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**THE HISTORY AND MODERNITY OF ETHNIC MINORITIES IN
WESTERN UKRAINE: ETHNOMUSICOLOGICAL APPROACH**

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The article, which is based on the archival materials, published works of Ukrainian and foreign scholars as well as the author's personal fieldwork, is dedicated to the study of ethnic minorities in Ukraine (specifically in its Western region), and their musical life as one of the most important means of expressing their identity. The article gives an overview of those ethnic minorities that have resided on the Ukrainian lands hundreds of years ago and that are still present on Ukrainian territory, as well as those that came to Ukraine recently. It studies the role of the festivals of ethnic minorities in Lviv, as well as the cultural centers where people from different ethnic groups get to meet and express their identity musically.

The article pays special attention to the fundamental role of the pioneers of Ukrainian ethnomusicology in the field of ethnic minority studies, among them Klyment Kvitka, Mykhaylo Hayday, Moisei Beregovskij.

Keywords: ethnic minorities, Western region of Ukraine, the integrated ethnic groups, newcomers on Western Ukrainian lands, festivals of ethnic minorities, Musical Ethnography Cabinet at the All-Ukrainian Academy of Sciences, Klyment Kvitka, Mykhaylo Hayday, Moisei Beregovskij.

In Ukrainian society, and in the western region of Ukraine in particular, there are different types of ethnic groups, a significant number of which are ethnic minorities. Roughly we can say that there are: 1. Those who have lived here for a long time, mostly integrated in local society, with tendency to dissolve in the local "space" with the passage of time. 2. New ethnic groups, which are coming from abroad or moving from other (usually Eastern) Ukrainian region and making efforts to integrate into society. 3. Non-integrated ethnic minorities, staying in the region temporarily (as nomadic Roma).

There are many ethnic minorities that have lived in Ukraine for many years. According to the latest data (before the war of Russia against Ukraine has started) only in Western Ukraine, which was always on the crossroads of different cultures, more than a 100 (hundred and six to be precise) nationalities lived for decades and interacted with each other. Among the most numerous ethnic minorities for a long time were and still are

Polish, Belarusian, Romanian, Hungarian, Armenian, Greeks and Jews. Some of them appeared on the territory of current Ukraine quite long ago.

Armenians for instance, as mentioned in many historical documents, settled down here as early as in Medieval Ages [11, p. 104]. From that time over the centuries, they were coming to different parts of current Ukraine for many reasons and usually organized themselves in strong and rich communities, that actively communicated with local population and influenced each other [1, p. 21], musically including. Nowadays they still play a significant role in social, economic, and cultural atmosphere of the country and Western region in particular. This community got my attention long time ago and resulted in the research about life, the vibrant culture and music of its members in Western Ukraine [12].

The separate chapter of ethnic history of Ukraine, including its Western region, can be dedicated to Jewish communities, who lived in different parts of current Ukrainian lands for thousands of years. In Western region of Ukraine many Jewish merchants came most probably from Western Europe where they were persecuted, namely from Poland in the middle of 14th century. During many centuries Jews in Ukraine built a chain of communities both in cities and villages of Western Ukraine, while integrating in the local society. During the past they experienced better and worse times. Thus, in 17th cent. the number of Jewish populations increased considerably. After difficulties of the community at the end of the 17th century, the next period in 18th and 19th centuries when Western Ukraine was a part of Austrian empire, they had more leverage for their life and work in the region.

It should be mentioned that it's on the territory of Ukrainian lands that the Hasidic movement arose during the 18th century in Podillia and Volyn' regions [15]. The mixture and synthesis of local Ukrainian and various kinds of Jewish music traditions created Hasidic *nigunim* (Yiddish, singular: *nign* – religious songs, performed mainly without words, by men, solo or collectively in a monophonic texture, and fulfilling various religious functions of mystical background) that constituted one of the central repertoires of eastern European Jewish traditional music [7–9].

