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LYDIA ARTYMIV AND CHAMBER & INSTRUMENTAL ART

After World War II due to severe persecution a lot of Ukrainian citizen left their homeland. However, they did not lose their national identity and continued to work for the benefit of Ukraine. Particularly important was a benefit of great figures in culture & art.

Among Ukrainian pianists in the USA Lydia Artymiv occupies a prominent place. She successfully showed herself in every aspect of

performance career: as a soloist with orchestra, solo performance and chamber music, as well as in audio recording. Acquaintance with creativity, learning and understanding the sources of her style are sufficient for proper understanding of the Ukrainian Diaspora activity as an integral part of the Ukrainian nation as a whole. This points the actuality of the article.

Lydia Artymiv was born in 1954 in Philadelphia, U.S., in Ukrainian family. She started her musical education in Ukrainian Music Institute in the class of Yuri Oransky, continued in Curtis Institute of Music, in the class of Frida Berkovich.

When Lydia Artymiv was thirteen years old, she took part in the audition for the chance to study in the class of Harry Hravman, who taught at the Philadelphia Conservatory at that time. She won a scholarship to study at an outstanding teacher. As a result Artymiv was trained by him for ten years, from 1967 to 1979.

Artymiv has many awards in international competitions and festivals. In 1972, a young pianist won first place in New York at Kosciuszko Foundation Chopin Competition [11]. The greatest competitive achievement for the pianist became her third prize at the International Competition in “Leeds International Piano Competition” in 1978 [9].

Much attention is paid to chamber ensemble playing. As a participant of popular music festival Marlboro in Vermont during the 1972-1974 she made a tour throughout USA with chamber group “Music from Marlboro”.

The festival in Marlboro was established by outstanding pianist Rudolf Serkin, its founders are also Adolf and Hermann Busch, Blanche and Louis Moses. Since its foundation in 1951, the festival has played a leading role in the development of chamber music throughout the world. During seven weeks of each summer, concert performers of all ages and backgrounds come together as one cohesive musical family. They have a unique opportunity and unlimited time to explore the vast repertoire of chamber music.

One of the founders of the festival in 1964 was the Guarneri quartet. Its members were both former members of the festival formed or joined to many outstanding ensembles. Today Marlboro continues to thrive under the leadership of Mitsuko Ushida and Richard Hood, artistic director since 1999, staying committed to their ideals, including their fresh ideas and hobbies [10].

From 1982 to 2005, Artymiv often performed with the Guarneri String Quartet throughout the U.S. and Canada. Quartet was founded in

1964 in a summer school of Marlboro, where musicians performed separately with different ensembles and pianist Rudolf Serkin. The quartet includes: violin 1 – Arnold Steinhardt, violin 2 – John Dalley, alto - Michael Tree, cello – David Soyer (1964–2001) and Peter Wiley (2001–2009). Guarneri quartet made many recordings throughout its long career. Their repertoire is unusually extensive: string quartets of B. Bartok, L.Bethoven, the second string quartet of O.Borodin, all string quartets and quintets of J.Brahms, K.Debyusi, E.Donanyi second quartet, A.Dvořak piano quintet, string quartets of H.Fore, E.Hrih, Y.Haydn quartet, piano quintet of Hans Werner Henze, L.Yanachek, F.Mendelson, V.Mozart, M.Ravel, F.Shubert, R.Shuman, Y.Sibelius, B.Smetany, P.Tchaikovsky & D.Verdi [7].

Artymiv performed at many concerts of the greatest musicians of our time, including Yo-Yo Ma, Kim Kashkashyan, Richard Shtoltzman, John Aleroy and Benita Valente. Artymiv is a member of Steinhardt–Artymiv–Eskin Trio (with violinist Arnold Steinhardt and cellist Zhyulem Eskin).

Pianist recorded with famous musicians. Unsurpassed performance was a piano quintet with Y.Brams from American Quartet during the Winter Festival of Chamber Music in Tucson in 1995 [8].

