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## **HISTORICAL AND PERFORMING ASPECTS OF THE FORMATION OF THE WESTERN UKRAINIAN PIANO TRADITION.**

**Objective.** The study is connected with the analysis of historical and performing aspects of the formation of the Western Ukrainian piano tradition, thanks to its historical, cultural and semantic features, relies on a specifically transformed Western European performing model. **The methodology** of the study is the simultaneous application of historical, cultural, musicological analytical and executive interpretation approaches. This methodological direction allows us to disclose and analyze the structural and semantic features and performance parameters of the piano school of Western Ukraine. **The scientific novelty** of the work lies in the comprehensive coverage of multicultural influences in the evolutionary processes of European and regional piano schools and in the identification of the connections and influences of multinational musical cultures in the western Ukrainian region and their influence on the formation of the national piano school. **Conclusions.** The analysis of concert and performing traditions (tours of outstanding European and Western Ukrainian pianists in the panorama of piano performance of regional, national and international level) makes it possible to reach certain generalizations. Formation of the traditions of piano concerting in the XIX century in the West Ukrainian lands occurred, first of all, under the influence of experienced Austrian and Polish musicians, who were familiar with the leading artistic tendencies and executive techniques and invited to work in aristocratic families or art institutions of the region (Yu. Elsner, I. Rukgaber, FK Mozart, IF Kesler).

**Keywords:** West-Ukrainian piano tradition, performance history, piano performance, West-Ukrainian piano school.

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### **Історичні та виконавські аспекти формування західноукраїнської фортепіанної традиції**

**Мета роботи.** Дослідження пов'язане з аналізом історичних й виконавських аспектів формування західноукраїнської фортепіанної традиції, яка завдяки своїм історико-культурним та семантичним особливостям спирається на специфічно трансформовану західноєвропейську виконавську модель. **Методологія** дослідження полягає в одночасному застосуванні історико-культурного, музикознавчого аналітичного та виконавського інтерпретаційного підходів. Значення методологічного напрям дає змогу розкрити та проаналізувати структурно-семантичні риси та виконавські параметри фортепіанної школи Західної України. **Наукова новизна** роботи полягає у комплексному висвітленні полікультурних впливів у еволюційні процеси європейських та регіональних фортепіанних шкіл та у виявленні зв'язків і взаємовпливів різнонаціональних музичних культур в західноукраїнському регіоні та їх вплив на формування вітчизняної фортепіанної школи. **Висновки.** Аналіз концертно-виконавських традицій (гастрольні виступи визначних європейських та західноукраїнських піаністів у панорамі фортепіанного виконавства регіонального, національного та міжнародного рівня) дає можливість вийти на певні узагальнення. Формування традицій фортепіанного концертування у XIX столітті на західноукраїнських землях відбувалося, насамперед, під впливом досвідчених австрійських та польських музикантів, обізнаних з провідними мистецькими тенденціями та виконавськими методиками і запрошених до праці в аристократичні родини чи мистецькі інституції краю (Ю. Ельснера, Й. Рукгабера, Ф. К. Моцарта, Й. Ф. Кеслера).

**Ключові слова:** західноукраїнська фортепіанна традиція, історія виконавства, фортепіанне виконавство, західноукраїнська фортепіанна школа.

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### **Исторические и исполнительские аспекты формирования западноукраинской фортепианной традиции.**

**Цель работы.** Исследование связано с анализом исторических и исполнительских аспектов формирования западноукраинской фортепианной традиции, благодаря своим историко-культурным и семантическим особенностям опирается на специфически трансформированную западноевропейскую исполнительскую модель. **Методология исследования** заключается в одновременном применении историко-культурного, музыковедческого аналитического и исполнительского интерпретационного подходов. Указанное методологическое направление позволяет раскрыть и проанализировать структурно-семантические особенности и исполнительские параметры фортепианной школы Западной Украины. **Научная новизна работы** заключается в комплексном освещении поликультурных влияний в эволюционные процессы европейских и региональных фортепианных школ и в выявлении связей и взаимовлияний разнонациональных музыкальных культур в западноукраинском регионе и их влияние на формирование отечественной фортепианной школы. **Выводы.** Анализ концертно-исполнительских традиций (гастрольные выступления выдающихся европейских и западноукраинских пианистов в панораме фортепианного исполнительства регионального, национального и

международного уровня) дает возможность выйти на определенные обобщения. Формирование традиций фортепианного концертирования в XIX веке на западноукраинских землях происходило, прежде всего, под влиянием опытных австрийских и польских музыкантов, знакомых с ведущими художественными тенденциями и исполнительными методиками и приглашенных к работе в аристократические семьи или художественные институты края (Ю. Эльснера, И. Рукгабера, Ф. К. Моцарта, И. Ф. Кеслера).

