

MINISTRY OF CULTURE AND STRATEGIC COMMUNICATIONS OF UKRAINE

A.V. NEZHANOVA ODESA NATIONAL ACADEMY OF MUSIC

**IDEAL AND CULT
BASES OF CULTURAL ACTIONS
AND ARTIFACTS**

MONOGRAPH



Riga, Latvia

2025

МІНІСТЕРСТВО КУЛЬТУРИ ТА СТРАТЕГІЧНИХ КОМУНІКАЦІЙ УКРАЇНИ

ОДЕСЬКА НАЦІОНАЛЬНА МУЗИЧНА АКАДЕМІЯ
ІМЕНІ А.В. НЕЖДАНОВОЇ

**ІДЕАЛЬНІ ТА КУЛЬТОВІ ЗАСАДИ
КУЛЬТУРНИХ АКЦІЙ І АРТЕФАКТІВ**

МОНОГРАФІЯ



Riga, Latvia

2025

UDK 7(08)
CE610

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Ideal and cult bases of cultural actions and artifacts : Monograph. Riga, Latvia : Baltija Publishing, 2025. 396 p.

ISBN: 978-9934-26-509-9

DOI: <https://doi.org/10.30525/978-9934-26-509-9>

This monograph provides a comprehensive overview of the accomplishments of the faculty members of the Department of Theoretical and Applied Cultural Studies, in conjunction with distinguished specialists from prominent Ukrainian universities with whom they have established collaborative relationships. The central idea of the monograph is the awareness of the ideal and religious beginnings of creative and organisational-structuring activity as an organic part of human activity. A significant aspect of the cultural conditionality of the latter is the attention given to cultures and artefacts, as well as organisational and systematic levers of cultural retransmission in society, musical factors of cultural and aesthetic activity, cult and religious stimuli of artistic discovery and typological indicators of artistic expression.

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Ідеальні та культові засади культурних акцій і артефактів : Монографія. Рига, Латвія : Baltija Publishing, 2025. 396 p.

ISBN: 978-9934-26-509-9

DOI: <https://doi.org/10.30525/978-9934-26-509-9>

Представлена монографія узагальнює напрацювання професорів кафедри теоретичної і прикладної культурології та співпрацюючих з ним визначних спеціалістів провідних вишів України. Центральна ідея монографії – усвідомлення ідеального та релігійного початків творчої та організаційно-структуруючої діяльності як органіки людської активності. Спеціальне місце посідає увага до культур та артефактів в культурній зумовленості останніх, а також організаційно-систематизуючі важелі культурної ретрансляції в соціумі, музичні чинники культурно-естетичної діяльності, культово-релігійні стимули художнього відкриття і типологічні показники мистецької виразності.

CHAPTER 9 KRAKOW, LVIV AND BRATISLAVA SCHOOLS OF MUSICOLOGY AS CENTERS OF THE SLAVIC WAY OF THINKING IN SCIENTIFIC AND ARTISTIC WORK

Hysa Oksana

DOI: <https://doi.org/10.30525/978-9934-26-509-12>

INTRODUCTION

The specificity of the Jagiellonian tradition was considered in the writings of Polish and Ukrainian authors while they covered the problems of the Sarmatian culture, and the Polish Biedermeier ⁴⁰⁵, during the last time ⁴⁰⁶.

It is natural that musicological studies were involved in the publications that had been touched the artistically expressed «krakowianity» in the Polish society of the first half of the XX-th century in one or another way writings by ⁴⁰⁷. Problems of formation and development of the department of musicology of the University of Krakow, its creative and scientific activity were researched by Muszkalska ⁴⁰⁸; Piotrowska ⁴⁰⁹; Przybylski ⁴¹⁰; Piotrowska ⁴¹¹; Rybarič ⁴¹² and other Polish scientists. However, this topic has received little attention generally in domestic and foreign musicology, so there is a need for its further scientific study.

⁴⁰⁵ Prof. Ph. Dr. Jozef Kresánek CSc. URL: <https://www.osobnosti.sk/osobnost/jozef-kresanek-1697>

⁴⁰⁶ Valikhnovska, Z. O. Music and church education of Galicia of the Austrian era (1772–1918). 2009. P. 87–94.

⁴⁰⁷ Zbor slovenských učiteľov v rokoch 1945–1954. Encyklopédia Slovenska. 1. Vyd. Zväzok V. R–Š. Bratislava: Veda, 1981. P. 7–11.

⁴⁰⁸ Orel D. Ján Levoslav Bella. K 80. narodeninám seniora slovenské hudby. Sborník FF UK, roč. 2, no. 25/8. Bratislava: FF UK, 1924. P. 103–114.

⁴⁰⁹ Piotrowska, A. G. (2020). Zofia lissa on popular music or how the influence of marxist ideology impacted the research on pop music in socialist poland. *International Review of the Aesthetics and Sociology of Music*, 51(1), 101–120.

⁴¹⁰ Riemann H. Kleines Handbuch der Musikgeschichte mit der Periodisierung nach Stilprinzipien und Formen. Siebende Auflage. Leipzig: Verlag von Breitkopf & Härtel, 1947.

⁴¹¹ Podobas I. Hristianstvo v slavyanskij zemlyah i Yagellonskij renessans v Pol'she kak tradiciya "sarmatizma" v iskusstve. In *Mystetstvoznavchi zapysky*; 2012. 273–280.

⁴¹² Sitarz A. Tadeusz Kaczynski : Encyklopedia Muzyczna PWM : część biograficzna p od ed.

E. Dziębowskiej. Kraków : Polskie Wydawnictwo Muzyczne, 2007. T. 5: K–L, P. 66–77. © Hysa Oksana

Ukrainian researcher Podobas, notes while analyzing the origins of Jagellonism that: “We must not forget that Poland of the Renaissance epoch was the only country in which historical Faust was admitted to lectures at the University of Krakow. His ideas of “white magic” were unacceptable to Catholicism, moreover to Protestants, but that ideas consist the border to the ancient Christian, Orthodox priesthood tradition and are accessible to the ordained clergyman of that denomination. There was a confessional combination of different Christian churches – Catholic and Orthodox only in Poland in the XV–XVI centuries, and this exclusively Polish analogue to the Renaissance “republic of scholars” formed a nourishing source for the romantic dare of F. Chopin’s contemporaries”⁴¹³.

During the period of historical musicology, the creative endeavours of the Department of Musicology concentrated on complex historical events which were studied by, among others, Antonín Hořejš, Konštantín Hudec, Zdenka Bokesová, František Zagiba, Ladislav Burlas, Pavol Polák, Richard Rybarič, Ľubica Ballová, Darina Múdra, Marta Hulková, Jana Bartová, Janka Petőczova, Peter Ruščín, Eva Szorádová, and Eva Veselovská. The specified subject is insufficiently researched in Ukrainian and foreign musicology and, hence, there is a need for its deeper and more systematic study.

