

Stefania Turkewich-Lukianowicz

Ukraine's first female professional composer, Stefania Turkewich was born in Lviv on 25 April 1898 into a clerical family with a strong interest in music. Her father, Ivan, a priest like his father before him, was active as a choral conductor and chorus organizer. Composers Stanyslav Liudkevych, Vasyl Barvinsky, Michael Hayvoronsky and Antin Rudnytsky, took part in "musical gatherings" at his home.¹ Those who were acquainted with the family always acknowledged its warmth, and aspiring artists, musicians and actors were welcomed and gravitated to it. This musical atmosphere had a strong influence on all the children in the family. Daughter Irena became a leading soprano of the Ukrainian Discourse Theatre and the Lviv Opera House,² where her brother Lev also worked as a conductor.³ He also conducted operas in Bydgoszcz, Poland,⁴ and was a conductor of symphonic music.

Choral singing was an essential part of their lives. Stefania Turkewich often sang in the choir at her father's rehearsals. Her mother, Sofia (née Kormoshiv), was a versatile pianist who provided all her children with a fundamental musical education. She had been a student of Karol Mikuli, a pupil and friend of Fryderyk Chopin in Paris.⁵

Stefania Turkewich began her formal musical education at the Lysenko Music Institute in Lviv. However, in 1914 the First World War forced her family to flee to Vienna, where she continued private music studies. In 1916, she returned to Lviv and enrolled in Lviv University to study philosophy, pedagogy and musicology. In particular she studied music history and musicology with Adolf Chybiński.

In 1919 Turkewich composed one of her first works, a setting of the Divine Liturgy. It was likely a commission from the Teachers' Seminary in Lviv, where she taught music theory in 1919-20. Historically, the level of music education at the seminary was high owing to the importance of liturgical music in the Ukrainian Catholic Church. Intimately familiar with traditional sacred music, Turkewich was able to combine the spirit of the liturgy and ancient Kyivan psalms with secular

¹From an obituary of Stefania Turkewich-Lukianowicz by soprano Maria Sokil-Rudnytska in the newspaper *Svoboda*, 28 June 1977.

² Irena Turkevycz was an opera singer and an actress in Polish films.

³ Antin Rudnytsky, *Ukrains'ka muzyka: istoryko-krytychnyi ohliad* [Ukrainian music: a historical and critical outline] (Munich: Dniprowa Chwyla, 1964), 278.

⁴ Wasyl Wytwytsky. *Muzychnymy shliakhamy* [On musical paths] (New York: Suchasnist, 1989), 108.

⁵ Karol Mikuli was Chopin's pupil in 1844-47 and a performer, copyist and editor of his music. In 1858 Mikuli became director of the Lviv Conservatory of Music.

melodic and harmonic elements. This unique blend became a signature of her style, apparent in her settings of traditional carols for voice and piano. The liturgy also displayed her proficiency in choral writing, including polyphonic technique. In 1920, it was sung several times at St. George Cathedral in Lviv.

At the time Ukrainian choral associations were regarded as cultural epicentres for Ukrainians under Polish rule. Turkewich's parents always encouraged their guests and friends to participate in choral singing.⁶ In the 1920s, she wrote several choral pieces for female, male and mixed choruses with piano accompaniment. She accepted a commission to write a choral Cantata for male voices, and in 1922 it was performed by the Boyan Choral Society in Lviv. Encouraged by the positive response, she completed her choral Psalm, which can be included in the Liturgy.⁷

At the Lviv Conservatory of Music, Turkewich studied piano and voice. After completing her program at Lviv University in 1920,⁸ Turkewich decided to further her studies in Vienna, where she lived in 1921-27. There she pursued studies in theory, philosophy and composition. At Vienna University she studied with the pioneering musicologist Guido Adler, whose works laid the foundations of contemporary musicology and explored sociocultural factors in music, which influenced the development of an entirely new discipline: comparative musicology. Later designated as ethnomusicology, it focuses on music outside the canon of the classical European tradition and places music scholarship in the context of cultural anthropology.

Studying with Adler had a long-lasting influence on Turkewich. It ignited her interest in philosophy, the social and cultural aspects of music, the transformation of forms and using idioms of ethnic music alongside contemporary composition technique. Adler was well known for promoting awareness of non-classical music, including the music of the national groups that had comprised the Austro-Hungarian Empire. Possibly, his own interest in Ukrainian music had been ignited by the presence of students from Galicia in his classes, among them, Stanyslav Liudkevych, who studied with Adler in 1909.