Though, in the periods of political changes and social and economic difficulties of the region many members of local Jewish communities immigrated to another countries. The first and large immigration wave of Jews from Halychyna region happened in the beginning of the 20th century. Nearly two hundred and fifty thousand of Jewish population left to the United States during the first years of the 20th cent. The similar intense immigration of Jewish from Western Ukraine was in the years of collapse of the Soviet Union and first years after proclamation of Ukrainian Independence. Many members of this ethnic group left Ukraine to Israel and the United States of America. So, nowadays, Jewish community is not very numerous. Still due to the last census in the country the Jewish population is one percent of the inhabitants of Lviv region, that was once the most populated by members of this community part in the country.

There are few other ethnic groups, like Polish, whose ancestors settled down on the current Ukrainian territory in early Middle Ages, and through the centuries kept the large measure of their influence on the political, social, and cultural history of the country, and to the large extent of the country's Western region. There is still a significant presence of the Polish population in these lands in modern Ukraine, especially in its border areas close to Poland, which consist of more than 50 percent of ethnic Poles.

The same goes for the Romanians, Hungarians, and Slovaks that make up a significant proportion of the population in Transcarpathia region, which borders Hungary, Romania, and Slovakia. There are other ethnic groups resides in Transcarpathian region for many years, among them the Volokhy (Boyash) community which speaks archaic Romanian language [6, 14].

In the 6th century B.C. Greeks made one of the earliest appearances on the current Ukrainian lands. Many years later, when the Soviets deported a lot of Greek communities to Siberia from where they were mostly residing in the South of Ukraine, many of the Greeks still remained in Western Ukraine, especially in Lviv where they had settled back in the 16th century.

All these and few other communities due to their prolonged stay in the Ukrainian lands, and often mixed marriages, had being integrated in local social life and culture. They left notable traces in Ukrainian culture, including music.

Thus, that is why the question of cultural and musical interrelations was one of the crucial issues at the dawn of fundamental period (the first half of the 20th century) of the Ukrainian ethnomusicology to work on, besides the urgent issues in the field of studying and preserving native Ukrainian musical tradition. It was Klyment Kvitka – one of the founders of ethnomusicology in Ukraine – who was one of the first scholars who expressed the special significance of the issue of musical interrelations in his researches as well as his reports while addressing his worries to the academic community towards the lack of studies in the field of musical culture of ethnic minorities, in particular while holding the position of the head of Musical Ethnography Cabinet at the All-Ukrainian Academy of Sciences, which was established and began its multitasking activities in 1922.

In his major works besides discussing the urgent need of recording native Ukrainian music, the purposes as well as methods of their studying, Kvitka had been rising the issue of multitasking researches including field works' recordings and their analytical outputs about various peoples cultures, members of which have been residing Ukrainian ethnic lands. In such fundamental work of the scholar as “The Need In the Field of Research of Folk Music in Ukraine” published in 1925 Kvitka especially emphasizes that “... national minorities that live in Ukraine have rich and original folk music, especially Bulgarians, Moldovans, Greeks, Jews and Gypsies. Besides that, music of these people has scholarly and artistic interest, the authorities that implementing their principles as to national politics are obliged to provide the means for studying music of these ethnic groups as well.” [2, p. 2]. In the same year in the scientific journal “Музыка” (“Music”) Kvitka published a report about seven after-revolutionary years of researches in the field of musical ethnography that, despite very difficult economic situation, turned out to be quite fruitful in the area of folk music's recording and their studying in Ukraine in comparing to Russian scholarly institutions that were not in such a difficult predicament as Ukrainian scholars. In this article scholar also underlines that “the Cabinet's task is to collect and study folk music not only of Ukrainians but also of other nations, first of all those who are residents or are temporarily in Ukraine, and then also small nations of the USSR, because those peoples from the musical point of view are not studied by scientific institutions of the Russian Soviet Federative Socialist Republic” [3, p. 39]. The same issue Ukrainian scholar rises in his historical review “Musical Ethnography in Ukraine in After-Revolution Years”, which was published the next year. In that work he declares that “the Cabinet aims to study not only Ukrainian folk music, but also the music of other peoples both on the territory of Ukraine and outside it... In relation to the indigenous

population of the Union, the Cabinet includes in its area of activity to record, as much as possible, the musical materials mainly of those small peoples who are not studied or studied too little by the scientific institutions of the RSFSR, which is the richest in means and scholars and includes within its scope the largest number of small peoples [4, p. 216].

