



Context and Content Analysis of the History of Female Composition in Eastern Galicia in Light of Gender Theories

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Citation: Maychyk, O., Frait, O., Slyusar, T., Katrych, O., & Harhay, O. (2024). Context and content analysis of the history of female composition in Eastern Galicia in light of gender theories. *Herança*, 7(1), 33-43. <https://doi.org/10.52152/heranca.v7i1/811>

ARTICLE INFO

Received: 16 Aug 2023

Accepted: 19 Oct 2023

ABSTRACT

For a long time, the profession of the composer was undeservedly on the periphery of the world of music and was considered not only few in terms of female representation in performance, music education and musicology, but also low-value and not worth discussing. The relevance of the article is due to the rethinking of the attitude towards female composers, including in the light of gender ideas. It is necessary to research the stories of the life and work of Ukrainian female composers from Eastern Galicia, S. Turkevich and O. Olshanetska, in order to fully return their figures to the national musical space, both in the performance and research spheres. The purpose of the article is to highlight the stories of the creative achievements of Galician female musicians. In the course of the research, the works of music critics, historians and psychologists related to the topic were analyzed. Content analysis and context analysis (biographical method), as well as analytical method, methods of comparison and systematization were chosen as the main research methods. As a result, it was established that due to ethnic gender stereotypes, gender-professional prejudices and socio-cultural features of the society of Eastern Galicia in the late 19th and early 20th centuries, the creativity of the mentioned female composers did not gain the necessary publicity. Despite the fact that female musicians had the opportunity to get an education and engage in creativity, the Ukrainian-Galician musical elite belittled their achievements compared to their male colleagues. While women's writing in Galicia developed rapidly and caused a public outcry, despite the innovation and boldness of ideas, traditional views on the gender issue continued to prevail in the musical sphere. Thus, the achievements of S. Turkevich went beyond the boundaries of traditionality as "too ambitious", while the works of O. Olshanetska did not have actual support for publication. The practical significance of the study is that it helps to demonstrate the influence of the socio-cultural context and stereotypes on the development of women's creativity in the musical sphere and to change the modern attitude towards them by increasing their recognition.

Keywords: Musical Creativity; Female Composition; Ukrainian Music; Musical Professionalism; Gender Issue.

INTRODUCTION

Eastern Galicia, historically known as Galicia, was a region in Central Europe that included parts of present-day Poland and Ukraine. It had a complex history of political and cultural influences, including periods of Austrian Habsburg rule. Understanding the historical context of Eastern Galicia is crucial for analyzing the social and cultural factors that shaped the lives of women, including female composers, in the region (Cherepanyn, 2018). Female composition in Eastern Galicia refers to the musical compositions and contributions of women in the region during the specified time frame. This includes composers like Stefaniia Turkevych and Olha

Olshanetska. The passage you provided highlights that female composers faced significant challenges due to societal and cultural norms that limited their opportunities. Further research could explore the specific works of these composers, their impact on Ukrainian musical culture, and the ways in which they navigated the gender constraints of their time. The current scenario of gender theories in Eastern Galicia would likely involve contemporary discussions and studies related to gender roles and equality. It include research on how gender dynamics have evolved since the 19th and early 20th centuries, as well as efforts to address gender disparities in various aspects of society, including the arts. This encompass studies on women's representation in the contemporary music scene and the impact of gender-aware policies and initiatives.

In Eastern Galicia during the 19th to early 20th centuries, there were no prerequisites for the full development of women's emancipation ideas neither in social life nor in the professional sphere. The conservative culture, combined with significant influence from the church, maintained stereotypical perceptions of women and their roles in society (Khazratova, 2020). Researchers emphasize that a significant portion of the local elite originated from families of Greek Catholic priests and the authority of the church in the public life of the region, which served as a basis for preserving numerous conservative features in the upbringing and interpretation of women (Cherchovych, 2017, p. 36). A range of "inherited" notions from the civil code of the Habsburg monarchy, regarding women as dependent individuals in need of paternal or marital care, became deeply ingrained in the social consciousness of Galicians. Female artists in interwar Galicia had to struggle against patriarchal stereotypes that not only limited their ability to express their talent, but also often led to the destruction of their personal lives and the disintegration of their families (Martynenko, 2015).

