

**“GALICIAN MUSICAL SOCIETY” IN LVIV:  
TO THE QUESTION OF CHAMBER INSTRUMENTAL  
PERFORMANCE**

At the end of the XVIII - beginning of XIX century, the spread of music in society increases. Gradually increase the number of listeners and performers with different degrees of musical training, increased availability of instruments, notes. Active development of musical communication begins – chamber, salon music were popularized, touring practice intensified as well as public performances and concerts as new forms of musical life. In Lviv, which in 1772 became the capital of the newly formed Austrian province, music making took place mainly in the palaces of the aristocracy, the houses of rich residents, the Austrian government, and military, among who were many people with good musical training. In the salons of Meyers, Baworowskis, Humetskis chamber music concerts could be heard performed by Earl-General Wielhorsky, Princess Jabłonowska, governor of Pidlissya Jyzef Godzki-son, who often performed in a duet with Wielhorsky [3, p. 19-20]. Famous in Lviv Ernest Bohumil Kortum, former Secretary of the court of King Stanislaus August, later Austrian government adviser, music expert, singer, played the harp as well as Anton Bundesmann - high finance officer [5, 38,314-315]. Jyzef Elsner devoted him six string quartets, which may indicate that Anton Bundesmann was a member of certain Lviv Chamber Ensemble. Different sources mention the existance of chamber groups in Lviv, eg. quartets of Earl Łączyński, where Karol Lipiński played, sometimes performing part with cello together with composer Karol Kurpinski [6, p. 24]; Joachim Kaczkovski – violinist, composer and teacher, whom Earl Łączyński “ordered” as a cellist to participate in organizing his quartet evenings at his Lviv residence. Chamber Music was also adored buy Earl Starzeński and his son who organized regular house concerts in theirs palace, quartet evenings, where they performed parts of 1st and 2nd violin. Adam Starzeński had its own chapel in Lviv, which was led in the 90’s of the XVIII century by Feliks Lipiński – Father Karol [1, 15, 17; 6, p. 20-22]. The Capella performed the Symphony of the Viennese classics, symphony of K.Lipiński, suites and other compositions, – many of his works were played with some kind

of fantasy [6,22]. Felix was a teacher of violin for the Earl Adam's son Aleksander. He was a fan of music; there were constant home concerts in his Lviv house. Very often quartet music was performed, in which Earl and his son Adam Aleksander played violin parts. K.Lipiński played also cello part (originally K.Lipiński mastered this instrument under the leadership of the provincial Advisor Ferdinand Kremes). During the "Cello contact" with F.Kremes, K.Lipiński in 1803 there was an opportunity to listen to a concert of Russian violinist and composer, J.Haydn's student – Witkowski, who performed in Lviv on the road to Petersburg. According to J.Powroźniak, other violinists who appeared in the theatrical orchestra in which he played the cello were also listened to carefully [6,22]. Small Theater Orchestra, in which Lipiński became a concertmaster, had quite a strong violin group. Even J.Kaczkowski that took fifth place in the orchestra was a concert violinist [1,11]. In the palace of Lviv Latin Archbishop often practiced home music-making, not only with the invited professional musicians, but also amateur musicians, among whom there were often the owners of the house. Home, salon music, chamber concerts were kind harbingers of future musical associations, gave impetus towards their formation. Already by the end of the XVIIIth century there were attempts to set up the association, which would be aimed at joint public performances by musicians and trained for amateurs. Outstanding musician Jyzeł Elsner, a composer, future F. Chopin's teacher, music director of the theater in the years 1792-1799, in response to aspirations of Lviv musicians, created in Lviv, the so-called "Music Academy", or as he called the Academy Concert in 1796 [5.104], which can be considered the first musical Philharmonic Society in Lviv. It united those who wanted to play music – both professional musicians and amateurs, including aristocrats. These aristocrats – Earl Wielhorski and Duchess Jabłonowska were typical representatives of music fans. They were perfect performers and participated in musical academies, which were arranged by Elsner and also in other concert events, especially in the popular at that time music gatherings in the houses of the local aristocracy and nobility. Amateur violinist J.Godzki and M. Wielhorski probably took part in the performances as a part of a string quartet. This string quartets were especially prevalence type of chamber music among Lviv (local) aristocrats, including quartets in the house of Szymonowicz's [5,40]. The repertoire of these quartets and choirs failed to determine. Chamber concerts in the beginning of XIXth century in Lviv gained more and more popularity. Not least the interest in Lviv Chamber Music presents famous violinist N. Paganini Karol Lipiński.

