

**THE HISTORY OF MUSICOLOGY STUDIES AT THE
UNIVERSITY OF WROCLAW AND THEIR RELATIONSHIP
WITH THE STATE-RELIGIOUS GENESIS OF JAGELLONISM
IN THE XV-XVI CENTURIES**

*A HISTÓRIA DOS ESTUDOS DE MUSICOLOGIA NA
UNIVERSIDADE DE WROCLAW E SUA RELAÇÃO COM A
GÊNESE ESTADO-RELIGIOSA DO JAGELONISMO NOS SÉCULOS
XV-XVI*

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ABSTRACT

Research on the origins and functioning of the Wrocław School of Musicology in the first half of the 20th century. is relevant, since the development of new approaches in modern Ukraine requires the broadest historical generalizations, while the general indicator of the genesis and results of the development of the relevant links of educational institutions indicated in the special literature is not sufficiently covered in the scientific works of Ukrainian and foreign musicologists until our time. This is connected not only with the discovery and analysis of new documentary materials and facts, but also with the unfortunate lack of regular cooperation between the musicology centers of Wrocław and Lviv at the scientific and educational and methodological levels in the modern period. University musicology of the Wrocław school in the forms of musicological embodiments of the concept of a higher school has become an important factor in the educational completeness of professional musical training, taking into account the organic interaction of the higher level of music schooling with primary and secondary levels, which is broken in the modern Western European music-educational system.

Keywords: department of musicology of Wrocław University, student, teacher, musicological education, European academic education.

RESUMO

Pesquisa sobre as origens e o funcionamento da Escola de Musicologia de Wrocław na primeira metade do século XX. é relevante, uma vez que o desenvolvimento de novas abordagens na Ucrânia moderna requer as mais amplas generalizações históricas, enquanto o indicador geral da gênese e dos resultados do desenvolvimento dos vínculos relevantes das instituições de ensino indicados na literatura especial não é suficientemente abordado nos trabalhos científicos de musicólogos ucranianos e estrangeiros até aos nossos dias. Isto está relacionado não só com a descoberta e análise de novos materiais e factos documentais, mas também com a infeliz falta de cooperação regular entre os centros de musicologia de Wrocław e Lviv a nível científico, educativo e metodológico no período moderno. A musicologia universitária da escola de Wrocław, nas formas de concretizações musicológicas do conceito de escola superior, tornou-se um factor importante na integralidade educativa da formação musical profissional, tendo em conta a interacção orgânica do nível superior de escolaridade musical com o ensino primário e secundário. níveis, que está quebrado no moderno sistema educacional musical da Europa Ocidental.

Palavras-chave: departamento de musicologia da Universidade de Wrocław, estudante, professor, educação musicológica, educação académica europeia.

Introduction

Research on the origins and functioning of the Wrocław School of Musicology in the first half of the 20th century. is relevant, since the development of new approaches in modern Ukraine requires the broadest historical generalizations, while the general indicator of the genesis and results of the development of the relevant links of educational institutions indicated in the special literature is not sufficiently covered in the scientific works of Ukrainian and foreign musicologists

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University musicology of the Wrocław school in the forms of musicological embodiments of the concept of a higher school has become an important factor in the educational completeness of professional musical training, taking into account the organic interaction of the higher level of music schooling with primary and secondary levels, which is broken in the modern Western European music-educational system.

The purpose of presenting historical evidence in this article is a hermeneutic perspective of understanding the existence of the educational and musical system of Poland based on the materials of information about the musicology of the University of Wrocław in its historical relationship with the state-religious genesis of Jagiellonianism in the 15th–16th centuries, which directed certain cultural schedules of Europe in the New and Modern Times until today.

Research methodology. The following methods of scientific research are used in the work: comparative, empirical-analytical, historical-systemic. The first of them is widely presented in works (BELZA, 1954), (GUMILOV, 1993), (DRUSKIN, 1976), (KOZARENKO, 2003), (KONEN, 1972), (KOTLYAREVSKY, 2002), (LYSSA, 1959), (LOSEV, 1991), (MARKOV, 2012), (FLORENSKY, 2006), (CHOMIŃSKI, 1978) and other scientists to compare the cultural and educational, scientific, creative and practical manifestation of Jagiellonianism and the corresponding directions of work of the departments of musicology of the University of Wrocław.

