the informant had a certain „plan” for

Ethnological Museum Morris Mängel and the Archive curator Albrecht Widmann, in those years, the translation of materials into digital format and their processing were handled by a specially hired employee named Carsten Neubert, who digitized the materials, while the description and documentation tasks were undertaken by Susanna Ziegler (project manager), Mareike Jakobs, Friederike Heinze, and Adelaide Merchán-Drażkowska.

⁴⁰ S. Ziegler, *Historical Sound Recordings...*, p. 146.

⁴¹ S. Ziegler, *Die Wachsylinder des Berliner Phonogramm-Archiv*, Berlin 2006, p. 54.

⁴² M. Scheer, *Captive Voices: Phonographic Recordings...*, p. 303.

the performance. According to Iryna Dovhaliuk, this approach is similar to the innovative methodology of Osyp Rozdolskyi,⁴³ which he applied in the villages of Galicia fifteen years before the Royal Prussian Phonographic Commission Project took place.

After collecting the primary documentation, the materials were cataloged and systematized. Finally, a significant volume of the collected materials was analyzed and described in scholarly works, which were published throughout the years following the expeditions to the camps, marking the logical concluding stage of the conducted research and the culmination of the Commission's activity. It is particularly noteworthy to focus on the works of an active participant in the expedition events, the collector of materials, Georg Schünemann. Primarily, it should be noted that the material basis of his habilitation work (1923) – a study on ethnic Germans in Russia – consisted of the materials recorded specifically in the camps⁴⁴. Additionally, shortly after the completion of the expeditionary phase, Georg Schünemann wrote a work dedicated to the repertoire of Kazan Tatars⁴⁵. It is also known that Schünemann intended to publish a study on the Ukrainian repertoire, the sample size of which, as mentioned earlier, was one of the largest. This intention was declared in the aforementioned reference to the recordings from Ukrainian prisoners of war by Klyment Kvitka. However, as far as it is known today, this intention has not been realized. In addition to the studies conducted in the early years, which were based on camp materials, the recording project of the Commission paved the way into the future. As of now, a series of studies, dedicated to researching specific ethnic traditions, accompanied by sound materials recorded by the members of the Commission has been published. Along with them, the CDs, which included thorough theoretical studies prepared by the Berlin Phonogramm- Archiv in collaboration with other institutions on the basis of the recorded materials from Georgians, Koreans, Estonians and others during the project of the Royal Prussian Phonographic Commission, were released⁴⁶.

Similarly, the Department of Musicology, which was formed in the same turbulent years of the first quarter of the 20th century in Lviv played a significant role in shaping both Polish and Ukrainian musicology. The visionary work of the founder and head of the Department, Adolf Chybiński, laid the foundation for the educational activities of many graduates of the Department, as well as their

⁴³ І. Довгалюк, *Фонографування народної музики в Україні...*, s. 218.

⁴⁴ M. Scheer, *Captive Voices: Phonographic Recordings...*, p. 303.

⁴⁵ G. Schünemann, *Kazantatarische Lieder*, „Archiv für Musikwissenschaft, 1”, Berlin 1919, p. 499–515.

⁴⁶ *Echoes from the Past: Georgian Prisoners' Songs Recorded on Wax Cylinders in Germany 1916–1918*, 2 CDs. Ethnologisches Museum / Statlische Museum zu Berlin, 2014; *Songs of Longings: Korean Voices from Berlin in the Beginning of the 20th century*, 2 CDs, National Gugak Center, Phonogramm-Archiv, Berlin, 2014; J. Ross (red.), *Encapsulated Voices: Estonian Sound Recordings from the German Prisoner-of War Camps in 1916–1918*, + CD, Böhlau 2011, 200 p.

substantial scientific contributions initiated during the classes conducted by A. Chybiński⁴⁷. This multidimensional approach is also reflected in the reestablished and re-conceptualized Department of Musicology at Lviv University in 2011.

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⁴⁷ У. Граб, *Музикологія як університетська дисципліна...*, s. 96–97.

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SOUND RECORDINGS OF UKRAINIANS FROM PRISONER OF WAR CAMPS IN GERMANY DURING THE FIRST WORLD WAR IN THE COLLECTION OF THE BERLIN PHONOGRAMM-ARCHIV

Abstract

This article presents the results of the first stage of research into newly acquired phonographic recordings collected among Ukrainian prisoners of war between 1915 and 1918 by participants in the Royal *Prussian Phonographic Commission* project, stored in the Berlin Phonogramm-Archiv. These recordings and accompanying archival documents were obtained and researched by the author of this article. The output of the contributors is considered in the context of the main principles of the foundational period of ethnomusicology in the first half of the 20th century and the significant contribution of German scholars to the development of scientific research on oral tradition music.

The paper emphasises the importance of the studies in Germany of the founder of the Department of Musicology at the University of Lviv, A. Chybiński, according to the ideas of W. Humboldt University, which influenced his interdisciplinary approach in the process of building up the newly established department in the first decades of the 20th century, as well as Chybiński's personal diverse interests in musicology, including occasional research in the field of musical ethnography and his awareness of the importance of this area of study.

The article draws a parallel between the formation of the programme of musicological studies at the Department of Musicology of Lviv University in the early twentieth century and the coexistence of various fields of study of musical art at the Department of Musicology of Ivan Franko National University, which was restored a century later.

Keywords: Adolf Chybiński, Department of Musicology at the Lviv University, musical ethnography, Berlin Phonogramm-Archiv, phonographic recordings, Georg Schünemann, Ukrainian prisoners of war of the First World War