

MUSICAL INTENTIONS OF AUSTRO-HUNGARIAN PERIOD IN BUKOVINA

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SUMMARY. During the period of Austro-Hungarian rule, Bukovina demonstrated a great breakthrough in both socio-economic and cultural development. We find a reflection of the peculiarities of musical culture in the writings of that time. Even though musicology in the region was not a priority during the reign of the Habsburg monarchy, a few scientific, pedagogical and cultural works were found. We consider the work of Anton Norst to be the most informative source about the culture of Bukovina as the book reveals the bright moments of the region's musical life. A significant achievement in the field of music pedagogy is the book on harmony by Sydir Vorobkevych, which became a textbook on musical literacy for Bukovynian musicians. Therefore, the presence of such scientific music-theoretical investigations makes it possible to draw conclusions about certain achievements of the Bukovinians in the field of historical and theoretical musicology. After all, the scientific works of Bukovynian authors were in demand during the period of their creation and are of interest even today.

Keywords: musicology of Bukovina, Bukovynian culture, musical harmony, Anton Norst, Sydir Vorobkevych.

The culture of Bukovina and its musical art were formed and developed in difficult historical conditions in which the region, which at the beginning of its existence belonged to the Ukrainian lands, got into. However, under certain historical circumstances, Bukovina underwent significant territorial, political,

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economic, religious, and cultural transformations. The Bukovynian region has always been in the circle of geopolitical interests of many European countries.

Austrian troops occupied Bukovina in May 1774 and entered Chernivtsi on August 31. According to the observations of the new administrators, the population of the region was very poor, the living conditions were miserable, and the level of education was low. To improve and develop education in Bukovina, several Latin and German schools were organized in Chernivtsi and Suceava. The Austrians tried to compensate for the lack of book literature by importing from Vienna the books written in the German and Wallachian languages, and only some copies of spiritual content were printed in Ukrainian.

So, during the period of 144 years of Austrian rule (1774-1918), significant changes took place in the Bukovynian lands, both in political, economic, social, and religious and cultural life. First, Bukovina was formed as a separate administrative unit and as an autonomous region. Secondly, during this period there was an increase in the cultural and civilizational level of the region's population.

The development of the culture of Bukovina, its musical life, and the role of individual personalities in the process of cultural upliftment of the region can be found in the works of scientists, musicians, and public figures of that time. Among the works of the Austro-Hungarian period, the work of Anton Norst written in German, which was published in 1903, stands out.² Recently, there has been a special interest in the sources of information about the history of the Bukovynian region among musicians, historians and local historians. Therefore, Norst's work was recently published in a Ukrainian translation.³

² Dr. Anton Norst, *Der Vereines zur Förderung der Tonkunst in der Bukowina. 1862 – 1902*, Buchdruckerei-Gesellschaft, Czernowitz, 1903.

³ Anton Norst, *Der Vereines zur Förderung der Tonkunst in der Bukowina. 1862 – 1902* / trans. M. Lytvyniuk, O. Vankevych, A. Daskaliuk, Knyhy – XXI, Chernivtsi, 2021.



Anton Norst: portrait⁴

Anton Norst (1859-1939) – journalist, writer and publisher of the newspapers “Czernowitzer Zeitung” (“Chernivtsi Newspaper”), “Im Buchenwald und Czernowitzer Gemeindezeitung” (“In Buchenwald and Chernivtsi Public Newspaper”).

A. Norst studied at the First State Gymnasia in Chernivtsi, after graduating (1879) and military service in the 41st Infantry Regiment for a year, he studied law at the Universities of Vienna and Chernivtsi. He worked as an official of the city administration of Chernivtsi, director of the office and head of the University administration and was a member of the city council in Chernivtsi. Norst is an active member and co-founder of numerous societies, chairman and honorary member of the Union of Journalists and Writers of Bukovina. He is the author of numerous publications, poems, stories, humorous essays, and reviews, most of which were published in Bukovina newspapers and magazines. Some of his poems were set to music by various composers, including his patriotic “Song of the Bukovinian Gendarmes” by Franz Lehar in 1916.

⁴ Anton Norst: photo dated 1914: Krzanowski Kammer Fotograf, Herrengasse 39, <https://www.bukowina-portal.de/de/ct/140-Anton-Norst>

Dem k.k. I. Staats-Gymnasium in Czernowitz
zur Hundertjahrfeier 1808 – 1908.

