

HISTORY OF MUSICOLOGICAL STUDIES AT KRAKOW AND LVIV UNIVERSITIES

HISTÓRIA DOS ESTUDOS MUSICOLÓGICOS NAS UNIVERSIDADES DE CRACÓVIA E LVIV

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ABSTRACT

This work deals with the system research of the activities of the departments of musicology of the Jagiellonian and Lviv Universities in the context of the Jagiellonian tradition of Poland and Ukraine in the original refraction of principles of the European musical academic education since the time of their foundation in years 1911-1912 and till the beginning of the XXI century. Besides the educational orientation of the Jagiellonian tradition have been revealed. This tradition inextricably linked with the national-confessional polysyllability within the teacher's and student's community. It has been established that the Neojagiellonian-Panslavic worldview of the XIX – first half of the XX century was historically significant corrective component of the existence of Krakow and Lviv Universities. "Equation on the European East" of the most prominent representatives of Polish culture and art in the twentieth century was a testimony of the influence of that worldview.

Keywords: Jagiellonian cultural tradition. Department of Musicology of the Lviv University. Department of Musicology of the Jagiellonian University.

RESUMO

Este trabalho trata da pesquisa do sistema das atividades dos departamentos de musicologia das Universidades Jagiellonian e Lviv no contexto da tradição Jagiellonian da Polônia e Ucrânia na refração original dos princípios da educação acadêmica musical europeia desde a época de sua fundação nos anos 1911-1912 e até o início do século XXI. Além disso, a orientação educacional da tradição jagielloniana foi revelada. Esta tradição está inextricavelmente ligada à polissilabidade nacional-confessional dentro da comunidade de professores e alunos. Foi estabelecido que a visão de mundo Neojagiellonian-Panslavic do século XIX – primeira metade do século XX foi um componente corretivo historicamente significativo da existência das universidades de Cracóvia e Lviv. A "Equação sobre o Leste Europeu" dos representantes mais proeminentes da cultura e arte polonesa no século XX foi um testemunho da influência dessa visão de mundo.

Palavras-chave: Tradição cultural Jagiellonian. Departamento de Musicologia da Universidade de Lviv. Departamento de Musicologia da Universidade Jagiellonian.

Introduction

Phenomenon of Jagiellonian tradition is the multidimensional and instructive stage in the development of the Ukrainian nation. This phenomenon had determined the formation of the Ukrainian national thinking and self-affirmation, had gave birth to the classics of the Cossack era, on the one hand, and besides had determined the growth of the state greatness of Poland on the other hand. Poland had presented the attainments of sarmatism in the artistic sphere, in the coexistence of the Polish, Lithuanian and Ukrainian peoples and the two-confessional ecclesiastical phenomenon (Catholicism and Orthodoxy), which was unique in the being of Europe in the 15th-16th centuries.

Sarmatism which was the product of Polish national culture and art, had also fundamental parallels to the cultural guidelines of Ukraine, Hungary, Russia, France and other countries, where the Byzantine-Orthodox principles had interwoven with the indicators of Western European religious and ideological influences.

They had raised on the basis of the specifics of the musical material the issue of the cultural paradigm of Poland, which was formed by the upsurge of the Jagiellonian tradition in the spheres state-political and cultural creativity in the era of the Polish Renaissance, and the restoration of the national thought concept at the

beginning of the XX-th century. However, this problem is not highlighted sufficiently in Ukrainian and foreign musicology and requires a deeper reflection.

literature review

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 (TANAYEV, 1979) and the Polish Biedermeier (MALINOVSKY, 1989), (PODOBAS, 2021), (TAZBIR, 1974) during the last time.

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 (BELZY, 1954, VOLINSKY, 1974, LISSY, 1959).

Materials

Jagiellonianism in Poland and Ukraine as a factor in university education

The Jagiellonian cultural line is connected with the personality of whose name was given to this cultural phenomenon. This personality was the Grand Duke of Lithuania and later the King of Poland Jagiello. He entered into the history as the organizer of the resistance of the Slavic Commonwealth to the Crusade of the Teutonic Order. The Teutonic Order was completely defeated by the united forces of Poland, Lithuania and Russia in the Battle of Grunwald in 1410, and devastating blow to the German expansion into Slavic lands had been made because of that fact. This victory stopped the extermination of the Slavic people, which lost the Polabian territories in present-day East Germany while the closest neighbors and allies - Balts, part of Lithuanians and Pruthenians were enslaved in the XV century and leaved the name of Prussia for the East German region.