6 From an obituary of Turkewich-Lukianowicz by Maria Sokil-Rudnytska in *Svoboda*, 28 June 1977.

7 In 1922-23 the Psalm was performed several times at St. George Cathedral.

8 In 1921, according to Ihor Sonevsky.

From 1921 to 1923, Turkewich also attended the Vienna University of Music and Performing Arts, where her teachers were Joseph Marx and Friedrich Wührer.⁹ Wührer was among the most prominent Viennese pianists and recommended that Turkewich continue her music education to include advanced classes in theory and composition. She decided to take several courses in counterpoint, composition and ear training with Marx. Impressed by her keen interest in contemporary aesthetics and the most recent trends in compositional technique, Marx recommended that Turkewich continue her education with Franz Schreker in Berlin. In 1925 she married Ukrainian graphic designer Robert Lisovsky, and in 1927 they moved to Berlin. At that time, she was working on compositions for voice and instrumental pieces. Her interest in contemporary music led her to the studio of Arnold Schoenberg, with whom she studied composition.

During the three years she spent in Berlin, Turkewich composed several instrumental works for piano, as well as chamber music. She gave private piano lessons to support herself, and this prompted her to write piano music for students of different ages, which later formed the core of her piano cycle *Pedagogical Pieces for Children*. In 1930 she completed the children's opera *Tsar Okh*, based upon traditional music and folk tales. Simultaneously she pursued studies in composition, music history, music theory, classical and comparative musicology, piano and piano pedagogy, choral conducting and singing, all of which eventually became foundations for her compositions.

Turkewich's interest in the national music of "other cultures," led her to Prague. In 1930 she began studying theory, counterpoint and composition at Charles University with folklorist and musicologist Zdeněk Nejedlý. Extremely supportive of national cultural identity in music, and East Slavic music in particular, he wrote a highly complimentary review of the Ukrainian Republic Cappella, conducted by Alexander Koshetz, when it visited Czechoslovakia with a tour of seven concerts in 1919.¹⁰ At the same time Turkewich attended master classes with Vítězslav Novák at the Prague Conservatory of Music. She praised him as a master of contrapuntal development and instrumentation.

After four years in Prague, Turkewich received a doctorate in 1934 from the Ukrainian Free University, based on a dissertation on Ukrainian folklore in opera. She compared Pyotr Tchaikovsky's *Cherevichki* (The Little Boots), Nikolai Rimsky-Korsakov's *Noch' pered Rozhdestvom* (The Night Before Christmas) and Mykola Lysenko's *Rizdviana nich* (Christmas Night), all of which are based on the

⁹ In 1923 she graduated from the Vienna University of Music and Performing Arts with a Diploma in Pedagogy.

¹⁰ In *Smetana* magazine (October 1919, No. 6).

same short story by Nikolai Gogol. Following the completion of her studies, Liudkevych invited her to join the faculty of the Lysenko Music Institute, and she decided to return to Ukraine, which led to her separation from Lisovsky.

From 1935 until the Soviet annexation of western Ukraine in 1939, Turkewich taught theory and composition at the institute. The faculty at the time included Liudkevych, Barvinsky and Wasyl Wytwycky, who became a member in 1939.¹¹ The school curricula of theory and composition classes and its performance programs integrated current trends in European conservatory training, combining Classical and post-Romantic education with the traditions of Ukrainian professional music and academia. Turkewich's works from this period also demonstrated a combination of avant-garde techniques with Ukrainian folk music, poetry and customs. She completed a Violin Sonata (1935), edited an earlier piano piece titled Variations on a Ukrainian Theme (1932) and made first drafts of several symphonies and art songs. She became particularly interested in the poetry of Lesia Ukrainka and Taras Shevchenko, composing solo and choral works to the latter's texts. She also wrote a children's ballet based on Lesia Ukrainka's *Lisova pisnia* (The forest song). In 1937 Turkewich married psychiatrist and poet Narcyz Lukianowicz.