Later, in his paper-report about the goals and achievements of the Cabinet Kvitka clearly declared his intentions towards the activity of the Cabinet and summarized everything that was done by him and small circle of his colleagues as Mykola Hrinchenko, Mykhaylo Hayday, Volodymyr Kharkiv. Kvitka wrote: “The Cabinet of Musical Ethnography was founded in 1922 by the Ethnographic Commission of the All-Ukrainian Academy of Sciences. The goal of the Cabinet was to study the folk music of Ukrainians, both within and outside the Ukrainian SSR, equally ethnic minorities and, if possible, other peoples of the USSR” [5, p. 5]. The most important of course were not declarations but the achievements of this unique institution. They were made due to the incredible efforts of Kvitka himself as a head of the Cabinet and its active member (during the first years of its activity – the only member of the Cabinet) despite difficult political situation and lack of financial means.

Thus, Kvitka himself doing his field work in Podillia region in 1924 recorded songs not only from Ukrainians but also from Germans and Moldavians. Folk music of the latter ethnic group was also recorded by such colleagues of Kvitka as Volodymyr Kharkiv and M. Nieniev who was native Moldavian and collaborated with the members of the Cabinet. They recorded Moldavian folk music in village Volos’ke near Dniprelstan (Zaporizhzhia region) where many Moldavians were living as a community and for a long time didn’t have any connections with their compatriots in their motherland.

In 1930 Kvitka himself went to Bulgarian communities that were located in Ukraine in the region of the Sea of Azov. During this field work he recorded Bulgarian songs as well as Albanian repertoire from people of this ethnicity that lived in three villages of the same region. He also bought some musical instruments and elements of clothing and household items that later became a part of an exhibit of the Museum of Ethnology of All-Ukrainian Academy of Sciences named after Fedir Vovk. That was not the only one time during this period that Kvitka recorded music from people of various ethnic minorities of Ukraine. He also went to Crimea for research of music of local ethnic minorities such as Greeks, Bulgarians, Armenians, Jews and Roma. In Crimea Kvitka made his recordings in Kishlav village (now it’s Kurske village) and Karasubazar (nowadays – city of Bilohirsk).

The other mentioned above colleague of K. Kvitka – M. Hayday was also quite fruitful in making recordings from people of Greek community during his field work in Mariupol region in 1930. He recorded songs from local Greeks who spoke in Tatar (majority of them) as well as in Greek (minority of this Mariupol Greek community). The same scholar recorded melodies from non-indigenous people who occasionally stayed on the territory of Ukraine due to different circumstances. In Kyiv he recorded Assyrians, Armenians [3, p. 40] as well as Belarusians, Serbians, and also Chuvash people many of whom, as Kvitka explains in his report, were looking for work in Ukraine during the famine in Volga region [5, p. 5].

Thereby, during more than ten years of the Cabinet’s activity until its closure in 1934 and repression against its leader Klyment Kvitka in 1933 the recordings of different ethnic communities of Ukraine were made. As Kvitka emphasized, this become possible not only due to him but also because of dedicated and sacrificial work of his colleagues.

They did this work to the best of their knowledge and ability, not being experts in each and every minority case.

Among all mentioned above Kvitka's colleagues, that could be also called his disciples to some extent, who occasionally recorded music of ethnic minorities in Ukraine and abroad, the scholarly activity of one of them – Moisei Beregovsky turned out to be profound and systematic one as well as fruitful for many years ahead for both Jewish culture, to which the scholar belonged himself, and for studying important issue of the interrelations of musical traditions raised by Ukrainian scholar Klyment Kvitka in the beginning of the 20th century.