It is clear that this military success was carried out on a wave of state-building and political-diplomatic efforts, inseparable from the original religious

establishment, allowance of coexistence of Orthodox and Catholic faith in a single state, as well as tolerance to the pagan traditions of Lithuania was the essence of this original religious establishment. Let us not forget that Great Lithuania began to form in the XIII century, at the historical times of the campaigns of Khan Batu and his successors to Kievan Rus, its capture and looting by the Mongols. The Grand Duke of Lithuania, Vytautas proposed to assist Ruthenians more than a hundred years after that fact had happened and the Kyivites had accepted it with the condition of the Orthodox baptism of The Grand Duke and his troops, while the Lithuanian people remained in paganism.

Thus the Lithuanian mogul was distinguished as a religiously related with the Ruthenians princes and nobles in historical circumstances, compiling privileged community of the population of the Grand Duchy of Lithuania together with the Ruthenians princes and nobles. And later, when Grand Duchy of Lithuania had united with the Polish kingdom and the Lithuanians adopted Catholicism, it was the Magniteria, in particular, in the personalities of the princes Ostrozki, Adam Kisil, Bohdan Khmelnytsky and his colonels, who kept loyalty to the Orthodox Church, appealed to blood affinity with the romans, in contrast to Polish Magniteria. "It was decided to protect the kinship with the legendary Roman soldiers who came first to Lithuania with Palemon, which" lifted them up " precisely in the midst of the Lithuanian magniteria - and this was already spoken before the Unia" (LISSA, 1949), (BOLESŁAWSKA, 2001). The "utopianism of the gentry ideology" was notable in general (LISSA, 1949), which was "differed from the utopias of Bacon and Campanella in that the Polish "city of the Sun" was considered to be truly existing" (LISSA, 1949).

This uniqueness of the Polish and Ukrainian (Ruthenians) in the Jagiellonian state, their renaissance contribution to the culture of Europe is not always fully appreciated in ukrainian editions. Thus, U. Hrab argues in her book clearly with a good intentions that the history "gives an opportunity to assess the role of Poland in the dissemination of Renaissance-Baroque ideas on the musical culture of the western lands of Ukraine ..." (HRAB, 2009). Consequently, the role of the

"communication channel" of the West-East direction which had been defined to Poland, is a humiliation of its status as a country in fact. Medieval Poland was a grand not in the "spreading" of Western European achievements, but in the development of a cultural program, which had not any country in Europe. That had caused the intensity of "dissemination" of these attainments in the conditions of its autonomy of religion-state formation.

The Jagiellonian position in the religious and cultural schedule had raised Poland on the podium of the state "from the sea to the sea" firstly, had raised to the leading position in the Slavic world in the defendance of its race and mental identity peculiarities, in the preservation of national delineations in that political-state at whole which was secondly more significant culturally. Krakow, as the capital, being at the crossroads of Lithuania, Poland and Rus, has become an embodiment of cultural-educational and religious unity. So, ahead of elucidation of the political and educational actions of Jagiello, it should be noted that the Polish King Kazimier III, by the letter on May 12, 1364, had proclaimed the foundation of the University of Krakow (TANAEVA, 1979). 11 departments (8 in jurisprudence, 2 in medicine and 1 in free arts) had been immediately allocated in this university. There was no permission from the Pope for the establishment of the Department of Theology. However, the construction of the premises and the necessary organizational measures did not reach the appropriate scale. Everything was stopped altogether with the death of Kazimier III.

But Jagiello restored the activity of the university in 1400. That was the fact of particular importance both for Poland, for the Grand Duchy of Lithuania, and for Ukraine-Rus. University of Krakow was the only place of educational and scientific activity on the border of Central and Eastern Europe until the universities of (KENIGSBURG, 1544) and (VILNUS, 1579) had been established: "... Krakow University was the main high school for young people from the princes. Jagiello had provided support to the Lithuanians which were studied at the university: he instructed to allocate a house for the placement of poor students, especially those who came from Lithuania and Rus in 1409. About 70 young men from the Lithuanian

bourgeois class, as well as representatives of the gentry (Prince Tedroycy, Sapieg, Svirsky, Golshansky) studied at the University of Krakow by the middle of the XV century" (PODOBAS, 2012). Commenting on this description, it is notable that the reference to gentry genus shows us that these are the surnames of the persons which were represented by the orthodox nobility in the intertwining of the prince's descendants from the marriage of Orthodox Lithuanians and Ruthenians, as it was usual phenomenon since the times of Kyivan Rus in XIII-XIV centuries.

The name of University of Krakow as a Jagiellonian University was established only in the XIX century. University was called the General School (Studium Generale) at first, then it was called the Krakow Academy (Akademia Krakowska), later it was called the Main Crown School (Szkoła Główna Koronna). It received its present name finally in the XIX century. Present name emphasized the connection of the principles of its activities with the cultural heritage of the Jagiellonians. It should be noted that this name had reflected reconciliation of relations with the Polish-Lithuanian Magniteria in Poland, encouraging the Old Catholic traditions. Besides that name reflected for the combination of the Protestant and Catholic churches with Orthodoxy in order to restore the unity of the undivided Christian church, according to the principles of the highly influential Oxford religious movement in Europe (PODOBAS, 2012).

