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PIANO ART OF COMPOSERS IN THE UKRAINIAN DIASPORA: GENRE-STYLISTIC, EDUCATIONAL AND PERSONOLOGICAL ASPECTS

ABSTRACT:

The piano art of the Ukrainian diaspora is a unique and interesting phenomenon. It is a component of the educational and cultural system abroad, an embodiment of performance mastery and compositional talent, where the key factor is the attraction to Ukrainian traditions. Thanks to the universality of the expressed forms, the piano art of the diaspora contributes to the entry of Ukrainian national culture into the global cultural space.

INTRODUCTION.

This paragraph discusses the development of Ukrainian Piano Art abroad, which can be divided into four periods¹. *The first period*, which occurred in the late 19th and early 20th centuries, was education-based and driven by the need for professional personnel. Cultural centers in Europe and Russia, such as Vienna, Berlin, Warsaw, Moscow, and St. Petersburg, became educational «Meccas» for young pianists from Ukraine. *The second period*, in the 1930s and 1940s, was political and characterized by a change in the location of Ukrainian diaspora centers due to changing political situations. Prague became a major center of Ukrainian culture, while the Ukrainian Pedagogical Institute in Prague provided a basis for the formation of the Galician piano school. *The third period* occurred after World War II and was marked by national upliftment and consolidation. Ukrainian diaspora centers in the United States and Canada played a leading role in this period. The Ukrainian Music Institute of America (UMIA), founded in New York in 1952 with branches in 14 cities across the

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¹ Karas H. (2012). *Muzyczna kultura ukraińskiej diaspory u świetle czasu XX stulecia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. p.p. 87 – 93. (in Ukrainian)

United States, was an example of the self-organization of creative intellectuals for the development of education and art among their community. *The fourth period*, which began in the late 20th century and continues to the present, is characterized by cultural globalization, immigration processes, and cultural integration. Ukrainian Piano Art is still evolving, and modern, highly artistic, nationally colored works have been created during this period.

The most extensive work, universally approaching the study of various aspects of Ukrainian musical life abroad, is the monograph by H. Karas. Piano art is presented in it as a component of the musical-educational and cultural space of the Ukrainian diaspora. Separate centers of the Ukrainian diaspora are considered in the research of S. Bedakova, O. Ditchuk, L. Kyianovska, L. Melnyk, L. Mykulaninets and T. Rosul.

The principles of the formation of regional Ukrainian piano schools have become the subject of musicological research by H. Blazhkevych, N. Zymohliad, N. Kashkadamova, T. Roschyna, Yu. Rusnak, T. Starukh and R. Sulim.

Scientific works and publications by L. Lehnik, Z. Labantsiv-Popko, N. Kashkadamova, U. Molchko, O. Nimylovych, S. Pavlyshyn, T. Roschyna, S. Sadova, I. Taran, N. Toloshniak, L. Filonenko, and O. Frait are devoted to the figures of pianists, their pedagogical and compositional activities abroad. However, the problem of a comprehensive assessment of Ukrainian diaspora piano art from the standpoint of traditionalism remains relevant.

We have focused mainly on the creativity of representatives of the North American continent (USA, Canada), where the cultural layer of the Ukrainian community is perhaps the largest, and where national traditions are most vividly expressed. Since Piano Art as part of the musical culture in the diaspora environment of other countries is mostly difficult to identify as «Ukrainian»: it is either assimilated by the dominant culture (as, for example, in Russia), or the art of the Ukrainian community is not perceived as a whole because immigrant pianists are not very actively involved in the organizational and creative processes of Ukrainian community life, but rather are isolated and integrated into the interethnic cultural space.

1. TRADITIONS OF UKRAINIAN PIANO SCHOOLS IN THE FORMATION OF PIANISTIC ART ABROAD.

The presence of a piano school is an important foundation for the development of piano art. Its characteristics are described in the definition by the Russian researcher A. Borodin, according to whom the piano school is an

informal association of musicians that has a center or is characterized by polycentricity, has an individual paradigm encompassing aesthetic, pedagogical, performance, and professional principles, is characterized by direct or mediated communication, and carries out the preservation, transmission, and generation of artistic ideas and the production of technical means for their embodiment².

The Ukrainian performing school, according to O. Umrykhina, is an independent, self-sufficient cultural tradition of Ukraine, which should be understood as the dialectic of transitional and permanent in musical and performing art, <...> not only a way of understanding performance practice, but also a broader sociocultural process³.

The Ukrainian piano school as a component of the national cultural heritage has gained recognition from the world community, and the names of Ukrainian pianists occupy honorary places among the world's outstanding performers, Ukrainian educators have become active participants or even founders of the development of music education processes in various countries, and piano music by Ukrainian composers is heard on the stages of the most prestigious concert halls in Europe, America, Australia, and Japan.

To understand the national style and perceive it as a comprehensive phenomenon, it is necessary to characterize the specificity of regional piano schools that collectively form the concept of the «Ukrainian piano school». It should be noted that it would be incorrect to differentiate the concepts of «national» and «ethnic». Not all outstanding Ukrainian musicians were of Ukrainian ethnicity, but the creativity of most of them reflected the national style. In this case, we can talk about the musical mentality as an element of the singularity of Ukrainian national thinking, which, in turn, is the core of the performance school.

The leading schools that represent Ukrainian piano art are the *Kyiv, Lviv, Kharkiv, and Odessa schools*. Each of them has its own history, is distinguished by its creative achievements, pedagogical traditions, and famous names. Before characterizing how and to what extent the influence of regional Ukrainian piano schools marked the formation of pianistic traditions abroad, it

² Borodin A. (2007). *Formirovanije ponjatia "fortepiannaja shkola" u muzykantov-ispolnitelej v processje professionalnogo vuzovskogo obrazovanija* [Formation of the concept of piano culture among musicians performers in the process of Professional Higher Education]. (Phd Thesis). Ekaterinburg: Ural'skij Gosudarstvennyj Pedagogičeskij Universitet. (in Russian)

³ Umrykhina O. (2016) Rozvytok fortepiannoho vykonavstva v Ukrajinі [Development of piano performance in Ukraine]. *Problemy pidhotovky suchasnogo vchytelja*. Uman: Uman's'kyj derzhavnyj pedahohichnyj universytet, no. 14, p. 326. (in Ukrainian)



is necessary to determine on what principles the national piano art developed and who stood at its origins.

When it comes to the inheritance of traditions, research by Ukrainian musicologists suggests that the formation of each regional school and the professional development of piano education were influenced by many European schools, but the connection with the Viennese and St. Petersburg schools is most pronounced. The role of Theodor Leshetytsky was significant in this process. The outstanding pianist and pedagogue, a student of C. Czerny, influenced not only the development of piano performance and pedagogy in general, but also the formation of individual national schools, including the Ukrainian school. His activity, which took place in different years in St. Petersburg (1862–1878) and Vienna (since 1878), proved to be extremely fruitful for the formation of the so-called «Viennese-Petersburg traditions of the Leshetytskyi school», which were continued by his talented students (V. Pukhalsky, A. Yesipova, V. Kurtz, Ye. Lalevich). It should be emphasized that one of the characteristic qualities of the piano school, as a historical tradition, is continuity. In the case of a worthy successor, the school continues its existence and is considered a scientific and creative direction. Therefore, it can be argued that the leading Ukrainian piano schools demonstrate the continuity of the traditions of T. Leshetytsky.

Numerous representatives of the Leshetytskyi school, who mostly taught at the Kyiv Music School in the 1880s, such as Volodymyr Pukhalsky, Hryhoriy Moroz-Khodorovsky, Stanislav Blumenfeld, and Mykola Tutkovsky, influenced the formation of *the Kyiv piano school*.

It should be noted that the typical features of the Ukrainian mentality or national character are a romantic worldview. By «romanticism» in this case, the primary importance of emotions and feelings as a tool for understanding the surrounding world and oneself is meant. Romanticism as a type of artistic thinking most closely corresponds to that cross-section of the national phenomenon in which the Ukrainian national character is manifested. And the performance and pedagogical principles of T. Leshetytsky corresponded to these peculiarities. The main essence of the method of the outstanding pianist-teacher was a personal, democratic approach to each student, who was required to be able to think, analyze, and make independent decisions. The performance should be distinguished by the flexibility of intonation and phrasing, the variety of sound effects, and technical perfection. The special refinement and elegance, which corresponded to the idea of romantic pianism, sometimes added an interpretation of the salon shade. The repertoire priorities

were also appropriate: primarily the works of F. Chopin, F. Mendelssohn, R. Schumann, L. Beethoven, transcriptions and original opuses by F. Liszt, works by A. Rubinstein and T. Leshetytsky himself.

As T. Roschina notes, «Kyiv pianistics was never «closed in on itself». With a certain regularity, Kyiv was enriched with wonderful musician-teachers, representatives of other educational institutions, who stimulated our piano art to new artistic and professional achievements»⁴. The professional progress of Kyiv piano playing is associated with the names of Volodymyr Pukhalsky, Felix Blumenfeld, and Hryhoriy Beklemishev. Many bright personalities passed through the pedagogical workshops of these musicians, who continued their ideas and achievements with dignity in their own performance and pedagogical activities: V. Horowitz, H. Neuhaus, B. Yavorsky, L. Nikolayev, B. Milich, A. Artobolevskaya, H. Kogan, K. Mikhailov, O. Edelman (the latter worked in Lviv from 1950 to 1978).

According to H. Karas, «the principles of the Kyiv piano school were based on the syncretism of science and practice, artistic culture was interpreted as a phenomenon of the musician's consciousness, and the pedagogical work of the school's leaders laid a strong foundation for the further development of Ukrainian piano art»⁵.

Among the graduates of the Kyiv piano school who embodied the school's performance and pedagogical principles abroad in the conditions of emigration were Volodymyr Grudyn, Vadym Kipa (students of H. Beklemishev), Taras Mykysha (student of B. Yavorsky), Yuri Fiiala (student of K. Mykhailov), Leo Sirota (student of H. Khodorovsky), and Valeriy Sagaidachny (student of V. Nielsen). This includes active concert activity, composer's work, and contribution to the formation of music education institutions.

The Lviv piano school was directly or indirectly influenced by the Viennese (T. Leshetytsky, E. Sauer, E. Schtoerman, J. Lalewicz), Polish (K. Mikuli), Czech (V. Kurz), and German (F. Busoni, L. Godowsky, E. Petri) schools. In Lviv, not only was the inheritance of pedagogical traditions most vividly manifested, but also a mutual influence of different methodological approaches to mastering the art of piano playing took place. While Kyiv pianists mostly studied under

⁴ Zahlad'ko A. (2019) Predstavnyky shkoly Teodora Leshetytskoho v koncertnomu zhytti Kyjeva 80-kh rokiv XIX st. [Representatives of Teodor Leszetycky's school in the concert space of Kyiv in the 80s of the 19th century (on the stuff of periodicals)] *Chasopys Natsinal'noji muzychnoji akademiji Ukrainy imeni P.I. Chajkovs'koho*, no. 2 (43), p. 101. (in Ukrainian)

⁵ Karas' H. (2012) *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. p.395. (in Ukrainian)



Leshetytsky in St. Petersburg, Vienna became the center of education for Lviv musicians. Among the students of T. Leshetytsky who left a mark in Galicia were Willem Kurz (his students included V. Barvinsky, R. Savytsky, T. and D. Shukhevych, E. Schtoerman, and others) and Józef Lalewicz (his students included V. Bozheyko, L. Münzer, H. Levytska, S. Turkevych, and A. Rudnytsky). Willem Kurz was persistent and consistent in establishing systematic education for pianists, which had a positive impact on the professional level of Lviv Conservatory graduates. The core of his methodology was the proper organization of playing movements and the adjustment of the pianist's playing apparatus; the main requirement in working on a piece was an analytical approach. The pianistic and pedagogical principles of Willem Kurz were developed by V. Barvinsky, who emphasized issues of style and expressiveness of sound, shifting the focus from technical perfection to sound quality.

