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The works of Mykola Lysenko in Galina Lewicka's performing and journalistic activity

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Abstract

The article analyses the achievements of Galina Lewicka (1901–1949) in the fields of piano performance and journalism. She promoted the artistic output of Mykola Lysenko (1842–1912) – a Ukrainian composer, teacher, pianist, conductor and folklorist. As one of the greatest Galician pianists, Lewicka took part in a series of concerts held in the years 1930–1940 to honour Lysenko, during which she performed his *First rhapsody* – a remarkably difficult piece created on the basis of folk dumas. In 1937, her interpretation of this work performed in Lviv was enthusiastically received by several critics. She wrote about the experience of performing the piece in the article *Lysenko's "First rhapsody"*. Lewicka also performed other works written by the composer, including vocal-instrumental pieces played with the famous singer Michaił Gołyński. The pianist is also the author of a book for young people entitled *Mykola Lysenko*, which she published under the pseudonym of Oksana Piatygorskaya¹. Furthermore, she wrote an article about a jubilee exhibition for the 100th anniversary of Lysenko's birth, which was held in Lviv in 1942, and a review of a concert that took place in an opera theatre as part of the event. Lewicka's promoting activity is an expression of her sincere respect for Mykola Lysenko – the founder of the Ukrainian school of composition, an activist and a patriot. The pianist's achievements in performing drew the attention of numerous authors: Oleg Krysztański, Tetiana Worobkewycz, Natalia Kaszkadamowa, Oksana Ditzuk and others. None of them, however, paid attention to her accomplishments in the field of

¹ К. Колесса, *Післямова*, [in:] О. П'ятигорська, *Микола Лисенко* (Перевидано згідно видання НТШ у Львові 1938 р.), Видавництво Стрім, Львів 1997 – К. Kolessa, *Epilog*, [in:] О. Piatygorska, *Mykola Lysenko* (Reprinted according to NTSZ edition in Lviv in 1938), Wydawnictwo Strim, Lviv 1997.

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promoting Lysenko's activity and works². Hence the need for a comprehensive study of this subject. The aim of this article is, therefore, to present Lewicka's achievements in the field of performing Lysenko's pieces and to determine the degree to which she contributed to popularizing the knowledge of the composer in Galicia.

Keywords: Mykola Lysenko, Galina Lewicka, *First rhapsody*, Ukrainian music at the turn of the 19th and 20th century, concert life in Ukraine.

Galina Lewicka is one of the greatest Galician pianists. She was born in the village of Porohnyk, which is currently located in Poland. Lewicka's "Lysenkiana" is a complex concept that comprises the aspects connected with concerts and performing as well as music and journalism. Lewicka's life was short yet colourful. Difficult circumstances (the tragic fate of her husband, the writer and poet Iwan Kruszelnicki, and his family, which moved to the USSR at the beginning of the 1930s and was brutally murdered by Soviet authorities) did not hinder her unrelenting artistic work. Having received education at the Vienna Academy of Music (piano classes of Professor Jerzy Lialewicz and Paul Waytharten's master class), she fulfilled herself as an active concert pianist. She was also a teacher at the M. Lysenko Higher Music Institute in Lviv. Afterwards, she took the position of dean of Piano Faculty at the M. Lysenko Lviv National Conservatory.

The 25th anniversary of Lysenko's death was celebrated in Lviv in December 1937. The Galicians considered him to be one of the classics of Ukrainian music even during his lifetime. The composer's first works and their reviews appeared in Lviv while he was still studying in Leipzig. At that time, Galician musicians realized that Lysenko is an artistic personality capable of representing Ukraine in the world³. The fascination with Lysenko was the main reason for holding great celebrations for the jubilee of his artistic activity in Galicia and Bukovina in 1903.

² Ksenia Kolessa is a notable exception; she is the author of the epilogue in the book: O. Piatygorska, *Mykola Lysenko*, which was reprinted in 1997 (O. Piatygorska is G. Lewicka's pseudonym).

