

УДК 005.745(100):78.071.1Шим

UNDER THE SIGN OF KAROL SZYMANOWSKI

Iryna Sikorska

У Польщі й Україні 2017 рік був присвячений постаті К. Шимановського (1882–1937). Музичне товариство імені К. Шимановського (засн. 1972 р.) організувало Міжнародну наукову конференцію «Кароль Шимановський у культурі XX і XXI століть» (1–4 жовтня) в м. Закопаному (Польща). Доповідь авторки цієї статті «Опера “Король Роджер” К. Шимановського і тогочасні тенденції української опери» була присвячена огляду аналогій щодо тематики, образів, елементів музичної мови, спричинених наслідуванням мистецького напрямку – модернізму.

Ключові слова: К. Шимановський, міжнародна конференція, опера, модернізм.

2017 has been proclaimed in Poland and Ukraine as the year of K. Szymanowski (1882–1937). The international scientific conference *Karol Szymanowski in the Culture of the XX and XXI century* (October 1–4), held in Zakopane (Poland), has been organized by K. Szymanowski Musical Society (founded in 1972). The authoress report *Karol Szymanowski Król Roger (King Roger) Opera and the Ukrainian Opera Tendencies of That Time* has been dedicated to the analogies, concerning the imitation of modernism as an artistic trend.

Keywords: K. Szymanowski, international conference, opera, modernism.

The last year 2017 has been proclaimed in Poland as the year of Karol Szymanowski, because of three significant dates of the famous Polish composer-classic of the 20-th century: the 135-th anniversary of his birth, the 80-th – of the death and the 40 years of Karol Szymanowski Music Society activity. There were a deal of concerts, exhibitions, conferences, theatrical performances, movie reviews and other creative events, that took place in different cities throughout the year due to this occasion.

Naturally, the international scientific conference *Karol Szymanowski in the culture of the XX and XXI century* (October 1–4) was the culmination of all the events in the Polish resort town of Zakopane, where the composer had a refuge in the last period of his life. Its organizer was K. Szymanowski Music Society (president – professor Joanna Domańska).

The conference took place in the congress-hall of one of the most beautiful and historical town buildings – the hotel *Stamary*, which strikes someone with a rigorous elegance. It was opened at the beginning of the new century (1903) as a hotel pension, which has been considered as one of the best pension of the time, because of its luxury equipment. *Stamary* was also the place, where various theatre and dance events, as well as concerts, were held. «Shortly after opening, – we've read at the anniversary booklet, – in the summer 1905, the building housed the composers' concert of

Młoda Polska w Muzyce Group (whose members, among others, was Karol Szymanowski as well). In the Hotel *Stamary's* hall first public presentation of Szymanowski's selected *Pre-ludes*, op. 1, performed by Apolinary Szeluto in the absence of the 23-year old composer, took place» [3]. Besides, in August 1922 Szymanowski stayed here for a few days.

The conference turned out to be responsive, representative and very interesting. 29 leading scientists sent the applications for participation in it. Among them are well-known musicologists and literary scholars from Poland (Warsaw, Krakow, Katowice etc.), and from Australia, Great Britain, Denmark, Canada, the United States and Ukraine. And all of them have been united with their interest and piety for creativity and the figure of Karol Szymanowski.

Published reports presented several thematic areas. The majority of them were devoted to the analysis of Szymanowski's compositions (of course, in the context of widely problems): *Szymanowski's two violin concertos: epiphanies of a mutating universe?* – Paul Cadrin (Canada); *The Role of Vocal Music in Karol Szymanowski's Artistic Evolution* (Ukrainian Point of View – Dmytro Polaczok (Ukraine); *Pianism Through an Orchestral Prism: the Case of Two Middle-period Song-cycles in Late-period Orchestration* – William Hughes (Australia); *Sonata, op. 9 as a Starting Point for Karol Szymanowski's Formal*

IRYNA SIKORSKA. UNDER THE SIGN OF KAROL SZYMANOWSKI

Experiments – Agnieszka Chwiłęk (Poland); *Słowieńnie and Pieśni kurpiowskie – the Connections Between a Word, Emotions and Music* Mariola Kokowska (Poland); *Karol Szymanowski: «Król Roger» as an Example of a Stage Modification of a Religious Ritual* – Eva Maria Jensen (Denmark).

