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HISTORICAL CONDITIONS FOR CONCERT OF WESTERN UKRAINIAN PIANISTS OUTSIDE THE REGION AND ABROAD IN THE 19TH-20TH CENTURIES.

The purpose of the article is to identify the historical conditions for concert of Western Ukrainian pianists as manifestations of multicultural components in the pianist traditions of the region. **The scientific novelty** of this work determines the analysis of the influence of the individual achievements of outstanding representatives of European art on the formation of the national tradition in the field of piano performance and pedagogy, as well as the evaluation of the contribution of Western Ukrainian pianists to the artistic life and the piano pedagogy of the Ukrainian diaspora. **The methodology** is based on an interdisciplinary approach, which allows one to consider the subject of research in the historical, sociocultural and musicological aspects. A number of methods are involved in the work, among which the leading ones are: theoretical, historical, analytical, retrospective and structural-system and comparative. **Conclusions.** In the international tour of pianists - immigrants from the region, there is a significant geographical coverage, stable success and recognition, proving the formation and maturity of pedagogical and methodical installations of regional piano art. The universalism of forms of participation manifests itself in openness to experimentation, in attracting radioconcerts, concerts and lectures, audio recordings, official representative performances as a form of activity, in promoting the works of Ukrainian, in particular, regional and contemporary composers.

Keywords: piano art, piano performing tradition, performing culture, tour activities, Lviv pianism.

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Історичні умови концертування західноукраїнських піаністів за межами регіону і на теренах зарубіжжя у XIX–XX ст.

Метою статті є вияв історичних умов концертування західноукраїнських піаністів як прояв полікультурних складових у піаністичних традиціях регіону. **Наукову новизну** даної роботи визначають пріоритети аналізу впливу індивідуальних здобутків видатних представників європейського мистецтва на формування національної традиції у галузі фортепіанного виконавства й педагогіки та оцінки внеску західноукраїнських піаністів у мистецьке життя та фортепіанну педагогіку української діаспори. **Методологія** базується на міждисциплінарному підході, що дозволяє розглядати предмет дослідження в історичному, соціокультурному та музикознавчому аспектах. В роботі застосовано ряд методів, серед яких провідними є: теоретичний, історичний, аналітичний, ретроспективний та структурно-системний та компаративістський. **Висновки.** У міжнародній гастрольній діяльності піаністів–вихідців з регіону бачимо потужний географічний обшир представництва, стабільну успішність та визнання, які доводять сформованість та зрілість педагогіко-методичних установок регіонального фортепіанного мистецтва. Універсалізм форм участі виявляється у відкритості експериментуванню, у залученні у перелік форм діяльності радіоконцертів, концертів-лекцій, аудіозаписів, офіційних представницьких виступів, у популяризації творів українських, зокрема регіональних та сучасних композиторів.

Ключові слова: фортепіанне мистецтво, фортепіанна виконавська традиція, виконавська культура, гастрольна діяльність, львівський піанізм.

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Исторические условия концертирования западноукраинских пианистов за пределами региона и на территории зарубежья в XIX-XX вв.

Целью статьи является выявление исторических условий концертирования западноукраинских пианистов как проявления поликультурных составляющих в пианистических традициях региона. **Научную новизну** данной работы определяет анализ влияния индивидуальных достижений выдающихся представителей европейского искусства на формирование национальной традиции в области фортепианного исполнительства и педагогики, а также оценки вклада западноукраинских пианистов в художественную жизнь и фортепианную педагогику украинской диаспоры. **Методология** базируется на междисциплинарном подходе, позволяет рассматривать предмет исследования в историческом, социокультурном и музыковедческом аспектах. В работе задействованы ряд методов, среди которых ведущими являются: теоретический, исторический, аналитический, ретроспективный и структурно-системный и компаративистский. **Выводы.** В международной гастрольной деятельности пианистов – выходцев из региона,

обнаруживается значительный географический охват, стабильная успешность и признание, доказывающая сформированность и зрелость педагогико-методических установок регионального фортепианного искусства. Универсализм форм участия проявляется в открытости к экспериментированию, в привлечении в качестве форм деятельности радиоконцертов, концертов-лекций, аудиозаписей, официальных представительских выступлений, в популяризации произведений украинских, в частности региональных и современных композиторов.