**Ключевые слова:** западноукраинская фортепианная традиция, история исполнительства, фортепианное исполнительство, западноукраинская фортепианная школа.

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## **HISTORICAL AND PERFORMANCE ASPECTS OF THE WESTERN UKRAINIAN PIANO TRADITION FORMATION**

**Relevance of research topic.** In Western Ukraine, multicultural exchange in the field of piano art appears in a variety of forms of interaction, creating a unique and diverse image of the regional artistic tradition. Separation of certain tendencies as leading occurs depending on specific historical, political, cultural preconditions and corresponding social requests. One of the most prominent figures on this path was the son of V.A. Mozart – the pianist, conductor and composer Franz Xaver Wolfgang Mozart, a student of J. Haydn, J. Hummel, A. Salieri, J. Vogler, J. Albrechtsberger, J. Mederich Gallus (worked in the families of the Galician magnates and in Lviv in 1808-1819 and 1822-1838 gg.). The fruitful activity branch of the Viennese Society of St. Cecilia founded by him begins its counting from him.

**Analysis of researches and publications.** Piano art of the region as a component of the complex phenomenon of multicultural synthesis has not yet received a holistic scientific consideration. Significant developments have already been made on this path, first of all, in works devoted to Galicia (T. Starukh, H. Blazhkevych, N. Kashkadamova, T. Kurzheva, Z. Labantsiv-Popko, L. Sadova, etc.). A number of newest collective publications such as "Professional Music Culture of Transcarpathia: Stages of Formation" (Uzhhorod, 2011), "History of Music Culture and Education of Bukovina" by Andrii Kushnirenko, Oleksandr Zalutskyi and Yaryna Vyshpynska (Chernivtsi, 2011), solid research on the activities of prominent representatives Piano Art of the Region: collections of articles and materials "Lyubka Kolesa, a Ukrainian pianist" (Lviv, 2011), "Pianist and teacher Halina Levytska" (Lviv, 2012), an expanded second edition of a wide panorama of artistic phenomena in the Galician pianist and labor and Teresa H. Blazhkevych Starukh "Truth and myths about Lviv piano - piano school founders" (Lviv, 2011), a number of special editions of reference and

bibliographic, audio reconstructive significantly expanded the horizons of scientific understanding of the regional tradition of piano art.

**The purpose of the study.** The research is connected with the analysis of historical and performing aspects of the formation of the Western Ukrainian piano tradition, which, due to its historical-cultural and semantic peculiarities, is based on a specifically transformed Western European performance model. **The scientific novelty** of the work consists in the comprehensive coverage of multicultural influences in the evolutionary processes of European and regional piano schools and in identifying the connections and interactions of various musical cultures in the Western Ukrainian region and their influence on the formation of the national piano school.

**Presentation of the main material.** F.K. Mozart left his mark on the history of Lviv as a teacher, a prominent organizer of cultural life, as one of those who, starting with private music lectures to aristocrats, later applied to the establishment of musical professional centers. His work was very important for the further development of professional culture in Galicia, and at the same time, he played the role of the precursor of professional music educational centers, preparing the appearance of the "Galician Society of Music Pupils", and later the Conservatory of the "Galician Music Society". He also established close contacts with leading local musicians in Lviv, maintained friendly relations with Karol Lipinski, Mederich Gallus, Joseph Elsner. The latter, after moving to Warsaw, invited Mozart-son to come to the Polish capital with concert performances that took place in 1819. [3, 167].

