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Nina Dyka (Lviv, Ukraine)

**CHAMBER SPACE OF MUSIC:
LYSENKO QUARTET**

The elite chamber and instrumental music in the conditions of the scientific and technological progress and pragmatism unexpectedly acquires topicality, showing the inner processes, which continue to swirl in the society. It is complicated to name another genre of musical activity which is able to strictly persuasively implement the most contradictory and multidimensional problems of our inner being.

Chamber and instrumental performance with its inherent intellectual penetration, psychologism and, eventually, specific semantics corresponds to the excessive difficulties of the contemporary artistic conceptions. Performers, who are the mediators between the author of the work and the listener, often decide further fate of the performed work by their first performance.

It is necessary to mention that in every region of Ukraine, which, due to certain historical events, had its own traditions of cultural development, chamber ensembles were formed with their particular repertoire politics, originality of the performing manner and the scope of their touring and concert life, which was not only defined by the intensity but also by a considerable change of the artistically-aesthetic guidelines. It is obvious that the very spirit of the age, which favoured the development of the national musical performing school, demanded the appearance of the chamber ensembles. It is difficult to overestimate the activity of ensembles which, being in hard conditions, not counting on their wide recognition and official support, started to popularize Ukrainian chamber music.

The method of complex research of various genres (M. Gordiychuk,

M. Zagaykevych, A. Tereshchenko, L. Parkhomenko), different historical periods in the development of the national school (N. Gerasymova-Persydska, L. Korniy, L. Kyyanovska) appeared to be creative for our observations and conclusions. The works of Ukrainian and Russian musicologists such as N. Goryukhina, V. Moskalenko, V. Medushevskiy, K. Adzhemov, D. Blagyi, M. Milman, R. Davydyan, L. Ginzburg and others became the methodological basis for the explanation of the questions of interpretation, form and dramaturgy.

Demonstration of the development and functioning evolution of String quartet named after M. Lysenko in the context of the chamber and instrumental ensemble music playing in Ukraine and Europe appears to be the key aim of the article. The activity of a String quartet named after M. Lysenko, founded in 1951 on the initiative of Lviv professor Yu. D. Krykh became a noticeable artistic phenomenon in the second half of XXth century. Let us gratefully mention the names of the first participants of this group: Oleksandr Kravchuk (I violin), Anatoliy Sikalov (II violin), Romal Gural (viola), and Leonid Krasnoshchok (viloncello). Lysenko group, as a creative unit, was formed under the leadership of the “Vuillaume”-violinist O. Staroseleskyi who became an artistic director of a newly-created group. A new ensemble becomes a successor of a Vuillaume string quartet, which was known from the 20's of XIXth century, the follower of its traditions. Consultations with the professors of Kyiv and Moscow music academies as well as the creative relations with the participants of Beethoven Quartet helped the Ukrainian performers considerably.

During a long creative period the ensemble underwent numerous changes in the list of its participants: since 1953 Borys Skvortsov had become the second violinist instead of A. Sikalov; since 1954 Suren Kocharyan started playing the viola, having changed R. Gural; in 1961 Yuriy Kholodov started playing the viola part instead of Suren Kocharyan who had started the pedagogical activity; since 1970 Anatoliy Bazhenov has played the first violin part, since 1983 the second violin part was played by Bogdan Krysa, and since 1991 – by the son of Bazhenov. There have also been other changes in the group.

At the beginning of the 50's a group, consisting of O. Kravchuk, O. Sykalov, R. Gural, L. Krasnoshchok, demonstrated a particularly considerable artistic level of performance: high mastery, good technique, delicate taste, being distinguished by *“artistically mature work performance, with the feeling of the ensemble, musicality, technical maturity, clearness, accuracy, brightness of sounding”* [1]. Quartet toured

actively. At the end of 60's the total number of its concert performances reached two thousand. For its high mastery and artistic achievements in spreading Ukrainian chamber and instrumental activity, during the days of solemn celebrations of the 120th anniversary of M. Lysenko's birth, the quartet was given a name of the Ukrainian music classic (March 1962). In 1969 it was awarded the title of the Honoured ensemble of Ukraine.

The Lysenko Quartet appeared on the international scene in 1963, having received the third prize at the Leo Weiner International contest (Budapest). Since 1967 the Quartet has been a constant participant of the numerous International and All-Union festivals of chamber music: All-Union festival (Vilnius, 1967), the Fourth International festival of organ and chamber music (Kamien Pomorski, Poland, 1968), Days of chamber music (Poland, 1969). "...after each foreign trip we brought new sheets of music – the works of those composers who we had met, B. Skvortsov, the participant of the quartet, recalls, in its turn we tried to properly present the music of Ukrainian composers to the foreign listeners of Europe, Africa, Japan in particular". Such an activity favoured the intellectual and spiritual development of the group.

