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## MYKOLA LYSENKO'S ACCOMPANIST AND ENSEMBLE ACTIVITIES IN THE CONTEXT OF THE FOUNDATIONS OF HIS PERFORMING WORK

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The purpose of the article is to explore the little-known areas of performing work of the famous Ukrainian composer Mykola Lysenko — his accompanist and ensemble activities. Research methodology. A system analysis, which combined analytical, culturological, and observational methods, was applied. Scientific novelty. The research is the first experience of a special analysis of Lysenko's performing practice as an accompanist and ensemble player in domestic musicology. Conclusions. It is proved that Mykola Lysenko paid considerable attention to the types of chamber music. He was both an excellent ensemble player and accompanist in various fields (working with the choir, reading and performing orchestral scores translated for the piano, performing with instrumentalists, vocalists, opera accompaniment, four-hand piano playing). From the point of view of a thorough analysis of the outlined performing varieties, two more facets of the artist's talent are highlighted. The article examines the accompanist and ensemble practice of M. Lysenko based on the epistolary heritage and memories of contemporaries (colleagues of the Leipzig Conservatory, choir members, witnesses, and co-performers at private parties, concerts of the Literary and Artistic Society, the Ukrainian club, those he taught at the Music and Drama School and privately), and preserving the authenticity of the texts. The issue is being addressed in the context of postulates of these types of performance and awareness of the importance of familiarising Ukrainian researchers and performers with the work of Lysenko as an accompanist and ensemble player, filling in the existing gap in the history of domestic musicology and performance, expanding the worldview of piano accompanists and ensembles.

*Keywords:* Mykola Lysenko; accompanist; ensemble player; concert performances; chamber music

### **Introduction**

2022 marks the 180<sup>th</sup> anniversary of the birth of the outstanding Ukrainian composer, founder of Ukrainian classical music, ethnographer, pianist, and active public

figure of the democratic direction Mykola Lysenko. It is impossible to ignore the fact that despite a large number of studies of the artist's work, notographic and bibliographic indexes, letters, and memoirs of his contemporaries and students, there are still no studies of two more areas of Lysenko's activity in the scientific space — as an accompanist and ensemble player, and for that reason, the article attempts to cover these varieties of his performing practice.

Recent research and publications analysis. In Ukrainian musicology, there are still no studies of Lysenko's performing activities as an accompanist and ensemble player. There are only articles and studies of his solo piano career: an article by I. Berenben (2014), which is devoted to Lysenko's pedagogical principles in the development of the modern piano school and the relationship between the artist's phenomenal piano talent and his piano technique, a short section about the pianist Lysenko in the textbook by N. Kashkadamova (2006), where his activities are mentioned only as an ensemble player. Among other well-known works known to date, we should mention the study of H. Kurkovskiy (1973), which reconstructs the issues of solo piano activity and performing principles of the master; O. Komenda's doctoral dissertation (2020), where Lysenko's work as a pianist is mentioned in subsection 3.1; O. Kuznetsova's article (2019), devoted to the analysis of the popularisation of Lysenko's work by the first performer of his piano works Halyna Levytska. To a certain extent, the analysis of these materials helps to prove an important idea that Lysenko's performing pianism has become an integral part and prerequisite of his versatile creative activity as an accompanist and ensemble player. Among other sources, there are isolated personal impressions in letters and documents, memories of friends, students, and relatives, which are interspersed in the biography of the composer (Diachenko, 1968; M. Lysenko, 1964; O. Lysenko, 1968; Nehreichuk et al., 2009; Skorulska & Chuiyeva, 2015). The above-mentioned sources focus primarily on the performing and pedagogical activities of Lysenko-pianist, and they lack a view of the artist in terms of performing practice as an accompanist and ensemble player. The activities of the composers as accompanists, ensemble players have previously been reviewed by the author of the article, and in this context, Lysenko's active work in this direction has also been mentioned (Molchanova, 2015). At the same time, until now, the issue of Lysenko's activity as an accompanist and ensemble player remains uncovered against the background of the multifaceted work of the Ukrainian artist.