Worte von Anton Norst. Musik von Eusebius Mandyczewski.

Andante.

SOPRAN. *mf*
1. Du Mut-ter rufst, es drin-gen froh die Kin-der sich zum No-ste, und

ALT. *mf*
2. Du lob-re Mat-tes sei-ge-grüßt, viel tau-sent-fach ge-prei-sen, da

TENOR. *mf*
3. Wir wol-len stets ge-den-ken dein, in dei-nem Gei-ste le-ben, nach

BASS. *mf*

1. Je-dos bringt ein dankbar Herz der Mut-ter dar zum Fe-ste, Der hell-ste Ju-bel ü-ber-all, und

2. hast in treu-er Lis-be uns den Weg zum Licht ge-wis-sen Und bal-ter ward's im Bu-chen-land, das

3. Wahr-heit und nach Wissen-macht in ed-lem Wett-kampf stre-ben. Du le-be, bli-be, wir-ke fort in

ritard. *in tempo* *f* *ritard.*
1. Je-des Aus-ge-leuch-tet, wenn man-ches nach der Weh-mut Tau beim Wis-der-se-hen feuch-tet.

ritard. *in tempo* *f* *ritard.*
2. Gei-stes Res-seln spran-gen, die hün-dert-jähr'ge rei-the Staat ist hier-lich auf-ge-gen-gen.

ritard. *in tempo* *f* *ritard.*
3. Bu-chenlands Ge-schich-te, so lang die Bu-chen tra-gen hoch-em-por zum Son-nen-lich-t.

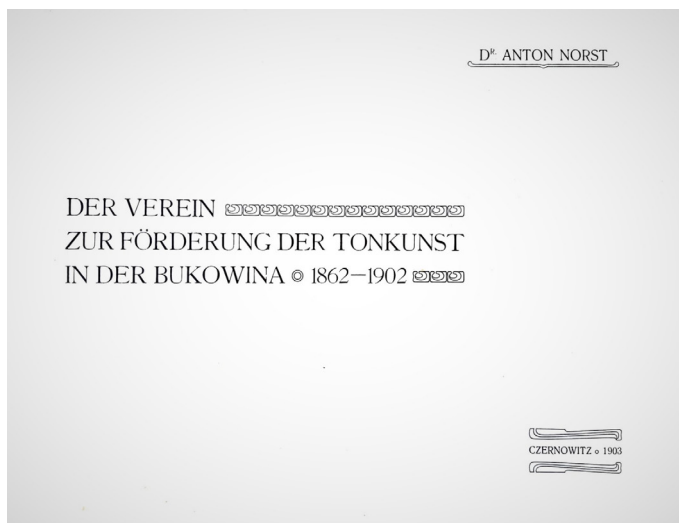
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Anton Norst: A poem dedicated to a hundredth anniversary of Chernivtsi State Gymnasia⁵

From the end of 1914, Norst became the commandant of Chernivtsi and was appointed a government commissar and managed the affairs of the city. In 1918, he participated in the restoration of the work of the university, which was transferred to Vienna during the war. After the collapse of the Austro-Hungarian monarchy and the annexation of Bukovina by Romania, Norst moved to Vienna. In the last period of his life, he worked on the history of the German theatre in Bukovina.

Anton Norst's publication "The Society for the Promotion of Musical Art in Bukovina: 1862-1902" is dedicated to the celebration of the fortieth anniversary of the creation of the organization, which contributed to the development of musical art and education in the region.

⁵ Anton Norst: *Gedicht zur Hundertjahrfeier des Staatsgymnasiums Czernowitz*, https://www.wikiwand.com/de/Anton_Norst



Anton Norst, “The Society for the Promotion of Musical Art in Bukovina: 1862-1902”: *title page*

The emergence of the first societies in Bukovina, dated to the second half of the 19th century, coincided with the all-Ukrainian process of gradual centralization of cultural and educational institutions and their concentration in cities. Centres of cultural life were once various family estates, estates, and residences of patrons. Such residences had their own orchestras, chapels, even theatres; they contained collections of paintings, sheet music, literary works, etc. A kind of voluntary association arose in the form of clubs, salons, public organizations, meetings, and friendly societies. Such organizations performed an important function of centres of culture, where topical issues of not only artistic, but also political, philosophical, and scientific content were discussed. With their help, artistic trends and creative activities of young writers and artists were popularized, and their public performances were organized. This contributed to the intensive development of professional music.