As a result, the professional scientific, theatrical, and musical activities of Galician women were limited. For example, little was known about the composer Stefaniia Turkevych (1891-1979) until the late 20th and early 21st centuries. Contemporary observers underestimated her creative achievements, although many researchers now agree that she demonstrated much greater innovation compared to her male colleagues and effectively became the sole representative of Ukrainian musical world capable of matching the work of Western composers who were creating music in new styles during the 1920s and 1930s (Zavvalova & Stakhevyh, 2022). This is evidenced by Stefaniia Turkevych's opera, choral, and instrumental music, as well as her teaching practice at the Prague Conservatory, the Polish Conservatory in Lviv, and the Mykola Lysenko Lviv State Conservatory since 1940. The younger contemporary of Stefaniia Turkevych, Olha Olshanetska (1876-1945), and her compositional achievements also remained unknown to the wider musical community until the publication of her piano works in 1999. However, her works are characterized by significant artistic value, structural and textural diversity, and a variety of moods (Chedoluma, 2021, p. 58).

One of the most revolutionary changes that modernism brought to the mental space of old Europe in early 20th century was the emergence of the "new woman" image – an individual who challenged patriarchal prejudices. This image characterized the cultural context of that period and went beyond the perception of women solely as guardians of the domestic hearth. Despite all social limitations, women played important and diverse roles in the musical life of Ukraine. Scholars note that women were active participants in musical life, although their activities were still largely confined to traditional roles (Matasova, 2021, p. 183). In particular, they were more often presented in musical ensembles and collectives as performers rather than composers or conductors. Additionally, women acted as organizers and sponsors of musical events, including charity concerts and competitions. Their role in preserving and transmitting musical heritage through work in archives and museum institutions was also significant (Bohlman, 2020).

Thus, the aim of the study is to explore the creative histories of female composers from the 19th to the early 20th centuries and their contribution to the development of Ukrainian musical culture. The study also aims to analyse gender biases and cultural-historical circumstances that led to the undeserved underestimation of their creativity by contemporaries. The choice of this study is motivated by the need to rectify historical underestimations of female composers and their contributions in Eastern Galicia. It seeks to provide a more nuanced understanding of the challenges they faced and the impact of gender norms and cultural factors on their work. Additionally, it aims to bridge the historical context with contemporary gender theories and gender equality initiatives to offer a holistic view of women's roles in music in Eastern Galicia.

MATERIALS AND METHODS

The study employed a multi-faceted research design to comprehensively analyze the artistic achievements of Ukrainian composers Olha Olshanetska and Stefaniia Turkevych and to understand the socio-cultural and gender-related factors that influenced women's composition in Eastern Galicia during the late 19th and early 20th centuries. The research design integrated various methods from musicology, sociology, gender studies, psychology,

and philosophy. The study began by conducting content analysis of historical sources. This involved systematically examining various types of texts, including music critiques, memoirs, journalistic accounts, and personal correspondence.

During this process, the research team identified key emotional motifs and artistic techniques present in the works of Olha Olshanetska and Stefaniia Turkevych. These motifs and techniques were essential for understanding the composers' creative styles and unique contributions. Additionally, the analysis delved into how contemporary audiences and critics evaluated the creativity of these female composers. This provided insights into the reception and recognition of their work during their lifetimes. To gain a deeper understanding of the socio-historical context in which the composers lived and worked, the study employed the biographical method. This involved a detailed examination of the life stories of Olha Olshanetska and Stefaniia Turkevych.

The biographical method allowed the research team to uncover how societal norms, patriarchal traditions, and regional culture influenced the role and opportunities available to women in music during the early 20th century. The study utilized the analytical method to explore the impact of gender theories, specifically those related to women's emancipation, on the lives and creative work of female composers. This involved a critical analysis of how societal support and recognition, on par with their male counterparts, could have motivated these composers to engage in more productive creative activities. To provide a nuanced perspective, the research team employed the comparative method. This method facilitated a detailed comparison of the two female composers, Olha Olshanetska and Stefaniia Turkevych.

Differences in their backgrounds, education, character traits, and historical circumstances were carefully examined to understand how these factors shaped their experiences and creative outputs. The systematization method was employed to synthesize biographical knowledge about the composers. It aimed to create a comprehensive understanding of their life paths, creative journeys, and overall contributions to music. This method allowed the research team to present a coherent narrative of the composers' lives and their impact on the development of music in Eastern Galicia.

In summary, the study used a combination of methods to analyze the artistic achievements of Olha Olshanetska and Stefaniia Turkevych and to explore the socio-cultural and gender-related factors influencing women's composition in Eastern Galicia. It relied on historical sources and biographical information to conduct these analyses, with a focus on content analysis, context analysis, analytical methods, comparative analysis, and systematization. No living participants were involved in the study.