In several reports the legacy of K. Szymanowski was compared with the work of predecessors, contemporaries or creative descendants: *The Category of «Regret» in Fryderyk Chopin's, Karol Szymanowski's and Henryk Mikołaj Górecki's Music* – Elżbieta Jasińska-Jędrasz (Poland); *Longing to Belong: Nationalism and Sentimentalism in the Second Violin Concertos of Szymanowski and Bartók* – Stephen Downes (United Kingdom); *Between Admiration and Criticism – Karol Szymanowski in the Eyes of Polish Composers of the «1910 generation»* – Beata Bolesławska-Lewandowska (Poland); *The Analogies Between the Works by Karol Szymanowski and Tadeusz Baird* – Małgorzata Janicka-Stysz (Poland); *The Idea of Transnational Art in Karol Szymanowski's and Ludomir Michał Rogowski's Aesthetics* – Jolanta Guzy-Pasiak (Poland); *Beauty Radiated in Eternity. Eugeniusz Knapik's Involuntary Conversation with Szymanowski* – Marcin Trzęsiok (Poland).

Several reports considered the issues of the performing interpretation of the works of K. Szymanowski: *The Performing Aspects of Karol Szymanowski's Music: the Performers of King Roger Character – from Eugeniusz Mosakowski to Mariusz Kwiecień* – Małgorzata Komorowska (Poland); *Listening to Szymanowski: Rhetoric Versus Performance 1945–1955* – Cindy Bylander (USA); *Karol Szymanowski's Music in his Little Homeland (Tymoszkówka, Kamionka, Kropywnycki) in the Years 1962–2017* – Aleksander Polaczok (Ukraine).

The problems of style have been considered, as well: *Style as a System. Szymanowski's Case* – Marcin Krajewski (Poland); composer and folklore: *Karol Szymanowski and Folk Musicians as well as Music Folklore Researchers* – Tomasz Nowak (Poland), his friendly and creative relationships: *La lumière. Hélène Casella – Karol Szymanowski's French Friend* – Grzegorz Piotrowski (Po-

land); *«One more time in Tymoszkówka...»*. *Iwaszkiewicz Listens to Szymanowski* – Anna Tenczyńska (Poland); *Anna Iwaszkiewicz – Karol Szymanowski* – Alicja Matracka-Kościelny (Poland); *About Szymanowski with Concern – Jarosław Iwaszkiewicz and Hélène Kahn Casella's Letters* – Małgorzata Zawadzka (Poland).

A great number of reports were interdisciplinary, they combined literary, cinema studies, fine arts, etc.: *Karol Szymanowski as a Hero in Jarosław Iwaszkiewicz's Works* – Radosław Romaniuk (Poland); *Karol Szymanowski's Literary Portraits* – Danuta Gwizdalanka (Poland); *Karol Szymanowski in Alexandre Tansman's Writings* – Małgorzata Gamrat (Poland); *Szymanowski's Poetic Portrait. The Composer and His Oeuvre in the Polish Poetry of the 20th Century* – Tomasz Baranowski (Poland); *Szymanowski and the Cinema* – Iwona Sowińska (Poland); *Karol Szymanowski in Zakopane Goes Back to Nature* – Edward Boniecki (Poland).

The attendees regretted, that the author of the first Ukraine thesis on K. Szymanowski Anatoly Kalenychenko was unable to come to the conference, therefore, his very interesting and original report *Karol Szymanowski and the Secession* hasn't been published. My report *Karol Szymanowski's «Król Roger» (King Roger) and the Tendencies Present at that Time in Ukrainian Operatic Works* was to a certain extent a continuation of A. Kalenychenko's theme.

