



New World Records

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'Spiew Juchasa/Song of the Shepherd: Songs of the Slavic Americans New World NW 283

THREE CENTURIES OF POLISH AND UKRAINIAN EMIGRATION

In the centuries between the discovery of the New World in 1492 and the partition of Poland in the second half of the eighteenth century, America was for Poles an exotic land inhabited by wild Indians and full of precious metals and other natural riches. Its gold and silver had lined the coffers of Spain; its trade had enriched Holland and England. Though well aware of America's mystique and potential, Poles had no desire to participate in its colonization: their own lands were fertile and vast, and their own political system possessed the greatest jewel of all, republican freedom. The Polish parliament or diet, the Sejm, feared royal plans for expansion to the lands controlled by the Tatars and Ottoman Turks, because such designs entailed higher taxes and facilitated a strengthening of the king's power to the detriment of the diet's independence and prerogatives. Thus colonization was internal, much like that which took place in the United States in the nineteenth century. The Poles moved eastward to the fertile lands of the sparsely settled Ukraine, which as the southern part of the old grand duchy of Lithuania had been united with Poland in 1569 to form the Polish-Lithuanian Commonwealth.

Nevertheless, a few daring adventurers did go to America early in its history. A number of Poles were under the command of Christopher Newport when he founded Jamestown in 1607. Captain John Smith, we read in his memoirs, had befriended one Lawrenty Bagoon, a Ukrainian physician, during Smith's exciting escape from Turkish imprisonment in the Ukraine and had taken Bagoon with him to Virginia. In 1609 more Poles arrived in Jamestown. Skilled in building

fortifications, clearing the land, and manufacturing glass and pitch, they rescued the fledgling colony, which was inhabited by English gentlemen ill-fitted for the rigors of the frontier. Smith noted in his *True Travels*:

Adventurers never did know what a day's work was, except the Dutchmen and Poles and some dozen others. For all the rest were poor gentlemen, tradesmen, serving-men, libertines, and such like, ten times more fit to spoil a Commonwealth, than either to begin one or to help to maintain one.

Later in the seventeenth century some Poles settled in the Dutch colony of New Amsterdam. The Polish-Lithuanian Commonwealth was at that time the breadbasket of Europe. Polish grain was shipped in Dutch bottoms from Danzig (Gdańsk) to Amsterdam and the other cities of western Europe. In return, Holland, the *moed-ernegotie* (mother of trade) sent manufactured goods to Poland. Through this contact several Polish settlers reached the Dutch colonies. The most famous Dutch Baroque poet, Joost van den Vondel, hoped that New Amsterdam would become the vital breadbasket Poland had been.

In the eighteenth century two factors effected a change in the relations between Poland and America. The waxing economic and political power of the colonies attracted increasing attention, and the struggle for independence struck a responsive chord in the hearts of Poles engaged in their own battle against Russia, Prussia, and Austria, which threatened the future existence of the Commonwealth. After the first partition of Poland and with the beginning of the American Revolution, the first Polish political émigrés, most notably Kościuszko and Pulaski, came to America to help fight for its independence.

Perhaps five hundred Polish families lived in the colonies at the time.

Even after the third and last partition of the Polish-Lithuanian Commonwealth in 1795, no perceptible shift in emigration occurred. With the defeats of the national uprisings against the Russians in 1831 and 1863 and the Prussians in 1848, thousands of freedom fighters preferred emigration over Siberian exile or the gallows. Most members of this Great Emigration made their way to Paris, but some came to the United States. Enough Poles fought in the American Civil War on both sides that Polish regiments under Polish command were formed.

