






The Role of the “Prague School” in the Formation of National Paradigm in Western Ukrainian Composers' Creativity at the Beginning of the 20th Century

Gabriella Astalosh ^{1*}, Oksana Bassa ², Mariya Lypetska ³, Nina Dyka ⁴, Antonina Lisohorska ⁵

¹ Ph.D, Associate Professor at the Chamber Music and Quartet Department, Lviv M. Lysenko National Music Academy, Lviv, Ukraine

² Ph.D, Head of the Piano Accompaniment Department, Professor at the Piano Accompaniment Department, Lviv M. Lysenko National Music Academy, Lviv, Ukraine

³ Ph.D, Associate Professor at the Piano Accompaniment Department, Lviv M. Lysenko National Music Academy, Lviv, Ukraine

⁴ Ph.D, Professor at the Chamber Music and Quartet Department, Lviv M. Lysenko National Music Academy, Lviv, Ukraine

⁵ Ph.D, Senior Lecturer at the Academic Singing Department, Lviv M. Lysenko National Music Academy, Lviv, Ukraine

* **Corresponding Author:** gabriella.astalosh@gmail.com

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ABSTRACT

The article is devoted to the problem of national paradigm in Ukrainian composers' heritage and the assessment of Czech mentors' activity in the formation of this idea. The purpose of the article is to determine the role of "Prague School" in the implementation of national paradigm of Western Ukrainian composers' creativity at the beginning of the 20th century. In accordance with the goal following tasks were set: to highlight the Czech cultural policy of the specified period; characterize the creative positions of leading teachers who had the greatest influence on the development of domestic composers' work; to indicate main principles of their teaching methods and aesthetic education; outline the leading features of national idea implementation in subsequent work of the brightest Ukrainian students of "Prague school". This scientific paper determines the influence of Czech mentors and leading artists of the beginning of the 20th century on the masters of Western Ukraine - V. Barvinsky and M. Kolessa. It was demonstrated that, thanks to the professor of Prague Conservatory V. Novak and under the influence of progressive innovator L. Janáček, domestic authors uniquely combined professional art with folklore heritage, focusing on those features that most corresponded to the spirit of that time.

Keywords: Prague School; National Paradigm; Folklore Heritage; Composer's Creativity; Cultural Identity.

INTRODUCTION

Over the past hundred years Ukrainian art has gone through a difficult and thorny path of forming its national identity, gradually transforming the role of the national factor in professional creativity. Starting from the active and purposeful position of the Prometheus of national music of the end of 19th and beginning of 20th centuries, M. Lysenko the national idea was more and more boldly manifested in the music of many creators, not only through introducing in musical scores the typical folklore elements but also as a pan-idea, as a kind of national concept that allows to combine the heritage of a considerable number of composers into a powerful patriotic layer. Undoubtedly, artistic creativity is bound to be influenced by the cultural heritage of other countries through the creative exchange of professional achievements of one or another school. At the same time the folklore heritage becomes a strong consolidating foundation of creativity which connects with the roots and bridges the centuries to the present, gives a sense of community, kinship, and identity. An important stage in the artistic progress of Ukrainian music was played by the students of "Prague School", who were creatively formed

under the influence of the luminaries of Czech musical pedagogy. In order to understand and realize the role of the "Prague School" phenomenon in the field of Ukrainian art, its significance in the national progress which was manifested in the original synthesis of the best achievements of European music and national traditions, it is necessary to study the peculiar artistic paradigm of Czech mentors and its implementation on Ukrainian cultural soil. Therefore, it is also important to reveal the national peculiarity of Ukrainian composers' creativity on the example of the most prominent artists who were formed precisely under the mentorship of the masters of the "Prague School" and subsequently created a vividly national artistic layer. This is the relevance of the chosen research perspective.

Problem Statement

Many Ukrainian musicological works are devoted to the problem of the influence of the Prague compositional school on the formation of young domestic artists who had the opportunity to receive a highly professional education in this important cultural center. The relevance of this question is associated with a long-standing misleading position that was formed during the violent rule of the Soviet political regime. According to it Ukrainian musical art was considered as a secondary phenomenon, and Ukrainian artists as those who try to put the achievements of Russian professional music on national soil. Today we receive many statements that this theory is false, because many musicians, especially in Western Ukraine and beyond, received their education and were formed as specialists in Europe, in particular in higher educational institutions in the Czech Republic, Hungary, and Austria, which undoubtedly left an imprint on the formation of their artistic priorities. This article is an attempt to supplement and expand these statements using the example of the creative principles of the most prominent composers who were students of Prague professors.

The purpose of the article is to determine the role of the "Prague School" in the formation of a national prototype of the work of Western Ukrainian artists, to outline the principles of interaction between European, in particular Czech, professional traditions with Ukrainian musical codes which became an important prerequisite for the implementation of the national paradigm of domestic composers' creativity at the beginning of the 20th century.