### **Purpose of the article**

The purpose of the article is to analyse two facets of the talent of the Ukrainian composer Mykola Lysenko: his active work as an accompanist and ensemble player, which, despite all the uniqueness of his personality, have not yet been clarified in the Ukrainian musicological field. An obvious step forward in the direction of a thorough study of all the facets of the artist's talent should be the concentration of attention on the comprehensive analysis of all the components of his talent, which will act as an effective tool for a deep understanding of his talent and at the same time these types of performance, going beyond the applied approach to revealing aspects of the master's performance in a multidimensional scientific and historical space. All this determines the scientific novelty of the study as the first experience of a special analysis

of Lysenko's performing practice as an accompanist and ensemble player in Ukrainian musicology.

### **Main research material**

First of all, it should be explained why this area of activity of the famous Ukrainian artist has not yet been covered. After all, the joint performance has existed for a long time and has always been popular, due to the fact that it is associated with the emotional interaction of people during the joint creation of music. However, such types of performing practice as accompaniment and playing in an ensemble have long been cultivated as everyday music, and in the field of professional activity, they were considered secondary. The statement about the secondary importance of the instrumental part, its exclusively accompanying role was formed in the Middle Ages and prevailed until the Renaissance, is associated with incomplete notation and the practice of basso ostinato; it deepened with the advent of the homophonic-harmonic system and the leading role of melody in this hierarchical structure.

In Ukraine, this form of music was developed in the 19th century. The most common was family music (duets, trios, ensembles, quartets). At the same time, a professional performing culture was gradually formed, the centres of development of which were not only various educational institutions (gymnasiums, boarding schools, seminaries), but also literary and musical evenings, charity concerts, various musical events of the Imperial Musical Society (IRMS), where chamber music was most often played (performances of soloists accompanied by piano, chamber ensembles, piano duets). Often, composers who had an aesthetic need for joint performance were also involved in such musical events, willingly performing the compositions they wrote for this occasion. There is no doubt that this form of music brought aesthetic pleasure to communication and was always warmly received by the public.

Mykola Lysenko's love of performing is a kind of genetic gift from his mother, Olha Yermiivna (who came from the Poltava landowner Lutsenko family and the Buliubash Cossack family), who was a very good pianist (Skorulska & Chuieva, 2015) and became the first piano teacher for her son. His cousin Mykhailo Starytskyi recalled that M. Lysenko especially loved four-hand piano playing, and his musical development was quick and successful. The technique was easy for him, and his musical memory from the first steps was extraordinary; a six-year-old child impressed everyone with the skill and purity of his play when performing complex pieces. In addition, he learned the motifs with amazing ease and reproduced them with harmonisation on the piano (Lysenko, 1968). Paying attention to their son's abilities, his parents invited a music teacher (although his mother continued to teach him).

Later, during his studies at the Kharkiv gymnasium, M. Lysenko happily performed at parties, charity concerts, in music salons of the local intellectuals, charming society with his concert performance and accompanying dances. At this time, M. Lysenko's musical talent began to be enriched with folk motifs. He collected and recorded melodies of old songs and wrote accompaniments to them. Moreover, "he began to create koza-choks and perform them on the piano with such brilliance and chic that outshone the cymbals, violin and tambourine" (Lysenko, 1968, p. 20). Subsequently, Mykola Lysenko

began to compose music for Ukrainian dances, which he performed on the piano at parties with friends. There was no end to his improvisations, mostly it was dance music, such as kozachoks, metelytsia, polka, gallops, waltzes, and quadrilles from Ukrainian folk songs.