³ Mykola Lysenko (born in 1842, Poltava Governorate, died in 1912 in Kiev), the founder of a new Romantic school in Ukrainian music, pianist, choral conductor, folklorist, teacher and social activist. In 1864, he graduated from the biological faculty of the University of Kiev. In the years 1867–1869, he studied composition and piano at Leipzig Conservatory. Since 1869, he lived in and worked in Kiev. In the years 1874–1876, he took instrumentation lessons from Rimski-Korsakow in Saint Petersburg. He took active part in organizing Ukrainian musical life, which was challenging due to the Ems Ukaz, a decree issued by Tsar Alexander II which prohibited publishing and distributing books in Ukrainian as well as banned the use of the language in theatre performances and in the print of lyrics to musical pieces. Lysenko was the founder and conductor of choirs, for which he composed numerous pieces. In 1904, he founded the Music and Drama School, which trained an entire generation of Ukrainian musicians. He dedicated much of his attention to Ukrainian folklore, which he studied his entire life and of which he was a brilliant theoretician, publishing, for example: *Charakterystyka ukraińskich dum i pieśni wykonywanych przez kobziarza Weresaja* [*Characterization of Ukrainian dumas and songs performed by the kobzar Weresaj*]. In his works, he was strongly inspired by Ukrainian folk music, and he often adapted folk songs for choir or solo voice with piano. The echoes of Ukrainian

On the 25th anniversary of the composer's death, Lviv, Tarnopol and other towns in Galicia held concerts in which musicians and music lovers expressed their respect for the artist. Lewicka, who was already a mature pianist at that time, played an important role in them. She stood out with her passion for performing monumental and unpopular pieces. Oksana Ditzuk and Natalia Kaszkadamowa wrote the following about her performing style:

[...] pozbawiona powierzchownej efektywności interpretacja pianistki była ukierunkowana na osiągnięcie możliwie najgłębszej idei utworu, jego koncepcji [...]. [free of superficial grandeur, the pianist's interpretation was aimed at reaching the most profound ideas of the piece, its very essence]⁴.

These features of Lewicka's pianism, her reliable and impeccable technique as well as declamatory and volitional phrasing resulting from the accurately organized rhythmicity were essential to this interpretation of Lysenko's *First rhapsody*, composed in 1875. Lewicka performed this piece for the first time at the aforementioned concert in Lviv in 1937. The interpretation was met with praise from the critics (Stanisław Ludkiewicz⁵, Wasyl Witwicki⁶, Nestor Nyżankiwski⁷ and Roman Sawicki⁸), who published their reviews in a number of local maga-

music folklore may also be found in Lysenko's instrumental works (string quartet, trio) and, especially, in his operas devoted to the Ukrainian customs (*Noc Bożonarodzeniowa*, *Utoplona*) or in the first Ukrainian historical opera based on Gogol's novel *Taras Bulba*; source: http://www.pmv.org.pl/index.php?s=lista_kompozytorow&id=18 [access: 11.06.2018].

- ⁴ О. Дігчук, Н. Кашкадамова, *Концертна діяльність та виконавський стиль піаністки Галини Левицької*, [in:] *Піаністка та педагог Галина Левицька*. Матеріали обласної конференції викладачів фортепіанних відділів музичних училищ та мистецьких шкіл, присвяченої пам'яті Галини Левицької (Львів 6 жовтня 2004), Львів 2012, р. 13 – О. Ditzuk, N. Kaszkadamowa, *Koncertowa działalność i styl wykonawczy pianistki Galiny Lewickiej*, [in:] *Pianistka i pedagog Galina Lewicka*. Materials from the Regional Conference for the Teachers of Piano Faculties of Music Schools and Art Schools in memory of Galina Lewicka (Lviv, 6 October 2004), Lviv 2012, р. 13.
- ⁵ С. Людкевич, *Святочний концерт у 25-ліття смерті М. Лисенка*, [in:] *Дослідження, статті, рецензії, виступи*, т. 2, упор. З. Штундер, Видавництво Дивосвіт, Львів 2000, р. 570–571 – S. Ludkiewicz, *Świąteczny koncert z okazji 25 rocznicy śmierci M. Lysenki*, [in:] *Vadania, artykuły, recenzje, przemówienia*, vol. 2, comp. Z. Sztunder, Wydawnictwo Dyvosvit, Lviv 2000, р. 570–571.
- ⁶ В. Витвицький, *Концерт у 25-ліття смерті М. Лисенка*, [in:] *Музикознавчі праці. Публіцистика*, упор. Л. Лехник, Інститут українознавства ім. І. Крип'якевича, Львів 2003, р. 310 – W. Witwicki, *Koncert z okazji 25 rocznicy śmierci M. Lysenki*, [in:] *Muzyczne opracowania. Publicystyka*, comp. L. Lechnik, I. Kryp'iakewicz Institute of Ukrainian Studies, Lviv 2003, р. 310.
- ⁷ Н. Нижанківський, *3 концертної сали. Концерт в 25-ліття смерті М. Лисенка*, "Українські вісти" 1937, ч. 289 (627), р. 4 – N. Nyżankiwski, *Z koncertowej sali. Koncert z okazji 25 rocznicy śmierci M. Lysenki*, "Wiadomości Ukraińskie" 1937, part 289 (627), р. 4.
- ⁸ Р. Савицький, *Святочний концерт у 25-ліття смерті М. Лисенка у Львові*, "Українська музика" 1937, ч. 1, р. 11 – R. Sawicki, *Świąteczny koncert z okazji 25 rocznicy śmierci M. Lysenki*, "Muzyka Ukraińska" 1937, part 1, р. 11.

zines. In 1938, the pianist performed her rendition of the rhapsody in Stryi and later in Lviv (1946), Cracow and Warsaw. It could also be heard on the radio⁹.