In accordance with the goal, following tasks were set:

- To highlight the cultural policy of Czech artists of the specified period and point out its role in the formation of young Ukrainian musicians;
- To characterize the creative positions of leading teachers who had the greatest influence on the development of domestic composers;
- To indicate the main principles of their teaching methods and aesthetic education;
- To outline the leading features of implementation the national paradigm in the further work of V. Barvinsky and M. Kolessa.

LITERATURE REVIEW

The musicological basis of our research is formed by works on such problems as:

- Historical and cultural processes and events of the specific period;
- Biographic facts about outstanding Czech music pedagogues and composers as well as personalities of Ukrainian musicians who became the ideological successors of the traditions of the Prague School;
- Informative works that reveal some composers' personalities, whose creative works are extremely important for our issue.

Meticulously studying the historical background of Prague and the Czech Republic cultural life at the beginning of the 20th century, special interest and attention were drawn to scientific studies on historical processes, events, facts of activity of personalities whose work was actually formed under the powerful influence of Czech-Ukrainian relationships. In this context we used some important ideas about the specificity of Ukrainian composers' chamber music creativity which gradually led to the formation of a leading concept of musical nationalism and were highlighted at articles by Astalosh (2023), Astalosh and Sokolovskyy (2023) and Bassa (2011). Similar issues are characteristic for the work by Danylets, (2018), which highlights the use of specific elements of national musical language and describes the influence of Hutsul folklore on the M. Kolessa's musical language. Bedakova (2006) made a very important scientific contribution in the problem of Ukrainian representatives of Prague School of composition. She devoted her numerous researches works to important issues about artistic and aesthetic achievements of "Prague School" in the context of creative searches of Galicia

composers in the late 19th and first half of the 20th centuries. Researcher Gedz (2016) studies the heritage of Ukrainian musicians in the late 19th and early 20th centuries and substantiates their importance on the path to national revival, describes the development of musical culture in East European region and the enrichment of Ukrainian professional music of Prague period, which is considered precisely in a context of European musical culture of the specified period. The outstanding modern Ukrainian musicologists Kyyanovska (2005) and Shchepakina (2001) work out a lot of historical documents and archives which allowed them to make important conclusions regarding the role of Prague school in the evolution of musical life in Western Ukraine. They confirm the fact that a new generation of artistic elite sought to assimilate the progressive European trends of the time and create their own traditions on national soil for the growth of professionalism in various branches of musical activity, in particular in performing, composing, musicological, pedagogical, and musical-public directions.

To understand important trends in the evolution of Ukrainian professional music of this period, it was necessary to turn to the study of pedagogical and compositional activities of those personalities of "Prague School" who primarily influenced the worldview of new generation of artists in our region. In this context became very useful a literature on Prague School pedagogy that highlight the activities of the leading personalities. The musicological issues by Beckerman (2003), Sedláček (2010) and Spurný (2013) are highlights musical and educational activities of V. Novák and L. Janáček, the outstanding Czech composers whose music and creative ideas influenced a lot of Slavic musicians of that time. These musicologists' conclusions led to important research results, as they are based on historical documents, memories of students and colleagues of mentioned musicians, and therefore became a valuable source for creating a realistic cultural picture of that historical time, as well as the role of their activities in the musical life of the Czech Republic and the whole of Europe.

In our research we also based on informative works that reveal some composers' personalities whose creative works are extremely important for our issue. These include: Beveridge (2018), Danylets (2018), Filonenko (2018), Grin (2005), Kozachuk (2014), Ottlová, Pospíšil, Tyrrell and St. Pierre (2019), Spurný (2013), Vainiomäki (2012), Yastrub (2019).

So, a lot of research by many Ukrainian scientists has been devoted to the problem of professional composer creativity formation in Ukraine which indicates the seriousness of the problem. An important place in the Ukrainian history of music was occupied by works devoted to the study, analysis and definition of the role of "Prague school" in artistic life of various regions of our country. In recent decades this issue has attracted the interests of an increasing number of specialists, especially in Western Ukraine which was part of the former Austria-Hungarian Monarchy and interacted to a greater extent with its cultural centers, not breaking certain ties even in the early years of empire fall. Ukrainian-Czech relations were marked by particularly close cooperation which determines the revived scientific interest around this collaboration. But at the same time there are certain gaps in this area of research, in particular in the issue of realizing the important vectors that became decisive for the formation of the national paradigm of Ukrainian artists, highlighting the most influential Czech personalities and the specifics of their pedagogical guidelines, stylistic priorities, methods and techniques of working with musical material, connections between the main principles of creativity of artists from both countries. These unexplored aspects are highlighted below in the presented work.

METHODOLOGY

In the study we used a complex of research methods to obtain important historical information, work with data, materials from existing research, and solve the assigned tasks.

Source Studies

This method was used when processing existing scientific works on Czech musicians' activities. When studying the foundations of creativity of Ukrainian composers who became pupils of the "Prague school", it was important to clarify the cultural situation of the Czech capital, in which outstanding teachers developed their powerful pedagogical work. It was these personalities, their methodological principles of teaching and composing that became the prerequisite for the formation of musical nationalism among representatives of other young Slavic compositional schools at the beginning of 20th centuries.

