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## KYIV AS AN INSPIRATION FOR THE WORK OF KAROL SZYMANOWSKI

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*Abstract.* Karol Szymanowski was a multidimensional figure. His musical and literary achievements, which are as numerous as his musical compositions, are widely known. He made literary translations, recomposed poetic texts for his songs, and also created librettos for his own stage works so he was a kind of composer sensitive to words and meaning they carry. He drew much of his inspiration from them for his musical works but he remained open to both musical and cultural impulses. In his colourful life, full of various creative accents, the Kyiv episode is clearly visible. These were the years around 1914–1918, when Kyiv became the place of residence of the Szymanowski's family, sheltering from the war during the winter months. The composer, as was his custom, immersed himself deeply in the then atmosphere of this extraordinary city. During Szymanowski's stay in Kyiv, the *Myths* were premiered, *Masks and Songs of the Fairy Tale Princess* were also created at this time. The Kyiv years constitute one of the most creative phases of the compositional activity of the author of *King Roger*. This paper discusses the artistic inspirations in Szymanowski's life during this period, as well as Szymanowski's connections with Kyiv. It presents the analysis of *Myths and Metopes* referring to the new form — a free poem, explored by Szymanowski at that time. Places, people and events related to Szymanowski during these years as well as creative inspirations in the context of the musical environment of Kyiv are highlighted here.

*Keywords:* Szymanowski, Kyiv, Myths, Metopes, free musical poem.

Karol Szymanowski was a multidimensional figure. His musical and literary achievements, which are numerous, are widely known. He drew inspiration for his work from many sources. He often made literary translations, recomposed poetic texts for his songs, and created librettos for his own stage works. He remained open to both musical and cultural impulses. He was fascinated not only by the history and culture of given places, but also by their specific creative phenomenon, the current of the world image here and there. He was often inspired by great creators, artists, musicians, friends and relatives. Jarosław Iwaszkiewicz mentioned it when describing unforgettable moments spent together with family and friends of Szymanowski in Tymoszkówka, Elizavetgrad, Kyiv and Odesa (Iwaszkiewicz, 1981).

In his colourful life, full of various creative accents, Kyiv played a visible role. These were the years around 1914–1918, when Kyiv became the place for winter residence of the Szymanowski's family, sheltering from the war. The composer, as was his custom, immersed himself deeply in the then atmosphere of this extraordinary city. During Szymanowski's stay in Kyiv, his *Myths* were premiered, and *Metopes* and *Masks* as well as *Songs of a Fairy Tale Princess* were also written at this time which was one of the most creative phases of the compositional activity of the author of *King Roger*. As Teresa Chylińska, an outstanding expert and biographer of Karol Szymanowski, notes, the Kyiv episode was clearly marked in his life and work. During World War I, Kyiv became the destination of the Szymanowski family, who used to travel from Tymoszwówka to Lviv, Vienna, Warsaw, and Italian cities for the winter months (Chylińska, 2008, p. 325). Then (i.e. in 1914) Lviv and Vienna were separated by the front line, and Warsaw was a politically and militarily uncertain area. For this reason, Kyiv was chosen as the place for winter stays during the First World War years as the closest city to the Tymoszwówka's court of the Szymanowski's family.

Kyiv — the capital of the governorate, the administrative center, a commercial and industrial heart of the region, remained a large and wealthy city — at that time it had nearly half a million inhabitants, including as many as over 100 thousands of Poles (Zienkiewicz, 1990). There were noble high schools in the city: a university, a polytechnic and a trade institute, there was a music conservatory, a city theater, and merchant theaters. Musical life was vibrant, symphonic concerts were held, opera performances were organized, and outstanding virtuosos performed here. Kyiv, as always, delighted with its beauty. The towers of numerous churches and monasteries rose above the picturesque panorama of the city situated on the high bank of the Dnieper. In the monasteries of St. Michael and St. Sophie the remains of Old Church architecture, Byzantine-Russian polychromes and the most magnificent Byzantine mosaics outside Ravenna have survived. Teresa Chylińska claims that their appearance and description are related to the stage directions of Karol Szymanowski's opera *King Roger*. It can therefore be assumed that this work was created not only from Sicilian, but also from Kyiv inspirations, evoking what Jarosław Ławski describes as "two Sicilies" — the Mediterranean Sicily, "calm, palimpsest-like, as