As a student of the 7<sup>th</sup> grade of the gymnasium, M. Lysenko participated in chamber matinees organised by his teacher, Czech educator, and pianist Josip Vilček. According to Mykhailo Starytskyi's memoirs, twice a month various musical artists gathered at J. Vilček and practiced chamber music. At these meetings, M. Lysenko always performed the piano part (Lysenko, 1968). J. Vilček wanted his students to be versatile musicians, he taught them the art of improvisation. Having acquired this skill, M. Lysenko throughout his life willingly improvised on the piano, instantly creating interesting compositions based on Ukrainian folk melodies. According to I. Berenbein (2014): "Improvisation as a formative principle characterises the features of individual and style thinking of the composer" (p. 118). M. Lysenko also attended chamber evenings of the famous philanthropist, amateur composer F. Golitsyn, who noticed the musical abilities of the young student and often invited him to his quartet evenings. M. Lysenko also went to concerts and musical evenings, which were arranged by the wonderful cellist, philanthropist, music critic, and musician M. B. Golitsyn (Kashkadamova, 2006). Therefore, Lysenko acquired his first professional skills in chamber music from his teacher Vilček and at Golitsyn's chamber concerts, which later had a huge impact on his development as an ensemble pianist.

Undoubtedly, Lysenko's talent as a pianist-accompanist and ensemble player is the result not only of innate talent but also of hard training. Since 1867, he studied at the Leipzig Conservatory. He explored theoretical subjects and, first of all, studied as a pianist. There were three piano professors: German composer, teacher, conductor, virtuoso pianist Ignatius Moscheles, German composer, conductor, pianist and teacher Carl Reinecke, and German piano teacher and music critic Ernst Ferdinand Wenzel. In addition, M. Lysenko studied organ playing with Dr. Papperitz, a German teacher, organist, composer, and ensemble playing with Ferdinand David, a German virtuoso violinist, ensemble player, and composer. In a letter to his family (dated 7.10.1867), M. Lysenko wrote about the class of quartet playing and orchestra by Professor David and a practical exercise for reading music score sheets and conducting: on the piano you had to play wind parts from the score (not from the piano part), in other words, all the keys to woodwinds and brass instruments had to be translated in your head (Lysenko, 1964). He took part in various concerts. In the already mentioned letter to his parents, he wrote about Friday concerts, which were also weekly practical tests: conservatory students played trios, quartets, and solos with the orchestra. In another letter to his parents (dated 26.01.1869), he wrote that in the *Abendunterhaltung'e* concert he played Chopin Piano Duo with Dannenberg from Kursk (Skorulska & Chuieva, 2015). And in a letter of 21 May, 1869, he said that the professor of music history and composition Paul and his friend Azanchevsky invited him to study Azanchevsky's new quartet and play in *Abendunterhaltung'e* concert (Molchanova, 2015). M. Lysenko's letters also contain information about the exams that took place during his studies (letter dated 29.04.1868): three exams were scheduled for solo, in addition, one more for chamber music (Skorulska & Chuieva, 2015). The description attached to the graduation certificate said: "Mr. Lysenko, with his exemplary diligence and great talent, has achieved brilliant success and

is a pianist, whose virtuoso technique and special, sublime and spiritually inspired performance goes beyond what is usually required of students” (Tsaruk, 2019). The following was added to the description: “Ensemble play: often visited and sometimes played. David, confirmed by Carl Reinecke” (Molchanova, 2015, p. 134).

On returning to Kyiv after graduating from the Leipzig Conservatory, from the 1870s until the end of his life, Lysenko carried out an active concert activity. He performed as a concert pianist, accompanist, and choir conductor, and developed as a composer and ethnographer. As a pianist-soloist, accompanist, and ensemble player he played in concerts of the Kyiv branch of IRMS (he was a member of the board), at evenings of the Literary and Artistic Society (also a member of the board), in monthly folk concerts in the hall of the People’s Auditorium. He performed solo and ensemble compositions, performed with singers and instrumentalists as an accompanist. At the so-called musical and quartet meetings of the Society of the season (1880-1881) as an ensemble player, he played with Ivan Vodolskyi, Otakar Ševčík (violin), Vladislav Aloiz — musician (cello), K. Duda (bassoon). Together with Kyiv pianists M. Kleibel and N. Krytska, “he played Bach concerto for three pianos and orchestra, piano parts of Reissiger trio, Hummel quintet and septet, etc” (Kashkadamova, 2006, pp. 467–468).