Historical Studies

In determining the paths and directions of activity of these outstanding personalities, it was necessary to examine the general social, political and cultural situation in Czechoslovakia at the beginning of the 20th century, the opportunities provided by the country's government for the development of a powerful studying program for young artists from neighboring countries, their support and encouragement for artistic collaboration.

Analytical Studies

Based on the obtained facts about the activities of outstanding Czech teachers and musicians, in order to obtain important results of our further study, it was very necessary to investigate the artistic style priorities and ideological context of their work. To determine the place of the national factor in the pedagogy of Czech teachers, we used an analytical approach.

Methods of Analysis, Synthesis, Comparison, Abstraction

Thus, having studied in detail all the above-mentioned problems, general trend in the work of those Ukrainian representatives of "Prague school" who ultimately laid the foundation for a professional composer's school in Western Ukraine was very logically clarified. Using the methods of analysis, synthesis, comparison, and abstraction interesting results were obtained regarding the skillful combination of the instructions of Czech mentors with the achievements of Ukrainian music, stylistic aspects of the work of Western Ukrainian composers in accordance with the national paradigm, methods of working with musical material, style and genre priorities, etc. were outlined.

Theoretical Generalization

All of the above allowed to summarize the results of the study using the method of theoretical generalization.

RESULTS AND DISCUSSION

Pedagogical and Artistic Principles of Leading Prague Mentors in the Context of Contemporary Cultural Policy

A distinctive feature of Ukrainian art is the national component of creativity. Having passed through difficult stages of formation, slowly but stubbornly developing in the harsh conditions of political persecution of the enslaving states, without avoiding "temptations" of Modernism Ukrainian music continues its vector of evolution in the direction of national originality. The powerful "Prague School" of composition played an extremely important role in shaping the ideological orientation of founders of the professional national art of Western Ukraine at the beginning and the first half of 20th century, as well as the vast majority of their followers throughout the territory of modern independent state. The aesthetic principles of "Prague school" formed a special approach to folklore in the professional musical creativity of domestic artists, because Czech mentors: "...contributed through education and upbringing the realization of a rich creative potential which contained in the Western Ukrainian folklore tradition..." (Bedakova, 2006, p. 15), taking into account "... national priorities of their students, turning to the topics that were closest to them" (Bedakova, 2006, p. 9).

The role of artistic Prague of the late 19th and early 20th centuries, one of the most powerful progressive European cultural centers of that time is undoubtedly huge. After the fall of the Habsburg rule, led by an active fighter for the independence of the state T. Masaryk, the city becomes the free capital of the First Czechoslovak Republic. The politician played an extremely important mission not only in the history of his country, but also greatly contributed to the support of a powerful wave of emigrants, victims of the First World War. Thus, Czechoslovakia became an intercultural center, transferring its own national experience, including educational and cultural to many peoples. T. Masaryk also supported the activities of Ukrainian emigrants in Prague and other centers of the country, promoting the numerous Ukrainian educational institutions and cultural centers. In particular, he provided funding for the Ukrainian Free University (1921), the Higher Pedagogical Institute named after Drahomanov (1923), Ukrainian studios of fine arts (1923), Ukrainian historical and philological society (1923), Art societies "Slavia", "Glagol" and others.

Many musicologists, researchers of Ukrainian pupils of the "Prague" school, point to the specific weight of Czech musicians in the evolution of professional art in Ukraine, particularly in Galicia, Kyiv, and Kharkiv. Favorable conditions in the educational and cultural environment of Prague, encouragement and support of visiting youth to be active in the artistic life of the city, effective assistance from the authorities of that time in holding artistic events, concerts, evenings with Ukrainian programs not only attracted young people but also significantly contributed to intercultural exchange. Subsequently, a constellation of musicians, brought up professionally at Prague institutions, returned to their homeland and laid a solid foundation for musical education in their hometowns. In this cohort stand out V. Barvinsky, N. Nyzhankivsky, M. Kolessa, D.Zador who became representatives of the "Prague school" in Western Ukraine. The activities of these unique and talented musicians, performers and composers, both during their studies and during the years of creative flourishing, contributed to the integration of Ukrainian musical art in the direction of pan-European cultural processes, enriching it with own significant assets. These personalities played a formative role "...in the establishment of musical professionalism on Ukrainian soil and its success on international arena thanks to compositional and performing

skills demonstrated by Ukrainian musicians in Europe" (Bedakova, 2006, p. 6).

The multicultural atmosphere of Prague was reflected in the pedagogical system of the mentors of the Prague Conservatory. New pan-European progressive ideas, which were also supported by the newly created Czechoslovakia, directed the art education to tolerance the ethno-national needs and interests of different cultures. The political doctrine of the country which included several regions provided the support of its representatives. Education in this system of views became the strategic resource that made it possible to implement intercultural dialogue, to educate in society respect for the language, religion, culture and worldview of others.