if eternal" and the other one, "Black Sea-Ukrainian", equally rich, but "endlessly demolished by the cataclysms of history" (Ławski, 2016, p. 103). Here and there, East and West, Europe and Orient intertwine, merge and overlap, but in Ukraine, in contrast to the sunlit South of Sicily, nothing lasts forever, and reality is subject to the madness of continental elements: wars, migrations of peoples, revolutions. Can anything overcome this fatalism? Only art and the panestheticism of its creators, which, according to Ławski, were expressed by the artistic attitudes of Karol Szymanowski and Jarosław Iwaszkiewicz — co-creators of the libretto for *King Roger* (Ławski, 2016, p. 103). *King Roger* himself becomes an expression of "the Mediterranean experience", which became truly present in Odesa — the place where the libretto of the work was written during Szymanowski and Iwaszkiewicz's stay in this city in September 1918, in the Davydoff family's villa and in Sicily, where the action takes place (Ławski, 2016, p. 1112). As Jarosław Ławski notes, Odesa appears to artists as a magical place, an unreal city-myth, shrouded in a truly holiday, idyllic scenery. In Odesa, the ever-living Dionysus triumphs. The mystery of art lasts for such a short time against the background of the city theater, war, and change engulfing the world and the lives of artists like flames (Ławski, 2016, p. 103). If we follow Chylińska's comments, we will notice the indirect role of Kyiv, which was a kind of stop between Sicilian memories and Odesa activities (Szymanowski and Iwaszkiewicz stayed in Kyiv in 1914–1917, Iwaszkiewicz traveled to Odesa from Kyiv in 1918), and played the role of an intermediary in inspiring a complete picture of the artistic vision expressed by this work.

*Kyiv as a city of dream, a real shelter*

The Szymanowski's family came to Kyiv at the end of December 1914 with their entire house, including their servants, and settled in the beautifully situated Lipki district, where the headquarters of the Polish and Russian aristocracy and landed gentry were concentrated. The Szymanowski's family lived here comfortably and even luxuriously, as reported by Jarosław Iwaszkiewicz (Iwaszkiewicz, 1981). Kyiv provided conditions for this, as it was already an impressive and elegant city. The Branicki's family, Ferdynand Radziwiłł and the Sobański's family had their residences here. The musical Tyszkiewicz family, families of Glinka and Davydoff had their headquarters here. Józef Karol Jaroszyński, a talented and educated pianist and pa-

tron of Artur Rubinstein and Paweł Kochański, owned real estate in Kyiv. The Kochańskis were already in Kyiv when Szymanowski came there, and then August Iwański and Jarosław Iwaszkiewicz joined the group of friends and musicians. The Kyiv crowd was colourful, inspiring and captivating. It is no wonder that in such conditions, Karol could barely (speaking in his language) break an hour for work. Everything changed soon, when in the winter of 1915 he received an invitation to stay for a few days in Zarudzie, Jaroszyński's estate. However, before Szymanowski left Kyiv for some time, he certainly listened to the last concerts of Scriabin, who played his piano works in Kyiv on March 3 and 9, 1915.

In Zarudzie, where there was a cordial and creative atmosphere, and the beauty of the manor and the surrounding garden captivated guests, Szymanowski's memories and longing for travels, especially Sicilian and African ones, were awakened, as well as the desire for the South and the joy of momentary freedom, which always triggered in him the desire to compose. From this "heart pressure" and release, fragments of *Myths* op. 30 were born — part I *The Arethusa's Source*, originally called *La Source enchantée* or *La Fontaine d'Arethusa*. At the beginning of April 1915, Szymanowski returned to Kyiv and presented his latest work for performance. The sounds of *Arethusa's Source* were heard for the first time publicly in the Merchants' Club Hall during the recital of Paweł Kochański and Józef Jaroszyński, who performed compositions by Bach, Tartini, Kreisler, Wieniawski and Szymanowski — *Sonata in D minor*, *Romance* and *Arethusa's Source*. Szymanowski's works met with a favorable response from Kyiv critics. Sergei Prokofiev, who was in Kyiv at that time, expressed his appreciation for Karol's compositions. Szymanowski was then described as "one of the Polish modernists". The *Arethusa's Source*, as Teresa Chylińska writes, had the power of a spell that opened the treasures of musical sesame (Chylińska, 2008, p. 332).

