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УКРАЇНСЬКЕ МУЗИЧНЕ ЖИТТЯ В ПЕРЕМИШЛІ У ПЕРІОД ПІСЛЯ ДРУГОЇ СВІТОВОЇ ВІЙНИ ДО 1989 РОКУ

Стаття присвячена аналізу музичного життя Перемишля – відомого центру української культури ще з часів Галицько-Волинського князівства. Під час Другої світової війни і в перші роки після неї культурне життя у Перемишлі було призупинено, і відновилося лише у 1956 році, коли польський уряд дозволив діяльність українського Соціально-культурного товариства (УТСК). В роботі аналізується діяльність цього товариства до 1989 року, відзначається великий внесок діячів цього товариства у відродження українського суспільного та культурного життя зазначеного часу. Зауважується, що два основні центри української громади в Перемишлі, а саме УТСК і греко-католицька церква, дозволили зберегти українцям свою культуру і самобутність.

Ключові слова: українська музична культура в Перемишлі, хорова музика, інструментальна музика, українське Соціально-культурне товариство, музичні колективи.

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УКРАИНСКАЯ МУЗЫКАЛЬНАЯ ЖИЗНЬ В ПЕРИОД ПОСЛЕ ВТОРОЙ МИРОВОЙ ВОЙНЫ ДО 1989 ГОДА

Стаття посвящена аналізу музикальної життя Перемишля - известного центра украинской культуры еще со времен Галицко-Волынского княжества. Во время Второй мировой войны и в первые годы после нее, культурная жизнь в Перемишле была приостановлена, и возобновилась только в 1956 году, когда польское правительство разрешило деятельность украинского Социально-культурного общества (УТСК). В работе анализируется деятельность этого общества до 1989 года, отмечается большой вклад деятелей этого общества в возрождение украинской общественной и культурной жизни. Отмечается, что два основных центра украинской общины в Перемишле, а именно УТСК и греко-католическая церковь, позволили сохранить украинцам свою культуру и самобытность.

Ключевые слова: украинская музыкальная культура в Перемишле, Украинское Социально-культурное общество, музыкальные коллективы.

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UKRAINIAN MUSICAL LIFE IN PRZEMYSL FROM POST-WORLD-WAR-TWO TO 1989

Przemysl, nicknamed the “West bastion of Ukraine”, has always been a famous centre of Ukrainian culture. The key role in the cultural life in the city played music. There is much evidence supporting this view, e.g. the 1241 Galicia-Volhynia Chronicle mentions about a „famous singer Mytusa” [2] the existence of old irmologions [20], or the so-called „Przemysl period” which was represented in the Ukrainian music history

by people such as Mykhailo Verbytsky or Ivan Lavrivsky. Additionally, the interwar period was marked with brilliant activity of the branch of the Mykola Lysenko [2] Higher Musical Institute of Lviv, or other social and cultural associations.

During the Second World War and in the first years after it, the cultural and social life in Przemysl almost disintegrated because of forced resettlements of Ukrainians into the USSR or into the Recovered Territories in the north and west of Poland as a part of the Vistula Operation.

The decade of silence was interrupted in 1956 when the government allowed to establish the *Ukrainian Social and Cultural Society (UTSK)*. Therefore, Ukrainians, who returned to Przemysl from the Recovered Territories, were able to celebrate their culture to some limited extent. This state of affairs lasted until 1989.

The two most notable people, who contributed much to the revival of the Ukrainian social and cultural life in that period, were Mrs Jaroslawa Popowska² and Mr Wolodymyr Pajtasz [1].

The Ukrainian Social and Cultural Society was under constant surveillance of the Ministry of Internal Affairs of PRP (People's Republic of Poland), and therefore could not develop properly and freely. The only possibility that the Society had, was to sustain tradition. The practiced artistic forms included: folk music (in UTSK), church music (in officially non-existent Greek-Catholic Church), choir music, stage music, instrumental music (mandolin and bandura bands), drama and dance. The above-mentioned forms were purely amateur because the government of the day did not allow for any professional activity. In this way, the two main centres for the Ukrainian community in Przemysl, namely the UTSK and the Greek-Catholic Church, allowed them to preserve their culture and identity [18].