Ключевые слова: фортепианное искусство, фортепианная исполнительская традиция, исполнительская культура, гастрольная деятельность, львовский пианизм.

Relevance. The first half of the XIX century is a period of intensifying the establishment of creative contacts with prominent representatives of clavier and piano art as guest performers, private teachers of magnate families, theater musicians. The second half of the XIX century is a stage of fundamentally qualitative changes in the piano performance and professionalization of the pianist pedagogy of Galicia, Transcarpathia, Bukovina thanks to the activities of a number of outstanding representatives of the piano art: Franz Xaver Mozart, the Austrian teacher, performer and organizer of the artistic life of the Polish-Ukrainian territories; Karol Mikuli, a musician and public figure with German-Armenian roots, a bearer of the Chopin tradition; a German pianist and composer Joseph Christoph Kesler, the famous Czech pianist Ludvik Marek who is K. Mikuli and F. Liszt's student, combined with the Czech branch of Lviv pianism in the teaching activities of Vilém Kurtz, who had a particularly powerful influence on the Ukrainian performing culture of the region, etc.

The purpose of the article is the revealing of the historical conditions for the concertizing of Western Ukrainian pianists as a manifestation of the multicultural components in the pianistic traditions of the region. **The scientific novelty** of this work is determined by the priorities of analyzing the influence of prominent representatives' individual achievements of European art on the formation of a national tradition in the field of piano performing and pedagogy and assessing the contribution of Western Ukrainian pianists to the artistic life and piano pedagogy of the Ukrainian diaspora. **The methodology** is based on an interdisciplinary approach which allows to consider the subject of research in historical, socio-cultural and musicological aspects. A number of methods have been applied in the work, among which the leading ones are theoretical, historical, analytical, retrospective and structural-systemic and comparative.

The presentation of the main material. The traditions of pianists' touring performance, people from the western region, have strong roots. The geography of K.

Mikuli's successful concert tours, the peak of which was in 1848-1858, covered many cities in France, Italy, Austria, Romania, the pianist performed in Iasi, Chisinau, Bucharest, Kyiv, Khotyn, Lviv, and Krakow, receiving European recognition. The acquired concert experience was successfully realized in the further activity as the head of the Galician Musical Society, in the concerts of which he intensively took part as a soloist and cameralists.

From the XX century, numerous Polish pianists of Galicia perform international concert activities, demonstrating the effectiveness of a combination of performing principles of piano pedagogy leading centers.

Thus, *Henrik Melzer-Shchavinsky* is distinguished by an active concertizing in Western Europe, Russia and Poland (as a soloist and an ensemble), he is G. Strobl's student at the Warsaw Music Institute and T. Leshetytsky's student in Vienna; he won two top awards at the II Anton Rubinstein's competition in Berlin (22.08.1895). They made a number of audio recordings (V. 41-47).

M. Zadora's creative individuality was formed on the combination of the creative principles of the Parisian piano school, T. Leshetytsky, C. Barth, F. Busoni's pedagogical performing principles in the connection with his own individual author's style. During the work at the GMT Conservatory (1911–1912) Polish pianist Michael Zadora participated in Anton Rubinstein's international competition of pianists and composers, that was held every five years in different countries (for example, the first competition under Rubinstein's guidance was held in St. Petersburg in 1890, the second one - in 1895 in Berlin, the third one - in 1900 in Vienna, the fourth one - in 1905 in Paris, the fifth one - in 1910 in St. Petersburg). "These competitions attracted the best pianists and composers from all over the world. It is enough to name such participants as F. Busoni, I. Levin, A. Borovsky, L. Kreutzer, V. Backhaus, L. Sirota, K. Igumnov, A. Goedicke, M Zadora, A. Gene, Arthur Rubinstein, to judge the level of these competitions" [9].

Найбільш вражаючим є запис з перекладом твору Д. Йенсена під назвою "Шепіт ніжного бризу", а найбільш популярним записом виконання М. Задори є запис сонатини № 6 "Супер-Кармен"¹ Ф. Бузоні.