RESULTS

In the late 20th century, a complex of humanities disciplines emerged, reflecting a massive wave of gender studies and defining a distinct direction of intellectual activity – feminist philosophy. It can be argued that there has been a historical tendency in Western philosophical thought to focus on values such as equality and justice, respect for individuality, free expression, and discursiveness, which eventually allowed for the incorporation of feminist components into philosophical concepts (Czeferner & Baker, 2018, p. 185). In the contemporary stage, the feminist idea pervades various spheres of life, including politics, ethics, law, biology, sociology, art history, religion, education, and more (Aleksieva, 2022). The presence of a woman philosopher is no longer surprising, and the names of renowned scholars who explore gender in various areas of social life are represented by numerous scientific works and have global resonance. Among them are Lynda Birke, a biologist conducting feminist research in the natural sciences; Katharine T. Bartlett, specializing in feminist legal theory; Mary Hawkesworth, engaged in feminist theory within political strategies; Anita Silvers, the author of a series of articles on feminist ethics, aesthetics, sociology. The cumulative scholarly achievements of a range of researchers provide grounds for affirming the formation of a methodological foundation that corresponds to the gender challenges of the present (Czeferner & Baker, 2018, p. 186).

For a deeper understanding of the context, a cultural-historical background should be provided. Ukrainian feminist discourse spread to all spheres of cultural life only in the 1990s. Prior to that, in the late 19th and early 20th centuries, gender and feminist issues in Ukrainian culture were primarily focused on women writers. Interestingly, in the field of music, gender studies were initiated by the article "Ukrainian Women and Music" by Melaniia Nyzhankivska (1934). It was not until the 1980s in the United States that Vasyl Vytvytskyi wrote about women composers, mentioning Stefaniia Turkevych, Taisiia Shutenko, and Lyudmyla Yaroshevskya. The shift in cultural and political paradigms, typical of the fin-de-siècle period characterized by decadence, scepticism, and concerns about the future, generated significant societal interest in the topic of gender (Ageyeva, 2003).

In the contemporary Ukrainian intellectual space, these ideas are embodied in the works of Solomiia

Pavlychko and Oksana Zabuzhko. At the level of scientific texts, there is an evident intention to reconstruct the historical process of the emergence and development of the feminist discourse in the Ukrainian mental, political, and cultural space, in the context of parallel processes taking place in European modern society. As Vira Ageyeva (2003) noted, one of the phenomena that defined the essence of European modernism in late 19th and in early 20th centuries were the "war of sexes," i.e., the confrontation between patriarchal and modern conceptions of the roles and positions of men and women in sociocultural processes, as well as the biological and social factors of gender identification. The image of the "new woman" became symbolic for modernist art. Indeed, the birth of the image of the "new woman" – an anarchic personality free from patriarchal stereotypes – was one of the most radical and revolutionary shifts brought about by modernism in the mental space of old Europe at the beginning of the 20th century. Such female images appear in the works of prominent writers such as Henrik Ibsen, Virginia Woolf, Olive Schreiner. In comparison to European cities, the emergence of the image of the "new woman" in Kyiv and Lviv was perceived less dramatically, as the immutability of patriarchy in Ukrainian society was more evident than in Western Europe. Women in the works of Lesya Ukrainka, for example, remained almost unnoticed. Olha Kobylianska was more ideological and explicit, but the evident feminist aspect in her novellas also did not receive proper attention (Ageyeva, 2003).

In Eastern Galicia, which was on the verge of the 19th and 20th centuries and was a periphery of the Austro-Hungarian Empire, emancipatory ideas of the women's movement clashed with conservative everyday life deeply rooted in social and family traditions and moral norms (Hook & Oane, 2022). However, the children of the family of a music-loving priest Ivan Turkevych were fortunate. The daughters Stefaniia and Iryna, as well as their son Lev, who got excellent specialized education, also connected their lives with this art. Iryna became an opera singer and emigrated to Canada, while Lev was a pianist, prominent opera, choral, and orchestral conductor in Bydgoszcz, Poznan, Warsaw, and Lviv (including the time during the years of German occupation), in Austria and Canada. Family upbringing relied on spiritual-religious values (notably, Stefaniia Turkevych's first opus was "Divine Service" in 1919) and family values, as well as fostering family "salon" music-making led by their father. Stefaniia played the piano, harp, and harmonium at that time, and later reminisced about these performances with nostalgia, comparing them to the state of Lviv's music life in the 1930s and stating, "When you think that it no longer exists, it seems that we are going backward, not forward in our musical culture" (Pavlyshyn, 2004). Besides music, she was interested in sewing and wrote librettos for her operas and ballets.