Thus, up to the economic crisis of 1873-74, Polish and Ukrainian movement to America was primarily politically motivated. The century's last quarter brought a drastic change. Political emigration was superseded by economic emigration, "*emigracja zarobkowa*"—emigration for work and bread. The causes of this social and economic upheaval explain the massive abandonment of their villages by Poles and Ukrainians in the late nineteenth century and apply to some extent also to the Irish, Germans, Italians, and, earlier, the English. The parceling of village lands left succeeding generations with increasingly inadequate resources to support themselves, and the commercialization of agriculture and the consolidation of the old fragmented village strips, a holdover from the Middle Ages, by the gentry and rich farmers expelled the poorer peasants from their lands. In addition, rising prices and higher taxes made farming impossible for many villagers. Rural overpopulation forced the marginal elements to leave their native villages in search of supplemental incomes. In industrialized regions such as Silesia and Łódź, part of the superfluous population could find work in the factories and mills; in more isolated areas, peasants were compelled to hire themselves out to richer farmers or noble landlords at subsistence wages. Serfdom had been abolished in 1863; but in some parts of Poland and the Ukraine at the end of the nineteenth century, rural workers earned as little as twelve cents a day.

Under these circumstances, news about ready work, high wages, and the opportunity for social advancement was eagerly received. Agents from steamship lines in Hamburg and Bremen circulated throughout Poland and the Ukraine spreading mythic tales of the land of unlimited opportunity and urging the peasants to buy reduced fares to America. The steamship lines were partly subsidized by American mines and factories that badly

needed workers—and often strikebreakers.

The first great wave of Polish immigration originated from the lands of the Prussian partition, the main city of which was Poznań. In the eighteenthies alone, eight hundred thousand people left northern and western Poland to begin life anew in America. From 1851 to 1914 over a million Poles emigrated from the Prussian partition. This first wave abated before the turn of the century as the increasing industrialization of Prussian Poland provided an outlet for the excess village population.

In the eighteen-nineties the second great wave of Polish immigrants left the territory of the former Congress Kingdom (created within Russia by the Congress of Vienna in 1815), centered around Warsaw, and other areas under the Russian partition. In that decade over sixteen percent of all immigrants to the United States were Poles.

No sooner had the flight from the Russian partition slowed than an equally massive exodus struck the lands of the Austrian partition, commonly called Galicia (encompassing eastern Poland and the western Ukraine). This was the poorest, technologically most backward, and economically most isolated region of the old commonwealth. Beginning around 1900 and continuing up to the outbreak of World War I, seven hundred thousand Poles and Ukrainians left Galicia. The total for 1870 to 1914 is over a million; two-thirds were Poles, one-third Ukrainians.

To sum up, by World War I two and a half to three and a half million Poles and close to half a million Ukrainians were living in the United States. Between the wars immigration slowed to a trickle. After World War II eighty thousand Ukrainians who had been deported by the Germans to labor camps in central Europe refused to return to the Soviet Union and emigrated to North America. Today eight million people of Polish origin and three million of Ukrainian origin are living in America.

The first wave of Poles, who often had some limited capital, had arrived early enough to be able to acquire the still available land at cheaper prices. They often came in organized groups, occasionally whole villages, and they managed to get land in the Midwest and West and rebuild their former village life. The second and third waves came after the closing of the frontier in 1890. Coming from poorer areas, with little or no capital and possessing no professional skills, the Poles and Ukrainians arriving in the United States at the end of the nineteenth century and after were forced to take unskilled jobs in the factories and mines of the industrialized Northeast and the Great Lakes region. Chicago received the

greatest concentration; by 1905 over a quarter of a million Poles were living there. The other cities with the largest Polish and Ukrainian settlements were Philadelphia, New York, and Pittsburgh. At first exploited, within a decade the Poles and Ukrainians were in the vanguard of the labor movement.

In the big industrial cities of the Northeast, the Great Lakes, and the Midwest, the Poles and Ukrainians were concentrated in the workers' quarters and focused their cultural and social lives around the parish church. Within this community the first generation of immigrants retained their mother tongue, native customs, and traditional life styles and identities. Simple peasants who had never seen a city larger than a few thousand inhabitants and who would have spent their whole lives within the compact area between village and marketplace were thrown into the strange world of frenetic ports and huge, incomprehensible factory cities. Their instinct for self-preservation intensified their traditional tendency toward family and community solidarity and led them to gather together in common language and religious groups. Thus in Chicago we see a melting together of the old ethnic groups from different parts of Poland and the Ukraine, with different dialects and customs. In the first decades of the emigration the American "melting pot" actually began to work among immigrants of the same nationality by broadening cultural horizons previously limited to their native villages. This melting pot was heated by daily contact with people from other districts, even other provinces and partitions. In Chicago and Pittsburgh customs, life styles, clothing, dialects, and music from diverse parts of Poland and the Ukraine influenced and interacted with each other. The songs of Mazovia met those of Podhale in the workers' ghettos of the New World. To reach as many people as possible, folk-music groups assumed a common national character and forsook particularistic, regional accents.