In Lviv, the Viennese school of E. Zauer was represented by Liubka Kolessa and Dariya Hordynska-Karanovych. Both were concert pianists whose careers took place outside of Ukraine. L. Kolessa gained worldwide fame for her individual performing style, which was formed under the influence of various trends. According to N. Kashkadamova, «this is a purely romantic style by the nature of the attitude to music itself, elevated, emotional, and sincere, but seasoned with the performing norms of the early 20th century, according to which the subject of the listener's attention becomes the personality of the pianist, who possesses extremely virtuosic skills and stands out with a special appearance»⁶. Bright emotional intensity, freedom and spectacular interpretation, and powerful technique got into the Lviv piano school from Vienna.

V. Barvinsky notes the 'great technique and power in virtuoso parts' in the playing of another Lviv pianist, Sofiya Dnistrianska⁷. Her intellect, intelligence, temperament, technical mastery, and sensitivity to the instrument were noted by S. Liudkevych.

In the 1920s and 1930s, the common features of the Lviv piano school were manifested on different levels, synthesizing traditions that gave rise to a new quality in the work of outstanding musicians. Ukrainian pianists began to

⁶ Kashkadamova N. (2001). *Fortepjanne mystetstvo u L'vovi* [The Piano Art in Lviv]. Ternopil': Aston, p. 26. (in Ukrainian)

⁷ Ditchuk O. (2012). Pershi ukrains'ki pianisty na na ievropejs'kykh stsenakh [The first ukrainian pianists on the european scenes]. *Visnyk L'vivskoho universytetu. Seriya: Muzychne mystetstvo*: zb. nauk. prats. Vyp. 11, p.60. Retrieved from: http://nbuv.gov.ua/UJRN/VLNU_Mistec_2012_11_8 (in Ukrainian)

perform concerts in developed European countries (in addition to those mentioned above, they included V. Bozheyko, L. Münzer, H. Levytska, R. Savytsky, and others). As O. Ditchuk emphasizes, «...while transforming the influences of Vienna in the sphere of professionalism and aesthetics, Ukrainian pianists always preserved the characteristic features of national mentality in their art. None of the Ukrainian pianists we know of who studied in the Viennese school became an Austrian pianist as a result. This was evident in their conscious aesthetic setting - in terms of repertoire and concert programs, as well as in their performance style»⁸.

In the 1940s-1950s, many musicians left Ukraine to escape political persecution. The traditions of Lviv piano performance continued to develop abroad, while in Lviv the performance and pedagogical principles of the Soviet school, formed in part by representatives from Kyiv (L. Umanska, O. Edelman), were gaining increasing influence.

In emigration, the national style in piano art was maintained by students of V. Barvinsky – Roman Savytsky, Ihor Sonevytsky, Antin Rudnytsky, Zinovi Lytko, Severin Saprun Jr.; students of S. Dnistrianska – Melania Baylova, Halyna Lagodynska-Zaleska, and E. Lalevich – Stefaniya Turkevych. Another «heiress» of the Leschetizky school, a student of H. Levytska (also a student of E. Lalevich) – M. Kravtsiv-Barabash. The activities of Lviv musicians abroad were mainly associated with the activities of Ukrainian centers of musical education (in particular, the Ukrainian Music Institute), where national traditions were respected.

Compared to the musical scenes of Kyiv and Lviv in the 20th century, **the Odessa piano school** had a lesser influence in the diaspora. However, it would be unfair to underestimate its significance, as many pianists whose professional talent was shaped here are well-known worldwide (S. Richter, E. Gilels, Ya. Zak). Additionally, the piano style of the Odessa school, which reflected the aesthetics of Symbolist modernism, has its own unique charm.

Founded by the Russian Music Society, the Odessa piano school owes its origins to the activities of graduates of the St. Petersburg Conservatory from the classes of T. Leschetitsky and A. Jesipova – B. Reingbald, M. Starkova, and M. Rybitska. The figures of Maria Starkova and Berta Reingbald are significant

⁸ Ditchuk O.R. *Rol' Vidents'koi fortepiannoi shkoly u formuvanni pianistychnoho mystetstva Ukrainy (Halychyna ta ukrains'ka diaspora pershoi polovyny XX stolittia)* [Role of Vienna Piano School in Formation of the Piano Art in Ukraine (Galicia and the Ukrainian Diaspora of the First Half of the XX-th century)]. (Phd. Thesis). L'viv: L'vivs'ka natsional'na muzychna akademiia im. M.V.Lysenka, p.183. (in Ukrainian)



for the development of the Odessa pianistic tradition. Both were supporters of a modernist type of performance thinking, characterized by restraint of emotions, special softness, delicacy, and coloristic refinement of sound, as well as «narrowing» of the dynamic range. This tendency towards a Symbolist manner of expression was also influenced by the presence of N. Chegodaeva, the last pupil of A. Scriabin, who worked here.

The piano playing of the Odessa school students is distinguished by the «light» *Perle technique*. In fact, the «diamond» playing has become the emblematic stylistic feature of the International E. Gilels Competition, which was founded in the 2000s. In Odessa, there was a consistent effort to preserve the aristocraticism of the Skryabin piano style, and the chamber-salon dimension of pianistic stylistics was cultivated for many years.

We see the inheritance of these traditions in the work of M. Starkova's students, S. Mogilevskaya and L. Ginzburg. Their piano-pedagogical principles have been developed by musicians of the next generations abroad: Y. Mogilevskiy (student of S. Mogilevskaya) – a professor at the Brussels Academy; A. Povzun (student of L. Ginzburg) – a teacher at the Madrid Conservatory, Spain. Among the students of L. Ginzburg and Carmella Tsepikolenko – a pianist, pedagogue, and composer – is the idea of founding the International Festival of «New Music» – «Two Days and Two Nights», where the salon «detached lyricism» inspired by A. Schönberg takes an honorary place in the artistic contributions of the artists.

The activity of *the Kharkiv piano school* is primarily associated with the name of Pavlo Lutsenko. The musician studied with A. Yedlichka, a student of M. Rubinstein, and began his teaching career as an assistant at the Stern Conservatory in Germany. Lutsenko was closely connected to the traditions of Russian and European musical cultures. He trained a new type of pianist-enlightener – a thoughtful, independent virtuoso whose skill is linked to a deep understanding of the composer's intention and the stylistic features of the works. Lutsenko was fond of the Leschetizky method, although he never studied with him. He spoke out against the flawed influence of the collective method of piano training, which leveled the personality of the teacher and the individuality of the student, and advocated for the use of serious, meaningful repertoire. One of his graduates was Nadiya Landesman, who in the early 20th century, according to music critics, was a high-class pianist with brilliant technique, who immediately established herself as a bright individuality. Her concert performances were enthusiastically received by audiences throughout Germany. Romantic music was among the pianist's repertoire preferences, and

she included works by Ukrainian composers (V. Kosenko, M. Lysenko, M. Kolyada) in her concert programs.

Another talented student of P. Lutsenko was Mykola Fomenko, who realized himself abroad primarily as a composer and educator. He was also close to romantic lyricism, but not Russian, but Ukrainian. It is likely that the musician embraced the national spirit that prevailed in the Ukrainian music community in the United States, including the UMIA.

Starting from the 1950s, the characteristics of each piano school in Ukraine became less pronounced, as there was a blending of teaching methods: talented students continued their studies in the leading musicians' Moscow and Leningrad graduate schools who represented the Soviet piano pedagogy, such as G. Neigauz, Ye. Malinin, L. Vlasenko, and others. Immigrating to European and American countries in the 1980s and 1990s, Ukrainian pianists successfully integrated into the new musical space (referring to O. Slobodyanik, M. Suk, V. Vinnitsky (USA), V. Yeresko (France)). It would not be entirely correct to define their activity within the framework of one piano school. A similar situation applies to contemporary pianists of Ukrainian origin, such as Vadym Kholodenko (USA), a graduate of the M. Lysenko Kyiv Special Music School and later P. Tchaikovsky Moscow State Conservatory, and Dmytro Onyshchenko, a graduate of the M. Lysenko Lviv Music Academy and the graduate school of the P. Tchaikovsky Moscow State Conservatory.

The activity of Ukrainian-born pianists (Liuba and Iryney Zuk, Yuliana Osinchuk, Liubomyr Melnyk) who received musical education in educational institutions in the United States and Canada is associated with international institutions. The influence of Ukrainian piano school traditions on their creativity is expressed perhaps at the mental level and is determined by the peculiarities of upbringing in the Ukrainian community. This results in a romantic and lyrical mood close to Ukrainian music, sophistication, elegance of expression, and a corresponding repertoire that includes works of various genres by Ukrainian composers. Therefore, it can be emphasized that the world knows Ukrainian music thanks to the art of these pianists in particular.

Ukrainian traditions are much more deeply rooted in musicians who are students of UMIA, where a patriotic spirit prevails throughout its existence and there is a kind of balanced «balancing between the declaration of national self-awareness and the corresponding demands of listeners for local traditions»⁹.

⁹ Chornobaj M. (2014) Fortepianne vykonavstvo ta osvita osередkiv ukrains'koi diaspori v istorychnij proektsii [Piano performance and education of the Ukrainian diaspora in historical



We are talking about Y. Oliynyk, T. Bohdanska¹⁰(students of R. Savitsky), L. Artymiv (student of Y. Oransky), L. Krupa (student of A. Rudnytsky, who also took lessons from D. Hordynska-Karanovych). National music education is continued by current UMIA teachers, both those born in the United States (M. Lonchyna-Lisovska, M. Gordinska-Golian, and others) and those who represent various regional piano schools of Ukraine.

Today, the professional piano art of the Lviv pianistic school, formed by Viennese traditions, is represented in the world by natives of Ukraine such as Zhanna Mykutka (Austria), Yaromyr Bozhenko (Germany), Kvitoslava Bilinska (Czech Republic), Lyubov Gunder (Slovakia), Maryana Humetska (Canada), Andriy Dragan, Irina Tsaitz (Switzerland), Yuriy Bon, Oleksiy Maksymov, and Timur Polyansky (Poland), among many others. The pianism of the Kyiv and Kharkiv schools is demonstrated by Dmytro Sukhovienko (Belgium), Dmytro Naydysh (France), Milana Cherniavska and her students – Dmytro Choni, Anna Ulayeva (Austria), Violina Petrychenko (Germany), Vadym Gladkov (Spain), Pavlo Hintov, Dmytro Nazarenko, and Nadia Shpachenko (USA), Oleksandr Havryliuk (Australia); from Odessa - Halyna Popova (China), Mykhailo Kryzhanovskyy (Korea), and others. These pianists engage in concert and educational activities, teach at various levels of music educational institutions, are co-founders and members of international competition and festival juries.