One by one, various associations began to appear in Bukovina: “Chernivtsi Union of Singers” (1859), “Society for the Promotion of Musical Art in Bukovina” (1862), “Russian Conversation” (1869), etc. By 1895, 164 societies were formed in Chernivtsi. The heads and board members of these organizations were highly educated musicians, teachers, graduates of

prestigious institutions of Europe, cultural figures of the region who made a significant contribution to the formation and development of the musical culture of Bukovina (Franz Pauer, Adalbert Grzymali, Hnat Vlasyuk, Modest Levytskyi, Eusebius Mandyczewski and others).

“Association for the Promotion of Musical Art in Bukovina” (1862-1936) is a structurally developed organization that housed a music school, symphony and chamber orchestras, women’s, and men’s choirs, developed vocal and instrumental art, had its own library and organized concerts. The society supported the international cooperation of musicians of the region with world artists, organized concert performances of such world celebrities as Anton Rubinstein, Joseph Schmidt, Solomiya Krushelnytska, Modest Mentsynskyi, Orest Rusnak and others.

The high level of pedagogical skill of the teachers at the society’s music school is confirmed by the training of well-known graduates, among them: Eusebius Mandyczewski, Emma Emery, Ludwig Rottyberg, Emil Pauer, who later continued their education in musical institutions of Europe and America.

Therefore, the “Association for the Promotion of Musical Art in Bukovina” is not only a cultural and educational organization, but also a centre in which the first seeds of professional musical education in Bukovina matured. Back in the days of Austrian rule, Bukovinian artists understood the importance of this society in the development of musical culture and education of the region. Therefore, the creation of the musicological work of Anton Norst became timely and necessary even then, because it contributed to the popularization of art and groups that existed under the society, encouraged the further development of art in Bukovina. At the same time, Norst’s edition turned out to be one of the most informative German-language sources of the past for modern cultural and musicological research. It is for good reason that scientists, archivists, musical figures of Ukraine and other countries of the world, who are interested in the history of the Bukovynian region, often refer to the materials collected by Norst.

The purpose of this work, according to the definition of the author of the project, is to simultaneously perform two functions:

“Firstly, to honour the memory of the people who founded the society, who worked tirelessly for its prosperity and success and raised it to its present level; secondly, <...> to facilitate further purposeful work, to strengthen the belief that active support and encouragement of the society in its aspirations is the duty of everyone who values the cultural development of their state.”⁶

⁶ Anton Norst, *op. cit.*, p. 10.

Anton Norst begins the book with a short preface, where he expresses his gratitude to everyone who helped with valuable sources of information and materials for writing the history of the musical community. Characterizing A. Norst's publication, we should note that it is not a completely individual one. In addition to the preface and prologue at the beginning of the book, Norst owns most of the research on the existence of the society in Bukovina in 1862-1902, but it also includes the work of Professor Adalbert Mikulicz on the musical and cultural prerequisites for the society's emergence in the period of the years 1775-1862.

Adalbert Mikulicz, born on October 27, 1842, in Chernivtsi, was a teacher of history and geography at the University of Vienna. As a certified teacher, for many years he worked at the Chernivtsi Imperial-Royal Higher Gymnasia, where he taught German, history and geography. In August 1884, after successfully passing the test, he received the title of professor.⁷ At the same time, A. Mikulicz was interested in the history of his native Bukovina, its cultural and musical life. His local lore explorations, given in the first chapter of Norst's work, became an important source of information about Bukovynian music of the second half of the 18th and 19th centuries. Based on information from the retelling and memories of eyewitnesses, A. Mikulicz reveals and compares the peculiarities of the folk music of Romanians and Ukrainians, characterizes the genre models of songs, such as Romanian doynas, dance choirs, religious carols, and Ukrainian kolomyikas, instrumental and church music. It also talks about the national melodies of other peoples who inhabited the Bukovinian land, about the folk songs and dances of the Germans, Poles, Hungarians, Slovaks, and Armenians. Attention is focused on the social life of the region, unity and friendly relations between the different peoples who inhabited Bukovina. From Mikulicz's work, we also learn about the presence of musical instruments in Chernivtsi the appearance of pianos and guitars. It is noted that on all patriotic holidays in Chernivtsi, the anthem of the Austrian Empire was played, the music for which was composed by Joseph Haydn. According to the author of the article, this Austrian anthem "has no equal in its melodiousness."⁸

We learn a lot of interesting information from the materials of Mikulicz, dedicated to the birth of musical education in Bukovina. The described period of 1830-1847 provided the people of Chernivtsi with the prerequisites for the future development of music-making, the mastery of performance on various musical instruments, especially the piano, the art of singing, and acting. This

⁷ Romuald Wurzer, *Festschrift zur Hundertjährigen Gedenkfeier der Gründung des Gymnasiums 1808 – 1908*, Drug und Verlag der Edckhard, Czernowitz, 1909.