Musicologists oriented towards ethnic music, especially traditional Slovak music, included Soňa Burlasová, Alica Elscheková, Oskár Elschek, Darina Laščiaková, and Ivan Mačák. Scholars as well as composers such as Otto Ferenczy, Ivan Hrušovský, Ladislav Burlas, Igor Vajda, Naďa Hrkčková, Ľubomír Chalupka, Juraj Lexmann, Milan Adamčiak, Július Fajak, and Yveta Kajanová have focused on 20th-century music, with particular attention to contemporary Slovak music.

The aforementioned historical aspect became indicative in the relations between the Universities of Krakow, Lviv and Bratislava as well as in formation of musicological schools at the turn of the 19th and 20th centuries, and which have opened so fruitfully in the second half of the last century and exist in independent Ukraine and Poland. Especially the connection with the University of Krakow gave the University of Lviv an opportunity to realize their rootedness in the Slavic cultural aura in the conditions of Austrian Lviv. It is no coincidence that the high rise of the

⁴¹³ Podobas I. Hristianstvo v slavyanskijh zemlyah i Yagellonskijh renessans v Pol'she kak tradiciya “sarmatizma” v iskusstve. In *Mystetstvoznavchi zapysky*, 2012. P. 273–280.

Polish philosophical heritage which was described above was called the Lviv- Warsaw School, whose representatives were organized territorially in Warsaw, Krakow and Lviv ⁴¹⁴, being aware of the boundary character of the Slavic and German scientific worlds that Lviv really embodied at that moment of time.

Powerful musicological schools were established at Krakow, Lviv and Bratislava universities in 1911-1912-1921, were based on national traditions and European achievements, and they trained scholars in this field of knowledge. The appearance of pleiad of musicians of European scale was the result of the fruitful activity of those scientific centers. Such adjustment reproduced “genetic code” of jagiellonism, because departments of “free arts” existed since the founding of those university institutions (such departments are not selected as a separate in Krakow in modern time, while the University of Lviv expanded its musical and theatrical profile broadly).

The Seminarium of Musicology at University of Krakow was established in 1911 and was headed by a prominent musicologist, Doctor of Musicology, Professor Zdzisław Jachimecki. An authoritative scientist, Doctor of Musicology, Professor Adolf Chybiński established musicological studies at the University of Lviv in 1912 and directed them.

In the first semester of the 1921/22 academic year, D. Orel established a regular Musicological Seminar (which went over several months) for students of the Philosophical Faculty who sought to deepen their knowledge of the Slovak musical art history ⁴¹⁵.

Today the organization of the educational process is increasingly focused on combining European achievements with a national heritage. So there is a need to take into account the experience of the departments of musicology at Krakow, Lviv and Bratislava Universities during interwar period as one of the sources of modern musicological education in Ukraine, as well as a model of some independent way of Ukrainian musicology toward the current integration process with the world scientific community.

Academic musicology of Krakow’s, Lviv’s and Bratislava’s school in the forms of musicological embodiments of the concept of higher education has become an important factor in the educational completeness

⁴¹⁴ Knechtsberger-Karin, M. Odišiel vzdelaný človek. Slovenská hudba. 1963. P. 266.

⁴¹⁵ Orel D. Pazdírkův hudební slovník naučný: Nákladem Ol. Pazdírka, 1929, V. 1, 370 p.

of professional music training, while taking into account the interaction of the higher level of music education with primary and secondary degrees, which is broken in the modern Western European musical educational system though it still exists in Ukraine and Poland. This topic is important in connection with efforts to restore musicology as a university discipline in modern Ukraine, where musicology mainly functionates with its advantages in conservatories and academies. The efforts to restore scientific researches in the field of musicology in conservatories and academies in accordance with higher school status due to Bologna process is an evidence of impotency of that theme.

9.1. Organization of research work at the Institute of Musicology of the Jagiellonian University

Musicology has been removed from the university's "space of sciences" in nowadays. So the succession of the European musicological tradition has been interrupted. That tradition understood musicology as a scientific discipline, equipped with purely musicological scientific methods of research, as well as with broad interdisciplinary links, but a little bit detached from specific research methods in field of music practice⁴¹⁶. After all, musicology is understood as the science about music in general, that mean that this is not only analytical and theoretical studies, but also figurative characteristics of musical objects. For example, it is known that in German musicology along with the term "Musikologie" in East Germany, the term "Musikwissenschaft" was introduced alongside with the mentioned term and in parallel with the domestic notion of "musicology".

The systemic study of these materials gave a possibility to recreate the essence of epochal vision of Jagiellonism as the original factor of the state formation of Lithuania and Poland, in which the layer of orthodox princes and boyars of Rus has formed the basis of Ukrainian ("Ruthenian") magnateria as a part of Lithuania and later – Polish Republic. It was mainly the Lithuanian initiative to create a state union, bypassing confessional and religious contradictions in general, and that initiative became the subject of admiration for Polish romantics in the nineteenth century.

⁴¹⁶ Born G. For a relational musicology: Music and interdisciplinarity, beyond the practice turn. *Journal of the Royal Musical Association*, 135(2), 2010. P. 205-243.

Thus, an independent line in Polish culture was established ⁴¹⁷. That line led to the arisement of independent Poland in the first third of the twentieth century. The activity of such prominent musicologists as Z. Jachimecki and A. Chybiński fell on those decades of time.

Scientific researches upon the theme of historical background of the activization of Lviv in the formation of ideological guidelines of Polish society during the 1910–1930s, the appearance of the famous Lviv-Warsaw philosophical school of Poland in organic correlation with the arisement of the Krakow school of musicology, being systematized and realized in the trend of the historical orientation of cultural thinking typology in common, allowed to realize the organic imitation of the Jagiellonian idea by the University of Lviv. Then such prominent scientists and musicians as Z. Jachimecki and A. Chybiński, concentrated Polish musicological thought in their activity at the higher educational institutions which were mentioned above, have presented a theoretical and conceptual substantiation of the “Young Poland” activity leaded by K. Szymanowsky. K. Szymanowsky who had Ukrainian origin as well as family ties in Ukraine embodied the idea of a Jagiellonian combination of aristocracy of the Polish and Ukrainian nations for the sake of the greatness of their cultural achievements and further development.

As we know from various sources, the universities of Prague, Vienna and Krakow, while being a part of the educational system of the Austrian monarchy (since 1867 – Austro-Hungary), focused on the activities of Paris and Oxford ⁴¹⁸. That fact provided them the undoubted merits in their activities, including such as the preservation of European guidelines in theorganizational and educational work of those universities, as well as in the content of their scientific work. So the Vienna School of G. Adler (Z. Jachimecky was its representative) acquired importance in particular. G. Adler interpreted the musical-historical dynamics while based it on the basis of “Catechism of Music History” by Riemann (1947), with the idea of the changeability of the national- ethnic leader in European (and world) art.

⁴¹⁷ Woźna-Stankiewicz, M., Lewicki, M., & Sitarz, A. Zdzisław Jachimecki (1882–1953): Twórca muzykologii w Uniwersytecie Jagiellońskim. Kraków: Biblioteka Jagiellońska. 2011.