Now I propose the main ideas of the report, set out in a theses: *King Roger* opera is an outstanding work by Karol Szymanowski that achieved international recognition. It is obvious that *King Roger* has some common elements with Richard Strauss's *Der Rosenkavalier* and Claude Debussy's *Pelléas et Mélisande*. In a way, in this work one can find the composer's fascination with Igor Stravinsky's works (orientalism of *The Nightingale* opera). On the other hand, philosophical mysticism and hidden symbolism of *King Roger* can be also found in the opera *The Fiery Angel* by Sergei Prokofiev at the same time. In the works by Ukrainian composers of that time we do not find these modernist tendencies – instead, romantic trends prevail, with

ICTOPIA

themes based on various legends, stories and mythology. Modernist experiments are visible in such operas as Mykola Lysenko's *Nocturne* and *Midsummer Night's Dream*, Jaroslav Lopatinsky's *The Tale of Rocks*, Fedir Jakymenko's *The Snow Witch*. However, the works most close to Szymanowski are stage compositions by Borys Janovsky and especially Borys Lyatoshynsky due to their difficult musical language, sharp harmonics and sophisticated melodies.

So, «Indication in the lectures and discussions on Szymanowski's many-sided relations with various manifestations of culture and social life in Europe and the world gave the participants an opportunity to thoroughly get to know the composer in context with different living conditions, their formal and social dependencies, current mental currents and situations random, which played an important role in his life» – K. R. Bula wrote as a summary of the conference [2].

In addition, each day of the Conference was closed with the concert of Szymanowski's music. A day before it's opening – as a Inauguration – Symphonic concert of the Kracow Philharmonic Orchestra (in majestic Church of the p. w. St. Cross) under the Gabriel Chmura's conduction has taken place. There have been performed cantata *Penthensile*, op. 18, with Iwona Hossa's (soprano) solo (sang as Roxanne during the Kyiv performance of *Król Roger*), 5 Pieśni kurpiowskich, op. 58 and Symphony No. 2 in B-major, Op. 19. After the first day of the conference there were *Harnasie* version for 2 pianos (promotion of the PWM publishing house in Witkacy Theater) by the duet Joanna Domańska / Andrzej Tatarski (1 part) in the «dialogue» with The Trebunie-Tutki folk group, who presented Podhalian (Highland) music in contemporary vision.

On October, 3 – the 135-th Birthday of Karol Szymanowski – all the participants and guests visited Villa Atma – too modest as for today, a wooden two-story chalet – ourdays a memorial museum. The program *Variational cake*, prepared by young composers and theoreticians in cooperation with the National Museum in Krakow Literature: They sounded their own vision of Szymanowski's creativity.

Next day the chamber concert presented the Silesian Quartet with wonderful performance the quartets by K. Szymanowski, G. Bacewicz and H. Górecki. *The concert-hall* was unusual – the building of the upper cableway station on Kasprowy Wierch at an altitude of 1959 m. n. p. m! It was amazing cocktail of setting sun, mountain frozen air, hot tea and the unknown for me delicate Polish chamber music.

The spectacular «final chord» of these remarkable days was the concert of Polish National Radio Symphony Orchestra in Katowice under Alexander Liebreich's conduction with two Szymanowski's Violin concertos (solo Eliina Vähälä, USA), framed by the Symphonic poem *Tapiola*, op. 112 by Jean Sibelius and *Daphnis and Chloe*, Suite No 2 by Maurice Ravel. The concert took place at the new huge NOSPR Concert Hall, built especially for that collective, and this wasn't less amazing, than all the rest.

Ukraine also contributed to honoring the memory of the prominent composer within the framework of the every year festival *Autumn with Music by Karol Szymanowski* (this year XV). Due to the close cooperation of the *Polonia* association, Musical culture museum named after K. Szymanowski (director Oleksandr Polyachok) in Kropyvnytsky with the Szymanovsky Society and a wide range of like-minded people, for almost six months an exhibition *Karol Szymanowski: from Timoshivka to Lausanne* has been travelling throughout Ukraine.

Its author, a researcher at Warsaw University Library, Elzbieta Yasińska-Yendrosh, has been working at the archive of K. Szymanowski for many years. For the exhibition, she picked up photos, archival documents and manuscripts from the funds of the Department of Music Collections, devoted to the artist's life-creativity: from his birth, to the growth on the native Ukrainian land – to the last days of life and to commemorate him.