⁸ Anton Norst, *op. cit.*, p. 32.

happened thanks to the appearance in Chernivtsi of professional musicians and music teachers from Vienna, Prague, Karlowe Wary and other cities. Among the local talents, Johann Kaufmann is mentioned – a talented artist, poet and musician who masterfully played the flute and violin, diligently performed parts in a string quartet. He took part in the foundation of the first Singing Society and Music Society in Chernivtsi.

A. Mikulicz also pays attention to the figure of Karl Umlauff von Frankwell, a local court official. He was an extraordinary personality with versatile and active work in many spheres of life in Bukovina. He sincerely loved music, played many instruments, sang, and had a beautiful baritone voice. At that time, Umlauff was friends with young Franz Schubert, with whom they often discussed the composer's creative plans. Umlauff often sang Schubert's songs, accompanying himself on the guitar given to him by the composer. It was Umlauff who introduced the works of the Austrian composer to the Chernivtsi public. All musical evenings were held in his house, which, in fact, became the centre of the musical life of Chernivtsi. In addition to solo music, the concerts featured quartets and larger works, including oratorios by Joseph Haydn, operas by W. A. Mozart, G. Rossini, C. M. Weber, L. Beethoven, and G. Meyerbeer.

So, we can conclude that local nobles and officials were not only connoisseurs of musical art, but they also mastered playing musical instruments themselves, were talented singers, performed at concerts and public events. Therefore, musical activity in Chernivtsi was under special protection of the authorities, which contributed to the development of art in Bukovina.

The chapter written by A. Mikulicz also contains information about Ferenc Liszt's stay in Chernivtsi, who gave several concerts that were a huge success, about Karol Mikuli, a pianist and composer born in Bukovina. These materials are important for understanding the foundations of the formation of the professional musical art of the region. After all, there were times of decline (1850-1859), which affected the quality of music performed in Chernivtsi, as there were not enough educational institutions with professional musicians and experienced teachers.

Stories about Sydir Vorobkevych, Ciprian Porumbescu and others revealed the peculiarities of the revival of professionalism in Bukovina and the prospects for its further development, which manifested itself in the formation of personal composer's work. A. Mikulicz mentions the first attempts at composition in connection with the publication in Vienna of Baron Apostolo Petrino's quadrille, which composed several Romanian melodies, an album of Bukovinian dances, which contained Ukrainian and Romanian melodies and was published in Prague by his sisters Karolina and Emilia Mikulicz.

“The Chernivtsi Singing Society” (1859-1862) played an important role in creating the foundations of the “Society for the Promotion of Musical Art in Bukovina”. A. Mikulicz reveals the prerequisites for its appearance, mentioning the founders, most of whom were not professional musicians, the task of developing choral singing in Bukovina.

Thus, the contribution of Adalbert Mikulicz to the process of researching Bukovinian art is very significant, because he helped A. Norst in his work to recreate a complete picture of the development of Bukovinian culture. Mikulicz’s talent as a historian and a talented teacher allowed him to collect bits and pieces of valuable information that most of the inhabitants of the region possessed and which became almost the only source for contemporaries about the musical culture of that time.

The text of the main, the second part of the work, which belongs to Anton Norst, reveals the history of the existence of the “Society for the Promotion of Musical Art in Bukovina” in the period of the years 1862-1902. A. Norst presents the goal of founding the organization, which is to attract to the society “as many people as possible”, “invigorate music schools and purposeful preparation for concerts”.⁹

In a casual manner, A. Norst laid out materials about the formation of the company, adoption of statutes, appointment of managers, construction of the building, and the problematic points. With special enthusiasm, the work talks about the first solemn concert and celebration of the foundation of the society, the performance of the “Singing Society”, the best local musicians, members of the Lviv Conservatory, etc. Built in one year (1876-1877), the premises of the Musical Society fulfilled the dream of many city residents and music connoisseurs.