M. Zadora's performing is fixed on LP and CD (V.64), records for 78 turns, only a small part of which was replicated, the majority remained in the author's ownership.

¹ One of the widely used titles of the work.

However, paradoxically, on the basis of these records researchers come to the conclusion of the outstanding artistic value of his interpretations and claim their particular interest from the point of view of the history of the piano style. Today, there has not been a systematic reissue of M. Zadora's records, although some of his records, carried out on "Pearl" and "Naxos" discs (78 turns) have been restored. "Polydor" records are also famous, they were made in Germany in the period between 1924 and 1927, several discs were made for the German company "Grammophon" in 1930, and also some for "Ultrapophon", "Odeon" and "Vox". In 1940 he made several recordings for "The Friends of America Recording Society". Their value lies in the fact that they contain his performances of F. Busoni's "Sonatinas" No. 3 and 5, F. Chopin's waltzes, etudes, preludes, and nocturnes, some of F. Liszt's "Consolations", and many translations of B. Lamar's, I. Raff's, G. Sgambati, D. Scarlatti, J. Field, I. Brams, L. Beethoven, I. N. Hummel, Anton Rubinstein's works and his own compositions. Most of his performances are impressive, but he tends to quick technical works, it is especially noticeable in Busoni's "Carmen-Sonatina" (Chamber Fantasy on Themes from Bizet's Carmen) and K. Debussy's "Toccata", he is a master of excellent sound producing, as can be seen from the records "Larghetto" by A. Hanselt and "La Passion" by B. Lamar. The recording with the translation of D. Jensen's work called "Whisper of a tender breeze" is the most impressive, and the most popular recording of M. Zadora's performance is the recording of F. Busoni's Sonatina No. 6 "Super-Carmen"¹.

The interpreter style of the pianist is rather restrained and intellectual. In the recorded works he is equally skillful both in Chopin's works and in F. Busoni's Sonatina, as well as in extremely original transcriptions and his own miniatures issued under the pseudonym "Pietro Amadis". In general, following the pianistic principles of F. Busoni's school, M. Zadora ignored the innovative principles of his performing aesthetics, the pianist's interpretation was devoid of the scale and monumentality inherent to his mentor. The aesthetics of T. Leshetytsky's school was closer to the pianist's artistic tastes. His play was distinguished by elegance, virtuosity, ease. The works of small forms dominated in his repertoire. For comparison, we give a description of T. Leshetytsky's piano performing style according to V. Delson's article from the "Musical Encyclopedia": "T. Leshetytsky's play was distinguished by its thoroughness and refinement of details, completeness of phrasing and plastic modeling of the form. His expression was restrained. Small pieces (including parlour) occupied more space than classical works in T. Leshetytsky's repertoire." [2] Another

graduate of the same class *G. Altkorn-Lisitskaya* became the winner of I. Paderevsky's pianists competition in Lublin in 1919.

One of the most successful guest performers was *Arthur Hermelin*, E. Steuermann's graduate in Vienna. The pianist performed the programs rich with F. Chopin, R. Schumann, C. Debussy's compositions, and he also popularized the music of the Galician masters of Polish and Jewish origin, who are Karol Shimanovsky, Alexander Tansman, Taduesh Siegfried Kassern, Tadeusz Szeligowski.

A. Hermelin's concert tours cover Warsaw (1926, 1931), Paris (1926-1927, performances in the Slavic Courses at the Sorbonne, a number of concerts of "The Society" in the early 40s), several American cities during the tour in 1927.

During an exceptionally long touring activity *M. Gorshovsky* performed in numerous cities in different countries of Europe, the USA, South America (Lviv, Warsaw, Lodz, Katowice, Vienna, Berlin, Hamburg, Lyapzig, Paris, Milan, Barcelona, Madrid, Budapest, Rome (Vatican), London, Washington, New York, Vermont, Rio de Janeiro), performing both as a pianist-soloist, cameralist (as a part of the quartet), and as an ensemble (with Pablo Casals, Adolf Bush, Alexander Schneider, Shandor Vegom). In 1906 he performed at "La scala", Carnegie Hall (New York), London and Buenos Aires. "For several decades (Gorshovsky - *T.F.*) was Pablo Casals's friend and associate, an indispensable participant in various festivals and courses organized and conducted by Casals, played duets with him, performed in ensembles. Not only cooperation with a great cellist forced music lovers to pronounce his name with respect and admiration: Gorshovsky was a big and peculiar personality on the pianistic horizon, a personality that left his indelible mark on the performing arts of our impetuous century" [1, p. 147].

