

I N F O R M A C J E

MUSICOLOGY IN UKRAINE BEFORE 24 FEBRUARY 2022 INSTITUTIONS – PUBLICATIONS – RESEARCH

This text was commissioned by *Muzyka* as a survey of Ukrainian musicology prior to Russia's invasion of Ukraine on 24 February 2022. Its aim is to provide international readers with basic information on institutions, publications, the most active musicologists and their research. Although musicological research in Ukraine has a long tradition, this text focuses only on current musicology.¹

INSTITUTIONS

The Ukrainian system of training musicologists has its own specific characteristics. In contrast to what is common in most Western European countries, where musicologists are trained at universities and performers are trained separately at music academies and conservatories, in Ukraine musicologists and performers have always studied together. Such an integrated system of training music professionals of all specialities in one institution has its advantages, providing a synthesis of theory and practice, effective communication between creative and scientific schools and the inseparability of intergenerational ties. Before Russia's full-scale invasion, the following institutions of higher education in Ukraine offered training in musicology: the Pyotr Tchaikovsky National Music Academy of Ukraine,² Mykola Lysenko Lviv National Academy of Music,³ Antonina Nezhdanova Odesa National Music Academy,⁴ Ivan Kotlyarevsky Kharkiv National University of Arts,⁵ Reinhold Gliere Kyiv Municipal Academy of Music,⁶ Mykhailo Glinka Dnipropetrovsk Academy of Music of the Dnipropetrovsk Regional Council.⁷

It should be noted that between 1968 and 2014, the Sergei Prokofiev Donetsk

1 The present text was prepared with the support of a special programme for Ukrainian researchers run by the National Science Centre, Poland.

2 Official website of the Tchaikovsky National Music Academy of Ukraine knmau.com.ua

3 Official website of the Mykola Lysenko Lviv National Academy of Music <https://lnma.edu.ua/>

4 Official website of the Antonina Nezhdanova Odesa National Music Academy odma.edu.ua

5 Official website of the Ivan Kotlyarevsky Kharkiv National University of Arts <http://num.kharkiv.ua/>

6 Official website of the Reinhold Gliere Kyiv Municipal Academy of Music glieracademy.org

7 Official website of the Mykhailo Glinka Dnipropetrovsk Academy of Music dk.dp.ua

Academy of Music also trained musicologists, but at the beginning of the Russian aggression in Donbass, most of the scientific and pedagogical staff and students joined the Pyotr Tchaikovsky National Academy of Music of Ukraine in Kyiv.

At present, there is only one research institution with a department that conducts basic and applied research in the field of music. That is the Rylsky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences of Ukraine, which includes the Department of Musicology and Ethnomusicology.⁸ Employees of the department take part in national and international scientific conferences, and publish the results of their research in individual and collective monographs, as well as professional scientific journals in Ukraine and abroad. At the initiative of the department, the project of a multi-volume encyclopaedia of Ukrainian music was launched, with an editorial board led by Hanna Skrypnyk. The first volume was published in 2006. By 2018, five volumes had been published,⁹ and work is continuing on further volumes.

JOURNALS

Musicological journals in Ukraine are published mainly by institutions of higher education. As a rule, they publish articles in Ukrainian and English. Today, musicological articles in Ukraine can be published in about a dozen specialised scientific publications that meet international publishing standards, have international editorial boards and are indexed by leading international scientometric databases.

The Tchaikovsky National Music Academy of Ukraine is the founder and publisher of four scientific journals: *Ukrainian Musicology*,¹⁰ *Scientific Herald of Tchaikovsky National Music Academy of Ukraine*,¹¹ *Problems of Ethnomusicology*,¹² *Journal of Tchaikovsky National Music Academy of Ukraine*.¹³

The Ivan Kotlyarevsky Kharkiv National University of Arts is the founder and publisher of two musicological publications: *Aspects of Historical Musicology*¹⁴ and *Problems of Interaction of Art, Pedagogy and Theory and Practice of Education*.¹⁵

8 Website of the Department of Musicology and Ethnomusicology of the Rylsky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences of Ukraine http://www.etnolog.org.ua/index.php?option=com_content&task=view&cid=15&Itemid=87