Turkewich divided her time between teaching theory and composition at the institute and testing new stylistic ground in her own works. She experimented with aleatoric technique in instrumental music. Likewise, her students were fascinated by her knowledge of atonal music and the avant-garde compositional trends in European music at the turn of the century. According to the writer Vira Vovk, Turkewich's "interest in contemporary compositional writing immediately set her apart from the general cohort of the Galician compositional school. From the very beginning she was, as an artist, practically the embodiment of the most modern and avant-garde thinking among Ukrainian composers."¹²

Turkewich began writing sketches for her First Symphony, which she finished in 1937. She discovered a different type of linear melodic development, which incorporated elements of polytonal technique and instrumental "pointillism." She began to explore visual elements in her instrumental music, which

11 Wytwycky was a professor of the music theory at the Przemyśl branch of the Lysenko Music Institute from 1933 to 1937.

12 "Її зацікавлення сучасними методами композиторською письма зразу ж відокремили її від загальної когорти композиторської школи на Галичині. Від самого початку вона була, як митець, практично уособленням найбільш модерного, авангардного мислення серед українських композиторів."

Vira Vovk. "Parastas dlia Stefaniï Turkevych-Lukianovych" [In memoriam of Stefania Turkewich-Lukianowicz], *Nashe zhyttia* 5 (1992).

were later embodied in her *Painterly Symphony*.¹³ She applied her knowledge of the piano and piano pedagogy to composing string quartets and works for piano. In 1940 she finished her String Trio, although the start of World War II forced its premiere to be postponed. Unfortunately, her earlier Piano Quartet (1930) was lost during this period.

In 1939 the Soviet authorities reorganized the Lysenko Music Institute into the Lviv State Conservatory of Music, and Vasyl Barvinsky was appointed its first rector. Since its inception in 1903, professional music education in western Ukraine had been centred around the Lysenko Music Institute¹⁴ and Barvinsky had been its director since 1915.¹⁵ During the 1938-39 school year more than 700 students were enrolled there, studying under a faculty that included Liudkevych, Barvinsky, Nestor Nyzhankivsky, Borys Kudryk and Turkewich. She was also teaching at the department of musicology, chaired by Adolf Chybiński, at Lviv University.

The Nazis occupied Lviv in 1941. According to pianist Oleh Kryshchalsky, who later became a rector of the conservatory, “no one during this tragic time could even think about music education. Only through the ceaseless efforts of the Ukrainian intelligentsia, and especially composer Vasyl Barvinsky, was higher music education able to survive and the core faculty of the conservatory preserved.”¹⁶ The conservatory was renamed the Lemberg Staatliche Musikschule, and Barvinsky was appointed rector.

He supported establishing the Institute of the Folk Art with an advanced music curriculum. Until the end of the German occupation the institute was headed by Ostap Lysenko, the son of Mykola Lysenko.¹⁷ Turkewich was invited by Zenowij Lysko¹⁸ to become a part-time instructor at the institute,¹⁹ while supplementing her income as an accompanist at Lviv Opera House and as a private teacher. After the Nazis closed the Musikschule, Turkewich continued teaching at the Second Music School, established in 1942. She also gave occasional radio lectures on Ukrainian music.

13 The final revision of the symphony was titled *Painterly Symphony: Three Symphonic Sketches*. Edited in 1962 and 1975.

14 The Institute was under the management of the Lysenko Music Society, which emerged in 1907 out of the Society of Singing and Music Associations.

15 Vasyl Barvinsky succeeded Anatol Vakhnianyn and Stanyslav Liudkevych, who was director from 1910 to 1915.

16 Oleh Kryshchalsky. *Spohady, statti, materialy* [Memoirs, articles, materials] (Lviv: Ministry of Culture 2000), 11.

17 The institute's executive director was Rev. Severyn Saprun (1941-44).

18 Zenowij Lysko was editor of the *Ukraïns'ka muzyka* magazine, an associate of the Union of Ukrainian Professional Musicians, later compiler and editor of seven volumes of *Ukraïns'ki narodni melodiï* [Ukrainian Folk Melodies], Toronto-New York: The Ukrainian Academy of Arts and Sciences, 1962-81.

19 The majority of music classes, including choral singing, were taught by Mykola Kolessa, with Lysko as full-time professor of theory and composition.

Rudnytsky, *Ukraïns'ka muzyka: istoriko-krytychnyi ohliad*, 357-358.

Turkewich was active in the Association of Ukrainian Musicians and participated in commemorations of important events in Ukrainian history and concerts dedicated to the memory of cultural figures, such as Ivan Franko, Taras Shevchenko and Mykola Lysenko.