Extremely revealing is a record of Artymiv with Tokyo Quartet of Taneyev Piano Quintet in 2006 during the festival in Tucson. The Quartet has recorded over 30 CDs with various programs. They won the Grand Prix du Disque Montreux, received “best chamber music recording of the year” from Stereo Review and Gramophone magazines, as well as seven Grammy nominations. Group plays the number of instruments, made by famous master Stradivari. This collection is known as the Paganini Quartet.

The pianist collaborated a lot with the great American opera vocalist Benita Valente. They recorded songs of K.Debussy and G.Fauré for several times. Their performance of Ariettes Oubliées Debussy was recorded in December 2009 by Bridge. For Pantheon label Artymiv with Benita Valente and tenor John Aleroy recorded duets and songs of Y.Haydn, L.Bethoven, F.Schubert and R.Schumann.

In May 2008 Artymiv collaborated with cellist Marcy Rosen and recorded sonatas of L.Tuilye, Donanyi and Tovey. “This is a great record that will certainly help to restore the recognition and popularity of this unjustly neglected music” [6], - “Strings Magazine”.

Working with Rosalyra Quartet Artymiv recorded piano quartets of G.Fauré for Artegra company in July 2008 and the Brahms Piano Quintet

A-dur, op.26.

Repertoire of the pianist in chamber & instrumental field is extremely diverse, she does not limit herself to one style, and chooses very interesting program: violin sonatas of E.Grieg, S.Prokofiev, L.Bethoven, Yanachek sonata, Shostakovich viola sonata, cello sonatas of L.Behtoven, Y.Brahms, S.Barber and David Evan Thomas Sonata and also trio of R.Schumann, B.Smetana, Brahms clarinet trio, quartets of V.Mozart, R.Schumann, Y.Brahms, G.Foret, quintets of Y.Brahms, A.Dvorak, Donanyi.

The performing style of Lydia Artymiv appears to be typical for a representative of piano performance of the end of the twentieth century. The list of her achievements is great. Recognition of her merit and high professional and artistic level led to invitations in workshops and work as the jury of international competitions.

In order to prove high professionalism of Lydia Artymiv we have performed an analysis of her performance of “Album Songs for Young People” by R.Schumann along with vocalist Benita Valente and violin sonatas of E.Grieg №3 with Arnold Steynhardom.

As it's known, “Album of Songs for Young People” was written by R.Shumann with didactic purpose: to familiarize the child with different aspects of life – from its ordinariness and holidays to joy and sorrow, to give an idea of the classical German literature (Schiller, Goethe) and folklore (“Great horn boy”). As noted by T.Tsytovykh [3, p. 222] Schumann finds the very right tone – without mentoring and exaggeration, as far as these series are for kids – and not just about kids. Breadth of subjects caused a variety of genres: lyrical miniature & song-scene and song-game. Characteristic feature sketches (“Sandy man”) are especially distinguished, where the external simplicity of the overall composition highlights sharpness of micro stroke. Transmission of the tone turned to be very organic for Schumann (“colorful butterfly”). Shumann attention to text caused reverse (in comparison to common for him) effect, when piano party becomes especially modest with simple form. Thus Benita Valente & Lydia Artymiv selectively performed songs from this cycle. For their interpretation they chose the following vocal thumbnails:

- 1) “Schneeglöckchen” (“Snowdrops”);
- 2) “Des Sennen Abschied” (“Farewell shepherd”);
- 3) “Der Sandmann” (“Sandy man”);
- 4) “Marienwürmchen” (“Colorful butterfly”);
- 5) “Er ist't ...” (“in a light haze”).

“Snowdrops”, being performed by these interpreters, charms with ease & subtlety: a rather simple and unpretentious vocal melody accompanied by piano that like sound “lace” covers the main song intonation. The pianist emphasizes their expression with dynamic nuances. An ability to create unique vividly emotional mood with a proper attention to minor details shows high skill of both interpreters.

The next thumbnail “Farewell Shepherd” by B.Valente & L.Artymiv is attractive, where simple piano accompaniment in the national spirit is diversified by lyrical sincerity of melodic & recitative phrases and motifs of vocal party. Interpreters make a sense of sound space, which is associated with a fresh breeze from the high Alps.