9 *Ukrainska muzychna encyklopediia*, t. 1 [A–D] [Ukrainian music encyclopaedia, vol. 1 [A–D]], Kyiv 2006; *Ukrainska muzychna encyklopediia*, t. 2 [E–K] [Ukrainian music encyclopaedia, vol. 2 [E–K]], Kyiv: 2008; *Ukrainska muzychna encyklopediia*, t. 3 [L–M] [Ukrainian music encyclopaedia, vol. 3 [L–M]], Kyiv 2011; *Ukrainska muzychna encyklopediia*, t. 4 [N–O] [Ukrainian music encyclopaedia, vol. 4 [N–O]], Kyiv 2016; *Ukrainska muzychna encyklopediia*, t. 5 [ПАВАНА–«ПОЛІКАРП»] [Ukrainian music encyclopaedia, vol. 5 [PAVANA–«POLIKARP»]], Kyiv 2018.

10 See <http://musicology.com.ua/>

11 See <http://naukvisnyknmau.com.ua/index>.

12 See <http://ethnomusicology.com.ua/>

13 See <http://chasopysnmau.com.ua/>

14 See aspekty.kh.ua.

15 See intermusic.kh.ua.

The Mykola Lysenko Lviv National Music Academy is the founder and publisher of two musicological journals: *Scientific Collections of the Mykola Lysenko Lviv National Music Academy*¹⁶ and *Ethnomusic*.¹⁷

The Antonina Nezhdanova Odesa National Music Academy is the founder and publisher of the scientific bulletin *Musical Art and Culture*.¹⁸

The Mykhailo Glinka Dnipropetrovsk Academy of Music publishes the journal *Musicological Thought of Dnipropetrovsk Region*.¹⁹

There are also other humanities journals that publish scientific articles in the field of music studies, notably *Culturological Ideas*, published by the Institute for Cultural Research of the National Academy of Arts of Ukraine,²⁰ *Art Notes*, published by the National Academy of Culture and Arts,²¹ and *Bulletin of the Kyiv National University of Arts. Series: Musical Art*,²² etc.

RESEARCH

A characteristic trend in modern Ukrainian musicology is the diversification of issues and methodological approaches, with wide coverage of theoretical and historical aspects and local and global musical phenomena, and a tendency for multidisciplinary research.

The latest directions to Ukrainian musicology have been in-depth study of the problems of musical styles and genres, the discovery of previously unknown or previously banned authors and works, and the extension of the timeframe to musicological research. Of great importance are musicological schools formed during the twentieth and early twenty-first centuries by well-known Ukrainian musicologists in Europe and beyond.

The Kyiv musicology school of the Tchaikovsky National Music Academy of Ukraine is a powerful research centre on a European level. Nina Herasymova-Persydska (1927–2020) continued the fruitful ideas of the founder of medieval studies in Ukrainian musicology Onysiia Schreier-Tkachenko and established her own research school of medieval studies. The main strand to Nina Herasymova-Persydska's research is related to the *partesny* style, focusing on the Kyiv collection of *partesny* works from the Kyiv-Pechersk Lavra and St Sophia's Cathedral. Intense archive work was also carried out in other countries, such as Russia, Lithuania and Serbia. Her influence rests chiefly on a monograph of the *partesny* concert,²³ and the *partesny* works she researched have been included in the repertoire of many Ukrainian choirs, thus

16 See <https://muzuniversum.com/index.php/journal>.

17 See <http://ethnomusic.com.ua/>

18 See music-art-and-culture.com.

19 See <https://grani-print.dp.ua/index.php/mtd/issue/archive>.

20 See <https://www.culturology.academy/en/home>.

21 See <http://journals.urau.ua/mz>.

22 See <http://musical-art.knukim.edu.ua/>

23 Nina Gerasimova-Persidskaya, *Partesnyi koncert v istorii muzykal'noi kul'tury* [The *partesny* concert in the history of musical culture], Moscow 1983.

actively shaping contemporary musical culture. Other topics addressed by Herasymova-Persydska included time and space in music, the connection of music with other human and natural sciences, and the manifestation of non-classical principles in European music from *ars nova* to the present day. Herasymova-Persydska made a significant contribution to the development of Ukrainian musicology and the improvement of the music education system. She was instrumental in the creation of special training programmes for the study and performance of both Western European and Ukrainian music of the Middle Ages, Renaissance and Baroque, in which theory and performance practice are combined in an original way. The ideas of Nina Herasymova-Persydska are being developed by her numerous students, including Halyna Yermakova, Hennadii Liashenko, Iryna Chyzhyk, Yuri Medvedyk, Dmytro Terentiev, Olena Shevchuk, Tetiana Husarchuk, Kateryna Berdennikova, Svitlana Homeniuk, Natalia Zabolotna, Larysa Ivchenko, Yevhenia Ignatenko, Iryna Tukova, Yulia Vash and many others.