The first generation that settled in the growing American industrial cities of the Northeast and Midwest expanded its provincial mentality to a Polish or Ukrainian one. The second generation broke the bonds of ethnic solidarity and entered the mainstream of American life.

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RECORDINGS OF UKRAINIAN AND POLISH POPULAR MUSIC MADE IN THE UNITED STATES

By the early eighteen-nineties it was clear that Thomas Edison's crude 1877 invention had immense potential as an entertainment device. Phonographs were being designed and marketed by a number of companies. Records of popular songs and dance music were being turned out regularly for an eager audience. A sizable portion of that audience included immigrants from Europe and Asia who were still arriving in large numbers searching for political freedom and expanded economic opportunities.

Music from Slavic countries had exerted considerable influence on popular music in the nineteenth century. The polka, from Bohemia, was the rage of American ballrooms by the eighteen-forties. Frédéric Chopin had begun even earlier to com-

pose popular art music in the form of the polonaises and mazurkas that were a part of the dance music of his native Poland. These and other foreign-born elements were still threads of the American musical fabric in the nineties. Polkas and mazurkas were among the earliest offerings in record-company catalogues.

We do not know who first had the idea of making records intended for specific ethnic groups in this country. But by the nineties Bohemian (or Czech) popular songs were available on cylinders in New York. And by 1898 the Berliner company was issuing Polish songs on crudely manufactured one-sided seven-inch discs, indicating that Slavic-Americans were among the earliest consumers of recorded music in their own languages and idioms.

The record and phonograph business grew rapidly, and so did the foreign-language divisions of Victor, Columbia, and other record manufacturers who reissued popular items from European catalogues and supplemented them with records by foreign-born musicians living in America. By World War I they were publishing extensive catalogues of dance music, popular songs, and religious and art music from every country in Europe. Polish music was heavily represented from the first, music from the Ukraine less so. Ukrainian immigration and its corresponding influence were smaller, and there was no significant Ukrainian recording activity here until the teens. Poland and the Ukraine have a common border, and the countries had exchanged some territories, notably the province of Galicia, more than once over the centuries. The two cultures had enough in common that Polish music was popular among Ukrainians as well.

World War I made it next to impossible to obtain new recordings from European sources, and American record companies were forced to recruit new artists from this country in order to expand their offerings. Slavic-American record personalities emerged, like the Ukrainian singer Henry Stone and the Polish comedian Ignacy Ulatowski. Their new releases sold well and were awaited by their audiences. One talented Ukrainian Jew, David Medowyj (or Medoff), was multilingual and for years recorded for Columbia's Ukrainian, Russian, and Jewish series.

Archie Green has pointed to the release of a single disc by Fiddlin' John Carson in 1923 as the beginning of hillbilly or country-music recording. Sales from the Carson record generated an immediate awareness among record companies of an important and previously overlooked audience for folk music in authentic settings. Although there

may have been exceptions, the prevailing early output of the companies consisted of dance music by military bands or salon ensembles and vocal music by trained soloists, quartets, or choirs.

While not the first in an authentic folk genre to be released, one recording seems to have had an impact comparable to that of Fiddlin' John. "Ukrainske Wesilia" ("The Ukrainian Wedding") was recorded for Columbia around January, 1926, and released on two sides of a twelve-inch disc. It presented an informal skit with dialogue, songs, and instrumental music by the fiddler Pawlo Humeniuk with the singers Nasza Roza Krasnowska and Ewgen Zukowsky. Its depiction of a central rite of passage of Old World community life was sufficiently faithful that the record sold in excess of a hundred thousand copies, an enormous figure for a minority-language recording in those days. It found its way not only into every Ukrainian home with a phonograph but into Polish, Slovak, Russian, and Jewish homes as well. Here for the first time were music and singing that represented the tastes and traditions of the multitudes who had come from village and rural backgrounds in the old country. The success of "Ukrainske Wesilia" showed that these traditions were alive and valued in America. The search was on for other musicians and singers who performed in vernacular styles in Slavic and other languages. Virtually overnight, Old World fiddling and natural, untrained voices became a staple of the record companies' foreign-language programs.