Lysenko preferred the *Second rhapsody* at his own concerts, which is mentioned by G. Kurkowski¹⁰ and N. Kaszkadamowa¹¹. However, S. Ludkiewicz discusses the composer's performance of *First rhapsody* in Galicia in 1904¹².

A survey of Lewicka's concert programmes proves that Lysenko's pieces had been present in her repertoire since 1920. She mostly performed *Elegy* and *Gavotte*¹³. The concert that consisted of piano music written exclusively by Ukrainian composers was rated very highly by Anton Rudnicki:

Dzień 31 grudnia 1931 roku należy zapisać złotymi literami w historii życia muzycznego Lwowa. Ba – nie dzień, lecz wieczór, w którym p. Galina Lewicka-Kruszelnicka po raz pierwszy we Lwowie wykonywała fortepianowe utwory Kozyckiego, Rewuckiego, Łysenki i Kolessy. [The day of 31 December 1931 should go down in the history of Lviv's musical life. And not even the day, but the evening when Miss Galina Lewicka-Kruszelnicka performed piano pieces by Kozytskyi, Revutsky, Lysenko and Kolessa for the first time in Lviv]¹⁴.

Lysenko's vocal pieces in Michaił Gołyński's interpretation were part of another concert, which took place in October 1937 on the Lviv radio. It may be assumed that Lewicka played the role of the accompanist. In November of that year, the same vocal pieces by Lysenko were performed at a concert in Jaworowo;

⁹ Н. Кашкадамова, О. Дітчук, *Концертні виступи Галі Левицької*, [in:] *Піаністка та педагог Галина Левицька*. Матеріали обласної конференції викладачів фортепіанних відділів музичних училищ та мистецьких шкіл, присвяченої пам'яті Галини Левицької (Львів 6 жовтня 2004), Львів 2012, p. 48 – N. Kaszkadamowa, O. Ditzczuk, *Koncertowe występy Galiny Lewickiej*, [in:] *Pianistka i pedagog Galina Lewicka*. Materials from the Regional Conference for the Teachers of Piano Faculties of Music Schools and Art Schools in memory of Galina Lewicka (Lviv 6 October 2004), Lviv 2012, p. 48.

¹⁰ Г. Курковський, *Микола Віталійович Лисенко – піаніст-виконавець*, Видавництво Музична Україна, Київ 1973, p. 146 – G. Kurkowski, *Nikolay Vitalyevich Lysenko – pianista-wykonawca*, Wydawnictwo Muzyczna Ukraina, Kiev 1973, p. 146.

¹¹ Н. Кашкадамова, *Історія фортеп'янного мистецтва XIX сторіччя*, підручник, Видавництво АСТОН, Тернопіль 2006, p. 475 – N. Kaszkadamowa, *Historia sztuki fortepianowej XIX wieku*, coursebook, Wydawnictwo Aston, Ternopil 2006, p. 475.

¹² С. Людкевич, *Святочний концерт у 25-ліття смерті М. Лисенка*, [in:] *Дослідження, статті, рецензії, виступи*, т. 2, упор. З. Штундер, Видавництво Дивосвіт, Львів 2000, p. 571 – S. Ludkiewicz, *Świąteczny koncert z okazji 25 rocznicy śmierci M. Łysenki*, [in:] *Badania, artykuły, recenzje, przemówienia*, vol. 2, comp. Z. Sztunder, Wydawnictwo Dyvosvit, Lviv 2000, p. 571.

¹³ Considering the fact that several gavottes are present in Lysenko's piano oeuvre, we may assume that it is the gavotte in F major, which Levitskaya discussed in her article [10, p. 51]; on the other hand, in the case of elegies, of which there are two – the Żurba elegy and elegy op. 41, № 3, – there is no accurate information as to which one was performed.

¹⁴ Л. Крушельницька, *Рубали ліс... Спогади галичанки*, Видавництво Астролябія, Львів 2018, p. 122 – L. Kruszelnicka, *Rąbali las... Wspomnienia Galicjanki*, Wydawnictwo Astrolibia, Lviv 2018, p. 122.