Since January 1819 an Austrian pianist *Johann Ruckgaber* (whose own name was Jean de Montalvo, 1799-1866), a musician from Vienna, worked in Lviv, who arrived in the city as a visiting pianist, and after a concert tour of the cities of Ukraine he began to give private lessons in Families of the Galician magnates, intensively giving concerts in various city impressions organized by J. Tower and K. Lipinsky, acted as a soloist, concertmaster, ensemble, settled in the city from 1826.

He became the founder of many important musical and educational institutions - from 1838 to 1842. J. Ruckgaber was an artistic director of the Society of Music Friends (Der Galizische Verein der Musikfreunden), directed by his orchestras, choruses and schools [10, 224- 226], and from 1854 – of the reorganized "Society for Cultivation of Music in Galicia", the Galician Music Society and the Conservatory with him, was the first director of this conservatory (1853-1857). According to the traditions of time, he as a concert virtuoso

pianist, has repeatedly been a participant of the Lviv salon gentry evenings in the families of Pototsky, Rzewuski, Sapieha, Yablunovsky, Bavorovsky, etc., where, along with the works of the world classics, he performed his own compositions. Due to his contacts and successful activity as the organizer of musical life, Leopold Mayer (1843) and F. Liszt (1847) visited Lviv; during his own tour in Paris, the musician met with F. Chopin. Among his pupils was a pianist and composer Marcell Madées.

Thanks to the efforts of this outstanding Austrian musician and performer, the concert performances of the city acquires new, more appropriate forms of spirit-time: "Ruckgaber does not place the social status of its participants at the cornerstone of the company's activities, but gives much more attention to talent and musical professionalism. Besides, an important role is given to new forms of concert life, "synthetic", that is, uniting poetry recitation, dance, music, events. Often these series of concerts have certain unifying program intentions, through the original idea" [2, 44].

Since 1835, the concert, pedagogical and organizational activities of *Joseph Christoph Kessler* (J. C. Kessler, Kötzer, 1800-1872) have been connected with Lviv. This is a German pianist and composer who worked for a long time in the Austrian territories. The musician was born in Augsburg in 1800. He studied at the organist Bilek in Feldsberg, at a seminary at Nicolsburg, and later studied philosophy in Vienna.

However, following the vocation, he became a piano teacher. He taught music in Warsaw (from 1829), where his home became an important center of artistic life. These musical evenings had an important influence on F. Chopin, his close friend, Chopin was associated with many musical salons: he was known to had been presented at the soirees hosted by the Sauvans, Chichokis, Kessler, Soliva and Linda - Chopin's friend and neighbor to whom he dedicated his Rondo c-moll.

The Austrian musician warmly treated F. Chopin, they often met, played together and talked a lot about art and music. F. Chopin often attended musical evenings on Fridays by J. C. Kessler, who collected the best musicians, professionals and amateurs in Warsaw, who were involved in quartet performances by "impromptu", without the prior condition of the program. Here F. Chopin heard Otteto of Spohr, which he considered exceptionally beautiful, Rice's cis-moll concert, Es-dur trio (for piano, viola and cello), the Quartet of Prince Ferdinand (whose contemporaries incorrectly attributed Dusseca) and the latest Trio Archduke of L. B. Bethoven, by whose courage was simply shocked [12].

In the house of the Austrian musician, F. Chopin not only had the opportunity to get acquainted with the great musical works, but also to communicate with other musicians their own achievements and learn from them. He borrowed a lot from J. K. Kessler, who was the author of nocturnes, variations, preludes, sketches, plays that were highly valued by his contemporaries. Etudes of Kessler are technically quite complex and stylistically intermediate between the works of this genre by J. N. Hummel and F. Chopin. Particularly interesting is the influence of early op. 10 to the work of the prominent Polish composer, as a cycle created during their communication. The significance of this influence is underlined by the dedications of the first German edition of the preludes of Op. 28 to Austrian musicians [14] - and this is ten years later, after the departure of the Polish composer from Warsaw.

For 20 years he worked in Lviv, in the Pototsky family, and was a member of the board of the Galician Music Society. As a soloist and concertmaster, he toured in Yaliv, Chernivtsi and Stanislav, and performed with violinist Philip Broch, cellist Hebelte, and musicians-tourists [10, 229]. J.C. Kessler initiated a welcome concert before the arrival of F. Liszt to Lviv.