However, few of her works were published in Ukraine. The Ukrainian Publishing House in Lviv expressed interest in publishing contemporary Ukrainian music. A concert to promote the project was organized, and Turkewich submitted vocal compositions for the event. Several of her choral pieces were performed at the concert at the Literary and Music Club,²⁰ alongside works by Barvinsky, Liudkevych and Roman Simovych. According to musicologist Wasyl Wytwycky, who was also one of the concert organizers, “that evening was remarkable. The unusual selections of poetry and new elements in musical language all created a special feeling, along with superb performances.”²¹ However, the music was never published.

As the front line approached Lviv in the spring of 1944, Turkewich and her family left Ukraine permanently. First, they moved to Vienna, where she had sought refuge during the First World War 30 years earlier, then she and her husband relocated to Italy, where he became a doctor with the Polish II Corps. In 1946 they moved to Britain.²² Her husband found a position in a psychiatric hospital in the coastal city of Brighton (1946-51), and after a year in London, they moved to Bristol in 1952 and to Belfast in the 1960s. From 1973 until her death on 8 April 1977 Turkewich lived with her daughter in Cambridge.

Most Ukrainian war refugees emigrated to Canada or the United States, where they were able to form culturally cohesive communities that supported language programs, art, music and performances. Turkewich’s years in Britain were marked by cultural and artistic isolation, but she never gave up composing. Her thirty years in Britain were her most prolific, during which she composed most of her symphonic and instrumental works, and she regarded her compositions from this period as her most important.

Stefania Turkewich-Lukianowicz was interested in practically all genres of music, but regarded opera and symphonic music as central in her work. Nevertheless, she was especially innovative in her art

20 Pieces by Turkewich were performed under the baton of Yevhen Kozak with piano accompaniment by Roman Sawycky.

21 Wytwytsky, *Muzychnymy shliakhamy*, 107.

22 The Polish II Corps had been under British command and was relocated primarily to the United Kingdom after the war.

songs and instrumental music. Her compositional output included seven symphonies, four children's operas, five ballets, five works for chamber ensembles, some 25 songs with piano accompaniment and two with orchestra, piano pieces, several choral works, sacred pieces and a liturgy, some of which were lost during the Nazi occupation.

During her early period, which lasted roughly until the late 1920s, her music was largely tonal and had a pronounced but untraditional melodism. Even then she was inclined toward an avant-garde musical language and the re-evaluation of tradition. The musical languages of Hindemith, Bartók, Schoenberg and Novák were her artistic guideposts.

Turkewich-Lukianowicz was fascinated by aleatorism, associated with the French School, the radical avant-garde musical languages of Berg, Schoenberg and Webern, and the innovations of Hindemith, Stravinsky and Honegger. However, she never followed the dominant systems or theoretical postulates that dominated the works of many 20th-century composers. Her Neo-Romantic lyricism, combined with an individual manner of "fragmentated melodism," was closer to Poulenc, Milhaud, Honegger or Orff. In her works, especially the children's operas *Sertse Oksany* (Oksana's heart) and *Iarynni horodchyk* (Vegetable garden) there are modal-tonal relations, which were completely rejected in the twelve-tone system.²³ The ballets *Mavka* (Forest nymph) and *Vesna* (Spring) feature a melodism or intonational turns characteristic of traditional ritual songs.

However, it is also undeniable that in some of her songs and symphonic scores there are elements of atonality bordering on dodecaphony. Sometimes she formed blocks of musical phrases that create melodic motifs, which are used in various combinations. Significantly later, in the early 1970s, Ukrainian composers such as Leonid Hrabovsky, Valentyn Silvestrov and Yevhen Stankovych also began using some elements of dodecaphony or twelve-tone serialism.

Although Turkewich-Lukianowicz was multi-faceted stylistically, early in her career she developed a specific artistic signature which distinguished her from other composers in western Ukraine of the interwar period: Mykola Kolessa, Stanyslav Liudkevych and Nestor Nyzhankivsky. Perhaps her work was closest to the instrumental music of Vasyl Barvinsky, while her operatic and symphonic writing, especially in dramaturgy, had some features in common with the instrumental works of Borys

23 The fundamental theoretical principle of the Second Viennese School was the rejection of tonality and its replacement by tonal blocks which included elements of serial music or dodecaphony.