The pianist's performing activity was marked by the preparation of a concert cycle for the tour, in which all partitas and Bach's WTC were played for the first time in Brazil (1942/43 in Rio de Janeiro) (V.21), the concert cycle included all V.A. Mozart's sonatas (New York, 1954) (V. 26, 27), all Beethoven's piano works (V. 22, 23), including the rarely performed Sonata № 17 ("Carnegie Hall", 1960), all F. Chopin's works (in the same room, 1966 (B.24, 36)).

The pianist's mastery is recorded in numerous audio recordings, successively recorded by him in collaboration with world firms of his time: "EMI" (1936-1939) recorded Sonatas

for cello and piano by L. van Beethoven and I. Brahms (with P. Casals) (V. 39-42), the company "Naxos" carried out the restoration of his concert performances of the Mozart's piano concerto No. 27, played with the orchestra and conducted by A. Toscanini in 1943 in New York (V. 36), Bach's works (Rio de Janeiro, 1942-1943), Beethoven's ones (New York, in 1954) (B.29), Mozart and Chopin's (1960, 1966, 1990 in "Carnegie Hall", the last of which the performer made at the age of 98 years), the recording firm "Vanguard" made a collection of sonatas for violin and piano, recorded in 1955 together with the great violinist I. Sigheti, as well as the first volume of Bach's WTC, recorded in 1979 (B.32). The musician collaborated with the firms "HMV", "Columbia Records", "RCA", "Deutsche Grammophon", "Nonesuch Records" and many others [8].

In the 1920s-1930s Moritz Rosenthal continued touring in Europe, South America and the USA (in 1938 he settled in New York). He performs in the most prestigious halls of the country with great success (Carnegie Hall, Metropolitan Opera, he gives concerts at the stadium in front of thousands of listeners) (V.17-19). In 1938 a concert in honor of the 50th anniversary of M. Rosenthal first American tour was organized, the committee for the celebration of which was headed by Eleanor Roosevelt and Herbert Lehmann, the Governor of New York, the commission included Albert Einstein, and the hero of the celebrations played a specially made gold grand piano. In 1939 in Washington he performed to the entire diplomatic corps in the United States.

Успішним та інтенсивним було виконавство *Володимира Долянського* – сліпого піаніста без правої руки, учня В. Курца та С. Азенбергенра у Берліні, який гастролював до початку другої світової війни з різностильовими концертними програмами у Відні, Бухаресті, Львові.

Учениця чеського педагога В. Курца та Т. Лешетицького у Відні *Марія Мірська* гастролювала як солістка на польських територіях (у Львові, Кракові, Вашаві, Лодзі та ін.) та за кордоном – у Франції, Німеччині, Швейцарії, Голандії, Норвегії, Австрії. Її програми включали шопенівські мініатюри і твори новітніх польських композиторів. *Альберт Тадлевський*, який вдосконалювався у Л. Годовського в Meisterschule при Академії музики та сценічних мистецтв у Відні, Моріца Розенталя та І. Падеревського з успіхом концертував в Іспанії, Італії, Австрії та інших європейських країнах.

Vladimir Dolyansky's performance was successful and intense, he was a blind pianist without a right hand, a pupil of V. Kurtz and S. Eisenberger in Berlin, who toured before the

start of World War II with different styles of concert programs in Vienna, Bucharest, Lviv, was successful and intense.

