

*BOHDAN KINDRATYUK, Doctor of Art History, Associate Professor  
of the Department of Pedagogy and Educational Management  
Bohdan Stuparyk Faculty of Pedagogy Vasyl Stefanyk  
Precarpathian National University, Ukraine*  
*OLGA KHOMYSHYN, Candidate of Philological Sciences Associate  
Professor of the Department of Foreign Languages  
Vasyl Stefanyk Precarpathian National University, Ukraine*

## THE EDUCATIONAL POTENTIAL OF THE MUSICAL CULTURE OF THE WEST UKRAINIAN PEOPLE'S REPUBLIC (1918-1923) IN THE UPBRINGING OF STUDENT YOUTH

*БОГДАН КІНДРАТЮК, доктор мистецтвознавства, доцент, професор  
кафедри педагогіки та освітнього менеджменту імені Богдана  
Ступарика, Прикарпатський національний університет імені  
Василя Стефаника, Україна*  
*ОЛЬГА ХОМИШИН, кандидат філологічних наук, доцент кафедри  
іноземних мов, Прикарпатський національний університет імені  
Василя Стефаника, Україна*

## ЕДУКАЦІЙНИЙ ПОТЕНЦІАЛ МУЗИЧНОЇ КУЛЬТУРИ ЗАХІДНО- УКРАЇНСЬКОЇ НАРОДНОЇ РЕСПУБЛІКИ (1918-1923) У ВИХОВАННІ СТУДЕНТСЬКОЇ МОЛОДІ

The article, which is offered as an encyclopedia, analyzes the importance of the musical culture of the WUPR and artists's military creativity in Ukrainians' awareness of their statehood and the potential of their music. It is emphasized that the proclamation of WUNR created conditions for the main components of the polinational art in its ethnographic regions. The beauty of the sound of musical works strengthened the importance of WUPR in the eyes of the world community. The emphasis in the article is on the description of the artistic life of Stanislaviv, as the third capital of WUPR, as well as Lviv, Chernivtsi, Kolomyia. It is studied that the song was among the most popular musical genres, which was not only reproduced and supported the faith of our people in

difficult times, but it was one and the main means of the spirit strengthening of the Ukrainian army, a component of the interaction of soldiers. It is shown that one of the incentives for the development of music in WUPR and the involvement of different strata of the population in music-making and perception of art was the organization of concerts to raise funds for the needs of the army and the Ukrainian Red Cross. It is outlined the features of the Galician musical *biedermeier*, which was formed as an original direction in the Pan-European musical flow and was manifested in the active application of national trends thanks to the motifs of riflemen songs and the processing of folk songs. The great role of musical art during the war in the maintaining of the international prestige and Ukrainians'establishing, has been proved.

**Key words:** polinational art, music making, printing note, educational, *biedermeier*, musical iconography, means of art, riflemen songs, sociocultural functions.

**Анотація.** У статті, яка пропонується як енциклопедична, проаналізовано важливість музичної культури ЗУНР і творчості митців в усвідомленні українцями своєї державності й потенціалу своєї музики. Акцентовано, що проголошення ЗУНР створило умови для укріплення головних складових полінаціонального мистецтва в її етнографічних регіонах. Краса звучання музичних творів популяризувала значення ЗУНР в очах світової спільноти. У статті наголошено на описі мистецького життя Станіславова, як третьої столиці ЗУНР, а також Львова, Чернівців, Коломиї. Досліджено, що серед музичних жанрів найбільш популярною була пісня, яка не тільки відтворює

вала й підтримувала віру нашого народу в скрутні часи, а й була одним із головних засобів зміцнення духу українського війська, складовою взаємодії вояків тощо. Показано, що одним із стимулів розвитку музики в ЗУНР і залучення до музикування-сприймання мистецтва різними верствами населення, була організація концертів для збору коштів на нужди армії та Українського Червоного Хреста. Окреслено прикмети галицького музичного бідермаера, який сформувався як своєрідне русло в загальноєвропейському музичному потоці та проявлявся в активному застосуванні національних тенденцій завдяки мотивам стрілецьких пісень, обробці народних пісень. Доведено велику роль музичного мистецтва в час війни у підтриманні міжнародного престижу й утвердженні українства.

**Ключові слова:** полінаціональне мистецтво, музикування, нотодрукування, едукативний, бідермаер, музична іконографія, засоби мистецтва, стрілецькі пісні, соціокультурні функції.

The development of music culture was determined by previous artistic traditions on the territory of Western Ukraine. Presence of music in the daily life contributed to the fact that children of Ukrainians absorbed with lullabies and later performed carols, spring and harvest folk songs, etc. Children of other ethnic groups sang similar songs. Before the World War I (WWI), there was a network of special educational institutions, public educational and musical societies of different ethnic groups where their composers wrote music, art groups and individual performers performed, the scientific studies and notes were published, the cantors united, the children joined church choirs, the ancient traditions of home music were preserved.