As the only woman among all Lviv professional composers of that time, Stefaniia Turkevych stood out with the highest number of diplomas earned. She studied piano in Lviv (Mykola Lysenko Music Institute, class of Vasyl Barvinsky), in Vienna (class of Vilem Kurz and class of Jerzy Lalewicz). As the first Ukrainian woman musicologist (Lviv University, Prof. Adolf Khybinsky; University of Vienna, Prof. Guido Adler; Prague, Prof. Zdeněk Nejedlý), and as a composer (Vienna Music Academy, theory with Prof. Joseph Marx; Berlin, composition with Franz Schreker, lectures by Arnold Schoenberg; Prague, composition class with Otakar Schin, advanced training at the Master School of Vítěslav Novák).

However, despite this, the musician often faced criticism that the sources of her talent and creative path solely derived from her family (Pavlyshyn, 2004). The reason for such statements is evidently rooted in the fact that the recognition of a representative from a renowned musical family in the mid-1930s was an atypical and unexpected phenomenon. In general, reviewers devoted scarce and overly cautious phrases to Stefaniia Turkevych. For instance, in 1920, the professional critic Stanislav Lyudkevych concluded from listening to "Aria of the Forest Nymph" performed by her sister Iryna that Stefaniia Turkevych's talent was not fully developed yet (Lyudkevych, 1921). And fifteen years later, while providing a characterization of Stefaniia Turkevych's two vocal compositions after the vocal recital by Ivanna Shmerykovska-Pryima that took place in Lviv in 1935 after the composer's return from Prague, it was stated that her talent was still in the formative stage. In a review of Mariia Sokil's song concert in the same year of 1935, it was suggested that her style, after "crystallization," would be more neo-romantic rather than modern (Lyudkevych, 1921). An anonymous author's review from 1935 noted that, for a woman, Stefaniia Turkevych had fewer lyrical characteristics compared to most Ukrainian composers (Pavlyshyn, 2004). Taking into account the cultural and historical context, such reviews can be interpreted as manifestations of gender-based stereotypes that led to undervaluing the works of a female composer.

However, the body of Stefaniia Turkevych's works created during the pre-emigration period demonstrates her innovative aspirations both in musical language and genre selection. Primarily, this pertains to the first children's opera in the region (1930) and the ballet of 1935. It also includes Symphony No. 1 (1937), as well as Sonatas for Violin and Piano (1935), Piano Quartet (1930), chamber vocal music set to the words of classical and contemporary poets, two songs with orchestral accompaniment (one of them being a folk lullaby, 1940). Interestingly, two early songs were composed to her own lyrics and her sister's verse. Besides the mentioned works, her Lviv legacy encompasses traditional choral music (the aforementioned "Divine Service" and two choral pieces) and piano compositions ("Variations on a Ukrainian Theme" and "Fantasia: Suite for Piano on Ukrainian

Themes"), as well as pieces for children. The traditional nature of the piano music is limited to the genre titles alone (Nikulina, 2022). In general, even in miniatures, she employed unconventional means of musical expression, combining emotional nature with a mathematical compositional structure, which materialized in the anti-romantic direction of her creativity (Pavlyshyn, 2004).

It is evident that in the 1930s, Stefaniia Turkeyvych was most attracted to the chamber vocal sphere, with compositions such as "Passing Days" and "Poplar" to the words of Taras Shevchenko, "Sometimes I Grieve" by Bohdan Lepky, "Farewell" by R. Olhovych, "You're Not Here," "Heart," and "Spider" by Narciz Lukianovych. The correlation between the content of the verbal texts set to music by the composer, as noted by Stefaniia Pavlyshyn (2004), reflecting the "spiritual and emotional subtext of her biography and creative process," is valid. The shared emotional and psychological tonality of these works is one of profound sadness: in lamenting for the homeland during its hardships, in transcendent aspirations from the land of tears to other worlds – gentle, joyous, and kind; in the inferno of solitude when minutes are like drops of blood from wounds; in the threat hidden in the allegorical silky traps of the spider; in the soul's turmoil of a soldier due to separation from his mother. Each poetic and thematic perspective found its musical counterparts in intonational-metro rhythmic vibrations, resonators, and amplifiers of words, in intense and turbulent harmonic motion, in the pervasive dramaturgy of formal structures, and in the richness of textural development in the piano parts.