Being associated with the Cabinet of Musical Ethnography, Moisei Beregovsky systematically studied Jewish musical folklore since 1927. Besides this main task he, under supervision of his Ukrainian mentor Klyment Kvitka in the period of 1928–1933 recorded also songs of Karaims (about 100 of them) and became in 1929 a head of a separate division of Ukrainian Academy of Sciences, namely “The Cabinet of Jewish Musical Ethnography and Musical Folklore” as a department of the Institute of Jewish Culture. Like his colleague and mentor Klyment Kvitka, M. Beregovsky started to develop intensively his scholarly work in different directions: to record, to analyse and to publish musical material of Jewish musical tradition in Ukraine [10, p. 8–11].

Nowadays, since Ukraine gained its independence in 1991, the mixture of cultures and their interaction, is still typical for Ukraine, including its Western region. The sounds (in their verbal and musical terms) of different ethnic groups could be heard in different cities of the country. Before the war of Russia against Ukraine, most often they were heard at the festivals of ethnic minorities, which were organized by the Department of culture and national minorities of the regional administration. There were two main festivals in Lviv. One of them has a title “In the Circle of Friends” and the second one is dedicated to the International Mother's Day. The program of the festivals usually consists of different genres of vocal, instrumental music and dances, and according to my observations during the last decade, these performances are most often the styled folk compositions adapted to the stage performance like costumes of participants.

At the stage of these Lviv festivals besides abovementioned ethnic groups, that have resided in the region for a long time, the members of new ethnicities to the region started to appear more and more frequently. The dynamic of political and social changes since the Independence of 1991 and especially during the last decade made its adjustments in ethnic and demographic factors of Ukrainian society. The migration of members of different communities inside the country is evident. For instance, rather new for Western Ukraine is the arrival of an increasing number of Crimean Tatars, especially after the Annexation of Crimea by the Russian Federation in 2014. As a result of this movement not long ago the Spiritual Council of Crimea and the Crimean Tatar Community of Lviv opened a cultural center in Lviv. The center opened its doors to representatives of the local Muslim community as well as Lviv residents and guests. This action shows quite active position of new members of the Crimean Tatar Community in Western Ukrainian region, their need to integrate and participate in social and cultural life of the region and at the same time to signal their uniqueness.

There are also others ethnicities, that make certain actions in order to integrate themselves in local society. They are not necessarily those who move from one place to another inside the country, like Crimean Tatars, but also those who came from abroad with certain reasons to settle in Ukraine. One of the newest communities of this kind in

the Western region and Lviv including is Turkish diaspora, which before the Russian war against Ukraine consisted of more than 1000 people. Some of them settled in the region more than 15 years ago, coming here with the Turkish company to build new roads. Unlike some other Turkish tourists who were coming quite often for a holiday in Ukraine, those workers decided to stay. Many of them married local Ukrainians and started a family. Others brought their families here. In the recent years there have been more and more people from Turkey coming to Western Ukraine, especially to Lviv. They were actively developing their businesses here opening cafes and restaurants. The result of such activity and at the same time one more impetus to the following actions was establishing in Lviv Turkish-Ukrainian Business Association in 2016. One more important step forward integration and interaction of Turkish community and local inhabitants was opening in 2014 at Lviv National University at the Department of Oriental Studies a new specialty “Turkish Language and Literature”, which immediately attracted the students’ attention. In 2016 the Centre of Turkish Language and Literature was opened at the same university that made it possible to widen the activity towards interaction of cultures. All this definitely influence local social and cultural life. Every year the number of students willing to study Turkish increases. As to the ‘sounding’ of Turkish community literally you can easily enjoy Turkish atmosphere stepping in some of many Turkish restaurants in Lviv where Turkish music is played. This is one of the sounds that is currently influencing the city.