The masters of the "Prague School" of composition, students of A. Dvořák proved to be advanced in their artistic and pedagogical views. The next generation of Czech artists was no less fruitful in the matter of establishing the national idea in professional musical creativity, and among them the greatest influence had the outstanding folklorist, composer, teacher, head of the Prague Conservatory V. Novak and the conductor, music critic, public figure, teacher, composer L. Janáček.

V. Novak, a talented student of A. Dvořák distinguished himself in the history of Czech music primarily as a progressive teacher, mentor and pioneer of a new generation of composers at the beginning and first half of 20th century. His influence on the formation of a new national style (not only Czech) is invaluable. Many young artists, representatives of other countries and nationalities including artistic youth from France, former Yugoslavia, Italy, Sweden, and Ukraine were brought up under his sensitive guidance. V. Novak did not share the sympathies of the avant-gardists and followed his own path of updating the musical language, which became a strong springboard for the development of young composition schools in Europe. The artist was aware that the new political, social and cultural conditions required drastic changes, and music was entering a new stage of its progress. However, he could not and did not try to reject the achievements of his predecessors, who (due to his opinion) reached unattainable heights in all leading genres of professional music. Both as a composer and as a teacher he preferred canonical principles for which he was often criticized by his contemporaries and became a pivotal figure of Czech music.

The main credo of V. Novak's creativity was the renewal of musical language by rethinking the approach to folklore primary sources. He became the harbinger of neofolklorism. The appeal to folk music, which becomes the basis of musical expression, on the one hand continues the conscious national path of the romantics, on the other hand thanks to a new approach to the selection of primary sources forms a slightly different ideological concept of artists' creativity. If for romantics it was important to present national originality in music, to quote or imitate a folk melody that created a certain national color, mood of music, then in the 20th century and in particular in the music of V. Novak and his followers, folklore becomes a reflection of thinking, mentality, worldview of nation. Composers much more rationally, constructively and analytically were chosen genre, plot, artistic content of the work, musical portrait of the hero which becomes a syncretic image of a typical representative of nation with own complete psycho-emotional complex. V. Novak followed this path and led many artists. Unlike his predecessors the musician prioritizes more ancient layers of folklore, works with authentic melodies, songs and dances, thus reaching back to the historical roots of his nation. Building a bridge between the prehistory of his nation and modern art, Maestro initiates his own concept of Czech national musical identity. Therefore, the appeal to the folklore heritage in the professional composer's creativity turns into a nationally conscious approach to music which contains not only an artistic, philosophical but also a social and political message.

Marek Sedláček, a researcher of V. Novak's pedagogy, testifies that his work methods both in the piano and in the form, harmony and composition analysis classes were based on the principles of his teacher A. Dvořák and were aimed at achieving freedom and preserving the creative individuality of students (Sedlacek, 2010). He did not emphasize and did not demand strict study of the rules of harmonization, skillfully combining the principles of traditional music theory with the most modern trends, achieving freedom in harmonic language, melodic sophistication, carefully working on details. In practice he encouraged his students to be creative and ingenuity, stimulating them to express their musical imagination in multiple ways. V. Novak himself possessed extremely rich ingenuity in the field of harmony, a huge baggage of knowledge of different eras and countries music (Sedláček, 2010, p. 122).

Both in the pedagogical and in his own compositional works of V. Novak there is a noticeable piety to folk music. He actively introduced in his pieces Slovak and Moravian folklore which almost was not known at that time in the world context. The national basis of his works is manifested on many levels (in themes, modal and intonation sphere, harmonic language, genre priorities, choice of form) and became the principle of his expression in music. At the same time, he experimented with the possibility of interaction of folklore with impressionist colors, expressionist expressiveness and emotional fullness. As an active collector of folklore, he knew and understood its specificities very well, subtly synthesized it with classical means of expressiveness, updated the academic dictionary with non-traditional, peculiar national modal, harmonic and intonation complexes, which

encode the emotional feeling of the generalized image of a certain ethnos. V. Novak implements these principles in his pedagogy, stimulating the integration of folklore heritage of different ethnic groups (through the national identity of his students) into the world context. The role of the musician in the evolution of many Eastern European cultures is truly powerful.

The history of the formation of young national schools at the beginning of the 20th century both Czech and many others, including Ukrainian, testifies to the invaluable contribution of this teacher to the development of originality and individuality of composers, in whose works considerable emphasis was placed on preserving the national identity. As already mentioned, the political position of the Czechoslovak government, aimed at supporting and tolerating the cultures of ethnic minorities, also formed a relationship with the folklore and professional art of neighboring countries, represented in the creativity of various emigrant groups that lived and functioned on the territory of this country. This greatly stimulated the pedagogical principles of V. Novak, who was open to everything new. Working with his foreign students, he not only taught them, but also enriched his own art horizons.