⁴¹⁸ Valikhnovska, Z. O. (). Music and church education of Galicia of the Austrian era (1772–1918). 2009. Woźna-Stankiewicz, M., Lewicki, M., & Sitarz, A. Zdzisław Jachimecki (1882–1953): Twórca muzykologii w Uniwersytecie Jagiellońskim. Kraków: Biblioteka Jagiellońska. 2011.

The historical overview puts a lot of content on the name of Jagiellonian University of Krakow; this term summarizes the historical intersections of state- religious controversies that has encompassed the Slavic world before and still encompass it today ⁴¹⁹. The Jagiellonian idea is significant in the culture of modern Poland, in view of the solemn celebration of the 600th anniversary of the Battle of Grunwald in 2010. The ideas of that battle inspired S. Moryto (who was the composer and rector of the F. Chopin Musical University at the moment of anniversary) for the creation of a symphonic work upon theme of the state-military exploit of King Jagiello.

It is worth noting that the activities of both universities were historically formed as confessionally free, secularly oriented since the end of XVIII century while in Western Europe, in universities of Germany and the so-called Protestant countries, the musicological departments and departments existed in parallel with the theological faculties. Although appellation to the Universities of Paris and Oxford as an examples, as well as to the University of Vienna which was oriented on universities mentioned above and which was very authoritative by itself for both Krakow and Lviv Universities, have identified the self-significance of musicology within the mentioned higher educational institutions of Poland and Ukraine.

The musicological component of the academic programs of the Krakow and Lviv Universities is unique in that fact that those programs have common directive with Vienna on spectacular musicology, giving plentiful outputs in disciplines which are adjacent to the the field of humanities. There was personification of musicological specifics of training at Krakow and Lviv Universities in the persons of Z. Jachimecki and A. Chybiński. Students of those musicologists laid the basis of conservatorian musicology in the musical institutions of higher education in Krakow and Lviv, including Ukrainian graduates of Z. Jachimecki, as well as with their existence embodied cultural genetic code of University of Krakow as a center of Slavic way of thinking in scientific and artistic works. The culturally fundamental role of the University of Krakow in Slavic enlightenment was leading, because there was stated the beginnings of musicology among the “free arts”, which embodied the “anticipation of the Bologna process of the present day”, as well as the functioning of the University of Lviv in the

⁴¹⁹ Muravska O. V. (2010). Essays on the history of foreign musical culture. Odesa: Printing house, p. 97–109.

context of an independent, multi-ethnic Ukraine became the inner nature of this institution turned to the Krakow source of Jagiellonism in educational development.

Krakow as the capital of Poland where Jagiellonian University was founded in the XIV century was promoted by history to the position of one of the most significant center of Slavic Enlightenment. And this “generic sign” of Jagiellonism distinguished the appropriate strategy-tactics of teaching of the disciplines for the audience with mainly pro-Slavic orientation in the activity of scientific-educational institution which specified here before, although political and religious factors created some fluctuations in the expression of “genetic indicators” of Jagiellonism.

The history of Polish music was the main direction of research of the representatives of the Krakow School of Musicology first of all. Zdzisław Jachimecki made a lot of effort by himself to this field of research ⁴²⁰, mentioned in her work “Scientific researches of Krakow’s musicology” (“Badania naukowe muzykologii krakowskiej”): “He carried out by ancient and modern music of other countries; he interested in musical literature, diaries or epistolography; he carried out interdisciplinary researches also, for philosophy, aesthetics, and literature in particular, and for drama theory especially” ⁴²¹.

Publications of Krakow’s heirs of Z. Jachimecki had a historical and cultural character in the 50-60 years of the twentieth century. The phase of source researches and publication of notes of old Polish music in the series “Monumenta Musicae in Polonia”, “Wydawnictwa Dawnej Muzyki Polskiej” and others came later. This scientific and publishing tradition, founded by Z. Jachimecki and his students, continues to exist today in the series “Sub Sole Sarmatiae”, as well as in the publishing series “Old Polish Song” ⁴²².

Krakow musicologists have supported a large-scale scientific research project – the publication “Encyklopedia muzyczna” (“Polskie Wydawnictwo Muzyczne”) edited by Elżbieta Dziembowska. Krakow

⁴²⁰ Dziembowska E. *Badania naukowe muzykologii krakowskiej*. In *Muzykologia krakowska 1911–1986* Kraków: Polskie Wydawnictwo Naukowe, 1987. P. 7–20.

⁴²¹ Dziembowska E. *Badania naukowe muzykologii krakowskiej*. In *Muzykologia krakowska 1911–1986* Kraków: Polskie Wydawnictwo Naukowe, 1987. P. 9.

⁴²² Woźna-Stankiewicz, M., Lewicki, M., & Sitarz, A. *Zdzisław Jachimecki (1882–1953): Twórca muzykologii w Uniwersytecie Jagiellońskim*. Kraków: Biblioteka Jagiellońska. 2011. P. 43.

musicologists became more interested in national schools in European music culture (Italian, French, and Russian in particular) in the 1980s. We can see a tendency to continue the fields of researches which was outlined by Z. Jachimecki, in the activities of Krakow scholars in recent years, and comprehension of new phenomenons of modern music culture as well. The research is conducted in the following fields: the polyphony of the Middle Ages, the history of the liturgy, oriental church singing, February works, Old Polish song, church and monastery repertoire, problems of instrumental performance, operetta and musical⁴²³.

The scientific activity of the Krakow School of Musicology can be divided into four periods: the first period – when the institution of musicology existed at the Faculty of Philosophy: (the Institute of Musicology of the Jagiellonian University since 1938) until 1939. Studies at the Jagiellonian University were interrupted by military events in the period from 1939 to 1945. The second period – 1945–1953. The third period is 1954–1970. The fourth period was during 1971–2017 when the Department of Music was renamed in the Institute of Musicology, which united the efforts of a whole constellation of prominent musicologists.

The musicological interests of Krakow scholars can be divided into four groups. The first group consists of musicologists who study the history of ancient music (Zygmunt Marian Schweikowski, Piotr Pozniak, Oleksandr a Patalas, Zofya Fabianska), who mainly covered the issues of music development of the XV–XVIII centuries. Scientists who study the history of music of the XIX–XXI centuries (Włodzimierz Pozniak, Stanislaw Golyakhovsky, Tadeusz Strumillo, Tadeusz.

Kaczynski, Elzbieta Dziembowska) are representatives of the second group. Musicologists who study the problems of music theory and musical anthropology (Mechyslav Drobner, Oleksandr Fronchkevych, Boguslav Sheffer, Altsia Yazhemska, Malgozhata Perkovska-Vashek) are representatives of the third group. Musicologists who study the problems of musical aesthetics (among them Malgozhata Vozna-Stankevich) are representatives of the fourth group.

This convincingly proves that Krakow musicologists still profess the methodological principles of their “patron” – Professor Zdzisław

⁴²³ Woźna-Stankiewicz, M., Lewicki, M., & Sitarz, A. Zdzisław Jachimecki (1882–1953): Twórca muzykologii w Uniwersytecie Jagiellońskim. Kraków: Biblioteka Jagiellońska. 2011. P. 34–41.

