

THE FUNDS OF THE V. I. VERNADSKYI NATIONAL LIBRARY OF UKRAINE OF THE NATIONAL ACADEMY OF SCIENCES ARE THE SOURCE BASE AND IMPETUS FOR IMPORTANT CULTURAL AND SCIENTIFIC EVENTS IN THE COUNTRY AND BEYOND

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Rezumat

Fondurile Bibliotecii Naționale „V. Vernadsky” a Academiei Naționale de Științe din Ucraina – sursă principală și impuls pentru evenimentele culturale și științifice remarcabile care au loc atât în țară, cât și în străinătate

Scopul acestei lucrări este de a prezenta unui cerc larg de cititori și ascultători valoarea materialului muzical din colecția familiei Razumovsky. În articol se subliniază importanța acestor materiale care fac parte din Fondul Bibliotecii Naționale „V. Vernadsky” a Academiei Naționale de Științe a Ucrainei. Un loc aparte îl ocupă cercetarea colecției muzicale a familiei Razumovsky, în care sunt prezente lucrări ale compozitorilor cehi din a doua jumătate a secolului XVIII – începutul secolului XIX: „Șase sonate pentru clavecin” de Georg Anton Benda și „Trei sonate pentru clavecin sau pian” de Leopold Koželuh. Anterior, aceste compoziții nu au fost niciodată interpretate sau publicate în Ucraina. Cercetările și adaptările interpretative, precum și interpretarea în sine ne-au convins că opera și lucrările acestor compozitori sunt demne de atenție, deoarece fac parte din valorile culturale la nivel european și prezintă interes științific. Compozițiile menționate pot ocupa un loc semnificativ în procesul educațional atât pentru studierea stilului și a metodelor picturale în tehnica interpretării, cât și pentru investigarea interpretării publice a programelor alcătuite în mod original. Studiarea aprofundată a faptelor din istoria formării Școlii clasice vieneze, precum și a internaționalismului în cultura muzicală, oferă o idee holistică despre temelia muzicologică puternică a acestei școli.

Cuvinte-cheie: partituri, muzică, cercetare, pre-clasic, stil, salon, clavier

Abstract

The funds of the V. I. Vernadskyi National Library of Ukraine of the National Academy of Sciences are the source base and impetus for important cultural and scientific events in the country and beyond

The article's objective is to highlight the value of music scores from the Razumovsky family collection, bringing its significance to the attention of a wide audience of readers and listeners. It focuses on the importance of materials held in the Vernadsky NBU Foundation of the National Academy of Sciences of Ukraine, with particular emphasis on the Razumovsky family music collection. This collection features works by Czech composers from the late eighteenth and early nineteenth centuries, including I. A. Benda's "Six Sonatas for Harpsichord" and L. Koželuh's "Three Sonatas for Harpsichord or Pianoforte". Notably, these compositions have never been performed or published in Ukraine before. The research, adaptation for performance, and subsequent performances have demonstrated the composers' artistic merit and the cultural value of their works. These compositions are worthy of recognition on a European cultural level and are of considerable scientific interest. They also have the potential to play a significant role in music education, offering opportunities to study stylistic features and performance techniques. Moreover, their originality makes them an excellent addition to concert programmes. An in-depth exploration of the history behind the Vienna Classical School and the internationalism of musical culture provides a comprehensive foundation for methodological approaches.

Keywords: sheet music, music, research, pre-classical, style, salon, clavier

Introduction

The study of the library's collection has involved multiple research methods: source studies

– to examine the origins and authenticity of materials; cultural studies – to understand the relationship between social and artistic processes in

Ukraine and Austria; historical analysis – to trace key events and contexts; musicological approach – to process, edit, and interpret the sheet music for modern use.

The original music scores were transposed. For the first time in Ukraine and Europe, I. A. Benda's sonatas were performed, and their artistic value was established. L. Koželuch's sonatas were also performed in Ukraine for the first time. Investigations into historical sources revealed the identity of the person to whom L. Koželuch dedicated his work. For the first time, a series of research publications were issued: *Music from the Razumovsky* and three volumes of *Music from the Razumovsky's Library*: (1) *Georg Benda: Six Sonatas for Clavier, Part I*, (2) *Leopold Kozhelug: Three Sonatas for Clavier, Part II*, (3) *Pietro Metastasio, Leopold Kozhelug: 12 Italian Ariettes and Viennese Classics, Part III*.