Lewicka's piano repertoire additionally included pieces by Levko Revutsky, Frédéric Chopin and Franz Liszt¹⁵.

At that time, Lewicka started to try her hand at music journalism. Her first article entitled *Kobieta-artysta jako matka* [*Female artist as a mother*] was published in 1937 as her response to a questionnaire initiated by the "Nowa Chata" magazine¹⁶. It concerned the issue of reconciling private, professional and social aspects of a woman's life. In addition, her novel entitled *Mykola Łysenko*¹⁷ was published in 1938 by the Shevchenko Scientific Society in Lviv (number 14 in the series "Ciekawa Książka" ["Interesting Books"]). This publication demonstrates her attempts to promote the artist's biography among young people. At the same time, Lewicka emphasized Lysenko's achievements for the benefit of Ukrainian culture and praises his patriotism. Lewicka's novel is based on Lysenko's correspondence and the memories of the composer's peers. The author writes about the development of the artist's national consciousness. As is known, its circumstances were not very favourable, which is also indicated by Lewicka's assessment. Russian and French were spoken in Lysenko's family house. The artist's mother had aristocratic manners since she was an alumna of the Smolny Institute for Noble Maidens and a good pianist¹⁸. At the age of four, Mykola spoke French and as a five-year-old he started to play the piano. As a nine-year-old, he composed his very first piece of music – a polka. Lewicka draws attention to the Cossack descent of Lysenko's family from his mother's side and the important role of his uncle Mychajło Starycki Oleksandr Zaharowycz – "a lover of the people", who was a performer of Ukrainian dumas. Andrij Romanowycz (Lysenko's father's brother) familiarized the young Mychajło and Mykola with the works of Taras Shevchenko and Ivan Kotlyarevsky. In Lysenko's patriotic education, an important role was played by the representatives of the nation – the horseman Gawryło, the servant Sozont and maids. Lewicka writes about it in her novel:

Przebywając przez dłuższy czas wśród zwykłych ludzi, Mykoła odkrył nieznanne skarby narodowego ducha. [Having spent a lot of time with ordinary people, Mykola discovered the unknown treasures of the national spirit]¹⁹.

¹⁵ Apart from the *Elegy*, the concert's programme wrongly included *Ukraiński taniec* [*Ukrainian Dance*] [4, p. 40]. Lysenko did not compose a piano piece under this title.

¹⁶ Г. Левицька, *Жінка-мистець, як мати*, [in:] *Піаністка та педагог Галина Левицька*. Матеріали обласної конференції викладачів фортепіанних відділів музичних училищ та мистецьких шкіл, присвяченої пам'яті Галини Левицької (Львів 6 жовтня 2004), Львів 2012, p. 53–54 – G. Lewicka, *Kobieta-artysta jako matka*, [in:] *Pianistka i pedagog Galina Lewicka*. Materials from the Regional Conference for the Teachers of Piano Faculties of Music Schools and Art Schools in memory of Galina Lewicka (Lviv 6 October 2004), Lviv 2012, p. 53–54.

¹⁷ О. П'ятигорська, *Микола Лисенко...* – О. Piatigorska, *Mykola Łysenko...*

¹⁸ *Ibid*, p. 18.

¹⁹ *Ibid*, p. 47.

We also find out that it was at the University of Kiev that:

Lysenko po raz pierwszy usłyszał od kolegi Polaka, jak wielkie znaczenie ma godność narodowa, która była tak niedoceniana przez ówczesnych Ukraińców. [Lysenko for the first time learned from his Polish friend about the importance of national pride, which was so underestimated by the contemporary Ukrainians]²⁰.

Under the influence of that experience, the students Mykola Lysenko and Mychajło Starycki started to record Ukrainian folk songs, and Lysenko also founded a student's choir. Music studies in Leipzig were not sufficiently described by the author. She only noted that Leipzig had the best conservatory in Europe at the time, where – as she later writes:

[...] zdolności naszego artysty rozkwitły w swojej wielkości, a jego profesorowie byli z niego bardzo zadowoleni [...]. [the abilities of our artist blossomed, and his teachers were very pleased with him]²¹.

Having returned to Kiev, Lysenko became the leading figure of Ukrainian life in the city. He ceaselessly worked on awakening the national consciousness of his brothers. As Lewicka writes, this work was difficult and dangerous²². This statement is well-justified, and it reveals the contemporary circumstances of promoting Ukrainian culture. The tsarist authorities persecuted and banned performing songs in the mother tongue. Nevertheless, Lysenko and his supporters found ways of publishing and performing their pieces. Describing the composer's works, the author focused predominantly on operas and adaptations of folk songs. As a pianist, she was mainly interested in Lysenko's piano music and his concert activity.