Pupil of Czech teacher V. Kurtz and T. Leshetsytskyy in Vienna Maria Mirsky toured as a soloist in Polish territories (in Lviv, Krakow, Vashavi, Lodz, etc.) And abroad - in France, Nimechchini, Switzerland, Holland, Norway, Austria. Her programs included Chopin miniatures and works by the newest Polish composers. Albert Tadlevsky, who was improved by L. Godowsky in the Meisterschule at the Academy of Music and Performing Arts in Vienna, Moritz Rosenthal and I. Paderevsky successfully gave concerts in Spain, Italy, Austria and other European countries.

E. Gorodisky, who supplemented his studies in V. Kurtz's class with a course of classes led by E. Petri in Berlin, often and repeatedly performed in many cities of Poland, the USA, as well as in Vienna, Paris.

Arthur Rodzinsky, who after classes with V. Kurtz, studied at F. Schrecker and E. Sauer in Vienna, has become an outstanding theater conductor in Lviv, Warsaw, and later an assistant to L. Stokowski in Philadelphia (the USA), he conducted the orchestras in Los Angeles, Cleveland, Chicago, New York, invited the colleagues to cooperate in the class of mentor - E. Shtoermann, V. Maltsuzhinsky, I. Hoffman, P. Kokhansky, S. Shpinalsky and others.

Leopold Munzer's performing practice demonstrates many-sided forms of cooperation with conductors and orchestras of a number of countries: Germany (in concerts with the Berlin Orchestra of Y. Gorenstein), France, Romania (in joint programs with a symphony orchestra directed by J. Dzhorzhescu), Belgium, Norway, Great Britain (performances in the London Hall of the BBC, the Netherlands).

Adam Garasevich has made a large number of audio recordings of F. Chopin, J. Brahms, F. Liszt's works and several other composers for the companies "Filips" (16 CDs), "Koch" (a concert of F. Chopin's works), "Polskie Nagrania" and for Polish Radio (V.69-78), he led courses on the interpretation of F. Chopin's works (in Austria and Germany) and private consultations. He repeatedly was a member of the jury of Chopin competitions (in 1995, 2000, 2005. In Warsaw [11]). His touring geography demonstrates collaboration with leading orchestral groups and conductors in Europe, Asia, America, Japan (over 100 concerts).

Among the Ukrainian representatives of the Viennese line, *Olga Tsipanovskaya* can be highlighted (at that time she was a professor from the Przemysl branch of the VMI who performed not only solo, but also in ensembles with violinist G. Perfetsky, cellist B. Berezhnytsky), Nestor Nizhankovsky, Lyubka Kolessa, Volodymyr Bozheiko, who collaborated with one of the most significant cultural and educational organizations of Ukrainian students, who acted in the second half of the XIX - the first part of the XX centuries in Western Ukraine and in Austria under the name of the Ukrainian Academic Society "Sich" ("Vienna Sich", 1868-1947). Austrian, German, Czech, Polish performers were involved in the celebration of national ceremonies, concerts were held in the best halls of Vienna, the invited guests were titled and polynational. In particular, on March 5, 1887 at the event dedicated to the commemoration of the 24th anniversary of T. Shevchenko's death and the 20th anniversary of the foundation of "Sich", which took place in Erbahr-Halle, the performance of V. Paltinger, who played the Fantasy e-moll, F.Chopin's Nocturne, and M. Lysenko's Polonaise As-dur was a great success.

"The program of this concert points to both the wide range of interests of the "Sich" participants and the desire to "fit" Ukrainian art into the context of world culture... thus, Ukrainian music sounded natural and worthy and received numerous supporters against the background of German, Czech and Polish works" [3, p. 175].

From 1902 to 1923 the "Sich" student society functioned in Chernivtsi. It carried out cultural and educational work in Bukovina, published the newspaper "Sich Word" (1904), brochures of Ukrainian studies. Subsequently, the student community "Rus" in Graz was renamed into "Sich" in 1910 and was active until the end of 1940 years.

"In the less than 80 years of its existence the society helped students and representatives of the Ukrainian intelligentsia, who were in Vienna, to maintain spiritual contacts with their homeland, as well as acquaint foreigners, especially Slavic and Austrian students, with Ukrainian culture", such is L. Melnik's definition of the dominant functions assigned on the society [6, p. 18].