The relevance of the research topic

The musical culture of twentieth-century Ukraine existed within the realities of socialist realism in the USSR, controlled by the leading party ideology. The repertoire policy in the concert and educational process was mainly focused on the works of nineteenth- and twentieth-century composers, including well-known European, Russian and USSR composers, except for the works of the world-renowned authority – Johann Sebastian Bach and some of his important contemporaries.

The vast legacy of the musical culture of the preceding nineteenth century remained largely obscured, not only to the listeners and musicians of the Soviet Union but also to their European counterparts. This phenomenon can be attributed to the societal emphasis on the idea of progress, on the one hand, and the disruption of traditions in appreciating and performing music from earlier eras, on the other.

By the late eighteenth century, the name of J. S. Bach, along with those of most of his contemporaries, had been almost entirely erased from the memory of musical practice [5, p. 9].

At the dawn of the nineteenth century, eyewitness accounts suggest that the founders of the Viennese Classical School, W. A. Mozart and L. Beethoven, were familiar with Bach's works.

The Romantics, notably Goethe and the young Mendelssohn Bartholdy, facilitated the performance of Bach's long-forgotten *St Matthew Passion*, initiating the revival of early music in Germany. This milestone gained widespread rec-

ognition across Europe, in France, England, Italy, Spain, and the Netherlands, fostering a broader movement for the resurgence of national cultural heritage during the late nineteenth century [6, p. 8].

In Eastern Europe, the revival of early music began later, taking root in the first half of the twentieth century (Czechoslovakia, Hungary, Poland). It was not until the early 1970s that early music gradually found its way into certain republics of the USSR – Estonia, Latvia, Lithuania, Russia, and Ukraine. This progress faced significant resistance from the authorities, as early music was often viewed as bourgeois, and the organ, one of its oldest and most majestic instruments, was deemed incompatible with the tenets of atheism.

In the 1990s, Ukraine embarked on the process of rediscovering its national cultural identity, much of which had been appropriated by the neighbouring country – Muscovy. Prominent Ukrainian composers of the eighteenth and nineteenth centuries, such as M. Berezovsky, D. Bortnyansky, E. Bilohradska, I. Khandoshkin, and numerous other Ukrainian musicians, played a pivotal role in laying the foundations of Russian professional musical culture.

A priceless treasure trove of music culture connected with Ukraine's history is the Razumovsky family's collection of music scores, housed in the Sheet Music Department of the Vernadsky National Library of the National Academy of Sciences of Ukraine.

Analysis of Research and Publications

The study of sheet music materials collected by the Razumovsky family, conducted by Natalia Svyrydenko, soloist of the National House of Organ and Chamber Music of Ukraine and People's Artist of Ukraine, led to the initiation of the creative project *Music from the Razumovsky*. This project began with the production of the television film *Rondos, Waltzes, and Dances from the Razumovsky Music Collection* (1993) and expanded to include the concert series *Music from the Razumovsky*, performed in the central hall of the Russian Museum (Kyiv), now the National Museum *Kyiv Art Gallery*, as well as performances outside Ukraine. The project also involved recordings for the Ukrainian Broadcasting Company Foundation and the release of the CD *Music from the Razumovsky*.

The scholarly evaluation, educational application, and practical use of the Razumovsky fam-

ily's musical heritage have been further advanced by the author of this publication. Key contributions include the study guide *Music from the Razumovsky* (2020) and a series of methodological and repertoire collections: "Music from the Razumovsky Library, Georg Benda: Six Sonatas for Clavier (Part I), Music from the Razumovsky Library, Leopold Koželuch: Three Sonatas for Clavier (Part II) and Music from the Razumovsky Library: Pietro Metastasio, Leopold Koželuch, 12 Italian Ariettas and Viennese Classics (Part III). Top of Form

In the twentieth century, numerous historians, including O. I. Putro, V. V. Tomazov, S. I. Kikova, among others, conducted extensive research on the Razumovsky family. There are approximately 30 works about Hetman of Ukraine K. H. Razumovsky, as well as the Razumovsky family and their descendants. However, the Razumovsky family's music score collection was first highlighted in the Ukrainian magazine *Music* during the 1920s by Fedir Ernst in his article *Serf Chapels in Ukraine*. Additional insights into music in the lordly estates were provided by Danylo Shcherbakivskyi's publication "Orchestras, Choirs, and Chapels in Ukraine under Serfdom".