Maryna Cherkashyna-Hubarenko (b. 1938) is a leading expert on opera in Ukraine. Her research into historical opera of the Romantic era²⁴ and opera productions of the twentieth century,²⁵ as well as numerous articles on the creative work of opera composers, directors and performers of modern times,²⁶ have become a landmark of opera studies in Ukraine. Cherkashyna-Hubarenko has also been active as the librettist for a number of musical and stage works by her husband, the outstanding Ukrainian composer Vitalii Hubarenko. Also worth mentioning is Cherkashyna-Hubarenko's pedagogical activity: 32 doctoral and 8 habilitation theses have been written and defended under her supervision. Her musicology students have included Iryna Drach, Svitlana Lashchenko, Marianna Kopytsia, Olena Sakalo, Larysa Hnatiuk, Hryhorii Hanzburh and others.

Musicologist Viktor Moskalenko (b. 1940) was the first in Ukraine to propose a concept of musical interpretation based on aspects such as the intonational nature of music as an art form, the hermeneutic and communicative aspects of musical thinking, and text analysis. Moskalenko's approach enables him to substantiate the concept of the style of musical creativity as well as the methods and creative mechanisms behind the interpretation of musical works.²⁷ The main tenets of his theory of musical interpretation are developed in the activities of the Department of Theory and History of Musical Performance created and headed by him at the National Academy of Music of Ukraine. He is also the initiator and head of the Ukrainian Society for Music Analysis.

The work of Ihor Yudkin (b. 1948) employs a wide range of scientific and methodological tools, at the intersection of musicology and linguistics, literary studies,

24 Marina Cherkashina, *Istoricheskaya opera epokhi romantizma* [Historical opera of the Romantic era], Kyiv 1986.

25 Marina Cherkashina, *Opera XX stolittya: Narysy* [Opera of the twentieth century: essays], Kyiv 1981.

26 Marina Cherkashina, *Muzyka i teatr na perekriostke epokh: sbornik statei v 2 tomakh* [Music and theatre at the crossroads of epochs: a collection of articles in 2 volumes], vol. 1–2, Kyiv 2002.

27 Viktor Moskalenko, *Lekcii po muzykal'noi interpretatsii* [Lectures on musical interpretation], Kyiv 2013.

theatre studies and cultural studies. His main research interests are the application of linguistic methods to the study of culture, including rhetoric as a method of text research, rhythmology as an integrative interdisciplinary discipline, and general stylistics and the history of styles. Among his monographic works, of considerable interest for the development of musicology are works on contemporary German music,²⁸ the culture of the Enlightenment²⁹ and Romanticism,³⁰ and Ukrainian musical culture.³¹ In recent years, he has been working fruitfully to expand the focus of musicology by eliminating the traditional boundaries between the humanities. In an English-language monograph on the aphoristic foundations of dramatic and lyric poetry, for instance, he analyses verbal material, proposing a culturologically oriented intermedia musicology.³² Also noteworthy are his discussions of the performing arts in theatre and music from the standpoint of phenomenology, intuitive thinking, hermeneutics and heuristics.³³

Representatives of the Kyiv school devote considerable attention to Ukrainian music studies. Marianna Kopytsya (b. 1947), for instance, has authored numerous studies on current issues of Ukrainian music, music cultural studies, source studies and epistology, publishing articles on the works of Myroslav Skoryk, Ivan Liashenko, Yulii Meitus, Ivan Karabyts and others. Kopytsya is a leading expert on the works of the twentieth-century Ukrainian composer Borys Liatoshynskyyi. Her work on Liatoshynskyyi's symphonies³⁴ highlights the features of the composer's symphonic style, while her doctoral dissertation³⁵ and her annotated edition of the correspondence between Borys Liatoshynskyyi and Reinhold Gliere³⁶ conceptualise epistology as a new direction to musicological research. Such work offered a new perspective on the Ukrainian relationship with the soviet authorities, revealing the tragedy of the individual's plight in the soviet totalitarian system.