The activity of the outstanding pianist, conductor, composer, organizer of the artistic life of **Karol Mikuli** (1821-1897) is connected with several centers in the western Ukrainian territories. This outstanding pianist - a native of the family of an Armenian merchant in Chernivtsi. His general education is Chernivtsi Higher Gymnasium and the Faculty of Medicine of the University of Vienna. After first classes under the guidance of his mother, he studied music under the guidance of the invited home teacher - Polish pianist Franz Kolberg.

During 1844-1846, he studied music at Paris under Friederic Chopin (piano class) and Henri Reber (counterpoint and composition). The period of 1848-1857 is associated with a settled stay in Chernivtsi, trips in Bukovina and Bessarabia, during which they recorded Ukrainian, Romanian and Moldovan folk songs, dances and ceremonies.

Researchers note the significant contribution of the musician to Polish, Ukrainian, Moldovan, Romanian musical cultures. Karol Mikuli is one of the founders of the first public library in Chernivtsi, which was founded in 1852. Favourite student of F. Chopin worked for almost 40 years (from 1858-1897) in Lviv as head of the Galician Music Society (1858-1887), schools and conservatories with him and led his own school of piano playing - concessionary music school K. Mikuli in Lviv, where teaching was conducted on the

principles of Chopin's pedagogy and interpretation. Based on the experience of cooperation with F. Chopin, the editorial office of the first complete collection of F. Chopin's works realized at Leipzig by Kistner's Publishing House.

**Ludwik Marek** (1837-1893), a son of an organist from Chernivtsi, a student of K. Mikuli and F. Liszt, a Czech pedagogue-pianist, enjoyed great popularity in Lviv. L. Marek became the organizer of artistic life, thanks to his efforts, Hans von Bülow, Henryk Wieniawski, Carl Tausig, Arthur Rubinstein, Alicja Barbie, Lucka, V. Mierzhvynskyi and many other outstanding pianists and singers visited Lviv. Since he usually took in the guest performances at his home, the family of the Marekes was a kind of musical and artistic center of the city [4, 43-46, 128, 25-26].

In 1874, L. Marek became the organizer and artistic director (artistic director) of the Music Society of Men's Singing "Harmony" (Männergesangs Musikverein "Harmonium", officially registered in 1875, it is also classified in a number of documents as an orchestra society). In 1887, which is considered to be the period of prosperity of the society, it consisted of 32 (later - 42) people, including 4 teachers and 28 orchestras under the guidance of military captain Joseph Pistl (1874-1887). The orchestra gave up to 205 concerts a year, speaking in mixed and wind stores. The school of spirits at the "Harmony" Society (during its period of approximately 1877-1914) constantly numbered more than ten pupils, who later replenished the composition of the collective.

"Harmony" Society, organized and headed by L. Marek, held numerous charitable performances and artistic events dedicated to outstanding musical dates and to honor the creativity of individual artists (J.S. Bach, V.A. Mozart, L. Beethoven). Thus, in 1877, both artistic organizations celebrated the anniversary of L. Beethoven with specially prepared concert programs. Marek took part at the Beethoven's anniversary concert, he performed "Apassionata" "with artistic excellence, and his best student, Konstantin Tkhuritsky, performed a Sonata cis-moll. It is also known that it is planned to organize thematic concerts devoted to the classics ... Such programs give the listeners a thorough way to comprehend the style of the composer, to get acquainted with his heritage" [4, 17].

At his initiative, a free school for wind instruments playing learning was opened under the Society, and the musician also founded and headed the work of his own private school of piano playing, which was based on the principles of the Liszt's system of education and pedagogy. The school gained great popularity (as evidenced by numerous press reviews on

the concert performances of its pupils) [11, 33], and the pedagogical talent of L. Marek gave way to the world to such famous pianists as Peter Doile, Tiber-Poltiinger, Loe de Melesco, Raoul Koczalski, Paulina Lachner, Konstantin Tkhurnitski, Anna Konopatska, Maria Zhlobitska [4, 14], and his pupils Maria Adelman-Maevska and Olga Yenina, after the example of the mentor, subsequently continued their studies at F. Liszt.