The initial scholarly exploration of the Razumovsky music collection was carried out by Oleksandr Dzbanivskyi, the organiser and first head of the Music Department of the All-Ukrainian Academy of Sciences (since 1928). Dzbanivskyi recognised the collection as a crucial and fascinating source for understanding the history of Ukraine's musical culture. Among contemporary studies, L. Ivchenko's comprehensive work, *Reconstruction of Count O. K. Razumovsky's Music Collection Based on Eighteenth-Century Catalogues* (Vernadsky National Library of Ukraine, Kyiv, 2004, 644 p.), stands out as a significant contribution. Other notable mentions include Lesia Oliynyk's article *The Razumovsky Music Collection Intrigued Foreign Musicologists*, and Y. Zaika's work *Musical Traditions of the Razumovsky Family*. Top of Form

The lifetime editions of the composers' works included in the collection and the list of published works, excluding the musical part, have been covered in the publications by the expert librarian O. Moskalets.

Results and discussion

In the second half of the twentieth century, Ukraine experienced a growing interest in early art, coinciding with the revival of early music

in European culture. Performances of works by early composers on authentic instruments captivated audiences, prompting performers to seek appropriate sheet music. However, obtaining such music scores proved challenging, as did access to historical instruments. Furthermore, there was a particular demand for music scores with historical ties to Ukraine.

During the 1980s, a movement of national self-awareness and a yearning to break free from the constraints and oppression of the USSR was rapidly gaining momentum in the Baltic states. The author of this publication, while working as an assistant at the Jazeps Vitolas Conservatory of Latvia (1984-1988), witnessed this movement firsthand. One unforgettable example was the gatherings in central Riga, where people assembled beneath the towering sculpture of Latvia in the evenings to sing Latvian songs together. This music, imbued with profound emotional and cultural significance and uplifted the spirit of the people.

In Ukraine, the late twentieth century marked the period of developing national consciousness. During this time, there emerged a growing desire to rediscover cultural heritage, including music, that could serve as a foundation for the nation's culture. This process can be referred to as the Europeanisation of society and is aligned with the broader revival of historical art as the awakening of national self-awareness.

The Razumovsky family's music collection is a rare and invaluable legacy of Ukrainian musical culture. Chronologically, it spans the second half of the eighteenth century to the first third of the nineteenth century and belonged to Oleksiy Kyrylovych Razumovsky, the eldest son of Hetman Kyrylo Hryhorovych Razumovsky. Count Oleksiy Kyrylovych Razumovsky (1748-1822) was a highly educated man who served at the imperial court. In 1786, he became a privy counsellor and senator, and in 1810, he was appointed Minister of Public Education. Contemporary accounts describe him as possessing one of the largest and most valuable libraries in the natural sciences. He was deeply invested in his collection, meticulously cataloguing and partially binding the sheet music it contained. Following his death, the music library was cared for by his daughter, Varvara Repnina-Volkonska, and her daughter, Varvara Repnina [3, p. 98-117].

In 1918, the collection of sheet music was transported from Yahotyn to Kyiv and transferred

to the library. One and a half thousand copies of sheet music represent the works of composers from Austria, England, Belgium, Italy, Germany, Poland, France, the Czech Lands, as well as national composers.

The majority of the sheet music was composed for a variety of instruments, including strings, winds, diverse ensembles, chamber orchestras, and vocal music, while only a relatively small portion was specifically written for the clavier. At that time, the term “clavier” encompassed the organ, harpsichord, and a newly emerging instrument in its various forms – the pianoforte. Over time, as the percussion mechanism and structural components of this keyboard string instrument were refined, it came to be known simply as the piano.

The vast majority of the limited clavier literature in the music collection was composed by Czech composers, many of whom were little known in Ukraine, with some being entirely unfamiliar.

The Razumovsky library was known to a limited number of regular library visitors. The music scores from the Razumovsky library gained broader recognition in 1991 when the Vernadsky Central Academic Library of the Academy of Sciences of Ukraine hosted the exhibition *Emigrace ze SSSR v meziv alecnem Ceskoslovensku* curated by the staff of the Prague National Library. The exhibition was a great success.