Contemporaries noted Lysenko’s masterful command of the expressive and technical capabilities of the instrument, and the ability to instantly respond to the partner’s message. In particular, the Ukrainian composer, pianist-virtuoso, teacher, and the musical figure Mykola Tutkovskyi in his memoirs wrote about M. Lysenko as a pianist with high technique and a great musician both in solo performances and in ensembles. He noted that M. Lysenko “willingly participated in the performance of chamber ensembles. At one time, such ensembles were properly organised, and evenings were given in series with the constant participation of Mykola Lysenko” (Lysenko, 1968, pp. 285–286). Together with violinists and cellists, M. Lysenko “played an innumerable number of ensembles of Beethoven, Hummel, Mendelssohn, Schubert, Schumann. Monographic evenings of chamber works by Glinka, Grieg, A. Rubinstein, Chopin were often held, and ensembles with Lysenko’s participation invariably adorned them” (Kashkadamova, 2006, pp. 472–473).

There were chamber evenings, concert parties in Lysenko’s house: “Czech musicians, friends of Mykola came: the good violinist Sipek and the other artist — Czech Szadek, the violinist better known in Kyiv at that time; Mykola joined them as a pianist, and one of the musicians, a cellist, and then a group was formed that played various classical quartets” (Lysenko, 1968 p. 121).

One of his letters to his student Ye. Muromtseva (dated 02.03.1890) demonstrates the importance that M. Lysenko attached to the ensemble playing for the development of a musician. Mykola Lysenko drew her attention to the need to play more ensemble music, noting that “*musique d’ensemble*” (*ensemble music — T. M.*) best develops a taste for serious music and helps to develop a clear and confident sense of rhythm (Skorulska & Chuieva, 2015).

Musicologist and composer Anatolii Butskoi mentioned the decisive role in his life of the concert in memory of Grieg in 1908, which was organised by M. Lysenko and O. Vonsovska (mother of A. Butskoi): “my future fate was decided by one case. < ... > At this concert, the two of them played Grieg’s Violin Sonata in C minor. The impression of this performance was huge. Mykola Lysenko played his part with extraordinary energy

and temperament” (Lysenko, 1968, p. 634). Contemporaries noted the energy of M. Lysenko’s performance during the ensemble play and a special ability to subordinate his individuality to the requirements of the whole.

Lysenko was the inspirer of organising various evenings dedicated to the anniversaries of Ukrainian great figures, such as T. Shevchenko (organised the annual Shevchenko concerts), I. Kotliarevskiy and others. Today, such a concert form is common for us, but it was started by Lysenko’s concerts.

Often Lysenko gave charity concerts, in which he performed with solo piano programmes, as an accompanist, as well as with concerts of choirs. From 1892 to 1902, M. Lysenko arranged the famous “choral trips” in Ukraine, in which his choral works on Shevchenko’s texts and arrangements of folk songs were performed. He conducted four major tours: 1892–1893, 1897, 1899, and 1902. The programme consisted of two parts: at the beginning, Lysenko as a pianist performed his works, and then sang the choir, which he accompanied. Oleksandr Rusov wrote how M. Lysenko in the accompaniment of the choir “overcame his accompaniment on the first verses, and then, adhering to the same harmonisation, with each subsequent verse he added either right-handed or left-handed *variazioni* (variations) according to the content of the verse. It was not just a play of the second colouring, but a whole concert improvisation, which was first heard by our composer” (Lysenko, 1968, pp. 237–238).

From the memoirs of contemporaries emerge the postulates of the work of the choir accompanist, which were the guidelines of M. Lysenko’s activities. At first, he played the melody several times: in a primitive sound, then in full sound, with variations. The next stage was working with singers’ parts. After mastering the melody of the song in all separate parts, work began on developing nuances with explanations of how to breathe, and how to sing a particular note. M. Lysenko equated the voice of a person with an instrument, the piano, in which, in his opinion, you can take any note, if not in the highest key, then in the middle or lower (Lysenko, 1968). A member of the choir, student R. Sinkevych recalls: “Here he tirelessly conducts, notices, teaches us. Then he sits down at the piano, plays with one hand, and at the same time sets the tone. We learned the march “Hey, come on, guys”. Lysenko played the introduction, then vigorously waved his hand and hit the keys so hard that the string broke <...>. He demanded insight, lightness, and thoughtfulness” (Skorulska & Chuieva, 2015, p. 553).