In the years 1874–1876, Lysenko was staying in Saint Petersburg, where he organized a choir comprised of Ukrainian students. In this way, he promoted Ukrainian songs in the city. It was in Saint Petersburg that he was also offered the position of opera conductor, which he rejected to the amazement of the artistic community. Lewicka mentioned this in the following way:

Nie mogli zrozumieć, jak można – dla jakiejś tam Ukrainy – odmawiać takich honorów. [They could not understand how one could refuse such honours for the sake of some Ukraine]²³.

Lysenko chose Kiev, where he started teaching and leading choir, with which he travelled and for which he adapted folk songs from scratch. At that time, he also created pieces for children – three operas, namely: *Koza-Dereza* (1888); *Pan Kocký* (1891); *Zima i wiosna albo Królowa śniegu* [*Winter and Spring or the Queen of Snow*] (1892) and a collection of songs entitled *Młodość* [*Youth*].

²⁰ Ibid, p. 45.

²¹ Ibid, p. 52.

²² Ibid, p. 53.

²³ О. П'ятигорська, op. cit., p. 58 – O. Piatigorska, op. cit., p. 58.

Lewicka also wrote about the 35th anniversary of Lysenko's artistic activity, which she recounted as follows:

[...] tłum ludzi na dworcu we Lwowie, lecz on zatrzymał się w Tarnopolu i dotarł do Lwowa dopiero wieczorem. "Mykołę Lysenkę nosili na rękach." [there was a crowd of people at the station in Lviv, yet he stopped in Tarnopol and did not arrive in Lviv until the evening. "They thought the world of Mykola Lysenko"]²⁴.

A festive celebration and a concert were held in the great hall of the Lviv Philharmonic. A red silken tent was prepared for the jubilarian and a silver wreath was raised. After the initial speech by Anatole Vakhnianyn, Lysenko accepted congratulations from every part of Ukraine, and even the partitioned Poland, for two hours. Everyone was standing during the composer's address. The united choirs of the eight "Bojans" performed in the concert, and then the composer himself played the piano. The programme included only his compositions. The audience applauded the performance and gave him flowers with gratitude.

Olbrzymia siła oklasków wstrząsnęła nim. Nie zdążył się uklonić, a kwiaty poleciały na scenę z każdego końca sali. W deszczu żywych kwiatów podchodziły delegacje z dużymi wieńcami laurowymi. Na estradzie złożono 42 wieńce [...]. [The tremendous force of the applause stunned him. No sooner had he bowed than flowers started falling on the stage from each end of the hall. Delegations with large laurel wreaths approached him during the rain of living flowers. 42 wreaths were laid on the stage]²⁵.

On the second day of the celebrations, the female students of the T. Shevchenko school in Lviv performed an opera entitled *Koza-Dereza*. The description of the celebration in Lviv sheds light on the way in which the people of Galicia treated their composer. It also shows Lysenko as a man who would greet not only educated people on his way to Lviv, but even the common folk²⁶.

The last part of Lewicka's book was written on the basis of the memories of Olena Pchilka. It is entitled *24 October 1912*. The eponymous date is the day of Lysenko's death, which, according to the new calendar, falls on 6 November 1912. In the last part of the novel, the author writes about, among others, the artist's funeral, which was attended by his fellow countrymen from all of Ukraine.

Bajkowy cmentarz [...] nie mógł pomieścić ludzi, którzy przyszli, aby oddać ostatni hołd Kobziarzowi. [The fable-like cemetery [...] could not fit all the people who came to pay their last respects to the Kobzar]²⁷.

The novel ends with the words of a Polish musician, Professor Aleksander Wielgorski²⁸, written on the 25th anniversary of Lysenko's death. They stress his services for the Ukrainian nation, the development of native song and independ-

²⁴ Ibid, p. 63.

²⁵ Ibid, p. 58; p. 63–65.

²⁶ On the way to Lviv, he visited Chernivtsi, Stanyslaviv and Kolomyia.

²⁷ Ibid, p. 68.

²⁸ Ibid, p. 69.

ence of Ukrainian culture. In view of the above, he was equated with the Polish composer Stanisław Moniuszko.

It would be difficult to disagree with Ksenia Kołessa that:

[...] autentyczne dialogi bohaterów, poetyckie obrazy natury, ujawnienie atmosfery, ducha tego czasu – to wszystko wskazuje na wielki artystyczny talent autorki. [the authentic dialogues of characters, poetic images of nature and the depiction of the atmosphere and the spirit of the time – all of them demonstrate the great artistic talent of the novel's author]²⁹.