A characteristic sketch “Sandy Man” features with the ability to create a colorful toy image, as it is viewed by a child: transparent piano accompaniment, simulating the eruption of sand, combined with a relaxed singing of a toy story character. Bright, almost visual, expression in reproduction of a little man is reached through increased attention to detail musical tissue in terms of dynamics and strokes.

“Colorful Butterfly” charms with spontaneity of child’s feeling transfer, admiring the beauty of a work of nature. Interpreters emphasize “baby tone” in song melodies (frequent repetition of phrases , interjections) while maintaining the typical rapid emotional changes in the mood of the child (contrast dynamics, texture).

A miniature “In Light Haze” is very interesting in terms of interpretation. Performers skillfully recreate the sounds of the arrival of spring, happy mood when observing nature, which awakens from its winter sleep. Artists choose the appropriate tempo for a single image & emotional tone, while retaining all small details of the texture.

An interesting and somewhat unusual interpretation is a violin sonata №3 (c -moll, op.45) by E.Hrih performed by Arnold Steinhardt and Lydia Artymiv. According to researcher of the composer – O.Levashovoyi [1, p. 382], this sonata is the top of chamber ensemble music of Grieg, where classic perfection of form, conciseness of presentation and the absence of secondary musical material are very well combined. It seems that the best features of his earlier works are focused here: the integrity of the dramatic design, which was achieved in quartet, romantic vividness of presentation, inherent to his Cello Sonata, the power of dramatic expression of the composer’s piano ballads.

It should be noted that among Grieg’s chamber cycles this third sonata is the most close to the concepts of dramatic classics (Bethoven , Schubert), where the overall composition a favorite principle of contrast

is held out: the extreme parts are opposed to the central lyrical image - mellow and light "Romance", and the absence of genre picture in the final gives the sonata a dramatic character.

Artistic performance of this masterpiece by A.Steynhardt & L.Artymiv attracts by implementation of integrity of composing design, perfect sense of ensemble, filigree "grinding" of phrases and motifs, unity of form and thoughtful dynamic plan. If the ends of the cycle are observed in their performance to be traditional (figurative and emotional tone, choice of rate), on average, the second part draws listener's attention to its somewhat unusual interpretation. Lyrical center of sonata is quite sharply opposed to first and third parts of the series. This part of the interpretation is striking by its dreamy contemplation, special delicacy of sound palette, tenderness and purity. Sophisticated three-part composition with contrasting middle part, which was chosen by the composer suits artistic findings of effective and convincing interpretation of A.Steynhardt and L.Artymiv.

Exposure of initial image of the piano party is observed by deep sincerity and sophistication: the pianist plays the transparency of texture and barely audible dynamic vibrations, filling sound "aura" with lightness of air. Carrying the same theme in the violin at the background of piano chords gives more importance and reality. To create an appropriate image-emotional sphere in this section both artists use agogics, pulling and stressing certain motifs and phrases, giving the melody a bit "Americanized" features, which are not typical for composer.

New topic that appears in the middle section reminds the tunes of national hymn: presented alternately in violin and piano parties, it captures with its temper and dance "whirlwind". Perfect ensemble concord, expression leading melodic lines, and combinations of syncopated rhythmic accompaniment allowed the performers to create a compelling image of a *la rustico*.

Reprise of interpretation of Steinhart and Artym marked thin thoughtful plan and dynamic precision dynamic parts, focusing on small copyright tempo changes, meaningful conclusion.

Data analysis of interpretive versions shows that Lydia Artym is a perfect ensemble and partner on stage. Hers is an emotional performance for many contemporaries. Her emotions are not explosive, but rather of a lyrical plan. It is a performing of an individual person. Her performance, sound clips clearly demonstrate her beliefs and opinions on performing arts, at the same time proving her skills and qualification as a musician.

Further work is planned to investigate other pianists of Ukrainian

Diaspora as well as to research the trends in piano performance outside Ukraine. This will enable us to understand the performance characteristics of Piano of Ukrainian origin and their ties to Ukrainian culture.

Keywords: *pianist, chamber-instrumental ensemble, performance, musician.*

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