In the Church centre, the parishioners, with Rev. Sylvester Krupa's help, decided to recreate the church choir music. The first conductor of the choir became Mr Wolodymyr Pajtasz in 1957. The choir first performed at Christmas of 1958. They performed certain parts of the Liturgy, namely „Slava Yedynorodnyy”, „Yekteniyi”, „Antyfony” and „Yelycy”. Soon, the choir learned the whole Liturgy. Thanks to a systematic work of Mr Wolodymyr Pajtasz, the choir rapidly became the best among other Ukrainian church choirs in Poland. The choir initially had 20 members but eventually it grew to about 40 singers.

In 1972, on the 15th anniversary, the choir was named „Hori Sercya” („Sursum Corda”). Also in this year they recorded their performance of the Liturgy on tape. The choir's peak period was in the 70s when they achieved a very high artistic level. Apart from their performances during Sunday liturgies and important religious feasts, the choir prepared a repertoire of religious music suitable for concerts. Moreover, in this year they established a mandolin band to accompany the choir.

In the following year, the choir conductor, who was familiar with the bandura music, established a bandura band³. In 1974, the choir together with mandolin and bandura bands performed in Przemysl and Krakow to celebrate the birth anniversary

2 PopowskaJaroslawa – branch of the Mykola Lysenko Higher Musical Institute of Lviv, activist of the Ukrainian minority in Przemysl.

3 The team counted 20 instrumentalists between the ages of primary and secondary schools.

of Taras Shevchenko. From that moment, both bands became an integral part of the choir.

The repertoire of "Hori Sercya" was very extensive and varied which drew attention of both Polish and Ukrainian religious communities. The characteristic aspect of the choir's repertoire was that they managed to embrace, in their performance of the Liturgy, artistic work of many Ukrainian composers e.g. D. Bortnianski, M. Berezowski, O. Kopko, M. Werbycki, W. Matiuk, K. Stecenko, A. Nanke, and others. In addition, "Hori Sercya" sang Liturgy composed by Rev. Zenon Zalocziwski [17]. Their concert repertoire consisted of church songs and cantos (about 30) in honour of the Virgin Mary, St. Josaphat Kuncevych, St. Nicholas and those sung traditionally during the Lent and Easter. Those very compositions of M. Kopko, J. Kyszakewycz, M. Lysenko, A. Hnatyshyn and others. They also performed vocal concerts of D. Bortnianski „Slavavovyshnih Bohu”, „Tebe Bohahwalym”, and „Anhelvopiyashche” by A. Nanki. A separate but significant compositions were Christmas carols (about 30; created by Ukrainian composers). Apart from church music, the choir also performed folk songs.

The choir's activity was not only limited to Sunday Liturgies in Przemysl. "Hori Sercya" performed each year about 3-4 times during church music as well as mandolin and bandura concerts. It has to be mentioned that the choir travelled extensively, especially to the cities inhabited by Ukrainian minority (post-Vistula Operation)⁴, bringing the locals a gift of Ukrainian church and folk music. The choir was honoured four times by performing at prestigious festivals of sacral music – "Sakrosong." Their performances were appreciated as they were voted laureates of those festivals⁵.

The second centre of Ukrainian culture was the above-mentioned Ukrainian Social and Cultural Society (UTSK) which existed until 1989. The head office of the Society was in the former building of Ukrainian Community Centre (Ukrainski Narodny Dim). This centre was mainly focused on the folk tradition, which was in tune with the ideology of that time, approved by the communist government of the day. Fortunately, thanks to good diplomatic skills as well as unprecedented knowledge of Ukrainian music and literature of some key members of the Society, the repertoire during concerts was not only limited to the government-approved art but possessed certain spirit. A good example was the first concert in memory of Taras Shevchenko in 1957, when artists were so moved by the possibility to perform Shevchenko's "Zapovit" that they had to restart four times as they were not able to hide their emotions⁶. After War, forced resettlements and a decade of "silence," Ukrainians truly believed that that concert marked the beginning of their national revival.