During the 10 years of its existence, the exhibition has been seen in 20 countries, even in Africa. Ukrainian route of Exhibition: Kiev, Timoshivka, Kamyanka, Kropyvnytsky. Accordingly, throughout the exposition was accompanied by presentations, concerts of Ukrai-

IRYNA SIKORSKA. UNDER THE SIGN OF KAROL SZYMANOWSKI

nian and Polish artists, master classes and much more [1]. This year's guests of K. Szymanowski's Motherland were J. Domańska, A. Tatarsky and J. Pawell.

Thus, the music of K. Szymanowski, as well as the memory of him, is alive. His compositions are studied and explored actively. Thus, the year of Szymanowski was dignified.

Джерела та література

1. Фестиваль «Осінь з музикою Кароля Шимановського» у Кропивницькому розпочався з виставки документів. URL : <https://zpu.kr.ua/kultura/5054-festyval-osin-z-muzykoju-karolia-shymanovskoho-u-kropyvnytskomu-rozpochavsia-z-vystavky-dokumentiv>.
2. Bula K. R. *Maestro*. URL : <http://maestro.net.pl/index.php/7900-jubileusz-towarzystwa-muzycznego-karola-szymanowskiego?start=2>.
3. International Conference *Karol Szymanowski in the Culture of the 20th and 21st Centuries*. Booklet. Zakopane, 2017.

References

1. *Festywal «Osin z muzykoyu Karolia Shymanovskoho» u Kropyvnytskomu rozpochavsia z vystavky dokumentiv* [«An Autumn with Music by Karol Szymanowski» Festival in Kropyvnytskyi Has Begun with the Display of Documents]. URL: <https://zpu.kr.ua/kultura/5054-festyval-osin-z-muzykoju-karolia-shymanovskoho-u-kropyvnytskomu-rozpochavsia-z-vystavky-dokumentiv>.
2. Bula K. R. *Maestro* (digital source). URL: <http://maestro.net.pl/index.php/7900-jubileusz-towarzystwa-muzycznego-karola-szymanowskiego?start=2>.
3. (2017) *Karol Szymanowski in the Culture of the 20th and 21st Centuries* International Conference (Booklet). Zakopane.

РЕЗЮМЕ

У Польщі й Україні 2017 рік був присвячений постаті К. Шимановського, адже виповнилося 135 років від дня його народження, 80 років із дня смерті та 40 років Музичному товариству імені К. Шимановського. У різних містах відбувалися концерти, виставки, конференції, театральні вистави, перегляди кінофільмів та інші творчі імпрези. Кульмінацією всіх заходів стала Міжнародна наукова конференція «Кароль Шимановський у культурі ХХ і ХХІ століть» (1–4 жовтня), яка пройшла в польському містечку Закопаному, де композитор провів останні роки життя. Її організувало Музичне товариство імені К. Шимановського (президент – Йоанна Доманська).

На конференції було озвучено 29 доповідей музикологів і літературознавців із Польщі (Варшава, Краков, Катовіце та ін.), Австралії, Великої Британії, Данії, Канади, США та України.

У доповідях було представлено аналіз окремих творів К. Шимановського, порівняння його творчості з доробком попередників, сучасників чи мистецьких нащадків; розглянуто питання виконавської інтерпретації, проблеми стилю та ін. Міждисциплінарні повідомлення поєднали літературознавство, кінознавство, образотворче мистецтвознавство тощо. Авторка статті у своїй доповіді «Опера «Король Рогер» К. Шимановського і тогочасні тенденції української опери» представила аналогії щодо тематики, образів, елементів музичної мови, спричинені наслідуванням популярного тоді мистецького напрямку – модернізму.

В Україні на вшанування пам'яті К. Шимановського пройшов XV фестиваль «Осінь з музикою Кароля Шимановського» (організатор – О. Полячок); діяла пересувна виставка «Кароль Шимановський: від Тимошівки до Лозанни» (авторка – Е. Ясінська-Єндрох, Варшавський університет), експозицію якої мали змогу оглянути у Києві, с. Тимошівка, Кам'янці, Кропивницькому. У її рамках були проведені презентації, концерти українських і польських митців, майстер-класи. Гостями малої батьківщини К. Шимановського були Й. Доманська, А. Татарський та Дж. Пауелл.

Ключові слова: К. Шимановський, міжнародна конференція, опера, модернізм.