Jachimecki, while developing them in new conditions as well as developing actively the musicological discourse which was founded by Z. Jachimecki. The continuous tradition of ideas laid down by its founder and continued by several generations of his scientific “children” and “grandchildren” consists of the “power” of Krakow musicology. The Krakow School of Musicology differs favorably in this way from the Lviv School of Musicology, which underwent a catastrophic rupture in 1939–1941 and whose integral unity can be tried to be restored with a certain degree of conventionality.

9.2. Development of the tradition of the Institute of Musicology of Lviv University by modern Lviv musicologists

Adolf Chybiński introduced persistently new terminology into the conceptual apparatus of musicology instead, so he contributed actively to the formation of the Polish scientific musical language in this way. This work of the scientist should be attributed to his main merits in the development of music science in Poland. The scientist put the science of music on the basis of a strict methodology⁴²⁴. His favorite field of source research created a solid foundation for the development of national musicology, eliminating “white spots” in the history of Polish music science. Chybiński (1930), believed that “popularization in the field of musicology can be acceptable only when it is preceded by accurate scientific research because something that will be popularized then must exist first”⁴²⁵.

Leading representatives of the Lviv Musicological School were effectively engaged in publishing and editorial holistic study. Chybiński repeatedly raised these issues in his publications. Thus, speaking about the tasks of historical musicology in Poland, the scientist argued that all components of Polish music should be studied over several centuries of development from the original, primary basis and foundations. It is necessary to study not only the array of printed material, but also archival, and only the synthesis of these studies can reproduce the true image of the rich history of Polish music⁴²⁶.

⁴²⁴ Lavretsky, R. Teaching of historical and Slavic disciplines at Lviv University in 1918–1930. *Problems of Slavonic Studies*, 51, 2000. P. 46–49.

⁴²⁵ Chybiński, A. O zadaniach historycznej muzykologii w Polsce. 1930. *Muzyka*, 10. P. 587–595.

⁴²⁶ Chybiński, A. O zadaniach historycznej muzykologii w Polsce. 1930. *Muzyka*, 10. P. 587–595.

The activity of the Lviv Musicological School can be divided into two stages. The first stage since the year 1912 until the year 1939 is the period of activity of the musicology institution at Lviv University. The second stage since the year 1940 till the year 2017 is, the transfer of traditions from the Department of Musicology of Lviv University to the Department of Musicology of Krakow, Warsaw, and Wroclaw Universities, on the one hand, and the formation of musicology at the Lviv Conservatory and at the restored Department of Musicology of work, in inventory activities of musical records of musical culture and their constant and Lviv National University in recent years (since 2011), on the other hand.

The Department of Musicology actively developed medieval studies during the first period of activity (emphasis was placed on the study of the history and development of European schools of composition, namely – on the study of local musical traditions). This direction was a priority in the researches of Professor A. Chybiński. A. Chybiński's students focused in the postwar period on the following main areas of researches: medieval studies, history of Ukrainian music, ethnomusicology, music theory, history and theory of musical performance, philosophy of music, regent education (theory and practice of church singing), the of phenomenon composition, organology, etc.

The musicological interests of Lviv scientists can be divided into six groups in general. The first group consists of Lviv medieval musicologists (Oleksandra Tsalai-Yakymenko, Yuriy Yasinovsky, Yuriy Medvedyk, Natalia Syrotynska), whose interests include the study of monodic tradition, spiritual song, aesthetics of church music, etc. Musicologists – Ukrainianists (Stanislav Lyudkevych, Maria Bilynska, Lyubomyra Yarosevych, Stefania Pavlyshyn, Yuriy Bulka, Lyubov Kiyanovska) are representatives of the second group who studied the phenomena of the history of Ukrainian music in the European context. The third group is represented by ethnomusicologists (Yaroslav Shust, Volodymyr Hoshovsky, Yuriy Slyvynsky, Bohdan Lukanyuk); their interests include various aspects of the study of folk music. Musicologists who study music theory (Vsevolod Zaderatsky, Mykhailo Lemishko, Oleksandr Zelinsky, Yarema Yakubyak) are representatives of the fourth group. Musicologists who study the problems of interpretology and instrumental performance (Teresa Starukh, Natalia Kashkadamova, Halyna Blazhkevych-Brylynska, Olga Katrych, Iryna Zinkiv, Andriy Karypak) are

representatives of the fifth group. N. Kashkadamova researches the piano art of Ukraine and abroad of different epochs, in particular. T. Starukh and G. Blazhkevych Brylynska study piano performance and pedagogy in Lviv, O. Katrych studies theoretical interpretology, Iryna Zinkiv deals with the problems of organology, Andriy Karpyak studies history and theory of practice on wind instruments. Musicologists who study the problems of philosophy of music (Alexander Kozarenko, Natalia Shvets) are representatives of the sixth group. Thus, the representatives of the modern Lviv musicological school touch upon almost all aspects of modern musicology.

9.3. The history of musicological studies at Comenius University

The father figure of the Department of Musicology at the Philosophical Faculty of Comenius University was Dobroslav Orel (1870–1942).

After the declaration of the independent Czechoslovak state on 28 October 1918, there was a need to establish a university in Slovakia. At that time – in contrast to the Czech Republic – Slovakia had no university. Therefore, by the governmental decision, Comenius University was founded in Bratislava on 27 June 1919. The establishment of a higher educational institution became a factor in the cultural growth of the Czechoslovak Republic. It needs to be noted, however, that the University primarily served as an instrument of state educational and cultural policies in the ethnic Slovak lands, and its activities were affected by new political, social, and cultural-ideological conditions.

In the initial years, Comenius University consisted of three faculties: medical, philosophical, and law; after 1940, the Faculty of Natural Sciences and the Theological Faculty were added ⁴²⁷.

Each faculty was headed by a collegial body, i.e. the council of faculty or college professors, which included the dean, vice-dean, all professors, and two representatives elected from associate professors. The structure of faculties comprised departments and institutes. A department was headed by the professor associated with it, who gave lectures on certain academic subjects. For holding lectures, seminars and practical classes, the departments and their teachers had offices and special classrooms.

⁴²⁷ Sitarz, A. Tadeusz Kaczyński : Encyklopedia Muzyczna PWM : część biograficzna pod red. E. Dziębowskiej. Kraków : Polskie Wydawnictwo Muzyczne, 2007. T. 5: K–L, P. 45.

As scientific institutions, the departments were also equipped with libraries and/or laboratories.

The teaching staff of Comenius University consisted of professors, private associate professors, assistants, and lecturers. Professors who held the degree of Doctor of Philosophy occupied leading teaching positions. The academic title of associate professor and their teaching rights could be granted to individuals who were doctors of philosophy and had passed the habilitation process: after the approbation of a published academic work, it was necessary to prepare a colloquium on the special topic and read a public lecture in front of a professional commission and the faculty's panel of professors.