Considering the essence of what the core of the Jagiellonian Poland consisted and the place of the university's scientific and educational attainments in its cultural mission, let us not forget that the Renaissance Rzeczpospolita was not only the center of interconfessional harmony and a good exception among other European countries because of that fact, but Renaissance Rzeczpospolita was also the repository of the Slavic cultural and scientific expansion of the world significance. Thus, one name of Nicolas Copernicus emblems the primacy of the scientific achievements which were the part of the Polish contribution to the Renaissance cultural attainments. And if the courage of the scientific vision of the scientist dishonored his adherents to the persecution by the Catholic Inquisition outside Poland (the fate of J. Bruno and G. Galileo is well known), then Copernicus was

untouched by the persecutors in Poland, because the old Catholic status of the state of Jagiellonians, its militaristic power, demonstrated by the battle near Grunwald and subsequent actions in the Europe in contact with the hallican church of France, defended the Polish thinker from the aggressive demonstrations of the European West and the political maneuvers of Moscow reliably (HYSA, 2019).

As it is known, the Renaissance Poland had formed the Ukrainian Kant for the East Slavic music world, which had a principal appearance of the border of the Orthodox and Catholic traditions of the Kantian-Chanson-Canyon singing. That is why had happened a paradox in the musical-historical sphere: being a born by Jagiellonian Poland, the Kant did not become an expressive phenomenon of the Polish national tradition, but grew up in artistically self-sufficient talent and entered into the national tradition of Ukraine.

Jagiellonian tradition had pollinated the cultural and artistic existence of Poland and Ukraine in the second half of the XIX-th and early XX-th centuries. The dissemination of Pan-Slavist ideas, the true confessors of which were the great Polish writer B. Pruss, the famous historian K. Valiszewski, the outstanding Ukrainian scientist-humanist, professor of the University of Kharkov O. Potebnya and other prominent figures, had oriented the Polish "prokrakowian" inclination. For example, Z. Noskovsky, a sincere admirer of the creative heritage of F. Chopin, referred to the folklore layer - to the Krakow dance folklore which was not reflected in the creation of the "western" F. Chopin. The same folk trend exists in creative heritage of I. Paderevsky who was born in Ukraine. And that interest in the Krakow-Jagiellonian cell had its continuation in the leading activity of K. Shimanovsky, P. Kohansky, I. Paderevsky, V. Malyshevsky (they all came from Ukraine), other prominent artists in the sphere of polish music in the first half of the XX-th century.

Another outbreak of the Krakow tradition was in the post-war Poland which had gained world recognition in the personalities of B. Scheffer and K. Penderecki. Moreover in the manifestation of a fundamental borderline - the European West and the East, as a scientific and creative, as well as a composer position of those artists. The creative achievements of L. Rogovsky as a theorist of the Indo-Persian

background of regular thought in the music of the Slavs were on the wave of Proyagellon's sentiments, as well as the composer's discoveries of A. Panufnika, who had inspired on the programmatic, figurative and thematic achievements by the Old Polish, Jagiellonian tradition, among which was the "Jagiellonian Triptych", had written for the 1000th anniversary of the Polish state and the baptism of Poland in 1966. Beata Boleslavska who is the researcher of creative heritage of A. Panufnika, noted that "Jagiellonian Tryptic" refers to the compositions which based on themes derived from Old Polish music " (BOLESŁAWSKA, 2001).

The multitude of works in which the composer turned to the Old Polish phenomenon ("The Staropolsky Suite", "Gothic Concert", etc.), testifies the significance of the corresponding idea for A. Panufnika, which was combined with a special cultural-religious tradition that united Ukraine and symbolized the glory and power of the Poland, personified by Jagiellon and Jagiellon kings (TANAEVA, 1979). This is the so-called Old Catholic tradition that had fed the Lublin Unia, but the grounds of which had been laid by the first steps of Polish statehood and the adoption of Christianity.

The circumstances of this state-religious affirmation preserved in the Polish folk legends where the figures of Piast (genus of Prince Meshko who was the creator of the Polish state), inseparable from the missionary activities of the Orthodox saints Cyril and Methodius (TANAEVA, 1979).

History of musicological studies at the Jagellonian University

Historical review gives a multidimensional capacity to the name of the University of Krakow — Jagiellonian. This term is summed up the historical crossings of state-religious controversies, which had covered the Slavic world in the past and covering till now. The Jagiellonian idea is significant in the culture of modern Poland, due to the celebration of the 600th anniversary of the Battle of Grunwald in 2010. That anniversary inspired S. Morito (a composer and rector of the F. Chopin Musical University at 2010) to create a symphonic masterpiece which was devoted to the state-military exploits of Jagiello.

