

als in den beiden Anfangskapiteln. Hier rekapituliert der stets um stilistische Änderungen bemühte Autor ausgiebig Abschnitte aus seinem ersten Petljura-Buch (S. 80, 130 ff.). Während dieser Umstand, selbst wenn ein ausdrücklicher Hinweis darauf fehlt, aus redaktionellen Gründen vertretbar sein mag, ist es fragwürdig, warum der Vf. in weiten Teilen seiner Schilderung zur polnisch-ukrainischen Verknüpfungsgeschichte 1919–1923 (S. 168–286) auf die Rezeption der breiten polnischen und ukrainischen Forschung zu seinem Thema verzichtet. Zwar werden die Werke von Jan Jacek Bruski und Jan Pisuliński hier und da erwähnt, finden jedoch kaum Eingang in die Interpretationen des Autors, ganz zu schweigen von den einschlägigen Arbeiten von, um nur einige zu nennen, Stanisław Stępień, Myrosław Szumiło, Waldemar Rezmer, Andrzej Kowalczyk oder Leonid Zaszkiłniak.

Zweifelsohne leistet M. mit seiner Petljura-Biografie einen wichtigen deutschsprachigen Beitrag für das Verständnis der Wiederbelebung des polnisch-ukrainischen Bündnisses im Kontext des russischen Überfalls seit Februar 2022. Diese modernisierte Ausgabe profitiert davon, dass sich der Autor in der ersten Buchhälfte vertieft mit der persönlichen Entwicklung seines Protagonisten auseinandersetzt. M. legt somit, trotz aller Einschränkungen im Hinblick auf den referierten Forschungsstand, eine vor allem unter methodologischen Gesichtspunkten moderne Petljura-Erzählung vor, die flüssig geschrieben ist und sich hervorragend liest.

Frankfurt (Oder)

Frank Grelka

Cindy Bylander: Engaging Cultural Ideologies. Classical Composers and Musical Life in Poland 1918–1956. (Polish Studies.) Academic Studies Press. Boston 2022, 343 S. ISBN 979-8-88719-022-8. (\$ 149,–.)

Cindy Bylander's book is engaging for a number of reasons. First of all, it is interesting how the history of Polish music is described by a non-Polish author. Secondly, the timespan the work covers: 1918–1956, allows us to see the history of Polish musical culture over nearly 40 years and three completely different periods. The author treats the 1918–1939 period of Poland's independence as a "framework" (only 18 percent of the entire book), followed by the war and occupation period (German and Soviet) 1939–1944 (12 percent), devoting most of the book to the 1944–1956 period (70 percent), when Poland came under the political domination of the Soviet Union. The chronological framework included in the title may be misleading, as it does not indicate that this is mainly a book about the post-war period (the author could also have devoted a few more pages to the interwar period). B. presents the history of Polish musical culture from the side of political and social history, which is the book's greatest strength (especially the social role of the music after 1945). The author refers to an impressive variety of documents: diaries, private and institutional correspondence, government documents, concert programs and others.

However, quite a few shortcomings can be found in the introduction. B. lists „renowned Polish 20th centuries composers" (p. 6), but she does not mention Ludomir Różycki, Feliks Nowowiejski, and Tadeusz Szeliński. Among other (relatively well-known in Poland) composers, she also omits to mention such important Polish figures as Adam Soltys and Bolesław Wallek-Walewski. Both were well known directors and composers, who headed the main music conservatories in Lwów and Kraków.

In the chapter on the interwar period, the author writes about Warsaw and other cities, however, we find there far too little information about Lwów (although the author should be commended for using the city names in their official version of the given time period). The author fails to notice, that Lwów was the second musical Polish center after Warsaw, with an opera house that was (mostly) in permanent operation and a number of musical schools. It should be recalled that Lwów hosted the world premiere of Karol Szymanowski's "Third Symphony" and the Polish premiere of Erich Wolfgang Korngold's opera

“Die tote Stadt” (1928). Among others, Maurice Ravel and Béla Bartók also performed in Lwów in the interwar period. This is important because the loss of Lwów completely destroyed the previous structure of musical life in Poland. Moreover, B. does not write about the numerous musicians who were forced to leave Lwów and settled within Poland’s new borders, such as Adam Didur, Helena Ottawowa, Jerzy Kołaczkowski, Tadeusz Machl, and others (p. 104).