The Philosophical Faculty, now the Faculty of Arts ⁴²⁸, ⁴²⁹ commenced its operation on 23 September 1921. Political circles were well aware of the need to conduct research into national history, language, literature, and art and to train secondary school teachers. The faculty's professorial body saw its main role in founding disciplines oriented towards Slovakian culture, with the Faculty of Philosophy occupying an indispensable place as a sole professional centre.

At the faculty's founding meeting, seven newly appointed professors decided to start lectures and seminars for the first 30 full-time students and, from mid-October 1921, for another 34 individual students. Dr. Josef Hanuš, professor of Czech literature history was elected dean, and Jozef Škultéty, professor of Slovak language and literature, became vice-dean ⁴³⁰.

Orel began working at Comenius University in September 1921 as a professor of music history and head of the Musicology Department (1921–1939). His teaching load was only small (5 hours of weekly lectures and practical classes). In the first semester of the 1921/22 academic year, he established a regular Musicological Seminar (which went over several months) for students of the Philosophical Faculty who sought to deepen their knowledge of the Slovak musical art history ⁴³¹. The creation of the

⁴²⁸ Born G. For a relational musicology: Music and interdisciplinarity, beyond the practice turn. *Journal of the Royal Musical Association*, 135(2), 2010. P. 205–243.

⁴²⁹ Muszkalska, B. (). Bronisława wójcik-keuprulian and her research into the musical culture of polish armenians. In *The Kolbergs of Eastern Europe*, 2018. P. 103–114.

⁴³⁰ Matula, P. (1998). Existenčné podmienky českých a slovenských stredoškolských profesorov na Slovensku v rokoch 1918–1938. *Človek a spoločnosť*. V. 1. p. 13.

⁴³¹ Orel, D. *Pazdírkův hudební slovník naučný: Nákladem Ol. Pazdírka, 1929, V. 1, P. 270.*

Musicological Seminar as a scientific and pedagogical institution followed the model of Western Europe, or rather the one-person musicological departments in German universities. In general, musicology as an academic discipline at Comenius University worked according to the European musical and educational tradition, which was based on the organizational experience and methodological principles of German musicology.

Orel was an outstanding musicologist, music historian, music critic, and teacher. He mastered the basics of composition under Professor Vítězslav Novák at the Prague Conservatory in 1910⁴³² and also studied musicology under Professor Guido Adler at the University of Vienna. In 1914, having defended his thesis on the Speciálník codex of Hradec Králové⁴³³, Orel obtained the degree of Doctor of Philosophy. In addition, he graduated from the Theological Faculty of Charles University in Prague in 1919.

The first Slovak Institute of Musicology was originally located at 1 Kapitulská Street, and in 1924–25 it relocated into the reformed girls lyceum at 33 Dunajská Street. Later it transferred into a building at 12 Šafárik Square, which had two small auditoriums. In principle, the Institute was ready to work as a separate scientific and pedagogical institution, following the model of the one-person musicology departments in German universities. It possessed the necessary equipment, a general library, and a sound library⁴³⁴. From the beginning, however, the Institute encountered many problems, primarily due to financial difficulties.

Since musicology students were required to independently engage in educational and scientific work and actively participate in seminars and discussions on predetermined topics, they needed literature to prepare for them. Understanding this, Dr. Orel was collecting musicological books, thus building up the Institution's library.

The musicology curriculum largely consisted of the music history from antiquity, early Christianity, the Renaissance, through classicism, and Romanticism to the New Age, and the history of Czech and Slovak music. In addition, the programme included 18th-century musical paleography, an introduction to musicology, and the study of the Bratislava musical culture

⁴³² Chalupka L. Slovenská muzikologická asociácia pri SHÚ. Bratislava. 2001. P. 12.

⁴³³ Burkatsky Z. Instructional and artistic material in the system of forming the mastery of a clarinetist. Abstract of candidate diss. 2004. P. 16.

⁴³⁴ Kresánek J. Hudobná historiografia. Bratislava: FF UK. 1981. P. 51–52.

and Slovak folk songs. Lectures on Bach, Dvořák, Smetana, Mozart, Beethoven, Schubert, Novák, and on modern musical compositions were planned for a duration of one semester ⁴³⁵.

During his 17-year teaching career, Orel only had four graduates: Antonín Hořejš, Zdenka Hanáková-Bokesová, Konštantín Hudec (who first became a teacher and later Orel's deputy), and František Zagiba (who left Slovakia in 1946 and played a significant role in developing a course in ancient music history at the University of Vienna). The rest of Orel's students (Jan Boháč, Františka Glatzová, Pavel Kriška, Alžbeta Mayerová, Jaromír Novák, Josef Oskar Odstrčil, and Viera Zochová) did not complete their studies.

In addition to teaching at Comenius University, Orel made a significant contribution to the development of the Music and Drama Academy in Slovakia. Through a concert society, he helped to popularize the works of Slovak composers, especially those of Ján Levoslav Bella, who at that time was just being discovered by Slovak society. Orel was tasked with collecting, processing, and storing Bella's oeuvre in the Musicological Department's library ⁴³⁶ (Hořejš, 1930). Besides popularizing Slovak music, he also organized musical evenings to acquaint the public with the music of Czech composers (for example, a series of lectures on Bedřich Smetana) as well as little-known Slovak composers ⁴³⁷.

Orel studied the history of Czech medieval singing (both monophonic and polyphonic), which resulted in *Český kancionál* (1921), his major work on this topic. Orel's further works which became the most significant resources for the study of Slovak musical history include the monographs *Ján Levoslav Bella* (1924), *František Liszt a Bratislava* (1925), *Hudební památky františkánske knihovny v Bratislavě* (1930), *Hudební prameny na Slovensku* (1931), *Milan Lichard* (1933), and *Štefan Fajnor, slovenský skladateľ* (1935) ⁴³⁸.

In the 1920s, the number of employees in the Department of Musicology increased; the teaching team welcomed Friso Kafenda, a lecturer in harmony and counterpoint (1922–1951), Oskar Nedbal, who taught the basics of

⁴³⁵ Hudec, K. K štátnej cene prof. Dr. D. Orla. Prúdy, 1937. P. 556–558.

⁴³⁶ Hořejš A.. Profesor dr. Dobroslav Orel 60-ročný. Slovenský denník, 1930. V. 8. P. 287.

⁴³⁷ Koričánsky G. Bellov večer na univerzite. Slovenský denník, 1927. V. 1. P. 33.

⁴³⁸ Knechtsberger-Karin M. Odišiel vzdelaný človek. Slovenská hudba, 1963. P. 266.

instrumental arrangement (1926–1930), and Anna Dočkalová, assigned to lecture in music pedagogy (1936–1939).