Tetiana Husarchuk (b. 1957) explores the stylistic and textual aspects of eighteenth- and nineteenth-century Ukrainian choral music, the psychology of musical creativity and the factors that shape the style of musicians' creative work. She devoted more than 30 years of musicological activity to the study of the personality and work of the eighteenth-century Ukrainian composer Artemii Vedel. Her monograph

28 Igor Yudkin, *Narysy nimetskoii muzychnoi kul'tury druhoii polovyny XX st.* [Essays on German musical culture of the second half of the twentieth century], Kyiv 1994.

29 Igor Yudkin, *Kul'turolohiia Prosvatnyctva* [Culturology of the Enlightenment], Kyiv 1999.

30 Igor Yudkin-Ripun, *Kul'tura romantyky* [The culture of romanticism], Kyiv 2001.

31 Igor Yudkin, *Formuvannia vyznachnykiv ukrainskoi kul'tury* [The forming of the determinants of Ukrainian culture], Kyiv 2008.

32 Igor Yudkin-Ripun, *Aphoristic Foundations of Dramatic and Lyrical Poetry*, Kyiv 2013.

33 Igor Yudkin-Ripun, *Fenomenolohiia kul'tury yak metodolohiia interpretacii* [The phenomenology of culture as a methodology of interpretation], Kyiv 2020.

34 Marianna Kopytsya, *Symfonii B.M. Liatoshynskoho: epokha, kolizii, dramaturhiia* [B.M. Liatoshynskyyi's symphonies: epoch, clashes and dramatic structure], Kyiv 1990.

35 Marianna Kopytsya, *Epistolohiia v labiryntakh muzychnoi istorii* [Epistology in the labyrinths of musical history], Kyiv 2008.

36 *Borys Liatoshynskyyi – Reinhold Gliere – epistoharna spadshchyna* [Borys Liatoshynskyyi and Reinhold Gliere: an epistolary legacy], ed. Marianna Kopytsya, Kyiv 2016.

on Vedel³⁷ not only provides comprehensive information about the composer and the different sorts of sacred music in his output, but also discusses the broader historical and musical context.

Olena Berehova (b. 1971) focusses on modern compositional output and aspects of musical communication. Her monograph on postmodern trends in Ukrainian music³⁸ was the first scholarly work in Ukraine to discuss Ukrainian composers around the turn of the twenty-first century in line with European postmodern artistic trends. Her second monograph, devoted to the communicational aspects of contemporary musical culture in Ukraine and the problem of musical communication in general,³⁹ outlined a new communication vector for the development of Ukrainian musicology. Important to her scientific methodology is an interdisciplinary approach, drawing on cultural studies, imagology and comparative studies.⁴⁰

Alla Tereshchenko, Liu Parkhomenko, Olena Nemkovych, Kira Shamaieva, Lidia Kornii, Tamara Hnativ, Olena Zinkevych, Serhii Tyshko, Valentyna Redia, Yurii Chekan, Olha Solomonova, Valriia Zharkova, Iryna Tukova, Ihor Savchuk and others have all contributed to the development of the Ukrainian school of musicology.

The Lviv school of musicology is distinguished by the influence of European traditions and strong historical ties with European research centres. Stefaniia Pavlyshyn (1930–2021) devoted considerable attention to historical, social, aesthetic and philosophical issues relating to Western and Ukrainian composers of the twentieth century. A special place among her research interests was occupied by innovative contemporary artistic phenomena. Pavlyshyn was one of the first to study the works of Western composers banned during the soviet colonisation of Ukraine, including the head of the Second Viennese School, Arnold Schoenberg,⁴¹ and representatives of the American School of Composers (Charles Ives,⁴² George Crumb, John Cage, Morton Feldman⁴³). Ukrainian music is represented in Pavlyshyn's scholarly work in a wide historical discourse, from the Galician school of the late nineteenth century to the creative achievements of the twentieth and twenty-first centuries, presented in close connection with global developments in music. In particular, with her works on Ihor Sonevytsky,⁴⁴ Marian Kuzan,⁴⁵ Stefania

37 Tatiana Husarchuk, *Artemiy Vedel. Postat' myttsya u konteksti epokh* [Artemiy Vedel: the artist in historical context], Kyiv 2019.