2. FIGURES OF LEADING PIANIST-TEACHERS AND COMPOSERS OF UKRAINIAN DIASPORA.

The mutual influence of professional traditions of the Viennese and Kyiv piano schools was clearly manifested in the pianistic style and pedagogical views of Leo Sirota and Taras Mykysha. At the same time, each of them developed their own performance manner, which earned them immense popularity and recognition abroad. However, the fate of both of them unfolded differently.

LEO SIROTA (1885 – 1965)

Leo Sirota (real name – Leiba Grigorievich) was a pianist and educator of Jewish origin who is still one of those whom the Russian musical community

projection]. Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka. Vyp.32, p.145. Retrieved from: http://nbuv.gov.ua/UJRN/Nzlnma_2014_32_17 (in Ukrainian)

¹⁰ Taisiia Bohdanska is a pianist-teacher, former President of the UMIA (1979-1981), (1999-2006), fruitfully engaged in teaching, concert, music-organizing and educational activities. She managed to collect and preserve the works of her compatriots and publish them as a collection of piano pieces in 2 parts: *Fortepianni tvory ukrains'kikh kompozytoriv dlia molodi* (2000) [Piano works of Ukrainian composers for youngsters]/ *zibrala T. Bohdanska. Ternopil': Aston, u 2-kh ch.* (in Ukrainian)

considers «their». Born in Ukraine, the musician became a key figure in the development of the national piano school in Japan. Unfortunately, the name Leo Sirota is much more popular in Japan and the United States than in his homeland. His work in Ukrainian musicology remains underexplored, and short biographical notes are often contradictory.

The encyclopedia «Musicians of Kamianets-Podilskyi» notes that Leo Sirota was born on May 4, 1885, in Kamianets-Podilskyi¹¹, in a large Jewish family.

The formation of Leo Sirota as a future pianist took place at the Kyiv Music School under the guidance of G. Khodorovskiy. The methodical approach of the teacher, a former student of T. Leschetizky, was characterized by a progressive and democratic nature, giving the student the opportunity to show their own initiative in performance. Great importance was also given to virtuosity, which meant not only technical perfection, but primarily individual understanding of phrasing, agogics, dynamics, and rhythm. Such an approach formed in Leo Sirota the talents of a romantic virtuoso, which in the future brought him considerable popularity.

After finishing school, the young man entered the St. Petersburg Conservatory. However, there is no documentary evidence of whether he studied at this institution. In 1904, according to his daughter's testimony, Leo Sirota moved to Vienna¹². The cultural capital of Austria-Hungary had a significant influence on the musician's professional development, the formation of his worldview, and his performing style. First and foremost, this was facilitated by his studies at the Meisterschule under the renowned musician F. Busoni. The composer and pianist dedicated his gigue, bolero, and variations from the «An die Jugend» cycle to his student, thus highly appreciating the young man's pianistic abilities. Interestingly, in 1905, Leo Sirota participated in the IVth A. Rubinstein annual competition in Paris, representing Kyiv.

While studying in Vienna, Leo Sirota gave solo concerts that were met with great success. His programs consisted of works that demanded a high level of pianistic mastery, such as complex sonatas by L. Beethoven, variations on a theme by N. Paganini by J. Brahms, piano transcriptions by F. Liszt, and others. Leo Sirota also became the first performer of three fragments from I. Stravinsky's ballet «Petrouchka». Unfortunately, there is no information on whether the pianist included works by Ukrainian composers in his repertoire.

¹¹ In her memoirs, Beata Gordon, the musician's daughter, lists Kyiv as her father's birthplace.

¹² Gordon B. (1997) *The Only Woman in the Room: A Memoir*. Tokyo: Kodansha International, p. 41. (in English)



Leo Sirota's popularity as a performer grew rapidly. As his daughter recalls in her memoirs, during the winter of 1922, the pianist performed concerts in Germany, Italy, Poland, and Sweden. A series of master classes he conducted from 1921 to 1924 at the Lviv Music Institute of A. Nementovska were particularly noteworthy in his performing and teaching career.

After a lengthy concert tour throughout the Far Eastern region of the then USSR and China, Leo Sirota decided to embark on a concert tour to Japan. With the help of the renowned Japanese composer and music figure Yamada Kosaku, Sirota performed 16 solo concerts in Tokyo, Osaka, Kobe, and other major cities in December 1928, which had a significant impact on his personal and artistic life as well as on the development of Japanese piano art. A year later, Sirota accepted an offer to become a professor of piano at the country's main music institution, the Tokyo Ongaku Gakko, and he and his family moved to Japan where they lived for 17 years.

In Japan, the creative potential of the pianist, both as a performer and as a teacher, was fully realized. Leo Sirota's constant concerts became an important part of the country's cultural life. His pedagogical activities were no less active: during his 17 years in Japan, Leo Sirota trained over 300 pianists. Among the most talented students were Takahiro Sonoda, who became one of the first Japanese musicians to achieve worldwide fame, and Haruko Fujita, one of Japan's most famous pianists. In addition, Leo Sirota initiated the annual national piano competition in the country, where his own students were among the winners. Thanks to the activities of Leo Sirota and his colleagues (pianist L. Kreutzer, conductor J. Rosenstock, and others), the Tokyo Ongaku Gakko by the mid-1930s became an important center of musical culture that was no less advanced than the best educational institutions in Europe.

The situation dramatically changed in the late 1930s and early 1940s when Japan formed an alliance with fascist Germany and entered World War II. Under orders from the German Ministry of Foreign Affairs to remove Jewish teachers from their positions, including Leo Sirota, Tokyo Ongaku Gakko dismissed Jewish professors. Sirota not only lost his means of living but also his ability to leave the country. His faithful and grateful Japanese students helped him through the difficult times.

After the war, Leo Sirota resumed his concert career. However, despite the apology of the Tokyo Ongaku Gakko leadership, the pianist refused to return to teaching at the institution and moved to America. In 1947, after a triumphant performance at Carnegie Hall, Sirota received an invitation to become a professor at the Music Institute of St. Louis, Missouri, where he worked until

his last days. He only visited Japan once after that, on a concert tour two years before his death. The 73-year-old musician was warmly welcomed with honors by numerous students, as well as ordinary admirers of his pianistic talent.

The popularity of Leo Sirota in Japan is evidenced by the fact that he became the subject of the first Japanese monograph dedicated to a foreign pianist who worked in the country¹³. It should be noted that Leo Sirota was not the first or only world-class musician to perform in Japan. Before him, S. Prokofiev, L. Godowsky, and A. Rubinstein had toured there. However, as noted by the Russian musicologist S. Eisenstadt, «not all of them received the same ecstatic reception as the virtuoso from Kiev»¹⁴. The reason for such enthusiasm for Leo Sirota's talent was the traits inherent in his creative nature: passionate sensitivity, brilliant virtuosity, improvisational freedom. Obviously, the Japanese audience appreciated both the vividness and directness of expression and the impressive finger dexterity, which even an unprepared listener could appreciate.

Leo Sirota's performing and teaching style was significantly influenced by the Kyiv piano school, which, during the era of dominant anti-romantic tendencies in world music art, continued the traditions of piano romanticism (for the sake of fairness, we note that the Russian piano school did the same). And it was this romantic stylistic direction that was in demand in Japan in the 1920s and 1930s, which laid the foundation for the development of a national piano school there and the formation of future talented pianists. Today, when we admire the high level of mastery of Japanese pianists, we must remember that Leo Sirota - a Ukrainian Jewish pianist and teacher - stood at the origins of Japanese professional piano art.

In 2008, Japanese film director Tomita Fujivara made a documentary film called «The Family of Leo Sirota and the 20th Century», which was presented at the «Cinematography» festival in Kyiv.

TARAS MYKYSHA (1913–1958)

«The Poet of Sounds», «piano phenomenon» – that's how the Viennese press called Ukrainian musician – pianist, pedagogue, and composer Taras Mykysha.

¹³ Yamamoto Takasi (2019). *Leo Syrota: ievrejs'kyj pianist, kotryj liubyyv Yaponiiu* [A Jewish Pianist who loved Japan]. Tokio: Majniti synbuisa. 262 p. (in Ukrainian; translate from Japan)

¹⁴ Ajzenshtadt S. (2015) Leo Sirota i ego mesto v formirovanii japonskoj fortepiannoj kul'tury [Leo Syrota and his place in culture formation] *Istoricheskij, filosofskie, politicheskie i juridicheskie nauki, kul'turologija i iskusstvovedenie. Voprosy teorii i praktiki*. Tambov: Gramota, no. 4 (54), ch.2, p.19. (in Russian)



His name was highly respected abroad, but waited for recognition in Ukraine for a very long time. Unfortunately, today we can appreciate the greatness of the pianist and composer's talent mainly based on reviews in foreign press of the 1930s-40s, as recordings of his performances have not been preserved, and the fate of his compositional legacy is still unknown. However, even the existing materials allow us to create a creative portrait of a musician who has made Ukraine famous beyond its borders and left a profound trace in the world of music, primarily in piano culture.

Taras Mykysha was born on February 2, 1913 in Poltava region, in the family of opera singer Mykhailo Mykysha. His musical talent manifested itself quite early, which determined his future creative path. At first, he studied at the Lysenko Music and Drama Institute in Kyiv (under the guidance of professor H. Liubomyrsky), and after his parents moved to Moscow, he continued his studies at the First Music College (in the composition class of B. Yavorsky). Four years of studying under the bright musician – an outstanding theorist and pianist – had a significant influence on the development of the young Taras's pianistic abilities. The teacher did not allow mannerism in performance, excessive sentimentality, was meticulous about the timbral expressiveness of performance, its coloristic diversity, so Yavorsky's lessons became fundamental in shaping the personality of the future pianist.

A turning point in Taras's life was his move with his mother to Vienna in 1927, where he enrolled in the Academy of Music and Performing Arts (piano class of J. Safir and T. Mayer). From 1930, he also studied in the piano class of the newly created Higher School of Music and Performing Arts, and later in the Meisterschule under the famous pianist P. Weingarten, where he quickly became his assistant, trusted to conduct lessons with other students. Over eight years of study under Weingarten, a student of E. Sauer, Taras improved and polished his mastery: softness of sound, refinement of details, and «intellectual» performance distinguished his creative style. V. Barvinsky noted the influence of the performing traditions of E. Sauer's school¹⁵. During his years of study, Taras began his concert activity. Initially, these were sporadic concerts in Vienna itself, but later he traveled to other cities (Lviv, Budapest), where the young pianist not only performed in concerts but also participated in competitions. Indeed, the title of laureate of the 2nd prize in such prestigious events as the International Piano Competition named after F. Liszt and the

¹⁵ Barvins'kyj V. (1932) A. Liufer, T. Mykysha i L. Sagalov [A. Lufer, T. Mykysha and L. Sagalov]. *Novyj chas*, 28 kvit., ch.93. (in Ukrainian)

International Competition of the Vienna Academy of Music had a positive impact on his reputation as a pianist, and from 1933, Taras Mykysha began his concert tour throughout Europe. After completing his studies at a music school, the pianist continued his education as a postgraduate student at the Vienna Music Academy and actively performed in concerts throughout Europe. T. Mykysha was invited to perform concerts in Sweden, Hungary, Romania, Yugoslavia, and Czechoslovakia. The pianist's repertoire mainly consisted of works by Western European composers such as Schumann, Brahms, Liszt, and Chopin. Unfortunately, we have not found any reviews of the pianist performing works by Ukrainian composers during that period, nor any of his own compositions created during those years. T. Mykysha gained attention from the public with his unique style of interpretation, which combined natural musicality, technical mastery, and effortless expression, as well as a complete absence of external effects or deliberate attempts to impress listeners with his impressive skill. The success of the young talented pianist can be judged from reviews by music critics in foreign press such as the Hungarian newspaper «Pesti Napló» (Daily Pest Newspaper, 7.11.1933), Austrian «Neues Wiener Tagblatt» (New Vienna Newspaper, 6.12.1933), Dutch journal «Nieuwe Rotterdamsche courant» (14.01.1934), Swedish «Svenska Morgonbladet» (Swedish Morning Paper, 27.01.1934), and others. «The pianist's musicality is deeply rooted and dominates his playing with the primal power of instinct», wrote the «Budapesti Hirlap» (Budapest Newspaper) in 1933¹⁶. Contemporary reviewers praised his piano playing as «grandiose», filled with poetic feelings, marked by beauty and subtle nuances of sound.