After English, Spanish, and German, Polish is the most frequently spoken tongue in the United States. From the mid-twenties to World War II there were over two thousand Polish releases from Columbia (including Okeh) and Victor alone.

By the twenties there was a great deal of Polish recording activity in Chicago, where a large number of Poles of diverse geographical and cultural origins had settled. Polish traditional music was represented on records by musicians whose backgrounds were in the western Carpathian Mountains along Poland's southeastern border. Fiddling was popular there as it has been with so many other mountain peoples, and there was a ready supply to meet the demand that followed the success of "Ukrainske Wesilia."

RICHARD SPOTTSWOOD *is the editor of the fifteen-disc Folk Music in America collection issued by the Library of Congress. He has written record liner notes and has contributed articles to journals and periodicals on all aspects of American ethnic and vernacular music.*

THE RECORDINGS

If the focus of this record is relatively narrow, the quality of the music is fresh and vibrant in spite of the half century that has passed since this music was made. The record offers a concentrated look at one area of eastern Europe through the music of its transplanted peoples. The many other recordings they have made over the years equally deserve attention and further reissuing, as does the music of all the others who brought old traditions to the New World and preserved them for us on recordings.

Side One Band 1

Oberek Puławiak (*Oberek from Puławy*)

J. Baczkowskiego Orkiestra. *Recorded 1928 in Chicago. Originally issued on Victor V-16037 (mx #?).*

Nothing is known of the Baczkowski Orkiestra (or J. Baczkowskiego Orkiestra, as the Victor label gives it in genitive form), even its leader's first name. He had participated in some informal recordings between 1925 and 1928 for the obscure Paramount-affiliated labels Mermaid and Broadway, but like Dukla (Band 2) he did not record after the twenties. The memorable four-part melody of "Oberek Puławiak" is played in contrasting keys. The first part, repeated after each succeeding section, has a peculiarly archaic modal flavor that lends the piece a special character. The *oberek*, an energetic round dance in 3/4, remains popular among Polish Americans, though it has not enjoyed the currency of the polka.

Band 2

Zawzięta Dziewczyna (*Stubborn Girl*)

Orkiestra Dukli: Jan Kapalka, vocal; Franciszek Dukla, violin; clarinet, two second violins, string bass. *Recorded November 6, 1927, in Chicago. Originally issued on Victor 80301 (mx # BVE-40816-1).*

Franciszek (Frank) Dukla, whom Victor began recording in 1926, was a tall, imposing man who knew little English. His five-piece band recorded several dozen polkas, *obereks*, *sztajereks*, waltzes, and marches for Victor until 1929, and they sold well. It is not known why he

stopped recording after that year, unless it was simply that record companies were seeking more sophisticated radio-oriented styles. Nevertheless, many Dukla records remained in the Victor lists for years, and his music was an influence on groups of the next generation, especially Działowy's popular Makowska Orkiestra. "Zawzięta Dziewczyna," a sprightly melody in four sections with the lead tastefully shared by fiddle and clarinet, is typical of Dukla's better polkas. Jan Kapalka led an orchestra on his own and recorded for both Victor and Columbia in the twenties.

Band 3

Wspomnienia Sabaly (*Reminiscences of Sabala*)

Orkiestra Karol Stoch: Stanisław Janik, Antonina Błazończyk, and Andrew Wróbel, vocals; Karol Stoch, violin; Joe Pat, accordion with Solo-Vox attachment; Andrew Bernas and Jan Krzysiak, second violins; Frank Kwak, string bass. *Recorded c. 1950 in Chicago. Originally issued on Podhale Medleys 1 (mx #A-1017:TTR-1).*