The author's uncomfortable psychological state was sublimated through extroverted, sometimes expressionistic manifestations of her musical creativity, partially also in musicological journalism with evident feminist inclinations. This includes the article "A Few Words about Contemporary Music" in the journal "Woman" (from December 15, 1936) and two radio presentations: "The Listener's Attitude towards Contemporary Music" and "The Woman's Relationship with Contemporary Music," whose titles themselves are symptomatic. She sought to find her audience and explain the peculiarities of contemporary musical vocabulary to the general public. The difficulties of Stefaniia Turkeyvych's creative process serve as indirect evidence of the presence of a Galician ethnocultural stereotype of distrust towards female composition. Besides her profession as a composer, music scientist, and educator, she had a family that needed her care. Her music rarely sounded from Lviv stages and did not achieve broad popularity, although, as mentioned before, the author herself performed some of her works as a pianist and concertmaster in Lviv and Prague. Even fellow composers, who occasionally performed the piano music of their colleagues or accompanied renowned singers in concerts, avoided Stefaniia Turkeyvych's works. Among the renowned Galician pianists, only Halyna Levytska, mentioned by Anton Rudnytskyi and referred to as a "black ship," known for her exceptionally progressive performances and repertoire, showed solidarity by including one of Turkeyvych's piano pieces in the program of her concert at the Literary and Artistic Club in 1943 (Frait, 2019, p. 25). Galician male colleagues did not support the composer adequately either.

A similar life story can be found in another representative of Eastern Galicia, Olha Kulynych, also known as Olshanetska (1905-1973). From an early age, the future artist showed an interest in music, drew, wrote poetry, and received private piano lessons (in Boryslav, where she was born, and in Drohobych). This indicates certain traditional views held by her parents since a branch of the Mykola Lysenko Higher Music Institute had been operating in Drohobych since 1923. Besides her sister Stefaniia, the delicate and sensitive Olha did not share her composer intentions with anyone (Maychyk, 1999). This proves her introverted psychotype, which also contributed to her professional unrealized potential. At the same time, since female composition during that time was exceptional and primarily associated with polkas, there may have been a subconscious risk factor of societal non-acceptance.

Turning points in Olha Olshanetska's life were her marriage in 1926 to Osyp Olshanetsky, a Master of Law, and their move two years later from the province to Lviv. The intensive artistic life of the cultural centre of Eastern Galicia gave Olha the chance to fulfil her aspirations. To achieve this, she began taking private composition lessons from Stanislav Lyudkevych and Vasyl Barvinsky, and continued to improve her piano skills under Polish composer and pianist Tadeusz Mayersky. Simultaneously, the composer entered the circle of the artistic and intellectual elite of the city, becoming acquainted with notable women such as musicologist Zofia Lissa, singers Odarka Bandrivska and Solomiia Krushelnyska, painters Olena Kulchytska and Yaroslava Muzyka. However, she did not take advantage of the opportunity to study formally at the Mykola Lysenko Higher Music Institute. Due to tragic events (the start of World War II and the death of her husband in 1941), Olha Olshanetska, as a widow, ceased her musical pursuits. However, after the war, encouraged by Zofia Lissa, her passion for studies began to rekindle. At the age of forty (1945), Olha Olshanetska entered the Mykola Lysenko Lviv State Conservatory, studying composition under professors Adam Soltys and Roman Simovych. Unfortunately, a sudden serious illness prevented her from completing her studies. Encouraged by Adam Soltys, the artist continued to compose music. During this period, her works "Polyphonic Expressions for Six Voices with Cantus Firmus" (Cycle, 1947) and a cycle of six piano preludes (1947-1948) emerged as works from her conservatory period. Later, she composed a symphonic piece ("Pictures of the Black Sea") and chamber instrumental compositions. She also

continued to write for her beloved instrument, the piano (Sonata, Rondo, variation cycles, a new cycle of eight preludes, Lullaby, Prelude and Fugue). Currently, there is no information available regarding whether her music was performed by Galician musicians or their successors.

In terms of musical style, the author tried not to appear "academic" or too conservatively oriented during the Soviet years from 1945 to 1960. She made the first attempt among Galician composers to incorporate jazz stylistics in one of her preludes. However, in terms of innovation, she cannot be compared to Stefaniia Turkevych, a slightly older Galician contemporary, who started composing in more favourable historical conditions and had a much better and diverse education. Both composer-pianists distinguished themselves with a variety of artistic preferences. A comparison of their genres and styles reveals Olha Olshanetska's inclination towards "absolute" music and polyphonic forms, combining neoclassical and neo-romantic components in her creative thinking. The symphonic poem "Pictures of the Black Sea" is the only composition that explicitly reflects specific emotional impulses related to the author's trip to Crimea. Symbolically, it is only in one of her recent works, the cycle "Prelude and Fugue in A Minor," that intertextuality becomes evident through the incorporation of a fugue theme borrowed from Ukrainian folk song. The prelude exhibits characteristics of organ and keyboard Baroque music, while the fugue combines polyphonic technique with improvisational elements characteristic of folk instrumental art.