After returning from touring, T. Mykysha made a difficult decision to become an Austrian citizen – as a response to the demand from the Soviet authorities to return to Moscow, which meant not only a forced break in his studies but also, given the realities of that time, the possibility of not being allowed to leave the USSR, whereas Austrian citizenship opened up new unlimited prospects for the musician. The musician paid a high price for his decision, as due to the «Iron Curtain» that separated the totalitarian Soviet Union from many countries, the pianist, afraid to harm his father, did not see or communicate with him until his last days.

In December 1935, T. Mykysha, having won the International Piano

¹⁶ Ditchuk O. (2003) Taras Mykysha – zamovchuvanyj ukrains'kyj pianist seredyny XX stolittia. [Taras Mykysha is the default pianist]. *Ukrains'kyj muzychnyj arkhiv*. Kyiv : Tsentr muzinform. Vyp.3. pp. 162 – 187. (in Ukrainian)

Competition of the Vienna Music Academy, received the highest award and a valuable gift – a Bösendorfer grand piano, which the pianist never parted with until the end of his life¹⁷.

The Second World War hindered Taras Mykysha's concert plans – to go on a concert tour to America and Canada, and political circumstances also prevented the musician from accepting an invitation to work from the Royal Conservatory in Toronto. During the war years, both the map of concert tours and the number of concerts significantly narrowed – during this time, the pianist performed mainly in Vienna and other cities in Austria. An exception was a large solo concert in Berlin in 1942, where works by his favorite composers, Liszt and Chopin, were performed by T. Mykysha. In Vienna, the pianist was invited to perform at a concert on the occasion of the launch of the Ukrainian community named after V. Mozart. Interestingly, in one of the diaspora publications that covered this event, the musician was introduced as follows: «Taras Mykysha, pianist, artist of the highest caliber»¹⁸. There is also information about him performing Ukrainian music during this period: on October 15, 1944, at a concert of the Vienna Philharmonic Orchestra, T. Mykysha performed works by V. Barvinsky, and on December 10, 1945, the premiere of his own work, «Ukrainian Rhapsody», took place in Salzburg. However, mostly the musician focused on teaching, teaching piano at the Vienna Conservatory. The memories of his contemporary Z. Knysh, a Ukrainian politician, historian, and journalist, testify to the role of Taras Mykysha in the life of the Ukrainian community abroad: «Pianist Taras Mykysha lived in a village near Feldkirch. He did not join the Ukrainian Committee, but he sought contact with Ukrainians, even writing a letter to the Committee expressing his willingness to participate in our cultural events. He handed the letter to Father Saprun, who forgot about it and only gave it to the Committee several weeks later. This deeply impressed Mykysha, and understandably so, and he became somewhat cool towards our community organization. His concerts in Vorarlberg were a huge success, and although he did not emphasize his Ukrainian nationality on posters, he did not hide it either. Of course, he gave two concerts in each city: one for Ukrainians and one for the general public. We helped him

¹⁷ The Bösendorfer piano competition was launched for piano graduates in 1889. The winner received a piano made by this company. In 1918, another Ukrainian pianist, Lyubka Kolessa, received the piano as a prize.

¹⁸ Zapochatkuvannia diial'nosti ukrains'koi hromady im. Motsarta u Vidni (1944) [Initiation of the Ukrainian community named after Mozart in Vienna]. *Krakivs'ki visti*, 29 liutogo. Retrieved from: <https://zbruc.eu/node/87360> (in Ukrainian)

during the concerts, although we did not benefit financially, but Ukrainian propaganda benefited from it...»¹⁹.

The dream of the pianist to perform concerts in America came true in 1947 when he embarked on a tour in South American countries (Uruguay, Argentina). T. Mykysha's performances were highly praised by the local press. For example, the newspaper «Freie Presse» (04/19/1947, Buenos Aires) noted the following: «Taras Mykysha is a concert pianist of a very high caliber, who can successfully compare with various piano celebrities of both today and the past»²⁰ Inspired by the successful reception of the audience, the musician decides to stay in this country. Trying to find teaching work and develop concert activities, T. Mykysha accepts Argentine citizenship. But life in Buenos Aires turned out to be hopeless – concert performances became increasingly rare, and pedagogical activity was limited only to private lessons. In Argentina, the pianist often performs for the Ukrainian community, playing not only masterpieces of world classics, but also works of Ukrainian composers – M. Kolessa, L. Revutsky, V. Kosenko. In 1955, the pianist negotiates with the Ukrainian Music Institute of America, seeking to move to the United States and focus on teaching work there. It is not known for certain what could have been the reason for the refusal, but it must be stated that the center of musical education for Ukrainians in the United States thereby lost the opportunity to have among its teachers a highly educated musician, a talented concert pianist.

Taras Mykysha died suddenly on March 14, 1958.

The musical legacy of Taras Mykysha consists primarily of piano works in which he expresses nostalgia for his lost and distant homeland: these include the piano concerto with orchestra, concerto for two pianos, «Ukrainian Fantasy», «Ukrainian Rhapsody», «Ukrainian Poem», «Fantasy on Ukrainian themes», «Lyric Poem», variations on the theme of the song «Oh, in the field there is a well», piano trio on the theme of «The Danube carries water». Among other works are the violin concerto with orchestra, quintet for clarinet and string quintet, solo songs to the words of T. Shevchenko and other Ukrainian poets. We are convinced that this is not a complete list of the composer's works, and further research is ahead of us. We hope that the Ukrainian musical treasury

¹⁹ Knysh Z. (1963). Kul'turna sprava v komiteti [Cultural affairs in the committee] Na porozhi nevidomoho (spohady z 1945 roku). Toronto: Sribna surma. 3-e vyd. .p.142. Retrieved from: <https://knysh.national.org.ua/mem1945/r13.html>. (in Ukrainian)

²⁰ Lysenko I. Blyskuchyj talant (2013) [The brilliant talent] Kryms'ka svitlytsia: vseukrains'ka hromads'ko-politychna ta literaturna hazeta, no. 10, 8 berez. (in Ukrainian)



will be enriched with bright, unique examples that testify to the high compositional skill of their author.

3. GENRE AND STYLE OVERVIEW OF UKRAINIAN PIANO MUSIC IN THE DIASPORA.

The piano works of Ukrainian composers abroad overall demonstrate a high level of cultural progress, as it is directly linked to the professionalization of musical art. The piano heritage accumulated over more than a century of Ukrainian diaspora's musical life presents a diverse genre and style palette. «Stylistic tendencies of certain periods, which reveal the significant names of various waves and generations of emigration, become significant and traditionally accentuated», emphasizes M. Chornobay²¹. The researcher proposes the following periodization: the beginning of the 20th century to the interwar period (F. Yakymenko, S. Bortkevych, V. Barvinsky, N. Nyzhankivsky, S. Turkevych-Lukianovych, A. Rudnytsky, Z. Lysko); post-war times (M. Fomenko, V. Grudyn, T. Mykysha, I. Sonevtsky); the turn of the 20th and 21st centuries in various countries (V. Baley, H. Kulesha, Yu. Oliynyk, L. Hrabovsky, L. Melnyk, and others). Another factor that determines the specificity of composers' stylistic priorities, according to M. Chornobay, is their belonging to a certain socio-cultural environment, the number of centers, their social status, as well as the personal status of artists in an international environment.

This idea is further developed by V. Chaika, who believes that «the cross-cultural artistic environment contributed to innovative creative searches in the field of compositional creative activity, as it constituted a poly-artistic conglomerate of genre-stylistic diversity»²².

The formation of genre and stylistic tendencies in the piano creativity of Ukrainian diaspora artists is influenced by external factors such as geopolitical features (dependent on the location of the center), chronological and stylistic factors (related to cultural and historical conditions), transcultural factors (as a

²¹ Chornobaj M. (2015) Zhanrovo-styl'ovi oznaky fortepiannoi tvorchosti kompozytoriv ukrains'koi diaspory XX – pochatku XXI stolittia [Genre and style features of piano creativity by Ukrainian diaspora composers' of the 20th – the beginning of the 21st century] *Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Vyp. 35, p.139. (in Ukrainian)

²² ChajkaV. (2019) Kompozytors'ka tvorcha diial'nist' predstavnykiv Pivnichnoamerykans'koi ukrains'koi diaspory druhoi polovyny XX st. [Composer creative activity of representatives of the North American Ukrainian diaspora in the second half of the XX century] *Vcheni zapysky TNU imeni V.I. Vernads'koho. Seriya: Istorychni nauky*. Kherson: Vydavnychyj dim «Hel'vetyka». Tom 30 (69), No.4, p.111. (in Ukrainian)

reflection of globalization processes), as well as specific factors related to professional activity, its resonance, and the creative psyche of the author, as well as their aesthetic priorities. In this context, the opinion of Y. Sozansky is valid, who, speaking about the geopolitical zones of activity of the Ukrainian artistic diaspora, deduces a separate group of «artists of the migrating diasporic type» – creative individuals whose self-realization depends on various national and socio-cultural conditions. Often, several directions coexist in the creativity of one artist, gradually merging into an individual style.

All of the above is directly related to the piano compositions of Ukrainian diaspora composers. Since the majority of them not only received education in several foreign educational institutions or periodically toured different countries, but also spent a long time living there, being in the flow of various creative schools and trends.

According to the periodization proposed by M. Chornobay, the first three decades of the 20th century became a period of creative self-expression for musicians, whose piano works demonstrate a diversity of stylistic searches. Thus, the traditions influence of the Russian school – both compositional and performance – was reflected in the creative aspirations of **Serhiy Bortkevych**, whose professional qualities were formed against the background of the prevailing romantic tendencies in Russian music culture at that time. We can find signs of Art Nouveau influence in Bortkevych's creative style with a reliance on Austrian Biedermeier, while the avant-garde aesthetics of Berlin and Vienna turned out to be foreign to him.

S. Bortkevych's inclination towards romantic tendencies is evident in his choice of genres, particularly his preference for cyclic compositions. These include suites composed of variously characterized and multi-genre pieces, where each part is self-sufficient and incorporated into the overall composition according to the principle of figurative contrast (for example, Three Fragments, Op. 6 – Prelude, Sad Waltz, Etude; or Four Pieces, Op. 10 – Ballad, Mazurka, Etude in A; Three Pieces, Op. 1 – Mazurka, Gavotte, Polonaise, and so on). Other cycles are characterized by reliance on a particular genre: Preludes, Op. 13, Op. 33, Op. 66, Etudes, Op. 15, Op. 29, etc.). Among the other genres that Bortkevych turns to are ballad, elegy, fantasy, capriccio, and so on. The stylistic features of romantic music are manifested in the concert style of the pieces: vividness of the emotional-figurative plan, variety of virtuoso piano techniques, richness of texture, wide register coverage, and so on.