The first music band, which began its activity in 1956, was a mixed choir. The person, who worked the longest with this group, was Mrs Jaroslawa Popowska. The first members of the choir were representatives of the pre-war generation of Ukrainians, who had certain vocal experience. Gradually, also young people started joining

4 Chronicle of the Church Choir. Private archive of Mr Wolodymyr Pajtasz.

5 Awards and certificates are kept at the conductor of the choir.

6 Awards and certificates are kept at the conductor of the choir.

this group. In the following decade, the choir grew to 42 active members who put much work and effort into it [4]. The choir's repertoire consisted of compositions by well-known Ukrainian composers, present-day musicians and folk songs e.g. ceremonial, Christmas carols and other - frequently developed by Mrs Popowska. The choice of repertoire depended on various factors such as, number of choir members and their abilities. Consequently, in better times, the choir performed one of the most difficult compositions of Ukrainian choir literature, namely "Zapovit" for two choirs by M. Verbytsky, D. Siczynski's cantata "Being in Captivity, I Count Days and Nights," "A Grey Cuckoo's Song" by P. Niszczyński. It is worth mentioning that these songs required considerable vocal skills.

Mrs Popowska was a professional conductor and she managed the choir with great care and responsibility. She often fuelled the repertoire with fresh, previously unperformed material. A good example of such practice was a worthwhile montage of folk songs based on the authentic material of a folk band "Dolyniany" from a village near Przemyśl, Pozdziacz (now Leszno). The music performance was supplemented with recreated regional folk costumes. This very programme turned out to be very successful during Ukrainian Culture Festival in Sopot in 1985⁷. The choir usually presented new repertoire during their concerts e.g. in memory of T. Shevchenko, Ivan Franko, Ulana Kravchenko (her 100th birthday) [4], of Christmas Carols, on Mother's Day, on Children's Day, on May Day, on October Revolution Day and during Ukrainian Culture Festivals in Poland. Apart from Przemyśl, the choir performed in many venues in Poland spreading Ukrainian music and tradition among other Ukrainians and Poles⁸. In its 30-year activity, the choir contributed very much to the Ukrainian cultural and social life in Przemyśl. It has to be mentioned that this success would not have been achieved if were not for Mrs Popowska who, in her long period of work with the choir, was not only an outstanding conductor but also a spiritual leader. Despite inequality of artistic level among members of the choir, Mrs. Popowska always struggled to achieve the highest level of proficiency.

Other artistic forms that Mrs Popowska developed were stage bands, established in the 60s as a new form of UTSK's cultural work. Such bands met expectations of the younger generation which, despite urge to sustain their traditional artistic forms, strove to discover newer and lighter artistic forms. In UTSK's Przemyśl branch, they founded two such stage bands, namely a female quartet "Lastiwka" ("Swallow") and a male trio "Wohnyk" ("Fire"). Members of "Lastiwka" were M. Kerkosz, H. Lebedowycz, H. Legenc and B. Makar, and members of „Wohnyk” were W. Pysulak, B. Siutryk and A. Czornyj. On the basis of these two bands, they established a new one, called "Beskydy" in 1965. This project lasted until 1971. Their repertoire was enriched with solo, duet and trio performances. They performed songs by Ukrainian composers of the day as well as covers of Ukrainian folk songs [5]. Due to a very high artistic level, their concerts always attracted wide audience. A crucial part of their career were local and regional qualifications and finally performance at Ukrainian Culture Festival. All of these stages were covered by "Nashe

7 Private archive of Olga Popowicz.

8 Chronicle stored in a private archive of conductor.

Slowo” weekly [6]. It is worth mentioning that the band received glowing reviews. The band, even though it existed only for a few years, was like a breath of fresh air in Ukrainian cultural life in Przemyśl, especially because it focused on non-traditional forms of music work.