The songs and dances on this band and on Bands 5-9 are by an unusual group of musicians from the Tatra Mountains of the Podhale region in southeastern Poland. Little is known of Karol Stoch, Stanisław Bachleđa, and the others' lives and origins, but they have the distinction of being the first to record Podhale music anywhere. The music and culture of the Podhale highlanders have enjoyed widespread interest in Poland for well over a century, and when the celebrated actor and singer Stefan Jarosz came to the United States in 1927 he arranged with Columbia to make a series of recordings. For his first session the Karola Stocha Oryginalna Muzyka

Górska went to the studio with him. They were not in the musicians' union, however, and so could not record further with Jarosz. By 1928 this problem had apparently been solved, and Stoch's group, its name varying slightly from time to time, went on to make an outstanding series of twenty-eight sides for Victor from June of that year to November, 1929. Their material was of a quality and diversity not equaled since, and transplanted Podhalans who own copies still treasure Stoch's records. He recorded again shortly before his death in the early fifties.

The first Stoch tune is from those last sessions. "Wspomnienia Sabaly" ("Reminiscences of Sabala") is a remake of Stoch's "Sabałowa" (Victor V-16016, Library of Congress LBC-4), recorded in 1928. Jan (Sabała) Krzeptowski (1809-1894) was a semi-legendary fiddler, singer, and storyteller of Zakopane, a small city in the Tatras. He entertained and instructed visiting intellectuals and by the time of his death had come to symbolize Polish folklore. Participating on this recording include among other important figures: Joe Pat, who leads a popular dance band today; Jan Krzysiak, who recorded Podhale music in the twenties for Vocalion; Stanisław Janik, who sang on the Krzysiak records; and Antonina Błazończyk, an important community singer and leader whose son Eddie leads one of the top polka bands in the country today.

Band 4

"Na Obi Nogi" Polka ("On Two Feet" Polka)

Bruno Rudziński, vocal and concertina. Recorded July 9, 1928, in Chicago. Originally issued on Victor V-16008 (mx# BVE-46074-1).

Bruno Rudziński's idiosyncratic concertina playing and wordless singing owe as much to personal inventiveness as to tradition. Born in Chicago in 1900, Rudziński grew up in a multicultural neighborhood and learned Polish, English, Bohemian, and even Italian fluently. In the twenties he was well known in the taverns on Division Street as "Wild Bruno" and "Crazy Bruno." He recorded six songs in 1928, a few days after meeting at a party a Victor representative who invited him to audition. Shortly afterward his windpipe was injured, damaging his singing voice, and he did not record again. As of the time of writing he lives in retirement in Chicago with Victoria Rudzińska, his wife for fifty years.

Band 5

Pieśń Zbójników (Song of the Bandits)

Sichelski i Bachleda i Karola Stocha Oryginalna Górska Muzyka; Mr. and Mrs. Stanisław Bachleda and members of the band, vocals; Karol Stoch, violin; Józef Nówobielski and Franciszek Chowaniec, second violins; Stanisław Tatar, cello. Recorded July 9, 1928, in Chicago. Originally issued on Victor V-16050 (mx # BVE-46080-1).

Band 6

Nie Będę Się Żyła (I Will Not Marry)

Sichelski i Bachleda, muzyka; Karola Stoch: same as Side One, Band 5, except Jan(?) Sichelski, vocal, replaces Mrs. Bachleda. Recorded November 24, 1929, in Chicago. Originally issued on Victor V-16103 (mx # BVE-57465-2).

Band 7

'Spiew Juchasa (Song of the Shepherd)

Karola Stocha Oryginalna Muzyka Górska: same as Side One, Band 5. Recorded July 9, 1928, in Chicago. Originally issued on Victor V-16000 (mx # BVE-45340-2).

Band 8

Zakopiańska Piosnka (Song from Zakopane)

Sichelski i Bachleda, Oryginalna Muzyka Górska Karola Stocha: same as Side One, Band 5, without Mrs. Bachleda. Recorded June 11, 1928, in Chicago. Originally issued on Victor 18-81335 (mx # BVE-45338-2).

Band 9

Dye Se Dołu Białką (Down the Białka Valley)

Sichelski i Bachleda, muzyka; Karola Stoch: same as Side One, Band 6. Recorded November 24, 1929, in Chicago. Originally issued on Victor V-16103 (mx# BVE-57466-1).