The empirical-analytical method is the core of the scientific arsenal (KRUL, 2000), (ŁOBACZEWSKA, FRYDERYK CHOPIN, 1966), (NEMKOVICH, 2001), (ROSHCHENKO, 2000), (SOKOL, 1996), (TEN, 1996), (KHOLOPOVA, 1994), (SCHAEFFER, 1958), (YAVORSKY, 1964), and the historical-systemic one marks the essence of discovery (ADLER, 1919; ADLER G., 1924), followers of the latter (SKREBKOV, 1973), (YARUSTOVSKY, 1972).

The specified research methods made it possible to distinguish the methodical and organizational components of Wrocław musicologists' activities in their imitation of Jagiellonianism as a cultural idea from the 15th to the 20th centuries.

Literature review

(DROŻDŻEWSKA, 2012), (PATER, 1997), (UGREWICZ, 2005), (JENSCH, 1875), (SCHERING, 1911/1912) and others dealt with the history of the formation and development of the Department of Musicology at Wrocław University. The analysis of scientific activity is presented in the works of (DICKINSON, 1938), (SMITH C. S. OTTO KINKELDEY, 1948), (EPSTEIN, 1926) and other researchers.

Back in 1505, King Władysław II Jagiellonian planned to found a university in Breslau (now Wrocław), but Pope Julius II did not support this idea due to the protest of the Krakow University. The institution was founded only in 1702 according to the decree of the Austrian emperor Leopold I as a Jesuit academy.

Materials

The unfinished project of the opening of the University of Wrocław in the 16th century. reflected the difficult situation of the nation-state existence of the then Poland, which defended its state self-importance in the environment of growing tension of inter-religious relations in Christianity and national intersections in military and political actions. The city existed for several centuries as part of the Austrian Empire (XV-XVII centuries), and later Prussia (XVII-XIX centuries) - a German state entity that was formed on the lands exterminated in the XV century. Baltic Slavs and Prussians, ethnically closest to the Lithuanians, imposed a pronounced regional character on the cultural institutions of Silesia. From the 15th century the city was called Breslau, the majority of its population became German. The revival of the city as Vratislavia (Wrocław), which was founded by Prince Wratislav, who in the Battle of the "Dog Field" in 1109 repelled the German military expansion, took place after 1945. However, until that time, the Polish presence was

manifested in the observance of Catholicism in religious instruction population of the city, although the German presence was realized in the essentiality of the Protestant denomination here.

1. This attitude to support the Polish national attachment to the cultural life of the city was manifested in the dynamics of dates and organizational shifts at the opening of the University of Breslau in the 19th century. On August 3, 1811, as a result of the reform in the field of education in Prussia and the unification of the universities in Breslau and Frankfurt am Oder, the local university received a new name - Friedrich Wilhelm University of Silesia (DROŹDŹEWSKA, 2012). In it, students had the opportunity to study at five faculties: Catholic theology, Protestant theology, law, philosophy, and medicine. Thus, two different theological faculties operated simultaneously at the Friedrich-Wilhelm University of Silesia (GROUNT, 2014). We can conclude that the educational orientation of the university was an appeal to the Jagiellonian traditions, the unity of representatives of different faiths in one society.

2. After joining Breslau to Poland in May 1945 and renaming it to Wrocław, the German professorship almost completely left the university. According to the decision of the states of the Anti-Fascist Coalition, German specialists evicted from Breslau were replaced by Polish immigrants from Western Ukraine, mainly from Lviv, as well as from Ternopil and Stanislav (now Ivano-Frankivsk). Thus, hundreds of former employees of the library of the Jan Casimir University and the Ossolineum Institute moved from Lviv to Wrocław. The teachers and scientists who arrived in the city took care of the buildings and property of the university, which were badly damaged as a result of the war. In the middle of 1948, more than 60% of the teachers of the Wrocław University and Polytechnic were from the former so-called "Eastern Kressia" (PATER, 1997).

This is how the Jagiellonian foundations of Lviv, and through him, Krakow university status was introduced into the former Breslav higher educational institution. And the measures for the development of musicological classes, established during the existence of the university under the auspices of Prussia, became reinforced in this way.