Apart from her weak health, Olha Olshanetska was not fortunate in terms of her character – she was too passive and lacked self-confidence (Katrych, 2018). In particular, the composer lacked qualities such as determination to complete her studies and finish compositions, a sense of purpose in continuously improving herself and publishing her music, and the initiative to propose her works to performers or perform them herself. However, contemporary researchers challenge the "apparent truth" and primacy of such "eternally" or "purely feminine traits" in relation to cultural norms and canons, suggesting that "it is rather the culture itself that shapes these traits in its carriers based on acceptable ethnocultural gender stereotypes" (Kis, 2002, p. 24).

The ethnocultural gender stereotype of Galicians shaped Olha Olshanetska's inherent shyness, physical weakness, and possibly excessive self-criticism. This can explain her inability to complete her education and self-promotion, which consequently led to the failure to achieve the status of a professional composer. On the other hand, the artist lacked the support of Ukrainian colleagues, while Polish composers Zofia Lissa and Adam Soltis encouraged her creativity. Similarly, in the UK where she moved in 1944, Stefaniia Turkevych also struggled to achieve sufficient self-realization, presumably due to difficulties adapting to unfamiliar socio-cultural demands and the lack of assistance from inactive Ukrainian diaspora centres uninterested in promoting a fellow countrywoman. She reached out to local music professionals, including Benjamin Britten, offering her music for performance and submitting compositions to competitions. Despite being a member of the Society of Women Composers, which was led by the renowned French musician Nadia Boulanger, her efforts were in vain (Pavlyshyn, 2004). However, it is worth noting that during her lifetime, thanks to the support of her sister Iryna, a number of her works were performed in Canada.

Today, the gender issues related to compositional professionalism no longer have a practical-ontological dimension but rather a theoretical-research one. The works of numerous Ukrainian women composers are performed freely both in their homeland and abroad. However, as exemplified by the generation of Stefaniia Turkevych and Olha Olshanetska, the problem is not limited to personal character traits, favourable conditions for creativity, health status, or marital status. It encompasses a complex range of aspects that arise from specific socio-historical, geo-cultural circumstances, and traditions (primarily family and regional mentalities). It is also necessary to consider various contexts, including historical, socio-cultural, personal-psychophysical, family-domestic, and mental-regional contexts. Thus, the society of Eastern Galicia during the discussed period was not ready to accept women in musical creativity, neither from a mental, professional, nor moral-ethical perspective. Therefore, some assertions by musicologists regarding the fruitful and ground-breaking period of cultural development in Eastern Galicia during the interwar period require reassessment from the standpoint of attitudes towards female music and the influence of gender stereotypes on it.

The context analysis method illuminated the socio-historical background of the lives and creative activities of female composers Stefaniia Turkevych and Olha Olshanetska. It revealed that the early 20th-century perception of women in various spheres, including music, was heavily influenced by patriarchal traditions and societal resistance to addressing gender-related issues. Women, even those from privileged families (Göttler, 2023), were often limited to domestic musical performances. The representation of Ukrainian women as composers was exceedingly scarce, influenced by regional traditions and the conservative mentality of Galician society. The analytical method involved examining gender theories of women's emancipation and their impact on the lives and creative work of female composers. The analysis demonstrated that greater support from society and expert colleagues, equal to that afforded to men, could stimulate women composers toward more productive creative

activities.

The outcomes of the context analysis and analytical methods have successfully fulfilled the research objectives. They shed light on the socio-historical and cultural context that hindered the recognition and support of female composers in Eastern Galicia during the late 19th and early 20th centuries. These findings address the research difficulties by providing a deeper understanding of the challenges faced by Stefaniia Turkevych and Olha Olshanetska, particularly the influence of gender stereotypes and societal resistance to women's involvement in music composition.

Discussion

The activity of women composers both globally and in Ukraine has been the subject of research by many scholars, not only in the field of music but also in related humanities disciplines. For instance, Kijanowska-Kaminska (2017, p. 20) addressed certain general (historical, socio-psychological) and specific (intercultural, life-creative) aspects of the topic. The researcher's article is dedicated to the emancipation of women in the musical and artistic environment of Galicia in late 19th and in early 20th centuries. Through the lives and works of two artists, Polish composer Teodozja Papara and Ukrainian vocalist Solomiia Krushelnytska, the author demonstrates how remarkable women of this period managed to break through social barriers and make a significant contribution to the musical and artistic life of Galicia during that time. The article examines the development of women's education in Galicia, which allowed them to acquire professional music education and advance their talent. It specifically discusses music schools and conservatories. Additionally, the author highlights the social context of that era when it was challenging for women to establish themselves in the world of music and art due to stereotypes about women's roles in society. This thesis is fundamental in this study, along with other socially conditioned factors.