Being concertmaster and conductor of urban theater Lipiński From 1809 to 1814 conducted various concerts as a violinist, cellist, conductor, played in various chapels, participated in various charity concerts, chamber music evenings in the homes of the aristocracy of Lviv. Lipiński organized subscription evenings of quartet music, in which a friend of L.v.Beethoven violinist I.Schuppanzigh performed. There were quartets of famous composers performing there too: J.Haydn, Mozart, L.v.Bethoven, a well known cellist and composer R.G Romberg and others [4.107].

However, in the first half of the XIX century more and more chamber and instrumental works by local artists, including violinist Feliks Lipiński (younger brother of Karol), Stanisław Serwaczyński, amateur violinist Ferdinand Kremes, Johann Ruckgaber Piano, Joseph Christian Kessler and others, as well as many touring musicians were heard in public concerts. These concerts were held on various occasions, the organizers, among their number “Friends of Music” (“Verein der Musikfreunden”) were formed in the early XIXth century. In 1938 they became the “Galician music Society” (GMS; “Galizisches Musikverein”). Here are some examples of instrumental chamber concerts of Lviv musicians, which of course, were significantly less as compared to the touring ones. However, at the beginning we take into account the concerts, which took place from the early XIX century organized by the “Friends of Music” and then – “Galicia Musical Society”, or – without their direct involvement. We note only that we will discuss mainly small chamber ensembles, string or wind instrument with piano. Note that in the first half of the XIXth century chamber ensembles such as trios, quartets or larger number of members performed in public concerts very rarely. Still, in order to act in such complement in public concerts, there were not enough well trained (musically, aesthetically, technically) musicians at that time in Lviv. We believe, however, that this music, for example, the quartets, had to precede the practice of performing concerts of instrumental duets: violin and piano, cello and piano, flute and piano, etc. After all, there was a rare performance of cyclical works such as “Sonata” on the repertory lists of such compositions in these years. The public preferred to listen to rather virtuosic instrumental “Concerts”, in which the performers, eg., accompanied by piano, can demonstrate their technical capabilities, but not philosophical reflections of sonata cycle of Haydn, Mozart, Beethoven, or the romantic composers. That came later, when listeners gained a “hearing baggage”, met with a large number of works of lesser forms, when they grew intellectually mature enough to listen to this kind

of music, which made it possible for the artist to demonstrate not only purely technical mobility of fingers, but also “touch” “heart strings” of deep human feelings and emotional experiences.