The history of musicology studies at Wrocław (until 1945 – Breslav) University began in 1910, when a musicology seminar was opened there under the leadership of O. Kinkelday. This became a practical result of the reaction to the decision of the then Austrian Ministry of Religions and Education, taking into account the need for scientific studies in musicology in a university environment, to open musicological institutions (departments, institutes) in leading universities. The study of the history and theory of music in Breslau was introduced after the awarding of the scientific degree of Doctor of Philosophy to O. Kinkeldey for the musicological work "Organ and Piano in the Music of the 16th Century" defended in Berlin in 1909. As mentioned above, the Department of Musicology was created in 1911 and headed by Z. Yahimetskyi at the Jagiellonian University, and the Institute of Musicology was founded in 1912 by A. Khybinskyi at the Lviv University.

In the 1910/11 academic year, O. Kinkelday expanded the teaching of disciplines, including practical music performance. In addition to musicology subjects, he conducted organ lessons, which were very popular. In 1909–1914, an average of 17 to 29 students studied under his leadership during the semester, classes were held twice a week, for a total of 4 hours. Father Kinkelday was also responsible for conducting the harmony classes, which were divided into two courses. These classes were the most popular among all practical classes at the department (DROŹDŹEWSKA, 2012).

The priority direction of the scientific work of the department was the history of music of the Silesian (Shlonia) region (symposium of German, Polish and Czech-Moravian cultures) and the methodology of university education. This direction did not develop by chance, because it was the main one in the researches of the head of the department O. Kinkelday. The latter was engaged in publishing activities, belonged to the German Bach Society. He initiated the creation of a women's choir at the university, and also received permission to hold private musicology classes for women (DROŹDŹEWSKA, 2012).

On September 23, 1910, O. Kinkelday was awarded the academic title of professor and he began to conduct regular lectures on the history of music. The musicologist is known as the founder of the traditions of Silesian musicological

research, an example of which is his work "Music in Silesia" ("Die Musik in Schlesien"), published in Leipzig in 1913.

In 1915, O. Kinkelday returned to the USA. He became the "father of American musicology" because in 1930 he founded the first department of musicology in this country at Cornell University in Ithaca (New York). It is worth remembering that this American-German scholar also "talks about Wrocław musicology" (DROŹDŹEWSKA, 2012).

In 1915, Max Schneider (1875–1967) became an extraordinary professor of musicology at the University of Breslau. The topic of his research was the music of the 17th century. He taught the history of music and the history of church music at the university, managed the Bach Society in the city, was engaged in the history of music in Silesia (he published the work "Volkslieder mit Bildern und Weisen" in co-authorship with Theodore Siebs, and in 1924 - a collection of Polish songs from this region). He also wrote about the problems of instrumental music in the magazines "Schlesische Musikwart" and "Schlesische Musik-Zeitung". He dealt with organs and church bells, as an expert saved many ancient instruments from destruction (DROŹDŹEWSKA, 2012). In 1929, M. Schneider was invited to teach at the Martin Luther Halle-Wittenberg University and left Breslau.

Franz Arnold Schmitz (1893–1980) is another prominent figure of Breslav (Wrocław) musicology. Since 1929, he has been in charge of the Institute of Church Music, to which, on his initiative, the department of school music joined, since 1931 he has held open lectures at the invitation of the Bach Society. An outstanding specialist in the history of music (primarily a Beethovenologist), a humanist, one of the creators of the concept of studying the history of music as a history of reception, he did not shy away from the musical issues of Silesianism.

At the beginning of his teaching activity, F. A. Schmitz gave lectures, held practical classes and seminars for all those who wanted to join the philosophy faculty of the university: "In the first four semesters, classes were held for all students of the philosophy faculty. After several years, the scientist abandoned this practice" (DROŹDŹEWSKA, 2012). In 1930–1939, classes were held on the following topics: "History of the Symphony" (1st semester of 1930), "History of Musical

Education" (1st semester of 1930), "Medieval polyphonic music" (1930–1931), "History of Music of the 16th Century" (1931–1932), "Bach and Handel" (1931–1932; I Semester 1935; I Semester 1938), "History of Music from Handel to Mozart" (1938–1939) (DROŹDŹEWSKA, 2012).

