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"UNDER THE MUSICAL AND ACADEMIC INFLUENCE OF VIACHESLAV PETR": THE INTELLECTUAL ORIGINS OF KLYMENT KVITKA'S SCHOLARLY WORLDVIEW

Abstract. This paper explores the intellectual connections between the Ukrainian folklorist and musicologist Klyment Kvitka and director of the Kyiv-Pechersk Gymnasium and an outstanding Ukrainian-Czech educator, philologist and music theorist Viacheslav Petr. The study highlights V. Petr's impact on K. Kvitka's scientific worldview through the analysis of epistolary sources and bibliographic records. Central to the research is K. Kvitka's letter to Olena Pchilka, where he explicitly acknowledges being "under the musical and academic influence" of V. Petr, while also noting the shared academic lineage of musicologist Mykola Hrinchenko. The paper further demonstrates how the mature K. Kvitka integrated V. Petr's theories on ancient musical scales into his own studies. The findings illuminate V. Petr's important role as an educator, proving that the gymnasium was a powerful intellectual environment where the academic worldview of the European elite was forged.

Keywords: Klyment Kvitka, Viacheslav Petr, ethnomusicology, intellectual formation, microhistory, historical anthropology, Kyiv-Pechersk Gymnasium, academic mentoring.

Today, Klyment Kvitka is widely recognized as a foundational figure in Ukrainian ethnomusicology. His biography, extensive fieldwork, and fundamental contributions to musical folklore have rightfully been the subject of profound and comprehensive scholarly research. However, within this well-studied biographical landscape, the specific mechanisms of his early intellectual formation can be further illuminated through a micro-historical and anthropological lens. The specific interpersonal influences that forged his strict scientific paradigm – particularly the significant role of his director, Viacheslav Petr – warrant much deeper examination.

This exploratory study aims to reconstruct the academic ties between K. Kvitka and V. Petr, highlighting V. Petr's indirect influence on K. Kvitka's intellectual formation. The research traces this connection through a contextual analysis of correspondence, memoirs, and K. Kvitka's explicit references to V. Petr's findings, while also examining the director's pedagogical approaches and the vibrant educational atmosphere of the Kyiv-Pechersk Gymnasium. This paper serves as an initial framework that will be significantly expanded – incorporating a comprehensive analysis of primary archival sources – in the author's upcoming dissertation on V. Petr's broader scientific and educational legacy in Ukraine.

To achieve the goal, the study employs the micro-historical approach and biographistics, enabling a focused examination of his specific educational environment (the Kyiv-Pechersk Gymnasium). Furthermore, utilizing a historical-anthropological perspective, the study conducts

a contextual analysis of epistolary documents, contemporary memoirs, and V. Petr's and K. Kvitka's scholarly works.

The historiographical framework of this study is grounded in foundational biographical research on K. Kvitka (A. Storozhuk, N. Demydenko, A. Ivanytskyi, H. Khvostenko, T. Tretiachenko, and B. Lukaniuk, alongside the participants of his research project). These works focus not only on documenting K. Kvitka's biography but also on republishing his original research papers and epistolary heritage. Furthermore, the everyday life of the Kyiv-Pechersk Gymnasium, along with the administrative, pedagogical, and musicological legacy of its director, V. Petr, are explored in the publications of V. Fedorchenko, O. Kostiukova, T. Diorova, M. Oleksiiko, I. Kalinin, O. Hysa, N. Savchuk, I. Sapozhnikov, T. Miaskova, M. Kalnytskyi, as well as O. and D. Muratov, among others. Notably, these themes have also been the subject of recent research conducted by the present author and his supervisor, V. Andreiev.

The source base includes an analysis of materials from contemporary periodicals, such as the journal *Avanhard*, which sheds light on secret youth circles, as well as specific research works by V. Petr. Notably, these include "On the Melodic Structure of the Aryan Song"¹ (published in the *Russian Musical Gazette* in 1897–1898) and "On the Tasks of the Secondary School", 1900. Furthermore, the research relies on his memoirs published in *Russian Excursionist* in 1916, data regarding the teaching staff extracted from official address-calendars, and records on musical studies found in the reports of the educational district trustee. Furthermore, the study relies on primary archival sources from CSDAVO of Ukraine: V. Petr's biographical records and K. Kvitka's personal file from the General Secretariat of Judicial Affairs.