According to his contemporaries, Lysenko was a professional accompanist, who understood how to work with soloists, and what to pay attention to when working on a composition. In support of this opinion, the article provides some assessments of his contemporaries on the conceptual foundations of the vocal accompanist’s work, which guided the artist. Taking an active part in the Literary and Artistic Society, he accompanied singers on the piano. He “read the song” himself, explained its character, drew the singers’ attention to images, the beauty of the word, explained the connections between word and sound, and could demonstrate the song with his voice. Mykhailo Mykysha, M. Lysenko’s partner on stage, Ukrainian opera singer noted in his memoirs: “Mykola gladly accompanied the singers, freely reading sheet music and expressively nuanced. Studying musical compositions with him has always been a great pleasure because he never constrained the creative initiative of the performer. He attached great importance to the true emotional embodiment of the word in the song” (Lysenko, 1968, p. 577). Lysenko understood that a performer-singer is an artist who brings the



beauty of musical works to listeners. “A performer <...> is an artist who has his artistic vision, and this must be taken into account and in no case should one’s thoughts and demands be unreasonably imposed on him” (Lysenko, 1968, p. 678). Lysenko’s tact in working with singers has always ensured success. On the other hand, Mykola Lysenko demanded that the singers perform in such a way that the listener believed the performer. He believed that this is possible when the singer feels the text and internal dynamics of a musical phrase and conveys them to the listener as naturally as possible. O. Petliash-Barilotti recalled that he insisted on exact compliance with all the composer’s instructions “from meticulous singing of the smallest notes to mandatory reproduction of dynamic shades” (Lysenko, 1968, p. 677).

Lysenko himself, while accompanying, never overshadowed the main melody led by the voice. However, sometimes the accompaniment reached a beautiful expressiveness. According to Sofiia Tobilevych, “either a bandura, or a lyre can be heard in it, or whole pictures of the army marching are presented. For example, in the accompaniment to the song “Hey, do not be surprised”, the heavy gait of the Cossack infantry is clearly heard” (Lysenko, 1968, p. 408).

The famous Galician composer Oleksandr Barvinskyi also expressed his opinion of M. Lysenko’s skill as an accompanist. Recalling the performance by the amateur singer, tenor O. Rusov of Lysenko’s solo song “I care not ...” and baritone K. Hamaliia of M. Lysenko’s composition to Shevchenko’s “My thoughts” from “The Slave”, he wrote: “However, I have not heard such an interpretation, accompaniment, and voice in Galicia, and the performance of these compositions in the spirit of its creator made such a deep impression on me that I will never forget” (Lysenko, 1968, p. 194). And one of Lysenko’s students mentioned that he “played, and his piano roared, moaned, and begged. And we stood around and sang” (Lysenko, 1968, p. 546).

In all types of creative activity — composer, performer-pianist, accompanist, as-semble player, conductor, teacher folklorist, etc. — M. Lysenko acted as a tireless public figure (Kurkovsky, 1973). The composer made a significant contribution to the creation of a musical repertoire for the Ukrainian theatre. In 1871, M. Lysenko already had experience working as a repetiteur for singers and soloists at the Kyiv City Opera House, later in the troupe of his cousin Mykhailo Starytskyi. He was well aware of the specific character of the work of a repetiteur in the theatre — for example: performing the part of an orchestra on the piano, being able to reproduce the sound of a particular instrument, playing under a conductor’s direction, voicing the parts of one or another actor, reproducing the nature of the character with timbre. “Mykola Lysenko demanded that all participants have a solid knowledge of the nature of the performance of each musical or singing act in order to be able to emphasise the desired colour of the performance. Everyone had to understand what he was singing or playing and why. It was like an introduction to working with singers and musicians” (Lysenko, 1968, p. 401). V. O. Konnor-Vilinska writes: “When they performed an opera, Mykola Lysenko, sang all the parts while playing <...>. His voice artistically conveyed all the nuances, and the artists-singers were very happy” (Lysenko, 1968, p. 348). The famous Ukrainian poet Maksym Rylsky in his memoirs mentioned the way M. Lysenko “played for almost the entire Sadovsky’s troupe his new operetta “The Aeneid” (Lysenko, 1968, p. 668).