L. Janáček, a bold Moravian innovator in the field of folkloristics and composition, had a significant influence on the formation of neo folkloric trends in the music of "Praguian" Ukrainian composers and first of all on M. Kolessa. His original legacy has become really radical in terms of implementation of the national concept of creativity. To some extent, continuing the romantic musical traditions of A. Dvořák and B. Smetana, the artist at the same time changed the vector of development of Czech music, filling it with frank drama, realistic feelings and modernist expression. Without consciously leaning towards modern compositional techniques, the composer nevertheless significantly updated the musical language, taking as its basis the spoken dialect of native Moravian people which he studied and researched thoroughly in his numerous ethno-musicological travels and scientific works. His creative activity became an example of nurturing the national idea through the prism of conscious study of the musical heritage of nation, creative adaptation of Moravian folklore in the field of professional music. The author's style stood out among other samples of the new «folk wave». It is based on recitative, declamatory primary source of Moravian dialects, melodic elements of everyday speech. These intonations were a guide for the artist in choosing the principles of creating themes in pieces of various genres, both vocal and instrumental, causing frankness and truthfulness of musical speech.

Thus, although both of the presented leading figures of the Prague compositional school had a common goal, the revival and establishment of the national factor in professional musical culture, the vectors of their creative activity (both compositional and pedagogical) differed in style priorities.

Table 1. Style Priorities of V. Novak and L. Janáček

Personality	Time	Stylistic Direction	Basic Means of Expression	Creative Credo
V. Novak	1870 – 1949	Late Romanticism	The appeal to folk music is the basis of musical self-expression. He continues the conscious national path of the romantics, but changes the approach to the selection of primary sources, forms a different ideological concept of creativity. The emphasis is no longer on quoting or imitating folk primary sources. In the music of V. Novak folklore becomes a reflection of thinking, mentality, and worldview of the nation through the creation of a nationally identical author's musical language.	The renewal of musical language by rethinking the approach to folklore primary sources.
L. Janáček	1854 – 1928	Expressionism Neofolklorism	Revolution changes of Czech music, radical renew of a musical language. The emphasis is on those modern and innovative means of musical language that are most expressively capable of reflecting frank drama, realistic feelings, and heightened emotionality. L. Janáček finds his own way in art, significantly	Conscious study of the musical heritage of nation, creative adaptation of Moravian folklore and speech in the field of professional music.

Personality	Time	Stylistic Direction	Basic Means of Expression	Creative Credo
			renews the musical language, taking as a basis the spoken dialect of the indigenous Moravian people.	

Aesthetic Principles of Prague School in the Ukrainian Masters' Creativity

The artistic and aesthetic principles of the «Prague school» formed a special approach to folklore in the professional musical creativity of Ukrainian artists. Piety to folklore, the drawing from it not only new options of expressive means, but also the ideological content of music, plots and dramaturgical concepts unite and at the same time differentiate these two mentioned masters of Czech musical art of the late 19th - early 20th centuries. V. Novak significantly updating the musical language, enriching it with modern means of expression that he gleaned from folklore (the scale system, metrorhythm, intonation features of archaic layers of folk sources), maintains a strong connection with his predecessors and modern trends of his time, primarily impressionistic colorism and expressionistic expressiveness of speech. L. Janáček radically transforms melodies, stepping beyond the boundaries of folk song and turning to language chant, reflecting the living speech of Moravian people, which he decodes and records with notes. Having developed a whole system of recitative-declarative thematic, he originally forms his own complex concept of the interaction of rhythm and intonation with the psycho-emotional state of the hero, putting the nature of human language, its emotional fullness, fluidity, narrative, content in the foreground. Although the composer's heritage of V. Novak did not become popular, did not cause such interest and public resonance as the music of L. Janáček, both artists played a significant role in the music not only of the Czech Republic, but also of many neighboring countries thanks to different approaches to such a fundamentally important issue as preserving national identity through music. In their creative pursuits these Czech musicians developed the new progressive trends of the time, introduced the latest methodical principles, combining the best traditions of Western European music pedagogy with their own experience of working with international youth especially those of Slavic roots. As the researcher of the musical culture of Ukraine V. Shchepakina notes: "The historical mission of Czech musicians in European musical culture was the formation and development of the theoretical foundations of professional performance and pedagogy at the level of international relations" (Shchepakina, 2001, p. 14).

As already mentioned, Prague at the beginning of the 20th century becomes a cultural center not only of the newly created Czechoslovak Republic but also one of the centers of active musical life in Europe where many famous talented composers and performers have gathered. Emigrants who came to the country in increasing numbers had the opportunity not only to attend professional concerts, performances and another artistic events, but also to be carriers of their own culture on the Czech stage. The involvement of visiting youth, including Ukrainian musicians, in an active concert life in order to demonstrating their own national music contributed to the choice of genre priorities: chamber vocal and chamber instrumental ensembles, which made a possibility to make extremely rich and diverse programs with a minimum number of participants. Actually, this contributed to the development of the specified genres in the creativity of Ukrainian students and gave a powerful impetus to their artistic development throughout the 20th century. In addition, chamber ensembles began active touring in Prague and beyond, which later glorified Czech musical art in Europe and established it at the highest professional levels.