The section about musicians of Jewish origin (pp. 17–18, 35) should have addressed the matter of their assimilation into the Polish language and culture (like Józef Koffler, who is mentioned several times). When the Ukrainian minority is mentioned (about 11 percent in Lwów), it should have been added that, in interwar Poland, they had not only their own primary and secondary schools, but also their own music schools (approved by the ministry in Warsaw).

B. asks an important question: did interwar Poland want to create a distinctive national compositional scene or join the European artistic community? However, in the context of interwar composers who favored the use of folk music (pp. 37–38), she overlooks Szeli-gowski’s orchestral suite “Kaziuki” composed in Wilno in 1929, an interesting example that refers to the folklore of northeastern Poland.

In the chapter devoted to World War II, B. writes that in 1940 in Lwów Zofia Lissa became a dean of the Soviet-established Conservatory of Music, and she could not have obtained such a position in Poland because of her Jewish background. This is not true. First, it happened more than once in the interwar period that professors of Jewish origin were deans of departments at the University of Lwów (for example, Jakub Parnas and Hugo Steinhaus). Secondly, Lissa did not have a habilitation (necessary for this position in Poland), and thirdly, there was no position of dean in the pre-war Polish conservatory of music (until 1939, no music conservatory had the university level and structure). Lissa’s rapid career as dean was linked to her being favored as a communist by the Soviet authorities. In the paragraph about the German occupation in Lwów, it should be mentioned the German-established “Opernhaus Lemberg,” where Ukrainian and German musicians (no Polish or Jewish) performed exclusively for Ukrainian and German audiences (from July 1941 to June 1944). In the paragraph where the author mentions Polish works written in 1939–1944 (p. 87), notable omissions include such pieces as: “Suite on Podhale Themes” (Lwów) by Adam Soltys, “Piano Concerto” by Szeligowski (1941), and “Holy God” by Jerzy Kołaczkowski (1942).

In the chapters devoted to postwar Poland the author rightly concludes that this period differed from the interwar period in terms of musical life, with its freer approach to critical discourse and financial planning, and its avoidance of any top-down approach to composition and cultural programming. But just how much compositional freedom would be accepted for what purposes, and who was in charge of such decisions? An important aspect is the attempt to explain so-called “formalism” and “realism” in music (pp. 128–130). The best idea was to use Polish folk music. The propaganda preference was given to the folklore of central (e.g. Kurpie) and western (e.g. Silesia) Poland (what B. is mentioning), and it was impossible to refer to the former Polish lands seized by the Soviet Union (like, for example, in the “Kaziuki” suite) or, for example, the Jewish culture (what B. is not mentioning). It should be added that after 1945 it was also impossible to get new strictly sacred works performed (outside the church), so after 1945 it took a long time to produce a work of such value as Szymanowski’s “Stabat Mater.” B. rightly stresses on a couple of occasions that a relatively large number of folk-inspired compositions were created, but such works were also characteristic of the interwar period. Important is that in 1950 the composers were asked not to use Polish folk melodies *in crudo* which resulted in the formalist application of native themes, but instead to transform (arrange) them. At this point, it would have been appropriate to add a section about the state ensembles of the folk song and dance, typical of the post-war period (Tadeusz Sygietyński is additionally mentioned as a composer, but not as a director of the “Mazowsze” ensemble).