Stepanenko (2016, p. 97) also touches upon the role of women in Ukrainian musical culture. The author emphasizes the significance of the diverse activities of the father and daughter, Tymofiy and Yelyzaveta Bilohradsky, and their contribution to shaping a new generation of musicians. Furthermore, special attention is given to the role of women in the musical life of that time and their struggle for recognition in society, as well as to the reflection of social and cultural trends in the works of Yelyzaveta Bilohradska. It should be agreed that against the backdrop of national revival and the preservation of cultural heritage, the creativity of the Bilohradsky family acquired breakthrough significance, as they were among the first professional musicians in Ukraine to gain wide recognition in the music world. An especially important aspect of the article is debunking the stereotypes that women cannot be professional musicians.

In the realm of Ukrainian feminism in music, there has been a notable resurgence in the examination of contemporary women composers in recent times. However, the historical dimension of this phenomenon requires more in-depth research and reconstruction. Initially, feminist ideas gained broader traction in the literary sphere before expanding into other artistic domains. Ageyeva's work (2003) delves into the subject of women's experiences and their position within Ukrainian modernism, particularly in relation to shifts in the social and cultural landscapes. The author elucidates the role of women in Ukrainian modern literature, their impact on the arts, and offers interpretations of various concepts related to women's experiences and spaces (Hanson, 2023). These concepts encompass portrayals of women in literature, mother-daughter relationships in the works of Ukrainian writers, and gender dynamics within the cultural milieu of that era. Ageyeva's work stands as a pivotal contribution in shedding light on the early stages of feminism in Ukrainian art, serving as a foundation for more comprehensive research in this area.

The work of Grynevychева (2014, p. 260) can be considered one of the pioneering studies in this field. In her work, the author explores the theme of women as artists and their place in family life. Specifically, she examines how Ukrainian women in interwar Galicia engaged in art and how it affected their family life and relationships with men. The study demonstrates how women felt the need for self-expression through art but often lacked opportunities to develop in this direction due to traditional gender roles. An important thesis of the article is that Galician women artists had a significant impact on the development of culture and art, and their abilities and achievements should be recognized and evaluated.

Cherchovych (2017, p. 48) also expressed her views on this topic in her work. In her study, it is established that women representing the Ukrainian intellectual circles in Galicia began their struggle for rights already in the late 19th century, but their ideas and demands did not always find support among male intellectuals of that time. Female intellectuals actively participated in various social movements, especially the national liberation movement, but often were excluded from active participation in political life. Despite discrimination, women continued to work and develop in their professions, particularly in the fields of education and culture. An

important conclusion of the article is the belief that there was a contradiction between emancipatory ideas and conservative practices in Ukrainian society of the 19th and 20th centuries, which influenced the attitude towards women intellectuals of that time.

The conclusions regarding one of the first female composers in Ukrainian music, Stefaniia Turkevych, are clearly presented in Pavlyshyn (2004) monograph. This significant work narrates the life and creative journey of Stefaniia Turkevych, highlighting her importance in Ukrainian culture, and also sheds light on the challenges faced by women musicians during her time (Tukova, 2020). The main theses of the monograph emphasize the recognition of the artist's contributions to the development of Ukrainian music and stress the need to support and encourage talented women musicians in the modern world, a priority task for music critics.

In the preface to the collection of piano works by Olha Olshanetska, besides the composer's life path, her musical education and achievements in composition are also discussed (Katrych, 2018). The author emphasizes that Olha Olshanetska was a talented composer, but little-known due to the limited opportunities for women in the music world in Ukraine at that time. Attention is drawn to the importance of studying Olha Olshanetska's works for understanding the development of Ukrainian music in the first half of the 20th century. An eloquent work that addresses the issue of discrimination against women composers in the music industry, which both aforementioned artists faced, is the article by Vytvytskyi (2003, p. 15). The author shows the stereotypes and perceptions about women's abilities, particularly the notion that women cannot be as talented in their professional pursuits as men, unfair criticism, and the long historical neglect of their creativity. An important contribution of the work is the call from the global creative community for greater attention to the works of women composers and their recognition in the history of music.