The late XIXth and early XXth centuries marked a crucial period in the formation of the Ukrainian intellectual elite. To understand the genesis of K. Kvitka's unique methodological worldview, one must first examine the complex circumstances of his childhood and his path to Kyiv (see picture 1). Born in the village of Khmeliv in the Sumy region, K. Kvitka lost his father to tuberculosis at an early age. Unable to financially support her son, his widowed mother entrusted the five-year-old boy to the Karpovs – a childless family residing in Kyiv's affluent Lypky neighborhood. Under the care of his foster mother, Feoktista Karpova, the boy was provided with a highly cultured upbringing, including private music lessons from the age of seven.

At that time, a new educational institution had just been established in this exact district to meet the growing demands of the local community. Opened in 1885 – largely funded by the prominent philanthropist Mykola Tereshchenko the Kyiv-Pechersk Gymnasium was the first boys' secondary school in the area.

The establishment of the Kyiv-Pechersk Gymnasium took place under the leadership of V. Petr, a Ukrainian-Czech educator, classical philologist, and musicologist. At the time of his appointment, he possessed administrative and pedagogical experience from educational institutions in Kyiv, Odesa, and Kamianets-Podilskyi. Furthermore, he held a position as a privat-docent at St. Volodymyr University (see picture 2).

V. Petr's personal memoirs suggest that his administrative and pedagogical philosophy extended beyond the rigid imperial curriculum. His educational vision was aimed at cultivating both the intellectual and physical development of his students (Petr, 1916 (part 1): 21-22). This

¹ The term "Aryan," as used by V. Petr, should be understood within the framework of late XIXth-century musicology, where it referred primarily to the reconstruction and classification of Indo-European melodic and modal systems, rather than to later racial interpretations.

effort culminated in the creation of a student orchestra that rapidly evolved to perform complex classical pieces by Haydn, Mozart, and Grieg at gymnasium concerts, literature evenings and balls (see pictures 3, 4). With the involvement of about 82% of students in singing classes in 1890, the percentage of participating students remained relatively stable during the rest of K. Kvitka's years of study, averaging approximately 33.7% (Otchety popechitel'ia, 1890-1897).

V. Petr's musical aspirations were supported by experienced teachers and professional musicians who served at the gymnasium. Notably, the cello class was taught by Jan Shebelyk, a prominent Czech musician and partner of Mykola Lysenko, and wind instruments were directed by Kostyantyn Vout, violinist and conductor, military kapellmeister of the 3rd Sapper Brigade. Such professional teaching staff transformed the school's musical activities into a rigorous professional environment (Pamyatnaya knizhka, 1896, 1901).

V. Petr's pedagogical worldview was rather conservative, defined by a staunch defense of classical education. He firmly believed that the ultimate goal of a school was to cultivate individuals who possessed both intellectual prowess and moral nobility. To achieve this harmonious ideal, V. Petr insisted on maintaining a strict balance between the sciences (real subjects) and the humanities. He "fought" against the marginalization of the humanities, particularly resisting the exclusion of ancient languages and classical antiquity from the gymnasium curriculum (Petr, 1900: 1-3).

V. Petr consistently shared his latest academic discoveries with his students during lectures. Furthermore, he was the visionary and lead organizer behind extensive student excursions. V. Petr's memoirs indicate that the gymnasium established a vibrant tradition of annual spring steamboat trips along the Dnipro River. These outings were filled with musical activities amidst nature. Most notably, V. Petr led the gymnasium's first graduating class on a grand expedition to Crimea (1892). Bringing his own publications to life, he guided the students through the ancient Greek ruins of Olbia and Chersonesus, and visited Cape Fiolent, the legendary site of the Temple of Artemis. (Petr, 1916 (part 1): 22-24).

Through these journeys, young students experienced a living synthesis of antiquity, history, and musical practice.