The remainder of the Stoch records (see Band 3) are drawn from the 1928-29 Victors. A constant factor is the variously accented march-like 4/4 rhythm of the second violins and bass, over which Stoch plays his melodies and brilliant improvisations. "Pieśń Zbójników" (Band 5), the simplest of these, is basically a march-song with stanzas consisting of five lines of uneven length. The *zbójnickie* (bandits) are folk heroes who, like their counterparts in other societies, were renowned for stealing from the rich and giving to the poor. "Nie Będę Się Żyła" (Band 6) is more complex, with a primary song followed by a dance theme with alternating sections. The contrasting modal melodies are especially haunting. Sichelski sings the first and third stanzas, Bachleda the second and fourth. "Spiew Juchasa" (Band 7) has only one melody, enhanced by Stoch's variations. "Zakopiańska Piosnka" (Band 8) is a song followed by dance themes in a contrasting key. It was Stoch's first Victor release and sold over three thousand copies. "Dye Se Dołu Białką" (Band 9) is also in two sections, the last enhanced by Stoch's improvisations. Like "Nie Będę Się Żyła" it was made at the group's last Victor recording date, when Sichelski was present. He sings the primary parts, with Bachleda joining him for the repeated lines.

Like the artists previously men-

tioned, Karol Stoch and his friends did not record for Victor after 1929. Nevertheless, a number of their records remained in the catalogues for years. Two were available until the end of the 78-rpm era in the early fifties. Although the music was both personal and distinctly regional, the records' appeal seems to have lingered.

The music of Side Two, though from another nationality, is not far from that of the Polish highlands in spirit or style. The eastern Carpathian Mountains include a considerable portion of the southwestern Ukraine as well as the Polish highlands, and some areas, notably Galicia, were even under Polish domination in the past. Both areas were part of the oppressive Austro-Hungarian Empire of the last century, still another area of influence that affected the widespread immigration from these areas to the United States.

The greatest musician of Ukrainian origin in this country was the skilled and versatile fiddler Pawło Humeniuk, whose first name also appeared as Paweł (in Polish) or Paul, and whose last name appeared as Humeniak (in Polish) or Homenick. He was born in Galicia in 1884 and began playing the violin when he was six. Around 1902 he emigrated to this country, where he studied with a Professor Makhnovetsky, a graduate of the conservatory of St. Petersburg. With his brother, Humeniuk became a violin maker and repairman, and a Homenick Brothers catalogue from the twenties, in both Polish and Ukrainian, advertises a line of mandolins as well. According to the Ukrainian record dealer Myron Surmach, Humeniuk met a representative of the old Okeh record company in Surmach's New York store in 1925 and was given a recording date. Though the resulting acoustical records didn't sound especially good, Humeniuk's rousing country *kolomyikas* (dances from Kolomyja) and *kozaks* (cossack dances) sold well. He shortly

received an attractive offer and contract from Columbia, beginning a relationship that lasted until 1939, when Ukrainian recording activity had virtually ceased. The runaway success of his "Ukrainian Wesilia" had led to a demand for his music among Poles, Russians, and even Lithuanians and Slovaks, for Humeniuk had records released in all these markets. Two of his staunchest record-making allies were Ewgen Zukowsky and Nasza Roza Krasnowska, whose rough, jovial voices graced many of his records and a number of their own. Zukowsky in particular enjoyed a certain notoriety, since many of his solo records were considered risqué and elicited outrage from the more respectable Ukrainian Americans. Krasnowska still lives in what's left of the old Ukrainian community on New York's Lower East Side. When interviewed recently she described herself as just a simple village singer without much of a voice. Perhaps that is true by conventional standards, but the appeal of her rough, unapologetic country singing was undeniable and was an indispensable ingredient of the success of the "Ukrainske Wesilia" and many records to follow. Both singers were bilingual and participated with Humeniuk on a "Polskie Wesele" recording that was nearly as successful as its Ukrainian model. Humeniuk's popularity diminished after the thirties, when his generation was succeeded by immigrants from other parts of the Ukraine who belonged to a different, more urban tradition.