The same year, the Vernadsky Central Academic Library organised an exhibition titled *Czech Music of the Eighteenth Century from the Razumovsky Music Collection*. This exhibition, showcasing sheet music by Czech composers, highlighted the exceptional value of the collection. Even a brief examination of the sheet music revealed its dual significance: not only as a resource for enriching concert programmes but also as a subject of considerable research interest. The exhibition's collection of musical materials for solo harpsichord featured works by Georg Benda (1722-1795) and Leopold Koželuch (1747-1818), which garnered particular attention [7, p. 2].

The Czech-born composers G. (Jiří Antonín) Benda and L. Koželuch, whose clavier works were listed in the exhibition catalogue and had never been performed or published in Ukraine, became the subject of a study by People's Artist of Ukraine Nataliia Svyrydenko. This interest was sparked not only by the discovery of previously unknown music from the late eighteenth and early nineteenth

centuries but also by the little-known history of the Razumovsky family and the fascinating story behind the creation of their music collection – a true treasure trove of Ukrainian musical culture.

While preparing G. Benda's Sonatas for practical use, challenges emerged in interpreting the musical text. Assessing the artistic value of a work necessitates its performance, yet the use of historical musical notation posed a significant obstacle. To bring the pieces to life, additional effort was required to transpose the text into modern notation. Playing through the transposed material allowed us to familiarise ourselves with the compositions, revealing their originality, elegance, and distinctive charm. It became clear that this rare repertoire deserves a prominent place in concert performances.

The surname Benda is relatively well-known internationally. However, it should be noted that many Czech musicians bore this surname, and it was more commonly associated with Antonín, Jan, or František. Jiří Antonín, during his time in the royal chapel of Frederick II (the Great) in Potsdam, Germany, was known as Georg, in keeping with the German custom. The historical events of the second half of the eighteenth century, like those of the preceding three centuries, were particularly challenging for the Czech lands. Many Czechs emigrated to various parts of the world, and the Czech state itself lost its sovereignty for an extended period [8, p. 6].

While living in Potsdam, I. A. Benda was immersed in an environment where new aesthetic views and ideas were emerging. Alongside Baroque music, new stylistic trends – gallant, sentimental, “Sturm und Drang”, and mixed styles – were taking shape. During the eighteenth century, polyphonic and gallant styles coexisted for a considerable time. The year 1750 marked a turning point in musical styles, marking the onset of the Viennese era, which, before the rise of the Viennese classical style, was associated with the era of „mixed styles”. I. A. Benda, like the children of J. S. Bach, lived and composed his works during this transitional period in the history of aesthetics.

After spending several years in Berlin and Potsdam, I. A. Benda was appointed Kapellmeister of the Chapel of Duke Frederick III of Thuringia in Gotha in 1750. This position came with a significantly higher salary. Gotha's cultural life rivalled that of Berlin, and the Duke's court boasted an extensive collection of keyboard instruments,

including harpsichords, clavichords, and early claviers by the Tyrolean master Christian Ernst Friederici from Gera. Leopold Mozart, W. A. Mozart's father, purchased instruments from Friederici for his son [1, p. 10].

In the early years of his service, Benda composed cantatas for the court chapel and various instrumental works. With a particular fondness for the harpsichord in all its forms, he wrote clavier sonatas that reflect the stylistic characteristics of the transitional period, employing different styles of writing suited to the keyboard instruments of the time. Copies of his published "Six Sonatas" were presented to Leopold Mozart's children in the 1760s.

The Razumovsky music collection includes the first edition of Benda's *Six Sonatas*, published in Berlin in 1757 by Giorgio Ludovico Winter's publishing house (Berlin: Giorgio Ludovico Winter). Nearly 100 years later, a second edition was published in 1864 in the seventh volume of the series *The Pianists' Treasury* (Le trésor des pianistes) in Paris by Aristide Farrens' publishing house (1804-1875).

Although the title page of Benda's *Six Sonatas* does not carry a dedication, immersing oneself into the soundscapes of this music evokes an imaginative world of a certain plot, filled with elevated emotions of rapture and the drama of a foregone conclusion. There is an intrinsic logical connection between the sonatas.