Parallel to his classical education, K. Kvitka pursued professional musical training at the Musical School of the Kyiv Branch of the Russian Musical Society, supported by a special society scholarship. While officially enrolled in the piano class of Professor G. Khodorovsky, K. Kvitka later acknowledged in his autobiography that his musical development was most profoundly shaped by the outstanding Kyiv pedagogue L. Zatel, who tutored him free of charge. A severe nervous illness subsequently forced K. Kvitka to withdraw from the formal higher course of the Musical School (Lukaniuk, 2017: 100).

While still a gymnasium student, K. Kvitka initiated his lifelong ethnographic mission: recording folk melodies using scientific parameters. In his retrospective memoirs, K. Kvitka explicitly dates his conscious entry into scientific work to the age of sixteen in 1896. At that time, he conducted his first authentic fieldwork in the Kyiv province (Lukaniuk, 2017: 101). Using M. Lysenko's collections as a baseline, the young gymnasium student consciously aimed to surpass them in accuracy, meticulously capturing musical, speech, and phonetic dialect variations.

According to the memoirs of Mykola Halahan and O. Morhun, the gymnasium on Pechersk was the central hub for one of the clandestine circles of the "Hromada of Secondary School Students". It was within this vibrant environment that K. Kvitka not only absorbed national ideas but actively applied his burgeoning ethnomusicological expertise. M. Halahan specifically

recounts a secret gathering held at the home of the Kosach family, initiated by Olena Pchilka. During this event, a bandurist performed traditional epic songs (dumas), and it was the young K. Kvitka who assumed the role of the expert: providing the historical context, interpretation, and critical evaluation of the repertoire (Lenyk, 1971: 378-379).

Whether V. Petr was explicitly aware of the clandestine “Hromada” operating within the walls of his institution remains an open historical question. Given his official capacity as the director of an Imperial gymnasium, he could hardly have openly endorsed such unauthorized national-political activities. However, what is worth noticing is that the director maintained personal relations with M. Lysenko. Both of them were active participants in the Kyiv Literary and Artistic Society, a unique intellectual platform where figures of the Ukrainian national revival regularly interacted (*Iliustrirovannyi sbornik*, 1900). M. Lysenko’s melodies were often performed by the gymnasium orchestra and mentioned in V. Petr’s musicology research papers (Petr, 1897 (part 1): 11-12).

The methodological foundation, formed during his gymnasium years, was further developed during K. Kvitka’s subsequent academic trajectory. The influence of the V. Petr on K. Kvitka’s methodology never meant a blind adherence to his director’s dogmas. The evidence of this intellectual dialogue between the mature ethnomusicologist and his former director is found in K. Kvitka’s 1926 study “Primitive Tone Rows”. Analyzing ancient pentatonic structures, K. Kvitka directly engages with V. V. Petr’s *On the Melodic Structure of the Aryan Song*. He credits V. Petr’s pioneering identification of pentatonic elements in Ukrainian (specifically Pokuttian) melodies, yet applies strict methodological critique, warning readers that V. Petr’s broad selection of examples must be used with caution as being not always accurately reproduced from the primary sources (Lukaniuk, 2010: 237).

Despite this source criticism, K. Kvitka actively utilizes V. Petr’s comparative scholarship. He directs his own readers to V. Petr’s treatise as an accessible, reliable reference for ancient musical texts originally published by A. Ambros, demonstrating a practical reliance on his former mentor’s historiography (Kvitka, 2010: 226). Furthermore, K. Kvitka leverages V. Petr’s cross-cultural data to analyze Ukrainian ritual folklore. By drawing on V. Petr’s citations of Latvian “Ligo” midsummer songs to contextualize local Kupala and Petrivka melodies, K. Kvitka effectively bridges rigorous ethnographic field data with V. Petr’s trans-European comparative perspective (Kvitka, 2010: 244).

In treatises such as “Anhemitonic Primitives and Sokalsky’s Theory”, K. Kvitka builds directly upon V. Petr’s pioneering structural observations. Where his former director identified rare, semitone-less archaic scales hidden within the massive, multi-volume ethnographic collections of O. Kolberg, he took these isolated acoustic artifacts and wove them into a comprehensive evolutionary theory of folk music. This reveals a profound methodological continuity (Kvitka, 2010: 382).