The following pages of the work tell in detail about important events in the life of the Musical Society, important dates and events, holiday and anniversary concerts held within its walls. A list of the society’s wide repertoire is given, where we find large-scale works by G. F. Händel, F. Mendelssohn, R. Schumann, W. A. Mozart, Ch. Gounod, G. Rossini, C. M. Weber, J. Brahms, R. Wagner, and others, including local composers A. Grzymali, E. Mandyczewski, symphonic and chamber music.

The details of preparing for and holding the society’s jubilee concerts are interestingly presented. As if plunging into the atmosphere of the holiday, pictures of what was happening emerge: the mood of the audience, the impressions from the performance of complex works. Here you could hear piano concerts, symphonies, in particular L. Beethoven’s Ninth Symphony.

⁹ Anton Norst, *op. cit.*, p. 77.

The given reviews in the local press, which enthusiastically talk about the company's success in performing, are especially meaningful. The recognition of the musical society's achievements at the level of the imperial-royal government, the Viennese press, and the prestigious institutions of musical education of the Austro-Hungarian Empire is repeatedly mentioned.

A. Norst justly concludes this chapter with a story about Adalbert Grzymali – a Czech musician and composer, the head of the musical society, who stayed in Chernivtsi for a long time and played an important role in the development of culture of the Bukovynian region. His fruitful and dedicated activities are considered the main reason for the numerous successes of the association. The names of other musicians from Bukovina are also mentioned – members of society, who gained fame not only in their homeland.

In A. Norst's work, we also find appendices that occupy a significant part of the book. Here are presented the programs of concert performances of the society during all years from its foundation to the anniversary year of 1902, which have been preserved thanks to the careful work of Adalbert Grzymali. In the appendices we also have a few reports and statistical materials about the number of members and students of the society, about its honorary representatives, leaders, poetic prologues performed before concerts. However, the most informative is the material of the appendices related to the report on the work of the music school that existed under the association. The author examines the issue of financing the institution, teachers' salaries, and attempts to organize a pension fund. The names of the school's graduates who became famous outside the region are mentioned. The author provides brief information from the biographies of the successful students at the school – pianist Emma Emery, composer, musicologist, teacher of the Vienna Conservatory Eusebius Mandyczewski, conductor Emil Pauer, pianist, violinist, and opera bandmaster Ludwig Rottenberg.

Thus, A. Norst's work on the "Association for the Promotion of Musical Art in Bukovina" is an important source of information about the development of the musical culture of the region in the 19th – early 20th centuries, which is a model of historical musicology of that time. The creation of this book belongs to a person who did not have a professional musical education, but it shows the author's great awareness of the art of music, the teaching of which at that time was given an important role in all aspects of education. However, this research cannot be considered entirely a musicological work, it is more of a cultural nature and is intended for everyone who is interested in the history and cultural development of the region.

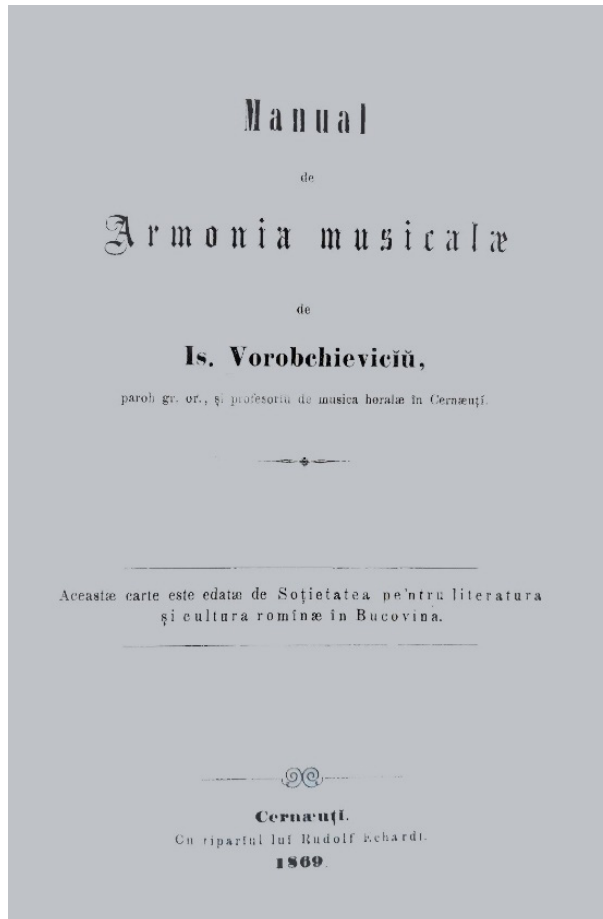
The theoretical musicology of Bukovina is represented by the works of Sydir Vorobkevych,¹⁰ by his textbook “Musical Harmony” (“Manual de Armonia musicale”).¹¹ The work was published in 1869 in Chernivtsi, written in Romanian and intended for a wide range of musicians. It became one of the first Romanian-language sources of practical learning of the basics of harmony. As the author notes in the preface, the first attempt to create a textbook took place back in 1866, and in 1867 it was sent for research to the Romanian Conservatory in Bucharest. After total processing, the work acquired the form in which it was published for the needs of the Chernivtsi Romanian Society.