The formation of humanistic, psychological processes of perception codependent elements of the triad: composer (piece) – performer (performers) – listener (listeners) used to be quite a long process and depended on the level of general education, culture, individual and society, a number of other psychological, social, philosophical and other conditions. The formation of the traditions of chamber performance in Lviv are to be considered through this perspective (the performance of music soloist one, two, three or more performers). Based on a formed in the early XIXth century “Friends of Music”, “Galician Music Society” lasted until 1939 (from 1919 it changed its name for “Polish Music Society”) [2, 39-62]. For over a hundred years, the GMS-PMS was the main focus of the musical life of the city, bearing, of course, first Austro-German and later (from the second half of the XIXth century) Polish character, but had a positive effect on the entire multinational musical culture of the city. Combining professional musicians and amateurs of music, having their own choirs, symphony orchestra, chamber ensembles, solo instrumentalists and vocalists, GMS annually organized various concerts of choral, symphonic and chamber music, popularizing various genres of highly artistic musical achievements of different eras and styles. Special attention was paid to various forms of chamber music – instrumental and vocal, solo and ensemble. Chamber and instrumental repertoire was very different: for instrumental composition and on stylistic features – works of classical composers were performed, of romantic and late romantic era, of various national schools and artistic ranks. Just to mention a few: solo piano literature most performed works of Franz Liszt, Sigismund Thalberg, Fryderyk Chopin, and Karl Baur de Merode; Lviv composers who wrote pieces for piano: Joseph Christian Kessler, Johann Ruckgaber, Heinrich Herz, Heinrich Proch (Broch ?) etc., as well as many other authors: Ludwig van Beethoven, Felix Mendelssohn, Karl Maria von Weber, Ignaz Tedesco, Johann (Jan) Nepomuk Hummel, Robert Schumann, Franz Schubert, Ignaz Moscheles, Adolf Henselt, Osborne, Döhler, W. Taubert, Jan Vntězslav Kallivoda, M. Hauser, E. von Winkler, Oscar Pfeiffer, A. Halma, Leopold Mayer, Karl Revers, Lubowski, Vaclav F. Tomašek, Hittner, piano studies of Schubert-Liszt and Moscheles-Mendelssohn, and so on. Note that among these composers there are quite a number of names unknown to us.

If we turn to programs of performed works, much attention was paid

to a large number of piano works, such as “fantasies” on themes from popular at that time operas of well known composers, as well as variations. This tendency is primarily concerned with the creativity of concert pianist who demonstrated their rather modest songwriting capabilities (this feature was also characteristic for all other violinists, cellists, etc.). There was a significant number of works by lesser-known composers (and of little value) in the concert program. It was possible to establish a large number of lesser-known names, or – completely unknown professional composers and composers amateur, which we couldn’t find any information in reference sources about. We believe that of a great value for the researchers of musical culture of the city is an elaboration of the list of Lviv composers (in the text presented in italics.). Pieces for violin were also included into the repertoire of the concerts, among whom were the Lviv authors and composers that connected their lives with Lviv: Karol and Feliks Lipiński, S.Serwaczyński, Leo Herz, Johann Ruckgaber, August Roderick Braun, Michał Jackowski, Heinrich Proch (Broch), Jozef Baschny, Charles Beriot, Henry Vieuxtemps, Heinrich Wilhelm Ernst, Ule Bull, Niccolo Paganini, Louis Spohr, Friedrich Wilhelm Michael Kalkbrenner and Lafont, Mayfeder (Mayseder?) M.Maurer, F.Prume, F.Mendelssohn, J.V.Kallivoda, G.Rossini, Malik (Malique), Giuseppe Asturi, and others; works for cello: Beethoven, Bernhard Romberg, Adrien Francois Servais, Justuts Johann Friedrich Dotzauer, Samuel Kossowski, Selmar Bagge, F.Lachner, Leo Herz, Friedrich August Kummer, J.B.Hittner, Edward Bauer, Alexander Dreyschock, Joseph Merk, etc., as well as flute artists: Drue, Fьrstenau, F.V.M.Kalkbrenner; oboe: V.Venchura; clarinetto: Esuperatio Belleti; bassoon: Vittmann; horn: Storch, Giovanni Rolle, and harp: Bochs. Most of these works were accompanied by the piano. It is worth mentioning that most of the above-mentioned authors were at the same time performers of their works. The repertoire of chamber ensembles was various by the instrumental composition and stylistic features. They performed works of classical composers, romantic and late Romantic era, various national schools and different artistic rank. For example: Andante religioso for violin, cello, piano and organ Giovanni Battista Pergolese string “Quartet” *A-dur*, String “Quintet” *g-moll* Wolfgang Amadeus Mozart, String “Quartet” *D-dur* Joseph Haydn, String “Quartet” *Es-dur* Karl Ditter von Dittersdorf, string “Quintet” *C-dur* op. 29, String “Quartet” op. 59 number 8 by Beethoven, Piano “Quartet” *Es-dur* op. 47 R.Schumann, “Quartet” for 4 cellos B.Lachner, “Sextet” for cello and string quintet S.Kossowski, piano “Septet” J.N.Hummel, the third