Lewicka's novel contains an epigraph – a quotation from a poem by Maksym Rylsky, which could be literally translated into *To Mykola Lysenko*; the publication is supplemented with 14 illustrations. Some of them are unique. The book is written in an accessible way and is unencumbered by specialist terminology; it also contains explanations in footnotes (even of such terms as “composer”). This proves that the novel was to be widely distributed, which is of significance even in the present day. Currently, the novel is also undeniably important for educating the Ukrainian youth.

The 100th anniversary of Lysenko's birth sent shock waves through Lviv. A number of concerts, a competition for choirs and an exhibition were organized for this occasion, and articles and reviews were published. Lewicka responded to this event with an article entitled *Lysenko's "First rhapsody"*³⁰, the review *Lwów czci pamięć Wielkiego Kompozytora [Lviv Honours the Memory of a Great Composer]*³¹ and a review article entitled *Życie artysty i człowieka. Łysenkowska wystawa 26 IV do 15 V 1942 [The Life of a Man and Artist. Lysenko's exhibition 26 IV to 15 V 1942]*³². All of them were published in the magazine “Nasze Dni.”

In the article entitled *Lysenko's "First rhapsody"*, the author described the long process of reaching sufficient maturity to properly understand the piece. The pianist first came across the composition in 1917, yet she did not find the key to performing it until 1940.

The next article, entitled *Lwów czci pamięć Wielkiego Kompozytora*, concerns the review of a celebration and a concert that were held for the 100th anniversary of Lysenko's birth. The event took place in May 1942 in an opera hall. The text begins with a quotation from the Moscow magazine “Nowy Czas”, in

²⁹ К. Колесса, op. cit., p. 71 – К. Колесса, op. cit., p. 71.

³⁰ Г. Левицька, *Перша рапсодія Лисенка*, “Наші Дні”, Львів 1942, Березень – G. Lewicka, *Pierwsza rapsodia Łysenki*, “Nasze Dni”, Lviv 1942, March.

³¹ Г. Левицька, *Львів шанує пам'ять Великого Композитора (концерт-академія до століття від дня народження)*, “Наші Дні”, Львів 1942, Травень – G. Lewicka, *Lwivczci pamięć Wielkiego Kompozytora (koncert-akademia z okazji stulecia urodzin)*, “Nasze Dni”, Lviv 1942, May.

³² Г. Левицька, *Життя мистця і людини (Лисенківська виставка 26 IV до 15 V 1942)*, “Наші Дні”, Львів 1942, Червень – G. Lewicka, *Życie artysty i człowieka (Łysenkowska wystawa 26 IV do 15 V 1942)*, “Nasze Dni”, Lviv 1942, June.

which a spiteful critic predicted that Ukraine would soon forget about Lysenko. The concert contradicted that sentiment. A fitting celebration of the 100th anniversary of the composer's birth was not thwarted by the unfavourable political climate. The first part of the event featured a speech by Wasyl Wytwycki, who stressed Lysenko's achievements as an artist and citizen as well as his services for the development of education. Lewicka was fairly meticulous and critical about the musical part of the celebration. For instance, she expressed her dissatisfaction with the fact that only the overture to the opera *Noc Bożonarodzeniowa* [*Christmas Night*], under the baton of Lew Turkiewicz, was performed during the concert instead of the entire work. According to Lewicka, the celebration deserved a presentation of the entire opera by the great composer. In accordance with Lewicka's account, Dometiusz Joha – already an outstanding performer of Lysenko's pieces – performed the little known *Rewe i stogne* and *U gaju, gaju*. His interpretation was assessed as the peak of vocal art. The reviewer preceded the description of the performance by the pianist Roman Sawicki with a deliberation on the subject of Lysenko's piano music, in which she quoted the contemporary view on this part of the composer's activity:

[...] najslabsza strona twórczości Łysenki [...] “etnografia, amatorstwo, zapożyczenia.”
[the weakest part of Lysenko's oeuvre [...] “ethnography, amateurism, borrowings”]³³.

Two parts of *Ukrainian suite* (*Prelude, Scherzo*), *Barkarola* and *Second rhapsody* were presented in Sawicki's rendition; they were enthusiastically received³⁴. Discussing the performance of the singer Maria Sabat-Świerska, Lewicka made no secret of her admiration for the rendition of two songs: *Smutne przedwiośnie* to the lyrics by Lesya Ukrainka and *Wiśniowy sad* [*Cherry orchard*] to the words by Taras Shevchenko. The reviewer appreciated the role of the accompanist Wasyl Barwiński as the “co-author of these beautiful images.”³⁵ In this way, she emphasized the equality of the performers of the vocal and piano duo. She devoted much space to the cantata *Raduj się, niwo* to the words by T. Shevchenko. She also took notice of its timeless character. The review ends with a quotation of a saying of the Lysenko family, which was formulated by Waleria O'Konnor-Wilińska:

Żyć! Żyć bez względu na wszystko! Nie uznawać żadnego pojednania ze śmiercią. [Live!
Live in spite of all! Never make peace with death]³⁶.