38 Olena Berehova, *Postmodernism v ukrains'kii kamernii muzytsi 80–90-tykh rokiv XX stolittya* [Postmodernism in Ukrainian chamber music of the 1980 and 90s], Kyiv 1999.

39 Olena Berehova, *Komunikatsiia v sotsio-kul'turnomu prostori Ukrainy: tekhnolohiia chy tvorchist?* [Communication in the socio-cultural space of Ukraine: technology or creativity?], Kyiv 2006.

40 Olena Berehova, *Dialoh kul'tur: obraz Inshoho v muzychnomu universumi* [Dialogue of cultures: the image of the Other in the musical universe], Kyiv 2020.

41 Stefaniia Pavlyshyn, *Misyachmyy Pierro' A. Shenberha* [Arnold Schoenberg's *Pierrot Lunaire*], Kyiv 1972.

42 Stefaniia Pavlyshyn, *Charl'z Aivz* [Charles Ives], Kyiv 1972.

43 Stefaniia Pavlyshyn, *Amerykans'ka muzyka* [American music], Lviv 2007.

44 Stefaniia Pavlyshyn, *Igor Sonevytsky*, Lviv 2005.

45 Stefaniia Pavlyshyn, *Marian Kuzan* [Marian Cousin], Lviv 1993.

Turkewich-Lisovska,⁴⁶ Ira Malaniuk⁴⁷ and other Ukrainian expatriots, Pavlyshyn made a significant contribution to musical diaspora studies in Ukraine. This trend is being fruitfully continued by Hanna Karas,⁴⁸ Violetta Dutchak,⁴⁹ Uliana Hrab⁵⁰ and other representatives of the Ukrainian musicological school in the western part of the country.

Liubov Kyianovska (b. 1955) is a representative of the Lviv school of musicology whose research interests range from the origins and evolution of Ukrainian musical culture (including the Galician region⁵¹) to the music of today, covering such aspects as the music of the Ukrainian diaspora, and problematic interdisciplinary areas of music psychology, ethics and sociology. Her work includes monographs on the music of Yosyp Kyshakevych,⁵² Myroslav Skoryk,⁵³ Mykola Kolessa⁵⁴ and Ivan Karabyts,⁵⁵ and more than 150 articles in scholarly collections and journals published in Ukraine, Germany, Poland, Austria, Slovakia, Slovenia and elsewhere.

The musicological career of Nataliia Savytska (1955–2015), from Lviv, was short-lived, but fruitful and multi-faceted. She pursued an original concept of musical biographology, which is based on the study of typological features of the work of composers during different periods in their lives. Savytska's greatest scientific work is a monograph devoted to the lives of European and Ukrainian composers of the nineteenth and early twentieth centuries (Beethoven, Berlioz, Liszt, Mahler, Revutskyi, Barvinskyi and many others). At the centre of the work lies the phenomenon of late style, as a set of conceptual and generic priorities that determine the specificities of the final phase in the individual's evolutionary process.⁵⁶

Among the younger generation of active Lviv musicologists, Oleksandr Kozarenko (b. 1963) studies the Ukrainian national musical language,⁵⁷ Lidiia Melnyk

46 Stefaniia Pavlyshyn, *Persha ukraiïns'ka kompozytorka Stefania Turkewich-Lisovska-Lukiiyanovych* [The first Ukrainian female composer: Stefania Turkewich-Lisovska-Lukiiyanovych], Lviv 2004.

47 Stefaniia Pavlyshyn, *Istoriia odniyei kariery (pro I. Malaniuk)* [The history of a career (about Ira Malaniuk)], Lviv 1994.

48 Hanna Karas, *Muzychna kul'tura ukraiïns'koiï diaspory u svitovomu chasoprostori 20-ho stolittya* [The musical culture of the Ukrainian diaspora in the twentieth century], Ivano-Frankivsk 2012.

49 Violetta Dutchak, *Bandurne mystectvo ukraiïns'koho zarubizhzhia 20 – pochatku 21 stolit'* [The bandura art of Ukrainians abroad in the twentieth and early twenty-first centuries], Ivano-Frankivsk 2013.

50 Uliana Hrab, *Myroslaw Antonowycz: intelektual'na biografiya. Emihraciine muzykoznavstvo v ukraiïns'komu kul'turotvorenni povoyennykh desyatylit'* [Myroslaw Antonowycz – an intellectual biography: diaspora musicology in Ukrainian culture of the post-war decades], Lviv 2019.