Szymanowski immediately planned to write the entire series. Additionally, he began working on a piano cycle. Around mid-April 1915, the "first thing" from the project of poems for piano was created. It was the *Island of Sirens* opening the *Metopes*, which was written in Kyiv. These new fascinating projects so captured Szymanowski's thought and actions that he postponed the completion of his *Third Symphony* for about a year. In the summer of 1915, Szymanowski

went to Zarudzie again for a few weeks. It was a time of creative flourishing, described by Teresa Chylińska as "Movement of the imagination" (Chylińska, 2008, p.369). Wonderful weeks came when Karol could "lazily bathe in the only thing of value — inspiration". Time in Zarudzie was truly artistic. The guests reported that the lifestyle in Zarudzie was normalized. In the morning everyone did what they wanted. The exception were Karol Szymanowski and Paweł Kochański, who worked at the piano on carving violin pieces. Jaroszyński walked around the garden with a basket and pruners in his hand, cutting and tending his exceptionally diverse selection of fragrant roses. All the guests met only for lunch. It was always tasty and seasoned with excellent wines. After dinner, the most important and most anticipated part of the day took place — a musical evening (Chylińska, 2008, p. 334). Not only Szymanowski's works were played, but also Brahms's. Sometimes Karol improvised, recalling *Petrushka* and the *Firebird*.

In this setting, subsequent parts of *Myths* were created: in May 1915 *Narcissus*, in June *Dryads and Pan*. The cycle has therefore been completed. The composer titled this composition *Myths. Three Poems for violin and piano* op. 30 emphasising the poem approach to a musical form and musical work. These pieces were created from the imagination fed by Ovid's *Metamorphoses* — a poem composed of mythological stories in which gods, heroes, people, animals and objects undergo miraculous transformations. A fragment of the text translated by Tadeusz Miciński reads as follows: "Unfortunate one, you are chasing an illusory dream at an evil hour, what you see is nothing. Turn around and he will die. The image seen in the water is your image. He has nothing of his own, he came to life with you, he would disappear with you if you managed to leave" (Chylińska, 2008, p. 334).

#### *The concept of Myths — poetic narrative*

The first initial question can and should be asked — what is the relationship between the literary narrative and the musical layer of *Myths*? The next question is how the composer treated this layer. Did it remain only poetic content, drawing attention to the dramatic side of mythological themes, or did it take on the role of a symbolic message? Or maybe the main meaning of the composition was hidden at the level of sound painting, and the titles of the movements were only intended to suggest a circle of associations? This question was asked to the composer by the French vio-

linist Robert Imandt. He addressed to the composer to give him some tips regarding the "spiritual thread" of the *Myths*, to explain how he understood this idea and what he had in mind when composing *Myths*. Did he imagine Arethusa nad Narcissus as a still image, radiating colours and feelings from a certain point: the figure of Narcissus emerging from a legend — or, on the contrary did he want the interpreter to present to the listener the ongoing life, the living anecdote of Narcissus and Arethusa? (Chylińska, 2008, p. 335). Szymanowski described his vision in a truly literary style. He emphasized that it was not intended to be a drama, unfolding in a succession of scenes, each with anecdotal significance, but rather a complex musical expression of the arresting beauty of the Myth. The composer expressed it as follows: "Main key" of "flowing water" in *Arethusa*, "still water" in *Narcissus* symbolizing transparent water surface in which the beauty of Narcissus (ephebe) is reflected — these are the main lines of the work, with the composer leaning towards the greatest freedom of breath for the performer [...]. One can imagine the content in *Dryads* in an anecdotal sense: the murmurs of the forest on a hot summer night, thousands of mysterious voices intersecting in the darkness, the games and dances of the dryads. Suddenly the sounds of the Pan's flute appear in silence and anxiety — a moody, dreamy melody. Then there is an appearance of Pan together with the dryads' glances of love, their undefined fear. Pan jumps away and the dance begins again, then everything calms down in the freshness and silence of the rising dawn — all in all, a musical expression of a certain dreamy restlessness of a summer night (Chylińska, 2008, p. 336).