Another stage band run by Mrs Popowska was a youth group called “Synia Lentoczka” (“Blue Ribbon”). It was established in 1969 and existed only a couple of years. Despite this, it boasted a very high artistic level and went down in the history of UTSK. The band achieved much success during regional contest in Gorlice [7] and 3rd Ukrainian Culture Festival in Koszalin [8] in 1969. These events started a period of intensive and successful work [9].

„Synia Lentoczka” and „Beskydy” played many concerts in various cities throughout Poland. For instance, a great achievement for “Synia Lentoczka” [9] was performance during the 1970 concert in Warsaw in memory of T. Shevchenko. Additionally, the band was very active during variety of concerts organized by UTSK’s Przemyśl branch. All of these events were widely covered in Ukrainian press in Poland. The band, which members changed over the years, existed until 1975.

Both bands, „Synia Lentoczka” and „Beskydy,” performed together on numerous occasions. They attained much artistic success and appreciation from both festivals’ jury and audience.

After some time, „Synia Lentoczka”, was replaced with a “Lastiwka” (“Swallow”) band consisting of 7 women. This group was characterized by well-suited voices, many vocal possibilities and good solo artists. “Lastiwka” gave worthwhile performances during Ukrainian Culture Festival in Koszalin in 1977 and in Przemyśl and area. Unfortunately, the band split not long after that⁹. It was the last stage band in the history of UTSK.

However, the tradition was still continued from 1984 by a comedy group called „Hrupa Inicjatywna UB w Peremysli” („UB Initiative Group in Przemyśl”). The members of the group were: Bogdan Popowicz, Andrzej Saladiak, Eugeniusz Kolacz, Roman Tymec, Julian Kozar, Edward Finik, Aleksander Romanko, Irena Piechowicz, Teresa Korbabicz, Roman Borowik, and Aleksander Stec. The comedy group frequently included stage music into their performances. These compositions were developed and performed (Julian Kozar accompanied the group on the piano) by members. During their 15-year activity, the band performed throughout Poland, e.g. Ukrainian Culture Festival in Sopot and “Youth Fair” in Gdansk, always presenting high quality material.

Additionally, UTSK’s Przemyśl branch boasted children bands which presented a varied repertoire and organized separate events e.g. „Jalynka” (Christmas Tree), Mother’s Day, Children’s Day concerts in memory of T. Shevchenko, children’s operas (Mykola Lysenko’s „Koza Dereza”, Roman Zawadowycz’s „Dywnyj Son” (A Strange Dream) and others [4]. With children they worked [4] Mrs Popowska and Mr Pajtasz.

Also, in 1958 they established a dance group which specialized in Ukrainian, Polish and Russian dances as well as rhythm exercises accompanied by musical instruments and singing [4].

⁹ Some members of the team permanently migrated abroad.

A separate branch of amateur artistic activity was playing musical instruments. The first attempt was in 1958 when Mr Pajtasz developed an instrumental accompaniment (on the violin, the accordion, the guitar and the banjo) to musical performances of „Swatanniana Honczariwci” by Hryhorij Kwitka-Osnowianenko with Kyrylo Stecenko’s music, and „Newolnyk” (A Slave) by Marko Kropywnycki to T. Shevchenko’s poem „Slipyj” (A Blind Man). In 1963, apart from Mr Pajtasz, also Mrs Olena Lebedowycz [4] started working with a mandolin band. “(...) a big achievement of this youth mandolin band was to develop an instrumental accompaniment to Mykola Lysenko’s opera “Koza Dereza,” which they performed during a Central Overview of National Minorities’ Bands and won one of the first prizes. “(...) Thanks to hard work, the band has achieved such a level that they are able to develop music, to such songs as “*A Grey Cuckoo’s Song*” or “*The Golden Sun Has Shone,*” for three and four voices.” [4].