In the traditions of the romantic Children's Album, S. Bortkevych wrote the cycles «Little Traveler» (analogous to Tchaikovsky's «Children's Album») and



«Musical Magic Book (based on the fairy tales of H. Ch. Andersen)». The stylistic features of Biedermeier can be found in other cycles of the composer, written for home music-making («From Childhood», «Marionettes», «Lyric Songs», op. 1, «Three Waltzes», op. 27, etc.): this is evidenced by the miniaturization of forms, uniformity of texture, absence of virtuosic effects, directness of feelings.

The creativity of **Fedir Yakymenko** is an original intertwining of several artistic movements that existed in European music at the turn of the century - neoromanticism, impressionism, and symbolism. In this symbiosis, the composer found his own style, which is unlike any other. Being a Ukrainian in essence and origin, closely associated with the Russian national music school, the artist drew fresh ideas from European culture while creating his own world, which he expressed in musical sounds²³.

Impressionistic style, whether in its «pure» form or in a «game with styles», was dominant in F. Yakymenko's work at various stages of his life. Moreover, as music critics note, the artist came to this writing style on his own. It is assumed that his stay in Kharkiv played a certain role in this, as at the turn of the 19th and 20th centuries, it was a center of Impressionism in painting not only in Ukraine, but also set the trend for it throughout the Russian Empire. In addition, the programmatic nature, expressiveness and colorfulness of the musical language, a tendency towards illustrativeness, musical statics, the use of diatonicism, etc. – all this is the influence of the traditions of the St. Petersburg composer school, in particular, M. Balakirev, A. Lyadov, M. Rimsky-Korsakov, where F. Yakymenko studied. Programmatic titles for his piano works often have a picturesque-landscape or picturesque-mood perspective («Caprices of the Sea», «Dreams on the Sea Shore», «Fairy Flowers», etc.). The synthesis of national intonational sources and typical Impressionistic harmony and texture is demonstrated in the piano poem «Uranie» («Urania»), written during his «Parisian» period (1903–1907) on the literary plot of the French writer-astronomer Camille Flammarion. F. Yakymenko was also influenced by the astral ideas of A. Scriabin (Sonata-fantasy, Fantastic Rondo, etc.). The connection of Yakymenko's music with Symbolist literature is felt in compositions such as «Star Dreams», «Pages of Chimerical Poetry», «Tales of a Dreamy Soul», and others. As noted by O. Kushniruk, «the poetry of the symbolists inspires the composer to create a refined and sophisticated world,

²³ Novosiadla, I. (2015). Fedir Yakymenko: portret myttsia u dzerkali epokhy [Fedir Yakimenko: portrait of the artist in the mirror of the epoch]. *Musical Ukrainian Studies: European Context*. (Ed.). L. Oparuk. IvanoFrankivsk: Suprun V. P., pp. 112–123. [in Ukrainian].

giving it an unusual fragility, a cold and unreal phantom-like quality, intertwined with poignant sadness caused by the unattainability and fleetingness of this transitory and distant beauty...».²⁴ O. Frait, analyzing the symbolist tendencies in Ukrainian piano music of the early 20th century, compares the works of F. Yakymenko and B. Lyatoshynsky («Reflections») with similar compositions by V. Barvinsky, Z. Lysko, and N. Nyzhankivsky as examples of reinterpreting modernist influences on a national basis²⁵. N. Kashkadymova sees the Art Nouveau style in the mature works of F. Yakymenko²⁶. The works of his «Prague» period («Three Pieces on Ukrainian Themes», cycles of «Six Ukrainian Poems», «Pictures of Ukraine», «Ukrainian Suite») are bright examples of the organic combination of the national melos and the author's stylistic searches. According to O. Kozarenko, the Art Nouveau expression in Yakymenko's music is «miniaturism as a type of thinking with a characteristic fine detail, a heightened sense of stylistic unity of all components of the musical fabric, and an Art Nouveau highlight of the overall romantic expression»²⁷.

Almost none of the composers passed by the newest trends that were a kind of reflection of the contradictory and complex society and left their mark on their authorial style. By joining the existing artistic processes in various diaspora centers, it was the composers of the second and third waves of emigration who gave the greatest weight to the development of Ukrainian musical culture. Being in an environment that was more open to various artistic searches, new trends and tendencies, representatives of the Ukrainian diaspora brought a new stream into national culture that combined with the best artistic achievements.

The first Ukrainian avant-garde composer was **Stefania Turkevych**. According to S. Pavlyshyn, this composer «showed no signs of conservatism in her work, no fear of moving away from clear norms of tradition. <...> She was

²⁴ Kushniruk O. (1996) *Rysy impresionizmu v ukrains'kij muzytsi (dzherela, proiavy, tendentsii rozvytku)* [Features in Impressionism in Ukrainian music (sources, manifestations, development trends)]. (Phd. Thesis). Kyiv; Instytut mystetstvovnavstva, fol'klorstyky ta etnologii im. M. T. Ryl's'koho NAN Ukrainy (in Ukrainian)

²⁵ Kovalska-Frait O. (2009) *Symvolists'ki tendentsii u prohramnykh fortepiannykh tvorakh F. Yakymenka ta B. Liatoshyn's'koho* [Symbolism tendencies in programme piano works of F. Yakymenko and B. Liatoshynsky] *Muzychna ukrainistyka: suchasny vymir*. Kyiv; Instytut mystetstvovnavstva, fol'klorstyky ta etnologii im. M. T. Ryl's'koho NAN Ukrainy. Vyp. 3, p.52 (in Ukrainian)

²⁶ Kashkadymova, N. B. (2017). *Fortepianno-vkonavske mystetstvo Ukrainy. Istorychni narysy* [Piano performing arts of Ukraine. Historical Essays]. Lviv, 616 p. (in Ukrainian)

²⁷ Kozarenko O. (2000) *Fenomen ukrains'koi natsional'noi muzychnoi movy* [Phenomen of the Ukrainian national musical language]. L'viv, p.153. (in Ukrainian)



much braver than her male colleagues and was the only representative of our music that could be put in the same category as Western composers who wrote in the new style of the 1920s»²⁸. S. Turkevych was one of those artists of the migrating diaspora type, whose creative style changed under the influence of socio-cultural conditions. The connecting arc between the early and late period of her work was her reference to Ukrainian folklore, in various levels of its use and transformation. However, the modernity of her musical language always distinguished her creativity not only in the diasporic environment but also in Ukrainian music culture as a whole. Her piano legacy is small and mainly consists of cyclic compositions: «Music for Children» (a cycle of nine pieces for youth), Variations on a Ukrainian Theme, Suite (Fantasia), Mountain Suite (in 4 parts), Impromptu, Grotesque. The composer's creative style is exemplified by the fact that even in works written for children, she is not afraid to use serial techniques (dodecaphony, atonality). S. Turkevych's piano style has been described by musicologists as «rational, anti-romantic; post-impressionistic and expressionistic features are combined with a refined texture and a distant hint of the Ukrainian idiom»²⁹.

The early works of **A. Rudnytsky** stand out with avant-garde thinking. The young composer's turn to neoclassicism and atonal writing was influenced by the spirit of the latest trends during his studies at the Berlin Hochschule fur Musik («Variational Studies»). His fascination with impressionism and neoromanticism is felt in his piano compositions written in the late 1920s (Sonata, op. 10). The period of emigration was less radical in terms of stylistic priorities and was characterized by a tendency towards neofolklorism combined with neoromantic principles (according to the artist's own definition, «modern national musical realism» and «modern romanticism»). His work as a conductor in the United States had a significant impact on the «concert-orchestral» scale of his works: «Two Concert Dances», op. 36, two «Concert Folk Suites», op. 40, four «Concert Etudes on Themes of Folk Songs», op. 44, and the divertissement «Italian Diary».

The latest trends in European musical culture caused a change in **Zinoviy Lysko's** stylistic priorities. After studying in Prague with F. Yakymenko and leading Czech pedagogues (V. Novak and Z. Nejedly), the artist significantly

²⁸ Pavlyshyn, S. (2004). *Persha ukrainska kompozytorka Stefaniia Turkevych-Lisovska-Lukiiianovych* [The first Ukrainian composer Stefania Turkevych Lisovska Lukiiyanovych]. Lviv: Bak, p. 5. [in Ukrainian]

²⁹ Pavlyshyn, S. (2005). Peredmova [Introduction]. *Turkevych S. Fortepianni tvory*. Lviv, pp. 3–6. [in Ukrainian].



changed the direction of his creative search. As the composer himself claimed, «he realized the musical need to break with the old world, with ancient psychology and experienced traditions»³⁰. Lysko demonstrated his decision in his Sonata, op. 10, which immediately received a response from other Ukrainian musicians: «Zinovi Lysko's Sonata makes a great impression with its scope, harmonic structure and formal construction. <...> It is a pleasure to listen to such a complicated thematic work: finally something complex after all our naive and simple music! It (the Sonata) reminds us of late Scriabin, early Schoenberg. Modern art, with its new, fresh breath of today and tomorrow, could oppose the traditional stencil and break the conservative lethargy of the establishment»³¹. The composer's piano legacy is quite modest. Among other genres he turns to in his work are «Peasant Suite», «Piano Miniatures on Ukrainian Folk Themes», and «Chenchyk» for three pianos. The manner of working with folk material in these works is close to the compositional style of B. Bartók – contemporary musical language organically intertwines with folk elements, the composer thinks instrumentally, using complex textural expressive means. Thus, the creative compositional legacy of representatives of the Ukrainian diaspora was based not only on preserving and reproducing the precious Ukrainian folk music heritage, but also actively absorbed the latest modern and postmodern trends in musical culture, which was consonant with the global trends in the development of musical culture.

Genre-thematically and stylistically, Ukrainian emigrants of the third wave not only enriched the national musical culture but also that of the North American continent, which expanded the boundaries of perception of Ukrainian cultural heritage and its folk component. In fact, we can talk about certain transcultural factors that have become decisive and system-forming in the work of diaspora artists in shaping the latest foundations of the development of musical culture.

Poly-stylistic direction characterizes the creative work of **Volodymyr Grudyn**. His piano legacy is quite extensive and covers a wide range of genres, including sonatas, collections of etudes, preludes, 2 suites, 2 burlesques, a fantasy, a Toccata, op. 28, the cycle «Pantomimes», «Japanese Intermezzo», dance works, plays for children, and a Concerto for piano and orchestra. A follower of A. Scriabin's expressionism, and later – the creative freedom of the

³⁰ Vorobkevych T. (2005) Peredmovna [Introduction]. Lysko Z. *Fortepianni miniaturi na ukrains'ki narodni temy*; red.-uporiad. T. Vorobkevych. L'viv, p.4 (in Ukrainian)

³¹ Rudnytskyi, A. (1963). *Ukrainska muzyka: istorychno-krytychnyi ohliad* [Ukrainian music: a historical and critical review]. Miunkhen: Dnirova khvyliia, pp. 213–214. (in Ukrainian)

impressionists Debussy and Ravel, the composer sought new forms of expression in emigration. According to A. Rudnytsky, Grudyn's music has a different character and features of various styles, it has little «folklore» in it, and the composer's musical language is close to impressionistic romanticism³². As recalled by the contemporary of the composer, M. Nedzvetsky, «in search of style (<...>) and finding ever-new means of expression, not neglecting to some extent the achievements of impressionism, expressionism, polytonality, and even dodecaphonism – composer V. Grudyn stands more on the positions of certain tonality, modal modes, logical modulation, and natural chromatism»³³.