The progressive beliefs of the new Czechoslovak society were reflected in the ideological content of the representatives of both local art circles and in the creative work of Ukrainian students of Prague educational institutions. The growing democratization of art through the appeal to "folk" subjects was characterized by the presentation of typical prototypes of an ordinary, often rural resident of Bohemia, Moravia, Slovakia, or Czech Silesia. This is not an idealized syncretic image, but an actual person from people, presented by artists as realistic, truthful hero with his characteristic experiences, emotions (and not always positive ones) and daily worries. On the other hand, the beginning of the 20th century became for many European countries, especially those that were formed as a result of the collapse of the Austro-Hungarian Empire, was a time of birth of freedom and an independence of state. Therefore, the artistic interpretation of the idea of the liberation struggle, the awareness of national identity, the self-affirmation of peoples through original creativity (both folklore and professional) and as a result the birth of the concept of national music which carries a deep patriotic connotation, performs educational, socio-political, philosophical mission, forms a conscious position of national belonging.

Favor and support from the Czechoslovak authorities towards other Slavic cultures greatly contributed to the flourishing of conscious nationalism in Ukrainian music. It should be noted that in the work of Ukrainian composers of the 20th century, musical nationalism turns into a leading, dominant creative style. This specific

phenomenon meant not only of approbation of folklore heritage specific to a certain ethnic group, but its artistic interpretation in the context of the author's re-transmission to recipient the idea of national identity, originality, which grew up into an artistic manifestation of the struggle for own cultural heritage and its independence. The unfavorable conditions for such musicological intentions, the lack of their own statehood and the harsh pressure from the side of en-slavers did not help, but on the contrary, inhibited the development of national ideas. However, later in Ukrainian music, the concept of musical nationalism did find a particularly favorable artistic ground which on the one hand is connected with the complex political history of the nation and its centuries-old desire for independence, on the other hand is reflected a deep love and special piety for the native folklore, cultural and artistic heritage. The Czech musicians also played a special role in the formation of Western Ukrainian musicological thought. Many creative young people, who underwent professional composition training at the Prague Conservatory, later continued their studies on art science at the University of Prague. Among them it is important to mention V. Barvinsky who even founded the Ukrainian Music Society in Prague.



Figure 1. Vasyl Barvinsky

Vasyl Barvinsky – an outstanding composer, musical and social activist, critic, talented teacher, pianist occupied a special place in Western Ukrainian culture. His whole life and creativity were devoted to the development of national music, based on the foundations laid by the founder of the professional composer school of Ukraine, M. Lysenko, enriched with the best assets of European music, fulfilled with national idea according to his own artistic worldview. The Czech school of academic music, the features of which he adopted from his mentor V. Novak was also of great importance for his creative development. The young musician absorbed everything that was close to him – late romantic harmonic language, impressionistic refined texture, clear form, mode coloristic, free use of polyphonic techniques, methods of processing folklore material etc.

Analyzing the composer's style, we can state that among impressionism, symbolism, post-Romanticism, partly neo-folklorism and polystylistic were most evident in V. Barvinsky's works. Romantic traditions were particularly close to the nature of the artist – a tendency towards chamberliness, elegiac, lyrical, a preference for the subjective-lyrical sphere of images and typically romantic genres (the influence of Chopin, Schumann, Liszt, etc.). Polystylistic also became an important component for V. Barvinsky, and the use of the most diverse methods of processing ethno-national sources brings the artist closer to the foundations of neo-folklorists. However, Ukrainian folk sources played a decisive role in the formation of V. Barvinsky's individual style, which affected the nature of the structure and principles of melodies, the features of musical language and metro-rhythmic organization, the specifics of textural presentation etc. The composer's masterpieces are deeply Ukrainian. His creativity remains completely original thanks to the skill, the artist was able to combine the achievements of European musical culture with Ukrainian folklore and with his own composer's thinking.

The refined, lyrical and romantic nature of V. Barvinsky gravitated specifically to chamber genres, which occupied an important place in his creativity. This was also facilitated by the musical processes that took place in Western Ukraine at the beginning of the 20th century. The appearance of highly professional musicians, instrumentalists and singers and their active creative performance has caused the popularity of chamber music, therefore there is an urgent need to expand and enrich the relevant repertoire.

Let us note the characteristic features that were most clearly manifested in chamber music by V. Barvinsky: nationally colored melodic lines in which the folk song becomes an important basis, is revealed both through direct quotation and through the generalization of folklore material; flexible phrasing generated by the song-like nature of themes, thinking by broad melodic lines; rich instrumental ornamentation, originated from folk musicians

playing; a wealth of dynamic shades and timbre coloristic; rhythmic improvisation and metric variability; rich texture associated with the attraction to its polyphonization, individualization of voices, the ratio of musical score layers, tones in chords, various undertones, smooth voice movement; combination of Ukrainian folklore elements with romantic and impressionistic features; a close connection of the principles of form with folk sources.