In 1872, Starytskyi and Lysenko decided to write an opera based on Gogol’s work “The night before Christmas”, calling it “The Christmas Night”. The work was not yet

finished, but Lysenko and his friends had already begun preparations for its staging. Starytskyi gave a very interesting description of the conditions in which the composer worked, his inexhaustible energy and perseverance in the implementation of his creative tasks during this period: “Both the autumn and winter of 1873 went spent studying and rehearsing the comedy. Lysenko worked very hard. With a huge number of lessons, he had to orchestrate opera, learn choirs (students and amateurs who are completely ignorant of reading sheet music), work with soloists, and attend my rehearsals, in short, play the role of both a music teacher, choirmaster, kapellmeister, and accompanist, and finally — even a character collector, because he had to search for voices throughout the city <...>” (Lysenko, 1968, pp. 51–52). But Andronyk Stepovych, historian of Slavic studies, literary theorist, recalled the performance of the opera “A Zaporozhian (Cossack) Beyond the Danube”, where Lysenko “played the piano for singers since the opera was not yet orchestrated” (Lysenko, 1968, p. 206). All this took place in the house of the Lindfors, who lived near the Lysenko family. The opera was later orchestrated and in 1874, as is well known, it was staged at the Opera House and made an unforgettable impression on the audience.

The high skill of M. Lysenko as an accompanist is evidenced by the fact that he was one of the first to record together with the singer O. Petliash gramophone records (excerpts from the operas “A Zaporozhian Beyond the Danube”, “Natalka-Poltavka”, Ukrainian folk songs).

One more fact of Lysenko’s creative biography to confirm his excellent mastery of the skills of a repetiteur should be mentioned. Despite the workload and social duties, Lysenko always found time for his children, to take care of their upbringing and education. As a musician, he created an atmosphere that developed their musical abilities. For educational purposes, the composer wrote a number of works that had quite significant artistic qualities. This is how the children’s operas “Koza-dereza”, “Winter and Spring”, “Pan Kotskyi” were born. Mykola Lysenko was the life and soul of children’s musical evenings: he wrote music, chose costumes, designs, and conducted rehearsals. Lysenko’s friends were also involved in the organisation, and among them was the Ukrainian poetess Lesya Ukrainka. The children’s operas, excellent examples of folk fairytale plots, were a huge success in a close family circle. Simple images, close and understandable to children are designed to be performed by children. And over time, some of them have gained wide popularity and still remain one of the favourite musical works of young listeners. During the first performances on Reitarska street, these roles were performed by Lysenko’s children and the children of his acquaintances and friends. “At these evenings, Mykola Lysenko performed not only as an organiser, but also as an accompanist and prompter, and after the performance, he also gave his concert. An excellent pianist, Lysenko extremely subtly and artistically performed works by Schumann, Chopin, Liszt; he often performed his own compositions, captivating young and adult listeners with his touching playing. <...> he sat down at the piano and played various polkas and quadrilles, or amused the audience with musical jokes, performing something like four hands “Dog Waltz” or “Chyzhyk” and inventing a variety of funny and unexpected variations” (Diachenko, 1968, p. 89).