The purpose of creating this textbook, as the author indicates, is “to acquaint beginners with the laws of music, to gradually master the principles of a harmonious combination of tones and harmonies, to warn them against making mistakes.” Vorobkevych admits that at the time of writing this book, he was an “eclectic”, so he “paid attention to everything that surrounded him” and adhered to the principle of “learning everything and choosing the best.” Therefore, in his textbook, he sought “to collect and organize the most important musical laws, to explain them as clearly and accurately as possible.”¹²

¹⁰ Sydir Vorobkevych (1836-1903) – a priest, poet, writer, teacher of music, professor at theological department of Chernivtsi University, composer, folklorist, conductor, publisher and a public figure of the XIX-XX centuries. See details here: Yuliya Kapliyenko-Iliuk. *Style Paradigms of Western European Music in the Works of Sydir Vorobkevych. STUDIA UNIVERSITATIS BABEȘ-BOLYAI. MUSICA*. Cluj-Napoca, 2020. No. 2. pp. 97–108.

¹¹ Isidor Vorobchievici, *Manual de Armonia muzicală*, Echardt, Cernăuți, 1869.

¹² Isidor Vorobchievici, *op. cit.*, p. VIII.



S. Vorobkevych, “Musical Harmony”: title page

“Musical harmony” consists of three parts, where the first two are preparatory stages for learning the basic rules of harmony. Since the textbook is intended for beginners, Vorobkevych decides to pay attention to topics in music theory, knowledge of which is a necessary basis for mastering the laws of harmonic thinking.

The first part of the textbook – “General ideas (concepts) of musical literacy” – briefly talks about the theoretical fundamentals of music, starting from the first forms of notation, the system of keys, the reform of Guido Aretinski

(Guido d'Arezzo), meter and rhythm, tempo and agogics to questions of musical articulation, melismatics, abbreviations of musical notation. So, the content of this part of the textbook reveals the basics of musical notation.

The second part – “Introduction to the Teaching of Musical Harmony” – begins with the author’s thoughts about music, about the ancient idea of poetic, musical and rhetorical art, about the meaning of music during the period of writing the work, about the properties of music to reveal deep meaning and influence one’s feelings. Vorobkevych emphasizes that “music can be treated from the point of view of theory and practice.”¹³ According to the author, theory is related to the methods and rules of creating a musical composition, and musical practice is related to composition itself, creation, invention, and performance. Vorobkevych divides music in general into vocal and instrumental, and distinguishes by styles and genres: mass, church, theatrical, opera, concert, military, game, and popular variety. At the same time, the author of the textbook points to two main components – melody and harmony. He considers the concepts of “melody” and “harmony” from the musical-theoretical and aesthetic aspects. “A melody is a melodious and inventive sequence of individual tones following one another; a teaching that reveals the essence of melody as a component of a musical work.”¹⁴ Vorobkevych firstly defines the concept of harmony as a science containing a systematic exposition of rules, then highlights the meaning of the word “harmony” and its origin. In the musical sense, the scientist defines harmony as “a combination of several special specific sounds that form harmonious consonances or chords.”¹⁵ Vorobkevych also considers this concept as a general category that characterizes the uniqueness and originality of a musical work.