³³ Г. Левицька, *Львів шанує пам'ять Великого Композитора*, [in:] *Піаністка та педагог Галина Левицька...*, p. 50 – G. Lewicka, *Lvivczci pamięć Wielkiego Kompozytora*, [in:] *Pianistka i pedagog Galina Lewicka...*, p. 50.

³⁴ *Ibid.*, p. 50.

³⁵ *Ibid.*

³⁶ *Ibid.*

The concert for the 100th anniversary of the great Ukrainian composer's death was met with great enthusiasm. The reviewer expressed her belief that Lysenko would never be forgotten on account of the value of his artistic achievements³⁷.

The article entitled *Życie artysty i człowieka. Łysenkowska wystawa 26 IV–15 V 1942* was devoted to the exhibition that accompanied the event in question. It was held at the seat of the Union of Artists of Ukraine. The chairman of the Jubilee Committee, W. Barwiński, participated in its opening ceremony. The opening speech about the times in which Lysenko lived was delivered by the family friend Wiktor Andrijewski; it was warm, honest and given with the charm of the Poltavian dialect. The exhibition was opened by Lysenko's bust created by the sculptor Sergij Łytwynenko and decorated with herbs and flowers. The first part of the exhibition was devoted to the Ukrainian land and countryside. The exhibits included, among others, an autograph of the cantata *Raduj się, niwo*, dedicated to the "Lviv Bojan." Other than that, one could see different editions of vocal pieces to the words by Shevchenko: from Kiev, Lviv, Saint Petersburg, Stanyslaviv and Bulgaria. In one of the collections, a note written by a Russian censor in Kiev is noteworthy:

W tekście pieśni należy zastosować zasady pisowni rosyjskiej. [The song's lyrics ought to use the spelling rules of the Russian language]³⁸.

The collection of choral pieces entitled *Kobziarz [The Kobzar]* from 1885, edited by Ukrainian composers and published by the Lviv Seminar, occupied a special place. It contained Lysenko's folklore adaptations.

The cabinet with piano pieces – according to Lewicka's account – did not include the entire legacy of this genre, which had been unfairly underappreciated until the time of the exhibition. It is only recently that the belief that it includes real "gems" has emerged. *Scherzo heroiczne [Heroic Scherzo]*, gavotte in F major and the piece entitled *Oj, zdrada* should be mentioned here. These pieces:

[...] można śmiało nazwać pierwszymi i trwałymi przykładami ukraińskiego stylu fortepianowego [...] [may easily be called the first and permanent examples of Ukrainian piano style]³⁹.

Music scores for violin, cello and flute pieces were also exhibited. According to Lewicka, the most interesting display case was the one devoted to opera. It contained great operas in piano transcriptions: *Taras Bulba*, *Utoplena [The Drowned Maiden]*, *Noc Bożonarodzeniowa [Christmas Night]* and the subtle

³⁷ Ibid.

³⁸ Г. Левицька, *Життя мистця і людини (Лисенківська виставка 26.IV до 15.V.1942)*, [in:] *Піаністка та педагог Галина Левицька*. Матеріали обласної конференції викладачів фортепіанних відділів музичних училищ та мистецьких шкіл, присвяченої пам'яті Галини Левицької (Львів, 6 жовтня 2004), Львів 2012, p. 51 – G. Lewicka, *Życie artysty i człowieka (Łysenkowska wystawa 26 IV do 15 V 1942)*, [in:] *Pianistka i pedagog Galina Lewicka*, p. 51.

³⁹ Ibid, p. 51.

miniatures *Nocturne* and *Zima i Wiosna* [*Winter and Spring*]. The scores hand-written by the composer were displayed in a separate case. We owe the collection of manuscripts to the metropolitan bishop A. Szeptycki, who bought a large part of Lysenko's oeuvre from the publisher Leon Idzikowski in 1937. The next room housed photographs of Lysenko's relatives and other eminent writers, scholars, artists and activists from the 19th and 20th century⁴⁰. In addition, memories, that is materials about the jubilees from previous years – 1903, 1927 and 1937, were kept in there, as well as:

szeroką i żywą korespondencję, w której poruszano nie tylko artystyczne, lecz również obywatelskie i narodowe kwestie. [an extensive and vibrant correspondence, which concerned not only artistic but also civic and national issues]⁴¹.