In 1922, the Central Union of Ukrainian Students was founded in Prague, which became a comprehensive Ukrainian youth organization in a foreign world. The Viennese Ukrainian Academic Society "Sich" became the initiator and one of its founding members.

The list of representative tours should include the activities of Ukrainian pianists who, during the 20 interwar years and the Second World War, consistently gave concerts in conditions of emigration.

Lyubka Kolessa's peak activity falls on the 1920s and 1930s. A talented Ukrainian performer led a successful and well elucidated touring activities in many cities in Europe and South America, she performed as a soloist and with symphony orchestras under conduction of B. Walter, V. Furtvengler, K. Bem, G. Karayan, etc. Among such performances we can distinguish L. Kolessa's one in October and November of 1933 in the Berlin Philharmonic with an orchestra under the direction of Erich Kleiber or participation in programs of the London Television in 1937 (in one of them the pianist performed Ukrainian piano music in the Ukrainian national suit). In her programs the compositions of N. Lysenko, V. Barvinsky, S. Lyudkevich, N. Nizhankovsky were constantly found.

Концертувала як ансамблістка (з різними виконавцями у залі Гевандхаузу в Лейпцігу) та концертмейстер (зі співаками тенором К. Андрієнком, солістом берлінської опери та організатором музичного життя українських музикантів О. Зарицьким). Зокрема, спільний виступ з К. Андрієнком, який відбувся у 1934 р. в Берліні включав українські та італійські пісні та здобув високу оцінку німецьких спеціалістів [7, с. 43-45].

She performed as an ensemble (with various performers in the Gewandhaus Hall in Leipzig) and accompanist (with singers tenor K. Andrienko, soloist of the Berlin opera and organizer of the musical life of Ukrainian musicians A. Zaritsky). In particular, a joint presentation with K. Andrienko, which took place in 1934. In Berlin, he included Ukrainian and Italian songs and was highly appreciated by German specialists [7, p. 43-45].

“Despite the direct youthful ease and impulsivity, the pianist's performing expressions actually contained golden grains of intellectually captured ideology in the spirit of Chopin and Liszt's romantic traditions with their search for beauty and harmony of the world. The universal ideological and artistic principles of F. Liszt's school, learned by Lyubka Kolessa under the influence of the Viennese teachers, were enriched in the perspective of her national outlook with new valuable qualities. Lyubka Kolessa's national feelings were an important part of her spiritual world, a powerful source of unforgettable emotional events” [7, p. 44].

Lyubka Kolessa's performing activities, connected with her years of study in Vienna, are coming out on a European expanse, starting with tours in Stockholm and Prague as

Modest Mentsinsky's accompanist, combined with solo performances. From 1920 her concerts by European countries became systematic: Vienna, Milan, Berlin, Cologne, Leipzig, Mannheim, Warsaw, Frankfurt am Main, the cities of Switzerland, Spain, Romania, Finland [4, p. 22-25]. In 1928 her tour route ran through the cities of the Dnieper Ukraine (Kiev, Kharkiv, Odesa), in the early 1930s it covered Italy, Switzerland, Austria, Bulgaria, Romania, Holland, Estonia, Germany, Great Britain, the Czech Republic, Latin American countries (Argentina, Uruguay, Chile), after 1940 - Canada. Her programs included compositions by Ukrainian authors, M. Lysenko, S. Bortkiewicz in particular, as well as people from Western Ukrainian lands - N. Nizhankovsky, S. Lyudkevich, V. Barvinsky, which contributed to wide acquaintance with the works of artists from different regions of Ukraine and its popularization in all Ukrainian territories and foreign countries.

"The pianist Lyubka Kolessa's stay in Soviet Ukraine goes far beyond the limits of the usual tour of European celebrities and had a meaningful honoring a young Ukrainian artist from Western Ukraine, which acquired the character of the representation of Ukrainian musical culture in its artistic successes" [4, p. 37]

An innovative form of cooperation was an agreement with the Bechstein firm (the pianist gives concerts only on the grand pianos of this company, which is indicated in the programs). At the same time the pianist made a number of audio recordings on the Velte-Mignon apparatus (1928 - the period of the highest flourishing of her performing skills), among her recorded works were N. Nizhankovsky's Variations (Improvisations) on the Ukrainian theme, in the 1930s she recorded discs with Chopin programs ("Ultrapon" firm in Berlin), further cooperation included recording companies, "His Master's Voice" (England), "Elektrola" (Germany) and "Concert Hall Society" (the USA). In 2000 the pianist's sound recordings were reissued by "DOREMI" as a set of three CDs in the "Legendary Treasures" series (V.79-81).