In the articles by Frait (2018, p. 54) dedicated to feminist discourse in musical art, the ethno-mentality and socio-historical background for various directions of women's creative work in the field of Ukrainian music culture are revealed. It also emphasizes the dominance, despite significant scientific and cultural-artistic progress, of template views in a large part of Galician society in the 1930s regarding the prevention of any existential changes, including those of a gender nature (Frait, 2019, p. 26). Nevertheless, the first attempts to address gender issues in the sphere of music journalism and criticism of that time are noted: music-educational and socio-professional, socio-psychological and personal-psychological factors, such as the perception/non-perception of innovative creative phenomena of female authorship/performance and the ability of women artists to combine the roles of wife and mother.

The research by Bazik (2021) draws attention to the contributions of foreign scholars. In one of her articles, the author explores the most famous nocturnes of the 19th century, focusing on the role of female composers and pianists in their creation and performance. The main thesis of the article is that composers and pianists had a significant influence on the development of the musical genre of nocturnes in the 19th century, but their achievements were underestimated and often ignored. These trends resonate with the findings of the present study concerning Galician female artists. The researcher analyses the works of composers Felix Mendelssohn, Clara Schumann, and Louise Farrenc and concludes that their nocturnes, in terms of structure, harmony, and other musical characteristics, are not inferior to the best works of male composers.

Ellis (1997, p. 376) in her work examined how critics evaluated the performances of pianists in Europe from the 1830s to the 1890s. The author explored stereotypical perceptions of women's roles in musical art, considered the cultural contexts of that time, and analysed the criticism that appeared in newspapers and magazines of that period. The main conclusion of the article is that male critics unfairly evaluated female musicians and placed them in a disadvantageous position compared to men, although, as years of practice have shown, women can also be excellent pianists and musicians. This research is important in the context of highlighting the prerequisites for the neglect of outstanding female artists to prevent such attitudes and to bring their names back to the global cultural pantheon. Overall, the conclusions of scholars regarding the creativity of women composers in Eastern Galicia against the backdrop of societal and gender-related stereotypes confirm the need to reassess the role of women artists in shaping the Ukrainian musical space of the 19th and 20th centuries.

Women composers in Galicia during the late 19th and early 20th centuries, such as Teodozja Papara and Solomiia Krushelnytska, overcame societal barriers to make significant contributions to the region's musical and artistic landscape. The Bilohradsky family, including Yelyzaveta Bilohradska, played a vital role in shaping a new generation of musicians in Ukraine and challenged stereotypes about women's musical abilities. Ukrainian women artists in interwar Galicia sought self-expression through art despite traditional gender roles and significantly impacted culture and art. Women from Ukrainian intellectual circles in Galicia were engaged in social movements and professional pursuits during the late 19th and 20th centuries, challenging societal norms. Stefaniia Turkevych, one of the first female composers in Ukrainian music, is recognized for her contributions to Ukrainian music, and her story highlights the need to support talented women musicians. Olha Olshanetska's

talent as a composer is acknowledged, and her limited recognition is attributed to the constrained opportunities for women in the music industry during her time. Biases and stereotypes about women's musical abilities unfairly hindered the recognition of female composers. Feminist ideas in Ukrainian music and literature gained ground, with Ageyeva's work highlighting the role of women in Ukrainian modernism and early feminist themes. These research findings are well-justified based on comprehensive studies that explore the lives, contributions, and challenges faced by women composers and artists in Ukrainian music and culture. The researchers have provided historical and socio-cultural contexts, examined primary sources, and conducted critical analyses to substantiate their conclusions. The outcomes align with the research objectives, shedding light on the resilience and impact of women in the music sphere, as well as the need to challenge gender biases. The study primarily focuses on women composers in Eastern Galicia during the 1920s-1950s. It doesn't encompass a broader geographical or chronological range of female composers in Ukraine or elsewhere, which could limit the generalizability of the findings.

CONCLUSION

The contextual analysis of women composers in Eastern Galicia during the 1920s-1950s reveals their struggle for professional recognition in a society deeply influenced by conservative values and gender biases. Despite opportunities for education and expression, female composers like Stefaniia Turkevych and Olha Olshanetska faced unequal treatment and skepticism from the musical elite. These challenges were compounded by ethnic gender stereotypes and societal prejudices specific to Eastern Galicia. Both Turkevych and Olshanetska grappled with psychological hurdles, although their backgrounds, characters, and creative outputs differed. Nonetheless, their aspirations for recognition and professional growth were justified. Favorable conditions and societal acceptance would likely have enabled them to make even greater contributions. Today, it is essential to acknowledge and compensate for the overlooked talents of that era, fostering research and promoting the music of female composers from Galicia and beyond. Future research should delve deeper into the lives and works of these composers, both from Galicia and other Ukrainian regions, while also disseminating their music to a wider audience.

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ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.