

**THE EDITION, WHICH DOES NOT LEAVE INDIFFERENT
(ON THE MONOGRAPH-ALBUM “LVIV CHAMBER
ORCHESTRA 1959-2012”)**

Lviv. The dear city where not only fantastic roofs and towers of the cathedrals but each stone on the Castle Hill, each path in Keiserwald park communicates with you in the mysterious language of memories. This city is always beautiful: in the gold of fall of leaves, in the mirage of the rain, in the silver snowfall. In such way the years of studying in conservatory were imprinted in the memory, those faraway sixties, which were infused with enormous hope of the happy changes, and inherent to the artistic youth creative activity was gaining unbelievable speed. This time the memories were produced by the monograph-album, new representative edition dedicated to Lviv chamber orchestra “Academy” which has recently celebrated its fiftieth anniversary.



I turn over the pages in the avid way – so many familiar names, faces, unforgettable episodes from student’s life! These are so memorable photos: of my classmates in the musical 10-year school, group mates in the conservatory, friends, fellows, colleagues. Conservatory, which at that time was in Chaikovska street, big concert hall, which was rented by the philharmonic, and we, the students, who could be present not only at the concerts, but at the rehearsals of the performers and the bands which came to Lviv from all the former Soviet republics and abroad. Live sounding of music became an important part of our future artistic experience.

Among numerous bands, which at the end of the 1950’s played on the main musical stage of Lviv was also Moscow chamber orchestra of Rudolf Barshai, in which many young musicians played. The success of this orchestra was unbelievable, the concerts and communication with “*Barshai Orchestra Members*” were a big holiday, and the string instruments players were especially excited about their art. At that time there appeared their thought-dream: “We are not worse than them!” This thought was firstly expressed by Dina Moskvit and she also managed to involve

into it the then pro-rector Arseniy Mykolaiyovych Kotlyarevskiy, who had an absolute authority in all the innovative projects, several scores of baroque music for chamber orchestra from her own library. It all started from that moment. The idea was supported by the professors of the department: Professor Dmytro Lekher, then the rector Zenon Dashak, who managed to insist on approval of the official status for the newly-formed group, the brilliant violinist Oleksandra Derkach who was invited to lead it.

The years passed, the orchestra grew and took new steps. The conductor of the orchestra Oleksandra Pylypivna was succeeded by her graduate – a brilliant violinist Matis Weitsner, who from the very beginning and during 30 years, as all the others in the group, had been working for free, by the call of his soul. At different periods the conductors and concertmasters of Lviv chamber orchestra were also Volodymyr Zaranskyi and Artur Mykytka who today is one of the leaders of this group. His constant soloists were violoncellist Kharytyna Kolessa, harpsichordist Vira Vaycner, harpist Odarka Voshchak, oboist Slava Tsaytn, violinists Lidiya Shutko, Mykhailo Strikharzh, Volodymyr Zaranskyi, Artur Mykytka, Bohdan Kaskiv, Tina Lapsyuk, Petro Droshcha, pianists Oleksandr Eidelman, Keto Khuchua, Teresa Starukh, pipe organ player Samuil Daych, vocalists Lyudmyla Bozhko, Volodymyr Ignatenko, Nina Tychynska, Tetyana Karpatska and many others.

The performances of the orchestra with the former Lviv residents, such worldwide known stars, as Serhiy Eidelman, Oleg Krysa, Yuriy Bashmet, Oleksandr Slobodyanyk and also with such outstanding musicians of the world artistic range as violinist Gidon Kremer, pianists Vira Gornostayeva, Viktor Tretyakov, conductor Saulius Sondeckis and others became great event for the city. Thus, both elite and elegant and at the same time surprisingly democratic group was being formed in this way.

Years passed quickly and it is now the middle of the age already. New performers and new leaders came to the orchestra – fantastically dedicated to this group, brilliant musician and concertmaster Artur Mykytka, artistic director – the famous composer Myroslav Skoryk. The conductor was an outstanding leader, author of many interesting artistic projects, rector of Lviv Music Academy, violinist Igor Pylatyuk. There are many new names on the concert posters of “*Academy*”, the laureates of various international contests play with the orchestra: Anastasiya and Nazariy Pylatyuk, Ostap and Yuriy Shutko, Anna Savytska, Zhanna Mykytka, Andriy Karpyak. Such conductors as Yuriy Lutsiv, Yarema Kolessa, Yuriy Bervetskyi, Kyryl Karabyts (Ukraine), Saulius Sondeckis (Lithuania), Roman Revakovich (Poland).

There was the publication of the album-monograph dedicated to the jubilee date, the edition of rather not traditional synthetic genre which combined, as in cinematography, video and the Chronicle, detailed story about history, achievements and the present day state of the group, artistic biographies of its participants, programs of the most memorable concerts, the opinions of the listeners and critics. The amount of the photographs is impressive: old, black and white, mostly “*amateur photos*” where the founding participants were very young, later – when they were already grown-ups and surrounded by their pupils, children; professionally perfect portraits in colour, group photos – in Lviv streets, in the luxurious interiors of the cathedrals and palaces – at home and on the tours; rehearsal moments, happy friendly meetings after the concerts, concert posters in different languages, numerous diplomas, prizes and gratitude diplomas.

It is natural that in the Chronicle-story, apart from the authors – Artur Mykytka and Igor Pylatyuk, the following Lviv musicologists take part: Lyuba Kyvanovska, her scientifically verified and a journalistically bright material in the introduction leads to the main body of the monograph; Stefaniya Pavlyshyn, Nataliya Shvets-Savytska, Iryna Chernova-Stroy, Lida Melnyk and others, whose expanded fragments of the reviews fundamentally complement the main theme of the story.

So called supplements are of the considerable interest in this book. There are a lot of them; almost the third part of the main text is dedicated to them. The supplements also include a full list of all the members of the orchestra. We may only imagine, what a titanic work concerning the replenishment of the orchestra repertoire was being done for many years by its artistic director, composer Myroslav Skoryk who, apart from his creations composed exactly for this group, made a great number of the perfect transcriptions of world and national classics as well as modern music. At different times, other Lviv composers, theoreticians, performers such as Viktor Kaminskyi, Artur Mykytka, Yarema Yakubyak, Roman Stelmashchuk, Bohdan Bonkovskiyi and others contributed to this work.

Rather extensive bibliography list (328 references) of the articles and reviews on the orchestra is presented separately. It is done not only for the readership that the publication is addressed to, but also for the scientists, future researchers of chamber music, in particular, of the brilliant Lviv orchestra “*Academy*”. Since 50 is only half of the age. The constant renewal of the group secures it the eternal youth. A period of prosperity and new creative achievements the orchestra is still ahead!