The composer, conductor, pianist, and teacher Frico Kafenda (b.1883 in Mošovce – d. 1963 in Bratislava) attended from 1901 to 1905 the Leipzig Conservatory studying piano with Robert Teichmüller, composition with Salomon Jadassohn and Stefan Krehl, and conducting with Artur Nikisch. Concurrently, he completed eight semesters at the Department of Musicology in Leipzig (1902–1906). From 1920, Kafenda taught at a music school in Bratislava, which in 1928, by virtue of his effort, became the Music and Drama Academy. He played a significant role in supporting the school under difficult conditions (mainly the lack of financial resources), systematized its curriculum, and took care of students' professional growth (he obtained for the school the right to issue certificates on completion of higher musical education). Kafenda taught many well-known Slovak artists, including the pianists Michal Karin and Eva Fischerová-Martvoňová and the composer Eugen Suchoň. Kafenda is the author of the theoretical work *O prírodnej stupnici* (an unpublished manuscript), in which he analyzed the tonal characteristics of Slovak folk songs⁴³⁹.

Anna Dočkalová taught music pedagogy to students of all degree courses from 1936/37 to the end of the the 1938/39 academic years⁴⁴⁰. After graduating from a high school in Brno (1904) and Charles University in Prague (1909), Dočkalová studied from 1909 to 1913 at the Stern Conservatory in Berlin. From 1913 to 1919, she was an operatic soloist at the Berlin State Opera. In 1930, she moved to Bratislava and together with Dr. Orel managed the Academic Singing Society at Comenius University. At the same time, she worked as a singing teacher at a state grammar school. Dočkalová also helped create a photo archive of musical sources at the Department.

Orel's inspiring role as a teacher and musicologist with valuable knowledge on Slovak musical history was well appreciated. This was supplemented by his students focusing on musicological research in different Slovakian regions, while Orel primarily conducted his research in Bratislava. Their work laid a solid foundation for further knowledge about

⁴³⁹ Knechtsberger-Karin M. *Odišiel vzdelaný človek. Slovenská hudba*, 1963. P. 205.

⁴⁴⁰ Gregor V. *Prolínání české a slovenské hudební pedagogiky. Hudobná výchova a umelecké školstvo v Bratislave*. Bratislava, 1982. P. 79.

the history of music and music culture in Slovakia. In addition to specific regional topics, all of Orel's disciples also tried to provide a comprehensible history of Slovak music.

One of Orel's endeavours was to train music teachers so that they could achieve a professionally high level of teaching. In this regard, he organized permanent lectures on music education and regularly led courses for improving the qualifications of teachers at municipal schools, which were managed by the Ministry of Education. Orel brought new and advanced knowledge into the process of music education. He also emphasized the musical training of future musicologists. Furthermore, he conducted the choir of the Academic Singing Society, whose repertoire included choral and cantata works by Czech and Slovak composers. The importance of Prof. Orel is evidenced by the fact that he served as the head of the Department of Musicology and also held other managerial positions (deputy dean in 1922–23, dean of the Faculty of Philosophy in 1931–32, and rector of the University) ⁴⁴¹.

Antonín Hořejš (1901–1967), who had also attended Adler's lectures in Vienna, worked at the Department as a research assistant in the years 1929–1931. He was the first to analyze the monumental collection of the Levoča tablatures. While Orel's research interests concentrated around Bratislava's, Martin's, and Liptovský Mikuláš' music histories, Hořejš became one of the Czech teachers who made a significant contribution to the development of choral singing in Slovakia.

Konštantín Hudec (1901–1952) defended his thesis 'Novšie výskumy o vývoji hudby na Slovensku' in 1935. Hudec's research focused on the history of 17th- to 19th-century Slovak music. His monographs Ján Levoslav Bella and Kremnickí trubači were published in 1937. Particularly significant was a further monograph *Hudba v Banskej Bystrici do XIX. storočia*, published in 1941 ⁴⁴².

Similarly to teaching staff, musicology students also had the opportunity to publish their research findings in the Faculty journal *Zborník FF UK*. The first issue already appeared in 1922 and was divided into 13 thematic sections, which is still the case to the present day.

⁴⁴¹ Chalupka L. Slovenská muzikologická asociácia pri SHÚ. Bratislava. 2001. P. 12.

⁴⁴² Petőczová, J. (). Konštantín Hudec – zakladateľ slovenskej hudobnej historiografie. Záhorie, 2006. № 5, P. 6–10.

After the 1938 Vienna Arbitration, Czech teachers had to leave Slovakia. As a consequence and despite his outstanding achievements, Orel also had to leave the Faculty two years before his retirement; however, his personal file stated that he had retired. After returning to Prague, he focused on preparing the *Speciálník* codex of Hradec Králové to be published by the Czech Academy of Sciences and Arts, which, in the end, did not happen. Anna Dočkalová also finished her appointment at Comenius University in December 1938.

After the 1940 disintegration of Czechoslovakia, which resulted from the Nazi Germany's occupation, Comenius University was renamed the Slovak University. Acts on the habilitation of both Orel and Hudec were annulled.

After Orel's departure, Hudec became the head of the Department, working voluntarily. However, rather than giving lectures, he took care of the library. It was hard work, often with a sense of helplessness, as the library collection, carefully assembled by Orel, was being constantly relocated until 1950. The Department of Musicology and its library moved eight times, which resulted in a number of uncatalogued books and some damaged or even lost.

Following the example of his teacher, Hudec conducted lectures based on his preferences, gradually increasing the number of subjects. He lectured in the fundamentals of Christian music, the Gregorian chant, polyphonic music development, vocal counterpoint, medieval music in Czechoslovakia, the introduction to the history of Slovak music, the music of Slavic peoples, and musical paleography; in addition, he led a music-historical seminar.

Hudec entrusted his assistant Jozef Kresánek with conducting lectures in musical aesthetics and the basics of music analysis. In the post-war period, Ján Strelec (methodology of music education), Štefan Kantor (auditory analysis), and Eva Fischerová-Martvoňová (piano playing) worked for a short time at the institution, along with Kafenda. From October 1947, musicology classes were conducted by Eugen Suchoň; he read the basics of harmony in the 1949/50 academic year.

In 1953, the Department was headed by Associate Professor Jozef Kresánek, who became a professor in 1963 and Doctor of Philosophy in 1970. He lectured in the introduction to musicology, musical analysis, and musical aesthetics. After an administrative reorganization, which was one

of the numerous reforms of higher education, the Musicology Department was integrated into the Department of Arts (headed by the literary critic Prof. Mikuláš Bakoš) as a sub-department and its emphasis shifted from the scientific orientation to mainly pedagogical programmes. The change was also due to the restoration of the Institute of Musicology at the National Academy of Sciences by Act № 22 of the Slovak National Council dated 22 February 1946, which defined the Academy as a scientific and research centre. Despite these unfavorable circumstances, Kresánek managed to gather a team of employees, including Veronika Šedivá and Ladislav Mokrý. They both worked on the Essay on the History of Slovak Music, which was published in 1956.

At the end of the 1950s, there was another governmental intervention into the relatively well-established process of musicological education: as a result of the abolition of the Pedagogical University and the 'convergence of science with life'⁴⁴³ being postulated at that time, the Department of Music Education of the Pedagogical University merged with the Musicology Department of the Faculty of Philosophy. It was pointed out that the musicological programme at Comenius University was too immersed in research problems and did not respond to the problems of modern musical life.