The branch of instrumentalism developed gradually, and consequently, in 1966, the UTSK’s Przemysl branch could boast three mandolin bands accompanied with other string instruments (the violin and the guitar). The above-mentioned bands were very active especially during local and on-tour concerts as well as when they were requested to accompany choirs, vocal bands and drama groups.

Unfortunately, in 1970, the UTSK’s authorities were forced by the communist government to lay off Mr Pajtasz. Officially the government presented some political reasons, but in fact, Mr Pajtasz was fired as a result of his active participation in Ukrainian cultural life in Przemysl. For the local Ukrainian community it was a great loss, especially visible in the collapse of instrumentalism. Luckily, Mr Pajtasz turned to the Greek-Catholic Church in Przemysl and started working with the church choir.

At that time also other children bands stopped their activity. It was not until the late 70s that there came some change. Mrs Popowska started a new band, called „Romaszky” („The Camomiles”) consisting of schoolchildren. The band successfully existed until 1990. Their repertoire included songs by both classic and contemporary Ukrainian composers, as well as folk art. They performed in two or three voices, were accompanied on musical instruments (the piano and string and percussion instruments) and used the help of solo artists, duets and trios. An inevitable art of their performance was dancing and drama elements [10]. During their activity they performed throughout Poland and successfully participated in the Central Overview of Ukrainian Artistic Groups. In 1979, „Romaszky” was voted the best band during children bands’ contest in Koszalin [11]. We can learn from the 1987 review that “(...) “Romaszky” from Przemysl, conducted by Mrs Popowska, was rewarded by the Department of Culture and Art of the Voivodal Office in Koszalin for exemplary preparation and continuous participation” [15]. Throughout their career, the band created a very individualistic style, uncanny delicacy, elegance and outstanding specificity deriving from a very thorough artistic reflection. It should be underlined that the band brought up many future members of other artistic groups of UTSK. “Romaszky” without any doubt went down in the history of Ukrainian community in Przemysl.

Another children band, which existed along with „Romaszky,” consisted of kindergarten children and was called “Horobiata” (“Sparrows”). The conductor of the band was Mrs Maria Mryczko and the piano accompanist was Mrs Wanda Sydor.

The children had a dancing and singing programme which they presented during various events and concerts organized by the UTSK's Przemyśl branch.

The inevitable part of the Ukrainian artistic life in Przemyśl was dancing. From the beginning of the UTSK's activity, first and foremost, children bands were mostly preoccupied by music and dancing montages or sole dancing programmes. Also, stage bands, „Synia Lentoczka” and „Beskydy,” and drama groups, incorporated dancing into their performances.

A separate dancing group, established in autumn of 1978 by Mr Bogdan Kolacz, was „Arkan.” Mr Kolacz, who had professional experience in this field, trained, at first, 6 boys in a very extensive and interesting dancing programme [15]. Gradually, in 1979, the band grew to 12 members [13]. In spring of 1980 they had a very successful performance in Przemyśl and in the same year they attained very high marks from the Youth Fair's jury in Gdansk. The group presented their programme also during Ukrainian Culture Festivals in Sopot [14]. It has to be mentioned that “Arkan” achieved a very high level of proficiency and their outstanding performances were results of hard work and discipline.

The music and drama activity in UTSK's Przemyśl branch commenced in 1975. That year they managed to prepare and present a comedy entitled “Majster Czerniak” by I. Franko. In 1958, the manager of the drama group became Mr Jarosław Jurczak. Soon, they managed to prepare an operetta „Swatannia na Honczariwci.” The music was developed by Mr Pajtasz who, as a great devotee of drama, became the director of the drama group. In fact, at that time, there were three such groups: for children, youth and adults. Their repertoire was quite extensive and consisted of operas, operettas and other. The most successful were two performances, namely “Koza Dereza,” presented by children in 1963, and an operetta “W chuzimpirju” (In Somebody Else's Skin), presented by adults in 1966. Both plays were shown to a large audience at Central Overview of National Minorities' Drama Groups in Warsaw.