Along with these basic concepts that make up the basis of a musician’s harmonic thinking, the author of the textbook gives a few definitions such terms as composition (work), general bass. The author devotes one of the sections of this part to the classification of music by types of musical activity. He attributes performers to the sphere of “practical music”, and especially gifted ones – to “virtuoso” musical art. Vorobkevych calls musical science, the study of the rules by which a musical composition is created, “theoretical” music, and the activity connected with the creation of music – composer’s musical art. In particular, he notes: “The theory of musical composition has a double purpose: it allows you to understand music

¹³ Isidor Vorobchievici, *op. cit.*, p. 25.

¹⁴ Isidor Vorobchievici, *op. cit.*, p. 26.

¹⁵ Isidor Vorobchievici, *op. cit.*, p. 26.

practically, to appreciate musical works in all respects and to get real pleasure from it.”¹⁶ The author concludes that the theory should develop only based on practice, therefore the combination of these two important components became the main content characteristic of his work on musical harmony.

Sydir Vorobkevych also reveals the theory of musical sound, its physical properties, the basics of the musical system, the names of octaves, sounds, and the emergence of diatonic and chromatic scales. Special attention is paid to the topic of “intervals” because they are the basis for building chords.

The main, third part of Vorobkevych’s textbook – “Musical Harmony” consists of 31 chapters. In general, a certain disorganization is felt in the structure of the material of this part of the book. After all, there is no clear logic of consistent thematic content. However, S. Vorobkevych, making one of the first attempts to write a textbook for local musicians, embodied his own vision of its structure, without depriving “Musical Harmony” of the necessary components. Having analyzed the content of this part of the book, we will form the main substantive and thematic sections and mark the numbers of the corresponding subsections where their content is highlighted: *fundamental bass or general bass* (№ 1, 2, 12), *harmonic four-part* (№ 3, 7, 9-10, 13, 15-19, 21), *modes and rules of harmonizing scales* (№ 4, 5, 8, 14), *modulation and its use in composition* (№ 6, 11, 20), *melodic development in harmonic four-part and non-chord sounds* (№ 22-25, 27, 28), *types of polyphony and counterpoint* (№ 26, 29, 30), *afterword* (№ 31).

The topics devoted to the fundamental bass teach the theoretical principles of building triads and their inversions. The author emphasizes the main, fundamental degrees of the tonic, dominants, and subdominants. Vorobkevych gives visual examples of “simple harmonization of diatonics.”¹⁷ In particular, some principles of combining chords and voice leading are revealed, the main types and rules of bass movement, its relationship with the upper voice are highlighted.

The author of the work talks about the harmonic four-part with a focus on choral parts. Vorobkevych points out the aesthetic properties of four voices:

¹⁶ Isidor Vorobchivici, *op. cit.*, p. 27.

¹⁷ Isidor Vorobchivici, *op. cit.*, p. 41.

“We must understand that the proposed beautiful song makes it possible to understand it through the human voice, and therefore it captures the heart with tenderness and pleasure...”¹⁸

At the same time, S. Vorobkevych gives characteristics to human voices, pointing out their aesthetic properties and figurative associations, indicates the ranges of voices, characterizes choirs of various composition, in particular male and mixed, with many voices, reveals the principles of solo and ensemble singing (duet, trio, quartet etc.), touches on the genre affiliation of the compositions (ballad, romance, doyna, hora, aria). It should be noted that Vorobkevych teaches using examples of local genre content, which makes his work adapted to the needs of the educational process of Bukovynian musicians.

So, this category of topics is the most voluminous and meaningful because the main provisions and rules of the harmonic four-part are laid out here the norms of voice leading, types of voice movement, different types of chords, their resolution and inversion, types of cadences, alteration in chords.

In the seventh chapter, Vorobkevych examines the concepts of consonance and dissonance, first, from an aesthetic point of view, characterizing works written “only on consonant chords, without any changes, without modulations and without dissonance” as monotonous and uninteresting. So, according to Vorobkevych, consonance is “such sonorities, which with their general sound create the effect of silence, peace in our heart”, and he calls dissonance a kind of “aesthetic evil of music”, which causes “misunderstanding and confusion” in the human heart.¹⁹

The category of modes and rules for the harmonization of scales characterizes the varieties of major and minor modes, types of tonal relationships, the Circle of Fifths of tonalities, key signs. Vorobkevych writes a lot about the varieties of the minor scale, giving examples of some varieties of natural “old” diatonic scales dorian, phrygian, and aeolian. Attention is drawn to the problems of harmonic and melodic modes, differences of opinion between theoreticians of the past and the present (the modern period for Vorobkevych).