The Ukrainian branch of professional concert activity is represented by the figures of Olena Yasenytska-Voloshyn, Olga Tsipanovska, Lyubka Kolessa, and others. The exceptional magnitude and universality of artistic and organizational activity are characteristic to O. Yasenytska-Voloshyn (1882-1980), a graduate of the class of Wilhelm Schoener at the Vienna Academy of Music and Performing Arts. Since its foundation until 1905, she appeared as a pianist-pedagogue. In addition, she initiated and actively contributed to the completion of the orchestra, with whom she worked and concert, and as a conductor, taught solo singing, directed the choir, interest group. Her leadership was significant in attracting to work in the institution of powerful Ukrainian pedagogical forces, expanding the list of specialties, organizing an orchestra, reforming curricula, publishing a regulament-manual for students.

O. Tsipanovska (1861-1941) marked the significant organizational activity in Peremyshl. The activist of the political, gender movement, accompanist and participant of the concerts of "Peremyshl Boyan", she became the leading piano teacher of the region, where she worked at the Women's Teaching Seminary in Peremyshl till 1924-25 academic year, after which she headed the Lysenko Musical Institute in Peremyshl, performing the function of Director. Until 1933, she performed as a pianist-soloist and a concertmaster of singers performing on the Peremyshl stage (Modest Menzinsky, Solomiya Krushelnytska and Oleksandrov Nosalevych).

The professional formation of one of the most famous Ukrainian pianists-concertants of European glory Lyubka Kolessa is connected with Vienna, as the leading center for the education of Ukrainian youth after the First World War. Primary education at Marietta Gellley's private school was continued at the Academy of Music and Performing Arts (1915) in the class of Louis Ternes - the successor to the Liszt's piano tradition. The brilliant and pre-termed course of study complemented the dismissal of tuition fees, the award of the Bezendorfer Prize as the best graduate of 1918, and a master course under the direction of Emile von Sauer - an adjective of the acting principles of A. Rubinstein and F.

Liszt, from which the Galician pianist took studied elegance, the culture of sound, the elegance of stylistic work. She played at the most prestigious stages in Vienna: May 14, 1920 at Brahmsgesellschaft, in the winter of that year she gave three triumphant solo concerts in Konzerthaus. After the finishing of the master's course (1920), she was awarded the State Prize - the highest award of the time of Austria [1, 15]. In the period of international recognition and popularity, she consulted with the lisztian Eugen d'Albert.

Thanks to the concert programs performed by Lubka Kolessa in front of the inhabitants of Lviv (1925, 1928, three concerts of the 1930s), of Peremyshl, not only European level of piano performance was demonstrated, her performances became a binding link to a large extent differentiated in the forms of the functioning of the various artistic centers of the region: "Her speeches were gathered by an international audience, causing a rise in both Ukrainian and Polish and Jewish communities of Lviv" [7, 30].

The piano's spread in *Bukovyna* was related to the needs of home music and amateur education. In Chernivtsi, the piano was acquired for the first time by the wealthy Vlachovich family in 1809, then it came to Maria von Buchental, which later presented him to the Major of the Gendarmerie Herold. Later, wealthy families invited specialists from Austria as home teachers, including piano educators. As in Galicia, musical organizations: "Czernowitzer Gesangverein" (1859-1862), (Society for the Promotion of Musical Art in Bukovina), with an instrumental school affiliated with it, based on the needs of the company, were the centers for cultivating piano performance and pedagogy in Bukovina. The protector of the singer's community was the younger brother of Karol Mikuli - Yakub, the honorary members of it were the Bukovyna aristocrats and music addicts Johann Mustiatsa, Otto Petrino, the prelate Anton Kunts, Archimandrite Bendela, and Karol Mikuli [13, 25-34]. The native of Chernivtsi actively contributed to the development of the musical life of the region, repeatedly performed here with concerts, initiated contests for the best work of the Bukovinian composer, contributed to the organization of the symphony orchestra and choir, performing with the groups as a conductor. The musician contributed money collected on international concert tours, for the creation of a library fund of the city library, he became the founder of a scholarship fund for gifted children. He patronized the organization of the "Singing Union", headed by his brother Yakub.