Lyubka Colessa's concert activity in Canada and the USA (first of all in New York) acquires important educational significance, except for solo performances she is involved in series of thematic cycles Radio Concert devoted to the works of L. Beethoven, W.A. Mozart, F. Schubert, F. Chopin, I.S. Bach.

It is from the concerts in Vienna (the performance in a charity concert in favor of the starving in Ukraine in the small hall of the Vienna Konzerthaus 1922) that the pianist-pioneer Galya Levitskaya begins the touring performance, whose programs along with the

eloquent compositions of the piano literature of European artists (S. Frank's cycle "Prelude, choral, fugue", L. Beethoven's Sonata No. 31, Chopin's Sonata b-moll, F. Liszt's etude "Mazepa") the cycle "Canzone, serenade, improvisation" by V. Barvinsky sounded, which showed her high patriotic and civil performing position. Galina Levitskaya as well as V. Bozheyko were the first performers of S. Lyudkevych's compositions for audiences abroad.

Sophia Dnistrianskaya gave annual charity concerts in the years of study, the profit from which was intended for the needs of the Ukrainian militaries. One of such concert with violinist Ivan Levitsky was held at the Josephsaal of the House of Teachers in Vienna in 1918 [10, p. 22].

In addition to teaching she led active concert activities and prepared 20 programs for Košice Radio from works of world classics.

S. Lyudkevich described her performing level on the pages of the "Delo" newspaper (1906, 5. 07., part 129): "S. Dnistrianskaya is, perhaps, the first pianist of Galicia who has all the features of a first class artist: congenital intelligence, intelligentsia, temperament, and complete technical mastery and understanding of the instrument" [5, p. 427].

Irina Ladani is a graduate of the Budapest Conservatory in Emanuel Gede's piano class, Leo Weiner's chamber ensemble class and Zoltan Kodai's solfeggio class, as well as the brilliant pianist and composer Ernst von Donanie's harmony class. Her concert activity covered Denmark, Switzerland, Austria, Italy, Hungary, the Czech Republic, Slovakia as well as Transcarpathia, it was accompanied by enthusiastic comments of reviewers who characterized her as: "... a performer with great abilities who has brilliant technique and artistic temperament" [10, p. 22].

Edward Shtoermann was one of the most prominent private students of V. Kurtz in Lviv (1904–1910) and F. Busoni in Berlin (1910–1912), being A. Schoenberg and E. Gumberdink's student in composition class, he became a member of the Society for Private Music Performances, an exclusively highly professional concert association in whose artistic actions he performed compositions of French artists such as A. Scriabin, A. Berg, A. Webern, he was the first to perform the absolute majority of A. Schoenberg's piano compositions (v.55, 56), he was attracted to illustrating musical lectures and K. Klaus's recitations. In the concert programs of the Vienna period of activity (1920-1930s), he also showed himself as an interpreter of I.S. Bach and K. F. E. Bach's music. First of all, the performing activity of Darya Gordinskaya-Karanovich is connected with Vienna, who

developed not only a fruitful cooperation with Ukrainian immigrants and local professionals in chamber compositions but also devoted a lot of attention to popularizing the work of Ukrainian artists.

Conclusions. Thus, in the international touring activities of pianists-immigrants from the region we see a powerful geographical scope of representation, stable success and recognition, proving the formation and maturity of pedagogical and methodical attitudes of regional piano art, the universalism of participation forms (regional pianists act as soloists, ensembles and accompanists in cooperation with outstanding singers and instrumentalists of the world, collaborating with famous conductors and orchestras), openness to experimentation, involvement of Radio Concerts, concerts-lectures, audio recordings, official representative performances, popularization of works by Ukrainian particularly regional and modern composers in the form of activity.

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