Side Two
Band 1

Kozak Zawydija (Fast Kozak)

Ukrainska Orchestra Pawla Humeniuka: Pawlo Humeniuk, violin; clarinet, second violins, string bass. *Recorded June 6, 1929, in New York City. Originally issued on Columbia 27187-F (mx# W110823-1).*

This dance features Humeniuk's lead fiddle with three other strings

and a clarinet that doubles the lead in the last two of the melody's four sections. Variants of this melody were popular throughout many parts of Europe, and there is a pronounced similarity to the American fiddle tune "Flop-Eared Mule" as well. (See notes to New World Records NW 264, *Old-Country Music in a New Land*—Side Two, Band 8.)

Band 2

Bohacki Zaruczyny (Engagement Ceremony Among the Rich)

Ukrainska Orchestra i Chor Pawla Humeniuka: Ewgen Zukowsky, Nasza Roza Krasnowska, and unknown male, vocals and dialogue; Pawlo Humeniuk, violin; second violins, string bass. *Recorded c. December, 1929, in New York City. Originally issued on Columbia 27214-F (mx# W111431-2).*

This is a genre number that describes an engagement party among the relatively well-off peasant class, in which the in-laws gather and decide what gifts will be exchanged at the wedding. The groom's gift to his bride will be a diamond ring, and she will give him a shawl. The musicians play an opening marchlike tune and three *kolomyikas* while the guests sing and dance.

Band 3

Na Wesiliu pid Chatoju (At a Wedding Under the Eaves)

Ukrainska Orchestra Pawla Humeniuka: Ewgen Zukowsky, spoken introduction; Pawlo Humeniuk, violin; second violin(s), accordion. *Recorded c. February, 1927, in New York City. Originally issued on Columbia 27087-F (mx# W107629-2).*

This, too, is a genre number, and it begins with a brief exchange between the best man, who wants to hear lots of good dance music, and the groom's father, who replies that he has too many guests already and that the music and dancing will have to take place outside. A lively

kozak with four sections in contrasting keys follows.

Band 4

Ukrainskyj Trisak (Ukrainian Trisak)

Ukrainska Selska Orchestra. *Recorded 1933 in New York City. Originally issued on Columbia 27339-F (mx# W113712-2).*

The musicians in the Ukrainska Selska (Village) Orchestra have not been identified. A talented fiddler in the band seems capable of tossing off infinite variations. An odd twist is the group's use of a trombone at the bottom in place of a bass fiddle. A group of musicians from the Philadelphia area, also calling themselves the Ukrainska Selska Orchestra, made a number of records for Victor a few years earlier, but that group and this do not seem related.

Band 5

Sztajer z Góry Baraniej (Dance from the Sheep Mountains)

Wiejska Czwórka "Bracia Kuziany." *Recorded June 14, 1929, in New York City. Originally issued on Columbia 18366-F (mx #W110869-2).*

The Bracia Kuziany (Kuziany Brothers) lived in Queens. Like Humeniuk they made a number of popular Polish records as well as records for their native Carpatho-Ukrainian audience. This *sztajer* is a three-part Polish dance played by a lead fiddler with harmony fiddles and bass—the type of ensemble that appealed to mountain people of both nationalities.

Band 6

Hutzulka w Semereczyni (Hutzulka from Semereczyn)

Ukrainska Orchestra Michala Thomasa: Michal Thomas, violin; second violins, string bass. *Recorded October 19, 1929, in New York City. Originally issued on Columbia 27205-F (mx# W111210-1).*

Michal Thomas, whose rough, aggressive fiddling betrays very rural origins, leads a similar group to that on Band 5. The *hutzulka* is the dance of the Hutsuls, a mountain people of the Carpatho-Ukraine.

Band 7

Poprawyny (Second-Day Wedding Feast)

Zlozyw i Widohraw Solo Skrypkowe Pawlo Humeniuk: Ewgen Zukowsky and Nasza Roza Krasnowska, vocals; Pawlo Humeniuk, violin; guitar, drum. *Recorded September 22, 1926, in New York City. Originally issued on Columbia 27070-F (mx# W107159-2 and W107160-3).*

A *poprawyny* is a feast held the day after a wedding. In this case, the old folks are reminiscing about a wedding and deciding to have a mock ceremony of their own, as an excuse to have a party. The skit is loosely draped over the music and singing, and the dramatic action is minimal. Recordings like this have their parallels in the skits recorded by southern string bands like the Skillet Lickers (see NW 235, *Maple Leaf Rag: Ragtime in Rural America* and NW 236, *Going Down the Valley: Vocal and Instrumental Styles in Folk Music from the South*), who documented moonshining as often as Slavic artists did weddings and related ceremonies.