Furthermore, the exhibition displayed the things that are close to every Ukrainian's heart: a red kytajka from the composer's coffin, handed over to the citizens of Kiev by the Galician delegation, and the soil from his grave, which is located at the Baikove Cemetery. Moreover, one could see selected documents and obituaries. The last four display cases contained literature devoted to the jubilarian that was written in the years 1880–1942. The composer's portrait painted by Ivan Trush (1869–1941) and several beautiful photographs of Lysenko were also exhibited. At the end, the author expressed her gratitude for the professional preparation of the exhibition to the special section of the jubilee committee and, above all, to dr Wasyl Wytwycki and dr Zynowia Łys'ko.

Fascinated with Lysenko's activity and his works, Lewicka was the first promoter of his artistic legacy – as a pianist, music critic and journalist. First and foremost, she wanted to popularize the artist's biography among young people. For this purpose, she wrote the reader-friendly novel entitled *Mykola Lysenko*. She always promoted his works during her concerts. As a music journalist, she contributed to a worthy commemoration of the memory of Mykola Lysenko – the greatest Ukrainian composer.

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⁴⁰ Ibid, p. 52.

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Twórczość Mykoły Łysenki w dorobku wykonawczym i publicystycznym Galiny Lewickiej

Streszczenie

W artykule przeprowadzono analizę osiągnięć z zakresu wykonawstwa fortepianowego i działalności publicystycznej Galiny Lewickiej (1901–1949), która propagowała dorobek artystyczny Mykoły Łysenki (1842–1912) – ukraińskiego kompozytora, pedagoga, pianisty, dyrygenta i folklorysty. G. Lewicka – jako jedna z najwybitniejszych pianistek galicyjskich – w latach 1930–1940 brała udział w koncertach ku czci M. Łysenki, na których wykonywała jego *Pierwszą rapsodię* – utwór niezwykle trudny, stworzony w oparciu o stylizację ludowych dum. W 1937 roku jej interpretacja tego dzieła we Lwowie zdobyła entuzjastyczną ocenę kilku krytyków. Doświadczenie, które było jej udziałem w związku z wykonaniem utworu, opisała w artykule „*Pierwsza rapsodia*” Łysenki. G. Lewicka wykonywała też inne utwory kompozytora, między innymi wokально-instrumentalne, wspólnie ze znanym wokalistą Mychajłem Gołyńskim. Pianistka jest również autorką książki popularnonaukowej dla młodzieży pt. *Mykola Łysenko*, którą opublikowała pod pseudonimem Oksana Piatygorskaya⁴². Napisała ponadto artykuł o wystawie jubileuszowej z okazji 100. rocznicy urodzin M. Łysenki, obchodzonej we Lwowie w roku 1942, oraz recenzję koncertu, który odbył się w teatrze operowym z tejże okazji. Działalność propagatorska Lewickiej jest wyrazem szczerego szacunku dla Mykoły Łysenki – założyciela ukraińskiej szkoły kompozytorskiej oraz aktywnego działacza i patrioty. Osiągnięciami wykonawczymi pianistki interesowali się liczni autorzy: Oleg Krysztański, Tetiana Worobkewycz, Natalia Kaszkadamowa, Oksana Ditzczuk i inni. Nie zwrócono jednakże uwagi na jej dorobek z zakresu popularyzowania działalności i twórczości M. Łysenki⁴³. Stąd wypływa potrzeba kompleksowego pogłębienia tego zagadnienia. Celem niniejszego artykułu jest zatem wykazanie osiągnięć G. Lewickiej w zakresie wykonawstwa utworów fortepianowych M. Łysenki oraz określenie jej udziału w pogłębieniu galicyjskiej wiedzy na temat kompozytora.

Słowa kluczowe: Mykoła Łysenko, Galina Lewicka, *Pierwsza rapsodia*, muzyka ukraińska przełomu XIX/XX wieku, życie koncertowe na Ukrainie.

⁴² К. Колесса, *Післямова*, [w:] О. П'ятигорська, *Микола Лисенко* (Перевидано згідно видання НТШ у Львові 1938 р.), Видавництво Стрім, Львів 1997 – К. Колесса, *Епілог*, [w:] О. Пятигорська, *Mykola Łysenko* (Przedrukowano zgodnie z wydaniem NTSZ we Lwowie w 1938 r.), Wydawnictwo Strim, Lwów 1997.

⁴³ Wyjątkiem jest Ksenia Kolessa, która jest autorką epilogu w książce: О. Пятигорська, *Mykola Łysenko*, przedrukowanej w 1997 roku (О. Пятигорська to pseudonim G. Lewickiej).