#### *The concept of Myths — musical form*

*Myths* are undoubtedly among Szymanowski's greatest achievements. Researchers of his work provide valuable analytical comments on this subject. Teresa Chylińska emphasizes the novelty of the form as *Myths* were composed as a poem, one of the pioneering pieces of this genre for violin and piano. Thinking like a poem has its roots in the romantic correspondence of arts and symphonic epic pieces by Franz Liszt and Hector Berlioz. This idea goes through the century and touches modernists' works e.g. Debussy's *Prelude to the Afternoon of a Faun*, where appears in an impressionistic and symbolic form and goes beyond the literary program towards mood and feeling. It is worth mentioning of the achievements of Fryderyk Chopin in this area, whose *Ballades* are a kind of great piano po-

ems, liberated from the rules of classical form, subjected to an epic-dramatic narrative. Szymanowski seems to be the heir to these achievements, but he departs from the style of storytelling, moving decisively into the world of images and sensations, reinforced by truly modernist phenomena in art — feeling and experiencing a specific mood, capturing impressions not only in the sensual sphere — sound, image, pattern, words, but also emotional — feelings, memories, experiences that stimulate mind and imagination.

What happened here in terms of a musical form? Szymanowski liberated it from the previous framework, freed harmony from tonal constraints, and re-evaluated the phase of the work's temporal order and composed according to the rules of quite non-mensural rhythm. He gave the work a free character, as he said. He made a musical work, above all, an impressionistic image and achieved a kind of metamorphosis of composing style. These achievements were emphasized by Pierre Boulez with reference to Szymanowski's symphonic works. According to Boulez, Szymanowski created a new, timeless, contemplative and pictorial form of symphony. He transformed the genre<sup>2</sup>. Poems for violin and piano combined a layer of melodic and sound space, as indicated by the composer, with a new temporal organization of the piece, defined by the sense of musical time like duration and constant passing, which was expressed in the duality of the ideas of still and flowing water.

#### *The concept of Myths — image-like composition*

The imagery of the musical form, emphasized by the composer himself, encourages studying his work in the sphere of spatial relations. Małgorzata Janicka-Słysz emphasizes the illustrative nature of the narrative of the piece showing, in some measure, a sound version of poetic events (Janicka-Słysz, 2013, p. 251). She draws attention to the means that serve this purpose, such as an assimilatio-like figure in the first bars of the piano part, combining structural and expressive elements: a constant course of extended chords in thirty-second notes in *ppp* dynamics, in accordance with the composer's intention performed gently, as if whispering, freely, extendedly: *delicatamente*, *sussurando*, *flessibile* with a variable metric of 4/8 turning into 3/8<sup>3</sup>. This is where the improvisational shaping of the musical structure comes into play, mainly caused by changes of musical tempo (*molto rallentando* becomes *poco marcato e rubato*). Janicka-Słysz sees this particular accompaniment as expressing the aquatic theme,

leading in this composition and characteristic of the work of the Impressionists. Szymanowski himself, as mentioned, defined two leading lines in his work — "the tone of flowing water" (in *Arethusa's Source*) and "the tone of still water", the surface in which Narcissus looks at himself like in the mirror. The compositional means created for this composition corresponds with these two main ideas. In the first movement, ornamentation of sounds dominates which creates the musical space taking on a form-creating role. The new tonality evokes colours, which are subordinated to the passages in the second and third parts of the piece. Parts of the work contrast with each other, showing subsequent scenes of the story of Arethusa, Narcissus and a scene involving Dryads and Pan. They can therefore be treated narratively, as a story. However, Szymanowski clearly emphasizes the sensual side of his composition. In a few words written for Hertzka — his Viennese publisher, he expressed that it was his favourite piece, "sonically and technically very original" (Chylińska, 2008, p. 336).