In 1967 premiered a very successful folk opera, with Mykola Lysenko's Music, called “Natałka Poltawka.” This performance was presented several times throughout Poland. Mr Pajtasz created music and directed it. It is worth mentioning that the drama group won the second prize with their opera during the First Amateur Drama Groups Festival in Przemyśl (the Festival was organized to commemorate the 1000th anniversary of establishing the city of Przemyśl) [19].

The later music and drama activity resulted in an operetta called „Lysiaczyj bazar” (The Fox Market) which was adapter to L. Poltava's libretto¹⁰. It was performed by “Romaszky” with music development by Mrs Popowska. The operetta received very favourable marks from the Koszalin Children's Festival's jury in 1988.

Another very active band (over 35 years of existence), established under UTSK's Przemyśl branch, was a female vocal and instrumental group called „Bandura”. The origins of the band date back to 1978 when members of the local Greek-Catholic church choir decided that apart from religious music they would like to try folk repertoire. Unfortunately, at that time, the church choir, due to severe control from the communist government, was not able to perform Ukrainian national songs.

10 Author music could not be determined.

In this way, in 1978 during Youth Fair in Gdansk, a bandura band from Przemysl gave their first concert. The members of the band were: Maria Ficak, Malgorzata Krajna, Mirosława Osieczko and Olga Lewczyszyn (now Popowicz), who was the group's leader. Their repertoire consisted of Ukrainian folk songs.

That short concert began a very interesting career for the band. In 1979 at a concert in memory of T. Shevchenko in Przemysl, the number of members increased to six. The subsequent important event for them was a training for UTSK instructors in the summer of 1979. Aleksandra Smolynczak, Maria Ficak and Olga Lewczyszyn participated in it. The training was conducted by Mrs Anna Siwicka – Chraniuk, a Kyiv Conservatory graduate. Thanks to this, the girls managed to acquire many technical skills and understand the specificity of bandura music. In autumn of the same year, the band returned to its previous 6-people line-up. Also, in summer, during the Ukrainian Culture Festival in Sopot, the band was named, quite symbolically, “Bandura.” Soon, the band started a very intensive tour throughout the whole Poland and especially places inhabited by resettled Ukrainians.

In 1984, „Bandura” toured abroad in Italy, Belgium and Germany. The Italian part was particularly special as they performed in front of the Greek-Catholic patriarch, Josyf Slipej, Cardinal Myroslav Lubachivsky and Pope John Paul II. In summer of the same year “Bandura” within two weeks gave seven concerts in Belgium and Germany. Due to a very dynamic tour, the band had to extend their repertoire. They developed plenty of compositions which varied in genres, namely instrumental, vocal and instrumental and a cappella. Thanks to a very original repertoire and improving level of proficiency, the band was invited in 1986, by Anna Siwicka-Chraniuk and a group of bandura players from Gdansk, to feature in an album entitled “Bandura – the Echo of Ukrainian Steppes.” In the same year, the band toured in Italy. In July 1987, „Bandura” took part in special bandura training organised by Ukrainian Free University in Munich. The lecturers, citizens of Canada who trained in Kyiv, shared a lot of invaluable tips, experience and ways of proper interpretation of music from the east of Ukraine. At the course, the girls learned about the Kharkiv technique of releasing sound and many other secrets of bandura music. Thanks to that training, the band developed their sound and timbre as well as artistic thinking. After a stay in Germany, they went on to Belgium and gave 5 concerts. A year later, the band's art director – Olga Lewczyszyn, was taken on as a lecturer at bandura training courses in Munich. The course director was Mykola Deychakivski, a bandura player from Hryhoriy Kytasty's¹¹ band (H. Kytasty was an authority in bandura music; he lived in Detroit). Mr Deychakivsky, who had a lot of appreciation for Kytasty's art, convinced Olga Lewczyszyn to follow the same way in “Bandura.”