A certain weight in V. Barvinsky works belongs, of course, to folk songs as the quintessence of understanding mental and emotional identity of Ukrainians. The artist first turned to folklore material for voice and piano during his studies in Prague, fulfilling the request of Branberger, the administrative director of the Prague Conservatory whose wife was a singer. Subsequently at the turn of 1917-1918 he made arrangements of carols for voice, piano and violin, dedicating them to V. Novak. In these pieces, leaving the melody of folk songs unchanged, he contrasted diatonic melody with chromatic movement of voices in instrumental texture. As a result, in complex harmonic verticals bi-functional chords and colorful impressionistic harmonic colors were appeared. The author used the same principles of folklore interpretation in instrumental ensembles, treating primary sources with special piety which are the carriers of figurative content, the source and core of the concept of composition.

One of the central figures in Western Ukrainian musical culture of the 20th century was a talented composer, outstanding conductor, teacher, and social activist Mykola Kolessa. The artist was able to find an original way in music thanks to the innovative and unconventional interpretation of folklore which became a foundation of his creative ideas. In his works M. Kolessa skillfully combined the national elements with modern musical language and latest discoveries in the field of musical expressive means, opening up wider opportunities both for the realization of his own ideas and for the artistic pursuits of younger generation of composers. The revolutionary ideas of L. Janáček had a significant influence on the innovative thinking of talented artist. His innovative approach to folk heritage, original searches in the field of intonational and rhythmic interaction of music with the psycho-emotional nature of human left an imprint on a development of "new folk wave" generation of Ukrainian artists, among whom M. Kolessa was one of the first.



Figure 2. Mykola Kolessa

An important feature of the artist's creative work which connects him with other Ukrainian composers is his appeal to folklore. At the same time, the extraordinary creative thinking of M. Kolessa is evident: firstly, he turns to the oldest layers of Ukrainian folklore (most often to Hutsul, less - to Lemkiv and Boykiv) which penetrates deeply into his musical language, and secondly, he uses new, non-traditional methods of processing. All this connects the artist with the music of the leading representatives of neo-folklorism: B. Bartok, I. Stravinsky, and especially L. Janáček. Important means of expression for M. Kolessa are: the principle of ostinato, bitonal superposition of voices, the use of characteristic turns of a typical folk dance - kolomyika, the preference of folk modes, intonation and rhythmic features of folk songs, the introduction of polyphonic elements into the texture of compositions etc. Folk music deeply penetrates into artist's music, assimilates with his thinking, becomes a manifestation of his individual style. In it we also find signs of another direction - neoclassicism, which are manifested in the appeal not only to classical genres and forms but rather a polyphonic style of Baroque. The brightness of musical language, the richness of colors, often generated by the imitation of folk instruments playing, in synthesis with textural mastery are also consonant with impressionistic colorism.

The originality of the melodic lines was also caused by the richness of folk modes. In addition, another textural feature is the melodic interweaving of voices. Rhythm plays an extremely important role in masterpieces by M. Kolessa. It promotes continuous pulsation, and at the same time it encodes the rhythmic structures of the Hutsul musical language. Rhythm becomes one of the most important means of expressiveness, allows us to feel and understand the content of the author's music. The tonal richness, coloristic of chamber works, the penetration of folklore elements into their musical texture caused the specificity of the harmonic language, chord

structures which became an integral feature of his individual style. A striking example of the chamber-instrumental genre in Ukrainian music is the M. Kolessa's Quartet, which has enormous historical significance in the history of the genre. The work became a kind of creative laboratory, in which the principles of authorial writing were laid, manifested in the original combination of Carpathian folklore with modern harmony, contrasting theatrical juxtapositions and coloristic effects. The piece was created on the instructions of V. Novak, but its skill and perfection far exceed an ordinal student work.

In vocal miniatures for voice and piano based on folk songs the composer uses regional Volyn, Transcarpathian songs as well as Slovak, and Hungarian. The ability to feel the peculiarity of the folk dialect is impressive. Thanks to M. Kolessa's original arrangements, the national musical dictionary was enriched with Western Ukrainian motifs. In the vocal-piano versions of folk songs the author left the melodic, rhythmic, syntactic, and tonal characteristics of the songs in their original form, developing the instrumental texture and enriching the harmony. The frequent use in melody of harmonic minor and major, pentatonic, the Hutsul scale, the combination of several scales in one melody, chords of a non-third structure, increased and decreased intervals, expansion of consonance with non-chord sounds and alterations, dissonant intervals determined the peculiarities of his own musical style. The emancipation of dissonance takes place in the master's work and that will later become an important feature for Ukrainian neo-folklorists of next generations. Dissonance was interpreted by the author as an artistic and expressive tool aimed at deepening the disclosure content of musical piece, the complexity and variety of life drama, as a necessary constructive element of style that reflects the ideological essence of composition. The aggravation in the field of harmonic language, the deliberate accentuation of dissonant sounds, the growth of their role in dramaturgy is organically combined with tendency towards expressiveness. Hutsul folklore, characterized by a rich expressive nature, contrasts in mood and emotional changes gave M. Kolessa an inexhaustible opportunity for realization of such conceptual ideas.