Until the beginning of the 60's the repertoire of the quartet had numbered 200 works. The musicians became enthusiastic propagandists of the most brilliant examples of the world chamber music, little known ensembles of various styles and epochs. Among them there were the quartet № 5 by J. Myslivecek, quartet D-major by A. Bazzini, "Doric quartet" by O. Respighi, quartet by M. Berezovskyi (transcription), septet by C. Saint-Saens, "A Negro Rhapsody" by F. Poulenc and others.

A unique performing style of the quartet was forming gradually. Its performances were expected in the Ukrainian and foreign cities; many articles and researches were written on it; a monograph, dedicated to the quartet, was published. "With all the diversity of the Lysenko group repertoire, wrote musicologist M. Borovyk in the monograph, it is possible to select those component parts, which had the crucial influence on the performing style generally. The artistic tastes of the performers, their penetration into separate musical styles, works, images, especially persuasive interpretation of some part of repertoire is determined by the very epoch, its ideas, leading views, tastes of the audience. Emotionally bright, energetic, heroic dramatic, determined musical images sound in the brightest and most persuasive way in Lysenko performers" [2, p. 50].

The manner of Lysenko quartet performers is distinguished by a subtle lyricism, wide semitone gradation, perfect understanding of the form and logic of development of its dramaturgy.

The Lysenko Quartet initiated a lot of interesting artistic activities, in particular, it actively popularized contemporary music, was the initiator and performer of the concerts-monographs. Let us separately mention such outstanding achievement of the group as the cycle of Dymytriy Shostakovych classical music evenings (1975-1976), the interpretations of which were distinguished by the deep opening of a philosophical idea of works which combined a symphonic thought and a delicate psychologism. The activity of Dm. Shostakovych occupied an important place in the quartet's repertoire; it became the first performer of the Fifteenth quartet of the composer (114). The premiere of this work took place in October 22, 1975, at this very time Dm. Shostakovych dedicated this quartet to Lysenko performers.

The performance of this work confirmed closeness of the style principles of D. Shostakovych and the performing manner of M. Lysenko Quartet, whose mastery and fellow work were worthily valued by the composer and the listeners. *“The interpretation of the Fifteenth quartet with its unbelievable concentration of thought, penetration into a quiet sentimentality of a rather imaginative than a real movement became a prominent performing achievement of the quartet”*, wrote musicologist L. Bondarenko [4, p. 115].

New verges of interpreting of musical chamber classic were demonstrated by the quartet legacy of L. V. Beethoven (season 1977-1978). M. Lysenko Quartet initiated the revival of many forgotten or absolutely unknown to our contemporaries pages of the chamber and instrumental art. The search for new original works was often connected with the extension of the performing number in the quartet. Every time new musicians were involved in the performance of a specific work – pianists (M. Voznesenskyi, Ye. Rzhанov, V. Kraynyev, O. Lyubymov, N. Magomedbekova), string instruments players (Yu. Shyshov-contrabass), wind instruments players (S. Rygin-clarinet), (P. Muzyka-flute), (V. Rygin-trumpet), (V. Kolokolnykov – percussion instruments), vocalists (I. Kozlovskyi, E. Yarotska), harp players (O. Erdeli, N. Izmaylova), guitar (A. Ivanov-Kramskyi). The group also played with the quartet named after M. Leontovych, Shlaski quartet (Poland). Every musician played the most complicated masterly parts without any efforts, easily, naturally and with romantic subtlety.

M. Lysenko quartet has been leading an active creative way of life so far. Nowadays the leading Ukrainian musicians play in it: A. Bazhenov (violin I), O. Serdynskyi (violin II), S. Romanskyi (viola, since 1995), I. Kucher (violoncello). The activity of the quartet inspired the activation of

the creative work in this genre by a new generation of artists. The professional perfection of the group catches attention of the Ukrainian composers of different generations: there appeared the cycle “*First performance*” in the concert programs, where the premieres of works by Yu. Ishchenko, M. Skoryk, V. Sylvestrov, Ye. Stankovych, V. Kyreyko, G. Lyashenko, L. Dychko, I. Karabyts, K. Tsepkolenko and others (over 50) were performed. A great merit of the musicians is that they managed to draw attention to the innovatory achievements of the national composers and to dispel the myth about “*traditionalism*”, “*ethnographical primitiveness*” of the Ukrainian composing school. Repertoire politics of Lysenko performers is marked by a brave implementation of the numerous ensemble images which go beyond the boundaries of the quartet literature. Representing chamber and instrumental ensemble art in Hungary, Poland, Germany, Norway, Cuba, Czechoslovakia, Armenia, Azerbaijan, Georgia, Russia, at the international and all-union festivals of organ and chamber music, up to this time the energetic creative activity of M. Lysenko quartet enriches the performing culture of Ukraine and the world.

Keywords: *chamber and instrumental ensemble, chamber and instrumental performance, quartet, premiere.*

Література

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