Where did Szymanowski draw his inspiration? It seems that his compositional activity at this point was purely intuitive, as noted by, among others, Chylińska. She describes it as an "intuitive approach to art". The inspiration came from travel memories, sensitivity to the beauty of nature and the creative, and, last but not least, holiday atmosphere of Zarudzie and Kyiv. It seems that these two places mainly awakened Szymanowski's type of creative thinking at that time. Probably the composer connected them with his vision of a musical piece in a modernist style which was known for him. Szymanowski certainly knew the tendencies of his era, the achievements of impressionism and post-impressionism. There is a clear similarity here with *Gaspard de la Nuit* (especially *Ondine*) by Ravel, written in 1908. Ravel's inspiration, just like Szymanowski's, was a literary text. Ravel used a prose poem by Aloysius Bertrand, whose subject is based on images full of inexplicable phenomena on the border between sleep and reality. The pianistic *Gaspard* is a kind of three-part programmatic suite, the links of which are united on the one hand by the quasi-oneiric theme of the literary original (each part is preceded by a long fragment of a poem), and on the other — by a musical theme, or rather a leitmotif, each time strongly modified. Szymanowski therefore was a messenger of this idea of an oneiric musical image in the field of Polish music and violin repertoire.

#### *The concept of Myths — violin as the leader*

The main line of the violin, freed from the rigours of classical music and turned towards improvisational recitation and sound contemplation full of colourful nuances, is conducive to building an image set on the border between illustration and sensation. The solo sound of the instrument, played in long standing notes is full of depth and bright. It shimmers with colours and creates the atmosphere which is unreal, dreamy and contemplative. Janicka-Słysz believes that it may be a representation of a lyrical character of the poem, perhaps Arethusa herself, made on the basis of a scale rich in semitone and whole-tone combinations, typical for the Arabic-Persian scale<sup>4</sup>. Adam Walaciński claimed that Szymanowski's composition introduced a new violin style, violin impressionism, based on the use of the sound qualities of this instrument. Prokofiev had no doubts about the innovative character of the violin in this composition: "Szymanowski writes for the violin astonishingly," he noted after listening to the work (Chylińska, 2008, p. 339).

#### *The concept of Myths — forwarded to Metopes*

As we know, *Myths* was followed by next compositions of Szymanowski's of this genre: *Metopes* (1915) and *Masks* (1915–1916). Shortly afterwards, *Symphony No. 3 Song of the Night* and *Songs of a Fairy Tale Princess* (1918) were written. The number of the pieces representing the new genre — a free poem based on literary inspirations and visions of nature, considered to be clear evidence of the transformation of Szymanowski's compositional style. The origins of this turn go back to *Hafiz's Love Songs* (1914), where Szymanowski attempted to experiment with the playing technique of the violin, in particular looking for nuances of the sound colour. It is worth mentioned that Kyiv was the "evident witness" to these compositional changes of Szymanowski's work crucial both for his own style and also more broadly for Polish music. Let us complete the study of *Myths* with a few more detailed analytical remarks about the piano *Metopes*. It may be needed to recall that *Metopes* op. 29, described by the Szymanowski as "three piano poems", was composed in the spring and summer of 1915, so more or less at the same time as *Myths* — part I of *Metopes* titled *The Island of Mermaids* and part II titled *Calypso* were written in Kyiv, part III *Nausicaa* in August in Tymoszwówka. *Metopes* carry a musical concept of *Myths* but in another sound medium — the piano. The sources of a composition also vary slightly in terms of

impact — in *Metopes* they direct to the visual content, referring, however, to the semantic sphere.

The inspiration for *Metopes* came largely from observing nature and its embodiment in the sphere of visual arts. The archaic Greek metopes seen by the composer during his Sicilian travels — depicting mythological scenes in bas-reliefs constituting elements of the frieze of the unfinished Doric temple in Selinun — were most likely a direct impulse for the composition. At the background the literary work let us know about itself. Teresa Chylińska draws attention to Homer's *Odyssey*, another type of inspiration underlying this work as Szymanowski created his own metopes basing on scenes from Odysseus' wanderings. As Anna Iwanicka-Nijakowska notes, the three works of the cycle share a common thematic thread — the *Odyssey*, and the title of each of them refers to a different adventure of Odysseus (Iwanicka-Nijakowska, 2007). It can be added here that the *Odyssey* became an inspiration for the composer in a sense similar to the previously mentioned Mediterranean — an unreal, almost mythical vision of a world woven from memories and imagination, bringing to mind the sphere of beauty and sublime artistry. This background is revealed in many ways in *Metopes*: part one *The Island of Mermaids*, dedicated to Lola Rościszewska — a cousin of Szymanowski, is a musical image of women with fish tails and their disastrous singing, bringing death to sailors. The second part *Calypso*, dedicated to a composer's sister Anna Szymanowska, recalls the story of the titular nymph from the island of Ogygia, with whom Odysseus spent seven years imprisoned. In turn, the third part *Nausicaa*, dedicated to Marianna Davidoff from Kamionka, neighboring Tymosówka, celebrates the unhappy, unrequited love for Odysseus of the titular daughter of the king of the Phaeacians (Iwanicka-Nijakowska, 2007).