As a composer, I. A. Benda was shaped in the German lands, with his primary professional environments being Frederick II's Chapel in Berlin and Potsdam, later the Gotha Chapel, and the Hamburg Theatre. However, his Czech national roots also influenced his musical perspective. In the first movements of Benda's sonatas, the sonata allegro form had not yet reached full structural development. The writing style is predominantly polyphonic, with partial use of homophonic harmony. The second movements are characterised by their slow pace and expressive melodic motifs, while the third movements are typically fast, except for *Sonata No. 5*, where the third movement is a minuet.

Benda's *Six Sonatas* hold significant potential for inclusion in performers' concert chamber programmes, whether played on the harpsichord or historical claviers (early pianofortes crafted by Viennese and German masters).

Studying these sonatas can also serve an educational purpose, aiding in the analysis of musical

structure, including motivic development, phrasing, and the coherence of the material. Developing an understanding of the style and applying it in practice is deemed important and riveting.

The challenge of reading and interpreting the music score is evident in the performance of clavier music across various periods and styles. It necessitates an understanding of the multidimensional artistic space which existed in each stylistic era and is intrinsically linked to the general cultural knowledge and professional skill of the performing musician.

In the 1990s, I. F. Benda's sonatas were performed for the first time in the twentieth century in the central hall of the museum now known as the National Museum *Kyiv Art Gallery*, where its original owners hosted piano performances over a century ago. The venue served as a gathering place for Kyiv intellectuals who valued such music. Public appreciation of this music requires a suitable cultural setting, including a chamber hall, acoustics (without microphones), a historical musical instrument, a performer capable of conveying the composer's intent, and an atmosphere that aligns with the essence of musical culture.

The figure of George (Jiří Antonín) Benda remains somewhat enigmatic, as his biography has not been thoroughly studied. Based on the challenging circumstances of his life, his experiences appear more dramatic than joyful. His musical compositions convey the profound beauty of his soul and the extraordinary magnificence of his talent [2, p. 7].

An important part of the Razumovsky music collection is dedicated to works for various ensemble groups, as well as solo clavier compositions by Leopold Koželuch.

Although the composer's name is now largely forgotten, Koželuch was one of the most renowned clavier players in Vienna during the late eighteenth and nineteenth centuries. He captivated the aristocracy of Viennese music salons with his pianoforte performances. His musical compositions and performance were imbued with professionalism, elegance, and the fluidity and natural presentation of thematic material. Koželuch's compositions were inseparable from his performances.

Clavier sonatas, which originated during the Baroque period, found their true purpose as a solo chamber genre during the establishment of the Viennese Classical School. This era is now

associated with figures such as Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Before their rise in Vienna, the city, being the European capital of arts, had already attracted numerous composers, including many from neighbouring countries. The Czech Lands, like many other neighbouring countries and principalities, was part of the Habsburg Empire. Therefore, Koželuch frequently moved between Prague and Vienna [4, p. 208-209].

Koželuch's body of work spans various genres, with approximately 400 compositions surviving to the present day, including symphonies, instrumental and piano music. Housed in the Razumovsky music collection, three sonatas for harpsichord or pianoforte, dedicated to Princess Liechtenstein, are among the most artistically and historically valuable. Beyond admiration for the musical material, these sonatas draw interest to the dedicatee.

Through an exploration of the history of the Principality of Liechtenstein and the timeline of its ruling princes, assisted by L. V. Ivchenko, head of the Music Collections Department at the Institute of Bibliology of the Vernadsky National Library of Ukraine, the dedicatee of the sonatas was identified. It was revealed that Aloys Liechtenstein (1759-1805), one of the descendants of the princes of Liechtenstein who became the ruling prince in 1781, married 15-year-old Karoline von Manderscheid-Blankenheim (1768-1831) in 1783. It was to her that Koželuch dedicated these remarkable sonatas.

Karoline von Manderscheid-Blankenheim belonged to an influential Austrian aristocratic family, known in the German lands since the fifteenth century. Born in Cologne, she spent most of her life in Vienna. In 1783, she was officially granted the title of Her Majesty, the ruling princess of Liechtenstein, as indicated in the dedication (A Son Altesse Serenissime Madame La Princesse Regnante De Liechtenstein). Aloys and Karoline Liechtenstein primarily resided in Vienna, where they were active participants in the city's salon life alongside notable figures such as Andrii Kyrylovych Razumovsky, Countess von Thun, Joseph Haydn, Miklós József Esterházy, Pietro Metastasio, Charles Burney, Leopold Koželuch, and many others who shaped the destiny of musical Europe.