Liatoshynsky. An analysis of her work indicates that her manner of writing changed significantly over time. Her work included references to traditional Ukrainian folklore, especially in her pre-war works for piano (Piano Quartet, Variations on a Ukrainian Theme, Suite), but also in some instrumental works from the late 1960s and early 1970s, especially in the String Trio, Piano Quintet and Trio for Flute, Clarinet and Bassoon. In her Second Symphony (1952), which is fairly traditional in form and vocal lexicon, Turkewich made the greatest use of folkloric material, especially dance elements. Her instrumental and some vocal works from the late 1930s show elements of Neo-Romanticism and Neo-Classicism combined with avant-garde compositional elements. The chromaticism of the vocal writing in her songs and her instrumental quartets approach the technique of atonal structures. Although the forms of some of her instrumental and orchestral works, especially evident in her First Symphony (1937) and Second Symphony (1954), are based on the principles of Neo-Classicism, its internal dynamism and dramaturgical development go beyond its established traditions. The dense chromaticism of the melody combined with Impressionistic harmony became the essence of her mature style. These features are especially evident in her *Painterly Symphony: Three Symphonic Sketches*, which features an absolutely unique type of Impressionism, which Turkewich-Lukianowicz began to develop and introduce actively in her symphonic works (for example, the *Astronomical Symphony*) and her instrumental music of the 1960s and '70s (String Quartet, Piano Quintet, Trio for Woodwinds).

On the other hand, she combined atonality with elements of expressionistic harmonic colours. This tendency is especially evident in her songs, such as “Zhasminy” (Jasmines), “Sukhi moï ochi” (I Cannot Weep) and “Kolyskova” (Lullaby). Often the dramaturgy of her songs is based on the development of emotional tension, which transforms into an almost static repetition of harmonic clusters.

In her symphonic and instrumental works, elements of Neo-Classicism combine with Expressionistic idioms. The works of an artist of her stature cannot be limited to one or even several styles. Nevertheless, the changeability of the harmonic structure, the chromaticism of the vocal line, the use of aleatoric techniques with an “ascetic” timbral palette are technical and artistic means which position her work in the context of European avant-garde compositional schools and identify most of her works from the 1950s to the 1970s as Expressionistic. At the same time, her Expressionism is coloured by a fairly defined spectrum of musical elements, which combine the lyricism of her music and Impressionism.

Lyrical themes become areas of emotional relief, which separate one dynamic material from another, such as the *Triptych* for women's choir and parts of the Second Symphony. But in the context of large scores, vocalized episodes assume the character of short zones of fragmented accumulation of energy before new and far more dramatic "outbursts." The dynamic development of intonationally spontaneous, frequently scherzo-like themes lead to harmonic "explosions," which is especially noticeable in the *Astronomical Symphony* and the ballet *Mavka*. In this way the climactic points of the work are underlined and dramaturgically completed, which gives the ballet score exceptional tension.

The same principle when combined with poetic culmination give her vocal works structural cohesion, which is especially apparent in the songs "Pavuk" (The Spider), "Buvaie tuzhu" (I Yearn for You), "Sukhi moï ochi" and "Proshchannia" (The Parting). In her instrumental music the fragmentary nature of the tenderly lyrical theme further emphasized the dramatic climaxes within a dissonant harmonic palette in the orchestral score, as in the second sketch of the *Painterly Symphony*, the String Trio or the *Astronomical Symphony*.²⁴

Stefania Turkewich-Lukianowicz was one of the first contemporary Ukrainian composers to transfigure traditional music, themes, motifs and structures and combine them with the most innovative compositional techniques of the early 20th century. Her early style was grounded in traditional vocal and choral music, but gravitated toward avant-garde trends, thus making her one of the most innovative Ukrainian composers of the time.

However, during her lifetime she had no opportunities to hear her symphonies, operas or ballets performed. Between 1920 and 1930, some chamber works were performed in Lviv and Prague, and she played some of her piano pieces and art songs during concerts with singer Oleh Nyzhankivsky and violinist Aristide Wirsta in 1957. In England she performed at concerts organized by the Ukrainian community, and between 1956 and 1961 she gave recitals. The opera *Sertse Oksany* was premiered in 1960 and performed by soloists, a local theatre group and an instrumental ensemble in Toronto, Winnipeg and Hamilton, Canada, but unfortunately Turkewich-Lukianowicz was not able to attend the performances. Few of her compositions were published during her lifetime.

²⁴ According to her daughter Maria, Turkewich-Lukianowicz nearly always wrote complete orchestral scores, foregoing piano scores. This underlines her attention to the distinctive timbral colour of each instrument.