“Septet” and “Sextet” for string orchestra J.Maysender, string “Quintet” *Es-dur* op. 97 Antonin Dvořak, Piano “Quartet” *c-moll* Gabriel Fauré, Piano “Sextet” F.Riese, “Menuet” from the string “Quartet” Anton Rubinstein, string “Quartet” op. 68 Th. Gouvy, “Septet” for trumpet, 2 violins, viola, cello, double bass and piano by Camille Saint-Saëns, Piano “Quartet” op. 20 Sergei Taneyev, piano “Quintet” Cesar Franck, Piano “Quartet” Zygmunt Noskowski etc.. Pieces for two pianos (4 hands) for six or more pianos were also performed in the concerts.

There were local musicians among the performers, such as: violinists: Joachim Kaczkowski, Witkowski, Karol Lipiński, Feliks Lipiński, Stanisław Serwaczyński, August Roderick Braun, Heinrich Proch (Broch?), Tytus Jachimowski, pianists: Joseph Christian Kessler, Johann Ruckgaber, Julia Dorň, Nashaym and her sister Kupińska, Florentyna Burzyńska, A.Krywald, Carl Zuna, Hrdličkova, Edward Bager, Martin, Olszewski, Karolina Kolińska, Marcell Madejski, cellists: Ferdinand Kremes, Samuel Kossowski, Selmar Bagge, Tytus Ernesti Jyzef Malinowski, flautist: Michał Jackowski, oboist: Aleksander Petsaher, bassoonist: Vittmann; horn: Vincenz Kittrey, Hans Ullmann, trombonist Josef Doskočil; performers that were on tour: pianists Franz Liszt, Franz Koolberg (Russia), Theodor Leszetycki, Leopold von Meyer, Charles Baur de Merode, A.Schönzinger, František Smolar, Vallner, Georg Schumann, Bauer, Ignaz Tedesco, Julia von Grønberg, Oskar Pfeiffer, Sofie Bohrer, Charles Seymour Schiff, flautist: Josef Dvořak, Brunner (artist on the "trytonioni"); violinists: Michael Hauser, F.Guerra, Joseph Remmers, Henri Vieuxtemps, Lemiesz, Ule Bull, Mieczysław Starzewski, Teresa Ottavo, Antoni Parys; cellist: Edward Bauer (Vienna), Martin Bauer, Jiří Novaček; flute: S.G.Fledder (F.G.Vledder?), Josef Dvořak, Hodik; clarinet: Peháček, Esuperatsio Belletti; horn: Josef Rudolf Levy, Giovanni Rolle; harpists: Bochs, Michael Joseph Guzikov and H.Spira (“virtuoso on the straw harmonica” - a kind of xylophone) and many others. A significant number of pianists at the same time accompanied other instrumentalists. Note that the above-mentioned artists represented different European countries (Austria, Germany, Czech, Poland, France, Italy, Russia, Holland, Great Britain, Norway), and various performing school. Both the research and the conclusions were made on the basis of collected and analyzed reports of Lviv Press in the first half of the XIXth century, mostly from the following journals: “Gazeta Lwowska”, “Leseblätter für Stadt und Land”, “Mnemosyne”, “Galicia”, which occasionally contained the information about the musical life of the city, published a review on a variety of concerts that

took place in the city. The above information about composers – creators of chamber and instrumental works about artists and performed works by “Galician Musical Society” suggests rather complete spectrum of composers of different eras, nationalities and style trends. Repertoire diversity is an evidence of the presence of relevant creative powers and performance of potential among performers. The presented factual data to a large extent is an evidence of a positive process, which occurred over the decades of the first half of the XIXth century, when because of professional musicians and effective preparation of the basis for creative activities in the composition sphere and performance development for amateur progress of chamber and instrumental music and its public performance started to be more and more popular, which led to further intensification of this kind of musical practice.

**Keywords:** *chamber performance, chamber music, «Friends of Music Society», «Galician Musical Society», composers, musicians, music.*

### Література

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