In 1904, Lysenko’s long-cherished dream came true — a Music and Drama School was opened (later named after M. Lysenko), which had a well-thought-out system of educating young musicians, where considerable attention was paid to accompa-



niment, ensemble playing, and variety performer skills. Musicologist, composer and teacher, doctor of art studies Anatolii Butskoi recalled: “Lysenko considered constant accompaniment to singers and instrumentalists, playing two pianos, participating in piano trios and quartets, skills of ensemble playing to be an indispensable condition for raising a pianist. The students had to perform on stage — at closed and open student evening gatherings. Lysenko considered the habit of the stage, overcoming shyness, and testing the maturity of a student in front of an audience to be a very important aspect of educating a professional musician” (Lysenko, 1968, p. 639). Often the school organised musical and literary evenings — both with the participation of students, teachers, and, of course, the director himself — Mykola Lysenko. Through his pedagogical activity M. Lysenko laid the foundations of higher special music education in Ukraine.

In 1908, the Ukrainian Club was founded, where concerts and literary meetings were held. In fact, all the concerts were conducted by M. Lysenko — he himself played and organised string ensembles, as well as evenings of classical music and romance. Maksym Rylsky wrote that as a high school student he attended club weekly concerts “with Lysenko’s most active participation” (Lysenko, 1968, p. 659) and there was often serious chamber music. In the autumn of 1912, the Sadovsky Music and Drama School and Theatre organised the “Evening of Ancient Music” — a kind of dramatised concert, which became Lysenko’s last performance as a pianist and accompanist in front of a large audience.

## Conclusions

On the example of Lysenko’s accompanist and ensemble activities, the article demonstrates the defining role of such performing areas as accompanist and ensemble player in the professional development of a musician. The importance of these types of performing practice of the pianist and thereby the study of the basic principles of Lysenko’s activity as a pianist-accompanist and ensemble player in the context of that time aesthetic values is emphasised. A step has been taken to fill the existing gap in the history of domestic performance, which will help expand the worldview guidelines of musicians-performers. Summing up the role of M. Lysenko’s concert and performance activities in the above-mentioned directions, the importance of the artist’s contribution to laying a solid foundation for the formation of the Ukrainian professional joint music art is emphasised.

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## АКОМПАНІАТОРСЬКА ТА АНСАМБЛЕВА ДІЯЛЬНІСТЬ МИКОЛИ ЛИСЕНКА У КОНТЕКСТІ ЗАСАД ЙОГО ВИКОНАВСЬКОЇ ТВОРЧОСТІ

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Мета статті — дослідити маловідомі напрями виконавської творчості знаного українського композитора Миколи Лисенка — його акомпаніаторську та ансамблеву діяльність. Методологія дослідження. Застосовано системний аналіз, який поєднав аналітичний, культурологічний та обсерваційний методи. Наукова новизна. Дослідження

є першим досвідом спеціального аналізу виконавської практики М. Лисенка як акомпаніатора й ансамбліста у вітчизняному музикознавстві. Висновки. Доведено, що М. Лисенко приділяв значну увагу різновидам камерного музикування. Він був і прекрасним ансамблістом, і акомпаніатором різних напрямів (робота з хором, читання і виконання оркестрових партитур у перекладі на фортепіано, виступи з інструменталістами, вокалістами, оперне коррепетиторство, гра у чотири руки). З позиції ґрунтового аналізу означених виконавських різновидів висвітлено ще дві грані таланту митця. Спираючись на епістолярну спадщину та спогади сучасників (колег періоду навчання у Лейпцизькій консерваторії, учасників хорів, свідків та співвиконавців у виступах на приватних вечірках, у концертах Літературно-артистичного товариства, Українського клубу, тих, хто навчався у нього в Музично-драматичній школі та приватно) і зберігаючи автентичність текстів, досліджено акомпаніаторську та ансамблеву практику М. Лисенка. Питання з'ясовується у контексті постулатів цих різновидів виконавства та усвідомлення важливості ознайомлення українських дослідників і виконавців з мистецтвом М. Лисенка як акомпаніатора й ансамбліста, заповнення наявної прогалини в історії вітчизняного музикознавства і виконавства, розширення світоглядних орієнтирів піаністів-аккомпаніаторів і ансамблістів.

*Ключові слова:* Микола Лисенко; акомпаніатор; ансамбліст; концертні виступи; камерне музикування