The blossom of the organization which united the efforts of the various musicians amateurs and professionals is coincided with the leadership of Adalbert Hrymali (1874-

1904), who, in his memoir work "Thirty Years of Music in Bukovina," noted: "Previously there was a period in Bukovina when they spoke about multinational music ... Austria is a diverse whole. Each nation is only a link of a large chain, which unites all peoples ... in general, in the field of culture" [9, 73-74].

"Many young musicians started their way from here, and Liszt's catchy words proclaimed during his stay in Chernivtsi "To create, to cherish, to grow" were filled with special meaning and value for the Bukovinians" [5, 32]. Thus, the school that existed affiliated with the organization until 1936 became the first professional educational institution in Bukovina.

The formation of piano traditions of Transcarpathia from the standpoint of multicultural components is marked by regional peculiarity. Famous Transcarpathian musician Count Ferdinand/Nandor Plotényi (1844-1933) started his own career as a pianist and accompanist of violin virtuoso Ede Reményi, with whom he toured Europe (1862-1867), and also performed in Uzhhorod and Mukachevo. In the future, he was also united by creative contacts with Johannes Brahms, who repeatedly performed in Transcarpathia. Subsequently, he brilliantly mastered violin, (he was considered one of the best violinists of Europe in the nineteenth century, was the first violinist of the Hungarian national opera house, played the violin of Stradivarius), found himself a composer, founded a private music school in Uzhgorod.

The life and work of Bela Bartok (1881-1945) are closely connected with the Transcarpathian territories. After the death of his father, a young musician with his mother - his first piano teacher for four years (1888-1892), lived in Sevlush (now Vynohradiv, a town in the south of Transcarpathia). After an exceptionally successful performance, the director of the local school provided Bartok's mother with an annual vacation and directed them to study in Bratislava in the class of famous pianist and conductor László Erke. However, the active professionalization of pianist performance and pedagogy of Transcarpathia can be attributed to a much later period of "enlightenment" (1919-1930's), when the territory is part of the Czech-Slovak republic. During this period favorable conditions for the formation of the corps of highly-skilled musical staff and, consequently, for the creation of centers for music (in particular piano music) education: musical schools, studios, courses.

The outstanding Ukrainian professional concert pianist, musicologist and educator Sofia Dnistrianska (1882-1956) received musical education at the conservatory of the

Galician Music Organization in Lviv (1903-1908) and the Vienna Academy of Music and Performing Arts in the class of Louis Thern (1908-1912) (Louis Thern, 1848-1920), in 1912-1913, she perfected her skills during the "concert course" of Professor Ferruccio Busoni. During her studies in Austria she performed with concert solo programs in Graz and Vienna. The piano lesson was taught at private schools in Vienna, Prague, Lviv, Uzhgorod and several educational institutions abroad.

During her years of residence in Transcarpathia (in 1933 the family of the Dnestriansky moved from Prague to Uzhhorod, 1933-1939) she worked in the Perechyn and Sevlush/Vynohradiv high schools, teaching German language and music, as well as in the Uzhhorod Women's Teachers Seminary. Active public figure, not only personally and with students of her class, joined the concert-performing process of the region, but emerged as a journalist, reviewer and musicologist on topical issues of musical life, a translator of scientific and methodological literature.

**Conclusions.** Analysis of the concert and performing traditions (touring performances by prominent European and Western Ukrainian pianists in the panorama of piano performance of the regional, national and international level) gives an opportunity to reach certain generalizations. The formation of the traditions of piano concerting in the 19th century on Western Ukrainian territories was first of all influenced by experienced Austrian and Polish musicians, who were familiar with the leading artistic tendencies and performing techniques and invited to work in aristocratic families or artistic institutions of the region (J. Elsner, J. Ruckgaber, F. K. Mozart, J. C. Kessler). At the same time, they became organizers of artistic life, gave the grounding for the traditions of regular concert evenings, organized forms of piano performance, created a regionally oriented repertoire, didactic literature, which represented certain established traditions and was directed at the methodical principles of professional training.

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***Date of submission: 14.06.2016***