The vision of form, new at that time, uses images that illustrate and musically interpret the visual representation of characters and stories. Anna Iwanicka-Nijakowska describes them as three musical images, static in terms of character, but internally mobile and shimmering with colours. According to her, Szymanowski subordinated almost all means of compositional technique and architectural principles to colours and expression — atonal harmony, multi-note, dissonant chords (*Island of Mermaids*), melody with numerous figurations and passages, as well as the extremely beautiful, lyrical one (*Calypso*), ostinato and ornament

sounds (*Nausicaa*), and finally a form including the features of a free poem (Iwanicka-Nijakowska, 2007).

In terms of musical means, part I of *Metopes The Island of Sirens* is based on passages and trills, fourth-second-tritone chords, without fixed tonal arrangements (the composer does not write down markings of the key, he only puts them next to the notes, which may be a confirmation of his release from the influence of fixed tonality). Szymanowski, like Ravel, introduces horizontal polymetry (metrum signatures 3/4 and 2/4 appearing simultaneously)<sup>5</sup>, arpeggiated chords and long standing sounds with trills (bars 46–47), sound vibrations by *tremolo* between selected standing notes (bars 41–42). The narrative leads to spatial culminations built on the principle of thickening the texture with the vibration of sounds and the sequence of chords (fragment of *Agitato e tempestuoso* bar 59) (Szymańska-Stułka, 2022, p. 333). Part II, *Calypso*, is based on maximum ranges of the structure of sounds (rising from the low bass register of the melody to the four-note octave in bar 1 of the composition and descending to the low register at the end of the *perdendosi* sequence in bar 10). The structure of the next section is based on the motif of a clearly outlined melodic line (*Tempo I* bars 12–13) in the upper voice part, supported by a dense chord texture in the middle register of sounds and vibration based on the interval of seventh in the lowest. Similar arrangements also appear in fragments of *sostenuto*, *cantando*, *dolcissimo affettuoso*, *misterioso*, *ansioso* (bars 37–43) with even greater vibration of the lower and middle sounds. Part III, *Nausicaa*, is mostly established on a persistently repeated line of long standing sounds — similarly to Ravel's *Gaspard de la nuit*, part *Le Gibet*. The combination of different types of meters appears again (6/8, 3/4, 5/8 in bars 1–12), vibrating chord arrangements are performed in minor rhythmical values (bars 72–79) and tritone-quart passages (bars 80 and further) moving to a culmination that turns into a recitative image of *subito adagio* (bars 86–97). It is worth noting that in *Metopes* there are fragments that are as if "spatially drawn" — motifs start in the low register and dynamically rise to the upper octaves or flow freely through various registers (e.g. *Calypso* bars 1, 73, 75, *Nausicaa* bars 50–62, *The Island of Mermaids* bars 1–6). The performance indication *risvegliando* "waking up", which strongly characterizes the *Calypso* movement (bars 28, 33, 43), evokes the image of a waking nymph — unhurried, a bit lazily and slowly moving in space. Szymanowski's

*Metopes* are definitely related to the idea of impressionistic "reflection" and "giving an impression" — the concept of musical composition corresponding to the aesthetic assumptions of art at that time (Szymańska-Stułka, 2022, p. 334–335).