51 Liubov Kyianovska, *Evolutsiia Halyts'koiï muzychnoiï kul'tury 19–20 st.* [The evolution of Galician musical culture during the nineteenth and twentieth centuries], Ternopil 2000.

52 Liubov Kyianovska, *Tvorchist' o. Yosypa Kyshakevycha* [The creative output of Fr. Yosip Kyshakevych], Lviv 1997.

53 Liubov Kyianovska, *Myroslaw Skoryk: tvorchist' myststya u dzerkali epokhy* [Myroslaw Skoryk: the composer's work as reflected in his era], Lviv 1998.

54 Liubov Kyianovska, *Syn storichchya Mykola Kolessa* [Mykola Kolessa, a son of the century], Lviv 2003.

55 Liubov Kyianovska, *Sad pisen' Ivana Karabytsya* [Ivan Karabyts's 'Garden of Songs'], Kyiv 2017.

56 Nataliia Savytska, *Khronos kompozytors'koiï zhyttietvorchosti* [The chronology of a composer's life's work], Lviv 2008.

57 Oleksandr Kozarenko, *Fenomen ukraiïns'koiï natsional'noiï musychnoiï moty* [The phenomenon of the Ukrainian national musical language], Lviv 2000.

(b. 1976) investigates applied musicology and music journalism,⁵⁸ while Myroslava Novakovykh (b. 1963) traces the construction and transformation of Ukrainian national identity in the context of the development of art music in Galicia in the nineteenth and early twentieth centuries.⁵⁹

The Lviv school of medieval studies is represented by Yurii Yasinovskiy, Yurii Medvedyk, Nataliia Syrotynska and Olha Shumilina.

Yurii Yasinovskiy (b. 1944) has published a number of works on Byzantine hymnography and ecclesiastic monophony in the Ukrainian sacred tradition.⁶⁰ The interests of Yurii Medvedyk (1963–2020), meanwhile, featured the Ukrainian Baroque and Romantic eras, musical source studies, archeography and textology, issues related to Slavic musical studies and folklore, and also intercultural relations and interactions in the Central and Eastern European paraliturgical tradition. For a long time, he studied the history of Ukrainian sacred song from the seventeenth to the nineteenth centuries, relying on a wide range of handwritten and printed sources (including *Bohoblasnyk*).⁶¹ Nataliia Syrotynska (b. 1969) explores the genres of Ukrainian sacred monody and the ways in which Marian hymnography emerged and developed as a phenomenon of the spiritual culture of Ukraine.⁶² Olga Shumilina's research interests include musical and manuscript sources of the *partesny* concert and early classical eras, church polyphony of the seventeenth and eighteenth centuries, concert-style *partesny* singing, works by little-known *partesny* composers (Andrii Rachynskiy, Ivan Domaratskiy, Herman Levytskyi and others), and Maxym Berezovskiy's creative output.⁶³

The Kharkiv school of musicology is characterised by an interest in current issues related to musical theatre, interdisciplinary paradigms of musical biography, semiotics, interpretology and communication. It is represented by such figures as Neonila Babii-Ocheretovska, Olena Roshchenko, Iryna Drach, Liudmyla Shapovalova, Ihor Prykhodko and Yuliia Nikolaievka.

Neonila Babii-Ocheretovska (b. 1947) has written scholarly works on cultural studies, music aesthetics and criticism, and Ukrainian studies. An important place in her scholarly work is taken by research into the music of composers of the Kharkiv region: Hryhorii Tsytsaliuk, Mykhailo Tits, Taras Kravtsov and others.

58 Lydiia Melnyk, *Muzychna zhurnalistyka: teoriia, istoriia, stratehii. Na prykladakh iz sbchodennoi presy Lvova vid pochatkiv do s'iohodennia* [Music journalism: theory, history and strategies, based on cases from the daily press of Lviv from the beginning to the present day], Lviv 2013.

59 Myroslava Novakovykh, *Muzyka habsburz'koi doby: u poshukakh ukraiins'koi identychnosti* [Music of the Habsburg era: in search of Ukrainian identity], Lviv 2019.

60 Yurii Yasinovskiy, *Vizantiiska hymnografii i tserkovna monodiia v ukraiins'kii receptsii ranniomodernoho chasu* [Byzantine hymnography and church monody in the Ukrainian reception of early modern times], Lviv 2011.