In September 1988, the band performed at a 1000th Anniversary of the Baptism of Ukraine concert in Stuttgart alongside such stars as Odarka Mazuryk from France or “Ukraine” choir from Germany. Subsequently, “Bandura” toured Germany.

In December of that year, the band celebrated their 10th anniversary of artistic work. I would like to quote a review from Mrs Jaroslawa Popowska, “On the 10th of

11 Kytastyj Hryhoriy – bandurist, conductor of the bandurists band from Detroit (USA), emigrant from Kharkov, died in 1984.

December in UTSK's hall we had an unprecedented concert. This event celebrated the 10th anniversary of artistic work of the band "Bandura." (...) They performed 28 compositions. Their repertoire is very extensive, their work is exemplary and their level is very high. Their voices interfuse into a pleasant harmony which proves that the members work on their voices a lot. All of their songs sound beautifully both accompanied on bandura and piano, or song acapella." [16].

In March 1989, „Bandura” performer at T. Shevchenko Festival in Banija Luka, Zahreb, Kosterec and other in Yugoslavia. During this tour they recorded music for Yugoslavian radio and TV, attempting to make bandura music traditions more popular. In July of the same year the band again participated in bandura training course in Munich. On that occasion the band gave an original concert. “Bandura” continued their career long after the UTSK had been dissolved. They toured Poland, Ukraine, Austria, Germany, Canada and the USA.

It has to be underlined that the band's activity was very dynamic and extensive. During a year they would give several concerts in Poland or abroad which no other UTSK's band from Przemyśl ever achieved.

The UTSK's Przemyśl branch hosted UTSK's instructor courses, but, unfortunately, irregularly. According to our data, there were fortnight courses in 1970 and 1979. The lecturers at those courses were professionals and their main task was to increase skills and knowledge of the local instructors, who frequently were only amateurs, and to train new, willing, gifted, but lacking experience, people as instructors. Those courses were divided into sections, namely music, both choral and instrumental, dancing and drama. Many of participants later became active in the field of Ukrainian culture. The above-mentioned courses played an important role for Przemyśl. First of all, members of UTSK's Przemyśl branch gained invaluable skills. Secondly, courses always ended with great concerts which summed up their progress [12]. Such concerts were very impressive. Finally, the courses gave a unique possibility to increase one's qualifications, as there was no other alternative at that time in Poland. It was during the courses that participants were able to learn about characteristic features of interpretation of Ukrainian culture as well as to attain new practical skills.

Activities of the Greek-Catholic Church and UTSK were not the only display of Ukrainian musical life in Przemyśl. The Polish government frequently organized concerts, by means of Polish-Soviet Friendship Society, in which performed artists, both amateurs and professionals, from USSR. Unfortunately, these were usually closed events and Ukrainians were not always able to take part. However, those were the only possibilities to see authentic artists from Ukraine and Ukrainian culture of the highest level. Thanks to such concerts some of the local Ukrainians could gain precious knowledge how to improve their own amateur activity.

To sum up, it has to be mentioned that the activity of UTSK was strictly monitored and controlled by the Polish government of the day. Even though the cultural activity was purely amateurish, thanks to hard work and devotion, some of the bands managed to achieve high artistic levels. Additionally, this amateurish cultural movement was the main factor which helped Ukrainian culture in Przemyśl to survive. Equally important was the possibility to raise children in Ukrainian environment despite rather hostile communist regime. Finally, we mustn't forget about national

awareness and responsibilities of active members of UTSK's Przemysl branch who frequently were forced to balance between government's requirements and the actual needs of the Ukrainian community in Przemysl. The new democratic reality brought a plethora of possibilities which, combined with the previous experience of UTSK, allowed to cherish old and create new artistic milestones.

Література

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