The author also writes about such matters as programming policies and organizations, festivals of Polish music (among many others, very interesting are also the paragraphs devoted to Jewish musical life in postwar Poland). B. could have added information about the international Chopin Piano Competition (first held in 1927 with subsequent iterations editions in 1932, 1938, 1949, and 1955) as an example of the continuity of the idea from the pre-war era. The author writes not only about Warsaw, but also about other cities: Kraków, Poznań, Wrocław. Changes began with Stalin's death in 1953, when Socialist Realism in music ceased to be the only binding doctrine, and in 1956 the first real festival of contemporary music appeared (known as the "Warsaw Autumn"). In the last chapter, the author rightly mentions the "unwritten barter system" (p. 292) between composers and authorities, where the composer could also write other pieces that were not obviously in keeping with the party line.

B. also writes about Polish composers who emigrated after 1945. For the sake of completeness, she should also have mentioned those who remained in Lwów to cultivate Polish culture there. Some interesting examples of their compositions were: "Second Symphony" and the symphonic poem "The Slavs" by Adam Soltys (1945 and 1947), both based exclusively on Polish folklore, and "Concerto-Poem" for piano and orchestra by Tadeusz Majerski (1947). Soltys in Lwów, like Andrzej Panufnik (and others) in Poland, was also forced to compose a symphonic piece "For Peace." In postwar Poland the memory of composers who had emigrated was erased (which the author mentions), as was that of the Polish composers who remained in Lwów. To sum up, regardless of some weaker points, B.'s book deserves attention as a very well-written sociological history of Polish music in the immediate post-war period.

Warszawa

Michał Piekarski

Hartmut Michael Kühn: Das Wunder an der Weichsel. Zum polnisch-sowjetrussischen Krieg 1919–1921. (Warschauer Studien zur Kultur- und Literaturwissenschaft, Bd. 18.) Peter Lang. Berlin 2022. 385 S., Ill., Kt. ISBN 978-3-631-87551-3. (€ 43,25.)

Auch wenn längst mehrere Darstellungen zum Polnisch-Sowjetischen Krieg vorliegen, sind die wirklich erhellenden eher gering an Zahl. Zudem sind die einst als „Wunder“ hypostasierten militärischen Operationen des Sommers 1920 längst entzaubert. Offen sind dagegen Motive und Absichten der Hauptakteure, sprich der Verantwortlichen in Moskau und Warschau. Vor allem hat die Frage nach den Zielen der sowjetischen Partei- und Staatsführung bis dato keine abschließende Antwort gefunden. War der Angriff auf Polen das Präludium zur kommunistischen Weltrevolution, die von der sich im Frühjahr 1919 in Moskau formierenden II. Internationale nun auf den Weg gebracht werden sollte, um Polen, Deutschland, Ungarn, Italien und schließlich die ganze Welt in eine weltumspannende Sowjetrepublik zu verwandeln?

Hartmut Michael Kühn gehört nicht zu den Vertretern dieser Theorie und liefert mit seinem Buch eine andere Sicht: Polen wurde auf einem Territorium wiederhergestellt, das keine Grenzen, sondern nur Fronten besaß und mit allen Nachbarn keine wirklich zufriedenstellenden Beziehungen unterhielt. Eine Neuordnung der Verhältnisse war daher dringend, und wie der in Halle/Jena tätige Polenhistoriker gleich anfangs hervorhebt, hatte Warschau unter Józef Piłsudski rasch die dazu nötigen militärischen Mittel zur Hand.

Unterteilt ist die Studie in neun Kapitel. In den ersten wird die innen- und außenpolitische Situation der Rzeczpospolita am Ende des Ersten Weltkriegs dargestellt, bevor der polnische Feldzug nach Kiew und der sowjetrussische Angriff auf Polen vor allem militärisch nachgezeichnet werden. Die Schlacht um Warschau, die Gründe für den polnischen Sieg und das Zustandekommen des Friedens von Riga sind im Weiteren Gegenstand der Analyse. Der Diskussion zum Wunder an der Weichsel ist das letzte Kapitel gewidmet.

Anstelle eines Anhangs folgt in einem Epilog ein kritischer Blick auf „Die eingebürgerten Irrtümer“ der Historiografie. Dabei wird etwa die in der Vergangenheit vertretene Auf-