The first studio recording of Turkewich-Lukianowicz's music was made in Ukraine by Canadian soprano Lilea Wolanska in 1993 as part of an album of art songs by Ukrainian diaspora composers.²⁵ The previous year Wolanska performed three songs by Turkewich-Lukianowicz in Lviv: "Mynaiut' dni" (The Days Pass; text by Taras Shevchenko), "Zhasminy" (text by Narcyz Lukianowicz) and "V poli, v poli" (In the field; traditional text). It marked the first time Turkewich-Lukianowicz's works were performed in her native city since her departure in 1944.

The first substantial musicological study of her life and work—*Persha ukrains'ka kompozytorka* (The first Ukrainian woman composer)—was published in 2004 by Stefaniia Pavlyshyn, based on research of the composer's archive in Cambridge.²⁶ In 2014 British baritone Pavlo Hunka produced a recording of 20 of Turkewich-Lukianowicz's songs as part of the Ukrainian Art Song Project.

In more recent years her *Painterly Symphony* was performed by the Chernivtsi Symphony Orchestra, conducted by Yosyp Sozansky, and her Woodwind Trio and some piano and vocal works have also been performed in Ukraine. The opera *Sertse Oksany* was given a concert performance at the Lviv State Philharmonic Hall on 8 November 2020.²⁷ Edited by composer Bohdana Froliak, it was directed by Oleh Onyshchak and conducted by Serhii Khorovets. The American premiere took place on 26 November 2019 at Arizona State University under the direction of Erica Glenn, performed by eight women soloists, a female chorus, dancers and orchestra.

In 2017 digital copies Turkewich-Lukianowicz's manuscripts, which were preserved in Cambridge in the private archive of her daughter Maria, were made by Larysa and Pavlo Hunka and passed onto Ihor Pytaliuk, rector of the Lviv National Music Academy, and the Lviv Symphony Orchestra for future publication.

²⁵Lilea Wolanska *Sings: Songs by Composers of the Ukrainian Diaspora*, Ukrainian Broadcast Folk Orchestra, Valery Varakuta, conductor, Taras Filenko, piano, recorded in Kyiv in 1992-93.

²⁶ Stefaniia Pavlyshyn. *Persha ukrains'ka kompozytorka. Stefaniia Turkevych-Lisovs'ka-Lukiiianovych* [The first Ukrainian woman composer. Stefania Turkewich-Lisovska-Lukianowicz] Lviv: BaK, 2004.

²⁷ For soloists, children's choir, piano and chamber orchestra, featuring the Zhaivir Youth Choir and the Ballet Studio of Alla Sertseva.

Bibliography

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Maria Sokil-Rudnytska, “Pam"iati Stefaniï Lukiiianovych” (In memory of Stefania Lukianowicz), *Vil'ne slovo*, 9-16 June 1977.

Roman Stelmashchuk, “Zabutyi ukraïns'kyi kompozytor-neoklasyk (Shtrykhy do tvorchoho portretu Stefaniï Turkevych)” (A forgotten Ukrainian neo-Classicist composer [Sketches of an artistic portrait of Stefania Turkewich]), in *Musica Galiciana* (materials of the Second International Conference in Lviv, 1999): 276-81.

Vira Vovk. “Parastas dlia Stefaniï Turkevych-Lukiiianovych” (In memoriam of Stefania Turkewich-Lukianowicz), *Nashe zhyttia*, 5 (1992): 6-9.

Selected Works

Orchestral Music

- Symphony no. 1, 1937
- Symphony no. 2, 1952, rev. 1956
- Sinfonietta, 1954, 1956, 1961-62
- Symphonic Poem (*La vita*), 1964-65
- *Astronomical Symphony* (“Alpha,” “Galileo,” “Armstrong”), 1972
- *Painterly Symphony: Three Symphonic Sketches*, 1962, 1975
- Suite for Double String Orchestra, 1976
- Fantasy for Double String Orchestra, unfinished

Children’s Operas

- *Tsar Okh*, 1930
- *Sertse Oksany* (Oksana’s heart), 1960
- *Kuts'* (The young devil), 1969-71
- *Iarynnyi horodchyk* (Vegetable garden), 1969-71
- *Mavka* (Forest nymph), unfinished