61 Yurii Medvedyk, *Ukraiinska dukhovna pisnia 17–18 st.* [Ukrainian spiritual song of the seventeenth and eighteenth centuries], Lviv 2006.

62 Nataliia Syrotynska, *Perlo mnohotsinnoie: muzychno-poetychnyy svit bohorodychnoi hymnografii* [A gem of great value: the musical and poetical world of Marian hymnography], Lviv 2014.

63 Olha Shumilina, *Stylova dynamika ukraiins'koi dukhovnoi muzyky 17–18 stolit' (za materialamy rukopysnykh kolektzii)* [The stylistic dynamics of Ukrainian spiritual music of the seventeenth and eighteenth centuries (based on manuscript collections)], Donetsk 2012.

Olena Roshchenko (b. 1958), besides studying the music of Henry Purcell, Richard Wagner and Robert Schumann, as well as the mythology of musical romanticism,⁶⁴ works on the output of Mykola Lysenko and other Ukrainian composers.

Iryna Drach (b. 1958) is a recognised expert on Western European opera (Weber, Wagner, Bellini, Donizetti, Rossini, etc.). She has also worked on music and theatre in Ukraine, the Kharkiv school of composers, the work of Ukrainian composers of the 1960s and the composer's creative individuality. She has proposed an original concept for objectifying the composer's individuality, understood as the integrity of the artist's artistic world. Such integrity exists at all stages of the composer's work. According to Drach, it is manifested in musical material through an individual composer's style.⁶⁵

Liudmyla Shapovalova (b. 1955) has made significant contributions to the development of musical reflection, interpretology and cognitive musicology. In the theory of reflection on musical creativity, she discusses the existence of music as an analogue of homo cognito (through the composer's self-image) and analyses reflection as a mode of consciousness and a semiotic object. According to Shapovalova, the reflective style of thinking as a systemic phenomenon forms a symbolic paradigm of modern musical culture. She supports this hypothesis by analysing numerous examples from Viennese classicism to the Ukrainian renaissance of the last third of the twentieth century.⁶⁶

Yuliia Nikolaievskia (b. 1973) is the author of an original concept of musical communication, which she articulates from the standpoint of interpretology. In this concept, musical communication is seen as a complex semiotic system that operates at different levels – physical, semantic, pragmatic, cognitive and ontological – and in different types and forms of relationships. The main semantic concept of the work is homo interpretatus – a special type of artist who, according to Nikolaievskia, is dominant in the modern world and who, depending on his/her creative intentions, chooses an adequate communication strategy as a set of ways to implement interpretive thinking in musical practice.⁶⁷

The Odesa school of musicology tackles principally issues related to methodology, music philosophy, musical culturology and textology. It is represented by Olena Markova, Oleksandr Sokol, Olexandra Samoilenko, Serhii Shyp and others.

The range of scientific interests cultivated by Olena Markova (b. 1944) is extremely wide. She was one of the first in Ukraine to study musical culturology,⁶⁸ develop

64 Olena Roshchenko, *Mifologiya romantyzma i muzyka (problemy encyklopedycheskogo analiza muzyki)* [The mythology of romanticism and music (aspects of the encyclopaedic analysis of music)], Kharkiv 2004.

65 Iryna Drach, *Kompozytor Vitalii Hubarenko. Aspekty tvorchoii indyvidual'nosti* [The composer Vitalii Hubarenko: aspects of creative individuality], Kharkiv 2021.

66 Liudmyla Shapovalova, *Refleksivnyy khudozhenik. Problemy refleksii v muzykal'nom tvorchestve* [The reflective artist: aspects of reflection in musical creativity], Kharkiv 2007.

67 Yuliia Nikolaievskia, *Homo interpretatus v muzychnomu mystectvi 20 – pochatku 21 stolit'* [Homo interpretatus in the musical art of the twentieth and early twenty-first centuries], Kharkiv 2020.

68 Olena Markova, *Problemy muzykal'noi kul'turologii* [Problems of musical culturology], Odesa 2000.

a theory of musical performance and create a school of culturologically oriented performance musicology.⁶⁹ At the same time, she is one of the most authoritative specialists in Ukraine on contemporary foreign music, the author of essays on the work of composers from France, Austria, Germany, Italy⁷⁰, Greece, Poland, the US and other countries.⁷¹ Markova's contribution to the training of research and teaching staff in the field of musicology is significant: she has trained forty-seven doctoral candidates and four doctors of science.