So, we can attest that V. Barvinsky was famous for his lyrical nature, which emerged a special love to chamber genres. His works are distinguished by a masterful combination of national sources with romantic sensuality, classical rigor of form, and a richness of musical language, which gives them a special spiritual sincerity and directness of expression. As a virtuoso pianist he did his best to show out the whole ability resources of the instrument, but at the same time his attention was always on folk music and its adaptation on professional music. On the other hand, M. Kolessa who also was working on chamber music evolution with strong national base had an innate symphonic thinking, that led to a complication of the dramaturgy of his works, methods and means of musical expression, expansion of timbre capabilities of instruments, and contributed to the deepening of figurative content of music. The composer's innovative principles, his desire to renew musical language, and an enrichment of the sphere of expressive means makes him a revolutionary in Ukrainian music in the field of musical expression. The creativity of each of the considered composers is completely original, which was proven by the study of the system of expressive means of individual styles. However, there are many features and creative principles that are common to many Ukrainian composers. This is primarily a reliance on Ukrainian folklore sources, a connection with the creativity of Ukrainian composers of the late 19th century and influence of European musical traditions and especially the Czech.

Table 2. Style Priorities of V. Barvinsky and M. Kolessa

Personality	Time	Stylistic Direction	Basic Means of Expression	Artistic Influences
V. Barvinsky	1888 - 1963	Impressionism, symbolism, post-Romanticism, partly neo-folklorism and polystylistic.	His nationally colored melodies were born both from direct quotation of folk song and through generalization of folklore material. His masterpieces are characterized by flexible phrasing, rich instrumental ornamentation, wealth of dynamic shades and timbre color, rhythmic improvisation and metric variability, polyphonic texture, combination of Ukrainian folklore elements with romantic and impressionistic features, close connection of the principles of constructing form with folk sources.	V. Novak F. Chopin R. Schumann F. Liszt M. Lysenko

Personality	Time	Stylistic Direction	Basic Means of Expression	Artistic Influences
M. Kolessa	1903–2006	Expressionism Neofolklorism.	M. Kolessa skillfully combined the national elements of mainly Hutsul, less Lemkiv and Boykiv folklore with modern musical language and latest discoveries in the field of musical expressive means, enriching the national musical dictionary with Western Ukrainian motifs. The revolution in Ukrainian professional music achieved by using the principle of ostinato, bitonal superposition of voices, the preference of folk modes, intonation features of folk songs and typical rhythmic continuous pulsation of a folk dance - kolomyika, the richness of coloristic generated by the imitation of folk instruments playing etc.	L. Janáček Ukrainian amateur composers of the late 19th century B. Bartok

CONCLUSION

The role of the aesthetic principles of Czech artists and teachers in the Ukrainian professional musical progress is certainly significance. Having traced the cultural atmosphere and specifics of the tolerant policy of the government of Czechoslovakia at the beginning of the 20th century we come to the conclusion, that professional formation of Ukrainian representatives of the "Prague School" in this atmosphere not only formed an orientation towards pan-European ideals, but also organically synthesized a desire of young musicians to create strong national foundations of academic Ukrainian art. The generation of talented youth who, realizing their artistic thirst for aesthetic ideals of European music, come to Prague, directs clear national guidelines of composing not only in their own work but also formed a whole patriotic layer in the fields of Ukrainian academic musical heritage. Their performing, scientific, composing and educational activities directed the vector of the specific national concept of creativity.

The unifying factor of the representatives of the West Ukrainian "Prague School" was the orientation and reliance on regional folklore. Thanks to highly professional education of these artists and learning from the leading teachers of the Prague Conservatory, domestic authors quite uniquely combined professional art with a folklore heritage, focusing on those features that were most corresponded to the spirit of the time. We can state that the leading feature of their creativity is the realization of the pan-idea of national identity through the prism of reopening the original means of expression of folklore, primarily the rhythmic and intonational nature, tonal organization, metrical structure of archaic sources, which combine the historical past with modern artistic ideas and compositional directions of the 20th century. Among the cohort of the "Prague School" generation, V. Barvinsky and M. Kolessa occupied an important place. Although the heritage of both artists is united by a common ideological concept, their music completely differs in terms of individual writing, the specifics of musical expression, the choice of a complex of expressive means.

This article does not cover all the issues of the chosen problem, because the constellation of Ukrainian Prague artists includes a dozen talented composers. However, its main theoretical theses will be important for further studies in the field of Czech-Ukrainian artistic relations, and its practical results will be useful for understanding the specifics of national idea artistic realization problem in compositional creativity. Developing this voluminous topic, it would be useful and interesting to consider the work of other Ukrainian followers of this powerful compositional school, such as Nestor Nyzhankivsky, Zinoviy Lysko, Roman Simovych, Stephaniya Turkeyvych-Lukyanyovych, and to explore their individual way of rethinking the achievements of their mentors on a national basis.

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