In these salons, the nobility often sought music tutors among renowned musicians, as music lessons were a customary activity not only for the

aristocracy but for all levels of Austrian society. This tradition is reflected in the dedications found in Ludwig van Beethoven's piano sonatas, which include the names of the composer's students or patrons who commissioned and financed his works. Dedications were made to Countess von Keglevich, Countess von Braun, Prince Lichnowsky, Baroness von Braun, Count von Braun, Archduke Rudolf, Princess Liechtenstein (the name is not determined, presumably the above-mentioned Karoline), and others. An exception to this pattern is Beethoven's first three sonatas, which were dedicated to Haydn.

The widespread appreciation of music during this period was further supported by the advent of the pianoforte, which replaced the harpsichord and later evolved into the piano by the mid-nineteenth century. It is plausible that young Karoline, like other members of Viennese aristocratic families, received clavier lessons from Leopold Koželuch. His sonatas for her were likely tailored to match her proficiency on the instrument, as the music demonstrates a considerable level of technical skill.

Research into Princess Liechtenstein also uncovered a portrait of her, painted in 1793 by the renowned French artist Élisabeth Vigée-Lebrun. Forced to emigrate following the French Revolution, Vigée-Lebrun worked extensively across Europe. Through her painting, we can complement Koželuch's musical image of Karoline with a visual representation of her as a young woman of charm and elegance. In the portrait, Karoline is depicted as Iris, the ancient Greek goddess of the rainbow. According to mythology, Iris, traversing the skies on her delicate and transparent rainbow wings, was running errands for the gods. The flower, whose hues are as wonderful and varied as the colours of the rainbow, is named after the golden-haired Iris.

The three-movement harpsichord sonatas by L. Koželuch do not adhere to the classical sonata form characteristic of the Viennese Classical tradition. Instead, these works are classified as pre-classical sonatas and can be incorporated into a pianist's repertoire, both for educational purposes and in performance practice.

The composers of the harpsichord music in the Razumovsky music collection were unfamiliar with the modern piano. G. A. Benda composed for the harpsichord, while L. Koželuch wrote for harpsichord or pianoforte, signalling the intro-

duction of another keyboard instrument into musical practice. However, this does not impede the performance of such works today. Music by early composers like J. S. Bach, D. Scarlatti, and many others is now commonly performed on the piano. Furthermore, the harpsichord remains a presence in modern musical life, with contemporary models or replicas of historical instruments coexisting with the piano. Exploring the music from this collection enriches the musical experience and fills a gap in the repertoire surrounding the works of the Viennese Classical School's founders.

Further study of clavier music and the contribution of library expert Larysa Vasylyvna Ivchenko enabled the exploration of additional rare sheet music, including *12 Italian Ariettes by Pietro Metastasio, Leopold Koželuch*. The vocal cycle garnered significant interest and was successfully performed by the international competition winner Gennady Kabka (tenor) in the 1990s at the Great Hall of the National Philharmonic and other venues in Ukraine. Later, this challenging repertoire was performed abroad by Kabka's pupil, Serhii Shapoval, an internationally acclaimed tenor. The text of the ariettas, originally penned by the renowned Italian poet and librettist, was translated into Ukrainian by Maksym Strikha in 2023. The harpsichord accompaniment was performed by Nataliia Svyrydenko, People's Artist of Ukraine.

The arrangement of Georg Benda's Six Sonatas for harpsichord, Leopold Koželuch's Three Sonatas for harpsichord or pianoforte, and 12 Italian ariettas by Pietro Metastasio and Leopold Koželuch comprised a concert series titled *Music from the Razumovsky*.

Why did the Razumovsky family assemble a music library?

Music was an integral part of the Razumovsky family's life, beginning with the first known family member, Oleksa Rozum (1709-1771), the son of the Cossack Hryhorii, a singer in the church choir of Chemer in the Chernihiv region. His remarkable voice led him to Saint Petersburg, the empire's capital. The young man's life unfolded like a fairytale; as he was made a courtier at the imperial court and was granted the title of count, altering his surname to Razumovsky, he became the second most influential figure in the state. Even though his life had changed, he preserved his passion for music, bringing it into the royal court's life in a distinctly European fashion and embedding Western traditions into his surroundings.