Ballets

- *Mickey-Mouse*, 1935
- *Vesna* (Spring), 1934-35, rev. 1960
- *Ruky* (The girl with the withered hands), 1957
- *Mavka* (Forest Nymph), after Lesia Ukrainka’s *Lisova pisnia* (The forest song), 1964-67 (unfinished)
- *Perly* (The pearl necklace), 1960, rev. 1970
- *Strakhopud* (Scarecrow), 1969, second version 1976

Incidental Music

- *Christmas with Harlequin*, 1971

Chamber Music

- Piano Quartet, 1930 (manuscript lost)
- Violin Sonata, 1935
- String Trio, 1940, 1960-70
- Piano Quintet, 1960-70
- String Quartet no. 1, 1960-70
- String Quartet no. 2, 1960-70
- Trio for Flute, Clarinet and Bassoon, 1972

Solo Piano Music

- Suite (Fantasy), 1932, 1940
- Variations on a Ukrainian Theme (Eight Ukrainian Songs), 1932
- *Pedagogical Pieces for Children*, 1936-46 (dedicated to her grandson Roman)
- Impromptu, 1962
- “Grotesque,” 1964
- *Mountain Suite*, 1966-68

Choral Music

- Divine Liturgy, for mixed *a capella* choir, 1919
- *Psalm for Sheptytsky*, 1919
- “Vistku holosyt' svity zirnytsia” (A star proclaims the good news to the world)
- “Uchitesia, braty moi” (Learn, my brothers; text by Taras Shevchenko), 1930
- “Do boiu” (To battle; text by Sviatoslav Hordynsky), for mixed choir with piano, 1930s
- “Kolyskova (A-a, kotyka nema)” (Lullaby [Ah, the kitten is gone]), 1946
- Triptych, for female choir and piano, 1960, 1970
 1. “How Do You Like to Go Up In the Swing” (text by Robert Louis Stevenson)
 2. “The Bride Forsakes Her Maiden Room” (text by William Barnes)
 3. “My Yesterday Has Gone” (text by Arthur Christopher Benson)

Songs with Orchestra

- “Sertse” (My Heart; text by Narcyz Lukianowicz), for soprano with symphony orchestra, 1935
- “Kolyskova (A-a, kotyka nema)” (Lullaby [Ah, the kitten is gone]), 1943

Songs with Piano Accompaniment

- “Song of New Life” (text by Lesia Ukrainka, from the opera *Mavka*), 1920
- “Mai” (May; text by Stefania Turkewich), 1922
- “Ja vvecheri pryidu” (I Shall Come to You; text by Yurii Lypa), 1926
- “Hlian' rano nyini” (Look Out Early Today; text by Irena Turkevycz), 1927
- “Mynaiut' dni” (The Days Pass; text by Taras Shevchenko), 1932
- “Topolia” (Poplar, text by Taras Shevchenko), 1933
- “Buvaie tuzhu” (I Yearn for You; text by Bohdan Lepky), 1934
- “Proshchannia” (The Parting; text by Roman Olhowych), 1934-35
- “Tebe nema” (Absence; text by Narcyz Lukianowicz), 1935
- “Pavuk” (The Spider; text by Narcyz Lukianowicz), 1936
- “Vechornytsi” (Evening Dance; text by Vira Vovk), 1955
- “Hutsulka” (version 1) (A Mountain Lass; text by Vira Vovk), “Hutsulka” (version 2), 1955
- “Sribna pisnia” (version 1) (Silver Song; text by Vira Vovk), Sribna pisnia (version 2), 1958
- “Uspeniie” (The Assumption; text by Vira Vovk), 1950s
- “Zletiv orel” (The Eagle Flew Down; text by Markiian Shashkevych), 1961
- “Emihrants'ka elehiia” (Emigration Elegy; text by Stepan Maslak), 1960-70
- Two Nursery Rhymes, 1961
 1. “When I Was a Little Boy”
 2. “Burnie Bee”
- “Sweet and Low” (text by Alfred, Lord Tennyson), 1960, 1970
- “Sukhi moi ochi” (I Cannot Weep; text by Narcyz Lukianowicz), 1974
- “Zhasminy” (Jasmines; text by Narcyz Lukianowicz), 1974
- “V poli, v poli” (In the Field; traditional text)

- Arrangements of Ukrainian Carols, 1957

Most of Turkewich-Lukianowicz’s manuscripts, scores, orchestral parts and instrumental music have been scanned and preserved at the Lviv National Music Academy.