In 1946, F. A. Schmitz moved to Germany, where he devoted himself to the organization of the Institute of Musicology at the recently restored Johann Gutenberg University of Mainz.

Since the end of the 20s of the XX century, the number of employees was increased. Associate Professor (PETER EPSTEIN, 1927) and Associate Professor (WALTER VETTER, 1928) joined the teaching staff. Since 1941, the latter headed the department of musicology at the university, researched church music and organ music.

So, we can say that until 1945, the University of Wrocław operated one of the best musicology institutions in Germany. Its supervisors were professors O. Kinkelday, M. Schneider, and F. A. Schmitz. Among other famous musicologists who worked in Breslau, it is worth mentioning P. Epstein, E. Kirsch, F. Feldman.

After the Second World War, Zbigniew Libhart (1905–1976) and Hieronymus Feicht (1894–1967) were prominent figures in Wrocław musicology. The latter, as is known, studied in Lviv with A. Khybinskyi (UGREWICZ, 2005).

The priority direction of H. Faicht's scientific work at the Department of Musicology at the University of Wrocław was the history of music in Silesia. The musicologist published several works devoted to the musical folklore of the region: "Carol Melodies in the Silesian Folk Song" (WROCLAW, 1947), "Music in Śląsk" (WROCLAW, 1947), "Lower Silesia in the Songs of the Śląskie People" (WROCLAW, 1948), "Music in Śląsk" (WROCLAW, 1952) (UGREWICZ, 2005).

1. On July 2, 1946, at the University of Poznań, H. Faicht defended his habilitation thesis on the topic "Rondo" by Fryderyk Chopin. In 1946–1947, he often spoke on local radio, hosted music programs. On January 1, 1949, he headed the newly established Higher Music School in Wrocław and held this position until August 31, 1952. During his stay in the city, he was a member of the council of the local university and a member of the committee of defenders of peace. In this

capacity, he gave a number of speeches and gave a series of press and radio interviews. Since 1947, he has developed extensive musical activities in secondary and professional schools (he gave almost 80 concerts personally and prepared a series of lectures for other teachers). In August 1952, G. Feicht left Wrocław and moved to Warsaw (DROŹDŹEWSKA, 2012).

The main area of research of the representatives of the modern Wrocław musicological school is primarily the history of the Śląsk (Silesian) musical tradition and the problems of the modern audio sphere. The musicological interest of Wrocław scientists can be divided into four groups.

1- The first group consists of musicologists who study the history of ancient music, in particular, the history of the Śląsk musical culture. Representatives of the second group are scientists who study the history of music of the XIX-XXI centuries. Representatives of the third group are musicologists who study the problems of musical anthropology. Representatives of the fourth group are musicologists who study the problems of interpretology and instrumental performance.

Conclusions

This convincingly proves that Wrocław musicologists are still actively developing the musicological discourse of O. Kinkeldei, developing it in new conditions and actively building up the musicological assets, which were actively developed by his successors from Lviv - students of A. Khybinsky, first of all, G. Faicht. The latter, like A. Khybinskyi and O. Kinkelday, was an enthusiast of modern music and an admirer of the Polish composer K. Szymanowski, who was born and formed as a personality in Ukraine.

The constant focus of Polish music researchers on the combination of scientific-theoretical and creative-practical artistic activities, active interaction with modern Ukrainian musicologists contributes to the development and elevation of the musical culture of Ukraine and Poland.

As a result of the active interaction of scientists of several generations, the traditions of a powerful scientific center - Wrocław musicology, with a strong organic combination of the European breadth of education and the pro-Slavic patriotic orientation of its professional activity, were formed.

An important trend in the music-educational process of Wrocław University, whose exponent was O. Kinkelday, a leading figure in music science at that time. The aspiration of Wrocław musicologists was to raise music science to the European level at all educational levels, preserving national achievements in the conditions of Poland and forcing the public to realize the great social importance of music education for the progress of the cultural process and strengthening the prestige of musicological sciences as mandatory, basic for a professional musician.

The musicological component of the educational programs of the University of Wrocław is that it shares a common attitude with Vienna towards speculative musicology, providing rich opportunities for disciplines related to the humanities.

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