Currently, the structure of classes at Jagiellonian University is somewhat different from what it was at the first stage of the functioning of this scientific and educational institution. The legal direction takes on a significant place today as well as it was at the beginning of this university. The faculties of Philosophy, Astronomy, Applied Informatics, History, Philology, Polonistics, Mathematics, Physics, Chemistry, Biology and Earth Sciences, Management and socio-communicative disciplines, Political science, Biochemical, Biophysical and Biotechnological medical, Pharmaceutical, Health sciences departments are also prominent (TANAIEVA, 1979). Musical developments are carried out within the Historical faculty, which is aimed at the training of music historians, workers of press and mass communication services in the sphere of illumination of the musical component of society's life.

Thus, specially musicological principle, analytical and research pursuit on musical compositions and performances are found to be little involved in the subject of scientific researches by the representatives of this majestic center of the Polish educational sphere (WOŻNA-STANKIEWICZ, M., LEWICKI, M., & SITARZ, A., 2011). The line of comparison of the activities of the Jagiellonian and Lviv Universities in the XX th at the beginning of the XXI century is even more promising. Because the foundational position of the first university (Jagiellonian) and the derivation of the second university (Lviv) from the first one allows us to trace the tendencies of accumulation of musicological charge in each of them. And the Jagiellonian program of cooperation of the Slavic representation in the institutions fertilized the compensatory separation of subjects and disciplines, which we note for today: the components of musicology obviously prevail in the Lviv University in comparison with Jagiellonian University. In this regard, Jagiellonian tradition more manifested in Ukrainian Lviv perhaps, while the Jagiellonian University had solidarized with the West European tradition somewhat frankly. Although the absence of a theological department in it as well as a absence of direct link with the musicological department, puts it in opposition to the corresponding German institutions.

Formation and activity of the musicological institution of the Yan Kazymir University in Lviv

Regarding to the existence of the University of Lviv, it was founded in 1661, on the wave of the dividing of Ukraine, in the conditions of the collapse of the Jagiellonian unity of the Orthodox and Catholic components of Slavdom, with a certain compensatory orientation towards strengthening of the Catholic and Greek Catholic orientation in the ideological armament of this educational institution. The traditional "policy of maneuvering" in the multinational saturation of the Austrian empire prompted Joseph II to reform the Lviv institution (like the University of Vienna, University of Prague) in a secular way (in 1784, teaching on German language), with the subsequent creation of Ukrainian Studium Ruthenum with Ukrainian-language teaching. But these facts were in a problematic relationship to Jagiellonian tradition. It became natural that one of the base of the well-known Lviv-Warsaw philosophical school was in Lviv, not in Krakow, after polonization of studies in Lviv in 1918. Because poloniocentrism was more consistent on the territory of the University of Lviv than in the Jagiellonian Krakow.

This territorial-cultural contact of Krakow and Lviv made it clear: the traditional medieval inclination of scientific developments for both universities paid attention to the Ukrainian component of the Polish South. And then it was pointed out on the merits of Polish musicology in the development of the concept of *duma* (thought), *kobza-bandura* heritage in the early Soviet reference literature.

Conclusions

Summarizing up the historical information about the cultural idea, which was put forward by Jagiello who was a great statesman and commander of the XV century and the brainchild of which Jagiellonian University was it should be noted that:

- the educational orientation of the Jagiellonian tradition is inextricably linked with the national-confessional multiplicity within the pro-Slavic association

of communities of teachers and students, which was the factor that complicated the opening of the theological faculty because of the two-confessional composition of the Jagiellonian University, while such faculties were natural in the universities of the Western Europe (it is interesting to know that the theological faculty does not exist in this higher educational institution till these days);

- significant corrective component of the existence of the Jagiellonian and Lviv University historically had become the Neo-Jagiellonian-Pan-Slavistic outlook wave of the XIX-th - the first half of the XX-th century, whose evidence of influence was the "equation to the European East" or in the essence of the creative position in general, or in the plot charge of the musical compositions of the most prominent representatives of the culture and art in Poland in the XX century as follow: B. Prus, Y. Ivashkevich, L. Rogovsky, I. Paderevsky, K. Shimanovsky, V. Malyshevsky, A. Panufnik;

- the historical connection of the Jagiellonian and Lviv Universities is that they had and have an opportunity to choose their priority educational and scientific directions, as well as a direction of them either to the Jagiellonian genesis, either to actual generalized European positions, or either to a certain situational national choice, which are inseparable from the cultural gene code of the educational institution, which gave rise to the educational system of Poland and Ukraine.

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