Not all composers of the analytical-professional period were willing to experiment with styles, their national commitment somewhat hindered avant-garde influences. Therefore, artists such as Vasyl Bezkorovainy, Yaroslav Barnych, Ihor Sonevytsky, Mykola Fomenko, and Vasyl Shut were closer to romantic tendencies, including the aesthetics of Art Nouveau adapted to the national mentality, which undoubtedly influenced the personal style of the artists and the choice of genres.

As M. Chornobay notes, compositions of the era of globalization processes «bear the imprint of the current general dichotomy: the diaspora as a factor in the affirmation of the state of Ukraine in the international community and the Ukrainian diaspora in world civilization. This sphere is convincingly characterized by piano works written by Ukrainian artists - representatives of the second-third generation diaspora, in which national culture becomes an object of self-awareness through the prism of the supra-national society and cultural experience»³⁴. Philosophical reflection is expressed in postmodern compositions by Marjan Kuzan (France), Leonid Hrabovsky (USA), Liubomyr Melnyk and Gerry Kulesha (Canada). For example, commenting on his piece «Constructor» (a virtuoso concert piece in which a 12-tone series serves as the foundation and unifying factor), **Marjan Kuzan** said the following: «The themes of my compositions relate to people and their abilities. By composing my works under the dictate of my soul, I want to awaken in people a sense of the meaning of life, to awaken consciousness – where it comes from, where it is going, what

³² Ibid. p. 220.

³³ Nedzvetskyj M. (1968) Kompozytor V.V. Grudyn i joho tvorchist [The composer V.Grudyn and his creativity] Visti. San Paulo, Min., USA, no. 2(25) .pp.2–7. (in Ukrainian)

³⁴ Chornobaj M. (2014) Fortepianne vykonavstvo ta osvita osередkiv ukrains'koi diaspori v istorichnij proektsii [Piano performance and education of the Ukrainian diaspora in historical projection]. *Naukovi zbirky L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Vyp.32, p.144. Retrieved from: http://nbuv.gov.ua/UJRN/Nzlnma_2014_32_17 (in Ukrainian)

its place is, and what its task is»³⁵. In Kuzan's work, he uses dodecaphony with a certain freedom, not adhering to the principle of complete uniqueness. Another composition with a «constructivist» style is «Forests», in which the twelve-tone technique is combined with post-impressionism, making the work «impressionistic, but with new colors»³⁶. Characterizing the composer's style, S. Pavlyshyn emphasizes the artist's consonance with his time, particularly with the tendencies of Western European musical culture of the second half of the 20th century (referring to the use of achievements of the French and New Viennese schools)³⁷.

If at the beginning of **Leonid Hrabovsky's** creative search, the characteristic features of his musical style were dissonant counterpoint and asymmetrical polyrhythmic combinations, then after 1964 he turned to the style of Post-Webernists, with aleatoric rhythms, elements of Luciano Berio's temporal notation, and combinations of unusual timbres. In the cycle of pieces «Homeomorphies» (for 1 and 2 pianos) he began to develop a style that he himself defined as «structural minimalism». The work with algorithmic principles, started in this cycle, was improved in the composition «In Memory of Elise». The creativity of L. Hrabovsky in the USA is marked by a tendency towards complex stylistic synthesis, which he calls «stylistic modulation». The composer is actively studying computer technologies, striving, in his words, to create «highly organized music». The composer is still in continuous search, looking for new ideas and rejecting stereotypes.

Minimalism and sonorism distinguish the creativity of «the world's fastest pianist» **Lubomyr Melnyk**. The composer calls his authorial method «continuous music», which is built on fast and complex sequences of notes on a sustained pedal, creating overtones and deep resonances. Melnyk described his methodology in the treatise «Open Time: The Art of Continuous Music», and wrote 22 études for those who wish to master this art. «Legend», «Complaint», «Meditation», «Vocalise», «View of the River», «Sprinning Piece», «The Library», works for 2 and 3 pianos – this is far from a complete list of works that reveal the spiritual world of the Ukrainian composer.

«Combining tradition with active thinking» is how Dr. I. Zhuk characterizes **Yuri Fiala's** compositions, comparing the artist's creative style to that of

³⁵ Kompozytor i poet Marjan Kuzan rozpovidaє pro svoju tvorchist', pro zaplanovanyj concert (1979). [The composer and poet Maryan Kuzan is talking about his creativity and the concert to be planning]. *Svoboda*, 10 zhovt., No230. (in Ukrainian).

³⁶ Pavlyshyn S. (1993). *Marjan Kuzan* [Maryan Kuzan]. L'viv, p. 125. (in Ukrainian).

³⁷ Ibid, p. 127



D. Shostakovich. At the same time, the Ukrainian-Canadian musician, a proponent of Fiala's work, notes that the nature of the composer's music is rooted in Ukrainian mentality³⁸. In Fiala's works, the national tradition is presented in a reinterpreted form, in accordance with the cultural dimension of the environment in which the composer was located. Having created a diverse piano repertoire, in which works of large form, such as piano concertos with orchestra, sonatas for solo and duet piano, sonatinas, «Concert Music» for piano and orchestra, «Concert Cantata» for piano and choir, and many others, occupy a special place, the composer experimented with styles, seeking suitable means for embodying an original idea with a Ukrainian accent. Turning to neoclassicism, impressionism, and neoromanticism, Yurii Fiala sometimes «mixed» several styles, which related his manner to that of P. Hindemith and I. Stravinsky. In particular, critics saw in his works the influence of S. Prokofiev and D. Bortnyansky at the same time³⁹. Overall, the synthesis of styles defines Yurii Fiala's individual style - innovative, extravagant, and contrasting.

Summarizing, it should be noted that the piano works of Ukrainian diaspora artists are represented by a wide range of genres, from miniatures to virtuoso compositions of the concert plan. It not only reflects the stylistic priorities of different cultural and historical periods but also encompasses a much wider range of artistic trends and movements – Art Nouveau, Impressionism, Expressionism, Neo-Romanticism, Neoclassicism, Neofolklorism, Constructivism, Postmodernism. Being a complex genre-stylistic system that refers both to the national tradition and contemporary musical innovations, the piano heritage of Ukrainian diaspora composers is an important part of national musical culture.

4. PIANO PEDAGOGICAL WORKS OF UKRAINIAN COMPOSERS IN THE USA.

The piano pedagogical works of Ukrainian composers in the USA constitute a significant part of the diaspora's musical heritage, which is due to the active development of educational institutions in the Ukrainian community.

Throughout their entire period of living on the North American continent, the Ukrainian community has consistently demonstrated a desire to preserve and

³⁸ Kostiuk H. (2017) Vshanuvannja Yurija Fijaly [Honoring Yury Fijala]. Retrieved from: www.ntsh.ca/wp-content/uploads/2017/09/fiala_review2.pdf (in Ukrainian)

³⁹ Karas H. (2012) *Muzychna kultura ukrainskoi diaspory u svitovomu chasoprostori XX stolittia* [Musical culture of the Ukrainian diaspora in the world time space of the twentieth century]. Ivano-Frankivsk : Tipovit. p.597. (in Ukrainian)

develop their national traditions. After World War II, the musical life of the Ukrainian diaspora in the United States and Canada was enriched by an influx of new intellectual and artistic forces. Artists who had received quality professional education and had worked in music schools in Europe and Ukraine arrived in emigration with established music school traditions and began a multifaceted activity to develop education and art among their community. They faced the important task of building a network of music schools that could bring together children and youth in an ethnic environment for learning based on national cultural heritage and traditions.

The activity of Ukrainian composers in the USA, closely related to the Ukrainian Music Institute of America (UMIA) - the center of national art and the only centralized system of music education, was fruitful and productive. Founded by R. Savytsky in 1952 in New York, modeled after the Lviv Higher Music Institute named after M. Lysenko, UMIA opened branches in 14 cities in the USA and united a significant number of Ukrainian musicians representing various performance and compositional schools. Since then, the educational direction of Ukrainian music art in the USA, which was previously represented by private music schools, has been elevated to a higher level, and the professionalism and skill of educators have increased.

The activity of the M. Lysenko Ukrainian Music Institute in Toronto (Canada) was also no less important. The «Ukrainian Music Festival» society, founded in 1970 by M. Kravtsiv-Barabash in collaboration with UMI, initiated annual music competitions for children and youth, the program of which consisted exclusively of works by Ukrainian composers.

Teaching at UMIA and its branches, pedagogue-composers could not ignore the shortage of nationally-oriented works that would represent national culture and traditions and cultivate patriotic feelings in the younger generation, so they actively set about replenishing the repertoire with their own compositions. Igor Sonevytsky, Roman Savytsky, Vasyl Bezkorovainy, Mykola Fomenko, Volodymyr Grudyn, Antin Rudnitsky, Zynoviy Lysko, Ostap Zalesky, Vasyl Vytvytsky, Yaroslav Barnych, Vasyl Shut, Ihor Bilohrud, Kir Kuklovsky joined this mission. Later, artists of other generations also took up this cause – Yuri Oliynyk, Taisiia Bohdanska. The genre and stylistic palette of piano literature for children and youth is wide and varied: pedagogical collections for beginners, arrangements of Ukrainian folk songs and dances for piano, cycles of pieces, concert works, works in large forms, ensemble repertoire.

The widest representation of Ukrainian folk samples in piano pedagogical literature are in authorial arrangements. Among them are «Album for



beginners» by R. Savvitsky⁴⁰, the cycle «Seasons» (in 4 parts) by I. Sonevtsky⁴¹, «Ukrainian piano album for the youngest» by Yu. Oliynyk⁴², «Piano miniatures on Ukrainian folk themes» by Z. Lysko, the collection «My rainbow» by M. Fomenko, and pedagogical pieces by V. Bezkorovainy⁴³.

Collections by R. Savvitsky, I. Sonevtsky, and Yu. Oliynyk are aimed at the youngest pianists and are characterized by their functionality and specific didactic focus. The educational and methodological character of these albums, in addition to embodying a national-educational idea, is determined by the formation of pianistic skills through the use of basic playing techniques, mastery of different nuances, development of coordination of playing movements, and the development of polyphonic hearing in the pieces. Each album is constructed according to the principle of gradual increase in the complexity of the miniatures - from small, simple one- or two-voice melodies to more elaborate artistic pieces (including variations such as «The Shooter Went to War», «The Cossack Rode Beyond the Danube» by R. Savvitsky, and «And It's Already Spring» by I. Sonevtsky). For the reissue of the three parts of the «Seasons» cycle in 1999 in Lviv, I. Sonevtsky specifically added a fourth part «Autumn», which included the piece of the same name («Autumn»), the shooter's anthem «Red Kalyna», «Lullaby», as well as a piano triptych created in 1988 and dedicated to the 1000th anniversary of the baptism of Kievan Rus' («Pilgrims», «Mummers», «Bells»).

Two volumes of the complete collection of piano works by V. Bezkorovainy⁴⁴ represent the culmination of his creative output, a significant portion of which was created in the United States. In archival documents of the composer, passed on to Ukraine by his daughter Neonila Stetskiv-Bezkorovainy, there are letters in which teachers of Ukrainian music schools in emigration «ask the Honorable Professor of music to compose works for the children's repertoire»⁴⁵.