For instance, in his 1925 academic review of “Songs of Crimea”, K. Kvitka relies on V. Petr’s seminal treatise *On the Melodic Structure of the Aryan Song* as a trusted comparative database. To illustrate examples of the anhemitonic pentatonic scale, he specifically directs readers to the Kyrgyz and “Tashkent” melodies compiled in the appendix of V. Petr’s 1899 publication (Kvitka, 2010: 163).

The era of tectonic political shifts and the Ukrainian Revolution of 1917–1921 fundamentally redefined the trajectories of both director and student, forcing them into the vortex of state-building. This period, which K. Kvitka would later cautiously excise from his Soviet-era

memoirs for reasons of personal safety, was characterized by his service to the Ukrainian People's Republic. Simultaneously, his former director, responded to the call of the national academic awakening. At the invitation of Ivan Ohienko, the visionary rector and Minister of Education, V. Petr moved to Kamianets-Podilskyi to join the faculty of the newly founded Ukrainian State University. There he mentored Mykola Hrinchenko – a future prominent figure of Ukrainian musicology who later became one of K. Kvitka's academic colleagues at the Ukrainian Academy of Sciences.

This connection is explicitly confirmed by K. Kvitka himself in his correspondence with his mother-in-law, the writer Olena Pchilka 05 July 1923. Explaining M. Hrinchenko's background to her, K. Kvitka points out the direct parallels in their biographies and their shared educational foundations: "... His fate is somehow connected with mine, although I only met him last year. He was born in the Kyiv suburb 'Zvirynets', and I was born [brought up] on the border between Pechersk and Zvirynets, studied with the same music teacher Zatel, and when he served as secretary of Kamianets University, he was under the musical-scientific influence of the very same Viacheslav Petr, who was the director of the gymnasium where I studied, and later a professor in Kamianets ..." (Tretiachenko, 2017: 102-103).

While K. Kvitka's intellectual formation was undeniably fueled by his innate talent, his family, his fellows, and the profound influence of the Ukrainian national intelligentsia (such as V. Antonovych, M. Lysenko, O. Pchilka and M. Hrushevskiy), this study highlights that V. Petr's mentorship provided the rigorous classical and comparative foundation that helped transform K. Kvitka's passion for folklore into a systematized scientific discipline. Ultimately, it proves that the Ukrainian ethnomusicological school was deeply rooted in the trans-European academic tradition rather than emerging solely from amateur folklore collecting.



Klyment Kvitka with his sister. Photograph, late 1890s.

Source: <https://spadok.org.ua/lesya-ukrayinka/kokhannya-v-zhytti-lesi-ukrayinky>.

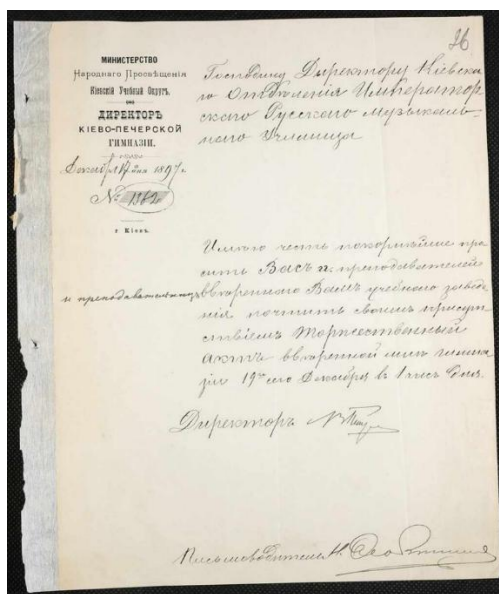


Viacheslav Petr. Photographic portrait, 1897.

Source: Russian Musical Gazette, 1897, No. 1, ed. M. Findeizen. Saint Petersburg, 1897, p. 114.



The gymnasium orchestra of the Kyiv-Pechersk Gymnasium in the assembly hall during a rehearsal. Photograph, late XIXth century. Source unknown



Invitation to the director and teachers of the Kyiv Branch of the Imperial Russian Musical School to the ceremonial act of the Kyiv-Pechersk Gymnasium on December 19, 1897. Source: TsDAMLM Ukrainy, f. 646, inv. 1, case 124, ark. 26.

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