Topics related to modulation reveal the principles of modulating tonality changes, the technology of creating modulation cadences, peculiarities of use in a musical piece, and touch upon the problems of tonality kinship. Vorobkevych also pays considerable attention to modulation carried out by means of the diminished seventh chord and to issues of enharmonism.

¹⁸ Isidor Vorobchivici, *op. cit.*, pp. 44-45.

¹⁹ Isidor Vorobchivici, *op. cit.*, p. 76.

Characterizing the melodic development in the harmonic quartet, Vorobkevych reveals the principles of melodic movements, that is, the types of sequences, as well as the formation of so-called “secondary harmonies” – non-chord sounds.

Vorobkevych, characterizing the types of polyphony, among which he singles out polyphonic and “polychoral”, devotes several chapters to the topics of counterpoint. The origin of the term, its meaning and purpose are revealed, the signs that distinguish it from harmony are given; the main terms of counterpoint are explained, cantus firmus, simple and complex counterpoints, their types, double counterpoint; the principles of imitation and canon are considered.

The last part of the section on musical harmony is somewhat out of context. “Afterword” offers a brief overview of musical forms and some genres of vocal music. By the term “musical form” Vorobkevych understands, in particular, “the entire volume of a musical work from the point of view of its longer or shorter duration.”²⁰ The author of the work considers the “period” to be the basis for music, and folk creativity is the source of all elements of musical forms, among which he singles out a motif (Motivul), a phrase (Frîntura sectiunea), a musical sentence (Propusæcfunea musicalæ) and a period (Periodæ musicalæ).

Among the genres of vocal music, S. Vorobkevych calls the song the most simple and widespread one. The author of the work divides songs into religious and secular ones, which have certain figurative characteristics. The author especially notes calendar and ritual songs, in particular carols, wedding, funeral, and feast songs. It is valuable to consider the popular genres in Bukovina that represent the Romanian song culture. Thus, this chapter describes the doyna, which Vorobkevych defines as a “melancholy song, through which a feeling of pain and tenderness shines through”, performed at a moderate pace, with a smooth rhythm. The author notes with admiration the sensitivity of Romanian songs, “listening to which elevates one’s feelings to heaven, and the heart freezes, shedding tears.”²¹ Hora is another genre of Romanian songwriting, which is characterized by Vorobkevych as “a song primarily of joy, play, relief from sadness,”²² which is often performed with instrumental accompaniment. The author also examines such genres as romance, ballad, barcarola, chanson, canzone, aria, arrieta, arioso, cavatina, recitative, as well as types of ensembles, musical and dramatic genres (opera, operetta, vaudeville, and others), church music.

²⁰ Isidor Vorobchievici, *op. cit.*, p. 198.

²¹ Isidor Vorobchievici, *op. cit.*, p. 201.

²² Isidor Vorobchievici, *op. cit.*, p. 202.

It should be noted that Vorobkevych's theoretical reflections are elucidated in sheet music examples that demonstrate variants of harmonization. It is gratifying that the author of the textbook, focusing on the target audience, often explains techniques and rules of harmonization using examples of Romanian folk melodies and songs, which gives the work relevance and accessibility. The author gives examples of harmonization of popular Romanian melodies, including the song "Child's Dream".

Therefore, Vorobkevych's work fully corresponds to the traditions of the second half of the 19th century and confirms the opinion that terminology, methodical explanation of the basics of musical theory, in particular musical harmony, was at the stage of development at that time, and underwent changes already in the next century. In our opinion, the textbook does not have a clear logical structure, the material is presented somewhat inconsistently. However, this does not reduce its value, because Vorobkevych's "Musical Harmony" is a source of true information about the main postulates of theoretical musicology, related to the principles of harmonic thinking, which, according to the author of the textbook, is a mandatory basis for successful compositional activity.

Conclusions

Musicological intentions of the period of Austro-Hungarian rule in Bukovina demonstrated the origin of musicological thought in the region in its historical and theoretical dimensions. The works of Anton Norst and Sydir Vorobkevych became a source of knowledge about the musical culture of Bukovina in its multinational diversity, about the development of musical education in the region, pedagogical aspects, performing arts, etc. These music-theoretical and cultural explorations became an invaluable treasure for modern researchers as well, which made it possible to look at their past in a different way and outline the ways of development of modern historical and theoretical musicology.

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