⁴⁰ Savvitsky R. (1999) *Ukrains'kyj fortepiannyj al'bom dlja pochatkivtsiv* [The Ukrainian Piano Album for beginners]; upor. O. Smoliak. Ternopil': Aston. (in Ukrainian)

⁴¹ Sonevtsky I. (1999) *Pory roku: pjesy dlja fortepiano* [Four seasons: Piano pieces]. L'viv. (in Ukrainian)

⁴² Oliynyk Yu. (1995) *Ukrains'kyj fortepiannyj al'bom (dlja najmolodshykh)* [Ukrainian Piano Album for beginners. USA :YVO Productions. (in Ukrainian)

⁴³ Bezkorovainy V. *Fortepianni tvory* [Piano works]; red.-upor. B. Bezkorovainy. U 2-kh t. Simferopol. (unpublished)

⁴⁴ At present, both volumes of the complete piano works have been submitted for publication. The publication was initiated by the Vasyl Bezkorovainy Scientific and Creative Society (Simferopol).

⁴⁵ Hajdukevych Y. (1997) *Vybryni lysty z arkhivu Vasylya Bezkorovajnoho* [Selected letters from archive of Vasyl Bezkorovainy]. *Ternopil'lia: regional'nyj richnyk*. Ternopil': Zbruch. p.644-650. (in Ukrainian)

The composer proposed a distribution of pieces in order of increasing performing difficulties, as evidenced by the catalog compiled personally by V. Bezkorovainy⁴⁶. The repertoire of the first three years of study consists of authorial arrangements of Ukrainian folk songs and dances, including humorous and dance melodies («Oh, Under the Grove», «May the Rooster Get Bored», «It Rustles and Buzzes», «Gandzia», «Oh, the Dove-Like Girl», «The Neighbor» and others), lyrical («Don't Go, Hryts», «From That Mountain», «The Sun is Low», «I Would Take a Bandura», «Oh, Don't Shine, Little Moon», «Willow Trees Rustling», «The Winds Are Blowing», «Oh You, Girl» and others), as well as shooter, insurgent, and march songs («Oh, You Can See the Village», «The Little Cossacks Whistled», «The Moon is Shining», «Hey, on the Mountain» and others). V. Bezkorovayny also turns to traditional genres of ritual folklore (lullaby, spring song, gahilka), religious songs («Christ Has Risen»). The composer leaves the original melody unchanged, enriching it with harmonic and textural means, using third and sixth harmony for its development, background polyphony, and a variation-variant type of thematic development. Each piece begins with a short introduction that sets the appropriate mood. In addition, the introduction and specific texture indicate that the piece can be performed both as a solo piano piece and as a vocal piece with piano accompaniment. When arranging dance genres – hopak, kozachok, arkan, Hutsulka, kolomyika, tropak – V. Bezkorovayny preserves the ethnographic specificity and stylistic characteristics of folk dances. These are works of simple two- or three-part form in which the composer, while preserving the intonational development of the thematic material of the primary source, limits himself to its harmonization.

We can find adaptations of traditional Galician carols in the collections «Pri yalynci» by V. Bezkorovayny⁴⁷, «Kolyady, kolyadky, shchedrivky» by O. Zalesky⁴⁸, and «Ukrainian carols» by Yu. Oliynyk⁴⁹. The ritual genre of carols and shchedrivky has long attracted the attention of composers not only because of the vivid imagery and thematic material, but also because of the reflection of

⁴⁶ The grouping of the pieces corresponded to the structure of the educational process at the UMIA: training began at the age of 8 and was divided into 3 courses: lower (4 years), middle (4 years), and higher (2 years). This system differs from the 8-year education in primary music schools in Ukraine.

⁴⁷ Bezkorovayny V. (2006) *Pry yalynci: zbirka koliadok* [At the Christmas tree: collection of carols]. L'viv. (in Ukrainian)

⁴⁸ Zalesky O. (1968) *Koliady, kolyadky, shchedrivky* [Carols]. Buffalo: Ukrainian Music Publications. (in Ukrainian)

⁴⁹ Oliynyk Yu. (1995) *Ukrainski koliadky: fortepiannyj albom dlia pochatkivtsiv* [Ukrainian carols: Piano Album for beginners]. USA :YVO Productions. (in Ukrainian)

the peculiarities of the Ukrainian mentality: our people's worldview, their faith in God, sincere love for nature and work. In processing Ukrainian carols and shchedrivky, diaspora artists set certain tasks - to promote their popularization, instill love for folk customs in children, and develop a sense of patriotism in them through familiar intonational material. Therefore, the piano arrangements are quite simple, given the didactic direction of folk samples: a transparent, delicate homophonic-harmonic presentation, a clear and expressive melodic line, and pianistic convenience. As H. Karas emphasized, «the light, transparent texture of the works and their presentation with literary texts facilitates the perception of musical material, promotes its rapid assimilation, and stimulates the development of children's creative imagination»⁵⁰.

Folklore serves as the core of the figurative scheme in the collections of Z. Lysko and M. Fomenko, written for middle and high school students. In «Piano Miniatures on Ukrainian Folk Themes»⁵¹ («Oh, haivka beautifully plays», «Oh, in the Field», «Cucumbers», «Moonlight», «Wild Goats»), Z. Lysko does not directly quote folklore, but rather embellishes it with accompaniment and creates his own harmonic language based on folk melodies, where a rich, independent accompaniment «envelops» a simple and more modest melody in terms of musical content. The composer thinks instrumentally, well-versed in pianistic and complex expressive means. Two other pieces by the composer, «The Sick Bear» and «The Journey of a Bear and a Hare», which also masterfully use the timbral possibilities of the instrument, various playful techniques and strokes to create a corresponding image, were not included in this collection. The collection stands out for its originality of thought and innovative approach to working with folk sources: the modern musical language organically intertwines with the folk element, reminiscent of the creative style of B. Bartók.

The cycle «My Rainbow» by M. Fomenko⁵² presents diverse miniatures of different character and genre based on Ukrainian folk melodies: 1. March («Hey, let's go brothers to arms»); 2. Dance (an original arrangement of the hopak); 3. Burlesque (the main theme is a humorous song «You said come,

⁵⁰ Karas H. (2012) Malovidomi fortepianni tvory ukrains'kykh kompozytoriv-emigrantiv XX st. u SSHA: pytannia navchal'noho repertuaru v klasi zahal'noho ta spetsializovanoho fortepiano. [Little-known piano works by Ukrainian emigrant composers of the 20th century: questions of educational repertoire in a class of the general and specialized piano] *Naukovi zbirkyy L'vivs'koi natsional'noi muzychnoi akademii im. M.V. Lysenka*. Zahal'ne ta spetsial'ne fortepiano u mystets'komu prostori Ukrainy. Seriya: Vykonnavs'ke mystetstvo. L'viv: Spolom. Vyp. 27. p. 331. (in Ukrainian)

⁵¹ Lysko Z. (2005) *Fortepianni miniatiury na ukrains'ki narodni temy* [Piano miniatures on Ukrainian folk themes]; red.-uporiad. T. Vorobkevych. L'viv. (in Ukrainian)

⁵² Fomenko M. (2006) *Moja veselka* [My rainbow]. L'viv. (in Ukrainian)



come»); 4. Waltz-pastoral (no quoted material is used); 5. Witty scherzo (on the theme of the humorous song «I don't want to sleep»). The texture is mostly homophonic-harmonic, but the accompaniment is a fairly independent part with certain pianistic difficulties: crossing of hands, broken octaves, jumps, scale-like passages, which require skill and dexterity in playing.

A large group of works consists of pieces in which the intonation turns of Ukrainian melody are combined with genre-stylistic features of Western and Eastern European piano music. These include V. Bezkorovainy's pieces from the second volume, designed for the fifth and sixth years of study. The works convey a wide range of shades of lyrical feelings and emotional experiences: from tender and melancholic to passionately dramatic. Here, the composer's creative rethinking of the achievements of romantic music is reflected, manifested in genres such as waltz, nocturne, wordless song, poem, and fantasy. Using romantic form-building principles, coloristic harmony, freedom of tonal development, and register-dynamic correlations, V. Bezkorovainy builds his works on a national intonation basis. In such pieces as «Evening Dreams», «And at Our Neighbor's», «The Willows Rustle», «Nocturnal Dreams», «Wordless Song», and «Erotic Poem», the development of musical thought takes place through the change of various contrasting sections that embody a new figurative-emotional mood, a different principle of textural presentation, as well as tonal, tempo, and dynamic contrast. The works that stand out with vivid national coloring are the Dumka in G minor and «Memory from the Mountains». The latter consists of a dumka and four kolomyikas, and begins with an introduction that stylistically resembles epic folk genres: gradual intonation unfolding, wide melodic breathing, arpeggiation. In the kolomyikas, while preserving their imagistic and emotional characteristics, structural construction, tonality, and rhythmic features of the genre, V. Bezkorovainy uses the principle of intonational-thematic, tempo, and tonal contrast of various genre pictures. Examples of synthesis of Ukrainian song and dance melodies with romantic traditions (similar to V. Kosenko's «24 Children's Pieces») are the pedagogical pieces of V. Shut, I. Bilohrud, and Ya. Barnych. For example, «Lullaby», «Children's Spring Song», and «Butterfly» by V. Shut, and «Horse» by Ya. Barnych demonstrate the precise selection of details and the use of timbral and register comparisons to create sound-image effects. The composers intentionally use various textural techniques to convey the figurative content of the miniatures and develop the technical abilities of young pianists (including the combination of different types of techniques, elements of polyphony, and so on) in a single work.



Genre and imagery analogies to popular works for children by romantic composers (P. Tchaikovsky, R. Schumann) can be found in V. Grydyn's «Children's Suite»⁵³, which consists of six small and uncomplicated multi-genre miniatures. The movements of the suite are only numbered – none of them has a specific programmatic title. However, each miniature vividly expresses the narrative and illustrative nature of the music, which evokes certain associations in the imagination: the lively and playful first and third numbers depict the world of children's games («tag», «hide and seek»); the second part resembles a minuet, the music of which transports one to the time of knights and troubadours at a medieval ball; the fourth number is a singing lyrical melody that sounds like a mother's lullaby; the fifth part is an example of dreamy and poetic lyrics: in a light, graceful waltz, fairytale elves dance; the sixth number is a march of toy soldiers. The suite's romantic cycles are related to the accessibility of figurative content, the conciseness of form, the dynamism of thematic material development, and pianistic convenience. To develop the creative imagination and skills of young pianists, the composer employs a wide range of expressive means to reproduce various images, as well as detailed performance instructions.

«20 miniatures on Ukrainian themes» by K. Kuklovsky is⁵⁴, according to the author's definition, a Children's Album dedicated to the composer's daughter Maria. Ukrainian folk melodies are used here as an intonational basis for such popular genres of Western European music as waltz, polka, barcarole, scherzo, ballad, humoresque, pastoral, romance, prelude, and musical moment. Some miniatures have programmatic names – «Spring» (op.39 №2), «Children's Song» (op.39 №8). The basis of each piece is the theme of a well-known Ukrainian folk song: «Lugom idu, konya vedu» (Barcarole, op.39 №3), «Yikhav kozak na viynon'ku» (Ballade op. 39 №5), «Oy, pid vyshneyu» (Polka in D, op.39 №7), «Ya lysychka, ya sestrychka» (Children's Song, op.39 №8), «Oy, pid hayem-hayem» (Pastorale, op.39 №10), «Hey vi, stril'tsi sichovi» (March, op.39 №11), «Techye richka nevelyichka» (Famous Melody, op.39 №14), etc.