The scholarly work of Olexandr Sokol (b. 1944) draws on such phenomena as the interpretation of musical styles in composition and performance, and the study of the logic and methodology of musicology. His theories of expressive-linguistic style in music, musical articulation and performance markings⁷² have contributed significantly to Ukrainian musicology.

The research interests of Olexandra Samoilenko (b. 1953) are related to music aesthetics, the search for a semantic typology of music, innovations in the methodology of modern humanities, musical culturology, psychology of art, and problems of musical style. Based on Mikhail Bakhtin's theory of dialogue, Samoilenko develops her own concept of 'understanding musicology' and implements a multi-level typology of dialogue as a musical and cultural phenomenon based on a noetic approach.⁷³ Samoilenko perceives the psychology of art as a branch of modern humanities and musicological epistemology, which covers such phenomena as musical thinking, musical consciousness and its linguistic organisation.⁷⁴

The main themes and directions to the scholarly works of Serhii Shyp (b. 1950) are the methodology of theoretical musicology, the foundations of music pedagogy, issues related to musical style and genre, abstractionist influences in twentieth-century music (stylisation, electronic and computer music) and the musical culture of ethnic Germans in Ukraine. Shyp is the author of a theory of musical language and musical speech (linguistic and semiotic aspects), in which music is considered as a speech activity based on the use of special symbolic means, or artistic symbols, and he presents a universal model of a musical language system suitable for studying the musical languages of different cultures.⁷⁵

69 Olena Markova, *Voprosy teorii ispolnitel'stva* [Questions of performance theory], Odesa 2002.

70 Olena Markova, *Narysy z istorii zarubizhnoii muzyky 1950–1990-h rokov. Frantsiya. Avstriia. Nimechchyna. Italia* [Essays on the history of foreign music from 1950 to 1990: France, Austria, Germany and Italy], Odesa 2010.

71 Olena Markova and Dariia Androsova, *Narysy z istorii zarubizhnoii muzyky 1950–1990-h rokov. SShA. Grechia. Pol'shcha* [Essays on the history of foreign music from 1950 to 1990: USA, Greece and Poland], Odesa 2011.

72 Olexandr Sokol, *Vykonaus'ki remarky: obraz svitu i muzychnyy styl'* [Performance markings: an image of the world and musical style], Odesa 2013.

73 Olexandra Samoilenko, *Muzykovedenie i metodologiya gumanitarnogo znaniya. Problema dialoga* [Musicology and the methodology of human science: the question of dialogue], Odesa 2002.

74 Olexandra Samoilenko, *Psykholohiia mystectva: suchasni muzykoznavchi proekcii* [Psychology of art: modern musicological projections], Odesa 2020.

75 Serhii Shyp, *Muzykal'naya rech' i yazyk muzyky (teoreticheskoie issledovaniie)* [Musical speech and language of music (theoretical research)], Odesa 2001.

Musicology in Ukraine is an independent branch of scientific research based on long-established traditions, the achievements of individual scholars and their schools, and the use of modern scientific methodologies and tools. Notable features of modern Ukrainian musicology are a diversity of issues and concepts, wide coverage of theoretical and historical aspects and a tendency to pursue multidisciplinary research involving phenomenological, communicative, semiotic, cognitive, psychological, linguistic, culturological and other approaches. The activities of leading institutions of higher musical education in Kyiv, Lviv, Kharkiv and Odesa enable musicologists to be trained at graduate and postgraduate levels and expand relations with leading international centres of musical education and science, both through publications that meet international standards and with the participation of leading Ukrainian musicologists in international scientific conferences. All this ensures the high standing of Ukrainian musicology in the international community and its successful integration into the European and world cultural space.

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SPROSTOWANIE

Do artykułu „Chóralne wydania polskich kolęd na obczyźnie w czasach II wojny światowej” Marcina Łukasza Mazura (*Muzyka* 2022 nr 2) wkraść się błąd. Ze zdania na s. 104 (wiersz 6 od dołu) wypadło słowo „wyrafinowany”. Poprawnie zdanie to powinno brzmieć:

Mimo niewielkiej objętości muzycznie jest najbardziej wyrafinowany ze wszystkich omawianych w niniejszym artykule.

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