The separate paragraph in this article should be dedicated to one of the most ambiguous and at the same time numerous and vibrant Roma community or rather communities that live in Western Ukraine, and Lviv including. Unlike local Roma, newcomers (those who came in Lviv from Transcarpathia, (the local Roma call them Hungarian Roma), are easily recognizable due to their “typical” gypsies’ activity and attributes as begging or intrusive offers to tell fortune. They also usually have some musical instruments in their hands and it is interesting that precisely thanks to them one can hear some songs from Roma repertoire. What cannot be said towards local settled Roma. There is mostly Roma Servy (or Ukrainian Roma as they are called sometimes) in Lviv region that live here from the 19th century. During the interview Mykola Yurchenko, the leader of Roma community in Lviv, told that there always has been uncertain position of their inclusiveness in the local society. On one hand he affirmed that local Roma are entirely integrated in social life of the region: they are mostly all employed, their children are studying at schools and universities. They live normal life. Once he told me “We are wearing the same cloth, on the street you even will not recognize that we are Roma”. On the other hand, he said, “there always have been some need to prove somebody our equality with others: at work or at school our children had to study twice hard to be treated the same as other students, not from Roma community”. As the Roma leader stated, the great role for their self-affirmation played music. There was time when Roma community literally “sounded” thanks to music activity of its members. Nowadays you can hear Roma music mostly at the wedding parties. As many Roma stated they invite professional Roma musician from Ukraine and abroad as well to celebrate the important events. Once very active culturally Roma community organization “Ternipe” in Lviv nowadays provides activity mostly directed at the legal issues, especially after few accidents that happened during the last decade to Roma people in different places of Ukraine. Although, music is always in the heart of Roma people, as many of them stated during our interviews. Some young people, not necessarily being trained musicians, still practice music amateurishly for

different purposes. As one of the most active members of Roma among youngsin Lviv Rada Aleksandrova, the second-year student (during our interview in 2018) of Medical university in Lviv stated that music gives her a power and strength to represent and affirm herself as belonging to Roma and to struggle with stereotypes.

The period after Ukraine gained its Independence in 1991, when after a long period of anticolonial discourses new postcolonial narratives began to arise and replace them. The current war in Ukraine, and especially the ability of Ukrainians to once again resist Russian aggression, which on the one hand is a clear manifestation of anticolonialism but on the other – demonstrates the readiness of the country to develop its own postcolonial discourses, sharpened many basic principles and phenomenon of rebuilding the nation. Among the said phenomena, one of great importance (due to the historical and political circumstances in the country) had always been and still is the multifaceted ethnic question which is directly related to the *human rights* in its local and global sense, *coexistence* of the majority and minorities on national and regional levels *and the inequalities* on the transborder level.

Unfortunately, the current war put on pause solving many unresolved questions that need to be studied or reconsidered in the dynamic of the modern globalized Ukrainian society. But soon enough, we hope, after the victory of Ukraine and all the democratic world over this brutal aggression, the most urgent global transcultural issues will continue to take course in my country with an added strength while introducing new postcolonial narratives.

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ІСТОРІЯ ТА СУЧАСНІСТЬ ЕТНІЧНИХ МЕНШИН У ЗАХІДНІЙ УКРАЇНІ: ЕТНОМУЗИКОЛОГІЧНИЙ ПІДХІД

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Статтю, яка ґрунтується на архівних матеріалах, опублікованих працях українських та іноземних учених, а також особисто проведених автором теренових дослідженнях, присвячена вивченню та перебуванню етнічних меншин в Україні, і зокрема її західному регіоні, та їхній музичній культурі як одному з найсильніших засобів вираження ідентичності. Стаття пропонує огляд тих етнічних меншин, які проживають на українських землях уже сотні років, а також тих, які прибули в Україну нещодавно. Розглянуто роль фестивалів етнічних меншин у Львові та культурних центрів, де представники різних етнічних груп мають змогу зустрітись та виявити свою ідентичність за допомогою музики.

Звернуто особливу увагу на фундаментальну роль зачинателів української етномузикології у вивченні музики етнічних меншин, серед них Климента Квітки, Михайла Гайдая, Мойсея Береговського.

Ключові слова: етнічні меншини, Західна Україна, інтегровані етнічні групи, новоприбулі спільноти на західно-українські землі, фестивалі етнічних меншин, Кабінет музичної етнографії Всеукраїнської академії наук, Михайло Гайдай, Мойсей Береговський.

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