It was generally said that the advantage of this unification lay in the increasing number of regular teachers at the newly created department, chaired by Associate Professor Eugen Šimúnek. In addition, the department also envisaged a combination of musicology and musical pedagogy (therefore, musical education now also included learning a musical instrument). Vocal training as well as instrumental training lasted eight semesters and auditory analysis was planned for five semesters. Nevertheless, the fundamental disciplines of systematic musicology, such as music psychology, music sociology, and music philosophy, were absent, and there was also a narrower offering within the framework of elective lectures.

In 1963, a separate department of musicology was established with Professor Jozef Kresánek as its chair. At that time, it was important to resist pressure from the official outside voices saying that after the foundation of

⁴⁴³ Chalupka L. 80 rokov Katedry hudobnej vedy na FF UK. Slovenská hudobná veda (1921–2001): minulosť, súčasnosť, perspektívy. Bratislava, 2001. P. 21.

the Department of Music Theory at the Academy of Music and Performing Arts (VŠMU), there was no need for two music research centres in Bratislava and the one at the Faculty of Philosophy should be, therefore, abolished. Unfortunately, the independent musicology department did not last long. In 1972, again for ideological reasons and after checking the teachers, a decision was made about the 'correct orientation' of workplaces.

In the mid-1980s, the sub-department of musicology in the Department of Aesthetics and Art Studies had only six teachers: Kristína Izáková, Ingeborg Šišková, Nad'a Hrčková, Oľga Šimová, Ľubomír Chalupka, and Marta Hulková. In spite of the situation, the pedagogical processes did not lose momentum and lecturers sought opportunities to stimulate students' research interests⁴⁴⁴. From 1983, the Symposium of Young Musicologists was organized as the first event for young graduates in Czechoslovakia, and three years later it attracted international participation. In 1989, an independent musicology department was formed for the third time, headed by Associate professor, later Professor Oskár Elschek, who invited foreign lecturers, e.g. Professor Franz Födermayer from Vienna and Professor Jürgen Elsner from Berlin⁴⁴⁵. A part of the library funds was also returned to the Department.

Musicologists (graduates from the Department) who focused on 20th-century music and its connections with other arts have included Otto Ferenczy, Ivan Hrušovský, Ladislav Burlas, Igor Vajda, Ľubomír Chalupka, Juraj Lexmann, Milan Adamčiak, Július Fujak, and Yvetta Kajanová.

It is necessary to note that of two educational institutions with the opportunity to study either music theory (at the Academy of Music and Performing Arts/VŠMU) or musicology (at the Faculty of Philosophy, Comenius University), the Musicology Department at Comenius University is older and so graduates from VŠMU have to compete with the standard of those graduating from Comenius University whilst the two institutions also need to collaborate. This is equally topical for contemporary music institutions and universities oriented towards music theory, such as the universities in Prešov, Ružomberok, Banská Štiavnica, and Banská Bystrica.

⁴⁴⁴ Chalupka L. 80 rokov Katedry hudobnej vedy na FF UK. Slovenská hudobná veda (1921–2001): minulosť, súčasnosť, perspektívy. Bratislava, 2001. P. 21.

⁴⁴⁵ Chalupka L. 80 rokov Katedry hudobnej vedy na FF UK. Slovenská hudobná veda (1921–2001): minulosť, súčasnosť, perspektívy. Bratislava, 2001. P. 21.

In this regard, it is worth mentioning some other significant contemporary theorists (e.g. Eva Ferková, Zuzana Martináková, Hana Urbancová, Jana Lengová, and Slávka Kopčáková) who, instead of musicology at Comenius University, studied music theory but were influenced by distinguished musicologists, former graduates from Comenius University's Department of Musicology. Here, attention is paid to all three main areas of musicological research: music history, ethnomusicology (the theory of folk and traditional music), and systematic musicology (including music theory, aesthetics, psychology, and acoustics). The teachers' specializations covering most of the main areas of musicology correspond to the curriculum structure. In addition, students study folk music, popular music, jazz, and opera. Furthermore, bachelor's and master's courses also include the following practical subjects: Collegium Musicum, piano performance, and score studies, as well as areas of the practical application of musicology such as computer musicology, music criticism, music management, concert and opera dramaturgy, and music museology.

Organization of the Department of Musicology at Comenius University in Bratislava

Currently, seven full-time teachers and researchers work at the Department: Marta Hulková and Jana Bartová mainly research the ancient history of music; Yveta Kajanová is an expert in the history of jazz, rock and popular music; Marcus Zagorski, a graduate of Stanford University (USA), focuses on the music of the 20th century; Vladimír Zvara deals with the history of opera and the aesthetics of music; Jana Belišová focuses on Romani musical culture and ethnomusicology; Branko Ladič, conductor and pianist, gives lectures in music theory. They also either lead or participate in significant research grant projects. In addition, they are conducting a joint project dedicated to the history of music in Bratislava.

The department offers educational programs at the bachelor's, master's, and doctoral levels, teaching is conducted in Slovak and English. The number of students is limited, as it allows more profitable communication between students and teachers and the learning process. Graduates of the Musicology Department of Comenius University have successful careers both in Slovakia and abroad, and they are highly respected professionals not only in musicology, but also in the fields of music and cultural management, programming, and journalism.

CHAPTER 9

Courses has been also conducted by doctoral students and guest teachers – leading Slovak and foreign experts from other academic institutions or artistic practices; they have included, among others, Professor Oskar Elschek, Peter Zajíček, Lucia Lužinská, Adriena Bartošová, Boris Čellár, and Miroslav Zahradník. In addition, the Department regularly holds one-off guest lectures, with recent participation of several outstanding foreign musicologists such as Wolfgang Dömling (Hamburg), Oliver Gerlach (Berlin, Neapol), Jarmila Gabrielová (Prague), László Vicarius (Budapest), Ivan Poledňák (Prague), Malgorzata Wozna-Stankiewicz (Krakow), Helmut Loos (Leipzig), Anselm Gerhard (Bern), Jürg Stenzl (Salzburg), Marina Toffetti (Padua), Luca Cerchiarri (Milano), and Zuzana Ben Lassoued (Canada). Some musicologists (e.g. Julijana Zhabeva Papazova from Macedonia and Svetlana Šašina from Russia) worked at the Department of Musicology for several months as visiting researchers, supported by scholarship from SAIA or the Visegrad fund.

Graduates of the Bratislava School of Musicology work in various fields. Some teach at universities (art and pedagogical fields), high schools (conservatories and grammar schools), or primary schools of performing arts. Others have found employment in cultural institutions or in the media (as television or radio presenters/moderators), as journalists in professional magazines or newspapers' cultural departments, or project managers in music institutions and theaters. They also use their skills and knowledge when working in specialized libraries, archives, or museums. Some of the graduates find their place in scientific institutions, in particular the Institute of Musicology of the Slovak Academy of Sciences, or at other musicology workplaces at universities in their country or abroad. For Slovak graduates, the path of independent activity in public associations, private publishing houses, and art agencies is also open. In this field, there are still many employment opportunities for ambitious, creative and well-prepared young people.