However, unlike earlier, there were better conditions for the existence of main components of the multinational music of the WUPR, because the free use of art by ethnic groups made it possible to proclaim

equal rights for all nations regardless of language, religion, ancestry, status or sex. Each ethnic group received the right to the unimpeded development of their culture.

The development of the components of Ukrainian musical art was facilitated by the spiritual resurgence of various social strata of Ukrainians thanks to the proclamation of the WUPR, the struggle for it at the frontline and on the home front. Among the features of musical culture, there was the music of each social stratum in the ethnographic regions of the WUPR (Boikivshchyna, Bukovyna, Hutsulshchyna, Zakarpattia, Lemkivshchyna, Opillia, Pokuttia). Enrichment of musical life was facilitated by greater freedom of one's public assertion in music and thanks to it. Works of patriotic pathos became relevant. Ukrainians usually sang various hymns at the beginning or end of the festivities. There were as many as 13 such national hymns.

The experience of participating in musical and theatrical activities was gained at meetings, where God was glorified with songs, bell-ringing and paintings, the performance of Nativity plays, Easter dances. Among the musical genres, song became the most popular one. Expected reward for caroling and singing shchedrivkas has become the stimulus for mastering performing skills. Carolers and participants of the concerts donated money for the wounded, which also stimulated the skill of the musicians. In the WUPR, the funds collected by Ukrainians in such a way that met the requirements of the government were transferred to cover the needs of the wounded, widows and their children. The properties of music were largely defined by the place of residence of the population, most of whom were in the villages and engaged in agriculture (primarily Ukrainians, of course). It was similar to the army of the Republic, where the countrymen had a numerical advantage.

Church music had its unique character. The war caused a surge of piety among the military and civilians, the desire to ask for God's favor for the people's defensive struggles, and worship, prayers, the burial of soldiers, memorial services (which were naturally supported by proper accompaniment, bell-ringing) acquired a distinct Ukrainian sound. The features of the sacred music of that time included expansion of the circle of chaplains, the increase of their importance, the replacement of mobilized male cantors, palamars, organists and bell-ringers by women and teenagers on the home front. The mourning performance of funeral songs sometimes combined with the playing of brass bands became more frequent. Church music of Poles, Jews, Germans, and other ethnic groups had its own characteristics.

The growing number of Ukrainian soldiers has expanded the scope of national military music. Singing was used as a means of interaction between soldiers. Songs performed in the Ukrainian Galician Army (UHA) are divided into marching, battle, historical, love and everyday life songs. The songs of the Ukrainian Sich Riflemen, with which they passed the WWI fronts, were popularized in the WUPR, and vocal works emerging due to the events on the Ukrainian-Polish front were performed as well. The array of songs in the army was supplemented by those created or reworked in the period of WUPR's existence. The important place of brass bands in the UHA is confirmed by the fact that they were present in major military units (their musicians, like chaplains, had their own honours on the uniform). Orchestra members had to study the hymns of other states quickly. Good performance of proper musical works, the beauty of their sound strengthened the importance of the WUPR in the eyes of the world community. Trumpet players stood out among the musicians. Their performance not only informed of major events and facilitated the interaction of troops on the

battlefield, but also encouraged the soldiers, strengthened their spirit.

In the new conditions, there was a burst of public mass music performance by Ukrainians. Works of civic and patriotic direction became especially relevant. They were played during public gatherings (viche). Other ethnic groups performed similar songs at moments important for them. Music helped some to enhance the joy of victory, to celebrate the triumph, and others to inform about the occupation. The government cared about individual musicians and their bands to the best of its ability. In addition to a big group of amateur musicians, there were tours by professional artists, including those who went to the West to promote the Ukrainian state. The rapid reaction of the press to musical

events was one of the keys to the development of art. In Ukrainian schools, learning and performing songs helped to teach history and educate. The demand for theatrical performances contributed to the support of music. The demonstration of the silent films of that time was supplemented by performances of musicians. This attracted spectators. Printed music was developing.

The cooperative unions, in particular, facilitated the development of ethnic culture, e.g. the Dnipro Union, which had branches in Galicia. In addition to trade, they developed national consciousness, because the cultural and educational unit included sections of publishing, music and choir, museum, and printed music collection.

Musical art successfully

performed its social and cultural functions in the life of civilians and military, social strata, faithful of different denominations, and helped to survive, fight, educate and mobilize, recover, overcome difficulties, express sadness like never before. This was a time when musical Biedermeier was in the third stage of its existence. The development of the art of music in the conditions of military captivity had its peculiarities. The legitimate actions of the state in the field of culture showed a high appreciation of the importance of musical art, especially during the war. These manifestations in the WUPR give grounds for stating its certain contribution to Ukrainian music.

*The article was received  
18.05.2021*

---