Band 8

Wiwczar na Supylci (Shepherd Playing the Flute)

Zlozyw i Widohraw Solo Skrypkowe Pawlo Humeniuk: Ewgen Zukowsky, vocal and animal imitations; Pawlo Humeniuk, violin; flute, guitar, tambourine, drum, sound effects. *Recorded c. April, 1927, in New York City. Originally issued on Columbia 27091-F (mx# W107738-2).*

The last Humeniuk skit is set in the mountains, where the shepherd Mikaya is milking his sheep. The rain interferes, so he plays a tune on his *supylka* (flute), observing that playing music keeps him too poor to be a farmer. He then offers to play the fiddle. He can play almost as well as his friend, who is so good he keeps all Vienna jumping.

Side One Total time 28:00

- 1 OBEREK PUŁAWIAK (OBEREK FROM PUŁAWY).....3:07
J. Baczkowskiego Orkiestra
- 2 ZAWZIĘTA DZIEWCZYNA (STUBBORN GIRL)2:47
Orkiestra Dukli
- 3 WSPOMNIENIA SABALY (REMINISCENCES OF SABALA)2:56
Orkiestra Karol Stoch
- 4 "NA OBIE NOGI" POLKA ("ON TWO FEET" POLKA).....3:10
Bruno Rudziński, Vocal and Concertina
- 5 PIEŚŃ ZBÓJNIKÓW (SONG OF THE BANDITS)3:01
Sichelski i Bachleđa i Karola Stocha Oryginalna Górska Muzyka
- 6 NIE BĘDE SIĘ ŻYNIŁ (I WILL NOT MARRY)3:06
Sicheiski i Bachleđa, muzyka: Karola Stoch
- 7 'SPIEW JUCHASA (SONG OF THE SHEPHERD).....2:56
Karola Stocha Oryginalna Muzyka Górska
- 8 ZAKOPIAŃSKA PIOSŃKA (SONG FROM ZAKOPANE).....3:00
Sichelski i Bachleđa, Oryginalna Muzyka Górska Karola Stocha
- 9 DYE SE DOŁU BIAŁKĄ (DOWN THE BIAŁKĄ VALLEY).....3:09
Sichelski i Bachleđa, muzyka: Karola Stoch

Side Two Total time 28:19

- 1 KOZAK ZAWYDIJA (FAST KOZAK)3:04
Ukraińska Orchestra Pawła Humeniuka
- 2 BOHACKI ZARUCZYNY (ENGAGEMENT CEREMONY AMONG THE RICH).....2:58
Ukraińska Orchestra i Chor Pawła Humeniuka
- 3 NA WESILIU PID CHATOJU (AT A WEDDING UNDER THE EAVES).....2:59
Ukraińska Orchestra Pawła Humeniuka
- 4 UKRAINSKYJ TRISAK (UKRAINIAN TRISAK)3:17
Ukraińska Selska Orchestra
- 5 SZTAJER Z GÓRY BARANIEJ (DANCE FROM THE SHEEP MOUNTAINS)2:57
Wiejska Czwórka "Bracia Kuziany"
- 6 HUTZULKA W SEMERECZYNI (HUTZULKA FROM SEMERECZYN)3:04
Ukraińska Orchestra Michala Thomasa
- 7 POPRAWYNY (SECOND-DAY FEAST).....6:14
Złozyw i Widohraw Solo Skrypkowe Pawlo Humeniuk
- 8 WIWCZAR NA SUPYLICI (SHEPHERD PLAYING THE FLUTE)3:05
Złozyw i Widohraw Solo Skrypkowe Pawlo Humeniuk

Full discographic information and a complete list of the performers for each selection may be found within the individual discussions of the works in the liner notes.

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