K. Kuklovsky's Children's Album also contains stylistic features of Biedermeier: the composer worked on well-known Ukrainian folk melodies that serve as the basis of the collection, as if bridging the gap to pieces by Ukrainian

⁵³ Grudyn V. (2006) Dytiacha siuita [Children's suite]. *Ukrains'ka fortepianna muzyka: pedahohichnyj repertuar dlia ditej ta iunatstva*. Navchalnyj posibnyk u 2-kh chastynakh. Kyiv: Muzychna Ukraina. Ch.2. (in Ukrainian)

⁵⁴ Kuklovsky K. *20 miniatur na ukrains'ki temy*. Dytiachyj album dlia fortepiano. [20 miniatures of Ukrainian themes. Album for the young for the piano]. N.J. Part 2. (in English).

composers of the late 19th and early 20th centuries such as M. Zavadsky, A. Yedlichka, Ya. Lopatynsky and others, written for home music-making. However, in his miniatures, K. Kuklovsky does not limit himself to the traditional presentation of the main theme with harmonic accompaniment: the pieces predominantly feature a variation-type development, the author often uses imitative and sub-voice polyphony, modulation reversals, and mode deviations. In addition, the themes of well-known songs are transformed according to character and change their original appearance: the energetic, decisive march «Yikhav kozak na viynon'ku» is transformed into the lyrical, heartfelt theme of the «Ballade», and the playful song «Oi, pid hayem-hayem» is presented by the composer as a lyrical-poetic «Pastorale», and so on.

In a number of miniatures in his other works, K. Kuklovsky uses various melodies of the peoples of the world: Russian, Belarusian, Polish, French, Hungarian, Jewish.

The cycle «Four Concert Pieces on Ukrainian Themes» by A. Rudnytsky⁵⁵, which consists of a Prelude, Scherzo, Elegy, and Toccata, is an excellent example of masterful embodiment of folk material into concert form. The outer movements do not contain a specific folk source, although all the musical material is based on typical folk song and dance intonations. The famous «Shchedryk» is the basis of the second movement, and the third movement is built on the theme of the Ukrainian folk song «Priala». The pieces represent not only pedagogical but also artistic value. A. Rudnytskyi's long work as a conductor influenced his compositional style, which manifested itself in orchestral thinking, particularly in the richness of the timbre palette and dynamic nuances, the use of various types of shading, polyphonization, and multidimensionality.

Concert grandeur is characteristic of M. Fomenko's compositions written in the genre of poem («Lyrical Poem» and «Carpathian Poem»). Once again, elements of folklore are combined here with a romantic stylistic approach: grandeur of conception, expressiveness, complexity of pianistic tasks - such as, for example, wide register range, multi-planarity of texture, «rhapsodic» improvisational inserts, predominance of elements of advanced technique, virtuosic passages, etc.

In the piano repertoire of Ukrainian composers in the United States, works in large forms (sonatas and sonatinas) occupy a significant position. Among

⁵⁵ Rudnytsky A. *Chotyry kontsertni pjesy na ukrains'ki temy*. [Four concert studies on Ukrainian folk songs]. N.J. (in English)

them, in particular, are three sonatas by Vasyl Bezkorovainy, Sonata No. 10 by A. Rudnytsky, Sonata No. 4 by V. Grudyn, Sonata by Z. Lysko, Sonata No. 1 by M. Fomenko, six sonatas by T. Mykysha, and Sonatina for 2 pianos by V. Vytvytsky. However, not all of them can be considered part of the pedagogical repertoire. According to O. Nymylovych, Sonata by Z. Lysko⁵⁶, due to the complexity of melody, harmonic and tonal language, rhythmic organization of the musical texture, is close to the piano sonatas of B. Lyatoshynsky, and in the ways of using Ukrainian folk elements in the second and third parts – close to similar means in the Sonata in C minor by L. Revutsky⁵⁷. The level of performance difficulties is evidenced by the fact that Sonata by Z. Lysko was part of the concert repertoire of H. Levytska.

The dramatic development in the one-movement Sonata by V. Grudyn⁵⁸ resembles the compositional principles of F. Liszt. However, in contrast to the heroically dramatic canvases of the romantic composer, Grudyn's work is distinguished by chamber-like qualities, concise expressions, and a tendency towards classical forms. These features, as well as the psychologization of the images, suggest that the heroically dramatic Lisztian type is transformed into a lyrically dramatic one in Grudyn's work. The virtuosic texture of the Sonata indicates, more likely, its concert purpose rather than its didactic one.

The Sonata No. 10 by A. Rudnytsky, three sonatas by V. Bezkorovainy, and the Sonata by V. Vytvytsky can confidently be included in the pedagogical repertoire.

The thematic material of the piano Sonata by A. Rudnytsky, created by him before emigration, included the Cossack song «Zasvit vstaly kozachen'ky» and the songs of the «stril'ktsi» – «Oy, vydno selo» by L. Lepkyi and «Oy, ta zazhurylys' stril'tsi sichovii» by R. Kupchynsky. According to the composer himself, this work, written in 1931, leans more towards a romantic-impressionistic style than the vividly modernistic style that characterizes his compositions written in the 1920s⁵⁹.

The Four-Hands Sonatina by V. Vytvytsky was first published in 1980 in

⁵⁶ Lysko Z. (2013). *Sonata: dlia fortepiano* [Sonata for piano]. Lviv: TeRus, 36 p. (in Ukrainian).

⁵⁷ Khrypun R., Nymylovych O. Tvory velykoi formy kompozytoriv ukrains'koi diaspori ta ikh retseptsii v suchasniy pedahohichniy praktytsi [Works of large form by composers of the Ukrainian diaspora and their reception in modern pedagogical practice] *Molod' i rynek*. no. 10, p. 119. (in Ukrainian)

⁵⁸ Grudin V. (1924). *Sonata dlya fortepiano op. 4*. [Sonata for piano]. Moskva: Gosudarstvennoe izdatelstvo, Muzykalnyy sektor. 17 p. (in Russian).

⁵⁹ Rudnytsky A. (1963). *Ukrainska muzyka: istorychno-krytychnyi ohliad* [Ukrainian music: a historical and critical review]. Miunkhen: Dniprova khvylya, p.176. (in Ukrainian)

Toronto, Canada, by the publishing house «Ukrainian Music Festival»⁶⁰.

The piece consists of two parts: Part I is written in a three-part form, where the melody in the outer sections has features of a *duma* (varying metric-rhythmic pattern, narrative long intonations), and the middle part is constructed on intonations of an energetic, playful spring song (short singing motifs, drone fifths in the bass); Part II is a *sonata allegro*, which is built on two contrasting themes: a fiery dance in the main theme is replaced by a lyrical, singing theme in the secondary.

The parts for the first and second pianos resemble a soloist and orchestra duet, where the orchestral accompaniment not only serves as an accompaniment but also duplicates the soloist's theme, enriching it with different tonal colors. The «orchestration» of the texture is also manifested in the imitation of intonations and echoes of different musical instruments (the singing themes pass alternately in different registers of the piano). The idea of a «duet» performance of this genre is attractive for its novelty and originality.

The three sonatas by V. Bezkorovainy⁶¹ attract with a wide range of emotional shades, enriched with elements of folk melodies, which determine not only their imagery and mood, but also the principle of thematic development, tonal and harmonic content, features of texture and voice leading.

Sonata No. 1 in C minor continues the tradition of the cyclic form of the genre, with the overall lyrical-dramatic concept of the work embodied in three parts: I. *Allegro*, II. *Adagio* – the lyrical center of the work, III. *Finale*. The composer adheres to classical norms in the development of thematic material: contrast between the main and secondary parts, tonal transitions, harmonic background («Alberti» basses, chordal-octave sequences in the culmination). National individuality is given to the sonata by folk lyrical poetry and the tonal features of folk music.

The final movement of the Sonata stands out for its life-affirming character – through the element of dance (using *kolomyika* folk tunes as the basis), the composer conveys a picture of a folk celebration.

Sonata No. 2 in A-flat major (*Allegretto*, *Adagio*, *Presto*) is a cyclic work that also combines lyricism, melodic richness, and explosive danceability. The first part (*Allegretto*), while retaining the three-part sonata *allegro* structure, is

⁶⁰ Vytvytsky V. (1980). *Sonatyna dlia fortepiano v chotiry ruky* [Sonatina for piano four hands]. Toronto: Ukrainskyi muzychnyi festyval, 23 p. (in Ukrainian).

⁶¹ Bezkorovainy V. (2008) *Sonaty dlia fortepiano*. [Piano sonatas]. Simferopol'. 48 p. (in Ukrainian).



characterized by the fact that it is built on only two melodic themes, one of which, presented in chords of a chorale-like structure, is introduced in the exposition, and the other, intonationally close to old-style romance lyrics, is developed. Sonata No. 2 is notable for its «preference for homophonic-harmonic transparency of the musical fabric with bright functions of melody and accompaniment and a slight inclusion of polyphony, creating favorable conditions for comprehending the artistic-imagery and pianistic architecture of the cycle»⁶².

The song-and-dance type of cyclical work is also embodied in **Sonata No. 3 in D major** – Allegro, Andante, Vivace.

The aforementioned works are characterized by a combination of features of Ukrainian folk melody with compositional elements of the classical sonata form: the main themes are built on intonations of traditional genres of Ukrainian folklore (dumas, spring songs, old-Galician romance songs, folk dance melodies, etc.), the textural presentation corresponds to the academic style of writing, and the overall bright emotional tone of the works is similar to the sonatas of Dmytro Bortniansky.

CONCLUSIONS.

The piano art of the Ukrainian diaspora is represented by three directions - performance, composition, and education. It has been formed as a result of synthesizing the piano and pedagogical achievements of professional centers in Europe and Russia, with which the educational and creative activities of the Ukrainian community abroad are associated, and has developed either under the influence of dominant international traditions, or acquired significance as an expression of the national idea in a foreign cultural environment. The initiation of educational institutions of various levels, as centers for nurturing national identity, and their subordination to the functioning of all forms of professional activity played a significant role in the development of Ukrainian piano traditions abroad.

The piano works of Ukrainian diaspora artists are represented by a wide range of genres. They not only reflect the stylistic priorities of different cultural-historical periods but also encompass a much broader range of artistic trends and directions – secession, impressionism, expressionism, neoromanticism,

⁶² Nimylovykh O., Molchko U. (2007) Try fortepianni sonaty Vasylia Bezkorovajnoho [Three Piano Sonatas by Vasyl Bezkorovajny]. *Vasyl Bezkorovajnyj. Fortepianni sonaty*. Simferopol', p. 9 (in Ukrainian)

neoclassicism, neofolklorism, constructivism, postmodernism. A special place is occupied by the national educational didactic repertoire. Using Ukrainian folk melody as the basis for their piano works, composers have significantly expanded the genre range of pedagogical repertoire, creating various opuses from easy arrangements of folk songs and dances to perfected pieces of concert plan.

Being a complex genre and stylistic system, marked by references to both national tradition and contemporary artistic innovations, the piano legacy of Ukrainian composers abroad constitutes an important part of the national music culture.

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