A strong sense of familial unity motivated Oleksii Hryhorovych to solidify his family's standing; he ensured his younger brother Kyrylo's future by arranging for his education at European institutions. At just 18, Kyrylo Hryhorovych Razumovsky (1728-1803) became the first president of the Academy of Sciences and later the Hetman of Ukraine. In his early years, while living in the Chernihiv region, Kyrylo had the opportunity to receive a musical education [9].

The period of Kyrylo Razumovsky's hetmanship saw significant advancements in musical art in Hlukhiv and Baturyn from 1750 onwards, including the strengthening of the singing chapel, the staging of operas, the establishment of horn and brass bands, and various acts of patronage. Kyrylo Hryhorovych married Kateryna Naryshkina, and together they had eleven children – six sons and five daughters. For their three eldest children, a special school, referred to as an "academy", was established. It is likely that, alongside subjects such as the exact sciences, languages, and history, music was also part of the curriculum.

By the second half of the eighteenth century, music had become a ubiquitous cultural phenomenon, no longer confined to the royal court as it had been previously.

Following the abolition of the Hetmanate, K. Razumovsky took his sons to Europe to continue their education. Embracing his freedom, Kyrylo Hryhorovych and his son Olexii (Olexii Kyrylovych Razumovsky, 1748-1822) embarked on travels across Europe. They visited Germany, France, Switzerland, and nearly all the cities of Italy. During their journey, in addition to attending cultural and artistic events, opera performances, and meetings with notable figures, they purchased books and sheet music.

After some time, the Razumovsky family embarked on a second journey to Europe, during which their practice of collecting libraries not only sustained but also gathered momentum, as noted by the English music historian Charles Burney, who travelled through Europe around the same period.

Andrii Kyrylovych Razumovsky (1752-1836), the most accomplished of the Hetman of Ukraine's children, was a diplomat and amateur musician who went down in history for his interactions and correspondence with J. Haydn, W. A. Mozart, L. van Beethoven, and other notable musical figures of the late eighteenth and early nineteenth centuries [10].

Conclusions

The Razumovsky family made a profound contribution to the history of musical culture in Ukraine and Europe during the eighteenth and nineteenth centuries. The descendants of Hryhoriy Rozum, a Cossack from the Chernihiv region, including Oleksiy Hryhorovych, Kyrylo Hryhorovych, Oleksiy Kyrylovych, and Andriy Kyrylovych Razumovsky, had a major impact on the history of Ukraine and Europe. The Razumovsky family's high level of cultural sophistication, professional expertise in music, and personal connections with prominent musicians enabled them to amass the collection of valuable musical literature, including sheet music of both well-known and lesser-known but artistically significant works. The descendants of O. K. Razumovsky preserved this unique library in Yahotyn, Kyiv region, storing it in a specially constructed library and cabinets. Despite the turbulent events of the time, most of the library was preserved and transferred to Kyiv in 1918.

The arrangement of Georg Benda's *Six Sonatas for Harpsichord* and Leopold Kozheluh's *Three Sonatas for Harpsichord or Pianoforte* laid the foundation for a series of concerts under the collective title *Music from the Razumovsky*. Concert programmes from the cycle *Music from the Razumovsky* have been performed in museum halls across Ukraine and abroad at various events celebrating the Razumovsky family (from 1993 to the present).

Essays can take a significant place in the learning process, both for studying style and its expressive techniques in execution, and for public performances of originally formed programs. They allow not only for the analysis of an author's style and expressive means but also for the development of one's own creative thinking.

The National Radio Broadcasting Company of Ukraine recorded Benda's and Kozheluh's sonatas for the Ukrainian Radio Fund between 1993 and 1995. Additionally, in 2001, in Kyiv, the company J.R.C. released a CD titled *Music by Razumovsky*.

Notes:

The author's publications on the topic of the work:

- Svyrydenko N. S. (2020). Muzyka vid Rozumovskykh. Navchalno-metodychni posibnyk dlia studentiv vyshchykh navchalnykh zakladiv spetsialnosti Muzychne mystetstvo [Music

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