CONCLUSION

The considered main six directions of Lviv post-war musicology unexpectedly and directly resonate with the interests of the founder of Lviv musicology – prof. Adolf Chybiński (from medieval studies to organology). This testifies to the continued longevity of the Lviv musicological tradition,

which clearly appears against the background of the gaps in the historical process. The main directions of musicology in Lviv after the Second World War, considered and analyzed in the research, are directly connected with the diverse creative and scientific interest of the founder of the Lviv School of Musicology A. Chybiński. This confirms the stability and continuity of the Lviv musicological tradition, despite the historical gap which was caused by tragic world events.

Representatives of the Krakow School of Musicology still follow Z. Jachimecki's methodological principles. They use and develop creatively in the latest conditions the musicological discourse which was created by the founder of this school. We can say that the stable tradition of creative ideas and scientific postulates, laid down by Z. Jachimecki and continued by several generations of his students and followers, is the basis of Krakow musicology and determines the peculiar power of that school of musicology.

It is important to recognize the leading role of Dobroslav Orel in Slovak musicology. Orel sought to raise Slovak musicology to European standards in all aspects of music education, while preserving national achievements and encouraging the public to realize the social importance of music education for the progress of national culture and simultaneously strengthening the prestige of musicology as a necessary foundation for professional musicians.

Orel's endeavours led to the emergence of a galaxy of Slovak musicologists and music historians who were brought up on methodology of European academic education. This was the first generation of musicologists who were able to receive a thorough European-model education in their homeland. Highly educated scholars were aware of the significant role of musicology for the development of society's spiritual domain and appreciated achievements of national culture in the world-wide context.

It is obvious that both the Krakow, Lviv and Bratislava schools of musicology fruitfully continue and develop the traditions of their creators, prominent scientists, and teachers Z. Jachimecki, A. Chybiński and D. Orel. The traditions of powerful scientific centers – Krakow, Lviv and Bratislava musicology, which are strong by organic combination of European breadth of education and pro-Slavic patriotic orientation of their professional activity were formed as a result of active interaction of scientists of several generations.

Thus, Z. Jachimecki, A. Chybiński were equivalent, distinctive creative personalities in the divided due to some difficult international historical circumstances Polish musical science representation (in the universities of Krakow and Lviv) of the first half of the twentieth century. That fact caused a direct connection with the Jagiellonian concept in the University of Krakow, while Polish centrist preferences were reflected at the university of Lviv after overcoming of Austrian influences there. The specifics of the encirclement and the circumstances of professional activity revealed the relevance of both musicologists to the Jagiellonian latitude of the Slavic perception of the essence of the Polish idea. The thematic scope of A. Chybiński's musicological and musicological studies nourished clearly by the advantages of the pro-German continuity of structure and academic tradition of the University of Lviv.

There were certain common and distinctive features in the teaching, scientific and creative musicological activities of Z. Jachimecki, A. Chybiński and D. Orel.

Proficiency, European scale of usage of the national musical heritage and reliance on the best European pedagogical experience in the training of professional musicologists can be considered as common features of Z. Jachimecki, A. Chybiński and D. Orel. This became the part of the traditions of the Krakow, Lviv and Bratislav musicological schools, though, as was noted above, Lviv had some the privileges of building musicology through the direct contact with the pro-Adler musico musicology through the direct contact with the pro-Adler musicological Vienna. At the same time, the biography of Z. Jachimecki and D. Orel provided a vigorous professional "charge", which gave an opportunity for those scientist and teacher to build up a musicological school no less influential than the school molded by the University of Lviv.

Distinctive features were clearly visible in the field of scientific interests and research results of those two musicologists. Thus, saying in modern language, Z. Jachimecki emphasized on the cultural inclination of musicological and musical directions, especially on the cultural and historical values of the nation. The popularizing activity of this scientist, his musical journalism manifested itself in this direction. Musicological analytical and methodological preferences were the main in the creative activity of A. Chybiński, who was a representative of the university

circles of Lviv. National Medieval and ethnomusical studies, upholding of the principles of new Polish music in the media have established special base in the development of the native music for A. Chybiński. The editorial, publishing and public-music works were significant in activity of A. Chybiński as a professor, which led to the broadest resonance of his professional work.

The history of Czech medieval singing occupied an important place in D. Orel's work (both monophonic and polyphonic), which resulted in *Český kancionál* (1921), his major work on this topic. Orel's further works which became the most significant resources for the study of Slovak musical history include the monographs *Ján Levoslav Bella* (1924), *František Liszt a Bratislava* (1925), *Hudební památky františkánske knihovny v Bratislavě* (1930), *Hudební prameny na Slovensku* (1931), *Milan Lichard* (1933), and *Štefan Fajnor, slovenský skladateľ* (1935)⁴⁴⁶.

The whole range of scientific topics of those outstanding musicologists mentioned above was determined by the directions and the essence of their creative and pedagogical activity. They were also effectively engaged in pedagogical work, established institutions of musicology in Krakow, Lviv and Bratislava universities, managed them for a long time, formed their own reputable schools of musicology, principles and traditions of which are still confirming and developing now.

ABSTRACT

The relevance of the research topic consists in the necessity of a comprehensive study of the educational and scientific activities of the departments of musicology of Krakow, Lviv and Bratislava universities during the first half of the twentieth century in the context of coverage of the interaction experience between Ukrainian and foreign higher education institutions so to determine in such way the features and values of the Ukrainian music science in the European scientific and educational space.

The purpose of the research is to discover and to analyze the creativity of the departments of musicology at the Krakow, Lviv and Bratislava Universities at the consideration of the principles of European musical academic education since the establishment of these institutions in 1911-1912-1921 and till the beginning of the XXI century.

⁴⁴⁶ Knechtsberger-Karin M. *Odišiel vzdelaný človek. Slovenská hudba*, 1963. P. 266.

In order to provide a holistic developmental picture of musicology as an academic discipline in its broader historical context, the study applies a historical-systematic research method. The biographical information presents the significant figures of Ukraine, Polish and Slovak culture, particularly those representing the musicological school. The novelty of the research work lies in its focus on the Lviv, Krakow and Bratislava School of Musicology, which has become the centre of Slovak musicology, investigating traditional problems and methodologies as well as the latest topics. Highlighting the evolution of musicology as an academic subject, the paper also considers the national and European traditions that led to the establishment of the Musicological School at Lviv University, Jagiellonian University and Comenius University in Bratislava.

Orel's, Jachimecki and Chybinski activity resulted in the emergence of a galaxy of Polish, Ukraine and Slovak musicologists and music historians shaped by European academic methodologies. The first generation received a thorough European-standard academic education at home. Highly educated scholars were conscious of the significance of musicology in the development of the spiritual values of their nation and understood the achievements of their own culture as an integral part of the wider world.

Key words: Department of musicology of Lviv University, Department of musicology of Jagiellonian University, Department of musicology of Comenius University in Bratislava, student, teacher, musicological education, musical tradition.

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