#### Conclusion

At the end, it is worth adding a few remarks regarding the reception of *Myths* and *Metopes* during and after their performances. The spell of *Arethusa's Source* took over the performers and listeners, and also the composer's friends. Iwaszkiewicz wrote that the music of *Myths* was so suggestive that it allowed to see the face and gesture of the hero who "conjured into sound all his love of life and all the imperfections of human endeavors" (Chylińska, 2008, p. 342). Jan Lechoń described *Myths* as a work dazzling with eternal novelty and shocking, at the same time exploring

sensual and mimic lyricism. Lechoń also noticed that this work reveals even erotic [sensual] lyricism, eastern, like borderland romantic poetry, something so human that in this respect the great Stravinsky is not as great as Karol (Chylińska, 2008, p. 342). In *Metopes* the specific narrative is striking. With this innovative language, the composer paints mythological "impressions". The *Island of the Mermaids* is dominated by an aura of longing and anxiety, in *Calypso* we can find a desire to break out of a sweet sleep, while *Nausicaa* is, above all, gentleness and grace<sup>6</sup>. Szymanowski's *Myths* and *Metopes* were the epochal achievement, not only for Polish but also worldwide music. The Kyiv episode played an important role in the creation process of these works giving the shelter and memories of good times, being a bridge between reality and the world of dream in which the best works arise.

#### Comments:

<sup>1</sup> English translation by Katarzyna Szymańska-Stułka.

<sup>2</sup> P. Boulez, in conversation for Polish Radio Program II about the CD recording of Karol Szymanowski, *Concerto for Violin and Orchestra* no.1 op.35, *Symphony No. 3* op.27 *Song of the Night*, Christian Tetzlaff, Wiener Philharmoniker, Pierre Boulez, Deutsche Grammophon, 2010.

<sup>3</sup> All the references to the score: K. Szymanowski, *Mity* op. 30, part 2 *Narcyz*, Kraków, 1983.

<sup>4</sup> M. Janicka-Słysz, op. cit., p. 251., Polish version of fragments of *Myths*'s analysis was published in: K. Szymańska-Stułka, *Idea przestrzeni muzycznej w ujęciu ogólnym oraz analizie i interpretacji na przykładzie Mitów op. 30 Karola Szymanowskiego*, w: *Czasoprzestrzeń. Badania interdyscyplinarne*, ed. M. Saganiak, Warszawa 2020, p. 133–136.

<sup>5</sup> All the references to the score: K. Szymanowski, *Métopes* op. 29, Universal Edition, Wien, 1922.

<sup>6</sup> K. Szurek. *Trzy muzyczne impresje z Odysei. Tryptyk fortepianowy Metopy op. 29 Karola Szymanowskiego*. Retrieved from [https://www.historiaposzukaj.pl/wiedza,muzyka,1549,muzyka\\_karol\\_szymanowski\\_metopy.html?u=os\\_czasu.html](https://www.historiaposzukaj.pl/wiedza,muzyka,1549,muzyka_karol_szymanowski_metopy.html?u=os_czasu.html) (access 13.10.2023).

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**Шиманська-Стулка Катажина****Київ як джерело натхнення для творчості Кароля Шимановського**

*Анотація.* Кароль Шимановський був багатовимірною постаттю. Його музичні та літературні досягнення, які так само численні, як і його музичні твори, широко відомі. Він робив літературні переклади, переробляв поетичні тексти для своїх пісень, а також створював лібрето для власних сценічних творів, тому був своєрідним композитором, чутливим до слів і змісту, які вони несуть. Він черпав у них багато натхнення для своїх музичних творів, але залишався відкритим як для музичних, так і для культурних імпульсів. У його строкатому, насиченому різноманітними творчими акцентами житті яскраво проглядається київський епізод. Це були приблизно 1914–1918 роки, коли Київ став місцем проживання родини Шимановських, яка ховалася від війни в зимові місяці. Композитор за своїм звичаєм глибоко занурився в тогочасну атмосферу цього незвичайного міста. Під час перебування Шимановського в Києві відбулася прем'єра «Міфів», створені також «Маски» та «Пісні казкової царівни». Київські роки становлять один із найбільш творчих етапів композиторської діяльності автора «Короля Роджера». У цій статті розглядаються мистецькі натхнення в житті Шимановського в цей період, а також зв'язки Шимановського з Києвом. У ній подано аналіз «Міфів і метоп» із посиланням на нову форму — вільний вірш, досліджуваний у той час Шимановським. Тут висвітлюються місця, люди та події, пов'язані з Шимановським у ці роки, а також творчі натхнення в контексті музичного середовища Києва.

*Ключові слова:* Шимановський, Київ, «Міфи», «Метопи», вільна музична поема.